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Recommendations for Museums When Preparing for Crisis and War

DOCUMENT DEVELOPED BY THE NATIONAL INSTITUTE FOR MUSEUMS

National Institute for Museums

The presented recommendations have been developed based on an analysis of the currently valid legal regulations and the long-standing praxis of the National Institute for Museums in crisis management and on the experience of Ukrainian museum curators stemming from the on-going military aggression of the Russian Federation against Ukraine. Importantly, the present document does not contradict the valid legal regulations, constituting merely an element of their operationalisation.

Aiming to arrange them in a transparent way, we have divided the recommendations into stages resulting from the procedure methodology:

STAGE I.

planning and preparation,

STAGE II.
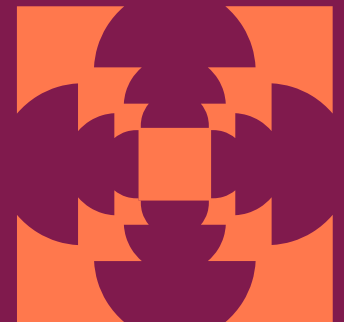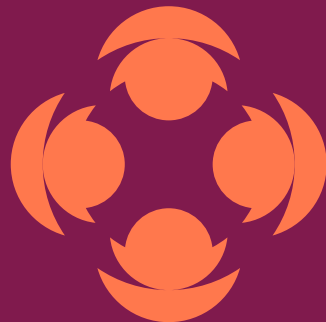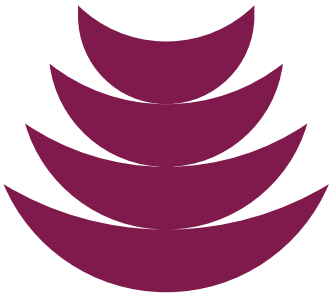
monitoring and training,

III. STAGE

declaration of emergency and/or war

STAGE IV.

reaction in crisis or war.

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STAGE I.
Planning and preparation

1. Documentation review

In accordance with the valid legal regulations a museum should develop and review documents defining procedures and operation mode in emergencies and war, the legal basis containing the following:

a. **Plan for Protecting Cultural Heritage in the Event of a Military Conflict and Emergencies for Moveable Cultural Heritage** (Ordinance of the Minister of Culture and National Heritage of 25 August 2004 on the logistics and means of protecting cultural heritage in the event of a military conflict or crisis; *Journal of Laws*, 212 (2004), Item 2153). This responsibility rests with museums owning movable cultural heritage.

b. **Plan for Protecting Cultural Heritage in the Event of a Military Conflict and Emergencies for Immoveable Cultural Heritage** (Ordinance of the Minister of Culture and National Heritage of 25 August 2004 on the logistics and means of protecting cultural heritage in the event of a military conflict or crisis; *Journal of Laws*, 212 (2004), Item 2153). This responsibility rests with museums owning immovable cultural heritage.

c. **Plan for Protecting Museums** (Ordinance of the Minister of Culture and National Heritage of 2 September 2014 on protecting museum collections against fire, theft, or other destructive hazards or loss; *Journal of Laws,* (2014), Item 1240).

d. **Task Modules for Respective Alert Levels and CRP Alert Levels for the Plans of the Protection of the Museums** which are listed in the register of areas, facilities, and devices covered with obligatory protection and run by the Voivode (Anti-terrorist Act of 10 June 2016, *Journal of Laws,* (2016), Item 904).

e. **Fire Safety Instruction** (Ordinance of the Minister of Culture and National Heritage of 2 September 2014 on protecting museum collections against fire, theft, and other destructive hazards or loss, *Journal of Laws,* (2014), Item 1240).

f. **Instruction How to Prepare Collection for Evacuation** (Ordinance of the Minister of Culture and National Heritage of 2 September 2014 on protecting museum collections against fire, theft, and other destructive hazards or loss, *Journal of Laws,* (2014), Item 1240).

g. **Operational Plan for Museum Operations under Conditions of Threat to National Security and in War** (if a museum complies with the provisions of the Homeland Defence Act, *Journal of Laws,* (2022), Item 655).

h. **Instructions for Record Keeping Containing Guidelines How to Run, Secure, and Evacuate Evidentiary Documents** (covering documents enabling object identification and confirmation of their ownership status) including saving their digital version at a safe location (museum's own document).

All to above documents shall be internally cohesive, while the procedures they describe implementable, continuously reviewed, contributing to one coherent policy of museum safety. Each updating and amendment to the museum safety policy or respective documents that constitute it shall be recorded in the museum's activity's reports.

2. Analysis of risks and procedures

One of the key items on the agenda of planning for and preparing an institution for crisis or war is an appropriate identification of threats and the likelihood of their occurrence, namely risk analysis. When identifying a threat, individual conditionings for a particular museum need to be taken into account, these resulting from e.g., museum's location, scale, and character of operations (a detached facility, a shared facility, an open-air museum). Among the obvious hazards mention can be made of: fire, flood, criminal and terrorist attacks, as well as those resulting from war operations: bomb and missile attacks, occupation, looting, area's contamination, etc. A risk analysis conducted for a definite museum and its potential branches should clearly identify the key threats to the safety of the collection and the museum and also the procedures which should be implemented in the event of danger.

The procedures should include both the situations when the optimal solution is protecting the collection on-site in the museum and those in which a necessary solution would be the collection's evacuation (evacuation should be understood as a sudden and unplanned relocation of exhibits from their permanent location or display) beyond the museum area (the threats justifying collection's evacuation will include e.g., fire, risk of the museum area being seized by the aggressor, etc.). There are two evacuation types: preventive and rescue, in which the distinction criterion is time that can be allocated to its conducting. In preventive evacuation the decision is made prior to the event, allowing to protect the collection against, e.g. an approaching military activity. The rescue evacuation is conducted after the event or briefly following the observation of its occurrence, e.g., fire.

The museum safety policy adopted in every museum should unequivocally specify under what circumstances the proper procedures of relocating collection to safe spaces either within the museum premises or to earlier-assigned storage spaces outside the museum should be conducted. The safety policy should also specify

Annex 1

differences in museum operations in peace and in an armed conflict: war (see Annex 1). The set of procedures together with the list of circumstances should be incorporated into the museum safety policy (set of documents, procedures, instructions concerning this field of actions).

3. Appointing the Crisis Management Team

Annex 2

The Crisis Management Team's task is to prepare the museum for crisis or war and to coordinate actions undertaken to protect people and the collection (see Annex 2).

The Crisis Management Team shall be composed of museum's full-time employees or individuals professionally affiliated to museum operations. When selecting Team members, their competences and skills should be taken into consideration (thus allowing its effective operations in crisis or war) as well as their individual character features (i.e., their decision-making skills, stress resilience, performing under time pressure). What matters is also the charisma of given individuals making them natural leaders enjoying respect and authority among museum staff. The institution's Director appoints the Manager of the Crisis Management Team with an order fully authorizing him/her to act. In the event when the Director is not CMT's leader, that Manager should have all the necessary warrants of attorney permitting him/her to effectively manage a crisis situation, these not undermining, however, Director's authority to act as the head of the museum. Importantly, substitute members for key positions in CMT should be appointed to secure Team's effective operations even in situations when single Team members are for various reasons unable to contribute to collection's protection and its evacuation.

4. Identifying the decision-making process

The adopted procedures should guarantee effective decision-making, also remotely, by the Director, his/her authorized deputy, or proxy as specified in writing, thus securing the continuity of management under any of the situations as specified in the risk analysis and effective communication (through interference-resistant channels in emergencies such as an electricity cut, temporary limitation of mobile phone network).

In order to shorten the time necessary for shifting from a regular to an emergency operation mode of the museum, it is essential to prepare beforehand templates and ready drafts of directives, warrants of attorney and other documents, also those necessary for collection protection and evacuation (e.g., freight bills for the evacuated collection, delivery and acceptance protocols for objects submitted as deposits). When preparing necessary documents, it is recommended to put together checklists correlated with the operations resulting from respective situations identified in the risk analysis covering all the actions and tasks prioritized in harmony with operations in crisis or war. All such documents should be attached to the museum safety policy and put at the disposal of the management and other authorized individuals. It is a good practice to save a copy of all the documentation composing the museum safety policy on an encrypted external hard drive (so-called encrypted USB). Thanks to such a solution the museum Director or his/her authorized deputy or proxy authorized in writing shall be able to undertake in crisis appropriate actions even when off-site.

5. Identification of collection items assigned for protection and/or evacuation

In every museum the collection should be analysed in order to identify the objects assigned for protection and/or evacuation. Several priority groups should be selected:

a. **Group A**

should contain the most precious objects to be evacuated in the first place, within at most several hours.

b. **Group B**

should contain valuable objects to be protected and evacuated in the second place.

c. **Group C**

should contain precious objects which for various reasons are unfit for evacuation and must be protected on-site.

The following criteria should be followed when conducting the object selection:

a. collection value: taking into account objects' historical, academic, and artistic value, as well as their prestige, importance, and significance, both domestically and worldwide, also their market value;

b. rationality: where decisions are thoroughly analysed, balanced, made with the following in mind: pragmatism, economy, sensibility, and, most importantly, effectivity and feasibility;

c. realism: when the analysis is conducted whether the available resources and capacities on the one hand and the circumstances on the other offer a chance or success likelihood of the operation of protecting the selected collection items and their evacuation.

The selection of a too numerous group of objects to be evacuated and protected over a brief period of time and in the situation of limited resources available in crisis or war could make their evacuation impossible. The prepared lists of museum exhibits should accurately specify the objects assigned for protection and evacuation, e.g., with respect to their weight, volume, etc., so that appropriate methods and space for protection and/or evacuation can be foreseen allowing for their size and transportation means of adequate cargo space appropriate for the collection burden.

The final decision on the selection of the objects is made by the museum Director. The objects classified into respective groups shall be labelled appropriately at the place of their current storage in a way allowing their easy and quick identification in an emergency and under challenging conditions, e.g., amidst thick smoke resulting from fire. Furthermore, the collection sections chosen for evacuation can be grouped in definite rooms or display cabinets. This will enable evacuation of the selected collection pieces by individuals from outside the museum staff (e.g., during a firefighting action civilians may have restricted access to some spaces covered with fire, therefore evacuation or protection will be conducted exclusively by the involved firefighters). It is recommendable to introduce the RE-ORG Method which helps museums to order their storage spaces, thus facilitating the control over museum exhibits stored there, which in consequence will facilitate the protection and evacuation of the collection in the event of an emergency. The National Institute for Museums, NIM, recommends the use of this method developed by ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property).

6. Securing materials necessary for collection protection

grupa A

Museums shall successively amass and permanently store materials and packaging necessary for the protection and/or evacuation (transportation) at least for the collection part classified as **Group A**. When planning any development projects museum Director shall foresee space necessary for storing materials and equipment essential for evacuation, while also securing in his/her museum's budget financing necessary to acquire and maintain/rotate such reserves.

7. Securing space for a safe storage of the evacuated collection

grupy A i B

An optimal solution for museums is to have access to a safe space prepared to store evacuated collection items marked as **Groups A** and **B** (meaning here locations within Poland, since the authorization to evacuate collections beyond the state's border lies only within the responsibilities of the Polish central government), beyond the crisis zone defined in the risk analysis, boasting controlled access and conditions adequate for storing the collection meant to be kept there (climate-controlled, protected area, having capacity for unloading and storing the cargo). The facilities should boast a durable structure and high resistance to destruction; furthermore, they should be distanced from critical infrastructure and away from large agglomeration centres. An optimal facility would be e.g., an underground storage (provided it is away from a flood plain), which increases its resilience to a shockwave.

Having an appropriate (quantity – and qualitywise) place to store collections in crisis and/or war is museums' purpose, the goal which should be achieved effectively, but also approached with flexibility. It is recommendable to consider reaching this goal by concluding civil

law contracts with local governments or the closest museums, thus securing the possibility to use their space if such a need arises.

However, at the same time it has to be borne in mind that the above solution implies a high risk resulting from one of the basic principles: each transportation of a collection outside the museum premises implies a high risk of damage to the collection. Therefore, the decision to evacuate the collection outside the museum premises should be the last resort and made only in the situation when leaving the collection on the museum premises would mean its destruction or loss.

8. Securing transportation means

grupa A

As far as possible, means to transport the collection parts classified as the first priority group (**Group A**) should be secured. The provision of transportation means for collection evacuation is the responsibility of the museum Director. The optimal solution is for the museum to possess its own transport means. The latter have to be adequately selected (quantity – and qualitywise) to evacuate the collection; additionally, their various usage options should be considered: taking into account their limited or irregular availability, or evacuation sequencing. Furthermore, varied transportation means should be taken into account: road, water, or railway.

When planning the transportation means for the possible collection evacuation, one also has to secure its appropriate labelling in harmony with the valid regulations, and provide security officers to protect the convoy in line with the risk analysis, bearing in mind the fact that public services may be at that point committed to fulfilling other tasks. At the same time it has to be remembered that necessary staff (or volunteers) need to be prepared at the destination to unload the evacuated collection and protect it at its relocation site.

9. Planning evacuation itineraries

Having decided where to safely and securely store the evacuated collection, the museum also needs to plan optimal routes for the collection relocation from its permanent location to the storage planned for crisis and war. Those have to be chosen in order to minimise the risk of blockades in crisis or war (for this reason local roads of lesser traffic should be chosen and routes crossing city centres avoided). It is recommendable to consider less obvious transport routes, e.g., water or railway transport.

10. Training

The safety policy, prepared and implemented, should foresee regular trainings and exercises, including unexpected ones, which practise museum's preparedness for crisis and war. All the museum staff, with no exceptions, should take part in the planned trainings and exercises. The exercises and trainings concerning preparedness for crisis and war should cover all the procedures resulting from the current risk analysis. They should also allow for all the possible elements which might arise in crisis and which may hamper an effective implementation of a given procedure (e.g., by introducing into the exercise scenarios one or two additional elements of the procedure which might not allow to conduct one or several of its elements: e.g., a scenario assuming lack of Internet or mobile connection, transport limitation, water and/or electricity cuts, increased crime threat, staff shortage, etc.).

11. Cooperation with public administration

Museum's management or museum Director's official representative should participate in the works and meetings of the local Crisis Management Team related to the field of cultural heritage protection. Interpersonal relations and official contacts and communication network with local public administration representatives should be developed for those involved to be able to support the museum with necessary forces and means in crisis or war.

12. Building a 'community' around the museum

Building a community around the museum as an element of museum's regular operations and support to its collection's protection and evacuation in a military conflict can be a very effective form of boosting museum's resilience and the chance for its effective operations in crisis or war. The following are actions which may be undertaken in order to create and consolidate relations between the museum and the community which might benefit the collection's security in the event of crisis or military conflict:

a. Education and trainings: the museum may organize trainings for their staff and the local community helping them to prepare for various scenarios connected with the occurrence of crisis, attack, or evacuation. Trainings can cover such issues as fire safety procedures, first aid, evacuation, and other skills needed in emergencies.

b. Social awareness: the museum should maintain active communication with the local community. Holding events addressed to the local community, such as meetings, workshops, or presentations may help consolidate the bond between the museum and the community, which, as a result, might benefit the museum in the event of crisis or military conflict.

c. Planning the evacuation; evacuation planned at the museum should also take into consideration the assistance of the local community in the process.

Building the community around the museum and joint actions in the field of collection protecting and evacuation in the event of crisis or military conflict may boost museum's safety and increase its resilience or effective operations in crisis or war. It is a process which requires commitment both on part of the museum and the local community, most likely greatly benefitting the two parties.

The above should be implemented through foundations, associations (NGOs) or volunteers, as well as local business people, cultural institutions, and research and academic ones operating within the museum's social environment. As part of the current cooperations representatives of the museum-related community could be invited to participate in some workshops, meetings, and trainings dedicated to protecting the museum and the collection in a respective field, and held by the museum. A particular role can be played by volunteers who could be involved in the following:

a. Education and awareness boosting: through organizing workshops, lectures, or running informative actions. Volunteers can educate the community about the relevance and value of cultural heritage, which contributes to raising the social awareness and citizens' activation in increasing safety and protection of the museum and its collection.

b. Preventive conservation: through making them familiar with the basic principles of handling the collection, which can be regarded as preparation of volunteers for helping in protecting or evacuating the collection in the event of crisis or war.

c. Promotion and research: through promotional activities volunteers can help promote local museums, organizing events or creating contents in social media, including in-field research amassing information on the possibility to support the museum in crisis.

d. Fundraising: volunteers can commit themselves to external activities focused on raising funds meant to protect and secure the collection, e.g., fundraising and charity projects.

However, at the same time attention should be paid to potential and possible attempts undertaken by criminal groups to infiltrate the museum structure in order to become familiar with and gain better access to the museum space and its most valuable collection parts. Infiltration can also consist in individuals affiliated to criminal groups participating in ongoing recruitment processes as staff candidates so as take some museum positions. There is also a risk that criminal groups may try to infiltrate the museum staff taking advantage of the museum's openness to cooperate with volunteers and other representatives of the local community. In the event of any symptoms testifying to this the Director should report the fact to relevant state services.

Furthermore, it should be borne in mind that in an emergency people acting under stress, aware of the threat to their life and health, will concentrate on the goals most important to them. Therefore, individuals will be committed to saving the museum and its collection in an emergency only in the situation in which the museum has become an important element of their daily life.

13. Cyber Safety

Planning to protect the collection does not merely focus on physical and technological security, but also on the safety of the museum's whole IT network. Cyber threats may lead to:

- data theft,

- data loss,

- reputation loss and discruption to musuem's operations.

- ransomware attacks: **today's particularly threatening malware blocking access or encrypting files, which usually leads to blackmailing or ransom payment,**

In order to enhance cyber safety in a museum, its computer network and IT systems have to be first of all secured against external attacks, these applying, among others, to the following:

- museum's operational systems,

- specialized systems, e.g. concerning staff remuneration (ERP),

- multimedia manage-ment systems,

- webs and social media.

Furthermore, training of the whole staff dealing with the above systems in view of their safe usage and complying with internal regulations and procedures should be conducted. Each employee should be aware of the fact that his/her actions may be used to conduct different attacks, applying most varied mechanisms, such as, e.g.:

- social engineering

- carelessness/lack of vigilance,

- risky behaviour,

- ignoring safety rules for IT systems.

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In view of the above, do the following:

◆ systematically update software, apply effective antivirus systems, use strong passwords, and wherever possible, use a two-factor authentication of access to data and systems;

◆ monitor newly-published information on the recent threats and prevent them;

◆ implement other technological mechanisms meant to boost cyber safety;

◆ apply the limited trust principle and mechanisms of additional verification of the received information;

◆ develop, introduce, and comply with the policy of information safety, including the following:

　　◇ pursuant to the Act of 14 December 2018 on processing of personal data in connection with preventing and combatting crime (*Journal of Laws*, (2019), Item 125) and the Act of 5 July 2018 on national cyber safety (*Journal of Laws*, (2023), Item 913);

　　◇ pursuant to the Ordinance of the Council of Ministers of 12 April 2012 on National Interoperationality Framework, minimum requirements for public registers and information exchange in electronic form and minimum requirements for ICT systems (*Journal of Laws*, (2012), Item 526).

◆ develop a document-list of actions and procedures for respective CRP alert levels (threats to cyber safety) resulting from Ordinance No. 18 of Prime Minister of 2 March 2016 on the list of actions and procedures in the Crisis Management System,

◆ develop instructions for using the IT network in the museum,

◆ conduct cyclical trainings in IT safety, data protection, and procedures for reaction to cyber incidents.

Most importantly, however, the museum staff should be **aware** of the threats related to cyber safety, which today is the key issue. They should comply with the rules of a safe usage of museum's ICT network, particularly the Internet (one has to avoid clicking on suspicious links or attachments) or the principle of not connecting unauthorized external

drives. At the same time museum's IT systems' safety **audits** should be carried out regularly. In the context of the IT systems' safety also access to server rooms, if they are on the museum premises, should be secured with access control, while the rooms themselves should have appropriately controlled climate and fire suppression systems.

Taking care of cyber safety in a museum is crucial for preserving integrity and confidential character of essential information and securing continuity and stability of museum operations.

Rational planning of future actions and preparation of guidelines in the course of **Stage I** will allow the organization to pass to the practical implementation of **Stage II**.

Stage I

Stage II

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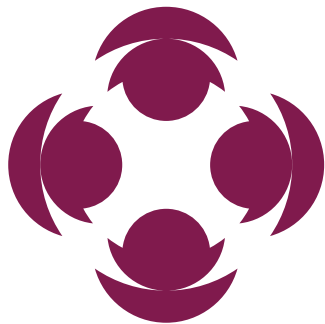
STAGE II.
Monitoring and training

1. Threat and risk monitoring

The situation within an organization needs to be continuously monitored and so do all the essential changes occurring in the museum's surroundings, including the following:

a. announcements made by the central and local administration, and in particular information on the introduced alert levels resulting from the Act of 10 June 2016 on the antiterrorist operations in the event of the danger of the occurrence of an event of a terrorist character or in the case of an occurrence of such an event, also those concerning ICT systems,

b. risk assessment and a regular analysis of the identified threats and the likelihood of their occurrence both on the local level and more broadly in the context of their influence on museum operations,

c. (periodically) changes in the legal status regulating museum safety and collection protection,

d.   systematically the staff status of the Crisis Management Team (verify and update relevant changes in its actual status, e.g., change of the staff members, long sickness leaves, unpaid leaves, and other factors affecting the Team's composition),

e.   changes in the amassed museum collection (particularly precious objects entered in the inventory and deposits kept in museum's custody) in the context of updating collection classification into evacuation groups,

f.   quality and usefulness of materials and packaging meant for collection's protection and evacuation,

g.   condition of the space assigned to protection and/or evacuation of the collection (e.g., renovations, ownership changes, change in the technological infrastructure of the estate, etc.),

h.   efficiency of transport and communication means, if the museum has such at their disposal,

i.   all the factors able to affect the possibility to use the planned evacuation routes (e.g., long-lasting road works).

All the above issues should be regularly tackled by the Crisis Management Team founded in the museum, the fact systematically recorded in the minutes of its meetings. All the relevant changes should be systematically recorded in the documents (plans, instructions, action scenarios, controlling letters, etc.,) and the valid procedures composing the museum's safety policy.

2.   Exercises

The recommendation essential for boosting museum's preparedness for operations in crisis or war consists in conducting systematic practical exercises. For the museum staff to acquire resilience to stress

caused by a crisis, the exercises should be conducted unexpectedly. The exercises should take various scenarios into account, helping the staff to prepare for different hazards which may occur both in peace and war, e.g.:

a. fires,

b. failures of power and water supply systems, as well as of the ICT
    network,

c. failures of construction infrastructure: cracks, potholes, and tears of
    road surfaces,

d. criminal or terrorist attacks;

e. 'activists'' operations.

The above actions and operations could also be conducted when the facility is being modernized or when renovation works are conducted.

When planning and organizing the exercises, both internal exercises allowing to test procedures and actions within the museum structures, and exercises conducted in cooperation with external entities and services specializing in collection protection and securing should foreseen. Joint exercises and trainings can help to better understand safety procedures and systems, and to effectively coordinate actions in the event of crisis or military conflict. Such training should be organized in cooperation with e.g.:

a. respective local Crisis Management Team;

b. Police;

c. State Fire Service;

d. Volunteer Fire Brigade

e. Municipal Guard.

f. Polish Army.

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STAGE III.
Declaration of crisis and/or war

As stipulated by the Act of 26 April 2007 on Crisis Management, the decision to declare the state of emergency (natural disaster, state of emergency, or martial law) can be made by Poland's President. The Act defines situations in which the state of emergency can be introduced: natural disaster, threat to public health, disasters, terrorist attacks, or other situations violating national security. In the event of the introduction of the state of emergency Poland's President also appoints the National Crisis Management Centre responsible for the coordination of actions on the national level. In an emergency, the coordination of executive and management actions on crisis site is undertaken by voivodes, county administration (starosts) or commune administration (aldermen/mayors), depending on where the crisis occurs. As for museums and depending on the type of the emergency the role is taken over by Voivodeship Cultural Heritage Conservator representing the voivode giving the instruction to launch the proce-dures resulting from voivodeship, county, or commune defence plans. In every case local government authorities cooperate with the National Crisis Management Centre for and other relevant law-enforcement and rescue services, including the Polish Army. Furthermore, it is the responsibility of the relevant ministry in agreement with national institutions to prepare crisis management plans for museums whose

organizer is the central administration. It is only in the event of a crisis situation, such as a natural disaster that voivodes, starosts, aldermen, mayors and city mayors are responsible for crisis management. The state of calamity can be declared by the Council of Ministers at their own initiative or upon an application submitted by a relevant voivode.

It has to be borne in mind that in harmony with Poland's Constitution (Chapter XI: Extraordinary Measures) in the situations of respective threats, e.g., external threats to the state, military aggression, threat to the constitutional order of the state, a relevant state of emergency can be introduced: martial law, state of emergency, or state of natural disaster. The introduction of such a state is declared by Poland's President. It can be introduced throughout the whole country or in its limited part.

At the same time it has to be observed that in urgent cases, essential and pressing, museum Director should prevent the escalation of imminent threats by issuing a decision to protect the collection, including its evacuation, even before receiving formal information from the supervising organ. An example to be given here can be found e.g., in a real threat of a wall, ceiling, or roof collapsing, or a failure of the water supply system, etc.

1. Decisions

Detailed guidelines concerning the activity will be introduced in harmony with a relevant plan for crisis management in a given area. At the same time, the Director (plenipotentiary-manager of the Crisis Management Team) has to be prepared to independently make a number of challenging decisions. When making a decision resulting from the guidelines, he/she has to resort to all the available knowledge coming from credible sources, avoid panic and disinformation, stay lucid, and follow not only the recommendations from the earlier--prepared and practiced plans, instructions and procedures, but also common sense. The decisions made in crisis or war should first of all

be proportionate to the danger type, the occurring conditions, and actual circumstances. It is of utmost importance for the decisions to be made without any undue delay. A delayed decision may ruin the chances for an effective protection or safe evacuation of the collection (e.g., a delayed decision to evacuate the collection may result in the fact that owing to a potential mass evacuation of civilians and hence resulting road blockages an effective collection's evacuation may prove impossible, and the risk of damaging it in evacuation may increase). Importantly, when making decisions one must not follow emotions, but reliable information and common sense.

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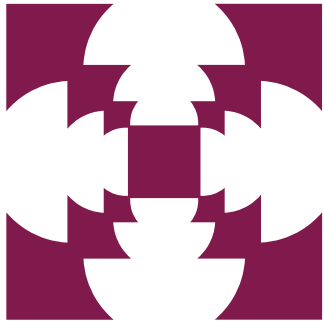
STAGE IV.
Operations in crisis or war

Upon introducing a state of emergency or martial law the whole state, including all the cultural institutions, will find itself in a new and extraordinary situation in which all society will be forced to face the new reality mentally and physically. This will result in a non-standard operation of its structural units.

1. Museum operations in crisis or war

The occurrence of a crisis, and in particular of a war, entirely changes the prospects of the operations of every organization. Based on the actual circumstances, museum Director should also identify appropriate priorities for museum operations resulting from the previously adopted procedures of museum operations in the event of the declaration of crisis or war. Then the protection of the collection becomes the priority, and so does the safety of the public and museum staff, while other elements of museum operations: display, education, and studies, lose their relevance. If such a need arises,

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the museum Director should introduce the crisis mode in his/her institution through launching appropriate procedures and instructions, and through introducing orders prepared beforehand in compliance with the guidelines described in **Stage I point 5**, including the following:

a. introduction of the necessary organizational changes and solutions with respect to the staff, remuneration, finances, and administration,

b. limitation or suspension of the structural regulations of the museum, this resulting from the procedures of museum operations in the declared emergency or war,

c. full launch of the museum's Crisis Management Team (with regular duty hours and steering point),

d. temporary limitation or suspension of certain principles and rules resulting from the regulations of the museum's operations, related to e.g., office hours, overtime, work from home, etc.,

e. temporary limitation or suspension of display or educational activity, and, if a need arises, closing the museum to visitors in harmony with the procedures and guidelines related to e.g., safety and the use of protective means and actions adopted for the purpose,

f. if such a need arises, use of the museum space for accommodation (e.g., for the staff involved in collection's protection and evacuation).

At the same time, it is necessary to envisage the entire complexity of conditions for the given museum's operations in crisis in view of its location in the country. The museums not affected by a direct threat may continue their operations, or a limited programme activity, also online, provided this does not endanger the collection and people. Such activities under the discussed conditions may have a great impact on the local community, boosting society's morale. Additionally, certain museums being public places of relatively large spaces can in some situations serve the local community, e.g., by turning into centres of humanitarian aid distribution.

2. Introducing procedures

In crisis it is prepared and practiced procedures that need to be introduced, though following the common sense of the museum's manager and his/her awareness of the activities undertaken in necessity (Articles 142 and 424 of the Civil Code: Act of 23 April 1964).

When acting in crisis or war, one has to resort to the recommendations resulting from documents (plans, instructions), and procedures composing museum's safety policy, as well as to the experience gained in the course of the conducted exercises. Furthermore, it has to be borne in mind that in crisis and war chaos is inevitable, that many unpredictable circumstances can occur complicating and hampering proper actions, such as obvious stress resulting from being endangered. Therefore, while acting in compliance with plans and instructions prepared as part of the safety policy, one has to stay flexible, continuously anticipating possible development scenarios (bearing in mind that various threats can occur jointly, e.g., a bomb explosion may start a fire, a terrorist attack may imply biological contamination of the area, and crises can accumulate) as well as the results of the decisions made in order to minimize losses. In extreme situations, when the application of the planned actions may prove impossible, non--standard solutions adopted in the state of necessity, provided they give chances to save the most precious objects, are acceptable. What matters most is that all the possible trials are made and the actions are undertaken in good faith. At the same time written statements documenting these actions should be made, photos recording them taken, and witnesses' testimonies written down, etc.

3. Life and health as the most important values

When acting in crisis or war, in order to protect a museum and to secure and evacuate the collection, the main goal is to minimize the risk of the loss of life and health of the people involved in those actions. The museum Director should bear in mind that he/she is not only responsible for the museum collection and museum's property, but first of all for the individuals present on the museum premises. In crisis, and particularly in war, it is also recommendable to take care of staff's safety and provide for their living (e.g., by making sure their due remuneration is paid, that the staff and their families are provided a safe shelter if the museum can offer such, or that personnel documents are secured, evacuated, or hidden from the enemy).

4. Actions to protect the collection and its evacuation: rely on your own means and forces

Depending on the type of danger and the occurring circumstances also rescue services (the Police, Fire Brigades, or the Army) can be involved in the actions connected with the protection of the museum and the collection. However, it may turn out that the local museum community and the museum staff are left just to themselves. The actions have to be adapted to the actual conditions, and implemented independently, possibly resorting to the support of the local community (volunteers, business people able to support the museum with their resources, e.g., materials to protect and pack the collection, provide transportation means, etc.).

5. Rescuing what is possible under the occurring circumstances

In extreme situations, when there is no possibility to save the collections, all the possible efforts must be made to secure inventory and deposit books, the collection documentation available at the museum, as well as the HR documentation.
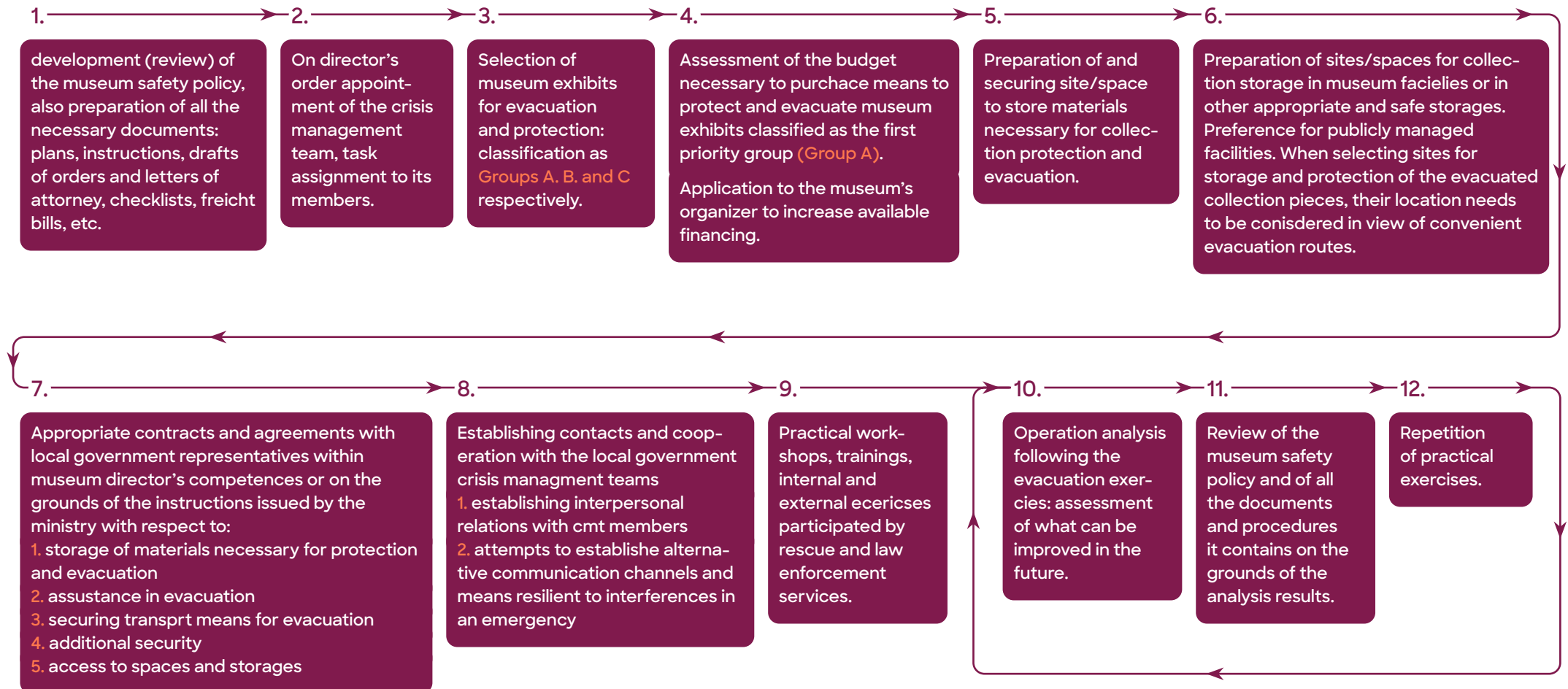
National Institute for Museums

ANNEX 1
Matrix of threats serving to structure action scenarios in crisis and war

		Threat posing a risk of destroying /damaging collection where it is stored	Threat posing a risk of destroying /damaging the whole museum building together with the collection inside (of long-term impact)
STATE OF PEACE: Depending on the circumstances, the Polish Army, e.g., Territorial Defence Force, can support the protecting of the museum and its collection or the transportation of evacuated museum objects	**RESCUE ACTIONS** **Threats leaving little reaction time**	Relocation of endangered collection pieces classified as the first priority group **(Group A)** to safe spaces on the museum premises. Protection of the museum objects from the second and third priority group **(Groups B and C)** on their storage site	Relocation of endangered collection pieces classified as the first priority group **(Group A)** to earlier-assigned safe spaces on the museum premises or outside the museum. Relocation of the museum objects from the second priority group **(Group B)** and if possible protection of the collection items from the third priority group **(Group C)** on their storage site
	PREVENTIVE ACTIONS **Threats leaving much reaction time**	Relocation of endangered collection pieces classified as the first priority group **(Group A)** to earlier-assigned safe spaces. Preparation for relocation of the collection pieces from the second priority group **(Group B)** and protection of the collection pieces from the third priority group **(Group C)**	Relocation of collection pieces classified as the first and second priority group **(Groups A and B)** to safe spaces outside the museum building. If possible, protection of the collection items from the third priority group **(Group C)**
STATE OF WAR: regardless of the circumstances, the army should not be involved in protecting the museum or in any actions in its closest vicinity	**Distant threat**	Protection of museum exhibits from the first, second, and third priority group **(Groups A, B, and C)** on site or in a safe space on the museum premises	Relocation of collection pieces classified as the first and second priority group **(Groups A and B)** to safe spaces outside the museum premises. If possible, protection of the collection items from the third priority group **(Group C)**
	Close threat	Relocation of collection pieces classified as the first and second priority group **(Groups A and B)** to earlier-assigned spaces at a safe location	Relocation of collection pieces classified as the first priority group **(Group A)**, and subsequently of those classified as the second priority group **(Group B)** to earlier-assigned spaces at a safe location, provided there is no threat to the life of the evacuating personnel

The matrix is but exemplary and all the actions must be taken with flexibility depending on the occurring circumstances

ANNEX 2
Action scheme: how to prepare an organization for operations in crisis or war

1. development (review) of the museum safety policy, also preparation of all the necessary documents: plans, instructions, drafts of orders and letters of attorney, checklists, freicht bills, etc.

2. On director's order appointment of the crisis management team, task assignment to its members.

3. Selection of museum exhibits for evacuation and protection: classification as Groups A. B. and C respectively.

4. Assessment of the budget necessary to purchase means to protect and evacuate museum exhibits classified as the first priority group (Group A).

Application to the museum's organizer to increase available financing.

5. Preparation of and securing site/space to store materials necessary for collection protection and evacuation.

6. Preparation of sites/spaces for collection storage in museum facielies or in other appropriate and safe storages. Preference for publicly managed facilities. When selecting sites for storage and protection of the evacuated collection pieces, their location needs to be conisdered in view of convenient evacuation routes.

7. Appropriate contracts and agreements with local government representatives within museum director's competences or on the grounds of the instructions issued by the ministry with respect to:
1. storage of materials necessary for protection and evacuation
2. assustance in evacuation
3. securing transprt means for evacuation
4. additional security
5. access to spaces and storages

8. Establishing contacts and coop-eration with the local government crisis managment teams
1. establishing interpersonal relations with cmt members
2. attempts to establishe alterna-tive communication channels and means resilient to interferences in an emergency

9. Practical work-shops, trainings, internal and external ecericses participated by rescue and law enforcement services.

10. Operation analysis following the evacuation exer-cies: assessment of what can be improved in the future.

11. Review of the museum safety policy and of all the documents and procedures it contains on the grounds of the analysis results.

12. Repetition of practical exercises.