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Preamble

This plan has been established to ensure that, in the event of a disaster, injury to visitors or staff and damage or loss to the collections or property of the National Gallery of Australia and lenders are minimised.

Two Recovery Teams are established (No.1 Recovery Team and No.2 Recovery Team) and are responsible to the Recovery Coordinator, or the Assistant Recovery Coordinator, for recovery procedures that may be required if works of art are threatened or damaged in a disaster.

Instructions for Recovery Team Members can be found at **ATTACHMENT D**

Contractual Obligations

In an emergency the Gallery is permitted to remove works of art from the *Pierre Bonnard, Observing Nature* exhibition to a place of safekeeping.

Note:

The loan conditions for the exhibition state that conservation treatment of works of art shall not be undertaken without the prior written consent of the Lender/s.

Contacts:

List of Disaster Recovery Team members contacts – **Attachment A**List of contacts for loaned items - attached at end of this Plan

Recovery Coordinator

The role of the Recovery Coordinator is to facilitate the recovery and to ensure the appropriate conservation treatment of works of art in the event of a disaster. This will include the allocation of resources and to make what other arrangements that may be necessary to ensure the well being of all personnel involved in the recovery process.

Recovery Coordinator:	
Assistant Recovery	
Coordinators:	

Emergency Services Coordinate

The Emergency Services Coordinate will provide assistance/advice to the Recovery Coordinator within their particular area of expertise and/or responsibility/authority.

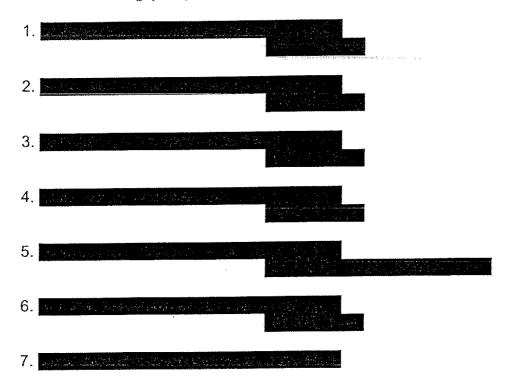
Deputy Director	
Director	
Exhibition Curator (for Pierre Bonnard exhibition)	
General Manager Access Services	
General Manager Collection Services	
Manager of Exhibitions	
Head of Exhibitions and Travelling Exhibitions	
Head of Planning and Facilities (acting)	
HVAC/Electrical	
Exhibition Project Officer	
Manager Security	
Registrar of Collection	
Purchasing	建筑的 1000年6月12日 1000年

Recovery Teams

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No. 1 R	ecovery Team	No. 2 R	ecovery Team
Team Leader		Team Leader	
Conservator		Conservator	
Art Handler		Art Handler	
Registration		Registration	第三字字字字音·图·图·图·图·图·图·图·图·图·图·图·图·图·图·图·图·图·
Installer		Installer	
HVAC		Electrician	
Maintenance		Maintenance	
Facilities		Maintenance	
Workshop		Workshop	
Reserves		Reserves	
Runner		Reserve	

After hours contact numbers in the case of emergency

The following people MUST BE CONTACTED IMMEDIATELY:



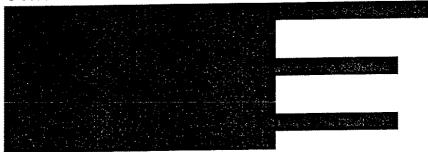
The following people should be contacted if the above are unavailable:



ADDITIONAL NUMBERS (if required)



Conservation



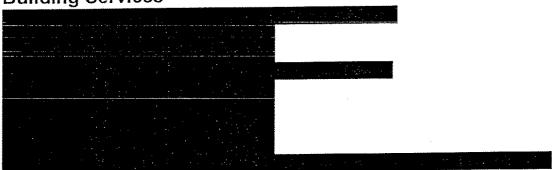
Registration



Exhibitions



Building Services



Curatorial (Bonnard exhibition)



Availability

Staff who have been nominated with responsibilities as part of this Plan, and who will be unavailable due to leave or other reasons, should advise the Preventive Conservator so that alternate arrangements can be made. Additionally, any change in your contact details should also be advised to the Preventive Conservator.

Evacuation

Upon the signal to evacuate, all staff and visitors are to leave the building except for personnel who are directly involved in managing the emergency (who will report to the Security Control Room) and Security staff working in the Control Room.

All staff, including those mentioned above, must evacuate the building upon direction to do so from the House Warden or the ACT Emergency Services Unit Team Leader.

Normal evacuation pro	ocesses apply. During an evacuation, the
Recovery Teams will	assemble at the
	An alternate location is the

Activating This Recovery Plan

Prior to the building being handed back to Gallery control, or as soon as possible after an incident or risk to works of art has become known, the following groups of personnel shall be contacted by the Senior Security Officer in the Control Room. If not available their deputy must be contacted:

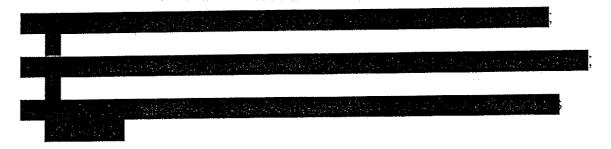
- The Recovery Coordinator and Assistants
- Members of Recovery Teams
- Emergency Services Coordinate

After-hours Staff Contact List can also be found at ATTACHMENT A

Re-entry to the NGA

Re-entry is subject to the approval of the Officer-in Charge of the ACT Emergency Services Unit which responds to the situation.

On direction of the Recovery Coordinator, the Recovery Team/s may re-enter the building:



Where is not necessary to evacuate Teams shall meet at a safe location near the site requiring attention - location to be advised by the Recovery Coordinator.

Communications

After personally reporting to the Recovery Coordinator (at the Security Control Room) for a briefing and to withdraw radios for their team, Team Leaders will assemble with their team at the nominated assembly area.

Note:

- The Recovery Teams will use Radio Channel
- On activating this plan Radio transmissions on restricted to Recovery Team personnel only.

Priority Removal

The Exhibition Curator/s, Recovery Coordinator and Recovery Teams will meet once the exhibition has been installed to discuss the priority removal strategy. This may be done as part of the normal exhibition walk-through.

The Priority Removal List and map of the 'Pierre Bonnard, Observing Nature can be found at ATTACHMENT E

Recovery Process

Under the direction of the Recovery Coordinator, the role of Team Leader is to effectively manage their Team's resources, both human and material, and to accept responsibility for the recovery of works of art.

In a disaster, Team Leaders will be required to inspect works of art and assess their condition and risk and recommend an appropriate course of action to the Recovery Coordinator, including:

- 1. Securing the work of art in-situ.
- 2. Providing protection over or about the work of art in-situ.
- 3. Removing the work of art for further condition assessment and stabilisation within or external to the Gallery.

Recovery Materials Recovery materials are contained in 2 Recovery Trolleys.
There is also a Disaster Recovery Kit and artwork trolley for dedicated disaster recovery use located in the exhibitions gallery
See the Recovery Trolley Contents List ATTACHMENT C
Additional stores are available the Conservation Department and at the Gallery's off site storage facility. Access to these stores may be authorised by the Recovery Coordinator.
Note: Recovery Trolleys and the stores cupboard in are kept locked to prevent unauthorised use of the contents. In addition, if access is possible, A-frames and other trolleys are generally located in the corridor adjacent to the small objects and painting stores.

Stabilisation

If a work of art requires urgent stabilisation action to prevent damage, or aggravation of damage, that action will take place in the exhibition galleries or at a selected point along the nominated removal route, but in any case, in a location where the work of art is not at risk from the emergency condition or causes inconvenience to the removal of other works of art.

Travel Routes

The Team Leaders will allocate team members to investigate the primary routes for removal:



The selected route will be confirmed with the Recovery Coordinator who will immediately request that a Security Officer or other available member of staff be stationed at the point of exit from the building. That officer will record details of all works of art (through the collection of text labels or similar process) that are removed from the building, by whom and time of removal - see Art Movement/Destination Register - ATTACHMENT B

Transport

Subject to requirements determined by the Recovery Coordinator, the Registration, Building Services and Security vehicles are available to provide essential transport.

As soon as is practicable a suitable vehicle for the movement of works of art shall be obtained from

Rehearsal

The Recovery Teams will participate in a walk-through of the *Pierre Bonnard, Observing Nature* exhibition at a time and date to advised by the Preventive Conservator.

Safe Storage

is the nominated on-site safe storage area for relocation of works of art. This area can be cordoned of using security bollards if necessary.

The Gallery's storage facility at storage is the nominated off-site safe storage location.

Security

Security staff will secure all affected areas, including any temporary storage facilities, and restrict/monitor access/egress as required.

It may be necessary to protect individual/vulnerable works of art by stationing Security staff/closing off certain areas.

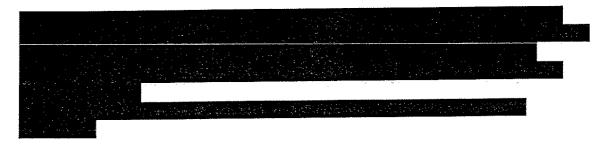
Note: the Manager Planning and Security, the duty Assistant Security Manager or the Senior Security Officer in the Control Room has the authority to call in additional Security staff as necessary to undertake the above task/s.

Emergency response in case of total air-conditioning (HVAC) failure

Background information

The main NGA building is air conditioned and all collection areas are programmed to be held at 21+/- 0.5°C and at 53+/- 3%RH. The conditions in the exhibition extension are programmed to be held at 21+/- 0.5°C and at 53+/- 3%RH.

In general, in the event of total HVAC system failure, the rate of change in the environmental conditions will depend on the external temperature and relative humidity conditions. The conditions change until they reach equilibrium with the external environment from the temperature setpoint of 21 °C and 55% RH. The main building and Hume store are relatively well insulated, and the environmental conditions are generally retained for at leat 24 hours.



Applicability of this document

The Emergency response details below apply for all indemnified exhibitions and for all display areas where objects on loan to NGA are displayed.

For indemnified exhibitions

Utility providers such as ACTEW/AGL <u>must</u> be notified in writing about indemnified exhibitions one month before opening by NGA Facilities and Planning. The letter must explain:

- the consequences of disruption of supply to the indemnified exhibition;
- should require the utility provider to inform NGA in advance of any planned maintenance or repairs that may risk disruption of supply; and
- should require immediate notification of any emergency disruption that may affect the NGA building.

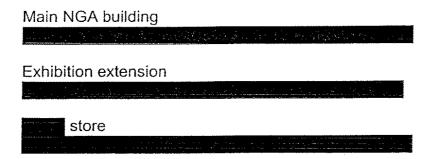
The provider should be required to contact the NGA Control Room who will initiate the Disaster Management Plan if required.

Emergency response in case of total air-conditioning (HVAC) failure

- In the first instance that HVAC failure occurs an alarm is activated in the Security Control Room, and Security alert building services:
- Building services assess the situation in a response time of less than 1 hour. The anticipated time for restoring HVAC is determined and repairs are put in progress:
 - → NGA personell
 - → HVAC contractors called in if necessary
 - → Utility provider ACTEW contacted if necessary

A list of emergency building services contact numbers is attached to the disaster recovery plan

3. If the HVAC failure CAN be repaired before environmental conditions are lost:



Building Services and Security must notify the Disaster Recovery coordinator, the Preventive Conservator and Head of Collection Services so they are aware of the situation, increase monitoring in the area and prepare for possible action if the repairs do not progress as anticipated (leading to loss of environmental conditions).

4. If the HVAC failure CANNOT be repaired before environmental conditions are lost:

Main NGA building
If the HVAC failure cannot be repaired within 24 hours

Exhibition extension

If the HVAC failure cannot be repaired within 3 hours

Hume store
If the HVAC failure cannot be repaired within 24 hours

Building Services and Security must immediately contact the Disaster Recovery coordinator, Preventive Conservator, Head of Collection Services, Registrar, (and the curator of the exhibition and conservators) to assess the risk to works of art and make a decision about how to respond to the loss of environmental conditions.

After liasing with lenders, the Disaster Recovery Coordinator and Head of Collection Services will make a decision to either:

- leave artworks on display or in the affected area and carefully monitor the condition of works of art; OR
- remove vulnerable works on display to more stable conditions

In addition:

- The disaster recovery team need to be alerted for possible action
- · Continuous reporting to the lenders will occur

5. If a decision is made to leave artworks on display or in an affected

- The condition of the artworks must be monitored and checked against previous condition reports.
- Hourly monitoring of the condition of the works of art will take place during the period of HVAC failure, and will continue on a daily basis when HVAC is restored.
- If damage appears to be occurring to works of art from the change in environment, the situation may need to be reassessed.
- Hourly monitoring of environmental conditions will take place during the period of HVAC failure, and will continue on a daily basis when HVAC is restored

6. If a decision is made to remove artworks from display or out of an area:

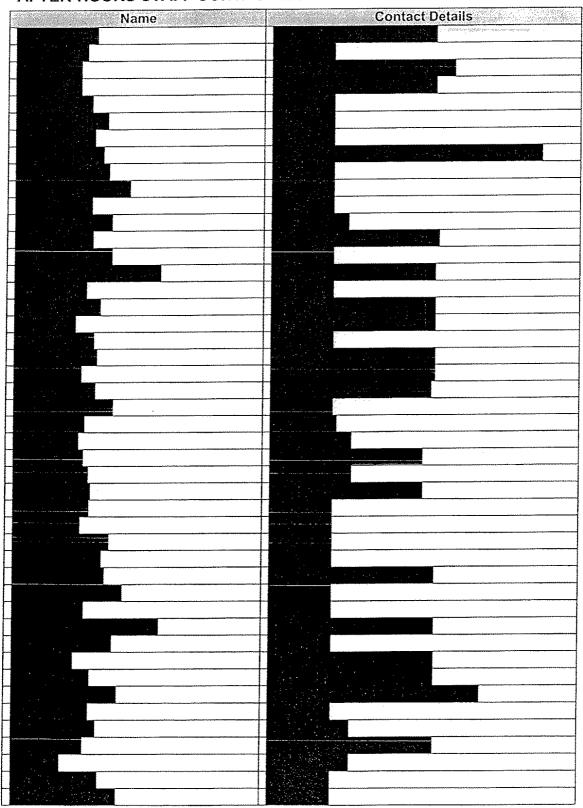
- Disaster Coordinator directs the Disaster Recovery team
- A suitable location to relocate to is determined (with stable conditions at required level of temp/RH, secure,etc)
- A procedure for protecting vulnerable artworks from thermohygrometric shock while relocating must be determined (buffering materials used)
- Artworks removed, location documented, condition monitored, etc.
- · Lenders and other stakeholders notified

Building Services EMERGENCY CONTACT NUMBERS (Contact if Building Services staff are unavailable)

AIR CONDITIONING Chillers **Boilers PLUMBING ACT ELECTRICITY AND WATER** Water Gas ACTEW customer advisory services 6209 6899 FIRE CONTROL SYSTEMS **EMERGENCY SERVICES**

ATTACHMENT A

AFTER-HOURS STAFF CONTACT LIST



ATTACHMENT B

ART MOVEMENT/DESTINATION REGISTER

Date:

Work of art	Name (person removing)	Time	Destination
	•		

ATTACHMENT C

RECOVERY TROLLEY (each) – CONTENTS LIST

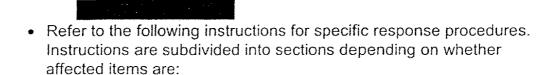
Item	Quantity	Expires

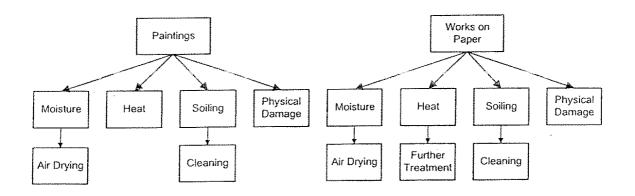
ATTACHMENT D

INSTRUCTIONS FOR RECOVERY TEAM MEMBERS

LeaveWarde	mbers shall: the building, via the appropriate Fire Exit, as directed by a Fire n. able with other Team Members in the (the alternative assemble point is in the and await further instructions
Leave t WarderMeet w each wi	ders shall: he building, via the appropriate Fire Exit, as directed by a Fire n. ith the Recovery Coordinator at the Security Control Room and ithdraw radios for their teams unlock the Recovery Trolleys.
Members	Coordinator and Team Leaders then meet the other Team at nominated assembly area. into the Building
Note: The	Head of Conservation (Janet Hughes) is the Recovery
Coordinate but re-entr	or and is responsible for coordinating the Disaster Recovery, y can only be authorised by the officer in charge of the g ACT Emergency Services Unit.
Coordinate but re-entresponding	y can only be authorised by the officer in charge of the g ACT Emergency Services Unit.
Coordinate but re-entr responding	y can only be authorised by the officer in charge of the
Coordinate but re-entr responding	y can only be authorised by the officer in charge of the g ACT Emergency Services Unit.

- Use additional recovery supplies in Disaster Store Room as needed.
- Use the disposable camera to document the scene.
- Stabilise the scene and undertake recovery work.
 - Where the cause or agent of damage cannot be isolated and stopped either:
 - ⇒ divert agent, or
 - ⇒ protect works in situ, or
 - ⇒ relocate threatened or damaged items, to safer environment or for recovery treatment
 - Where the cause or agent of damage can be isolated and stopped:
 - ⇒ works may be stabilised in situ, or
 - ⇒ relocated for stabilisation or treatment
 - Stabilise the environment and monitor conditions:
 - ⇒ restore temperature, relative humidity, air circulation and ventilation to appropriate levels and remove any pollutants.
 - Remove and relocate items as directed by Team Leader (Conservator) and ensure that:
 - ⇒ handling is minimised
 - ⇒ protective clothing such as gloves and masks or respirators are worn
 - ⇒ all detached pieces are collected, bagged and labelled and kept with the work - write directly on the bag if necessary
 - ⇒ trolleys or other art handling equipment are used
 - ⇒ accompanying wall text labels are removed and kept with the works (to be passed to nominated Security or Registration staff member at the point of exit).
 - ⇒ the nominated Security or Registration staff member records movement of works from the area on the form Art Movement/Destination Register at ATTACHMENT B.
 - The nominated removal routes for the exhibitions pavilion are through either:





Note: the advice of a conservator <u>must</u> be sought before proceeding with any recovery action of Collection items. Where a conservator is not physically available, phone contact should be made

PAINTINGS

Moisture

- 1. If the source of water cannot be isolated and stopped either:
 - · divert water if possible, or
 - protect in situ with plastic sheeting, wrapped over front and back, or pontoons, sand bags etc., or
 - relocate threatened or damaged items
- 2. Remove free water and any debris that obstructs access to the area.
- 3. Commence site drying, and monitoring to restore environmental conditions:
 - · remove any wet or damp furnishings
 - vent damp air away from Collection areas
 - dehumidify air to between 40-60%
 - · maintain cool conditions, below 20 degrees C
 - ensure good air circulation (eg with cool fans)
 - do not used heated air for drying

4. Do Not:

- try to remove water from items by physical means such as wringing, squeezing or compressing, as damage will occur.
- touch the surface or place anything in direct contact with the painting
- try to separate items stuck to paintings.
- attempt to clean, wipe or rinse items unless directed to do so by the Team Leader/Conservator.
- move paintings unless necessary.
- 5. If a painting needs to be removed then do so in accordance with instructions from the Team Leader (Conservator), ensuring that:
 - Disposable plastic gloves, and other protective clothing are worn.
 - Handling is kept to a minimum.
 - The advice of Conservator is obtained regarding best orientation to carry paintings, and which trolleys to use.
- 6. If a painting Needs to be removed from the wall:

• Transport paintings for treatment or stabilisation as directed by Team Leader.

• Remove wall labels and keep with the works for identification

purposes.

• Retrieve all detached pieces, bag and label or tag and keep with

the works - write directly on bag if necessary.

• Transfer works onto trolleys or other handling devices after advice from a Conservator and create a microclimate to keep the painting at the same degree of wetness, until recovery treatment (controlled drying) can be performed. Make a "tent" around wet works - refer to drawings.

If works are to be placed onto a flat trolley:

⇒ Ensure work is face up

⇒ Place plastic sheeting underneath work

- ⇒ Place blocks or other items around the outside of the painting which are higher than the painting itself.
- ⇒ Cover painting and blocks with plastic sheeting taped down onto trolley, ensuring plastic does not touch the paint layer at any point.

If works are to be placed in a vertical trolley:

⇒ Ensure work is securely supported

⇒ Place plastic sheeting underneath work.

- ⇒ Drape another plastic sheet over the work and over side of trolley, then secure at bottom and around edges with tape, making sure that the plastic is held taut, and is not in contact with the surface of the work.
- When removing works from immediate space, give all wall labels to the nominated Security or Registration staff member at point of exit, who will record all details on the form Art Movement/Destination Register at ATTACHMENT B
- 7. In the case where the paint surface is obviously loose or will be damaged by handling; Do Not transport the painting very far and:
 - Lay painting face up and support canvas from the reverse with stacks of cardboard with blotting paper between the board and the canvas and then seek Conservation advice.
 - In extreme cases Only when a Conservator is not available and where movement will cause further damage, under advice

and direction from a Conservator, apply a temporary "facing" with extreme care (Note: this should be left to a Conservator where ever possible):

⇒place strips of fine Japanese tissue paper (from trolley)

over surface of painting at area of lifting.

⇒brush on CMC paste from disaster trolley with large brush onto surface of tissue.

- ⇒where the entire surface is at risk, apply tissue in sections or as strips, torn with feathered edges.
- ⇒Do Not cover the entire surface of the painting with a single sheet of tissue.
- 8. If glazing is cracked apply adhesive tape to the front of the glazing and put painting on vertical trolley with the glazing side FACE IN. If the glazing is smashed and may damage the work during handling, seek advice from a Conservator **Before** moving the work.

Do Not Freeze Paintings

To Air Dry Paintings

After the immediate procedures have been followed, all paintings are out of danger of being further wetted and a Conservator is available for advice:

1. For framed and glazed - remove painting from the frame. If paint is stuck to the glazing Leave For A Conservator.

2. For framed and backing board - remove backing board and remove painting from frame, unless paint is stuck to the glazing. If paint is stuck to the glazing Leave For A Conservator.

3. Elevate work by placing blocks underneath at stretcher or frame only to allow air circulation.

- 4. Apply blotting paper, and/or undyed or white towels only to rear of canvas, without causing any distortion of the canvas.
- 5. Use fans or similar to supply Cool Air Only over work.
- 6. Change blotters and other absorbents regularly, eg:
 - Initially after 10 mins, then
 - After 30 mins
 - After 1 hour
 - After 2 hours
 - After 4 hours
 - Every 6 hours

7. Do Not:

- Touch the paint layer surface
- Place anything in direct contact with paint layer, including blotting paper and plastic
- · Try to remove anything stuck to paint surface
- Apply any cleaning products
- · Touch any gilded areas, including frames without gloves
- 8. Monitor for signs of mould, especially at rear on canvas.

Heat

- 1. If the source of heat cannot be isolated and stopped either:
 - · divert heat away from works, or
 - · protect in situ with fire blankets wrapped completely over

front

and back, or

- relocate threatened or damaged items
- 2. Remove any debris from area which obstructs access.
- 3. Commence monitoring and restore environmental conditions:
 - vent hot air away from Collection area, eg leave doors open, install fans or negative air units, run air conditioning at exhaust only mode.

• humidify air to between 40 - 50% RH

- return room conditions to about 20 degrees C by reducing supply air or with ancillary cooling.
- ensure good air circulation (eg with fans)
- · ensure any airborne pollutants are filtered
- 4. If glazing is cracked or smashed and may damage work during handling, apply wide tape to surface and place work Face In to a wall or a vertical trolley.

5. If paint surface is obviously loose or will be damaged by handling and the glazing is in-tact (if any); lay work flat and face up and leave for a Conservator.

6. Remove paintings in accordance with instructions from Conservator/Team Leader, ensure that:

 paintings are cool enough to handle (remember that metal items retain heat for longer)

 all frames and other supports are sound enough for handling.

• disposable plastic gloves, and other protective clothing are worn.

• handling is kept to a minimum.

- the advice of a Conservator is obtained regarding best orientation to carry the paintings, and which trolleys to use.
- Do Not:
 - ⇒ touch the surface or place anything in direct contact with the painting

- ⇒ try to separate items stuck to paintings.
- ⇒ deframe painting if paint is stuck to glazing.
- ⇒ attempt to clean, wipe or rinse items unless directed to do so by the Team Leader/ Conservator.
- Remove worst affected paintings first and/or those on floor or otherwise obstructing access to high priority items. Do not remove items unless absolutely necessary.

• Remove all wall labels and keep with the works for identification purposes.

• Retrieve all detached pieces, bag, label or tag and keep with the works - write directly on the bag if necessary

• Transfer damaged or works at extreme risk onto trolleys or other handling devices.

7. Transport paintings for treatment or stabilisation as directed by Team Leader/Conservator.

8. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

Soiling

1. Do not touch paintings surface in any way unless otherwise instructed by Team Leader/Conservator.

2. If the pollutant source cannot be isolated and stopped either:

- divert pollutant away from works, eg with negative air units, exhaust mode on air conditioning or
- protect in situ with cloth sheeting wrapped over front and back, or if static is not a problem, with plastic sheeting
- relocate threatened or damaged items
- 3. Remove any debris from area which obstructs access.
- 4. Commence monitoring and restore environmental conditions:

• Filter any airborne pollutants.

· Exhaust air completely and replenish with clean air, or

• Limit air circulation if:

- ⇒ pollutant has settled out and may be stirred up
- ⇒ pollutant remains suspended in air
- ⇒ and can't be exhausted
- If fine dust has settled out:
 - ⇒ Under advice and direction of a Conservator remove with a vacuum fitted with appropriate filters
 - ⇒ Do Not use vacuum cleaners that will exhaust dust back out through back and into air
 - ⇒ Do Not use brooms
 - ⇒ Remove dust from floors and thoroughfares by damp mopping, or wiping with damp cloth, and/or

⇒ Wet down large amounts of dust on floors with fine spray of clean water

• Maintain Relative Humidity air to between 48 - 58% RH

• Maintain room conditions to about 20 degrees C.

5. In case of acid attack:

- ⇒Put on acid resistant gloves, mask and eye protection
- ⇒Remove painting immediately and lay flat
- ⇒Contact a Conservator IMMEDIATELY
- ⇒Remove contaminated clothing immediately
- ⇒If acid contacts skin or eyes rinse immediately with water and seek medical attention
- ⇒If acid or gases are inhaled seek medical attention immediately.

6. In all cases:

- Do Not apply any cleaning sprays or liquids to paintings
- Do Not wipe paintings, or otherwise physically remove accretions
- Wear appropriate safety and protective gear, including gloves and mask or respirator.
- · Minimise handling
- 7. Remove paintings in accordance with instructions from Team Leader/Conservator, ensure that:
 - All frames and other supports are sound enough for handling.
 - Disposable plastic gloves, and other protective clothing are worn.
 - Handling is kept to a minimum.
 - The advice of a Conservator is obtained regarding best orientation to carry paintings, and which trolleys to use.
 - Do Not:
 - ⇒touch the surface or place anything in direct contact with the painting
 - ⇒try to separate items stuck to paintings.
 - Remove worst affected paintings first and/or those on floor or otherwise obstructing access to high priority items. Remove works only if absolutely necessary.
 - Remove all wall labels and keep with the works for identification purposes.
 - Retrieve all detached pieces, bag, label or tag and keep with the works write directly on the bag if necessary
 - Transfer damaged or works at extreme risk onto trolleys or other handling devices.
- 8. Transport paintings for treatment or stabilisation as directed by Team Leader/Conservator.
- 9. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

Cleaning Of Paintings

- 1. Where instructed by Team Leader/Conservator remove dry dust and dirt with natural hair brushes, combined with gentle vacuum extraction:
 - Do Not apply vacuum nozzles directly to works.
- 2. Where instructed by Team Leader/Conservator, use special cleaning sponges (from trolley) for cleaning sooty material off surfaces which are sound:
 - Use only under direction of a Conservator as sponge can be abrasive
 - Cut off small pieces off sponge and roll gently over surface.
 - · Discard soiled pieces immediately, ie
 - Do Not apply dirty sponge pieces to surfaces
- 3. Where instructed by Team Leader/Conservator, remove accretions with cotton swabs (large cotton buds):
 - gently roll cotton swab over accretion
 - DO NOT RUB
 - · discard soiled swabs immediately
 - DO NOT place soiled swabs onto painting surface

Note: You will be instructed to use the swab either dry, or lightly wetted with clean water, saliva or a specific solvent.

Physical Damage

1. Do not move anything until instructed to do so by a Team Leader/Conservator, for safety of work.

2. Fully document disaster scene, including full photographic, to assist

in later recovery work.

- 3. Fully inspect the painting, including frame to ensure that is structurally sound. If not, stabilise painting before any attempt to handle or remove, eg conservator has applied facing or ancillary supports.
 - If glazing is cracked or smashed and may damage work during handling apply wide tape to surface then always handle work with care, store Face In on vertical trolleys or Face In to the wall.
 - If paint surface is obviously loose or will be damaged by movement:

⇒Do Not move the painting

- ⇒If the painting must be moved lay face up and flat and/or directly onto a trolley as directed by a Conservator.
- 4. Collect all detached pieces, bag, label and tag, and keep with work write directly onto the bag if necessary.
- 5. Where removal of a painting is necessary and the work is sound enough to be moved:

transfer to a trolley or other art handling equipment

- · remove accompanying wall text label and keep with the work
- wear appropriate safety and protective clothing

· keep handling to a minimum

- ensure the work is fully supported during any handling, and that all handling points are firmly attached
- 6. Transport paintings for treatment or stabilisation as directed by Team Leader/Conservator.
- 7. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

WORKS ON PAPER

Moisture - Framed Works

- 1. If the source of water cannot be isolated and stopped either:
 - relocate threatened or damaged items, or

· divert water if possible, or

- · protect in situ with plastic sheeting, sandbags etc.
- 2. Remove free water from area.
- 3. Commence site drying/monitor and restore environmental conditions:

· vent damp air away from Collection area

dehumidify air to below 60%

- maintain cool conditions, below 20 degrees C
- ensure good air circulation (eg with cool fans)
- ensure that damp furnishings etc are removed
- · Do Not use heated air for drying
- 4. If any glazing is smashed or cracked, and may damage the work during handling, apply wide tape to surface then always handle work face down.
- 5. Remove and place works directly onto trolleys etc according to instructions from Team Leader/Conservator, ensuring that:
 - Disposable plastic or rubber gloves, and other protective clothing is worn

Handling is minimised

- The advice of a Conservator is obtained regarding best orientation to carry paintings, and which trolleys to use.
- Wettest items are removed first and/or those on floor or otherwise obstructing access to high priority items.
- · Accompanying wall labels are removed and kept with the works
- Retrieve all detached pieces, bag, label or tag and keep with the works write directly onto the bag if necessary.
- Place works onto trolleys
- 6. Transport works to alternate site for treatment or stabilisation as directed by Team Leader/Conservator
- 7. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

Air Drying Works On Paper

This is most successful for drying damp works on paper.

- 1. Remove works from frames under direction of conservator.
 - Note: do not attempt to separate glazing (this includes perspex) if stuck to the surface of the work leave for a Conservator only.
- 2. Do not remove works from mats unless instructed
- 3. Do Not:
 - apply pressure
 - touch the image layer surface
 - clean or wipe
 - try to remove anything stuck to the work
 - · apply any cleaning products
- 4. Lay works face up onto drying racks, or onto a table or bench, prepared with barrier material such as plastic sheeting, silicon release paper etc. on bottom, then a layer of blotter and a layer of Reemay, then the work. Change blotter if work is very wet see point 8.

5. Do not place blotters or other materials on top of watercolours, charcoal or pencil drawings or pastels.

6. If necessary, interleave each matted work with a sandwich of Reemay, blotter, then Reemay. Do not place blotter in direct contact with works, especially on the image.

7. Circulate clean, dry air around works at ambient or cooler temperature, venting damp air away from drying area, for example with room fans and exhaust, or with make shift wind tunnel.

• If fans are used, place glass weights (from trolleys) at corners of works.

• Empty water from containers frequently if using portable dehumidifiers.

Do Not Use Heated Air For Drying As Damage Will Result

- 8. Change absorbent materials regularly:
 - Initially after 10 minutes then
 - After 30 mins
 - After 1 hour
 - After 2 hours
 - · After 4 hours
 - Every 6-7 hours
- 9. Ensure works are drying adequately and evenly, if not:
 - adjust environmental conditions
 - replace blotters more frequently
- 10. Monitor for signs of mould growth. If found:
 - relocate (quarantine) affected materials
 - treat under direction of Team Leader/Conservator
 - ensure staff wear appropriate gloves, respirators and goggles, and other protective clothing when handling mouldy materials.

Heat

1. If the source of heat cannot be isolated and stopped either:

· divert heat away from works, or

- protect in situ with fire blankets wrapped completely over front and back, or
- relocate threatened or damaged items
- 2. Remove any debris from area which obstructs access.
- 3. Commence monitoring and restore environmental conditions:
 - Vent hot air away from Collection area humidify air to between 40 - 50% RH
 - Return room conditions to about 20 degrees C by reducing supply air or with ancillary cooling.
 - Ensure good air circulation (eg with fans)
 - Filter any airborne pollutants
- 4. If glazing is cracked or smashed and may damage work during handling, apply wide tape (from trolley) to surface and handle work face down.
- 5. For unglazed works, if the surface of the work is obviously loose or will be damaged by handling:
 - · keep the work flat and face up
 - · do not place anything on the surface
 - bag any detached fragments and label or tag write directly onto bag if necessary.
- 6. Remove works in accordance with instructions from Team Leader/Conservator, ensure that:
 - Works are cool enough to handle (remember that metalitems retain heat for longer)
 - All frames and other supports are sound enough for handling.
 - Disposable plastic gloves, and other protective clothing are worn.
 - Handling is kept to a minimum.
 - Advice of Conservator is obtained regarding best orientation to carry works, and which trolleys to use.
 - Do Not:
 - ⇒touch the surface or place anything in direct contact with the work
 - ⇒try to separate items stuck to works.

- ⇒attempt to clean, wipe or rinse items unless directed to do so by the Team Leader/Conservator.
- Remove worst affected works first and/or those on floor or otherwise obstructing access to high priority items.
- Remove all wall labels and keep with the works for identification purposes.
- Retrieve all detached pieces, bag, label or tag and keep with the works write directly onto the bag if necessary.
- Transfer damaged or works at extreme risk onto trolleys or other handling devices.
- 8. Transport works for treatment or stabilisation as directed by Team Leader/Conservator.
- 9. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

Further Treatment

Heat damaged works may become cockled and warped, or may even be burnt.

- 1. Keep works flat and face up at all times
- 2. Do not place any other material on the surface of the work
- 3. Do not stack works on top of each other
- 4. Ensure that normal environmental conditions are maintained:
 - Keep Relative Humidity around 50% RH
 - Keep temperature around 20°C
 - Ensure good air flows
- 5. Bag all detached fragments, label and keep with the works.
- 6. Re-flattening with humidification and weights can be carried out by a conservator at a later stage.

Soiling

- 1. Do not touch the surface of works in any way unless otherwise instructed by Conservator/Team Leader.
- 2. If the pollutant source cannot be isolated and stopped either:
 - · Divert pollutant away from works, or
 - Protect in situ with cloth sheeting wrapped completely over front and back, or if static is not a problem, with plastic sheeting
 - Relocate threatened or damaged items
- 3. Remove any debris from area which obstructs access.
- 4. Commence monitoring and restore environmental conditions:
 - Filter any airborne pollutants.
 - · Exhaust air completely and replenish with clean air, or
 - Limit air circulation if:
 - ⇒ Pollutant has settled out and may be stirred up,
 - ⇒ Pollutant remains suspended in air and can't be exhausted
 - In case of fine dust which has settled out:
 - ⇒ Remove by vacuum fitted with appropriate filters
 - ⇒ Do Not use vacuum cleaners that will exhaust dust back out through back and into air
 - ⇒ Do Not use brooms
 - ⇒ Wet down large amounts of dust on floors and thoroughfares with spray of clean water
 - ⇒ Remove by damp mopping, or wiping with damp cloth
 - Maintain Relative Humidify air to between 48 58% RH
 - Maintain room conditions to about 20 degrees C.
 - Limit air circulation if pollutant is airborne
 - Filter any airborne pollutants
- 5. Do not rinse works, except:
 - In case of acid attack:
 - ⇒Wear acid resistant gloves and goggles
 - ⇒Handle with extreme caution
 - Unframed works:
 - ⇒Remove work immediately and lay flat
 - ⇒Apply "Chemspill" absorbent, from Disaster Recovery supplies (in trolley)or
 - ⇒Apply lots of clean water

- Framed Works:
 - ⇒Where acid has penetrated remove frame flush affected site only with water
 - ⇒If possible place work in an upright position for flushing
 - ⇒Place on blotter and change frequently or
 - ⇒Apply "Chemspill" absorbent, from Disaster Recovery supplies (in trolley)

6. In all other cases:

- · Do Not apply any cleaning sprays or liquids
- · Do Not wipe works, or otherwise physically remove accretions
- wear appropriate safety and protective gear, including gloves and mask or respirator.
- · minimise handling
- 7. Remove works in accordance with instructions from Team Leader/Conservator, ensure that:
 - all frames and other supports are sound enough for handling.
 - disposable plastic gloves, and other protective clothing are worn.
 - handling is kept to a minimum.
 - the advice of Conservator is obtained regarding best orientation to carry works, and which trolleys to use.
 - Do Not:
 - ⇒touch the surface or place anything in direct contact with the painting
 - ⇒try to separate items stuck to paintings.
 - Remove worst affected works first and/or those on floor or otherwise obstructing access to high priority items.
 - Remove all wall labels and keep with the works for identification purposes.
 - Retrieve all detached pieces, bag, label or tag and keep with the works write directly onto the bag if necessary.
 - Transfer damaged or works at extreme risk onto trolleys or other
 - handling devices.
- 8. Transport works for treatment or stabilisation as directed by Team Leader/Conservator.

9. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B

Cleaning Of Works

- 1. Where instructed by Team Leader/Conservator remove dry dust and dirt with soft natural hair brushes, combined with gentle vacuum extraction:
 - Do Not apply vacuum nozzles directly to works.
- 2. Where instructed by Team Leader/Conservator, use special cleaning sponges (from trolley) for cleaning sooty material off surfaces that are sound:
 - cut off small pieces off sponge and roll gently over surface.
 - · discard soiled pieces immediately, ie
 - Do Not apply dirty sponge pieces to surfaces
 - Note: sponge is abrasive and must be used with caution
- 3. Where instructed by Team Leader/Conservator, remove accretions with cotton swabs (large cotton buds):
 - gently roll cotton swab over accretion
 - Do Not rub
 - discard soiled swabs immediately
 - Do Not place soiled swabs onto surface of work

Note: You will be instructed to use the swab either dry, or lightly wetted with clean water, saliva or a specific solvent.

Physical Damage

1. Fully document disaster scene, including full photographic, to assist in

later recovery work.

2. Fully inspect the work, including any frame to ensure that is structurally sound. If not, stabilise work before attempting to handle or remove, eg application of facing or ancillary supports

· If glazing is cracked or smashed and may damage work during handling, apply wide tape to surface then always handle work

face down.

• If surface is obviously loose or will be damaged by handling:

⇒keep the work flat and face up

- ⇒do not place anything on the surface
- ⇒bag any detached fragments and label.
- In the case of tears:
 - ⇒Support work
 - ⇒Lay work flat and face up
 - ⇒Do Not apply self-adhesive tape to the surface of works.
- 3. Collect all detached pieces, bag, label or tag, and keep with work.
- 4. Where removal of work is necessary and it is sound enough to be moved:
 - transfer to trolley or other art handling equipment
 - remove wall text label and keep with work
 - wear appropriate safety and protective clothing
 - keep handling to a minimum
 - ensure work is fully supported during any handling, and that all handling points are firmly attached
- 5. Transport works for treatment or stabilisation as directed by Team Leader/Conservator.
- 6. Give wall labels to nominated Security or Registration staff member at point of exit, who will record all details on form Art Movement/Destination Register at ATTACHMENT B
- 7. Do Not attempt any repairs leave this for a conservator.

ATTACHMENT F

DISTRIBUTION LIST

Name	Section/Location
	Building Services
	Conservation
	Exhibitions
	Registration
	Workshop

Workshop
Security
Security
Security
Security
Collection Services
Access Services
Facilities
Facilities
Facilities
Executive
Executive
Curatorial
Gallery 4 - next to art lift
Exhibitions Galleries