

CODE OF ETHICS AND GUIDANCE FOR CONSERVATION PRACTICE

by

Colin Pearson

For the past few years there has been a growing awareness of the need for conservators to examine closely their standards of conservation practice and their rules of conduct relating to all aspects of the conservation of our cultural heritage. Foremost among overseas groups in the development and promotion of a code of ethics for conservators are : The International Committee for Ethics in Conservation (established in 1977 at the Royal Swedish Academy of Fine Arts), the United Kingdom Institute for Conservation (U.K.I.C.) and the American Institute for Conservation (A.I.C.).

Here in Australia our colleagues involved with the preservation of historic buildings, monuments and sites have already, through Australia/ICOMOS, established guidelines for conservation practice through the Burra Charter, adopted in 1981. The ICCM has been discussing this matter on an informal basis over recent years, and feels that both the ICCM and the Conservation profession in Australia is at the stage of development where a Code of Ethics for Conservation Practice could be adopted. This was emphasised in Report 196 (1982) of the Joint Committee of Public Accounts, inquiring into the Australian War Memorial Curatorial and Conservation Functions. One of the recommendations stated "A Code of Ethics should be adopted by conservators as a means of ensuring maintenance of the highest standards of treatment for all objects conservators handle".

At a recent meeting of the ICCM Council it was agreed that steps would be taken to develop such a Code of Ethics. In order to inform Australian conservators of what has been done elsewhere, some of the Codes of Ethics and Guidelines for Conservation Practice adopted overseas are to be published. The Codes of Ethics from AIC and UKIC are reproduced in full, below, with the permission of the respective institutes.

The third document published below has been prepared by David Hill, Senior Curator of Conservation at the Museum of Applied Arts & Sciences, Sydney. He is preparing a Conservation Implementation Plan for the Museum. The first stage of this plan is the determination of a Conservation Policy setting out the basic definitions and philosophies of conservation appropriate to his own Museum. This will provide guidelines for the Museum as a whole in the operation of and decision-making concerning conservation matters. Essentially, David has taken a Code of Ethics for Conservators and applied it to his own Museum. It is reprinted with permission of the Museum.

Following circulation of this information through the ICCM Bulletin, I would like to receive feedback from all Australian conservators on the following questions:

1. Do you feel that we need a Code of Ethics and Guidelines for Conservation Practice in Australia at this time?
2. Do any of the three documents reprinted here, either in total or in part, constitute what you would consider to be a suitable document for adoption by the ICCM and Australian conservators?

Comments, both for and against the contents and adoption of such a document, should reach me by no later than the end of 1982. This will then allow time to assess the comments, and if the consensus of opinion is favourable, produce a draft Code of Ethics for consideration by the membership of the ICCM early in 1983.

I. American Institute for Conservation of Historic and Artistic Works:
Code of Ethics and Standards of Practice

Introduction

The first formulation of a code of ethics for art conservators, adopted by the members of IIC-American Group (now AIC) at the annual meeting in Ottawa, Canada on May 27, 1967, was produced by the Committee on Professional Relations: Sheldon Keck, Chairman, Richard D. Buck, Dudley T. Easby, Rutherford J. Gettens, Caroline Keck, Peter Michaels and Louis Pomerantz.

The first formulation of standards of practice and professional relationships by any group of art conservators was produced by the IIC-American Group (now AIC) Committee on Professional Standards and Procedures under the direction of Murray Pease, Conservator, Metropolitan Museum of Art. Other members of the committee were Henri G. Courtais, Dudley T. Easby, Rutherford J. Gettens and Sheldon Keck. The report was adopted by the IIC-AG at the annual meeting of the group in New York on June 8, 1963. It was published in *Studies in Conservation*, Vol.9, No.3, August 1964, pp. 116-121. The primary purpose of this document was to provide accepted criteria against which a specific procedure or operation can be measured when a question as to its adequacy has been raised.

The responsibility of revising and updating the original code of ethics and standards of practice and professional relationships was assigned to the AIC Committee on Ethics and Standards: Elisabeth C.G. Packard, Chairman, Barbara H. Beardsley, Perry C. Huston, Kate C. Lefferts Robert M. Organ, and Clements L. Robertson.

The original format has been retained except that the more general Code of Ethics has been placed first as Part One, followed by Standards of Practice as Part Two.

The revised versions were adopted by the Fellows of AIC at the annual meeting in Toronto, Canada on May 31, 1979.

Elisabeth C.G. Packard, Chairman
Ethics and Standards Committee, 1977-79

A·I·C

The American Institute for Conservation of Historic and Artistic Works

The American Institute for Conservation (AIC), founded in 1959 as the American Group of the International Institute for Conservation, was established in 1973 as an independent organization. Its function is to coordinate and improve the professional standards and training needed to protect and preserve cultural materials of all kinds. This phrase is interpreted to include any objects or structures which, because of their history, significance, rarity or workmanship, have a commonly accepted value and importance.

The *Code of Ethics and Standards of Practice* approved in 1963 and 1967 by the American Group of the International Institute for Conservation

referred to "works of art," which was interpreted by some to be limited to the fine arts. The AIC Board of Directors therefore considered it necessary to restate the scope of its responsibilities to ensure that these professional standards would be applicable to the full range of cultural materials: fine and applied arts, archeological, ethnographic and archival material, and natural history specimens. Inconsistencies in the earlier versions have been eliminated, but the original code and standards were not radically revised or combined into one document, and therefore a certain amount of repetition remains.

The AIC expects to revise the code and standards periodically to meet

new developments in the field. For example, in line with the easing of the ban on advertising by architects and lawyers, and following legal advice, the code of ethics was revised to allow discreet advertising in newspapers and magazines, since according to recent court rulings, prohibition of advertising may be considered a violation of antitrust laws.

Working together with other museum professionals, the AIC hopes to fulfill its responsibilities as stated in its bylaws: "to establish, maintain and promote standards of practice, professional relationships and a code of ethics for conservators and to oppose any influences which would tend to lower such standards and ethics."

AIC Code of Ethics and Standards of Practice

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purpose of this document, which is often referred to as the Murray Pease Report, was to provide accepted criteria against which a specific procedure or operation can be measured when a question as to its adequacy has been raised.

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PART ONE—CODE OF ETHICS

I. Preamble

Conservation of historic and artistic works is a pursuit requiring extensive training and special aptitudes. It places in the hands of the conservator* cultural holdings which are of great value and historical significance. To be worthy of this special trust requires a high sense of moral responsibility. Whether in private practice or on the staff of an institution or regional center, the conservator has obligations not only to the historic and artistic works with which he** is entrusted, but also to their owners or custodians, to his colleagues and trainees, to his profession, to the public and to posterity. The following code expresses principles and practices which will guide the conservator in the ethical practice of his profession.

*Hereafter in the text the word "conservator" also denotes "conservation scientist" when applicable.

**In this text the "I" and related pronouns are used in the classical sense to denote the person in italics or less so.

II. Obligations to Historic and Artistic Works

A. Respect for Integrity of Object
All professional actions of the conservator are governed by unwavering respect for the esthetic, historic or physical integrity of the object.

B. Competence and Facilities
It is the conservator's responsibility to undertake the investigation or treatment of a historic or artistic work only within the limits of his professional competence and facilities.

C. Single Standard
With every historic or artistic work he undertakes to conserve, regardless of his opinion of its value or quality, the conservator should adhere to the highest and most exacting standard of treatment. Although circumstances may limit the extent of treatment, the quality of the treatment should never be governed by the quality or value of the object. While special techniques may be required during treatment of large groups of objects, such as archival and natural history material, these procedures should be consistent with the conservator's respect for the integrity of the objects.

D. Suitability of Treatment
The conservator should not perform or recommend any treatment which is not appropriate to the preservation or best interests of the historic or artistic work. The necessity and quality of the treatment should be more important to the professional than his remuneration.

E. Principle of Reversibility
The conservator is guided by and endeavors to apply the "principle of reversibility" in his treatments. He should avoid the use of materials which may become so intractable that their future removal could endanger the physical safety of the object. He also should avoid the use of techniques the results of which cannot be undone if that should become desirable.

F. Limitations on Esthetic Reintegration

In compensating for damage or loss, a conservator may supply little or much restoration, according to a firm previous understanding with the owner or custodian and the artist, if living. It is equally clear that he cannot ethically carry compensation to a point of modifying the known character of the original.

G. Continued Self-Education
It is the responsibility of every conservator to remain abreast of current knowledge in his field and to continue to develop his skills so that he may give the best treatment circumstances permit.

H. Auxiliary Personnel
The conservator has an obligation to protect and preserve the historic and artistic works under his care at all times by supervising and regulating the work of all auxiliary personnel, trainees and volunteers under his professional direction. A conservator should not contract or engage himself to clients as a supervisor of insufficiently trained auxiliary personnel unless he can arrange to be present to direct the work.

III. Responsibilities to the Owner or Custodian

A. Contracts
Contract practice may permit a conservator to enter into an agreement with individuals, institutions, corporations or governmental agencies to provide conservation services, provided that the contract or agreement does not contravene the principles of ethics as laid down or implied in this code.

B. Changes in Treatment or Fee
Any changes on the part of the conservator in the contracted planned procedure in treating historic and artistic works, or changes in the fee which has previously been estimated should, unless circumstances intervene, be made known to the owner or custodian and be approved in writing before the changes are effected.

C. Abrogation of Contract

The conservator should understand that an owner or custodian is free to select, without persuasion or admonition, the services of any conservator of his choice or of more than one conservator simultaneously, and is also at liberty to change from one conservator to another at his own discretion. However, after a contract, oral or written, has been made for the treatment of a specific object, neither the conservator nor the owner may ethically withdraw from it except by mutual agreement.

D. Proper Course of Treatment
Inasmuch as an owner may not be competent to judge the conservation requirements of his historic and artistic possessions, the conservator should honestly and sincerely advise what he considers the proper course of treatment.

E. Report of Examination
Before performing any treatment on an object, the conservator should first make an adequate examination and record of condition. The conservator is obliged to report his findings and recommendations to the owner or custodian or their delegate and await instructions before proceeding.

F. Record of Treatment
A record of treatment* should also be made by the conservator. He has the obligation to record and report in detail to the owner or custodian the materials and methods of procedure employed in treating the object.

G. Punctuality and Expedition
It is the obligation of the conservator to estimate the length of time it will take to complete the treatment and to abide by his contract with reasonable punctuality.

H. Fees
Fees for conservation service should be commensurate with the service.

*Standard procedures for engaging in and reporting of examination and treatment of historic and artistic works are described in Part Two, Sections IV and V.

rendered, with due regard for fairness to the owner or custodian and to the conservator and for respect for the profession.

In determining the amount of the fee, it is proper to consider (1) time and labor required, (2) cost of materials and insurance, (3) novelty and difficulty of the treatment, (4) customary charges of others for like services, (5) the problems involved in treating a work of high value, (6) character of the employment — casual or constant client.

An owner's ability to pay cannot justify a charge in excess of the value of the service.

Conservators should avoid charges that overestimate the worth of their services, as well as those that undervalue them.

Because of variations in the treatment of similar conditions, it is impossible to establish with mathematical accuracy a set fee for a particular type of service.

I. Warranty or Guarantee

Although the conservator at all times should follow the highest standards and, to the best of his knowledge, the most acceptable procedures, to warrant or guarantee the results of a treatment is unprofessional. This is not to be construed to mean that he should not willingly and freely correct defects or unforeseen alterations which, in his opinion, have occurred prematurely following his treatment.

IV. Relations with Colleagues, Business and the Profession

A. Contribution to Profession

A conservator has an obligation to share his knowledge and experience with his colleagues and with serious students. He should show his appreciation and respect to those from whom he has learned and to those who have contributed in the past to the knowledge and art of the profession by presenting without thought of personal gain such advancements in his techniques of examination and treatment which may be of benefit to

the profession. The originator of a novel method of treatment or a new material should make full disclosure of the composition and properties of all materials and techniques employed. The originator is expected to cooperate with other conservators and conservation scientists employing or evaluating the proposed methods or materials. None of the above is intended to infringe upon the proprietary rights of the originator.

B. Trainees and Interns

The conservator, private or institutional, has a responsibility to undertake the training and instruction of apprentices, trainees and interns, but only within the limits of his expert knowledge and the technical facilities available. The rights and objectives of both the trainer and the apprentice should be clearly stated and mutually agreed upon in writing, and should include such items as anticipated length of apprenticeship, areas of competence to be taught and payments.

C. References

A conservator should not recommend or provide a reference for a person applying for a position as a professional conservator unless the conservator has personal knowledge that the applicant's training, experience and performance qualify him for the position.

D. Intermediaries

The professional services of a conservator should not be controlled or exploited by any agency, personal or corporate, that intervenes between client and practitioner; the conservator's responsibilities and qualifications are individual and personal. He should avoid all relationships that direct the performance of his duties by or in the interest of such intermediary. This does not preclude his working under the direction of another qualified conservator, whether in private practice or within an institutional system.

E. Request for Consultation

If, for any reason, before or during treatment the owner or custodian desires another opinion on procedure through consultation with another conservator, this should not be regarded as evidence of lack of confidence and should be welcomed by the conservator.

F. Consultation

No person engaged in the profession of conservation can expect to be expertly informed on all phases of examination, analysis and treatment. In instances of doubt there should be no hesitation in seeking the advice of other professionals, or in referring the owner to a conservator more experienced in the particular special problems.

G. Misuse of Referral in Client-Conservator Relationships

Where clients have been referred for consultation or treatment, the conservator to whom they have been referred should, unless it was obviously otherwise intended, return the client to the original conservator as soon as possible. Efforts, direct or indirect, in any way to encroach upon the professional employment of another conservator are considered unprofessional.

H. Fee Splitting

The payment of a commission or fee to another conservator or any other person for the reference of a client is to be condemned as unprofessional. Division of a fee is only acceptable where it is based on a division of service or responsibility.

I. Comment on Qualifications of Another Conservator

It is unethical for a conservator to volunteer adverse judgment on the qualifications of and procedures rendered by another conservator except as such comment shall be to the mutual benefit of all concerned. In expressing an opinion about another practitioner, either voluntarily or at the request of someone outside the profession, the conservator must af-

ways conscientiously consider the inquiry of slander and must scrupulously base his statement on facts of which he has personal knowledge. If his opinion is uncertain or dependent on hearsay, it is more constructive to withhold comment and to recommend instead someone of whom he has no doubt.

V. Obligations to the Public

A. Education of the Public

In his relations with the public, every conservator should accept such opportunities as may be presented to educate the public in the aims, desires and purposes of his profession in order that a better popular understanding of conservation may be established. Such presentations should be in accordance with accepted principles of the time.

B. *Safeguarding the Public Interests*
In the interests of the public as well as their own profession, conservators should observe accepted standards and laws, uphold the dignity and honor of the profession and accept its self-imposed disciplines. They should do their part to safeguard the public against illegal or unethical conduct by referring the facts of such delinquency to the appropriate professional committee. Further, it is the right of any conservator to give proper advice when it is requested by those seeking relief against negligent or unethical practices.

C. Expertise

Although the results of his examination and treatment of historic and artistic works may make it possible for him to contribute knowledge to the history of art and to the verification of the authorship or authenticity of an object, the issuing of paid expertises or authentications may involve conflict of interest and is not an appropriate or ethical activity for a conservator.

D. Appraisals

Because of his intimate contact with and knowledge of techniques of fabrication and the physical condition of

historic and artistic works, a conservator is often asked to appraise for a fee the monetary value of an object. Since this activity may involve conflicts of interest inconsistent with the profession of conservation and since appraising requires other specialized knowledge of market values and connoisseurship, appraisal for a fee is not recommended unless the individual is a professional member of a recognized professional society of appraisers.

E. Art Dealing

Engaging in the business of selling or purchasing for personal profit or acting as a paid or commissioned agent in the sale of historic and artistic works are activities considered to be inconsistent with the professional integrity of conservators.

F. Advertising

It is an accepted principle that the foundation of effective advertising is the establishment of a well-merited reputation for professional ability and integrity. Thus it is recommended that conservators limit all forms of notices and communications which may be construed as advertising to the following:

1. Use of such sign or signs which in size, character, working and position reasonably may be required to indicate the entrance of the premises in which the practice is performed;
2. Use of professional cards and letterheads on stationery, bill and receipt forms, indicating only the name, academic degree, Fellowship in AIC, conservation specialty, office address and telephone number. Only Fellows may use the name of AIC;
3. Use of announcements of commencement of practice, change of location or restriction of practice;
4. Use of advertisements in newspapers, magazines and telephone directories, provided that their form and content do not detract from the high professional standards reflected elsewhere in this

code of ethics and do not contain comparisons of ability and cost.

G. Solicitation of Clients

1. It is recommended that solicitations be confined to discreet announcements in newspapers and magazines inviting clients. Direct mailing to individuals, museums and institutions may be construed as an attempt to solicit clients unethically.
2. The judicious distribution of reprints and communications to colleagues is acceptable and an author may honor requests for his articles. Indiscriminate mailing without sufficient reason is construed as an attempt to solicit clients unethically or an attempt to bring undue attention to the author.

H. *Statements in the Name of AIC*
Individual members of AIC should not present opinions in the name of AIC to outside organizations or individuals.

PART TWO—

STANDARDS OF PRACTICE

I. Preamble

The following standards and procedures are approved by AIC as detailed guidelines to professional practice by conservators* in the examination and treatment of historic and artistic works. Such practice is considered to comprise three categories:

- Examination, treatment and systematic maintenance of historic and artistic works, whether by private or institutional conservators;
- Scientific analytical study of art objects for such purposes as identifying materials, method of construction, modifications by

* "Conservators" in the text also denotes "conservation scientists" when applicable.

age or other agents, comparison with comparable material;

- Supplying previously developed reference data which may bear on condition, authenticity, authorship or age of specific objects. This can be either by formal publication or private communication.

II. General Considerations of Policy

These are broadly applicable to all categories:

A. Professional Attitude

It must be axiomatic that all professional actions of a conservator be governed by unwavering respect for the integrity of historic and artistic works. Such respect is manifest not only in policies of restoration, but in selection of courses of treatment, in safeguarding against accident, protection against loss and strict avoidance of misinterpreting technical evidence.

B. Contractual Relationships

A contract should include the need for a clear written statement of the following: the exact work to be done, the basis for charges, if any, the extent and substance of reports, including photographs as appropriate, responsibility for insurance coverage deemed adequate for operator, owner and object, provisions for safeguarding objects, method of delivery and any subcontracting or reassignment of work.**

C. Assumption of Responsibility

It is a conservator's responsibility to contract for investigation or treatment only to the limits of his professional competence and facilities. Should he not be trained or equipped for a full scientific study by generally accepted current technical means, any specific limitations must be stated and accepted by both parties from the beginning. Wherever further

opinion seems to be required, such further opinion or opinions are a necessary part of a comprehensive report. In the same manner, a conservator will be held irresponsible if he undertakes to carry out a course of treatment for which he is inadequately trained or equipped.

D. Interpretation of Evidence

An investigator has the obligation to present all the evidence he has developed about an object commissioned to him for study, favorable or otherwise, and also to supply from his professional knowledge a clear exposition of the significance of each part of the evidence. It will be held improper for him to make outright formal declarations as to age, authenticity and the like, which subsequently might form the basis of a claim or legal action, when each declaration exceeds the logical development of the specific evidence.

E. Limitations on *Eschew*

Reintegration

In compensating for losses or damage, a conservator can be expected to carry out little or much restoration according to a firm previous understanding with the owner or custodian and the artist if living. However, he cannot ethically carry compensation as a ploy of modifying the known character of the original.

F. Outside Activities

It shall be considered inconsistent with the professional integrity of conservators in any of the three categories of procedure to engage in the following outside activities:

1. Issuing paid "expertises" or authentication;
2. Acting as paid or commissioned agent in the selling or purchasing of historic and artistic works;
3. Engaging in such selling or purchasing for personal profit;
4. Appraising for a fee the monetary value of historic and artistic works unless the conservator is a professional member of a recognized professional society of appraisers.

III. Procedure for Initiating, Conducting and Reporting in Scientific Analytical Studies of Historic and Artistic Works

Whenever it becomes necessary for owners of historic and artistic works to request institutional or commercial analytical laboratories or commercial consultants to engage in scientific study of objects for the purpose of developing data which may bear on condition, authenticity, authorship or age of a specific object, the following procedure shall be followed by all parties concerned.

A. Initiating the Study

The owner of the object, or his qualified agent or a qualified officer of an institution, shall send to the examining agency a written request with statements covering the following points as required:

1. The purpose of the study; listing any specific questions to be answered.
2. Whether (a) the whole object or (b) samples from the object are to be made available for study. If samples only are to be sent to the laboratory, the exact location of the samples on the object and the name of the person who took the samples and the date taken are to be given.
3. If the whole object is to be sent to the analyst, (a) the legal owner, (b) its value, (c) to what extent it is covered by insurance, (d) by what carrier or is to be sent to the laboratory and returned to the owner and (e) that the object is to be sent to the investigating laboratory at the owner's risk and expense.
4. Explicit permission to take samples from the object during examination, defining any limitations.
5. Whether the investigator (a) is merely to report facts and observations or (b) is expected to draw conclusions from the facts.
6. Whether the laboratory findings (a) are to be kept in strict confidence or (b) can be used without

**It is recommended that a lawyer be consulted in the preparation of such contracts.

of their nature, by the investigator in formal publications and in oral declarations.

7. Whether any of the evidence to be produced is intended for use in legal proceedings

B. *Conducting the Study*

The analyst or laboratory official on receiving the object shall:

1. Supply a written receipt to the owner verifying its condition and inform the owner how the object will be stored and guarded
2. Inform the owner what fees, if any are to be charged for the analytical services. If there is to be no charge, state that fact explicitly. State also what other charges may be made for photography, radiography and for other analytical services
3. Make a photographic record of the condition of the object and of any subsequent alteration that may occur in the course of the study
4. Keep a careful and detailed written record of all observations and findings, giving dates.

C. *Preparing and Submitting the Report*

On completion of the investigation, the investigator shall:

1. Render to the owner a typewritten report of his findings with conclusions, if conclusions have been requested. The report shall cover methods of testing, kind and type of instruments and equipment used and analytical procedures employed in sufficient detail so that, if the owner wishes, the tests can be repeated and checked on the same object by an independent investigator in another laboratory. If it has been necessary, with the owner's permission, to take samples from the object, give location and amount of each sample. Give location and dosage of irradiations (e.g. exposure to X-rays, gamma rays, ultraviolet or other forms of radiant energy).
2. List all other persons who assisted or cooperated in the scientific investigation.

3. List what published works or authorities he has consulted in the course of the study.

4. State what limitations, if any he may wish to place on the use of the findings. That is, whether or not the findings may be used voluntarily in legal proceedings; whether or not they may be quoted in formal publications or in oral declarations.

IV. *Procedure for Engaging in and Reporting of Examination and Treatment of Historic and Artistic Works by Professional Conservators in Institutions and Regional Centers*

A. *Report of Examination*

Such reports shall include in writing the following information where applicable:

1. Date of examination and name of examiner.
2. Identification of object with the one referred to in the report by means of photographs, verbal descriptions, measurements and identification numbers.
3. Descriptions of materials, structure and method of fabrication. Physical, chemical and biological identification of materials composing the object. Statement of method of determination employed or reference to published standard methods.
4. Record of alteration and deterioration. Locations and extent of physical defects, chemical alteration and its products, previous repairs and compensation. Statement of method of determination sufficiently detailed to permit duplication by another examiner.
5. Deductions or interpretations of observations and analyses. Comments relative to the degree of alteration.
6. Where evidence indicates forgery, tests which can supply the necessary information on materials and structure shall be employed. After thoroughly checking his results, the examiner shall recommend

consultation with one or two disinterested individuals qualified by scientific or art historical training to review the evidence.

B. *Proposal for Treatment*

Before any treatment is undertaken, a summary or copy of the examination record shall be supplied to the responsible custodian of the object.

This shall be accompanied by:

1. A statement of exactly what conditions it is proposed to correct
2. An outline of the proposed treatment
3. An estimate of the probable time required for the treatment.

The official custodian's written approval shall be secured before treatment is begun.

C. *Report of Treatment*

Such report shall include where applicable:

1. A statement of the procedures followed in the current treatment with exact descriptions of materials and methods, including:
 - (a) The method by which accretion or deterioration products were removed
 - (b) Method and materials used in correcting distortion in form and shape and in reinforcing, consolidating, stabilizing and protecting structure and surface.
2. Photographs, as follows:
 - (a) Condition before treatment, with date.
 - (b) Photograph in "actual state" after accretion and deterioration products have been removed, but before compensation has begun.
 - (c) Photograph, after treatment, with date.
 - (d) Photographs as required to supply data about structure, method of fabrication and state of object as revealed during process of treatment. Photographs or diagrams which clarify method of reconstruction or compensation.

V. Contractual Procedures Applying to Examination and Treatment of Historic and Artistic Works by Private Professional Conservators

These do not differ from those applying to institutional conservators except in the fields of contractual relations* and assumption of responsibility. Procedures in these fields shall include:

- A. Written proposals stating
 1. Work to be done, estimated charges and estimated date of completion
 2. Arrangements for insurance and its specific coverage, method of delivery and provisions for safeguarding objects. [See VI. B.]
 3. Any subcontract or reassignment of work proposed.
- B. A signed contract by the owner or his authorized agent, which may be a signed copy of the letter of proposal.
- C. Agreement to give due notice to owner or custodial institution and to receive authorization before objects are removed from operating or storage building to a new location, unless such action is required for emergency safety reasons.

VI. Operating Safety Procedures for Conservators

A. Safety of Personnel

All practitioners must follow the latest codes of the appropriate government regulations regarding occupational safety and health.**

1. **Radiation** X-ray installation and operation procedures and use of radioactive sources should conform to approved specifications. Most state health or labor departments will supply an inspection service to determine the operating safety of radiographic installations

*It is recommended that a lawyer be consulted as to the adequacy of the contract used each time as a standard form is adopted.

**Up to date information may be obtained regionally through the U.S. Department of Labor, Occupational Safety and Health Administration, or office listed in the telephone directory.

2. **Toxic Vapors.** Adequate exhaust and ventilation must be a part of all laboratory installations where volatile toxic materials are habitually used. Appropriate vapor respirators should be available at all times.

3. **Mechanical Equipment.** Power tools of all kinds should be provided with adequate light, operating space and safety guards. Their use should be restricted to properly qualified and authorized persons. Cleanliness should be rigidly enforced. Instruments producing dust, abrasive powders and the like should be equipped with positive exhaust systems and operators should be provided with appropriate respirators.

4. **Corrosive Liquids.** Standard laboratory requirements for quantity storage and operating containers of acids, alkalis and other reagents as well as solvents should be rigidly followed. Only authorized personnel should have access to them. Disposal of chemicals should follow approved procedures.

- B. **Safety of Historic and Artistic Works** in the laboratory is of paramount importance.

1. **Protection Against Environmental Hazards** such as unsuitable levels of relative humidity, temperature, light and atmospheric pollution (including solvent vapors) should be provided.

2. **Protection Against Theft.** Working and storage areas should be of adequate construction and capable of a systematic locking routine. Only authorized personnel should have access.

4. **Protection Against Accidental Damage**

- (a) Working and storage areas should be adequate for safe handling and storage of objects. Individual storage racks for paintings and shelves for three-dimensional objects should be available. Working equipment should include sturdy, well-designed furniture such as tables, easels and horses.
- (b) Objects should be moved or handled only by experienced per-

sons. Auxiliary personnel should not be permitted to handle objects without adequate training and supervision. They should not engage in activities for which they have inadequate professional training.

(c) Objects should not be removed from the operating or storage building except on due notice and with authorization by the owner or custodial institution, except when required for safety reasons.

(d) Transportation and packing of objects should be by approved agencies and according to established methods.

4. **Protection Against Fire.** Adequate precautions should be taken to meet the requirements of the particular insurance underwriter used. Working and storage areas should be equipped with alarm, smoke detection and extinguishing apparatus. Other parts of the building housing the studio or laboratory may not be used for purposes of a hazardous nature.

PART THREE — ENFORCEMENT

Violation of the AIC Code of Ethics and Standards of Practice can lead to revocation of a member's Fellowship. Upon receipt of substantial evidence of repeated violations in the face of notice and objection therefrom the Board of Directors of AIC, the board may take any action deemed necessary to protect the integrity of the institute. Such action shall be subject to appeal, review and final decision by the Grievances Committee described in the AIC Bylaws.

PART FOUR — AMENDMENTS

Amendments or changes in the Code of Ethics and Standards of Practice must be initiated by petition from at least five Fellows of AIC to the Board of Directors, who will direct the appropriate committee to prepare the amendments for vote. Acceptance into the code of amendments or changes must be affirmed by at least two-thirds of all AIC Fellows voting.

2. United Kingdom Institute for Conservation : Guidance for Conservation Practice

The membership of the UKIC has voted strongly in favour of incorporating the Guidance for Conservation Practice into the By-Laws of the Institute.

December 1981

GUIDANCE FOR CONSERVATION PRACTICE

Introduction

In 1980 the Executive Committee of the United Kingdom Institute for Conservation, in response to the membership, established a sub-committee with the remit

"to investigate the feasibility of a code of practice for conservators".

A draft document was prepared by this committee and circulated to the Executive Committee and a number of senior conservators in all disciplines, employed both privately and by public institutions. The draft was amended according to the comments received from these conservators. The document below, entitled *Guidance for Conservation Practice*, is now presented to the membership.

Preamble

The preparation of *Guidance for Conservation Practice* has not been an isolated event. It is a reflection of a subtle change in attitude of conservators towards their peers and colleagues and also towards the objects entrusted to their care. A more thoughtful approach to conservation is evident. Conservators are not necessarily accepting the present methods but questioning techniques and opinions. This is reflected in the fact that 'conservator' and 'restorer' have become synonymous, the differences in approach to common problems merging by common desire to achieve the preservation of objects for posterity. These guidelines are intended to clarify the responsibilities of conservators, to increase awareness of individual obligations and define professional behaviour.

By describing a professional standard the United Kingdom Institute for Conservation has responded to the demands of its members as well as other organisations concerned with the care of artistic and historic works. The Standing Commission on Museums and Galleries *Report by a Working Party on Conservation 1980* calls for a "register of approved practitioners" implying the need for the accreditation of a professional class of conservators. It is worth mentioning that such a professional class would necessarily cover a broad spectrum of conservators and restorers in all disciplines and in all types of employment.

Conservation standards cannot be variable - for conservators to speak and act with weight and authority it is imperative that a uniform attitude towards the ethical practice of conservation be accepted both by the owners or curators of objects and by conservators themselves.

The conservators first responsibility is to posterity and then to colleagues, to the public and to the conservation profession.

The Purpose of Conservation

Conservation is the means by which the true nature of an object is preserved.

The true nature of an object includes evidence of its origins, its original construction, the materials of which it is composed, and information as to the technology used in its manufacture. Subsequent modifications may be of such a significant nature that they should be preserved.

In order not to change the true nature of the object, certain rules should be observed in its care and maintenance. The following describes the responsibility of the conservator to the object, since in the nature of the conservator's job, it is the conservator who has the power to preserve or distort its true nature.

The Conservator and the Object

General obligations	All professional actions of the conservator are governed by total respect for the physical, historic, and aesthetic integrity of the object. Concern for its future should include protection against damage and loss.
One standard	With every object he or she undertakes to conserve, regardless of any opinion of its value or quality, the conservator should adhere to the highest and most exacting standard of treatment. Although circumstances may limit the extent of treatment, the quality should never be lowered. While special techniques may be required during the treatment of large groups of objects these procedures should be consistent with respect for the integrity of the individual objects.
Suitability of treatment, reversibility	<p>The conservator should not perform or recommend any treatment which is not appropriate to the preservation of the object.</p> <p>The conservator should endeavour only to use techniques and materials which, to the best of current knowledge, will not endanger the true nature of the object, and which will not impede future treatment, or the retrieval of information through scientific examination.</p> <p>The techniques and materials which affect the objects least and which can most easily and completely be reversed should always be selected. An improvement in conditions of display, storage or use may often be preferable to physical intervention.</p> <p>Nothing should be removed from an object without sufficient evidence that it is not part of the original condition of the object.</p>
Examination and records	Before carrying out any treatment, the conservator should first make an adequate examination of the object and all available documentation to enable a record of its condition and history to be made and to establish the causes of its deterioration. A record of methods and materials used should be made. Such records should be kept as a permanent, accessible archive.
Restoration	<p>It is unethical to modify or conceal the true nature of an object through restoration</p> <p>The presence and extent of restoration must be detectable, though it need not be conspicuous. All restoration must be fully documented.</p>

Recognition of limitations	<p>Professional competence and knowledge</p> <p>Conservation and investigation should be undertaken only within the limits of the conservator's professional competence and facilities.</p> <p>Moreover, it is the responsibility of the conservator to keep up with current knowledge and to continue to develop skills so as to give the best treatment available.</p>
Disclosure of knowledge	<p>There should be no secrecy about any technique or materials used in conservation.</p> <p>The development of a new method of treatment or a new material, and the composition and properties of all materials and techniques employed, should be fully disclosed as far as they are known. The originator is expected to co-operate with other conservators and conservation scientists employing or evaluating the proposed methods or materials.</p>
Colleagues	<p>Professional relationships</p> <p>It is the responsibility of the conservator, as the person with the necessary technical knowledge, to uphold the best interests of the object, and to give an honest opinion as to the best course of treatment.</p> <p>Before starting to treat an object a conservator should consider the advice of colleagues and those responsible for the object.</p> <p>It is the duty of the conservator at all appropriate times to volunteer advice to the owner on the subsequent care of a conserved object with regard to its handling and conditions of storage and display.</p>
Trainees	<p>Training and instruction in conservation should only be given within the limits of the conservator's knowledge and competence, and the facilities available. The supervising conservator should set aside adequate time for the instruction of trainees.</p>
Delegating and subcontracting	<p>If the conservator delegates work on objects, he or she is directly responsible for the work.</p> <p>This includes work delegated to trainees, volunteers, subordinates or outside agencies. Work should not be delegated or subcontracted unless the conservator can directly supervise it, or has sufficient knowledge of the agent.</p>

Appendix

The members of the Professionalism in Conservation Working Party are:-

- Mary Greenacre
- Suzanne Keene
- Jonathan Ashbey-Smith
- Frank Howie
- John Kitchin

Draft copies of the Guidance for Conservation Practice were circulated for comment to the following conservators:-

- | | |
|------------------|---------------|
| Robert Akeis | Jean Glover |
| David Bomford | Keith Harding |
| J.A.M. Bull | Ken Hemple |
| Norman Brommelle | Dick Hendry |
| Anthony Cains | B. Hutchinson |
| Mike Corfield | James Jackson |
| Neil Coussins | Sheila Landi |

Jancy Cronyn	Herbert Lank
Ron Croucher	David Leigh
Karin Finch	P. Marsh
Jane McAusland	Anna Plowden
Mr. & Mrs. Peter McTaggart	Elizabeth Pye
Jonathan Minns	Brian Ramer
Anne Moncrieff	Steven Rees-Jones
James Murrell	Joan Seddon
Martin Norgate	Peter Smith
Andrew Oddy	Philip Stevens
Allen Pascoe	Norman Tennant
Harold Plenderleith	

The Executive Committee of the following groups:-

Association of British Picture Restorers
 British Association of Furniture Restorers
 Guild of Taxidermists
 Institute of British Paper Conservation
 Scottish Society for Conservation and Restoration
 United Kingdom Institute for Conservation

The following documents were consulted:-

Murray Pease Committee: I.I.C. American Group Standards of
 Practice of Professional Relations for Conservators 1964
 A.I.C. Code of Ethics and Standards of Practice March 1979
 U.K.G. Proposals for the establishment of the British Institute
 for Conservation 1973

3. Museum of Applied Arts & Sciences: Conservation Policy
(by David Hill, Senior Curator of Conservation)

This Conservation Policy was formally endorsed and adopted by the Trustees of the Museum of Applied Arts and Sciences in July 1982.

INTRODUCTION

The aims of the Museum have been established as collecting, preserving, researching, displaying and educating.

To collect is a commitment to preserve. The acquisition of an object into a Museum collection carries with it the presumption that the Museum will care for it and will preserve it in its collection for posterity.

Since we collect not simply to preserve our heritage, but also to use the collections for display, education and research, conservation is concerned with all aspects of caring for an object. An object is vulnerable when it is forgotten in storage, it is equally vulnerable when it is used.

Conservation is concerned with all aspects of control of the processes of change to objects. We wish to ensure that change is controlled by implementation of a deliberate Conservation Policy rather than caused by neglect, un-restrained natural deterioration, default, ignorance, inadequate facilities, carelessness or by indiscriminate modification.

The Conservation Policy of this Museum is formulated to ensure that objects will be available for future generations, and in this broad context is not the sole prerogative of the Museum's Conservation Department. It has implications for a broad range of activities within the Museum, and the conservation aspects only, of these other activities, have been included in Conservation Policy. Thus this policy is formulated as the overall Conservation Policy of the Museum of Applied Arts and Sciences.

The format and many of the individual statements have been drawn from the Burra Charter (The Australia 100905 Charter for the Conservation of Places of Cultural Significance). However there is no similar charter for artifacts and it has been necessary to considerably modify and extend the Burra Charter to produce a document suited to our collections and our Museum.

DEFINITIONS

Object means any item either presently registered into the collections of the Museum of Applied Arts and Sciences or being considered for acquisition or loan into the registered collections.

Conservation means all the processes of looking after an object so as to retain its culturally significant qualities and to minimise deterioration. It includes preventive conservation and maintenance, and may according to circumstances, include preservation, restoration or adaptation and will commonly be a combination of more than one of these.

Preservation means maintaining the fabric of an object in its existing state.

Restoration means modifying the existing fabric of an object so that it represents a known earlier state.

Adaptation means modifying an object to suit new functions without destroying its cultural significance.

Maintenance means the operation of routine procedures to ensure the continuous care and preservation of an object, and is to be distinguished from repair. Repair involves restoration or adaptation, and it should be treated accordingly!

Fabric means all the physical material of the object.

Cultural significance means aesthetic, historic, scientific, technological or social value for past, present or future generations.

Preventive Conservation means ensuring the long term care of the collection by implementing measures to ensure deterioration and damage are, as far as possible, prevented.

Display Conservation means treating objects as they are required for specific displays, to ensure both minimum deterioration whilst on display and that objects are presentable for display.

Emergency Conservation means treating objects in immediate need of attention to prevent further rapid deterioration.

Project Conservation means the progressive treatment of groups of similar objects to arrest and protect from further deterioration and restore to a state of continued availability for display and research.

A definitive object is a National Treasure, an irreplaceable object, or an object of great or very great importance or cultural value, (categories A,B and C of the UNESCO Hague Convention) or an object selected for preservation as a definitive example of a genre of similar objects held by the Museum, other institutions, bodies or individuals.

A representative object is an object held by the Museum which is not classified as definitive.

THE CONSERVATION POLICIES

1. CONSERVATION

- (a) All objects are to be conserved.
- (b) The Museum's objects are to be conserved in such a condition that they are readily available for use, i.e. display, loan, research, etc., requiring only a minimum of further preparation or treatment before any such use.
- (c) **The aim of conservation is to retain the cultural significance of an object and must include provision for preventing deterioration, maintenance, its security and its future generally.**
- (d) Conservation is based on a respect for the existing fabric, and should not falsify the evidence it provides.
- (e) Conservation should make use of all the disciplines which can contribute to the study and safeguarding of an object. Techniques employed can be traditional or modern but must be supported by a firm scientific basis and a reasonable body of experience.
- (f) **Conservation of an object should take into consideration all aspects of its cultural significance without unwarranted emphasis on any one at the expense of others.**
- (g) The conservation policy appropriate to an object must first be determined by an understanding of its cultural significance, its provenance and its physical condition.
- (h) The conservation policy for an object is to be compatible and consistent with respect to its classification as definitive and representative, the decision to preserve, restore or adapt, and the intended uses of the object.
- (i) The removal of components which form part of the cultural significance of an object is unacceptable unless it is the sole means of ensuring their security and preservation. Such components must be returned should changed circumstances make this practicable.

- (j) Where possible the processes used and the materials added to an object for purposes of conservation should be those which affect the object least and which are reversible and/or removable. Where this is not the case it must be substantiated that the irreversible processes and/or materials are entirely essential for the preservation of the object.
- (k) The processes used and materials added should not impede future conservation treatment of an object, or the retrieval of information through scientific examination. An improvement in conditions of display, storage or use may often be preferable to physical intervention.
- (l) In considering the conservation treatment of an object, and particularly the degree of restoration and/or adaptation, the role of the Museum as the collector of definitive objects for the State of New South Wales is to be recognised.
- (m) A more flexible interpretation of these policies may be adopted for representative objects, e.g. where the Museum holds more than one example of an object, or where it has been agreed that the definitive sample of an object is held by another Institution or body.

2. PRESERVATION

- (a) Preservation is appropriate where the existing state of the fabric itself constitutes evidence of specific cultural significance, or where insufficient evidence is available of investigation carried out to allow other forms of conservation to be undertaken.
- (b) Preservation is limited to protecting, maintaining and where necessary stabilizing the existing fabric. Stabilization procedures which distort the cultural significance of the fabric are unacceptable.

3. RESTORATION

- (a) Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if returning the fabric to that state enhances the cultural significance of the object. It is not a procedure inherent to the preparation of an object for display. Restoration should not be undertaken unless adequate resources are assured. It is based on respect for all the physical, documentary and other evidence, and stops at the point where conjecture begins, where culturally significant fabric is destroyed or altered to achieve restoration, or where the known character of the original would be modified.
- (b) Restoration may involve the reassembling of displaced components or the removal of extraneous matter.

- (c) The contributions, alterations, repairs and earlier treatments of all periods to an object are evidence of its history and uses and must be respected. Conservation action should tend to assist rather than impede their interpretation. If an object includes the fabric of different periods, revealing the object's condition or state at one period at the expense of another, restoration to the state of another period can only be justified if any changes to the fabric are of slight cultural significance and the fabric to be revealed is of much greater cultural significance.
- (d) The decisions on whether to restore an object, and the extent to which it is to be restored, is to be made independently for each object in the collection, having due regard for the particular and possibly unique qualities appertaining to the cultural significance of each individual object.
- (e) Restoration may be appropriate where an object is incomplete through damage or alteration and where it is necessary for its survival, or where it recovers the cultural significance of the object as a whole.
- (f) Restoration is limited to the completion of a depleted entity and should not constitute the majority of the fabric of an object.
- (g) Restoration is limited to the reproduction of fabrics the form of which is known from physical and/or documentary evidence. Materials and components added to an object, being non-original though replicating the original form, need not replicate the physical material of the object.
- (h) The presence and extent of restoration must be detectable though it need not be conspicuous. All restoration must be fully documented.

4. ADAPTATION

- (a) Adaptation is acceptable where the conservation of an object cannot otherwise be achieved, and where the adaptation does not substantially detract from its cultural significance.
- (b) Adaptation must be limited to that which is essential to a use for the object determined in accordance with Policies 1. Conservation.
- (c) Significant material unavoidably removed in the process of adaptation must be securely preserved to enable the future restoration of the object.

5. PROCEDURES

- (a) **Work on an object must be preceded by study of the physical, documentary and other evidence, and the existing fabric professionally recorded before any disturbance of the object.**
- (b) Study of an object by any disturbance or removal of the fabric should be undertaken only where necessary to provide data essential for decisions on the conservation of the object and/or to secure evidence about to be lost or made inaccessible through necessary conservation or other unavoidable action.
- (c) Proposed conservation policy and action for an object must be set out in writing together with justification for decisions taken with supporting evidence (including photographs, drawings and relevant samples), and an explanation of the cultural significance of the object.
- (d) The organisation and individuals responsible for determining conservation policy and action for each object must be named, specific responsibility taken for each such decision, and decisions recorded.
- (e) Appropriate professional supervision must be maintained during work and a record kept of -
 - (i) new evidence and additional decisions,
 - (ii) actual conservation procedures carried out,
 - (iii) the condition of the object after treatment.
- (f) The items and records referred to in Policies 1(i), 4(c) and 5(a), (c), (d) and (e) together with other records pertaining to the cultural significance of the object should be professionally catalogued and conserved in accordance with these policies. The records (including photographs) should be made on archival quality materials. They are to be publicly available.

6. PREVENTIVE CONSERVATION

- (a) Preventive conservation measures, including those relating to the care, use and minimisation of deterioration of fabric, are to be applied to all objects regardless of whether they have been preserved, restored or adapted, or are held in the Museum's collection pending a policy decision on their future material state.
- (b) Environmental conditions appropriate to the preservation of the fabric of an object are to be provided at all times and in all circumstances including storage, display, transport,

- (c) The required conditions are to be specified in the design requirements for all new buildings, and existing buildings are to be modified where the environmental conditions are inadequate.
- (d) Particular attention is to be given to the monitoring and control of temperature, humidity, light, atmospheric pollutants, insects, microbiological attack and deterioration, security, fire protection, packing and support, and any other particular environmental conditions (e.g. vibration) which may be relevant to the object.
- (e) Where an object must be exposed to an unsuitable environmental condition, this exposure is to be limited to an absolute minimum and to be such that identifiable deterioration will not occur during the exposure. Due regard is to be given to the cumulative effect of even minor exposures which may be repeated over future decades.
- (f) All objects are to be regularly inspected at intervals appropriate to the fabric of the object to check their condition and if necessary implement preservation procedures.
- (g) Maintenance procedures are to be formulated and implemented for all objects requiring regular maintenance to ensure their preservation.

7. ACQUISITION

- (a) In assessing an object for acquisition into the collections, due regard should be given to the condition of an object, and the requirements and resources needed to give it the appropriate conservation treatment, i.e. to preserve and possibly restore it.
- (b) No object should be acquired unless the Museum is able to provide adequate facilities for its preventive conservation (storage, etc.) and maintenance.
- (c) In the acquisition decision, the need of the object itself is to remain paramount, and due regard is to be given to the potential of other institutions, organisations and individuals to adequately provide for preservation of the object should the Museum not have the resources and facilities to adequately provide for conservation of the object.
- (d) Subject to the constraints of the cultural significance of an object, an economic assessment of any acquisition which would involve the Museum in a commitment of extensive funds or resources is to be undertaken, to determine whether the Museum can accept the commitment and whether the object under assessment is the most economic example that can be acquired of the required object.

- (e) All conservation policy requirements (including transport, security, packaging) are to apply from the time of formal agreement of the acquisition with the previous owner, no matter where the object is located at that time.
- (f) In both acquisition and de-accessioning decisions it is accepted that situations will arise when cultural significance will override conservation considerations. Normally both decisions will give consideration to cultural significance and condition.

8. LOANS

- (a) The requirements for inward and outward loans are identical.
- (b) Loans are only to be undertaken if the object is in sound condition, suitable packing and transport can be provided, and the environmental and display conditions whilst on loan are appropriate to the fabric of the object.
- (c) No conservation work is to be carried out on loan objects without the approval of the owner.
- (d) A loan object is to be inspected and recorded both at the commencement and termination of the loan, and if necessary, at regular intervals during the loan.

9. PRIORITIES

- (a) In the interest of ensuring the long-term availability of the collection, given limited resources for treatment and restoration of individual objects, priority is to be given to implementing preventive conservation measures aimed at limiting further deterioration from the collections present condition.
- (b) In the treatment of individual objects priority is to be given to emergency conservation over display and project conservation.
- (c) Whilst the demands of display conservation are to be recognised, in the long-term interests of :-
 - (i) ensuring the availability of the collection as a whole for display and research, and
 - (ii) achieving efficiency of methods and building up sufficient skill and experience to competently treat objects,

programmes of project conservation, e.g. for violins as a group, or fans, etc., are to be implemented and are generally to take priority over display conservation.

- (d) The scope and state of the collections are to be regularly reviewed to determine the priorities of conservation work. Priorities are to be determined principally on the condition of an object, its expected rate of deterioration, and its cultural significance.
- (e) Although circumstances may limit the extent of treatment, the quality should never be lowered, and preserving an object should take priority over its restoration.

10. TRANSPORT

- (a) Due regard is to be given to the condition, fabric, strength and environmental requirements of an object during transport including appropriate methods of handling, packing, cartage and unpacking.

11. DISASTER PLANNING

- (a) The Museum is to have established a Disaster Plan which will ensure in the event of a disaster that response is immediate, that the most important objects are saved if possible, and that damage to the collections in general is minimal.
- (b) The plan will include a disaster organisation linked with outside authorities, responsibilities of specific officers, and the availability of resources including expertise, materials, equipment and services.

12. AWARENESS

- (a) Museum staff, and all who may from time to time be responsible for objects, are to be made aware, as appropriate, of the requirements for proper care of objects including conditions for storage, display, handling, maintenance, etc.

13. EXTERNAL SERVICES

- (a) As the principal institution in New South Wales for the collection of the State's heritage in the fields of science, technology, maritime and historical archaeology and the applied arts, the Museum is to provide a conservation service in these fields to other institutions, bodies and appropriate individuals in New South Wales. The service is to concentrate on education, giving advice and recommendations, but in some circumstances will give direct assistance.
- (b) Facilities are to be provided whereby the public may bring their objects to the Museum for advice on their conservation. In exceptional cases it may be necessary for staff to travel to an object for inspection.

14. RESEARCH

- (a) Research into the deterioration and conservation of objects is to be undertaken where appropriate and necessary to the Museum's collections.
- (b) The results of such research is to be published widely.

15. COMPETENCE

- (a) The highest standards of excellence in both scholarship and skill are to be adopted in the conservation of the collections.
- (b) Work is not to proceed on an object unless the person or contractor assigned to the task and the Museum management is satisfied as to the suitability of the procedures to be undertaken, the quality of the materials to be used, the availability of essential equipment, and the skill and knowledge of the individual(s) undertaking the task.
- (c) The Museum is to develop facilities and staff for the conservation of those collections which are particular to this Museum, and which, as specialist collections, e.g. motor vehicles, have sufficient strength to warrant establishment of permanent skills and facilities. The facilities are to include the capability to analyse the fabric of objects, the processes of deterioration, and the effectiveness of conservation treatments.
- (d) In developing skills and facilities, and in planning conservation programmes, due consideration is to be given to the facilities available in the community, industry and the world at large, to undertake work for the Museum.
- (e) The Museum's conservation facilities are to be complementary to the facilities provided by the other State Cultural Institutions. A continuing liaison is to be maintained with them with the aim of together providing a total, efficient and comprehensive service to the people of New South Wales.
- (f) Staff responsible for the conservation of objects are to keep abreast generally with the field through its literature, conferences, seminars, and by personal contact generally with other practitioners.
- (g) The Museum is to support programmes which will assist making available to its personnel with requisite knowledge and skill to conserve the collections. This includes providing internships, vacation training, assistance with studies, etc.

Sources:

The Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (as adopted, revised, on 23 February, 1981)

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Kerr, J. S. (1982) The Conservation Plan
A Guide to the Preparation and Conservation Plans for
Places of European Cultural Significance,
National Trust of Australia (NSW) Sydney.