

Annexe to Trust Deed

PHOTOMUSE - The Museum of Photography - CONSTITUTION and STATUTES

PREAMBLE

1.1 The **BAF** is a non-profit public charitable trust registered in India under the Indian Trusts Act 1882. The core objective of the foundation is to build and operate **PHOTOMUSE - The Museum of Photography** (ഫോട്ടോമ്യൂസ്യൂം) in the state of Kerala, India.

1.2 This document '**PHOTOMUSE - The Museum of Photography - CONSTITUTION and STATUTES**' puts forward a Mission statement, the constitution under which the museum operates, the short-term and long-term objectives of the Museum and the code of ethics for the museum staff.

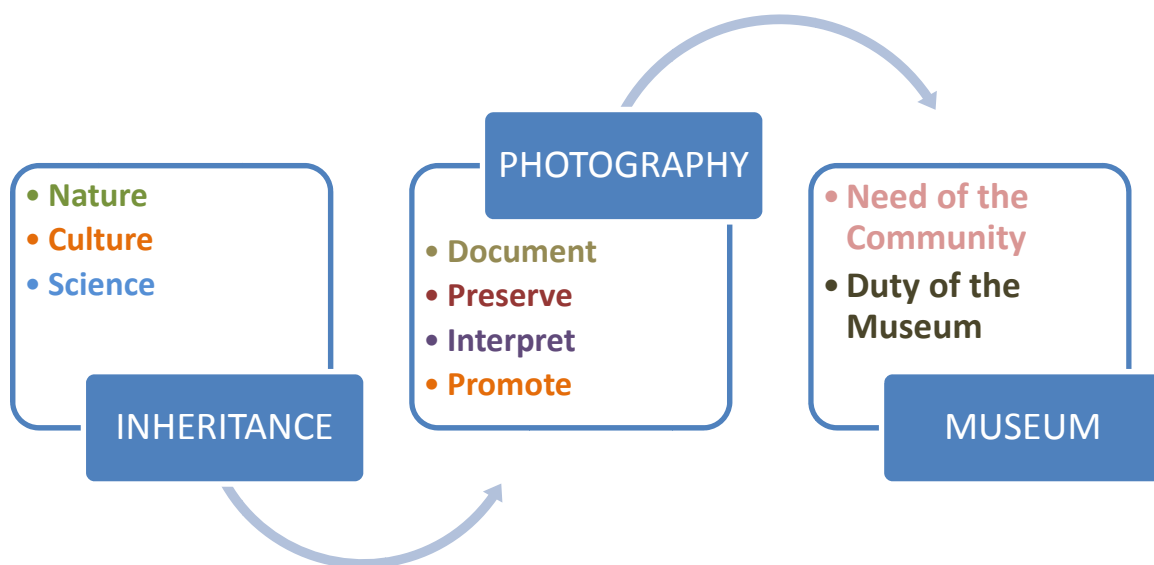
1.3 This document is prepared based largely on the *Code of Ethics for Museums* * adopted by the *International Council of Museums*, published in 2013. The Code of Ethics for Museums by International Council of Museums (ICOM) was adopted here on case by case basis, making necessary inclusions and deletions, taking the specific context of this Museum in to consideration. This document has paid due consideration into all legal, professional and ethical issues raised by ICOM.

* The *ICOM Code of Professional Ethics* was adopted unanimously by the 15th General Assembly of ICOM in Buenos Aires (Argentina) on 4 November 1986. It was amended by the 20th General Assembly in Barcelona (Spain) on 6 July 2001, retitled *ICOM Code of Ethics for Museums*, and revised by the 21st General Assembly in Seoul (Republic of Korea) on 8 October 2004. © ICOM, 2013 ISBN-978-92-9012-407-8.

1.0 MISSION

The International Photographic Museum is a national repository of photographic images that documents, preserves, interprets and promotes the natural, cultural and scientific inheritance of humanity through the medium of photography and photographic history while emphasizing India's photographic legacy.

Through outreach and educational programs the museum emphasizes Indian and worldwide cultural, environmental preservation, and public education through photography. Nurturing a responsible generation with love for art, care for nature and respect for the humanity, using photography as an effective tool to instil such qualities, will be the ultimate goal of the Museum.



2.0 NEED

2.1 India has not many facilities to preserve its photographic legacy

2.2 In India, photographic documents and photographic art produced at grass-root level are seldom found, collected and preserved for future generations. Many such work are on indigenous art and cultures, indigenous tribes and Natural history, all of which are important as historic records of the Nation's inheritance.

2.3 The state of Kerala, southern India, where the Museum is planned to set up, has not many institutions that collect and preserve photography either as an art form or as records of history.

2.4 The Nation needs an institution which can act as a photographic repository of its natural history, culture and all other human inheritance.

2.5 There is a need for an umbrella institution which can support, coordinate and promote various nature conservancy initiatives in the country.

2.6 The Nation needs a Museum which can showcase international photography for the people to enjoy and get engaged in international cultural exchange.



3.0 AIMS

3.1 Art & Culture

1. Create an **archive of Indian and international photography** - historic, modern and contemporary.
2. Create a museum of **history of photography** with vintage instruments and prints.
3. Create **curated collections** of chosen photographers' works from around the world with round-the-year exhibitions in the museum gallery.
4. Organize **in-house and moving exhibitions** in different genres of photography.
5. Build a **library** of art, photography, humanities and nature
6. Create **motion-picture documentaries** of culture, natural history, ethnography and humanities. The documentaries will be on show in museum galleries and other outreach venues.
7. Organize **cultural exchange programs** with other museums and institutions around the world
8. Organise an yearly **festival of international photography** in Kerala
9. In house **performances of classical, tribal and contemporary performing arts**, especially those which are under threat of disappearing. Documenting all such art forms in still and motion picture formats will be an important objective as well.

3.2 Natural History

10. Create an extensive **photographic archive of natural history** with special importance to the Western Ghats of India. The collections will be put on show round the year to instil interest in people in environment and natural history. All images, documents and data will be made available for students, researchers and the public.
11. Formulate and fund **research projects** in the fields of natural history and conservation. The Museum is specifically interested in short-term projects that are significant to the community and the conservation of threatened species.
12. Organize **nature camps, conservation training programs** etc. for youth, the public and policy makers.
13. Set up in-house **herbarium for threatened plants, a sacred grove and a butterfly garden** to educate the young generation about their ecological significance both as micro-ecosystems and as models of larger systems.

3.3 Humanities

14. As a service to the society, the museum may eventually plan to co-ordinate a group of lawyers, medico-social workers, preventive medicine experts, investigative

journalists and photographers to investigate , to find solutions, and to make the authorities implement remedies, to **issues that concern humanity** in general. This will include investigation into activities which degrade the environment (e.g. water pollution), or inflict damage to public health (e.g. food adulteration or the impact of insecticides) etc. They may also take up the issues in a court of law.

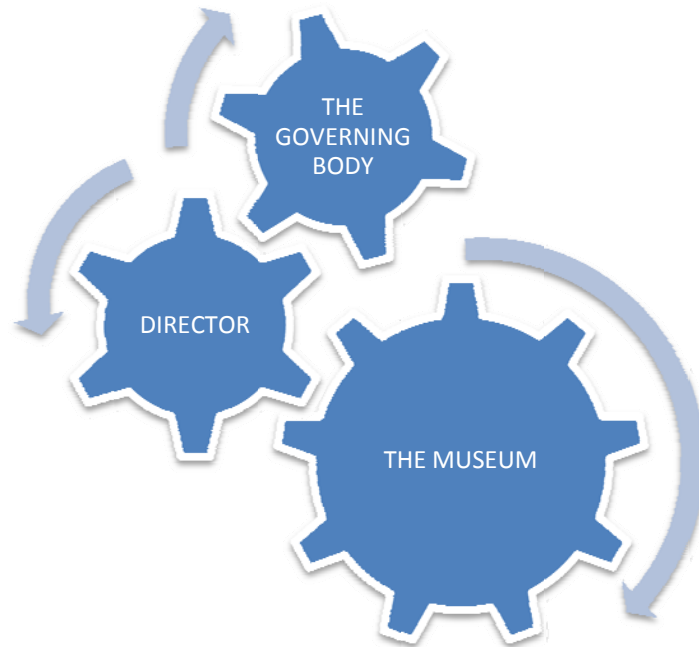
15. Collection and exhibition of **ethnographic artefacts, tribal art and images** and production of documentaries on aboriginals and their life, classical and tribal art, vanishing cultures and languages.

3.4 Education and Community Outreach

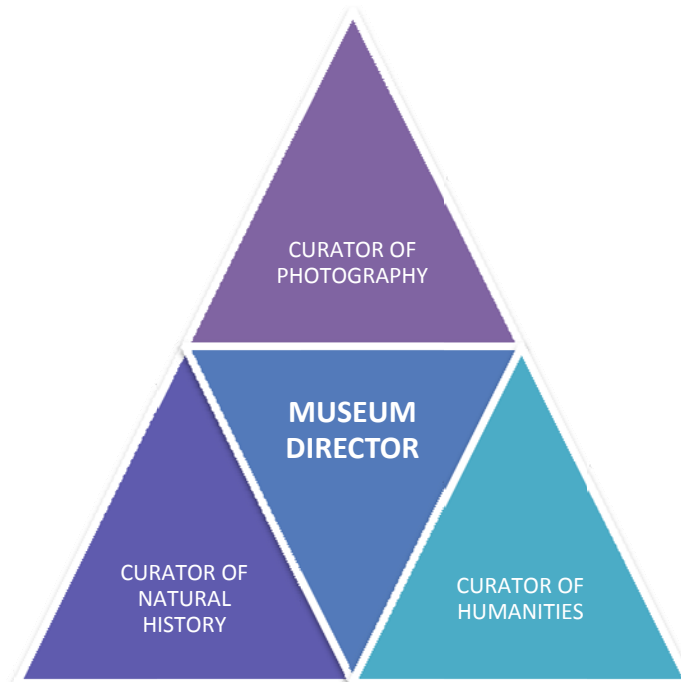
16. Formulate programs like **exhibitions, workshops and camps at grass-root level** to educate students and the public on art, culture, natural history and conservation. Nurturing a responsible generation with love for art, care for nature and respect for the humanity will be the ultimate goal of such programs.
17. **Cooperate closely with like-minded people and organisations** and publications to work on specific targets to achieve the goals.
18. **Become a centre of excellence** in the concerned fields to train youngsters, the general public and the policy makers, making use of the pictorial archives and expert faculties. This will be done through exhibitions, documentary projections, lectures, workshops, other outreach programs etc.
19. Organize **internship programs** for students and youth to build an army of enlightened youngsters.
20. Organize **awareness programs for policymakers** to instil interest in art, cultural activism, environmental responsibility, sustainable development and humanism.
21. Publish a **Museum Journal** and **Junior Journal** (for children) with contents on museum activities, museum collections, programs, news on exhibitions and cultural events in the state and happenings in the field of art and photography internationally.
22. Provide free **office spaces for organisations** and publications already involved in the above mentioned activities. This will create a conducive environment for all of them to work from under a common roof and make their voices heard better.
23. **Train volunteers** to spearhead various community outreach programs and youth education.
24. Educate the society on **renewable energy sources**, especially solar energy. The whole of the museum will be run on solar energy to set an example to the society.
25. **Train new-generation politicians and other bureaucrats** on the significance of art, culture and conservation in the making of a modern civilized society.

4.0 ORGANISATIONAL STRUCTURE

4.1 Administration

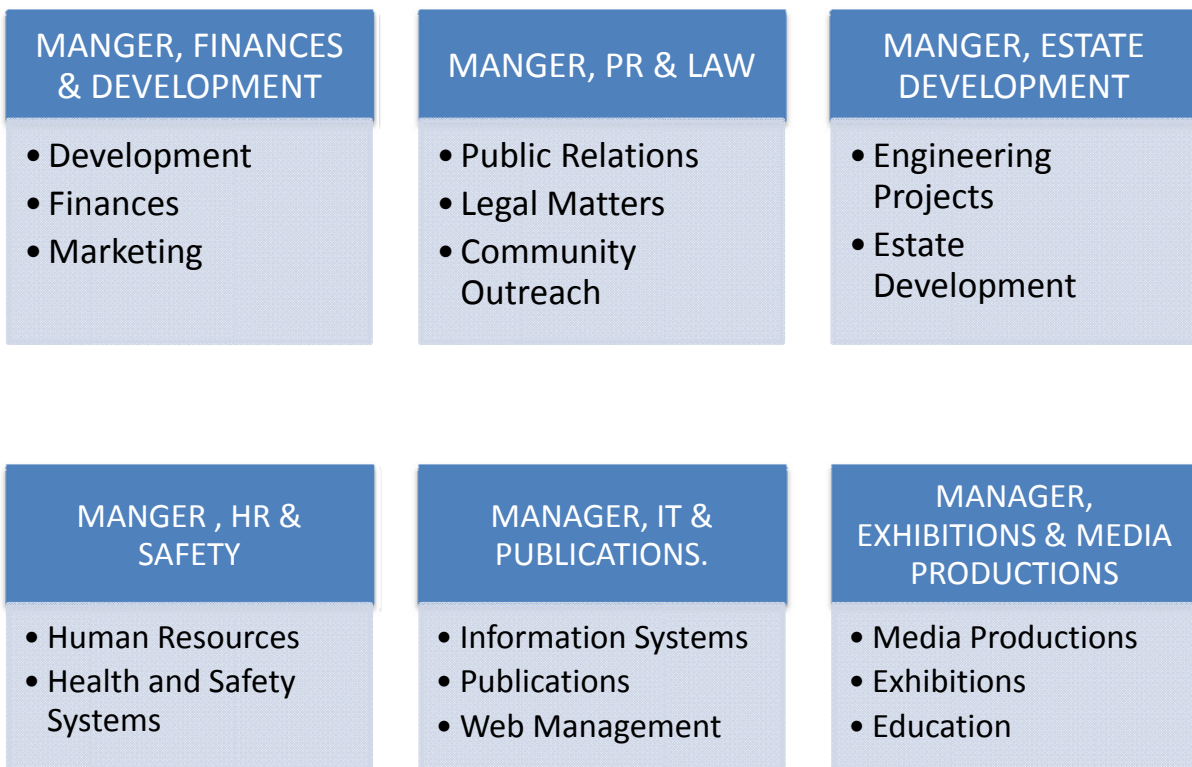
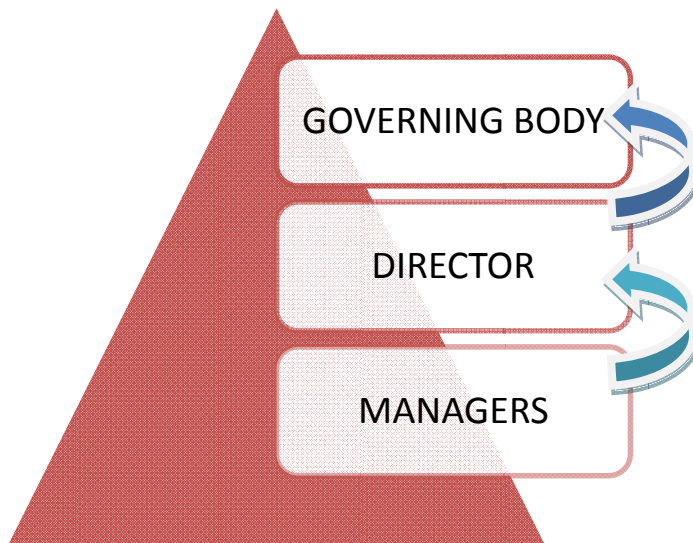


4.2 Museum Operations

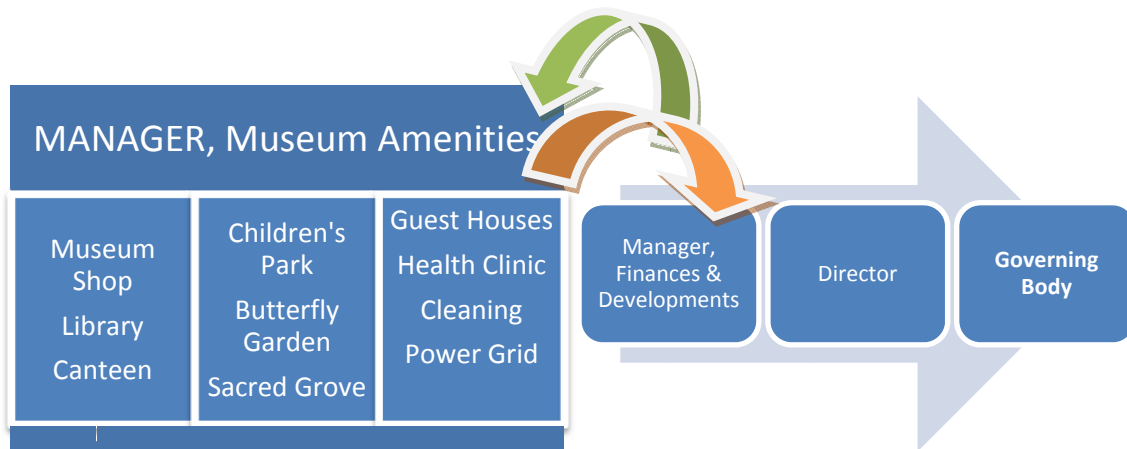


4.3 Planning and Development

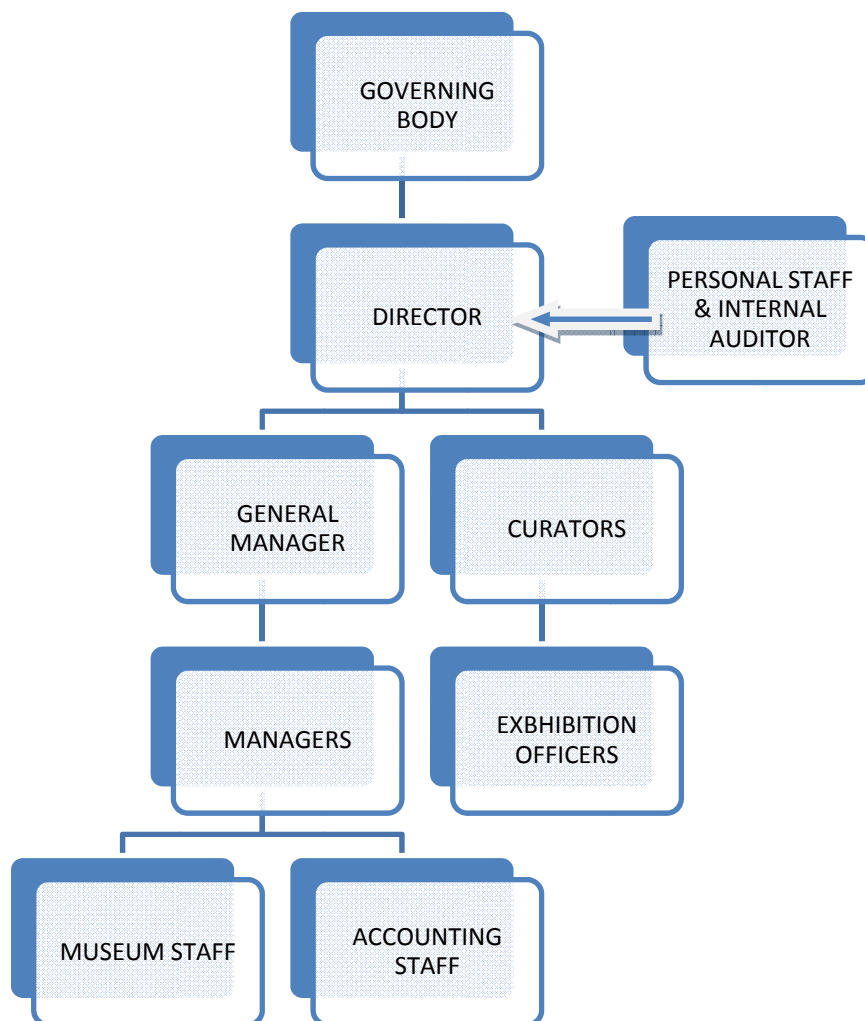
Reporting Structure



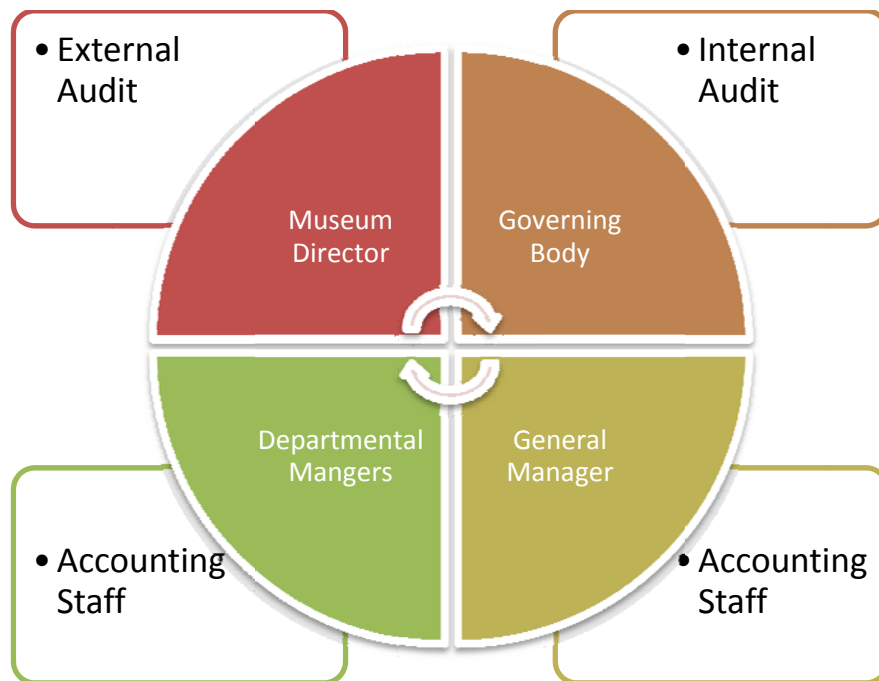
4.4 Infrastructure Management



General Administrative Structure



4.5 Finances Management



5.0 PHYSICAL RESOURCES

5.1 Premises

The governing body should ensure adequate premises with a suitable environment for the museum to fulfil the basic functions defined in its mission.

5.2 Access

The governing body should ensure that the museum and its collections are available to all during reasonable hours and for regular periods. Particular regard should be given to those persons with special needs.

5.3 Health and Safety

The governing body should ensure that institutional standards of health, safety and accessibility apply to its personnel and visitors.

5.4 Protection Against Disasters

The governing body should develop and maintain policies to protect the public and personnel, the collections and other resources against natural and human-made disasters.

5.6 Security Requirements

The governing body should ensure appropriate security to protect collections against theft or damage in displays, exhibitions, working or storage areas and while in transit.

5. 7 Insurance and Indemnity

Where commercial insurance is used for collections, the governing body should ensure that such cover is adequate and includes objects in transit or on loan and other items that are the responsibility of the museum. When an indemnity scheme is in use, it is necessary that material not in the ownership of the museum be adequately covered.

6.0 FINANCIAL RESOURCES

6. 1 Funding

The governing body should ensure that there are sufficient funds to carry out and develop the activities of the museum. All funds must be accounted for in a professional manner.

6.2 Income-generating Policy

The governing body should have a written policy regarding sources of income that it may generate through its activities or accept from outside sources. Regardless of funding source, museums should maintain control of the content and integrity of their programmes, exhibitions and activities. Income-generating activities should not compromise the standards of the institution or its public.



7.0 PERSONNEL

7.1 Employment Policy

The governing body should ensure that all action concerning personnel is taken in accordance with the policies of the museum as well as the proper and legal procedures.

7.2 Appointment of the Director or Head

The director or head of the museum is a key post and when making an appointment, governing bodies should have regard for the knowledge and skills required to fill the post

effectively. These qualities should include adequate intellectual ability and professional knowledge, complemented by a high standard of ethical conduct.

She/he has to have

- a solid, known background in fine arts and/or photography with evidence to support;
- at least 3 years of experience in working with and/or managing a multi-staffed institution or organisation;
- visited at least half a dozen well-known Museums in the world;
- a sound knowledge of the history and the art of photography;
- good knowledge in written and spoken English and Malayalam;
- good communication and management skills;
- good personal management skills;
- no active political activities and memberships
- no personal activities that conflicts with the activities of the IPM Foundation and the Museum
- no criminal backgrounds or history of anti-social activities.

7.3 Access to Governing Bodies

The director or head of a museum should be directly responsible, and have direct access, to the relevant governing bodies.

7.4 Competence of Museum Personnel

The employment of qualified personnel with the expertise required to meet all responsibilities is necessary.

7.5 Training of Personnel

Adequate opportunities for the continuing education and professional development of all museum personnel should be arranged to maintain an effective workforce.

7.6 Ethical Conflict

The governing body should never require museum personnel to act in a way that could be considered to conflict with the provisions of this Code of Ethics, or any national law or specialist code of ethics.

7.7 Museum Personnel and Volunteers

The governing body should have a written policy on volunteer work that promotes a positive relationship between volunteers and members of the museum profession.

7.8 Volunteers and Ethics

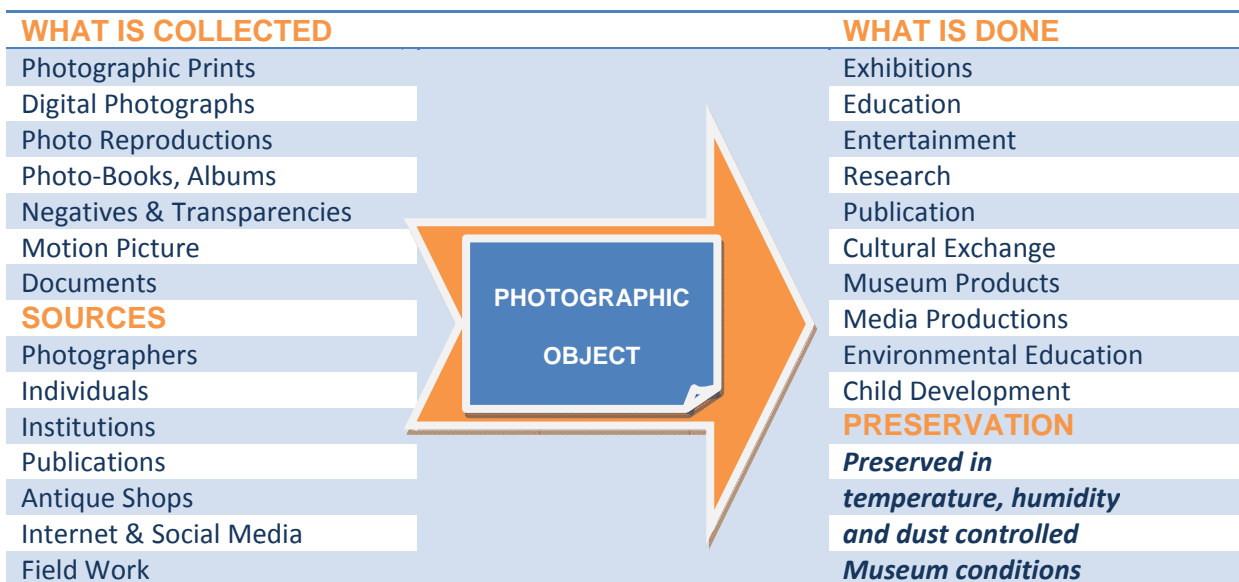
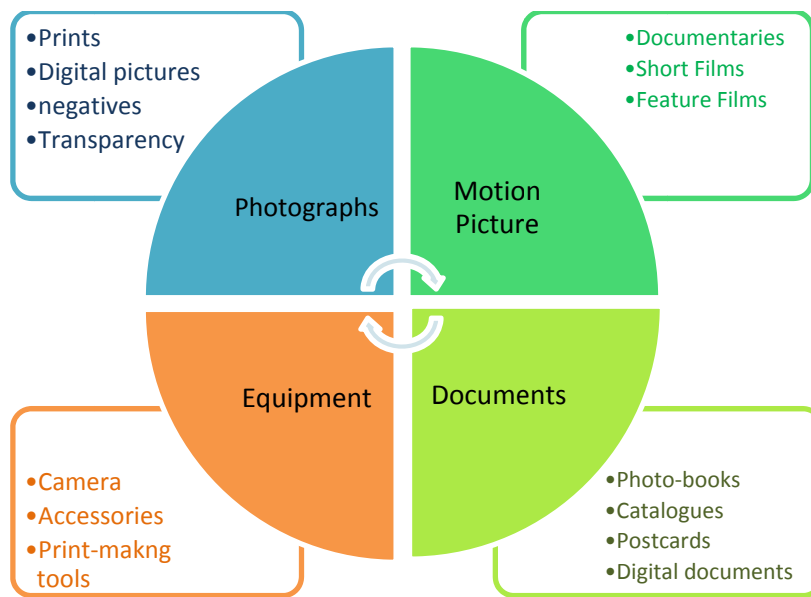
The governing body should ensure that volunteers, when conducting museum and personal activities, are fully conversant with the ICOM Code of Ethics for Museums and other applicable codes and laws.

8.0 ACQUIRING COLLECTIONS

The Museum has the duty to acquire, preserve and promote its collections as a contribution to safeguarding the natural, cultural and scientific heritage of humanity. Its collections are a significant public inheritance, have a special position in law and are

protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.

The Museum collects photographic objects and any other object/s that is/are directly or indirectly related to, or contributing to the knowledge about, the photographic object collected. The photographic objects may include prints, digital photographs, photographic instruments or accessories, negatives, transparencies, albums, photo-books, posters, postcards, leaflets, motion-pictures and digital/printed documents related to, or contributing to the knowledge about, the photographic object collected.



8.1 Collections Policy

The governing body adopts and publishes this collections policy that addresses the acquisition, care and use of collections. The governing body may revise the policy at any point of time depending on the prevalent and accepted ideas.

8. 2 Valid Title

No object or specimen should be acquired by purchase, gift, loan, bequest, or exchange unless the museum is satisfied that a valid title and / or an evidence of lawful ownership is held.

8. 3 Provenance and Due Diligence

Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in, or exported from its country of origin or any intermediate country in which it might have been owned legally including India. Due diligence in this regard should establish the full history of the item since discovery or production.

8.4 Collections by loan

The Museum can acquire objects by loan if the objects have valid title or proof of lawful ownership. Loans can be of different types: 1) **Short-term loans** - These are loans acquired for a specific purpose (for instance, an exhibition) for a specified period of time. The Director and/or the Manager of Exhibitions should discuss and record in writing the terms of loan and the fees, if any, involved. 2) **Indefinite-term loans** - The Museum can acquire from individuals, including the staff of the Museum, or institutions of known legal standing, objects or documents to the Museum's collection with an agreement that the object/s remain in the Museum collection for an indefinite period until the original owner or his/her legal heir requests the objects back to their possession owing to known or undisclosed reasons. The owner has a right to get a written certificate of acceptance or a proof of such loans. The Museum should not normally consider paying a fee for such indefinite-term loans owing to the simple reason that the period is not predictable and the fees involved can be enormous. The Museum should not charge a fee either, for the Museum keeps the objects in trust of the community to preserve and promote the inheritance for the coming generations to enjoy.

8. 5 Objects and Specimens from Unauthorised or Unscientific Fieldwork

The Museum should not acquire objects where there is reasonable cause to believe their recovery involved unauthorised or unscientific fieldwork, or intentional destruction or damage of monuments, archaeological or geological sites, or of species and natural habitats. In the same way, acquisition should not occur if there has been a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities.

8. 6 Culturally Sensitive Material

Collections of human remains (photographs in this case) and material of sacred significance (photographs in this case) should be acquired only if they can be housed securely and cared for respectfully. This 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, where these are known.

8. 7 Protected Biological or Geological Specimens

The Museum should not acquire biological or geological specimens that have been collected, sold, or otherwise transferred in contravention of local, national, regional or international law or treaty relating to wildlife protection or natural history conservation.

8. 8 Living Collections

The current policy of the Museum does not allow collection of live botanical or zoological specimens . But when, anytime in future, the collections include live botanical or zoological specimens, special consideration should be given to the natural and social environment from which they are derived as well as any local, national, regional or international law or treaty relating to wildlife protection or natural history conservation.

8. 9 Acquisition Outside Collections Policy

The acquisition of objects or specimens outside the museum's stated policy should only be made in exceptional circumstances. The governing body should consider the professional opinions available to it and the views of all interested parties. Consideration will include the significance of the object or specimen, including its context in the cultural or natural heritage, and the special interests of other museums collecting such material. However, even in these circumstances, objects without a valid title should not be acquired.

8.10 Acquisitions Offered by Members of the Governing Body or Museum

Personnel

Special care is required in considering any item, whether for sale, as a donation, or as a tax-benefit gift, from members of governing bodies, museum personnel, or the families and close associates of these persons.

8.10 Repositories of Last Resort

Nothing in this Code of Ethics should prevent the museum from acting as an authorised repository for unprovenanced, illicitly collected or recovered specimens or objects from the territory over which it has lawful responsibility.

9.0 REMOVING COLLECTIONS

9.1 Legal or Other Powers of Disposal

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. Where the original acquisition was subject to mandatory or other restrictions these conditions must be observed, unless it can be shown clearly that adherence to such restrictions is impossible or substantially detrimental to the institution and, if appropriate, relief may be sought through legal procedures.

9.2 Deaccessioning from Museum Collections

The removal of an object or specimen from a museum collection must only be undertaken with a full understanding of the significance of the item, its character (whether renewable

or non-renewable), legal standing, and any loss of public trust that might result from such action.

9.3 Responsibility for Deaccessioning

The decision to deaccession should be the responsibility of the governing body acting in conjunction with the director of the museum and the curator of the collection concerned. Special arrangements may apply to working collections.

9.4 Disposal of Objects Removed from the Collections

The Museum is authorised to permanently remove an object from the collections through donation, transfer, exchange, sale, repatriation, or destruction, and that allows the transfer of unrestricted title to any receiving agency. Complete records must be kept of all deaccessioning decisions, the objects involved, and the disposal of the object. There will be a strong presumption that a deaccessioned item should first be offered to another museum.

9.5 Income from Disposal of Collections

Museum collections are held in public trust and may not be treated as a realisable asset. Money or compensation received from the deaccessioning and disposal of objects and specimens from the museum collection should be used solely for the benefit of the collection and usually for acquisitions to that same collection.

9.6 Purchase of Deaccessioned Collections

Museum personnel, the governing body, or their families or close associates, should not be permitted to purchase objects that have been deaccessioned from a collection for which they are responsible.

10. CARE OF COLLECTIONS

10.1 Collection Continuity

The museum should establish and apply policies to ensure that its collections (both permanent and temporary) and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.

10.2 Delegation of Collection Responsibility

Professional responsibilities involving the care of the collections should be assigned to persons with appropriate knowledge and skill or who are adequately supervised.

10.3 Documentation of Collections

Museum collections should be documented according to accepted professional standards. Such documentation should include a full identification and description of each item, its associations, provenance, condition, treatment and present location. Such data should be

kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users.

10.4 Protection Against Disasters

Careful attention should be given to the development of policies to protect the collections during armed conflict and other human-made or natural disasters.

10.5 Security of Collection and Associated Data

The museum should exercise control to avoid disclosing sensitive personal or related information and other confidential matters when collection data is made available to the public.

10.6 Preventive Conservation

Preventive conservation is an important element of museum policy and collections care. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit.

10.7 Collection Conservation and Restoration

The museum should carefully monitor the condition of collections to determine when an object or specimen may require conservation-restoration work and the services of a qualified conservator-restorer. The principal goal should be the stabilisation of the object or specimen. All conservation procedures should be documented and as reversible as possible, and all alterations should be clearly distinguishable from the original object or specimen.

10.8 Personal Use of Museum Collections

Museum personnel, the governing body, their families, close associates, or others should not be permitted to expropriate items from the museum collections, even temporarily, for any personal use.

11. PRIMARY EVIDENCE

The Museum has particular responsibilities to all for the care, accessibility and interpretation of primary evidence collected and held in its collections.

11.1 Collections as Primary Evidence

The museum collections are significant as primary evidence.

11.2 Availability of Collections

The Museum has a particular responsibility for making collections and all relevant information available as freely as possible, having regard to restraints arising for reasons of confidentiality and security.

12. MUSEUM COLLECTING & RESEARCH

12.1 Field Collecting

If the Museum is undertaking field collecting, it should be done consistent with academic standards and applicable national and international laws and treaty obligations. Fieldwork should only be undertaken with respect and consideration for the views of local communities, their environmental resources and cultural practices as well as efforts to enhance the cultural and natural heritage.

12.2 Exceptional Collecting of Primary Evidence

In exceptional cases an item without provenance may have such an inherently outstanding contribution to knowledge that it would be in the public interest to preserve it. The acceptance of such an item into a museum collection should be the subject of a decision by specialists in the discipline concerned and without national or international prejudice.

12.3 Research

Research by museum personnel should relate to the museum's mission and objectives and conform to established legal, ethical and academic practices.

12.4 Destructive Analysis

When destructive analytical techniques are undertaken, a complete record of the material analysed, the outcome of the analysis and the resulting research, including publications, should become a part of the permanent record of the object.

12.5 Human Remains and Materials of Sacred Significance

Research on human remains and materials of sacred significance must be accomplished in a manner consistent with professional standards and take into account the interests and beliefs of the community, ethnic or religious groups from whom the objects originated, where these are known.

12.6 Retention of Rights to Research Materials

When museum personnel prepare material for presentation or to document field investigation, there must be clear agreement with the sponsoring museum regarding all rights to such work.

12.7 Shared Expertise

Members of the museum profession have an obligation to share their knowledge and experience with colleagues, 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.

12.8 Co-operation Between Museums and Other Institutions

Museum personnel should acknowledge and endorse the need for cooperation and consultation between institutions with similar interests and collecting practices. This is particularly so with institutes of higher education and certain public utilities where research may generate important collections for which there is no long-term security.

13. APPRECIATION, UNDERSTANDING

The Museum has an important duty to develop its educational role and attract

wider audiences from the community, locality, or group it serves. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum.

13.1 Displays, Exhibitions and Special Activities

Displays and temporary exhibitions, physical or electronic, should be in accordance with the stated mission, policy and purpose of the museum. They should not compromise either the quality or the proper care and conservation of the collections.

13.2 Interpretation of Exhibitions

The Museum should ensure that the information they present in displays and exhibitions is well-founded, accurate and gives appropriate consideration to represented groups or beliefs.

13.3 Exhibition of Sensitive Materials

Human remains and materials of sacred significance, or its photographs, must be displayed in a manner consistent with professional standards and, where known, taking into account the interests and beliefs of members of the community, ethnic or religious groups from whom the objects originated. They must be presented with great tact and respect for the feelings of human dignity held by all peoples.

13.4 Removal from Public Display

Requests for removal from public display of human remains or material of sacred significance, or of its photographs, from the originating communities must be addressed expeditiously with respect and sensitivity. Requests for the return of such material should be addressed similarly.

13.5 Display of Unprovenanced Material

The Museum should avoid displaying or otherwise using material of questionable origin or lacking provenance. They should be aware that such displays or usage can be seen to condone and contribute to the illicit trade in cultural property.

14. OTHER RESOURCES

14.1 Publication

Information published by the museum, by whatever means, should be well-founded, accurate and give responsible consideration to the academic disciplines, societies, or beliefs presented. Museum publications should not compromise the standards of the institution.

14.2 Reproductions

The Museum should respect the integrity of the original when replicas, reproductions, or copies of items in the collection are made. All such copies should be permanently marked as facsimiles. This applies to replicas, reproductions, or copies of items not in the collection, the original being in some other place or institution. In such cases, a written consent for reproduction, mentioning the purpose or purposes of such reproduction, must be acquired from the legal owner of the original object.

15. OPPORTUNITIES FOR OTHER PUBLIC SERVICES

The Museums utilises a wide variety of specialisms, skills and physical resources that have a far broader application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. These should be organised in such a way that they do not compromise the museum's stated mission.

15.1 Identification of Illegally or Illicitly Acquired Objects

Where museums provide an identification service, they should not act in any way that could be regarded as benefiting from such activity, directly or indirectly. The identification and authentication of objects that are believed or suspected to have been illegally or illicitly acquired, transferred, imported or exported, should not be made public until the appropriate authorities have been notified.

15. 2 Authentication and Valuation (Appraisal)

Valuations may be made for the purposes of insurance of museum collections. Opinions on the monetary value of other objects should only be given on official request from other museums or competent legal, governmental or other responsible public authorities. However, when the museum itself may be the beneficiary, appraisal of an object or specimen must be undertaken independently.

16. COLLABORATION WITH THE COMMUNITIES

Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation.

16.1 Co-operation

The Museum should promote the sharing of knowledge, documentation and collections with museums and cultural organisations in the countries and communities of origin. The possibility of developing partnerships with museums in countries or areas that have lost a significant part of their heritage should be explored.

16. 2 Return of Cultural Property

The Museum should be prepared to initiate dialogues for the return of cultural property to a country or people of origin. This should be undertaken in an impartial manner, based on scientific, professional and humanitarian principles as well as applicable local, national and international legislation, in preference to action at a governmental or political level.

16. 3 Restitution of Cultural Property

When a country or people of origin seeks the restitution of an object or specimen that can be demonstrated to have been exported or otherwise transferred in violation of the principles of international and national conventions, and shown to be part of that country's or people's cultural or natural heritage, the museum should, if legally free to do so, take prompt and responsible steps to cooperate in its return.

16. 4 Cultural Objects from an Occupied Country

The Museum should abstain from purchasing or acquiring cultural objects from an occupied

territory and respect fully all laws and conventions that regulate the import, export and transfer of cultural or natural materials.

16.5 Museum-Community Co-existence

It is a give and take system between the Museum and the community it is serving.



17. RESPECT FOR COMMUNITIES SERVED

17 . 1 Contemporary Communities

Where museum activities involve a contemporary community or its heritage, acquisitions should only be made based on informed and mutual consent without exploitation of the owner or informants. Respect for the wishes of the community involved should be paramount.

17 . 2 Funding of Community Activities

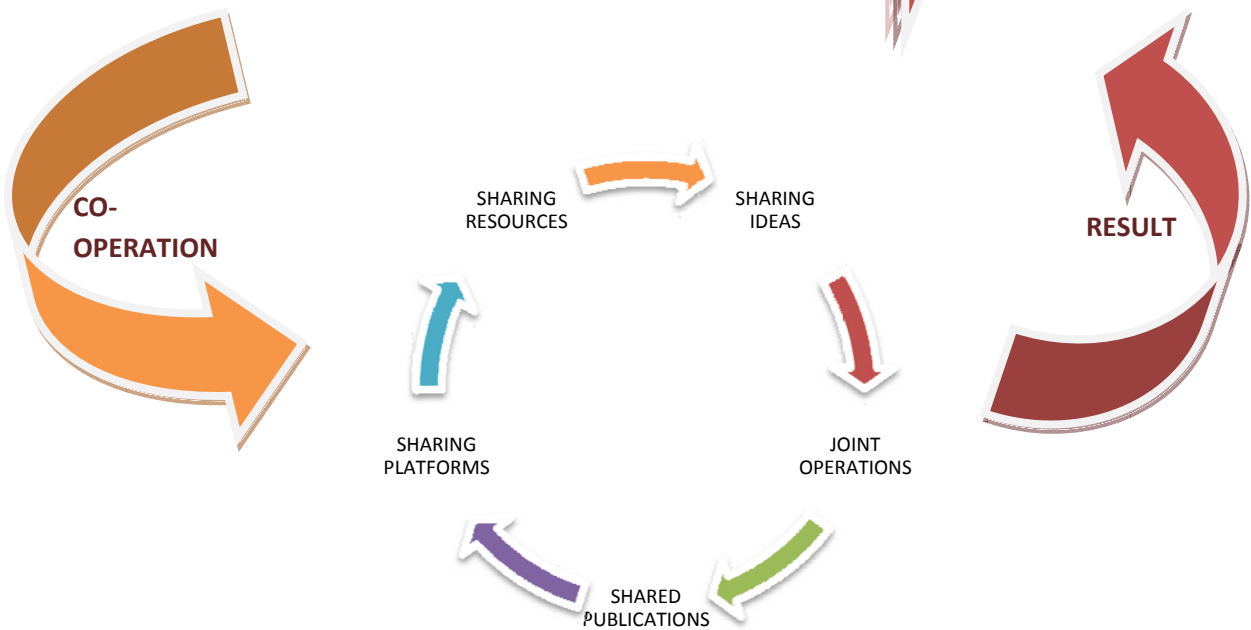
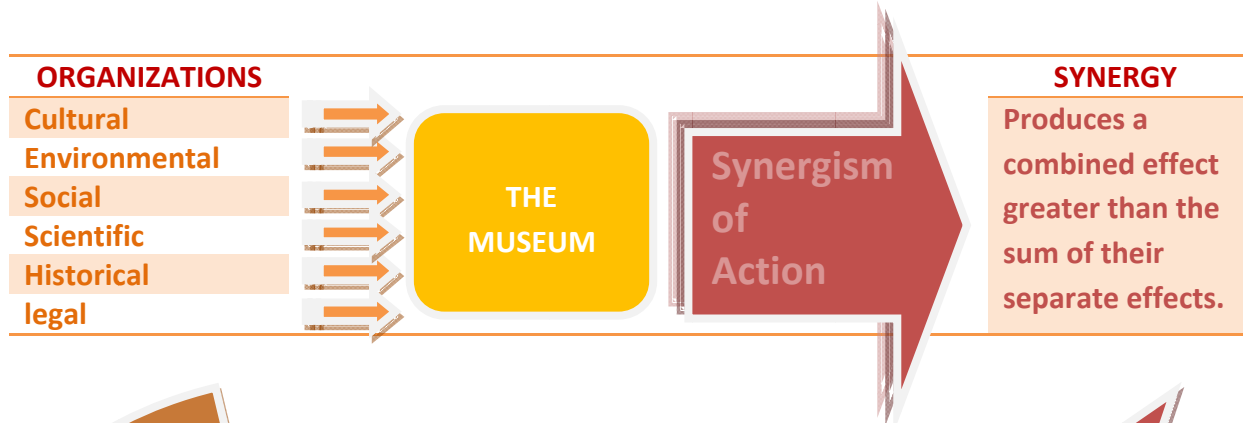
When seeking funds for activities involving contemporary communities, their interests should not be compromised.

17.3 Use of Collections from Contemporary Communities

Museum usage of collections from contemporary communities requires respect for human dignity and the traditions and cultures that use such material. Such collections should be used to promote human well-being, social development, tolerance, and respect by advocating multisocial, multicultural and multilingual expression.

17.4 Supporting Organisations in the Community

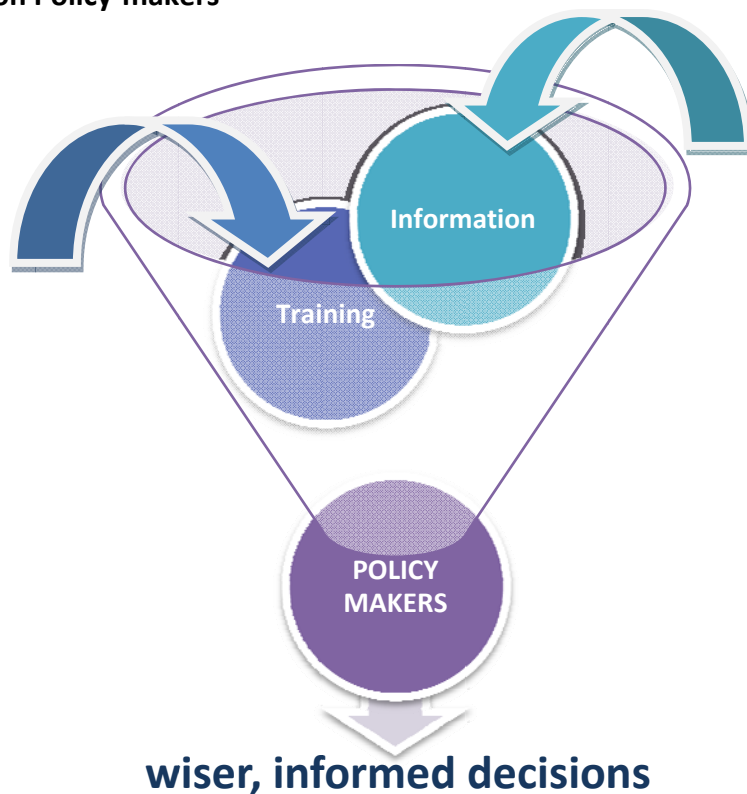
The Museum should create a favourable environment for community support (e.g., Friends of Museums and other supporting organisations), recognise their contribution and promote a harmonious relationship between the community and museum personnel.



17.5 Serves multiple strata of the Community



17.6 Influence on Policy-makers



18. OPERATE IN A LEGAL MANNER

The Museum must conform fully to international, regional, national and local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and

operations.

18.1 National and Local Legislation

The Museum should conform to all national and local laws and respect the legislation of other states as they affect their operation.

18.2 International Legislation

The Museum acknowledges the following international legislation that is taken as a standard in interpreting the *ICOM Code of Ethics for Museums*:

- *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (“The Hague Convention” First Protocol, 1954, and Second Protocol, 1999);
- *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (UNESCO, 1970);
- *Convention on International Trade in Endangered Species of Wild Fauna and Flora* (Washington, 1973);
- *Convention on Biological Diversity* (UN, 1992);
- *Convention on Stolen and Illicitly Exported Cultural Objects* (UNIDROIT, 1995);
- *Convention on the Protection of the Underwater Cultural Heritage* (UNESCO, 2001);
- *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO, 2003).

19. OPERATE IN A PROFESSIONAL MANNER

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 about the aims, purposes, and aspirations of the profession to develop a better public understanding of the contributions of museums to society.

20. PROFESSIONAL CONDUCT

20.1 Familiarity with Relevant Legislation

Every member of the museum profession should be conversant with relevant international, national and local legislation and the conditions of their employment. They should avoid situations that could be construed as improper conduct.

20.2 Professional Responsibility

Members of the museum profession have an obligation to follow the policies and procedures of their employing institution. However, they may properly object to practices that are perceived to be damaging to a museum, to the profession, or to matters of professional ethics.

20.3 Professional 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. These principles should comply with the terms of the *ICOM Code of Ethics for Museums* and be aware of any other codes or policies relevant to museum work.

20. 4 Academic and Scientific Responsibilities

Members of the museum profession should promote the investigation, preservation, and use of information inherent in collections. They should, therefore, refrain from any activity or circumstance that might result in the loss of such academic and scientific data.

20. 5 The Illicit Market

Members of the museum profession should not support the illicit traffic or market in natural or cultural property, directly or indirectly.

20. 6 Confidentiality

Members of the museum profession must protect confidential information obtained during their work. In addition, information about items brought to the museum for identification is confidential and should not be published or passed to any other institution or person without specific authorisation from the owner.

20 . 7 Museum and Collection Security

Information about the security of the museum or of private collections and locations visited during official duties must be held in strict confidence by museum personnel.

20. 8 Exception to the Obligation for Confidentiality

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

20. 9 Personal Independence

While members of a profession are entitled to a measure of personal independence, they must realise that no private business or professional interest can be wholly separated from their employing institution.

20.10 Professional Relationships

Members of the museum profession form working relationships with numerous other persons within and outside the museum in which they are employed. They are expected to render their professional services to others efficiently and to a high standard.

20.11 Professional Consultation

It is a professional responsibility to consult other colleagues within or out-side the museum when the expertise available in the museum is insufficient to ensure good decision-making.

21. CONFLICTS OF INTEREST

21.1 Gifts, Favours, Loans, or Other Personal Benefits

Museum employees must not accept gifts, favours, loans, or other personal benefits that may be offered to them in connection with their duties for the museum. Occasionally professional courtesy may include the giving and receiving of gifts, but this should always take place in the name of the Museum.

21.2 Outside Employment or Business Interests

Members of the museum profession, although entitled to a measure of personal independence, must realise that no private business or professional interest can be wholly separated from their employing institution. They should not undertake other paid

employment (if they are full-time paid employees of the Museum) or accept outside commissions that are in conflict, or may be viewed as being in conflict, with the interests of the museum.

21.3 Dealing in Natural or Cultural Heritage

Members of the museum profession should not participate directly or in-directly in dealing (buying or selling for profit) in the natural or cultural heritage.

21.4 Interaction with Dealers

Museum professionals should not accept any gift, hospitality, or any form of reward from a dealer, auctioneer, or other person as an inducement to purchase or dispose of museum items, or to take or refrain from taking official action. Furthermore, a museum professional should not recommend a particular dealer, auctioneer, or appraiser to a member of the public.

21.5 Private Collecting

Members of the museum profession should not compete with their institution either in the acquisition of objects or in any personal collecting activity.

21.6 Use of the Name and Logo of ICOM

The name of the organisation, its acronym or its logo may not be used to promote or endorse any for-profit operation or product.

21.7 Other Conflicts of Interest

Should any other conflict of interest develop between an individual and the museum, the interests of the museum should prevail.

22. MUSEUM VALUES

- **The cultural, natural and scientific legacy of the country**
- **The community from whom we take everything and give back everything**
- **The children for whom we envisage a better world to live in**
- **The advisors of the Museum who guide us through difficult ventures**
- **The members of the Museum who support our actions**
- **The funding agencies who make everything happen**
- **Those who care to help, cooperate, question, criticize, direct and advise**
- **The humanity and all living organisms on mother Earth, all of whom we live and work for.**

23. MUSEUM'S LOGO

Sap Green circle with colour swatches. The Sap Green circle represents a green and prosperous world; the upper tri-colour swatch of Scarlet Red, Gamboge yellow and Cobalt

Blue represent a colourful world of art and culture; the lower tri-colour swatch of Ivory Black, Titanium White and Siena Brown represent three colours of human races.

24. MUSEUM SLOGAN

Art - Nature - Humanity

Promote - Conserve - Respect

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