Fire Research Report

Guidelines for Identifying and Preventing Fire Risks to Heritage Buildings and Collections

Opus Consulting Ltd

November 2004

This paper outlines the issues regarding fire safety identified by the stakeholders (New Zealand Historic Places Trust, Museums Aotearoa, Department of Conservation, Local Government Agencies, Te Papa National Services, New Zealand Professional Conservators Group and Federation of Maori Authorities); international and national methods of dealing with the identification and prevention of fire risks in heritage buildings and cultural collections; the need for national policies to guide heritage agencies and the owners and managers of the heritage buildings and collections; and the steps which owners and managers can take to identify and prevent the risks of fire in their historic buildings and heritage collections.

This fire research has been undertaken from the perspectives of two disciplines: cultural heritage management, and fire engineering. The integration of these two perspectives is essential for the development of good fire safety practices into workable, cost-effective management tools.

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New Zealand Fire Service Commission

Guidelines for Managing Fire Risks in Historic Buildings and Heritage Collections

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1 Introduction

These generic guidelines outline best practice management procedures to be followed for the management of fire risk in heritage buildings and in collections. They are designed to provide advice for a wide variety of people and organisations about the identification and prevention of fire risks to heritage buildings and collections. Site-specific booklets have also been prepared for Public Buildings, Small Museums and Collections, Marae Buildings and Collections and Privately-owned Historic Buildings. These may be used independently but for additional information readers are referred to these Guidelines. Heritage buildings and collections include:

- Registered historic buildings
- Historic buildings listed on District Plans
- Historic buildings containing heritage collections
- Publicly owned historic buildings
- Privately owned historic buildings.
- Marae buildings and collections
- Tribal cultural centres
- Professionally operated and publicly funded museums and collections
- Volunteer museums open to the public
- Private museums open to the public
- Corporate collections including university collections
- Collections owned and managed by Government departments
- Private collections

The "best-practice" management procedures are the steps that are taken when planning the management of fire risk. They are based on the four following criteria:

- Prevention
- Preparation
- Response
- Recovery.[1]

It is helpful to prepare a main overall document, called a Fire Safety Plan, which collates all the information about the owners' and managers' preparedness for a fire into one place using the four criteria as organisational tools. Many museums incorporate fire safety planning into a document, called a Disaster Preparedness Plan that includes planning for all forms of disasters, as part of the museum's preventive conservation management strategy. This is the preferable management action, but these guidelines have been prepared to consider specifically the identification and prevention of fire risks in heritage buildings and collections. If a Fire Safety Plan is prepared before a full Disaster Preparedness Plan is written it should be integrated into the Disaster Preparedness Plan.

The Fire Safety Plan is subdivided into smaller plans or documents covering specific areas or steps in fire safety management. These sub-plans may be used separately and may be prepared at different time as appropriate. The Fire Safety Plan is a living document, which should be regularly reviewed and modified. It should also be integrated with other

[1] Söderlund Consulting Pty. Ltd. 2001, p. 8.

management documents such as the Maintenance Plan and the Conservation Plan. All of these documents are themselves sub-plans of the heritage building's or museum's Strategic Plan.

2 Steps in Fire Safety Planning and Management

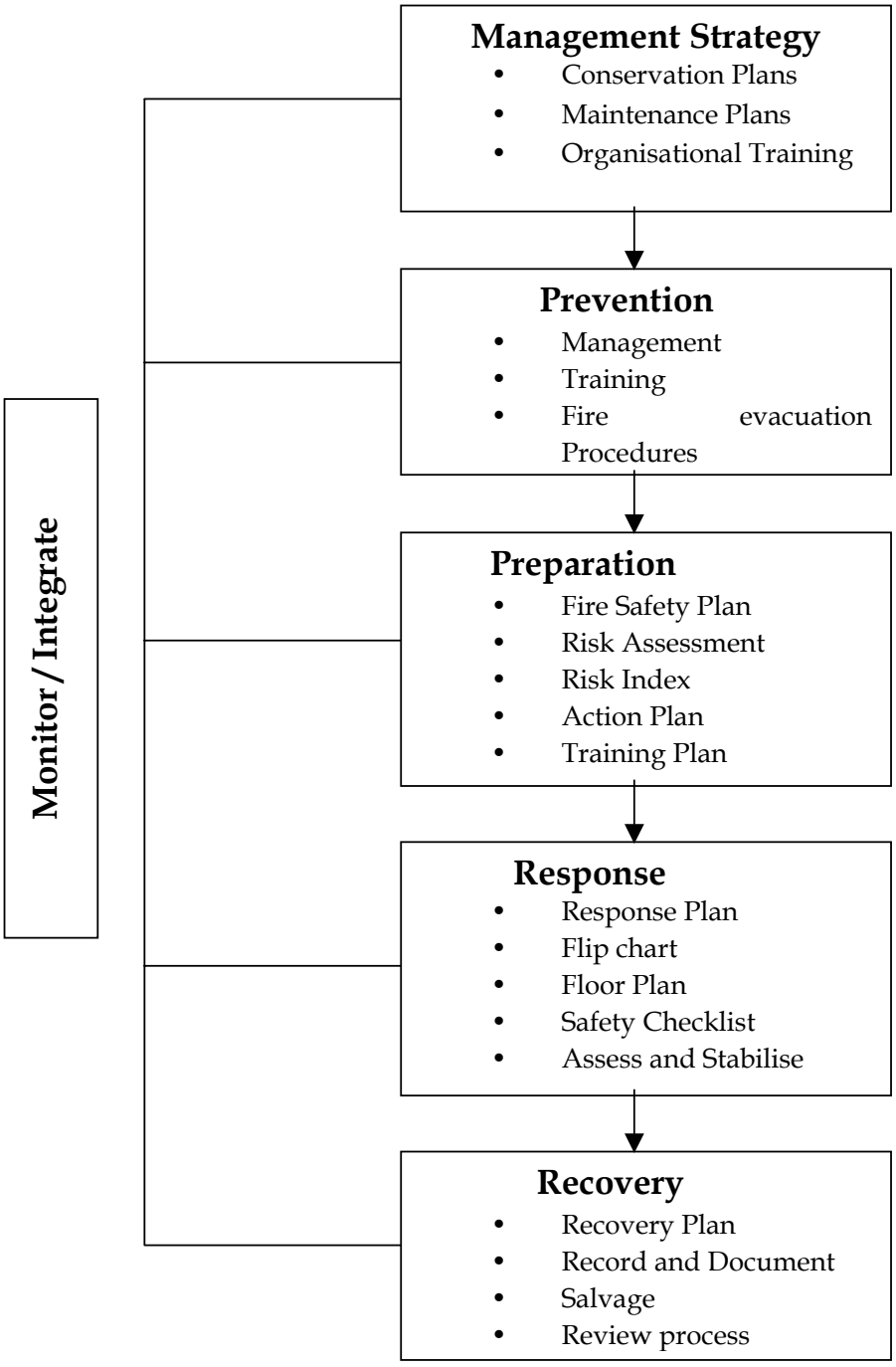

Diagram 1

3 Prevention

The main elements of fire prevention are: to plan for it, to have good management systems in place which have identified the risks, taken actions to prevent them, prepared for a fire occurring, and trained people to prevent, respond and recover from a fire.

3.1 Governance

Good management systems depend on good governance structures being in place, so formal arrangements for arrangements for governing the public building may need to be established before effective management of fire risk can begin. Te Papa National Services have prepared the New Zealand Museums Standards Scheme and Museum Resource Guides, which are very helpful for people and organisations requiring advice about all aspects of museum management. Formal arrangements include such things as:

- A Statement of Purpose
- Terms of reference for committee/board members
- Acknowledgement of the Treaty of Waitangi and the mana of tangata whenua
- Formal adherence to a code of ethics
- Nomination process
- Iwi representation
- Statement of decision-making process and meeting cycle
- Committee/board members procedures manual
- Access to specialist advice including Maori consultation

Te Papa's governance information is based on the resource guide: *Getting on Board: a Governance Resource Guide for Arts Organisations,* prepared by Creative New Zealand in 2001 and completely revised in 2003.

http://www.creativenz.govt.nz/our-work/organisations/getting_on_board.html

These principles may be applied by managers, including Marae committees and building owners, to heritage buildings, as well as to museums or organisations with heritage collections.

Te Puni Kokiri also has advice about governance. See: http://governance.tpk.govt.nz

3.2 Management

Good management is the first requirement of prevention. Management involves planning and ensuring that the plans are carried out. There should be a management structure and clearly defined management roles in place for effective management actions to occur.

Management of risk is an integral part of the planning process. It should be part of the building or museum's annual and strategic planning. A Strategic Plan sets the directions for the organisation and helps anticipate problems and allocate resources to agreed priorities. For information about strategic plans see: He Rauemi Resource Guide No. 14: *Developing a Strategic Plan.*

http://www.tepapa.govt.nz/TePapa/English/NationalServices/ResourceGuides/He+Raeumi+Resource+Guides.htm

The Fire Safety Plan is an integral part of the Strategic Plan.

The basic elements of management planning for fire in heritage buildings and collections are to understand the risk of fire, to alleviate the risks of fire and to prepare for a potential fire while considering the conservation requirements of the building and, or, collection. All situations and all levels of fire must be planned for, but without compromising the values of the place or collection that is to be protected.

Suitable steps to be taken to develop and implement a fire risk management programme are:

- To develop an organisational risk management philosophy and awareness of fire risk by training, educating and briefing management.
- To develop and document an organisational policy to manage fire risks.
- To communicate the policy by developing, establishing, and implementing a structure that ensures that managing risk becomes an integral part of the planning, management processes and general culture of the organisation.
- To develop and establish a programme for managing risks, outlined in a Fire Safety Plan, that is integrated with the strategic planning and management processes.
- To manage the risks at the programme, project and team level.
- To monitor and review the effectiveness of the risk management process, because risks are not static. [2]

Museums Aotearoa Code of Ethics; ICOM Code of Ethics and ICMS Museum Security, the New Zealand Professional Conservators Code of Ethics and the ICOMOS New Zealand Charter are the guiding resources for appropriate museum and historic building management.

Having a Fire Safety Plan means the owner or manager of a building or collection has implemented actions to prevent fires from occurring and prepared for those that may occur by developing the necessary procedures to respond to and then recover from a fire. There is a need to integrate planning for fire with planning for disasters generally, but at present these guidelines are restricted to planning for fire.

3.2.1 Policies

The management of the organisation should instigate policies to manage the risk of fire while maintaining a clear understanding of the appropriate conservation standards in New Zealand at every stage of the management process. The standards used for buildings are those contained in the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value.* Those used for collections are contained in the *New*

[2] AS/NZS 4360:1999, pp. 25-7 Appendix B

Zealand Museums Standards Scheme prepared by Te Papa National Services. For information about the latest (2004) government policy for Government Departments' Management of Historic Heritage see:

http://www.mch.govt.nz/publications/her-policy/heritage-policy.html

The main elements of the risk management process are to:

- Establish the management framework
- Identify the risks
- Analyse the risk
- Evaluate the risks
- Treat the risk
- Monitor and review
- Communicate and consult.[3]

3.2.2 Fire Safety Plan

This process can be compiled into a Fire Safety Plan that includes:

- The organisation's strategic and organisational management framework: who authorised the Plan, the roles of various staff, etc.;
- The requirements of relevant legislation;
- Standards of conservation;
- Significance assessments of the building and/or collection;
- Prioritisation of significant elements for protection;
- Fire risk assessment;
- Action plan for preventing or mitigating a fire;
- Fire evacuation procedures;
- Fire response plan;
- Recovery plan;
- A plan that outlines the training needs of staff and other personnel.
- Review and improvements to Plan

3.3 Heritage Management, Standards and Documents

The steps that need to be taken to write a Fire Safety Plan will be outlined in the next three sections: Preparation, Response and Recovery. But first, the standards and documents, which guide good management will be discussed more fully. These are:

3.3.1 Heritage Buildings

- ICOMOS New Zealand Charter,
- New Zealand Historic Places Trust
- Heritage Professionals
- Conservation Plans
- Maintenance Plans

[3] AS/NZS 4369:2004, p. 9.

3.3.2 Heritage Collections

- ICOM Code of Ethics
- ICOM Museum Security (ICMS)
- Museums Aotearoa *Code of Ethics*
- New Zealand Professional Conservators *Code of Ethics*
- New Zealand Museums' Standards Scheme
- Te Papa National Services Resource Guides including:
  - Developing a strategic plan
  - Minimising disaster
  - Preventive conservation
  - Emergency procedures
  - Training plans
- AMOL Conservation Resources

3.3.3 ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value

This Charter is based on the Charter adopted by the International Council on Monuments and Sites (ICOMOS) in 1965. (Appendix 1)

http://www.international.icomos.org/centre_documentation/chartes_eng.htm

The ICOMOS New Zealand Charter states that:

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general such places:

- Have lasting values and can be appreciated in their own right;
- Teach us about the past and the culture of those who came before us;
- Provide the context for community identity whereby people relate to the land and to those who have gone before;
- Provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and
- Provide visible evidence of the continuity between past present and future.[4]

Conservation should:

- Make use of all relevant conservation values, knowledge, disciplines, arts and crafts;
- Show the greatest respect for, and involve the least possible loss of, material of cultural heritage value;

[4] ICOMOS NZ Charter, 1992, p. 1.

- Involve the least degree of intervention consistent with long term care and the principles of this charter;

- Take into account the needs, abilities and resources of the particular communities; and

- Be fully documented and recorded.[5]

A copy of the Charter is in the Appendices.

3.3.4 The New Zealand Historic Places Trust

The New Zealand Historic Places Trust (NZHPT) makes the following recommendations, which are consistent with the principles of the ICOMOS New Zealand Charter, regarding fire safety in heritage buildings.

(a) **Minimal change**

The provision of fire safety should involve the least possible loss of significant heritage fabric. Building fabric of heritage value should be retained where practicable and the opportunities offered by the existing structures and fabric should be carefully utilised.

(b) **Sensitive change**

Changes to heritage buildings should be sensitive to the heritage character and value of the place. This generally means that alterations will be visually compatible with the old building, be of an appropriate scale and not be intrusive. New installations should be discreet rather than dominant.

(c) **Distinguishing old from new**

Growth and change are natural parts of the life of any building. Matching the materials of the new work with those of the existing building is one option but, as heritage buildings were generally not designed with fire safety systems in place, the equipment will be new and it is acceptable that it be designed to read as new work rather than as part of the original building fabric. The new work should be careful, honest, and unambiguous.

(d) **Reversible work**

Where possible, new work such as fire systems should be reversible, so that the place can be returned back to its earlier form, if desired, in the future. Recycle or store early fabric that has to be removed, and make new junctions with the old fabric as light as possible.

[5] ICOMOS NZ Charter, 1992, p.2.

(e) **Documenting changes**

Changes should be fully documented using drawings and photographs. A thorough photographic record taken before, during and after installing a fire system will be invaluable if there is a move to return any part of the building to its earlier form or appearance.[6]

3.3.5 Heritage Professionals

You should seek the advice of an architect and a fire engineer who are proficient in the specialist field of the conservation of heritage buildings, particularly members of the New Zealand Professional Conservators Group. This organisation represents professionally trained conservators and conservation architects. In addition, builders and contractors who have experience with heritage buildings and an understanding of conservation requirements are more likely to produce a better end result for the historic building than those accustomed to working solely on new or recent buildings.

3.3.6 Conservation Plans

It is recommended that a Conservation Plan be prepared for buildings with high significance as part of the "best practice" management of the building. This should be commissioned prior to any changes to the building and will guide any work or alterations to the fabric of the building that may be required to improve its fire safety. A Conservation Plan is a methodology for establishing the heritage value of a place and then, using that information, formulating guides or policies to retain the long-term use and care of the place.

The NZHPT has produced a series of guidelines for heritage buildings, which are essential conservation resources that simplify the process of dealing with listed buildings, benchmark good conservation practices and are helpful for people preparing Fire Safety Plans. Each of the ten guideline booklets is available individually or the booklets may be purchased as a set. They cover a range of topics including, conservation planning, adapting heritage buildings for changing needs, providing access for people with disabilities, and protection from earthquakes and fire. Each provides essential advice for planners, developers and owners on altering, conserving and developing heritage buildings.[7]

There are available very good guidelines for preparing Conservation Plans:

- Bowron, Greg & Harris, Jan. *Preparing Conservation Plans*, New Zealand Historic Places Trust, 2000.

- Kerr, J.S. *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance*, National Trust of New South Wales.

[6] NZHPT *Guidelines for Fire Safety*, 2001, p. 5.
[7] NZHPT Website: www.historic.org.nz

- For more information about the purpose of conservation plans and what they contain see:

- *SMF Guidance on Co-operative Community Historic Heritage Identification, Protection and Management.* Toolbox: Conservation Plans: http://chsv01.opus.co.nz/cultural_heritage/Index.html

3.3.7 Maintenance Plans

Regular maintenance of a building, particularly a heritage building, is the single most important conservation measure. It is important that all heritage buildings have some form of regular maintenance plan. The Fire Safety Plan should be incorporated into the building or collection's regular maintenance schedule so that it becomes an active document that is an integral part of the management of the building and, or, collection. Those preventive actions that have been identified in the Action Plan, (which is discussed further in s. 3.7) and prioritised, e.g. installation of sprinklers, security systems, etc., should be incorporated into the building or collection's regular maintenance schedule. This ensures that the preventive actions are not overlooked, that they are budgeted for; and can be included in other work to save costs. Also include the daily/monthly/annual fire and security checks and testing and maintenance of fire safety systems in the regular maintenance schedule. Keep records of all fire related events including training, fire drill practices and the smallest fire incidents, as they occur, and the results and solutions.

Information about Maintenance Plans may be obtained from:

- *SMF Guidance on Co-operative Community Historic Heritage Identification, Protection and Management.* Toolbox: Maintenance Plans:

http://chsv01pus.co.nz/cultural_heritage/Index.html

3.3.8 Museum Standards

(a) **ICOM *Code of Ethics for Museums***

The International Council on Museums (ICOM) was adopted in 1986 and amended in 2001. It sets the minimum standards of professional practice and performance for museums and their staff. (Appendix 2)

http://icom.museum/ethics_rev_engl.html

(b) **ICOM Security Committee (ICMS)**

ICOM is publishing an ICMS handbook for emergency situations in 2006 and an ICMS handbook *The Basics and Essentials of Museum Security* in 2008

http://user.chollian.net/~pll/public_html/icms/index.htm

(c) **Museums-Aotearoa *Code of Ethics***

These codes promote the development of policies to protect collections against natural and man-made disasters.

http://www.museums-aotearoa.org.nz/publications.php

(d) **New Zealand Professional Conservators *Code of Ethics***

The Code of Ethics provides a standard for the professional conduct of a conservator of cultural property. This standard enables conservators, their colleagues and the public to appreciate the professional characteristics of conservators and recognise the ethical priorities of their work. It also allows the professional organisation to regulate the conduct of its members, since violation of the Code can lead to revocation of membership.[8]

The website is: http://www.conservators.org.nz/

(e) **Te Papa National Services Museums Standards Scheme**

The Standards Scheme enables museums to measure their performance against accepted standards of practice. It is incorporated in a manual comprised of five modules, which include statements of standards of best practice, which are regularly reviewed and updated. The manual can be used as a guideline and a self-review document at any time.

The modules are:

* Governance, Management and Planning
* Care of Collections and Taonga
* Public Programmes (including exhibitions)
* Customer Service
* Relationships with communities.

(f) **Te Papa National Services Te Paerangi He Rauemi Resource Guides**

National Services produce resource guides for New Zealand's culture and heritage sector. There are 19 guides published in the same subject areas as the five modules of the Standards Scheme. Every museum, iwi and related culture and heritage organisation in New Zealand is entitled to one complimentary He Rauemi Resource Guide kit and any subsequent guides published. The guides may be downloaded from:

http://www.tepapa.govt.nz/TePapa/English/NationalServices/ResourceGuides/

The three relevant guides for fire protection are Guide No. 5 Preventive Conservation; Guide No. 6 Minimising Disaster; and Guide No. 7 Emergency

[8] http://www.conservators.org.nz/

Procedures. These are to be read in conjunction with one another. The guides emphasise the need for written policies and plans on: Disaster Preparedness, Preventive Conservation and Training.

(g) **AMOL Australian Museums and Galleries Online**

http://sector.amol.org.au/

This centralised object database has information about collection management and conservation. Useful sites are:

* http://sector.amol.org.au/collections/management/assessing_significance

* http://sector.amol.org.au/publications_archive/collections_management/be_prepared

* http://amol.org.au/recollections/

AMOL is to be replaced with a new website: Collections Australia Network (CAN) in 2005. CAN will draw together all the collections and collecting domains including libraries, archives, botanic gardens, zoos, galleries and museums throughout Australia as well as information about heritage building management and conservation.

3.4 Off-site Security

It is essential to keep duplicate copies of important documentation off-site because these will be required if there is a fire and may not otherwise be accessible. Important documents that should be kept in another place include:

- Insurance policies
- Building description/layout
- Back-up files of records of collection
- Negatives and/or duplicate copies of photographs etc.
- Fire Safety Plan - has sections on response and recovery, which will be needed but may not be accessible if there is a fire in the building.

3.5 Building Works and Special Events

Events outside the normal daily activities of the building require careful planning. During construction or renovation, which are high-risk times for fires to occur, workmen may use inappropriate, or unsafe equipment if they do not know the risks to the building and collection. A "hot-work" procedure needs to be implemented to ensure that fires do not arise or are discovered as early as possible.

It is important to have straightforward practices in place to train people who are not familiar with the building, but who may be occupying it during special events, including tangi, to ensure their protection and the safety of the building and or collection.

3.6 Review the Fire Safety Plan

The Fire Safety Plan must be regularly reviewed and updated as part of the overall management of the building or collection. The actions that require implementation are:

- The development of a de-briefing process for reviewing the Plan and procedures after every training session and after every fire.
- The maintenance of a book recording all fire training, drills and fire events - however small.
- A process to ensure that the Plan is regularly updated.

3.7 Training

Training everyone in fire safety prevention and response is the second major aspect of fire prevention. All the workers in the museum and all the occupants of the building must be very familiar with the Fire Safety Plan. They should understand the importance of day-to-day preventive actions such as good housekeeping, daily fire safety checks and the role each person plays in keeping the building and collections safe from fire. Develop ways to effectively inform visitors during special events about fire safety in the building.

The Fire Safety Plan also includes the fire emergency procedures and how to respond and recover from a fire. Effective training is the essence of any plan succeeding and the procedures must be practised to ensure that the Plan works and to make certain that everybody understands their roles if a fire occurs.

3.8 Fire Evacuation Procedures

Develop a "Flipchart" to quickly remind people of the emergency procedures to follow in the event of a fire (and other disasters) and the evacuation procedures.

3.9 Funding sources

There are a number of potential sources of funding for the conservation of historic buildings, museums and heritage collections.

3.9.1 Museums and collections

- For information about how do find out about funding sources for museums and collections and seeking sponsorship see:

  http://www.tepapa.govt.nz/TePapa/English/NationalServices/ResourceGuides/He+Rauemi+Resource+Guides.htm

  Tapping into Funding Sources (issue No 2)

- *Making Sponsorship Work for You* (issue No 15)

3.9.2 Historic Buildings and Marae

The most common sources of funding for historic buildings and marae include:

- Lottery Grants Board – Environment and Heritage Fund.

This fund has broad application criteria and provided the project "promotes protects and conserves New Zealand's natural, physical and cultural heritage" projects quality. There is a separate fund for marae.

- http://www.dia.govt.nz/diawebsite.nsf/wpg_URL/Services-Lottery-Grants-Environment-and-Heritage?OpenDocument

- http://www.dia.govt.nz/diawebsite.nsf/wpg_URL/Services-Lottery-Grants-Marae-Heritage-and-Facilities?OpenDocument

- The National Heritage Preservation Incentive Fund.

This fund is administered by the New Zealand Historic Places Trust, and provides financial incentives to encourage the conservation of nationally significant heritage places in private ownership. Priority is given to heritage places of national significance, which need conservation work, and heritage places of national significance where conservation work is planned and could be improved through extra funding:

- http://www.historic.org.nz/heritage/funding_nhpif.html

- Gaming Trusts

The law requires establishments with gaming machines to donate a third of their proceeds to community groups and organisations. Applications must be made to the gaming trust, not to the hotel or club. The list of trusts is:

- http://www.dia.govt.nz/diawebsite.nsf/wpg_URL/Services-Casino-and-Non-Casino-Gaming-Funding-For-Community-Groups?OpenDocument

- Community Trusts

There are a number of community trusts, which provide funding for heritage projects. For more information about these seethe tool - Heritage Funding Sources:

- http://chsv01.opus.co.nz/cultural_heritage/Index.html

4 Prepare

Once the management policies are in place a Fire Safety Plan should be prepared. This is the "umbrella" document that includes a number of smaller documents. Some of these, such as the Response and Recovery Plans, contain the actions required during and after the fire and can be used independently of the Fire Safety Plan. It is important that everybody in the organisation or building is involved with preparing the Fire Safety Plan and understands the Plan and their role in preventing, responding and recovering from a fire. The decision to prepare a Fire Safety Plan demonstrates that the first crucial step towards preventing fires has been undertaken and that management recognises the necessity to plan effectively for such events. Fire Safety Planning is part of Risk Management.

4.1 The Risk Management Process

The main elements of risk management are to:

- Communicate and consult
- Establish the context in which the rest of the process will take place. Establish criteria against which risks will be evaluated.
- Identify where, when, why and how events could prevent, degrade, delay or enhance the achievement of the objectives.
- Analyse the risks: Identify and evaluate existing controls. Determine the consequences and likelihood and hence the level of risk including the range of potential consequences.
- Evaluate the risks by comparing them against pre-established criteria.
- Treat the risks by developing cost-effective strategies and action plans.
- Monitor and review the effectiveness of the risk management process.[9]

4.2 The Fire Safety Plan

Preparing a Fire Safety Plan ensures that documentation and systems are in place that will help prevent fire from occurring, or if it does occur, will effectively aid the response to the fire and the process of recovering from the damage caused by it.

The Fire Safety Plan is divided into smaller plans covering specific areas in fire safety management e.g:

- The Action Plan is integrated with the regular Maintenance Plan and the Conservation and, or, the Preventive Conservation Plan. It identifies the actions that are required to reduce or prevent risk including preventive actions, e.g. installation of sprinkler systems, and preventive practices e.g. daily fire and security checks, and a programme

[9] AS/NZS 4360: 2004, pp. 7-8.

of regular training, identified in the Training Plan, which are all documented in a log-book.

- The Training Plan includes workshops on preventive training emergency procedures as well as specialist conservation workshops on responding and recovering from the fire.

- The Fire Response Plan is used when a fire threatens, or during or immediately after a fire has occurred. It includes the emergency procedures and steps to follow until the place is stabilised

- When the building is stabilised the Recovery Plan will be prepared and used.

- The final action after returning to normal will be for management to evaluate the effectiveness of the Fire Safety Plan and modify it accordingly.

4.3 Historic Buildings

4.3.1 Assessment of Significance

Once the decision to prepare a Fire Safety Plan has been made the first action is to undertake an assessment of the significance of the building and/or collections so that the risks can then be evaluated, quantified and prioritised within a conservation context. Building significance is assessed by using the definitions in the Resource Management Act (RMA) 1991 and those contained in the Historic Places Act (HPA) 1993.

4.3.2 Definition of Heritage

Historic heritage is defined in the RMA 1991 as:

- Those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures deriving from any of the following qualities:

  * Archaeological
  * Architectural
  * Cultural
  * Historic
  * Scientific
  * Technological; and

  Includes:
  * Historic sites, structures, places, and areas; and
  * Archaeological sites; and
  * Sites of significance to Maori, including waahi tapu; and
  * Surroundings associated with the natural and physical resources.

When determining the significance of a place these criteria should be used in conjunction with the criteria contained in section 23(c) of the Historic Places Act (HPA), 1993, which are:

(a) The extent to which the places reflect important or representative aspects of New Zealand history.

(b) The association of the place with events, persons or ideas of importance in New Zealand history.

(c) The potential of the place to provide knowledge of New Zealand history

(d) The importance of the place to tangata whenua

(e) The community association with, or public esteem for, the place.

(f) The potential of the place for public education.

(g) The technical accomplishment or value, or design of the place.

(h) The symbolic or commemorative value of the place.

(i) The importance of identifying historic places known to date from early periods of New Zealand settlement.

(j) The importance of identifying rare types of historic places.

(k) The extent to which the place forms part of a wider historic and cultural complex or historical and cultural landscape.

The significance of a building may have been undertaken if the building has been registered with the New Zealand Historic Places Trust (NZHPT) or listed on the district plan of the local authority concerned. Refer to the NZHPT registration documentation and, or, the District Plan Inventory if listed on the District Plan. Although the building may be registered or listed a detailed record of the significant areas or fabric of the building may not have been undertaken. It is important to understand the materials and construction techniques of the building in order to assess its risk from fire. In addition it is only by understanding the significance of the legacy from the past that accurate decisions can be made about which parts of a building may be altered without affecting the heritage values of the building. If the building is of outstanding heritage value e.g. an NZHPT Category 1 Registered Building, it may be necessary to employ a cultural heritage consultant to undertake the assessment, which should form part of a Conservation Plan.

For additional information about how to assess significance of a historic building, if this has not been undertaken, refer to the tool on "Assessing Significance" on the website:

http://chsv01.opus.co.nz/cultural_heritage/Index.html

4.3.3 Building Description

It is essential to include a description of the building in the Fire Safety Plan. The description is required for the assessment of significance and will later be used in the

Fire Risk Assessment and the Fire Response Plan. It is useful for the local Fire Service to have the plan and information about the building on their records in the event of a fire.

The description of the building will include:

- General layout of the building, curtilage or estate
- Floor plan
- Use of building
- Construction and materials of building
- Significant fabric
- Contents of building

Many buildings also contain heritage collections or may have significant fabric e.g. carvings, that are both part of the building and part of a "collection." These features should be assessed according to the significance criteria below, which are very similar to those used for assessing buildings.

4.4 Risk Assessment

Risk assessment is the overall process of risk analysis and risk evaluation. Risk analysis is the systematic use of information to determine how often specified events may occur and the magnitude of their consequences. Risk evaluation involves comparing the level of risk found during the analysis process with previously established criteria.[10]

It may be advisable to commission a report from a fire engineer to undertake a Fire Risk Assessment of the building. This should be included in the Action Plan.

If there is a heritage collection in a heritage building it will be necessary to undertake an additional assessment of the fire risks to the collection as well as the assessment of the fire risk to the building in which it is located. This is discussed after the Building Fire Risk Assessment.

4.4.1 Review history of fires

The review of the history of fires in the building and to the collection will include the type of fire, the damage done, the cause of the fire and the duration of the fire. This will help in understanding the past history of fire in the building and also identify areas of risk that may need to be addressed. It will be used later in evaluating the probability of a fire incident.

4.4.2 Identify all the risks to the building

All the types of risk that may lead to the outbreak of a fire must be identified. They will include:

- Natural risks e.g. bush fire, proximity of vegetation to building.

[10] AS/NZS 4360:1999 Risk Management

- Industrial and technological risks e.g. electrical wiring; storage of combustibles both internally, or either adjacent to or near the building exterior.

- Human risks e.g. poor maintenance of fire alarms/sprinklers; inappropriate heating systems; poor housekeeping; lack of training in prevention, and arson.

- Geographical risks e.g. rural isolation; snow impeding access; traffic congestion in an urban setting, proximity of other buildings, the grounds, and neighbourhood.

The risks posed by the building itself and its contents, including:

- The materials and design of the building e.g. whether it is detached from others; the fire resistance of the adjoining walls and buildings; the material of the building; whether the building meets all applicable fire codes and if not, how it varies; the fire resistance of walls and doors separating functional sections; whether the sections are divided into reasonably small units; whether the flow of "cold smoke" from one section to the others is prevented; fire resistant doors which are equipped with a reliable automatic closing device or else are not kept open or wedged open during working hours.

- Degree of fire resistance of interior materials e.g. the finishing material of interior (walls, ceilings etc.), carpets, curtains, furniture, fixtures, veneers, museum objects, building materials in special exhibitions, the materials used in storage rooms (i.e. limited amounts of plastic or Styrofoam boxes, plastic foil).

- Degree of fire resistance of the following installations: e.g. elevators, air conditioning, electrical wiring (specially secured, circuit breakers, special wires), heating plants -in a separate enclosure, with appropriate safety devices.

- Cleanliness: e.g. of ventilation ducts, shafts, and chimneys.

- Lightning conductors: e.g. whether they have been maintained.

- Degree of fire danger in laboratories and workshops: e.g. separate from storage and exhibition areas, separate air conditioning and heating, special fire-fighting equipment available, large stocks of combustibles.

- Degree of fire danger in other areas including: e.g. offices (safety ashtrays, fireproof dustbins, waste-paper baskets) restaurants, kitchens, and living quarters.

- Heating systems, Heaters, Hotplates and Lighting: e.g. types of heating - gas, electricity, open fire, or oil etc., lighting - candles/matches, gas lights, wall lamp, hotplates - in the vicinity of combustibles (waste-paper baskets, curtains, books, stocks of paper).

- Storage of Combustibles: e.g. volatile chemicals, sawdust and wood-shavings, wood stocks, packing materials, plastic materials; safety regulations observed,

only small quantity of inflammable chemicals in workshops and laboratories, special storage containers for inflammables.

The risks posed by building construction, renovations and maintenance:

- Activities, which are potential fire hazards: e.g. welding and soldering, paint removal, roofing felt or tar, grinding and cutting activities, high-amperage electrical currents.

The risk of arson:

- The Security System: e.g. whether it is adequate, and will inhibit potential arsonists. [11]

4.5 Heritage Collections

New Zealand's moveable cultural heritage is defined in the proposed amendments to the Antiquities Act 1975 as:

"Those objects, including Maori heritage objects, of importance to New Zealand or to a particular part of New Zealand, for aesthetic, archaeological, architectural, artistic, cultural, historical, literary, scientific, social, spiritual or technological reasons."

The definition of what is a significant New Zealand cultural heritage item is the first criterion to determine the objects to be included in the Cultural Heritage Categories, which are the objects subject to export applications. These objects would be refused export application, because they are of special or outstanding cultural heritage significance and their loss would substantially diminish New Zealand's cultural heritage.[12]

Hapu and iwi should be consulted about the assessment of significance made in relation to taonga Maori.

4.5.1 Preventive Conservation

Preventive conservation is the practice of looking after the objects in your care. It is achieved by: controlling the environment in your building; careful handling and displaying of items; good storage and security; pest control; and planning for emergencies.

Te Papa National Services have produced a number of Resource Guides to aid museums and other organisations to care for their collections appropriately. The address is:

http://www.tepapa.govt.nz/TePapa/English/NationalServices/ResourceGuides/He+Rauemi+Resource+Guides.htm

[11] From *Museum Security Survey/Aide-Mémoire pour la Securité dans les Musées.* Edited by Diana Menkes based on the document by George H.H. Schröder, ICOM, Paris, 1981, pp. 29-33.

[12] www.mch.govt.nz/publications/antiq-amed/antiq-amend.html, p. 11

4.5.2 Determine the most significant objects and collections

If the museum has a Collections Policy refer to that to help you decide which objects clearly reflect the scope and mission of the museum, have the greatest significance to the community, and are well documented with a full provenance attached.

If there is no Collections Policy the museum or collection manager may like to refer to Te Papa National Services Resource Guides for information about how to develop a policy:

http://www.tepapa.govt.nz/NR/rdonlyres/135AC849-1EDD-4768-9A20-4C34486F606E/0/DevelopingCollection.pdf

AMOL (Australian Museums and Galleries On Line) has prepared *A Guide to Assessing the Significance of Cultural Heritage Objects and Collection,* which may be downloaded from:

http://sector.amol.org.au/collections/management/assessing_significance

This guideline includes a Significance Assessment Checklist:

- Have you compiled a folder with details of the object?
- Have you properly researched the history and provenance of the object?
- Have you talked with donors, owners, users and community associations about their knowledge of, and feelings about, the object?
- Do you understand the historical context of the object?
- Have you analysed how the object works? What it is made of, and what are its patterns of wear, repairs and adaptations? Have you recorded these?
- Have you compared the object with similar objects?
- Have you assessed the object's significance against the criteria?
- Finally have you written a succinct statement of significance for the object?[13]

A building in public ownership that has a heritage collection should also follow best-practice management systems. Te Papa National Services have produced a number of Resource Guides to aid museums and other organisations to care for their collections appropriately. The address is:

http://www.tepapa.govt.nz/TePapa/English/NationalServices/ResourceGuides/He+Rauemi+Resource+Guides.htm

[13] AMOL, *A Guide to Assessing the Significance of Cultural Heritage Objects and Collection,* Commonwealth of Australia Heritage Collections Council, 2001.

It may be more difficult for people who look after collections in marae and private houses to assess the wider significance of the objects and taonga in their care, but everyone should write a list of the most important things in the collection. It is important that this list is written with everyone's agreement otherwise difficulties and conflict may occur when the objects are being salvaged.

4.5.3 Write a priority list for the whole collection

This priority list will be a guide when you are responding to the threat of a fire or a fire has just occurred and it will help make decisions about which objects should be salvaged first. Be careful not to include everything – this is a priority list, but do write separate priority lists for each area of the museum, house or building, and for each type of collection. It is vital to include security and display information on the list, e.g. which room the object is in, where the keys to the display cabinet are kept and whether you need a specific tool such as a Phillips screwdriver to open the cabinet.

Include all relevant documentation for the collection in the priority list, e.g. all registration and cataloguing information and all original documents, and keep a back-up copy off-site.[14]

Do not include priority lists in the main body of the Fire Safety Plan for security reasons. These are the most important and, or, valuable items in the collection therefore identifying them and giving information about how to quickly remove them should not be knowledge that is generally available.

When deciding on the priorities in the collection it is essential to ensure you have the full agreement of everyone involved.

4.6 Collection Fire Risk

Although this guideline is concerned with risks to buildings and collections from fire, all of the ten categories of risk to a collection will need to be considered in the Recovery Plan. These categories of risk are:

- Physical forces: e.g. breakage, distortion, abrasion.
- Fire: e.g. complete destruction, scorching, soot, smoke and water damage.
- Water dissolution: e.g. tide marks, efflorescence, warping, shrinking etc.
- Criminals: e.g. theft, vandalism.
- Pests: e.g. perforation, chewing, soiling etc.
- Contaminants: e.g. staining, disintegration, organic vapours etc.
- Light and UV Radiation: e.g. fading, yellowing, structural damage etc.

[14]Söderlund Consulting Pty. Ltd. 2001, pp. 24-26

- Incorrect temperature: e.g. melting, embrittlement, fracture, etc.
- Incorrect relative humidity: e.g. mould, swelling, dehydration, fracture, etc.
- Dissociation: e.g. inaccessibility, irretrievability, loss of objects, loss of object data.

These risks should also be considered when planning the recovery from a fire in a historic building because the water and fire damage will create additional conservation problems that will need to be fully addressed before the building is able to return to normal.

4.6.1 Rate all risks according to the likelihood and the consequences

These guidelines will use a simple method of rating fire risks according to likelihood of a fire and its consequences to enable the completion of a fire risk assessment to be undertaken by small museums, and owners of heritage collections and historic buildings.

(a) **Likelihood**

The likelihood of each risk occurring can be estimated by using the historical information collected in s.4.3.1 combined with common sense and knowledge of the building, collection and community. It may be helpful to consult the local Fire Service for their views on the risks to the building and collection. This will also enable the Fire Service to understand the specific needs of the building and collection.

(b) **Consequences**

The calculation of the consequences of each risk is more complicated because each risk has a consequence: a fire will result in water damage, soot and smoke damage, and burnt and charred objects and rooms. Consider:

* The types of material held in the collection – textiles, paintings, paper, ceramics
* The risks they are most vulnerable to, i.e. what they will be damaged by most.
* The materials, construction and design of the building.

Take into account the proportion of each type of material and estimate the consequences accordingly. [15]

(c) **Level of Risk**

Identify the level of potential threat to the building and collection by giving each item on the Checklist a score of either **high, medium, low**. Mark the risk to your collection on the list of significant items.

[15] Söderlund Consulting Pty. Ltd. 2000, p. 20.

It must be remembered that this generic document is dealing simultaneously with two separate categories of risk: the risk to the building and the risk to the collection. The risk assessment has been based on general categories - **high, medium, low**.

4.7 Action Plan

Once the risks to the building and collection have been identified it is necessary to develop an Action Plan for activities to reduce or remove the risks. Those risks that fall into the high category in the risk analysis should generally receive the highest priority when it comes to developing actions and allocating time and money to implement them.

The Action Plan is one of the sub-documents of the Fire Safety Plan. The Action Plan should be integrated with the building's regular maintenance schedule and may be developed from the Conservation Plan. The Action Plan must be realistic: i.e. it should consider the cost of the actions in relation to the annual budget of the organisation, the equipment required and the amount of staff time involved.

The Action Plan will:

- Include all preventive actions identified from the risk assessments and (if relevant) included in the Conservation Plan. These should be transferred into the building's maintenance schedule. They may include improvements to:
  - **Means of escape:** Designated escape routes, doors and openings.
  - **Fire Safety Systems:** Fire alarm and fire detection systems, emergency lighting and signs, communications, lightning protection, testing and maintenance of fire safety systems, emergency shut-off controls.
  - **Fire Fighting supplies:** water supplies, hose reels and portable fire extinguishers, generators.
  - **Compartmentation of the building and Structural Fire Protection:** including improved storage facilities (compartmentation for specific collections).
  - **Fire service access:** liaison with the Fire Service.
- Include a logbook to record all the actions undertaken and any problems as they occur and the solutions to the problems. This will identify areas of weakness or potential disasters as well as providing a record of the management of fire safety in the building.
- Include fire prevention practices:
  - **Good house keeping practices:** storage of combustible materials, removal of rubbish, vegetation and fuel sources, outside hoses connected to taps.
  - **Fire security checklists:** daily/weekly/monthly/annual.

- **Procedures for "hot work" when maintaining or renovating building:** e.g. "Hot-work" plan, methods of supervision to be used (e.g. guard with a fire extinguisher, inspections after potentially hazardous activities.) [16]

- Include a programme of regular training workshops.

4.7.1 Cost-effective Protection Systems

Major improvements to life safety and property protection can be achieved for very modest costs by installing smoke detectors and sprinklers.

(a) **Smoke detectors**

Stand-alone battery operated smoke alarms complete with hush buttons are less than $30 each, although hard-wired alarm systems are preferable, to avoid the need for continual battery changing. Hard-wired alarms can be connected to an intruder alarm system if fitted, and remotely monitored by a security company. The installed cost would be less than $100 each on average, although there will be ongoing monitoring costs. A system complying with the New Zealand standards is best, providing the opportunity to directly connect the alarm system to the Fire Service, but this will be the most expensive option. Any suitable, well-maintained system is far superior to no system at all.

(b) **Sprinkler Standards**

There are three sprinkler standards in New Zealand:

* NZS 4541 covers the majority of New Zealand's commercial and industrial buildings.

* NZS 4515 covers smaller buildings of less than 2,000m² and less than four storeys, primarily residential occupancies, small apartment buildings, rest homes etc. These standards require the sprinkler system to have its own independent water supply, and a sprinkler valve set to control activation. As highly engineered systems, they are relatively expensive.

* NZS 4517:2002 – *Fire Sprinkler Systems for Houses* has been newly introduced to allow for lower cost sprinkler coverage in domestic residential dwellings. In its simplest form, a sprinkler system complying with NZS 4517 will not provide early warning of fire, and it is essential that smoke alarms be installed. The intent of NZS 4517 is to provide significantly improved safety for the occupants and a reasonable degree of property protection at modest cost. The standard allows the sprinkler system to be an extension of the domestic plumbing system and to be installed by a plumber. It can cost as little as $1,000 to provide coverage to the living quarters of a typical three bedroom house. Compliance with the

[16] From *Museum Security Survey/Aide-Mémoire pour la Securité dans les Musées.* Edited by Diana Menkes based on the document by George H.H. Schröder, ICOM, Paris, 1981, pp. 29-33.

Standard requires protection in living rooms, kitchens, bedrooms, hallways and attached garages because these places are where most fires start, but protection is optional in roof spaces, under-floor spaces, basements, cupboards, porches and detached garages or outbuildings. The provision of a water flow alarm connected to the Fire Service or a private security company is also optional. The water supply can be from a reticulated supply, a pumped supply from a tank, stream or pond, an elevated tank or a gas pressurised storage tank. For storage systems, the tank capacity is modest as the design flows are small, and must be maintained for a minimum of only 10 minutes.

4.8 Training Plan

A training plan is another sub-document of the Fire Safety Plan. It identifies what training is required and when it is going to take place. The training programme should be integrated into the overall management strategy of the building or organisation:

- Run training workshops on preventive behaviour.
- Run training workshops on evacuation procedures.
- Run training workshops with specialist input, e.g. textile/paper conservators, and on responding and recovering from a fire.
- Schedule regular workshops and training days to up-date staff and management, including Board members and trustees on the Fire Safety Plan
- Remember to ensure that new staff members and occupants receive training in all aspects of fire safety.
- Organise specialist workshops with the Fire Service. Include training for local Fire Service personnel in conservation principles and techniques, e.g. If the fire is not life threatening there may be strategies that can be used which involve minimal use of water thus avoiding the problems associated with water damage.
- Practise fire drills regularly.

Useful information about how to put together a training plan to organise the training programme for the people associated with the heritage building or collection is in Te Papa National Services Resource Guide: *Developing a Training Plan.*

http://www.tepapa.govt.nz/NR/rdonlyres/3AE5DA37-AB25-45D5-B07F-21EC714CAF65/0/DevelopTraining.pdf

4.9 Prepare a Disaster Bin

In order to deal with very small fires it is useful to have a supply of materials on hand, such as paper towels, mops, buckets, plastic sheeting, garbage bags, a disposable camera, etc, which are kept together and used only for fires or other disasters. It is convenient to keep

these things together in a container such as a "wheelie" bin, which is easy to move and protects the contents, although the contents can be difficult to get at if the bin is very deep.

It may be possible to organise a shared Disaster Bin with other heritage groups in the area or region, which everybody can contribute to and use as needed.

Keep your Disaster Bin in the area that is most likely to always be accessible.

4.10 Response Team

It is useful to establish a Fire Response team. Many museums and historic houses will not have the in-house capacity to establish a Fire Response team, but this is where regional co-ordination and networking in particular becomes very helpful. Likewise liaison with national organisations such as the Professional Conservators' Group and the New Zealand Historic Places Trust is crucial. Even in bigger organisations some of the members of the team may belong to other heritage agencies in the area. Decide who will be part of team and what their roles will be; match the people with the jobs and brief everyone. The main roles to be assigned are:

- Fire Co-ordinator - someone who can think quickly, is able to prioritise and to make hard decisions. Everybody must be aware that this person will make all the final decisions.
- Volunteer Co-ordinator - to organise the people who come to help.
- Conservator - many conservators in New Zealand have a very rapid response time and are a valuable addition to the team.
- Documenter - to document the site of the disaster, areas of damage, damaged objects, etc, for museum and insurance purposes.
- Finances Officer - to deal with insurance, hiring of equipment, etc.
- Assessor - someone with the ability to assess the condition of the collection in a variety of circumstances.
- Materials and equipment Co-ordinator.
- Media Co-ordinator - to talk to the media.
- Networker – to ensure communication lines are open and the telephone tree and emergency services have been contacted.
- Security Person.
- General Helper.
- Occupational Safety and Health Person.

It is important to match people with the roles. The Fire Response team should consist of dedicated people committed to carrying out their designated roles and have a full understanding of their roles.[17]

4.11 Support networks

It is important to develop support networks and contacts because these will be critical if there is a fire. There are many benefits from developing regional and, or national networks which are not limited to a single heritage discipline, but unite and co-operate with all heritage agencies, e.g. historic houses, museums, libraries, marae, art galleries. It may be possible to:

- Establish a regional network of heritage building owners perhaps through the local branch of NZHPT, or the local authority, museum or historical society.
- Establish a regional museums' network to share training workshops, have a group store of material for disaster response, and to be part of the response team.
- Contact specific expertise e.g.
  - NZHPT Staff
    * www.historic.org.nz
  - NZ Fire Service:
    * www.fire.org.nz
  - Te Papa National Services:
    * www.tepapa.govt.nz/TePapa/English/NationalServices
  - Museums Aotearoa
    * www.museums-aotearoa.org.nz
  - New Zealand Professional Conservators Group
    * www.conservators.org.nz
- Develop a register of volunteers, perhaps again through the local NZHPT branch, historical society, Friends of the Museum, Runanga etc.

[17] Söderlund Consulting Pty. Ltd.2001, pp.28-31

The following two sections describe what is needed to effectively respond to and then recover from a fire.

- Outline of steps in response and recovery

    - Museum and collection threatened
    - (Beginning of response)
    - Emergency response
    - Call Emergency contacts
    - Call Disaster co-ordinator
    - Safety check
    - Assess and stabilise the situation
    - Determine the recovery & response
    - (End of response)

- (Beginning of recovery)

    - Call Disaster Response team
    - Organise team
    - Assess and record damage
    - Determine needs e.g. equipment and support
    - Formulate Recovery plan
    - Stabilise environment
    - Establish salvage procedures
    - Salvage collection/building
    - Return to normal
    - Re-evaluate the Fire Safety Plan
    - (End of recovery)[16]

5 Respond

The main points about responding effectively to a fire are:

- Human safety overrides everything - KNOW the Evacuation procedures.
- Try to control the source of the problem.
- Know who to call immediately.
- Know how to assess the site.
- Know the building layout especially where the Disaster Bin is located.
- Know the collection priorities – where they are and how to retrieve them
- Know how to stabilise the situation.
- Be able to assess the situation and any damage.
- Have areas already identified into which damaged objects can be moved.
- Know whom to call for help, e.g. conservation professionals etc.[17]

[16] Söderlund Consulting Pty. Ltd. 2000, p.52
[17] Söderlund Consulting Pty. Ltd. 2000, p.41

5.1 Fire Response Plan

The Fire Response Plan is used when a fire threatens, or during or immediately after a fire has occurred. It should be able to guide people through the initial responses and first critical actions. It covers all the actions that will occur until the point when the Recovery Plan is prepared.

5.2 Flip chart

A flip chart, which outlines the procedures to follow in the event of a particular risk, is a useful way of ensuring the procedures are easily accessed. They may be kept beside the telephones with a wall map showing the floor plan and exits. The Flipchart concept was developed by Te Papa Tongarewa and is a particularly useful way of quickly presenting vital information about how to respond to a variety of risks. The information relevant to fire is:[18]

5.2.1 General Evacuation Procedures

- Remain calm
- Turn off all hazardous operations
- Follow instructions
- Assist disabled people
- Leave the area in an orderly fashion
- Follow the established evacuation route
- Move away from the building. Go directly to the assembly area and report to the Evacuation Co-ordinator for a 'head count'
- Do not block the street, driveway or building entrances
- Stay in the assembly area until instructed otherwise.

5.2.2 The Emergency Procedure if there is a Fire is:

(a) **Activate the Fire Alarm**

Remain calm and activate the nearest fire alarm

(b) **Evacuate the building**

Upon hearing the fire alarm evacuate the building and proceed to an Assembly Area (Refer to wall map) Dial 111 from a save location

[18] Te Papa Tongarewa Emergency Procedures Flipchart.

(c) **Useful things to know**

* Confining fire Oxygen feeds fire:
* Close doors. Do not open windows

(d) **Hot or smoking doors**

(i) Safety Rule:

Do NOT open hot or smoking doors

(ii) Action:

Before opening any door, touch it near the top.

If door is hot or smoke visible do NOT open the door.

(e) **Leaving the building**

* Keep a clear exit path between you and the fire.
* Do not use lifts
* Do not return unless advised to do so by Security

(f) **Small fires**

* If a fire is small then attempt to put it out with a fire extinguisher of the correct type.

All fires, no matter how small, must be reported to Security.

If the Alarm rings: proceed immediately to Assembly Area (Refer to Wall Map)

5.2.3 Damaged Collection Items

(a) **Initial Action**

Do NOT move the object

* Immediately report damage by telephoning the Manager Collection Services.
* If you are not sure to contact then telephone Security. They have a prioritised list of contact names and telephone numbers, and can make a decision about what action to take next.
* Take an in-situ photograph if possible. (A suitable camera is held by security)

(b) **Guidelines on Movement**

* Do NOT move an item if it is safe where it is.

* Follow instructions from the appropriate conservator.

5.3 Floor plans

Using the plans drawn up for the Building Assessment prepare simple floor plans which show:

- All entrances and exits,
- Power points,
- Fire extinguishers (and for what sort of fire)
- Disaster bin location,
- Main utilities and services and their shut off points – gas, electricity, water, air conditioning, sprinklers etc.

Make sure the Fire Service has copies of the floor plan.

5.4 Develop a List of Emergency Contacts

Prepare a list of contacts with telephone numbers and make sure everybody knows where it is.

- Fire Service, Police, Ambulance and Civil Defence.
- Local plumbers, electricians and builders.
- Professional Conservators, New Zealand Historic Places Trust, Te Papa National Services, Companies which deal in Moisture Control, Insurance Agent
- Local professional practitioners in other heritage institutions.

Contact the local fire service: they may need to use a different approach to fires in a heritage building or in a heritage collection because of the fragility of the place or objects. It is very useful if they are familiar with the building and or collection before they are called to a fire. The local Civil Defence co-ordinator is the link to all the emergency services in a local or national disaster. It is also sensible to inform the police about the most valuable objects so they know what they look like if they are stolen. The various emergency services may be able to assist in training staff.

The building's or the collection's insurance agent should be consulted about all actions being taken to prevent or prepare for fires e.g. security systems, fire detection and suppression systems etc.

5.4.1 Telephone Tree

It is useful to prepare a Telephone Tree, which is a prioritised list of the order in which people should be contacted and who is responsible for contacting them. It should be placed beside every telephone. The Telephone Tree should include the members of the Fire Response team. It must be updated regularly to ensure it remains current.

5.4.2 Safety Checklist

Human life and safety is always the first priority.

Develop a simple checklist to determine whether the site is safe to enter after a fire. Use this if the Emergency Services have not arrived or if it is a small fire that can be managed by the staff.

If the answer is yes to any of the following questions the place is not safe to enter until Emergency Services say so.

- Are there any electrical wires or power points in contact with water?
- Does the water extend beyond your view? Electrical contact may be occurring where you cannot see it.
- Are there more than five centimetres of water on the floor?
- Are the passageways blocked or obstructed in any way?
- Is there danger from falling material?
- Do the walls/ceiling appear unstable?[19]

5.5 Assess and stabilise

When the area is safe the situation needs to be assessed to decide on the next steps.

- Is it a minor event or a major one that requires Emergency Services to be called?
- Attempt to stabilise the situation to prevent further damage i.e. turn off water.
- Draw up a list of criteria to guide you through the decision making process.

5.5.1 Assess and Stabilise Checklist

This will enable an accurate picture of the situation to be developed and should include the following questions:

- Is the cause of the disaster still ongoing?
- What needs to be done to prevent further damage?
- Is the site safe?
- What extent of the collection/building has been damaged?

[19] Söderlund Consulting Pty. Ltd. 2001, p.39.

- What is the main type of damage - fire, water, breakage?
- Are any other objects or areas of the museum/building in immediate danger?
- Does the full Disaster Response Team need to be called? (See Telephone Tree)
- Does outside help or expertise need to be called? (See Emergency Contact list)
- Does the environment need to be further stabilised? (Smoke water damage)
- Have any of the priority objects/areas been damaged?
- Does the Recovery Plan need to be activated?
- What needs to be done to allow the recovery to begin?
- Do we need to move to our off site location?[20]

5.6 Steps in Effective Response to a Fire

- Activate the Fire Alarm
- Follow the Emergency Response Procedure
- Evacuate visitors and staff.
- Retrieve priority List Objects if possible.
- Call Fire Co-ordinator if relevant
- Work through Safety Checklist to determine site stability.
- Ensure there is no source of ongoing damage (turn off water, cover shelves etc.)
- Stabilise the situation as much as possible (turn off utilities, open windows)
- Use the Assess and stabilise sheet.
- Use the contents of the Disaster Bin to deal with any immediate problems
- Assess the damage and the situation to determine the extent of the disaster.
- Use the Assess and stabilise checklist.
- Document all damage.
- Activate the telephone tree and call the rest of the Fire team if required.
- Go through the Response Plan to check if you have forgotten anything.
- Sit down, review the situation, and use the Recovery Plan to plan the recovery.[21]

6 Recover

6.1 Recovery Plan

Prepare a Recovery Plan to be used once you have responded and dealt with the immediate issues (using the Response Plan) and have time to stop and consider how the museum, building, organisation or household is going to get back to normal. It is important to call the conservation professionals to provide assistance and advice as early as possible. (Do not confuse the role of insurance assessor and conservator.)

The main objectives are to:

- Ensure the safety of all those working in the building
- Reduce the damage to the collection and building (this will also reduce costs)
- Record the damage for insurance and record keeping purposes
- Stabilise the environment

[20] Söderlund Consulting Pty. Ltd. 2000, pp. 38-39.
[21] Söderlund Consulting Pty. Ltd. 2000, p. 70.

- Save as much of the collection and building as possible
- Return to normal activities as soon as possible.

6.2 Organise the team

Allocate responsibilities to each person of the steps to be taken and everyone knows what to do. Find a "command centre" and ensure there is a timetable for food, breaks etc. Ensure that all participants understand the cultural sensitivities associated with certain areas of the museum or building.

6.3 Record and document

All damage should be thoroughly documented and photographed.

6.3.1 Damage Checklist

Develop a Damage Checklist to gather all the information needed to plan the recovery – what is the extent of the damage, what objects are damaged what is the type of damage?

The Co-ordinator, the Documenter and the Assessor should walk through the building with copies of the checklist and a camera (keep a disposable one in the Disaster Bin) and record all the damage.

Once the damage has been viewed and recorded the team needs to evaluate the damage. This will guide the recovery process and should be written down. Questions to ask include:

- The kind of damage.
- The scale of damage.
- The type of material damaged: organic - textiles, biological specimens, inorganic - ceramics, books, paintings and photographs.
- Whether priority objects been damaged.
- Whether any objects have to be moved and whether they will be further damaged by this.
- The type of salvage to be required - wet organic, smoke damaged.
- The cultural needs and sensitivity of the collection and local iwi/kaumatua who will be part of the response process where Maori material or buildings are involved.
- Whether the museum or building has to be closed.[22]

[22] Söderlund Consulting Pty. Ltd.200, p.44.

6.4 Recovery needs

This is a critical part of the Recovery Plan. This is when you decide how you will proceed and what resources are required.

The Damage Checklist will tell you what salvage procedures are required and these will identify what materials and equipment, and the sort of assistance that are needed. Ensure you have covered all areas. Then the Response team can start work.

6.5 Stabilise the Environment

The main objective is to prevent further damage to either the building or the collection. Think about all possibilities and identify solutions.

The environment (i.e. the air temperature and relative humidity, the amount of moisture, soot and dirt, etc. present) needs to be stabilised as quickly as possible. If there is water damage it is important to reduce the relative humidity to prevent mould growth and further damage to the collection.

Consider the security of the building - whether it is open to theft or vandalism.

6.6 Salvage Procedures

Prepare easy to follow steps in salvage for each type of damage.

The staff and volunteers can undertake the initial salvage, especially if regular training workshops in salvage procedures have been held, but professional conservators must be involved as soon as possible in the assessment stage.

More complicated salvage of damaged objects must be left to conservators. **If in any doubt leave it to the conservators.**

6.7 Salvage Categories

Establish a simple classification system for sorting the damaged objects before beginning salvage procedures.

6.7.1 Priority A

Immediate treatment necessary – by staff. This will include all damaged objects from the priority list.

6.7.2 Priority B

Immediate treatment – by conservators.

6.7.3 Priority C

Essentially stable and can be treated later.

6.7.4 Priority D

Unsalvageable and should be discarded – after documentation

When deciding how to sort damaged items it is useful to consider:

- The relative costs – it may be better in terms of cost, time and energy to replace those objects that are representative (replaceable) rather than attempt to salvage them.
- A sorting system – salvage high priority objects first.
- Identify an off-site secure work area if it is necessary.
- Assign a team leader to each of the salvage procedures.
- Prepare copies of Action Sheets, which cover all the steps for each of the salvage procedures.

There is no substitute for training staff and volunteers in salvage techniques.[23]

6.8 Document the Recovery

One of the most critical and often overlooked tasks during recovery is the documentation needs. It is vital to record what happens to each item during the course of the recovery process. Develop a table that records the object and its damage, treatment and movement.[24]

6.8.1 Table

Object	Number	Damage	Salvage Category	Treatment	Location
Metal casket	Lost	Wet-on surface	C	Air dry	Main hall
Birth register	MO-492	Wet – water-logged	A	Freeze	Freezer truck

6.9 Locate Supplies and Equipment

Part of writing the recovery plan at the time of the disaster will be to determine what equipment materials and supplies are needed. These of course depend on the type of damage to the objects and building and the salvage procedures to be used. Special equipment such as dehumidifiers may be needed to dry out the building and prevent mould etc. Sources of supplies and specialist equipment should be identified before the disaster occurs. It may be possible to share supplies and equipment with other organisations and museums in the region.

[23] Söderlund Consulting Pty. Ltd.2001pp. 46-47
[24] Söderlund Consulting Pty. Ltd.2001p.48

6.10 Maintain Morale

Recovering from a fire can be a long and difficult experience. It is probable that although there may be plenty of support from the community and volunteers in the beginning it generally wanes after 3 or 4 days. It is important to consider the physical and psychological needs of the workers. The effect of shock on people's abilities cannot be overestimated. Take care of food, drink, rests, training and home breaks. Plan for keeping up everyone's morale by informing everyone about what is going on, dealing with issues as soon as they occur, and establishing attainable milestones which can be celebrated when they are achieved.

Remember to communicate with everybody constantly.

6.11 Return to Normal

Although the fire may be over and everything has been salvaged and the building is ready to return to normal it is necessary to ensure that all areas and objects that have been wet are monitored to ensure that further damage does not occur: floors are completely dry before relaying carpet; objects are monitored for further damage such as splitting, mould growth, rusting; the display cabinets are quite dry. The air conditioning ducts may need to be cleaned from smoke and soot.

7 Conclusion

Once the building and, or, collection have returned to normal it is essential that management has a debriefing session to evaluate how effectively the Fire Safety Plan has worked and what improvements should be made to ensure that in the event of another fire every thing has been prepared for. It must be remembered that the Fire Safety Plan is not a static document, but a plan to be used, evaluated and modified as knowledge and circumstances change. The Fire Safety Plan is a useful tool for ensuring that best-practice conservation standards are integrated into managing the identification and prevention of fires in historic buildings and heritage collections.

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Appendix 1
ICOMOS Charter

ICOMOS NEW ZEALAND

Charter for the Conservation of Places of Cultural Heritage Value

Preamble

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and its more recent peoples. These areas, landscapes and features, buildings, structures and gardens, archaeological and traditional sites, and sacred places and monuments are treasures of distinctive value. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage for present and future generations. More specifically, New Zealand peoples have particular ways of perceiving, conserving and relating to their cultural heritage.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1966), this charter sets our principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, tradespersons or professionals, are involved in the different aspects of such work. It aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues. It is a statement of professional practice for members of ICOMOS New Zealand.

Each section of the charter should be read in the light of all the others. Definitions of terms used are provided in section 22.

Accordingly this charter has been adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its Annual General Meeting on 4 October 1992.

1. The Purpose of Conservation
The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general, such places:

i. Have lasting values and can be appreciated in their own right;

ii. Teach us about the past and the culture of those who came before us;

iii. Provide the context for community identity whereby people relate to the land and to those who have gone before;

iv. Provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and

v. Provide visible evidence of the continuity between past, present and future.

2. Indigenous Cultural Heritage
The indigenous heritage of Maori and Moriori relates to family, local and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings. The **Treaty of Waitangi** is the historical basis for indigenous guardianship. It recognises the indigenous people as exercising responsibility for their treasures, monuments and sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous

community, and should proceed only in this context. Indigenous conservation precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level. General principles of ethics and social respect affirm that such protocols should be observed.

3. Conservation Practice

Appropriate conservation professionals should be involved in all aspects of conservation work. Indigenous methodologies should be applied as appropriate and may vary from place to place. Conservation results should be in keeping with their cultural content. All necessary consents and permits should be obtained.

Conservation projects should include the following:

i. Definition of the cultural heritage value of the place, which requires prior researching of any documentary and oral history, a detailed examination of the place, and the recording of its physical condition;

ii. Community consultation, continuing throughout a project as appropriate;

iii. Preparation of a plan which meets the conservation principles of this charter;

iv. The implementation of any planned work; and

v. The documentation of any research, recording and conservation work, as it proceeds.

General Principles

4. Conservation Method

Conservation should:

i. Make use of all relevant conservation values, knowledge, disciplines, arts and crafts;

ii. Show the greatest respect for, and involve the least possible loss of, material of cultural heritage value;

iii. Involve the least degree of intervention consistent with long term care and the principles of this charter;

iv. Take into account the needs, abilities and resources of the particular communities; and

v. Be fully documented and recorded.

5. Respect for existing evidence

The evidence of time and the contributions of all periods should be respected in conservation. The material of a particular period may be obscured or removed if assessment shows that this would not diminish the cultural heritage value of the place. In these circumstances such material should be documented before it is obscured or removed.

6. Setting

The historical setting of a place should be conserved with the place itself. If the historical setting no longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

7. Risk Mitigation

All places of cultural heritage value should be assessed as to their potential risk from any natural process or event. Where a significant risk is determined, appropriate action to minimise the risk should be undertaken. Where appropriate, a risk mitigation plan should be prepared.

8. Relocation
The site of an historic structure is usually an integral part of its cultural heritage value. Relocation, however, can be a legitimate part of the conservation process where assessment shows that:

i. The site is not of associated value (an exceptional circumstance); or

ii. Relocation is the only means of saving the structure; or

iii. Relocation provides continuity of cultural heritage value.

A new site should provide a setting compatible with cultural heritage value.

9. Invasive Investigation
Invasive investigation of a place can provide knowledge that is not likely to be gained from any other source. Archaeological or structural investigation can be justified where such evidence is about to be lost, or where knowledge may be significantly extended, or where it is necessary to establish the existence of material of cultural heritage value, or where it is necessary for conservation work. The examination should be carried out according to accepted scientific standards. Such investigation should leave the maximum amount of material undisturbed for study by future generations.

10. Contents
Where the contents of a place contribute to its cultural heritage value, they should be regarded as an integral part of the place and be conserved with it.

11. Works of Art and Special Fabric
Carving, painting, weaving, stained glass and other arts associated with a place should be considered integral with a place. Where it is necessary to carry out maintenance and repair of any such material, specialist conservation advice appropriate to the material should be sought.

12. Records
Records of the research and conservation of places of cultural heritage value should be placed in an appropriate archive. Some knowledge of place of indigenous heritage value is not a matter of public record, but is entrusted to guardians within the indigenous community.

Conservation Processes

13. Degrees of Intervention
Conservation may involve, in increasing extent of intervention: non-intervention, maintenance, stabilisation, repair, restoration, reconstruction or adaptation. Where appropriate, conservation processes may be applied to parts or components of a structure or site.

Re-creation, meaning the conjectural reconstruction of a place, and replication, meaning to make a copy of an existing place, are outside the scope of this charter.

14. Non-intervention
In some circumstances, assessment may show that any intervention is undesirable. In particular, undisturbed constancy of spiritual association may be more important than the physical aspects of some places of indigenous heritage value.

15. Maintenance
A place of cultural heritage value should be maintained regularly and according to a plan, except in circumstances where it may be appropriate for places to remain without intervention.

16. Stabilisation
Places of cultural heritage value should be protected from processes of decay, except where decay is appropriate to their value. Although deterioration cannot be totally prevented, it should be slowed by providing stabilisation or support.

17. Repair
Repair of material or of a site should be with original or similar materials. Repair of a technically higher standard than the original workmanship or materials may be justified where the life

expectancy of the site or material is increased, the new material is compatible with the old and the cultural heritage value is not diminished. New material should be identifiable.

18. Restoration

Restoration should be based on respect for existing material and on the logical interpretation of all available evidence, so that the place is consistent with its earlier form and meaning. It should only be carried out if the cultural heritage value of the place is recovered or revealed by the process.

The restoration process typically involves reassembly and reinstatement and may involve the removal of accretions.

19. Reconstruction

Reconstruction is distinguished from restoration by the introduction of additional materials where loss has occurred. Reconstruction may be appropriate if it is essential to the function or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving heritage valued are preserved. Reconstruction should not normally constitute the majority of a place. Generalised representations of typical features or structures should be avoided.

20. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any conditions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work.

21. Interpretation

Interpretation of a place may be appropriate if enhancement of public understanding is required. Relevant protocol should be complied with. Any interpretation should not compromise the values, appearance, structure or materials of a place, or intrude upon the experience of the place.

22. DEFINITIONS

For the purposes of this charter:

- **Adaptation** means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value
- **Conservation** means the processes of caring for a place so as to safeguard its cultural heritage value
- **Cultural heritage value** means possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity
- **Maintenance** means the protective care of a place
- **Material** means physical matter which is the product of human activity or has been modified by human activity
- **Place** means any land, including land covered by water, and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand

- **Preservation** means maintaining a place with as little change as possible
- **Reassembly** (*anastylosis*) means putting existing but dismembered parts back together
- **Reconstruction** means to build again in the original form using old or new material
- **Reinstatement** means putting components of earlier material back in position
- **Repair** means making good decayed or damaged material
- **Restoration** means returning a place as nearly as possible to a known earlier state by reassembly, reinstatement and/or the removal of extraneous additions
- **Stabilisation** means the arrest of the processes of decay
- **Structure** means any building, equipment, device or other facility made by people and which is fixed to the land.

Appendix 2
ICOM Code of Ethics

ICOM Code of Ethics for Museums

The cornerstone of ICOM is its* ICOM Code of Ethics for Museums*. It sets minimum standards of professional practice and performance for museums and their staff. In joining the organisation, ICOM members undertake to abide by this Code.

In English
En français
En español

Suomeksi

Norsk

Cesky

Auf deutsch *(a joint official translation into German by ICOM-Germany, ICOM-Austria and ICOM-Switzerland)*

ICOM Code of Ethics for Museums

The ICOM Code of Professional Ethics was adopted unanimously by the 15th General Assembly of ICOM meeting in Buenos Aires, Argentina on 4 November 1986 and amended by the 20th General Assembly of ICOM meeting in Barcelona, Spain on 6 July 2001.

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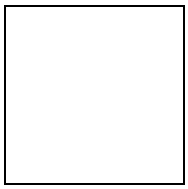


1. Introduction

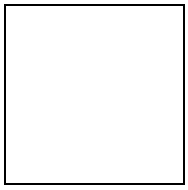
The *ICOM Code of Ethics for Museums* is a means of professional self-regulation. It sets minimum standards of conduct and performance to which all museum professional staff throughout the world may reasonably aspire. At the same time it also provides a clear statement of what the public may justifiably expect from the museum profession. Although the *Code* cannot take precedence over the law it may also take on a quasi-legal role where national law is ill-defined or non-existent on the matters covered. Like the law, codes of ethics are influenced by social change as well as developing professional practice. This has been particularly pronounced with museums as their contribution to society has expanded from the academic through education to leisure and tourism, and in the promotion of cultural identity. In addition the last two decades have seen profound changes in certain countries with the transfer of public services to the private and commercial sectors and the establishment of specialist agencies to service museums. Such change can have a deconstructing effect on a profession. All involved with the collection and interpretation of the natural and cultural heritage should find a common professional bond in this revised *ICOM Code of Ethics for Museums*. Membership of ICOM is an affirmation of this *Code*. Each section of the *Code* has now been critically reviewed by ICOM's Ethics Committee in the light of contemporary museum practice and edited accordingly. At the same time the *Code* has been presented in a less prescriptive manner. This is the first stage towards a fuller review which, it is intended, will present the principles of professional practice with guidelines for meeting them; this is planned for 2004. The present work would not have been possible without the full support of the President and Secretary General of ICOM and the large number of constructive comments received from the Committees and members of ICOM during a year-long consultation period. The brunt of the work fell on members of the **Ethics Committee** who met for this purpose on three occasions and took part in three electronic discussions.

ICOM issued its ***Ethics of Acquisition*** in 1970. The first full *Code of Professional Ethics* was published in 1986, the present revision was approved unanimously by the 20th General Assembly of ICOM in Barcelona, Spain, on 6 July 2001. Like its precursors, the present *Code* provides a global minimum standard on which national and specialist groups can build to meet their particular requirements. ICOM wishes to encourage the development of such national and specialist codes and will be pleased to receive copies of them. These should be sent to the Secretary General of ICOM, Maison de l'UNESCO, 1 rue Miollis, 75732 Paris Cedex 15, France. E-mail: **secretariat@icom.org**

Geoffrey Lewis
Chair, ICOM Ethics Committee

ICOM Ethics Committee for the period 2000-2003

Chair: Geoffrey Lewis (UK)
Members: Gary Edson (USA); Per Kåks (Sweden); Byung-mo Kim (Rep. of Korea); Jean-Yves Marin (France); Bernice Murphy (Australia); Tereza Scheiner (Brazil); Shaje'a Tshiluila (Democratic Rep. of Congo); Michel Van-Praët (France).



INSTITUTIONAL ETHICS

This section assumes that the institution is a museum providing a public service, as defined in the **ICOM *Statutes*** (**see annex**) Where the institution is not a museum but provides services to museums, these paragraphs are also applicable.

2. Basic Principles for Museum Governance

2.1 Minimum Standards for Museums

The governing body of a museum has an ethical duty to maintain and enhance all aspects of the museum, its collections and its services. Above all, it has the responsibility of ensuring that all collections in its care are adequately housed, conserved and documented.

The minimum standards for museum finance, premises, staffing and services may be defined by law or other government regulation in some countries. In others, guidance on and assessment of minimum standards may be available in the form of "Accreditation", "Registration" or similar evaluative schemes. Where such standards are not defined locally, guidance can be obtained through the National Committee of ICOM, the appropriate International Committee of ICOM, or the ICOM Secretariat.

2.2 Constitution

Each museum should have a written constitution or other document setting out clearly its legal status, mission and permanent, non-profit nature, which is in accordance with the appropriate national laws. The governing body of a museum should prepare and publicise a clear statement of the goals, objectives and policies of the museum and of the role and composition of the governing body.

2.3 Finance

The governing body holds the ultimate financial responsibility for the museum and for protecting all its resources, including the collections and related documentation, the premises, facilities and equipment, the financial assets and the staff. It is required to develop and define the purposes, and related policies, of the institution, and to ensure that all assets are used properly and effectively for museum purposes. Sufficient funds must be available on a regular basis, from either public or private sources, to carry out and develop the work of the museum. Proper accounting procedures must be adopted and maintained in accordance with the relevant national laws and professional accounting standards. The collections are held in public trust and may not be treated as a realisable asset.

2.4 Premises

The governing body has an obligation to provide a suitable environment for the physical security and preservation of the collections. The buildings and facilities must be adequate for the museum to fulfil its basic functions of collection, research, storage, conservation, education and display. They should comply with all appropriate national legislation in relation to the health, safety and accessibility of the premises, having regard for the special needs of disabled people. Proper standards of protection should be in place at all times against hazards such as theft, fire, flood, vandalism and deterioration. The course of action to be taken in the event of emergency should be clearly specified.

2.5 Personnel

The governing body has an obligation to ensure that the museum has sufficient staff and expertise to meet its responsibilities. The size of the staff and its nature (permanent or temporary) will depend on the size of the museum, its collections and its responsibilities. Proper arrangements have to be made in relation to the care of the collections, public access and services, research and security.

The governing body has a particularly important obligation in relation to the appointment of the director or head of the museum and should have regard for the knowledge and skills required to fill the post effectively. The director of a museum should be directly responsible to and have direct access to the governing body in which trusteeship of the collections is vested.

The governing body should ensure that when the appointment, promotion, dismissal or demotion of any member of staff occurs, such action is taken only in accordance with appropriate procedures under the legal or other constitutional arrangements and policies of the museum. Even when such action has been

delegated to the director or senior staff, it should ensure that such staff changes are made in a professional and ethical manner, and in the best interests of the museum.

Members of the museum profession require appropriate and continuing academic, technical and professional training in order to fulfil their role in the operation of the museum and the care for the heritage. The governing body should recognise the need for, and value of, a properly qualified and trained staff, and offer adequate opportunities for further training and re-training to maintain current awareness and an effective workforce.

A governing body should never require a member of the museum staff to act in a way that could reasonably be judged to conflict with the provisions of the *ICOM Code of Ethics for Museums*, or any national law or national or specialist code of ethics.

2.6 Friends of Museums and Supporting Organisations
Museums depend on the public to encourage their growth and development. Many museums have Friends and supporting organisations. It is the institution's responsibility to create a favourable environment for such support, recognise its contribution, encourage the practice, and promote a harmonious relationship between such organisations and the professional staff.

2.7 Educational and Community Role of the Museum
A museum is an institution in the service of society and of its development and is generally open to the public (even though the participating public may be limited in the case of certain specialised museums).

The museum has an important duty to develop its educational role and attract wider audiences from all levels of the community, locality, or group it serves. It should offer opportunities for such people to become involved in the museum and to support its goals and activities. Interaction with the constituent community is an integral part of realising the educational role of the museum and specialist staff are likely to be required for this purpose.

2.8 Public Access
Museum displays and other facilities should be physically and intellectually accessible to the public during reasonable hours and for regular periods. The museum should also offer the public reasonable access to members of staff and to collections not displayed or exhibited, by appointment or other arrangement. As holders of primary evidence, museums have a particular responsibility for making collections available to scholars as freely as possible. Access to requested information about the collections should be granted, subject to restrictions for reasons of confidentiality and security (see 7.3).

2.9 Displays, Exhibitions and Special Activities
The primary duty of the museum is to preserve its collections for the future and use them for the development and dissemination of knowledge, through research, educational work, permanent displays, temporary exhibitions and other special activities. These should be in accordance with the stated policy and educational purpose of the museum, and should not compromise either the quality or the proper care of the collections. Museums should be aware that the display of material without provenance may be seen to condone illicit trade in cultural property. The museum should seek to ensure that the information it publishes, by whatever means, is accurate, honest, objective and well-founded academically.

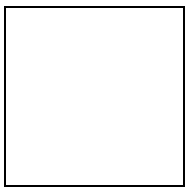
2.10 External Funding and Support
Museums may seek and accept financial or other support from corporate or private sources. A policy is needed to define clearly the relationship between the museum and such support. It is of particular importance that neither the standards and objectives of the museum nor the interests of any living communities associated with an event financed in this way are compromised by such a relationship.

2.11 Income-Generating Activities
Many museums provide visitor facilities such as shops and restaurants that have income-generating potential. In some cases there are other opportunities for income generation in collaboration with commercial or promotional activities. To address these issues the governing body should have a clearly defined income-generating policy regarding the use of collections, and the purpose of the museum that does not compromise the quality or care of the collections or the institution. This policy should clearly differentiate

between knowledge-driven and income-generating activities. Income-generation should be financially beneficial for the museum but consistent with its non-profit status. All such activities should be planned and operated as an enhancement to understanding the museum and its collections.

Where voluntary or commercial organisations are involved in income generation, relationships with the museum must be well defined with a clear understanding of the activity in its museum context. The related publicity and products should conform to agreed standards. If replicas, reproductions or copies of items in a museum's collection are made, for whatever purpose, they must respect the integrity of the original and be permanently marked as facsimiles. All items offered for sale should comply with relevant national and local legislation.

2.12 Legal Obligations
Each governing body should ensure that the museum complies fully with all legal obligations, whether in relation to international, regional, national or local legislation and treaty obligations. The governing body should also comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations.



3. Acquisitions to Museum Collections

3.1 Collections

Each museum authority should adopt and publish a written statement of its collections policy. This policy should address issues relevant to the care and use of the museum's existing public collections. It should state clearly the areas of proposed collecting and include guidelines for maintaining the collections in perpetuity. Instructions should also be included in the policy on acquisitions with conditions or limitations (see 3.5) as well as a restriction against acquiring material that cannot be catalogued, conserved, stored or exhibited properly. Collections policies should be reviewed at least every five years.

All objects acquired should be consistent with the objectives defined in the collections policy and selected with the expectation of permanency and not for eventual disposal. Acquisitions of objects or specimens outside the stated policy should only be made in very exceptional circumstances and then only after careful consideration by the governing body of the museum. The governing body should have regard to the professional opinion available to them, the interests of the object or specimen under consideration, the national or other cultural or natural heritage and the special interests of other museums. However, even in these circumstances, objects without a valid title should not be acquired. New acquisitions should normally be made known in a regular and consistent manner.

3.2 Acquisition of Illicit Material

The illicit trade in objects and specimens encourages the destruction of historic sites, ethnic cultures and biological habitats and promotes theft at local, national and international levels. It places at risk endangered species of flora and fauna, violates the UN *Convention on Biological Diversity* (1992) and contravenes the spirit of national and international patrimony. Museums should recognise the destruction of human and natural environments and loss of knowledge that results from the illicit servicing of the market place. The museum professional must warrant that it is highly unethical for a museum to support the illicit market in any way, directly or indirectly.

A museum should not acquire any object or specimen by purchase, gift, loan, bequest or exchange unless the governing body and responsible officer are satisfied that a valid title to it can be obtained. Every effort must be made to ensure that it has not been illegally acquired in, or exported from, its country of origin or any intermediate country in which it may have been owned legally (including the museum's own country). Due diligence in this regard should establish the full history of the item from discovery or production, before acquisition is considered.

In addition to the safeguards set out above, a museum should not acquire objects by any means where the governing body or responsible officer has reasonable cause to believe that their recovery involved the unauthorised, unscientific or intentional destruction or damage of ancient monuments, archaeological or geological sites, or natural habitats, or involved a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities. Nor should a museum acquire, directly or indirectly, biological or geological material that has been collected, sold or otherwise transferred in contravention of any local, national, regional or international wildlife protection or natural history conservation law, or treaty, of the museum's own country or any other country.

A professional conflict can exist when an acquisition, highly desired by a museum, lacks provenance. However, the ability to establish legal title to the item must be an overriding factor when considering acquisition. In very rare cases an item without provenance may have an inherently outstanding contribution to knowledge that it would be in the public interest to preserve. Such discovery is likely to be of international significance and should be the subject of a decision by specialists in the discipline concerned. The basis of the decision should be without national or institutional prejudice, based on the best interests of the subject discipline and be clearly stated.

3.3 Field Study and Collecting

Museums should assume a position of leadership in the effort to halt the degradation of the world's natural history, archaeological, ethnographic, historic and artistic resources. Each museum should develop policies that allow it to conduct its collecting activities within appropriate national and international laws and treaty

obligations, and with a reasonable certainty that its approach is consistent with the spirit and intent of both national and international efforts to protect and enhance the cultural and natural heritage.

Field exploration, collecting and excavation should only be conducted in accordance with the laws and regulations of the host country. Planning for field studies and field collecting must be preceded by investigation, disclosure and consultation with the proper authorities and any interested museums or academic institutions in the country or area of the proposed study. This consultation should ascertain if the proposed activity is both legal and justifiable on academic and scientific grounds and should include arrangements for sharing the information obtained and the research results with the appropriate authorities in the host country.

Any field programme must be executed in such a way that all participants act legally and responsibly in acquiring specimens and data, and that they discourage unethical, illegal and destructive practices by all practical means. Where the fieldwork involves a living community or its heritage, acquisitions should only be made on the basis of informed and mutual consent without exploitation of the owner or informants. Great care is necessary to respect the wishes of the community involved, which should be paramount.

3.4 Co-operation Between Museums on Collections Policies
Each museum should acknowledge and endorse the need for co-operation and consultation between museums with similar interests and collecting policies, and should consult with such other institutions, where a conflict of interest is possible both on acquisitions, and in defining areas of specialisation. Museums should respect the collecting areas of other museums.

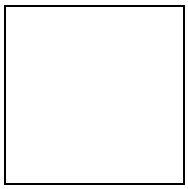
3.5 Conditional Acquisitions
Gifts, bequests and loans should only be accepted if they conform to the stated collections and exhibitions policies of the museum. Offers that are subject to special conditions may have to be rejected if the conditions proposed are judged to be contrary to the long-term interests of the museum and its public.

3.6 Loans to and from Museums
The loan of objects, incoming and outgoing, and the mounting or borrowing of loan exhibitions can have an important role in enhancing the interest and quality of a museum and its services. As temporary custodians of incoming loans, museums must protect the objects and ensure their prompt return at the conclusion of these activities. These principles also apply to material left at the museum for an opinion as well as items being considered for the permanent collections. There should be clear policy guidelines on all material temporarily housed in the museum.

Loans should not be accepted or exhibited if they are of undocumented origin (see 3.1-3.3) or do not have a valid educational, scientific or academic purpose, consistent with the museum's objectives (see 3.4-3.5). The museum should ensure that it retains complete authority over the use of the loaned material and its interpretation, which should accord with that required for permanent collections (see 2.9). Any conflict of interest should be avoided (see 3.7) particularly where the lender is also funding the exhibition (see 2.10) or is associated with the museum exhibiting it.

Objects from a museum collection should be loaned only for scientific, research or educational purposes. They should not be loaned to private individuals.

3.7 Conflicts of Interest
The collections policy or regulations of a museum should include provisions to ensure that no person involved in the policy or management of that museum, such as a trustee or other member of a governing body, or a member of the museum staff, may compete with the museum for objects, or may take advantage of privileged information received because of his or her position. Should a conflict of interest develop between an individual and the museum, those of the museum should prevail. Special care is also required in considering any offer of an item, either for sale or as a tax-benefit gift, from members of governing bodies, members of staff, or the families and close associates of these persons.



4. Disposal of Collections

4.1 General Presumption of Permanence of Collections

A key function of almost every kind of museum is to acquire objects and keep them for posterity. Consequently, there must always be a strong presumption against the disposal of objects or specimens to which a museum has assumed the formal title. Any form of disposal, whether by donation, exchange, sale or destruction requires a high order of curatorial judgement and should be approved by the governing body only after considering this and any appropriate legal advice.

Special considerations may apply to certain kinds of specialised institutions, such as "living" or "working" museums and some teaching and other educational museums. Museums and other institutions that display living specimens, such as botanical and zoological gardens and aquaria, may find it necessary to regard at least part of their collections as replaceable or renewable. In other cases destructive analytical techniques undertaken for the advancement of knowledge may result in the loss of part of a specimen or object. There is a clear ethical obligation to ensure that such activities are not detrimental to the long-term survival of examples of the material studied, displayed or used and that a detailed report of all such activities becomes a permanent part of the collections record.

4.2 Legal or Other Powers of Disposal

The laws on the protection and permanence of museum collections and the power of museums to dispose of items from their collection vary greatly from one museum to another. No disposals are permitted by some institutions, except for items that have been seriously damaged by natural or accidental deterioration. Elsewhere, there may be no explicit restriction on disposals.

Where the museum has legal powers permitting disposals, or has acquired objects subject to conditions of disposal, the legal or other requirements and procedures must be complied with fully. Even where legal powers of disposal exist, a museum may not be completely free to dispose of items acquired with financial assistance from an outside source (e.g. public or private grants, donations from a Friends of the Museum organisation, or private benefactor). These disposals normally require the consent of all parties who had contributed to the original purchase.

Where the original acquisition was subject to mandatory restrictions these must be observed unless it can be clearly shown that adherence to such restrictions is impossible or substantially detrimental to the institution. Even in these circumstances the museum can only be relieved from such restrictions through appropriate legal procedures.

4.3 Deaccessioning Policies and Procedures

Where a museum has the necessary legal powers to dispose of an object, the decision to sell or otherwise dispose of material from the collections should be taken only after due consideration (see 4.1). Such material should be offered first by exchange, gift or private treaty sale to other museums before sale by public auction or other means is considered.

A decision to dispose of a museum object or specimen whether by exchange, sale or destruction should be the responsibility of the governing body of the museum acting in conjunction with the director and the curator of the collection. The manner of deaccessioning should reflect the ethical and legal responsibilities of the museum, the character of its collections (whether renewable or non-renewable) and the public trust it fulfils in preserving its collections. Complete records must be kept of all such decisions and the objects involved and proper arrangements made for the preservation and transfer, as appropriate, of the documentation relating to the object, including records in photographic and other technological media, where practicable.

Members of the museum staff, the governing body, or their families or close associates, should never be permitted to purchase objects that have been deaccessioned from a collection. Similarly, no such person should be permitted to appropriate items from the museum collections, even temporarily, to any personal collection or for personal use.

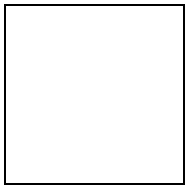
Money or compensation received from the deaccessioning and disposal of objects and specimens from a museum collection should be used solely for the benefit of the collection and normally for acquisitions to that collection.

4.4 Return and Restitution of Cultural Property

The UNESCO ***Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*** (1970) and the ***UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects*** (1995) provide the principles on which museums should approach the return and restitution of cultural property. If a country or people of origin seek the return of an object or specimen that can be demonstrated to have been exported or otherwise transferred in violation of the principles of these conventions and shown to be part of that country's or people's cultural or natural heritage, the museum concerned should, if legally free to do so, take prompt and responsible steps to co-operate in its return.

In response to requests for the return of cultural property to the country or people of origin, museums should be prepared to initiate dialogues with an open-minded attitude based on scientific and professional principles (in preference to action at a governmental or political level). In addition the possibility of developing bilateral or multilateral partnerships with museums in countries that have lost a significant part of their cultural or natural heritage should be explored.

Museums should also respect fully the terms of the ***Convention for the Protection of Cultural Property in the Event of Armed Conflict*** (The Hague Convention, First Protocol, 1954 and Second Protocol, 1999). In support of this Convention, museums should abstain from purchasing, appropriating or acquiring cultural objects from any occupied country.



PROFESSIONAL CONDUCT

This section assumes that the museum professional is employed in a museum. Where the individual provides a service to a museum through a specialised agency or directly, these paragraphs are equally applicable.

5. General Principles

5.1 Ethical Obligations of Members of the Museum Profession
Employment by a museum, whether publicly or privately supported, is a public trust involving great responsibility. Therefore, museum employees must act with integrity and in accordance with the most stringent ethical principles as well as the highest standards of objectivity in all activities.

The museum professional should be guided by two important principles. The first is that museums are the object of a public trust, the value to the community being in direct proportion to the quality of service rendered. Second, that intellectual ability and professional knowledge are not, in themselves, sufficient to work in the museum profession, but these must be inspired by a high standard of ethical conduct.

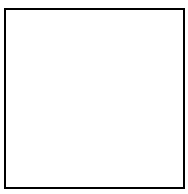
The director and other staff members owe professional and academic allegiance to their museum and should always act in accordance with the approved policies of the museum. They should comply with the terms of the *ICOM Code of Ethics for Museums* and should also be aware of any other codes or policies on ethics relevant to museum work. The director (or principal museum officer in charge) should urge the governing body to comply with these standards whenever appropriate.

5.2 Personal conduct
Loyalty to colleagues and to the employing museum is an important professional responsibility and must be based on allegiance to fundamental ethical principles applicable to the profession as a whole.

Applicants for any professional post should divulge frankly and in confidence all information relevant to the consideration of their applications and, if appointed, should recognise that normally museum work is regarded as a full-time vocation. Even when the terms of employment permit outside employment or business interests, the director and other senior staff should not undertake other paid employment or accept outside commissions that are in conflict with the interests of the museum. In accepting any paid or unpaid assignments museum staff should be alert to the personal and institutional ethical principles that could be compromised.

5.3 Private Interests
While members of a profession are entitled to a measure of personal independence, museum professionals must realise that no private business or professional interest can be wholly separated from their institution or other official affiliation, despite disclaimers that may be offered. Any museum-related activity by the individual may reflect on the institution or be attributed to it. The professional must be concerned not only with actual personal motivations and interests, but also with the way in which such actions might be construed by the outside observer.

Museum employees and others in a close relationship with them must not accept gifts, favours, loans or other personal benefits that may be offered to them in connection with their duties for the museum (see 8.5). Occasionally professional courtesy may include the giving and receiving of gifts. Such interchange should always take place in the name of the institution concerned and not the individual.



6. Professional Responsibility to the Collections

6.1 Acquisitions to Museum Collections

The director and professional staff should take all possible steps to ensure that a written collections policy is adopted by the governing body of the museum and thereafter reviewed and revised at regular intervals. This policy, as formally adopted and revised by the governing body, should form the basis of all professional decisions and recommendations in relation to acquisitions.

6.2 Care of Collections

It is a crucial professional obligation to care for the collections. An important professional responsibility, therefore, is to ensure that all items accepted temporarily or permanently by the museum are properly and fully documented to facilitate provenance, identification, condition and treatment. All objects accepted by the museum should be properly housed and maintained having regard also to any particular requirements of material associated with living communities.

Careful attention should be given to the development of policies to protect the collections against natural and man-made disasters and the means of ensuring the best possible security as a protection against theft in displays, exhibitions, working or storage areas, against accidental damage when handling objects and against damage or theft in transit. Where it is the national or local policy to use commercial insurance arrangements, the staff should ensure that the insurance cover is adequate, especially for objects in transit and loan items, or other objects which are not owned by the museum but are its current responsibility.

Members of the museum profession should not delegate important curatorial, conservation, or other professional responsibilities to persons who lack the appropriate knowledge and skill, or who are inadequately supervised, to assist in the care of the collections. There is also a clear duty to consult professional colleagues within or outside the museum if at any time the expertise available in a particular museum is insufficient to ensure the welfare of items in the collections.

6.3 Conservation of Collections

An essential ethical obligation of every member of the museum profession is to ensure the proper care and conservation of collections and individual items for which the employing institutions are responsible. The intention must be to ensure that the collections are passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.

Recognition and respect for the cultural and physical integrity and authenticity of individual objects, specimens or collections are fundamental values in conservation work. For sacred works this includes respect for the traditions and cultures of the communities that used them (see 6.6). It is essential, therefore, to include the proper documentation of the object or specimen, its condition, an analysis of its composition, the recording of its condition and a description of any deterioration.

All museum professionals concerned with objects and specimens have a responsibility to create and maintain a protective environment for the collections whether in store, on display or in transit. Such preventive conservation is an important element in museum risk management.

The condition of an object or specimen may require interventive conservation and the services of a properly qualified conservator. This may include restoration or repair, but the principal goal should be to stabilise the object or specimen. In zoos and aquaria, conservation practices may include elements of environmental and behavioural enrichment. All conservation procedures should be documented and reversible, and all added materials and physical or genetic modification should be clearly identifiable from the original object or specimen.

6.4 Documentation of Collections

The recording and documenting of collections in accordance with appropriate standards is an important professional obligation. It is particularly important that collection documentation should include a complete description of all items, their provenance and source and the conditions of acceptance by the museum. Collection data should be maintained and augmented for as long as any item is part of the museum collection. Such data should be kept in a secure environment and be supported with retrieval systems providing access to the data by the staff and other legitimate users (see 2.7). When collection data are made

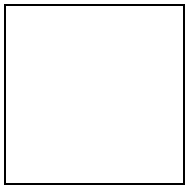
available on the Internet or published by other means, particular control must be exercised to avoid disclosing sensitive personal or related information and other confidential matters.

6.5 Welfare of Live Animals
Where museums and related institutions maintain living animals for exhibition or research purposes, the health and well-being of any such creatures must be a basic ethical consideration. It is essential that the animals and their living conditions are inspected regularly by a veterinary surgeon or other equally qualified persons. The museum should prepare and implement a safety code for the protection of staff and visitors that has been approved by an expert in the veterinary field.

6.6 Human Remains and Material of Sacred Significance
Collections of human remains and material of sacred significance should be housed securely and respectfully, and carefully maintained as archival collections in scholarly institutions. It should be available for legitimate study on request. Research on such material, its housing, care and use (exhibition, replication and publication) must be accomplished in a manner consistent with professional standards and the interests and beliefs of members of the community, ethnic or religious groups from which the objects originated. When sensitive material is used in interpretive exhibits, this must be done with great tact and with respect for the feelings of human dignity held by all peoples.

Requests for removal from public display of human remains or material of sacred significance must be addressed expeditiously with respect and sensitivity. Requests for the return of such material should be addressed similarly. Museum policies should clearly define the process for responding to such requests (see 4.4).

6.7 Private Collecting
The acquiring, collecting and owning of objects for a personal collection by a museum professional may not in itself be unethical and may be regarded as a valuable way of enhancing professional knowledge and judgement. However, no member of the museum profession should compete with their institution either in the acquisition of objects or in any personal collecting activity. In some countries, and in many individual museums, members of the museum profession are not permitted to have private collections and such rules must be respected. Where there are no such restrictions, a member of the museum profession with a private collection should, on appointment, provide the governing body with a description of the collection and a statement of the extent of the collecting practised. An agreement between the museum professional and the governing body concerning the private collection must be formulated and scrupulously followed (see 8.4).



7. Professional Responsibility to the Public

7.1 Upholding Professional Standards

Members of the museum profession should observe accepted standards and laws and uphold the dignity and honour of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public in the aims, purposes and aspirations of the profession in order to develop a better public understanding of the contributions of museums to society.

7.2 Relations with the Public

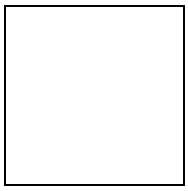
Members of the museum profession should always deal with the public efficiently and courteously and should respond promptly to all correspondence and enquiries. Subject to the requirements of confidentiality, museum professionals should share their expertise with the public and specialists, allowing controlled but full access to requested material or documentation in their care even when it is the subject of personal research or a special field of interest.

7.3 Confidentiality

Members of the museum profession must protect confidential information obtained in the course of their work, including the source of material owned by or loaned to the museum (see 3.6), information concerning the security arrangements of the museum, or of private collections and locations visited during official duties (see 2.8).

Information about items brought to the museum for identification is confidential. Where this information contributes to knowledge, the owner should be made aware of the desirability of sharing it with others (see 8.3). However, it should not be published or passed to any other institution or person without specific authorisation from the owner.

Confidentiality is subject to a legal obligation to assist the police or other proper authorities in investigating possible stolen, illicitly acquired or transferred property.



8. Professional Responsibility to Colleagues and the Profession

8.1 Professional Responsibility
Members of the museum profession have an obligation to follow the policies and procedures of their employing institution and to accept its decisions. They may properly object to proposals or practices that are perceived to have a damaging effect on a museum or museums, or the profession and matters of professional ethics. Such differences should be expressed in an objective manner.

8.2 Professional Relationships
Members of the museum profession have an obligation to share their knowledge and experience with their colleagues and with scholars and students in relevant fields. They should respect and acknowledge those from whom they have learned and should pass on such advancements in techniques and experience that may be of benefit to others without thought of personal gain.

The training of personnel in the specialised activities involved in museum work is of great importance in the development of the profession and all should accept responsibility, where appropriate, in the training of colleagues. Members of the profession who have responsibility for junior staff, trainees, students and assistants undertaking formal or informal professional training, should give these persons the benefit of their experience and knowledge, and should also treat them with the consideration and respect customary among members of the profession.

Similarly, the development of beneficial volunteer work depends on a positive relationship between members of the museum profession and volunteers. The professional staff of museums should give constructive attention to volunteers to sustain a viable and harmonious working environment. Volunteers should be fully conversant with this Code and take it into account in conducting museum and personal activities (see 2.6).

Members of the profession form working relationships with numerous other people, professional and volunteer, within and outside the museum in which they are employed. They are expected to conduct these relationships with courtesy and fair-mindedness and to render their professional services to others efficiently and to a high standard.

8.3 Research
Research to establish provenance, or for interpretation, publication, and other appropriate purposes, should be encouraged. While the level of research may vary from museum to museum, it should relate to institutional objectives and conform to established legal, ethical and academic practices including the conditions defined by national and international copyright legislation. The acknowledgement of intellectual sources in all forms (published, transmitted, spoken, depicted, or other means of traditional or technological communication) is an ethical obligation. The results of research should be shared with the public and professionals.

When museum personnel prepare material for presentation or to document field investigation as part of their duties, the museum retains all rights to the work, unless there is an agreement to the contrary.

8.4 Dealing
No member of the museum profession should participate directly or indirectly in any dealing (buying or selling for profit), in the natural or cultural heritage. Dealing by museum employees can present serious problems even if there is no risk of direct conflict with the employing museum and should not be permitted (see Article 7(5) of the ICOM *Statutes*).

8.5 Other Potential Conflicts of Interest
Generally, members of the museum profession should refrain from all acts or activities that may be construed as a conflict of interest. Museum professionals by virtue of their knowledge, experience and contacts are frequently offered opportunities, such as advisory and consultancy services, teaching, writing and broadcasting opportunities, or requests for valuations, in a personal capacity. Even where the national law and the individual's conditions of employment permit such activities, these may appear to colleagues, the employing authority, or the public, to create a conflict of interest. All legal and employment contract conditions must be scrupulously followed and, if a potential conflict arises, the matter should be reported

immediately to an appropriate superior officer or the museum governing body and steps taken to rectify the situation.

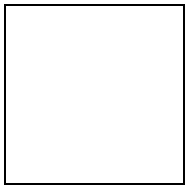
Great care should be taken to ensure that outside interests do not interfere in any way with the proper discharge of official duties and responsibilities (see 3.7 and 5.2).

8.6 Authentication and Valuation (Appraisal)
Sharing knowledge and expertise with professional colleagues and the public is fundamental to the purpose of museums and should be conducted to the highest scholarly standards (see 7.2). However, conflicts of interest can arise in the authentication and valuation or appraisal of objects. Opinions on the monetary value of objects should be given only if permitted and on official request from other museums or competent legal, governmental or other responsible public authorities. Where the employing museum may be the beneficiary for financial or legal reasons, appraisal must be undertaken independently.

Members of the museum profession should not identify or otherwise authenticate objects that they believe, or suspect, have been illegally or illicitly acquired, transferred, imported or exported. They should not act in any way that could be regarded as benefiting such activity, directly or indirectly. Where there is reason to believe, or suspect, illegal or illicit conduct, the appropriate authorities should be notified.

8.7 Unprofessional Conduct
Every member of the museum profession should be conversant with national and local laws and the conditions of their employment. They should avoid situations that could be construed as corrupt or improper conduct of any kind. No museum official should accept any gift, hospitality, or any form of reward from any dealer, auctioneer or other person as an inducement in respect to the purchase or disposal of museum items or for taking or refraining from official action.

To avoid any suspicion of corruption, a museum professional should not recommend a particular dealer, auctioneer or appraiser to a member of the public. Nor should a museum employee accept any "special price" or discount for personal purchases from any dealer with whom the individual or employing museum has a professional relationship.



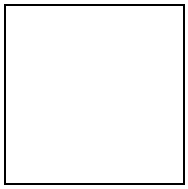
9. Application of the ICOM *Code of Ethics for Museums*

9.1 Status of the ICOM *Code of Ethics for Museums*

This *Code* is the statement of professional ethics referred to in the ICOM *Statutes*, Articles 2 (2), 9(1(d)), 14(17(b)), 15(7(c)), 17(12(e)) and 18(7(d)). Membership of ICOM and the payment of the annual subscription to ICOM is an affirmation of the ICOM *Code of Ethics for Museums*.

9.2 Use of the Name and Logo of ICOM

As a professional organisation, membership of ICOM confers many benefits on an individual or institution. This distinctive position may not be abused by the use of the words "International Council of Museums", "ICOM" or its logo to promote or endorse any commercial operation or product.



Glossary

Appraisal

The authentication and valuation of an object or specimen. In certain countries the term is used for an independent assessment of a proposed gift for tax benefit purposes.

Conflict of interest

The existence of a personal or private interest which gives rise to a clash of principle in a work situation, thus restricting, or having the appearance of restricting, the objectivity of decision making.

Dealing

Buying and selling items for personal or institutional gain.

Due diligence

The requirement that every endeavour is made to establish the facts of a case before deciding a course of action, particularly in identifying the source and history of an item offered for acquisition or use before accepting it.

Cultural Heritage

Any concept or thing, natural or artificial, which is considered to have aesthetic, historical, scientific or spiritual significance.

Income-generating activities

Activities intended to bring financial gain or profit.

Knowledge-driven activities

Activities intended to further knowledge and understanding, resulting from the interpretation of objects or ideas.

Legal title

Unambiguous right to ownership of property, supported by written evidence.

Non-profit organisation

A legally established body, corporate or unincorporated, whose income (including any surplus or profit) is used solely for the benefit of that body and its operation. The term Not for profit has the same meaning.

Provenance

The full history of an item from the time of its discovery or creation to the present day, from which authenticity and ownership is determined.

Valid title

Unambiguous right to ownership of property, supported by written evidence.

ANNEX: Definition of the Museum and Professional Museum Workers

ICOM Statutes

(excerpt)

Adopted by the 16th General Assembly of ICOM (The Hague, Netherlands, 5 September 1989) and amended by the 18th General Assembly of ICOM (Stavanger, Norway, 7 July 1995), and by the 20th General Assembly of ICOM (Barcelona, Spain, 6 July 2001)

Article 2 - Definitions

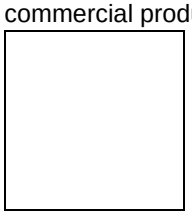
1. A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

(a) The above definition of a museum shall be applied without any limitation arising from the nature of the governing body, the territorial character, the functional structure or the orientation of the collections of the institution concerned.

(b) In addition to institutions designated as "museums" the following qualify as museums for the purposes of this definition:

(i) natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;
(ii) institutions holding collections of and displaying live specimens of plants and animals, such as botanical and zoological gardens, aquaria and vivaria;
(iii) science centres and planetaria;
(iv) non profit art exhibition galleries; conservation institutes and exhibition galleries permanently maintained by libraries and archive centres;
(v) nature reserves;
(vi) international or national or regional or local museum organizations, ministries or departments or public agencies responsible for museums as per the definition given under this article;
(vii) non-profit institutions or organizations undertaking conservation, research, education, training, documentation and other activities relating to museums and museology;
(viii) cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity)
(ix) such other institutions as the Executive Council, after seeking the advice of the Advisory Committee, considers as having some or all of the characteristics of a museum, or as supporting museums and professional museum personnel through museological research, education or training.

2. Professional museum workers include all the personnel of museums or institutions qualifying as museums in accordance with the definition in Article 2 (1), having received specialized training, or possessing an equivalent practical experience, in any field relevant to the management and operations of a museum, and independent persons respecting the *ICOM Code of Ethics for Museums* and working for museums as defined above, either in a professional or advisory capacity, but not promoting or dealing with any commercial products and equipment required for museums and services.



Appendix 3
Checklist

HISTORIC BUILDING FIRE RISK CHECKLIST	
Place name:	
Date:	
Inspector:	
Purpose:	The purpose of this checklist is to identify the fire risks to historic buildings and buildings with heritage collections in them.
Grade:	The level of risk is graded by rating the risk either High, Medium or Low
Historic Significance	
Building – NZHPT Classification	
Building of National Significant	
Building of Regional Significant	
On District Plan	
Collection	
Collection of National Significance	
Collection of Regional Significance	
Collection of Local Significance	
Collection of Personal Significance Only	
General Condition and Comments:	
Recommendations:	

	Check for	Grade	Comments	Solution
Fire Prevention	Exposure			
	External Fire Risk from Neighbouring property			
	Local bush or scrub fire exposure			
	Flammable substances/ dangerous goods			
	Combustibles close to exterior (rubbish skip..)			
	Solid Fuel Combustion/ Open Fires			
	Oil/ Gas Fired equipment			
	Natural Gas / LPG heating			
	Cooking Especially Deep Fat Fryers			
	Electrical Wiring & Switchboard Conditions			
	Industrial Process, Ovens, dehumidifiers etc.			
	Flammable Furnishings & Wall Coverings			

Check for	Grade	Comments	Solution
Security			
Night Time Security Patrols			
Night Time Security Lighting			
Daytime Security			
Staff			
Staff Presence During Occupied Hours			
Occupant Presence At Night - Sleeping			
Staff Training			
Management/ Fire Safety Plan			
Comprehensive Disaster Management Plan Including Fire Safety			
Adequate Emergency Management Plan Including Fire Safety			
Partial Emergency Management Plan Including Fire Safety			
Evacuation of Buildings Compliance			
Planning Thought About but Not Started			
No Plans Of Any Sort			
Housekeeping			
Equipment / Computers Off at Night			
Flammable Substances Management			
Portable Heaters (electric, oil or LPG)			
Flames or Sparks from Process			
Electrical Equipment			
Frictional Heat			
Electrostatic Discharges			
Faulty or Damaged Wiring			

	Check for	Grade	Comments	Solution
Egress	Adequacy			
	Distance – Less than 2.5 min to a Safe Place			
	Utilisation/warning			
	Nothing			
	Smoke Detection (domestic battery)			
	Smoke Detection (hard wired)			
	Heat Detection (Type 3)			
	Smoke Detection (Type 4)			
	Smoke Detection & Sprinklers (Type 7)			
	Sounder Coverage			
	Emergency Lighting			
	Manual Call Points (location)			
	Manual Call Points (number)			
	Protection			
	Exitways – clear of obstruction			
	Exit Doors – open out (>50)			
	Exit Doors – side hung (not sliding)			
	Exit Routes – obvious & Instinctive			
	Availability			
	Exit Widths			
	Exit Routes – low dead end			
Vertical Openings	Floor Penetrated			
	Open Stairs without Doors			
	Open Shaft (dumb waiter etc)			
	Mezzanine Floors			
	Protection			

	Check for	Grade	Comments	Solution
	Doors at Top and Bottom of Stairs			
	Doors on Closers			
	Fire Stopping			
	Fire Dampers in Ducts			
	Cable Risers Fire Sealed			
	Pipe Risers Fire Sealed			
Automatic Suppression Automatic suppression relates only to sprinkler systems and gas flood systems	Coverage			
	No Automatic Suppression			
	Hose Reels or Extinguishers only			
	Response Time			
	Sprinklers with Std Response Heads			
	Sprinklers with Fast Response Heads			
Building Height & Construction	Height			
	Construction			
	Materials			
Compartmentation	Hazard Segregation			
	Interior Walls			
	Roof Separations			
Fuel	Fuel Load			
	Fire Growth Rate			
Detection & Alarm	Detection			
	Alarm			
Emergency Response	Fire Service Capability			
	Water Supply			
	Response Time			
	Accessibility			

	Check for	Grade	Comments	Solution
Smoke Control	Passive Smoke Separations			
	Active Smoke Control			