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PREVENTIVE CONSERVATION: REDUCING RISKS TO COLLECTIONS
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**MINI – CONFERENCE
SELECTING AND COMMUNICATING CONSERVATION PRIORITIES
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ANKERSMIT, Bart

Risk Assessment at Museum Amstelkring, Our Lord in the Attic

Museum Amstelkring *Our Lord in the Attic*, is one of the oldest museums in Amsterdam, The Netherlands. It is a 17th century canal house with an interior that shows the splendor of the Dutch Golden Age but also hides a complete church in the attic, one of the few hidden Catholic churches to have survived in its original state. The building is the most important 'object' of the museum and is still used for special masses, weddings and concerts. The moveable collections consists of some 10.000 objects, ranging from 17th century furniture, paintings, catholic artifacts, books and archives.

The mission statement of Museum Amstelkring contains the two conflicting tasks of preservation of the 17th century canal house, the hidden church and the moveable collections and providing access to the monument for visitors. With visitor numbers increasing from 42.000 in 1992 to 90.000 in 2006 museum management feels that it can no longer adequately balance preservation and presentation requirements. Climate conditions in the building are not optimal while the services provided to visitors do not meet current museum standards.

Museum management decided to systematically study the needs for improvement and asked ICN to give an integral advice on the issues of preventive conservation, visitor impact, and collection management, and to investigate whether building an extension to the museum would significantly ease the pressure on the main building and create a better environment for the moveable collection. To achieve this, a complete risk assessment of building and collections was carried out. The assessment has added insight into the relative magnitude of the various risks, thus enabling prioritizing actions for improvement. The instinctive concerns have become more objective. The advice and recommendations that were put forward in the final report, based on the risk assessment, interviews, inspections and environmental monitoring, could be divided into (1) improvements that can be made in the present situation in the short, mid and long term, (2) improvements that can be realized by building an extension to the museum and (3) issues that need further investigation or research.

ARCHER, Eric Benjamin

Exhibition lighting guidelines at the National Museum of Australia

A request from Museum management in 2006 to reduce permanent exhibition maintenance costs, prompted a rethinking of the current exhibition lighting guidelines. This paper outlines the background to the issues, and the subsequent development of a new set of guidelines which were radically different. It also describes the challenges in communicating new ways of thinking, to different audiences within the Museum, and externally.

In 2001, the Museum adopted lighting guidelines based on those of the Victoria and Albert Museum (Derbyshire and Ashley-Smith, 1999). However, these proved unworkable, because for each 'sensitive' object on display over a ten year exhibition lifetime, it was necessary to locate, document, conserve, install and deinstall, four replacements, each fitting the same storyline and exhibition space. Using an existing gallery as a case study, it was estimated that the total number of replacement objects required for the gallery lifetime was about 1,056.

In 2005, conscious of the high cost and curatorial anxiety this regime was causing, the Museum developed a new set of guidelines based on a modified version of the Dutch National Museum of Ethnography (Reuss et al, 2005). Whilst this succeeded in reducing the total number of replacement objects required for the same gallery to about 330, the call on resources was still considered too great.

In 2006, the Museum developed a further set of guidelines which incorporated elements of the first two, but was driven by a new criterion - the 'significance' of the object. These guidelines proposed that the high value and/ or high use of an object should also be a factor in determining exposure times. The total number of replacement objects required for the same gallery using the significance criterion was estimated to be 35, which was considered reasonable.

Aware of the potential for a range of positive and negative impacts the changes could cause, the new guidelines were presented in the context of a workshop that addressed broader issues of sustainable collections management practice. The workshop was generally well received, but whilst the conservators began to understand the broader context, they were unsure about the science, and anxious about committing themselves to such a departure from conventional practice.

BERGER, Ivan

Preventive conservation in Czech practice

In last 17 years Czech museums are trying to gain "lost position", which they left 60 years ago. After "founders age" during 19th and 1st half of 20th century lost the museums contact with society. No doubt, in museums worked excellent people but state-run system in communist demoted the museums only to "storage" for objects and to "transfer point" for scientists and the others. Some people has tried to change this state but almost 20 years in resurrected democracy presents a museum for majority the institution without sense. It is due to people live for today and keep losing interest to identify with own ambience, history, roots. The responsibility bears also management of museums.

Current state of museums we can see in the field of collection care, too. But this problem is more complicated, it covers support of government, managements of museums, education of employees, especially conservators-restorers.

I would like to present current state of preventive and remedial conservation in some Czech museums, especially metal artefacts (based on my master work). One way to improve the situation offers Methodical Centre of Conservation by Technical Museum in Brno.

BOGDEA, Doina Emilia

Priorities in the conservation of wooden churches

Romania has still a rich and varied cultural heritage and its preservation has to be a continuous sustained and immediate preoccupation.

The objective of my presentation is to reveal the importance of the conservation and research of the wooden churches from Oltenia region – important monuments representative for the old Romanian architecture.

The wooden Romanian churches, part of the great families of wooden churches built in the European area have been recorded beginning the XIV-th and XV-th. The most numerous existent churches in Romania today date back to XVIII-th and XIX-th, their number being of 1186, according to the list of Historical Monuments from Romania issued and published by the Ministry of Culture and Cults in 2000. Some of these are still used for the performance of religious service in them, others are exhibited in open air museums throughout the country being preserved and restored adequately.

Unfortunately there is still a great number of these wooden churches which are abandoned by the local communities, being thus exposed to an evolving process of degradation.

The interest for the wooden churches has manifested after 1989, but not in equal proportions throughout Romania. As an example, in the northern part of the country, in Maramures area, 7 wooden churches, having an exceptionally artistic value, were introduced on the UNESCO patrimony list, while money were allocated for the preservation- restoration of many others which were introduced in the touristic circulation.

On the other hand in the southern part of the country, particularly in Oltenia region, out of 120 wooden churches belonging to the national cultural heritage none has been preserved or restored adequately, the results being the acceleration of the degradation in these monuments. On top of that the degradation process is limited not only to the construction in itself, but also to the inside of the churches, where are also mural painting, icons, furniture pieces, manuscripts, etc. which can give us all kind of relevant information about our cultural past and history.

Hence the necessity of establishing the conservation priorities in order to reduce risks of losing these monuments and the immediate use of the most successful and update long-term conservation techniques.

CERNEA, Emanuela

The conservation plan of the frescoes assembly removed from Curtea de Arges church (Walachia) and preserved in the National Museum of Art of Romania; with focus on their recent presentation in a exhibition at Rome

The wall decoration of Curtea de Arges Church, dating from the beginning of the 16th century, was partially removed in the second half of 19th century, during the restoration of this monument. Unfortunately, this 31 fragments of mural paintings remains today the unique testimony of the most famous Romanian church. After December 1989, when a part of this fragments had damaged (by fire or bullets), our museum begun to develop an ambitious plan for restoration of these frescoes fragments. Three of these fragments was recently presented in a international exhibition in Rome, closed on 20th May. Last week they are travel back from Rome to Bucharest.

The main aim of my presentation is to discuss the different modalities to conceive frescoes transportation.

DEBULPAEP, Marjolijn

Selecting and communicating conservation priorities specifically during short term exhibitions

Since September 2003, the Centre for Fine Arts of Brussels (abbreviated BOZAR), appeals to the consultancy of the conservators of the Royal Institute for Cultural Heritage of Belgium (abbreviated KIK-IRPA) during the mounting and dismantling of short-term exhibitions. The specificity of the Centre for Fine Arts is that it is an historical building dedicated to any form of Art and performances. It doesn't shelter any permanent collection but regularly offers its rooms for several international short-term exhibitions a year. Due to the increasing needs for international standards for conservation, and the increasing number of exhibitions and events, BOZAR tries to improve the quality of its services regarding preventive conservation. Therefore they award KIK-IRPA the role of being the transversal missing link between their own technical team and their management-coordination head team. As conservators working for the multidisciplinary institute KIK-IRPA, my colleague and myself have to bring in global solutions ad hoc in a very short time span.

In my conference I will clearly identify the complex structure of the hierarchical relations and the communication levels within the whole organization. I will try to show how the execution of such an event works and the difficult communication ensuing from this situation. By a diagram I will also demonstrate how my position as an independent advisor within this structure strongly influences the scope of our decisions, positively and/or negatively.

Finally I will explain through practical examples which adaptations could improve the relational communication structure and how our interventions can have a positive impact on the care and the conditions of the objects of art, which is our final aim.

ETEZADI, Mitra

Complicate Deteriorate Estimate

In company with usual risks, such as environmental effects, earthquake is the most probably occurrence in our treasure-house and museums, with regard to the nature of the collections and the objects, their influences take place in different aspects. Thus evaluation and estimating of the deteriorations and decays are too complicated procedures.

For example; A- these part of objects will be destroyed in earthquake but are permanent exposed to the "slow and frequent" environmental risks.

B- Vice versa fallow properties could be recovered in earthquakes, whereas light, humidity and temperature each one leaves an impression on them.

...And C-as well as ivory specimen, in which both earthquake and environmental risks are effective.

GRGUREVIĆ, Jasminka

Preventive conservation artistic and crafts values Region of Kotor

The Natural and Cultural-Historical Region of Kotor is inscribed on the World Heritage list for its outstanding natural and cultural values. In the middle Ages this natural harbour on the Adriatic coast was an important artistic and commercial centre with its own famous schools of masonry and iconography. The harmonious interaction of its historic towns with the landscape and its cultural, political and commercial importance are among the criteria chosen to define its universal significance. One of the segments which make the cultural-historical area of Kotor a part of outstanding, universal values of World Heritage are the works of:

- Paintings: mosaics, wall paintings, murals, iconostases, altars, paintings on wood, paintings on canvas, paintings on paper.
- Sculpture: stone plastic, sculptures
- Applied arts: ceramic objects, textile, paper and numerous artistic crafts products
- Intangible cultural heritage: traditional cultural events

These works are integral parts of edifices where there are placed (mosaics, wall paintings, murals, iconostases, altars. . .) According to their cultural - artistic values they are stored in (Maritime Museum of Montenegro in Kotor, Perast Museum). This area is recognizable with regards to their authenticity (pictores graeci, Dobrota lace, Boka Kotorska icons, Kotor goldsmiths). These works reflect the continuity of the civilization, epochs and styles from the year 2100 BC until the present day.

I would like to present:

Artistic and crafts values Region of Kotor

Factors and risks endangering this values and

Possibilities this preventive conservation - reducing risks

HORNICZKY Aniko

Preventive Conservation in the Somogyi Library

Historical background of our library

The Somogyi Library in Szeged opened on 16 October, 1883.

This 'basis' collection represents wide varieties of disciplines. Altogether it was 40 701 volumes. In the historical times this library was located at the Közművelődési Palota (Palace of Public Education – now it's a Museum) – from 1896 until 1984. The 'new' and 'modern' library building, was opened on 6 June 1984. And there is library of Károly Somogyi. This is a selected version of the founder's collection, named 'Memorial Library' what is in the room furnished with original library furniture and this stock contains around 10 000 volumes dated from before 1800 and all arranged according to original library cataloguing order and rarities acquired later are also kept here. It's a very unic, valuable collection and it's our 'historical library' but we need a really sure strategy for Preventive Conservation not only for the 'Memorial library' even for the other collections too.

A few words about the other collections of the library, where we need analysis for the aim of preventive Conservation:

Local Collection contains manuscripts, posters, leaflets and generally research materials for the local historians. Vasváry Collection, donated in 1972 by the American pastor Ödön Vasváry, what is the most unic collection in Hungary concerning Hungarian Americans. And Esperanto Collection: has been functioning since 1960; around 3000 books and 200 periodicals.

Periodical section on the 4th floor:

From the early printed items to the latest Hungarian and international issues. The most valuable part represented by the earliest printed newspapers in Szeged.

The necessary analysis for the Preventive Conservation:

Cooperation with Conservation Department and with the colleagues of the Technical staff - discussing imperfections of the library building, the viewpoints of climate-control etc.

Plans for the future:

More discussion with the curators of the collections – what kind of preventive work needed on the actual area. What to do for the defence and how to keep our cultural heritage for the future times.

JEHLE, Hiltrud

Preventive conservation of ivory objects

The priority I have selected in the area of preventive conservation is the material ivory and the question of its conservation. Although the Sculpture Gallery and the Museum of Byzantine Art houses around 185 ivory objects, including masterpieces from late antiquity to the 18th century this material group was always treated with less attention than other parts of the collection. The reason might be that ivory is associated with a kind of dead material, insensitive to environmental influences. The opposite is true and serious damage is caused by light, changes in temperature or humidity. Especially the influence of light is an important aspect in the preservation of ivories. Learning more about the material properties, I realized the urgency for acting. As our museum building was undergoing big renovation work at that time, it was a good opportunity to communicate the necessity of improving the facilities of storage and display. The renovated storage rooms and the newly designed mountings for the display of ivory objects will be presented.

Besides these advancements there is still a need for further action. Especially the uncertainty about the impact of light on ivories is a big problem. Therefore I am presently organizing a research project in order to learn more about the influence of light. With our investigations we hope to get the necessary information for setting standards towards the optimal lighting for ivory objects.

LAUR, Koidu

Choosing and communicating conservation priorities

The presentation describes the organization and work principles of the National Archives of Estonia (NA), and briefly discusses the particulars concerning materials stored in its archives. Examined are preservation and conservation activities in the NA, with the focus on the current preservation policy. The policy is formulated in the "National Archives' Preservation Policy", a major guideline for all archives of the NA and also the basis for compiling the "National Archives' Preservation Strategy 2007-2010". The strategy concerns the key areas of activity of the NA, such as conservation, disaster planning, supervision of archives, creating safe storage conditions, and cooperating and advising on preservation. The strategy also includes an implementation plan.

The presentation argues that conservation is not a separate activity, but a continuous process that in Estonia is becoming increasingly integrated with other functions of a modern archive. The presentation examines the current state of conservation in the NA, as well as the short- and long-term objectives stated in the NA preservation strategy.

The presentation analyzes three main factors that define the priorities in conserving records: rarity (e.g. age, uniqueness, composition), frequency of use (mandating microfilming or digital copying), and physical condition (damaged or deterioration-prone records need conservation before they can be used).

Setting priorities is often made difficult by the need to organize expositions, collect (incl. donated) records, and relocate existing records to better storage facilities. Though experts from different NA departments and external organizations work closely together to find consensus and determine priorities, final decisions are made by the NA Department of Preservation, with one most important goal in mind – to ensure the long-term preservation of unique collections, and the access to information therein.

LEHAU, MirelaPriorities in conservation of churches

The historical monuments like churches belong to Romanian cultural heritage.

They have significance for Romanian people history and particularly for religious history.

This patrimony is often preserved in inappropriate conditions and therefore many important collections (icons, textiles, books and others) and mural paintings (frescoes, al secco) are in an advanced degradation process.

My presentation has objective to communicate the preventive conservation strategy for some churches that are located in the centre of Bucharest. These churches are in an extensive conservation process which involves in principal saving the buildings, mural paintings and the rood screens. The first conservation measures aimed to stop action of infiltration/capilarity humidity into walls. In order to maintain both the objects from collections and mural paintings it is necessary to create and manage a microclimate which meets their requirements. Those churches are not the only ones, many others being subject of conservation and restoration projects, Therefore, in view to enlarge number of churches met in our country we must pay attention to not only to restoration but preventive conservation also.

MAGNUSSON, YngveIssues in training conservators in preventive conservation and tools for selecting and presenting priorities for preventive conservation

Conservation is a ever changing profession. Being a restorer the last 25 years do i believe that I have been a part of the translation from being the specialized restorer for medieval art to become the multi usable force on an open market. In advance can be said that I also have the proper training for what i'm working with.' The first topic in my Mini conference topic will tell more about my teaching in Preventive Conservation. The significance of preventive Conservation is not to be seen i the time invested in Training in preventive Conservation. The expect ions from the university is to provide the students with "recipes" to master the main situations in the future work. The ideal solution is to provide the students with knowledge to master all situation that can occur in Museum.

This discrepancy between the actual training to that what is being needed has lead to a specializing in Preventive Conservation. One University in Germany is even offering a specialized Master training in Preventive Conservation. The second topic is to present some typical projects which I am working on at the moment. The emphasis is on two tools, one is a adoption of a ICCROM "checklist" and the second simply a way of presenting thinking process for my clients, which I use and typical situations which can occur during the projects.

MARA, ZsuzsanaRM and PC in Szekler Museum of Ciuc

The Szekler Museum of Ciuc is placed in the oldest building in Miercurea Ciuc, in the Miko Castle, dated from the 17th century. It is a quadrangular aristocratic fortified castle built in the Old-Italian styled. Except short periods, when different institutions and offices were working here, the military forces were the permanent users of the castle. In 1970, after a restoration of huge proportions became the residence of the Szekler Museum of Ciuc, founded in 1930. This cultural-scientific institution has 32 employees (archeologists, museologists, ethnographs, restoresrs and auxiliar staff) having as primar aim the exploration, preservation and presentation of the cultural inheritance of the region. In the museum there are usually five permanent and aproximately ten periodical exhibitions a year. Around 1990 the museum activity was extended with conservation and restoration on different supports, like paper, metal and ceramics. The painting restoration started only two years ago. As we know, therms as preventive conservation and risk management appeared recently, but some preventive actions were made earlier in museums. Preventive conservation and risk

management started to become important when an international exhibition was planned. The preventive conservation strategy was compiled in order to create a better environment of the exhibited material. As well the monitoring of internal environment became a priority.

MÁRTON Krisztina

Possibilities and difficulties in achieving conservation

The Teleki-Bolyai Library was founded in 1802 by count Teleki Sámuel, being the first public library in the country. Since then it has been functioning continuously. The basic collection numbering 40.000 volumes, gathered by the count himself, has been enriched and several entire collections have been added later, this way the library today counts more than 200.000 volumes. The largest addition was the library of the former Protestant College with 80.000 books. The library owns numerous patrimonial values, such as manuscripts, codices, incunabula, editio princeps, rarities and unique values for the history of books. Among the greatest values we have to mention the lifework of the two mathematicians Bolyai Farkas and his son, Bolyai János, (20.000 sheets of manuscripts).

The state of the collections can be called in general stable, but the state of the books varies on where they came from, or the rate of their usage. Some of the collections arrived to our library from monasteries or schools left without community, sometimes bearing the signs of abandonment. Many of the books show the damages caused by the frequent usage. We can say that in lack of financial background there was mostly conservation practiced and only few cases of restoration. This is mostly the policy that I carried on. One of my basic preoccupations at the library is that of writing projects for financial support on one hand to assure the best conservation, on the other hand to better equip the laboratory to be able to practice restoration. At this moment we focus on solving the conservation conditions, mostly not because they wouldn't have been taken care of earlier, but because there are some things that need to be redone from time to time, and because there have been great technical developments even in the last 10-15 years, not to mention longer periods. After a long time there are enhancements in our financial possibilities (mainly thanks to the system of projects and to the Teleki Teka Foundation, which benefits of the support of the Teleki family, the descendents of the founder) that allow us to undertake greater steps.

MEUL, Veerle

Prioritizing care for historic interiors in Flanders: condition survey, monitoring or risk assessment?

Monumentenwacht Vlaanderen (Monument Watch Flanders) is an independent non-profit organization which advises owners or managers of historic buildings to safeguard their properties in the Flemish Region of Belgium. Monumentenwacht teams of specialists carry out regular historic building surveys. An architectural survey investigates the condition of the building envelope, structure and roof. The interior survey focuses on the movable contents and fixed interior elements of churches, castles and private houses. Survey reports include recommendations for conservation and restoration, preventive measures and regular maintenance. The detailed status reports mention all 'monumental' elements, scored on a sliding scale from a very bad to an excellent condition. Sometimes the specialists carry out emergency interventions. Communicating with the local stakeholders and caretakers is of utmost importance, and Monumentenwacht organises courses and spreads low-profile publications to raise awareness and skill in proper caring.

Monumentenwacht aims at improving its prioritization of the recommendations. In the past, these were exclusively based on the condition surveys: testimonies of damage in the past. Slowly this is shifting towards more predictive statements; assessing damage in the future. Mitigation strategies against theft, fire and water damage are assessed during the surveys. The interior specialists undertake a lot of monitoring activities to assess the potential damage of light, climate and insect exposures. Monumentenwacht wants

also to improve its prioritization of care by taking into account the significance of the elements: by focussing on what is really cared for and valued by heritage experts and the living communities involved.

The presentation will explore the prioritization of care to historic interiors and how this is communicated. It will investigate the importance, differences and common grounds of condition surveys, of monitoring activities and risk assessment at Monumentenwacht.

OROSZ Katalin

Preservation activities at the National Archives of Hungary Results and problems

The National Archives of Hungary (NAH) has a collection with 71 km of records. Records in the National Archives of Hungary are stored in three buildings. In the Main Building, which was built at the beginning of the 20th century for archives purposes, and destroyed two times by war attack and fire, mostly old records are stored. The second building situated in the castle area (former originally Ministry of Finance) is shared with several institutes and organizations and a restaurant. The third building is located outskirts of Budapest and was put to use in 1996. It has air-condition system and 4 underground level with 8 big storage areas. Merely machine-made paper records from about the last 100 years can be found in the second and third buildings.

Conservators and managers faced different problems in the three buildings, but first of all the lack of information was realized. Conservators with the agreement of directory board decided to develop a Preservation Policy and Strategy for the NAH. As a first step conservators with the help of Dutch experts surveyed the condition of the whole collection using a statistical method (UPAA). The survey was made separately in the three buildings, and data was collected about the general condition of the records and the acidity of the documents' paper. The group also examined the condition of the buildings and collected the technical problems. The big amount of packing damage and dust showed clearly the handling problems, and the lack of preservation knowledge of archive staff. Therefore the directory board asked conservators to make short trainings for the whole staff. Managers realized the necessity of writing regulations for handling and exhibiting records, and guideline for research.

The Preservation Policy of the NAH was developed in 2004, and new activity plan is improved for every year. As a results of the policy a reboxing and storage cleaning program has started at the Archives. The climatic changes are monitored in the storage areas in all buildings and simple solutions were used for improving storage circumstances.

Future challenges are connected to the projects and plans mentioned below:

- digitization of map and charter collections,
- mass deacidification project,
- dealing with digital records,
- small repairs and/or reconstruction in old building,
- making effective preservation trainings for the staff.

PAOLINI, Anna

How to manage and prevent risks while planning for a new museum or a new exhibition display?

Planning for the settling of a new museum from A to Z from the museological programme to the exhibition design layout as well as the services and so on is a multidisciplinary work and a long term process. I was faced with the challenge of being ask to start and carry out the process above as main project coordinator, in cultural contexts which was and still is predominant the idea that in a museum planning, the "container" is more important than the "content" since once a box is built everything could be fit in. Moreover the time factor is usually a concern as everything should be done in the fastest way as possible. The risk to collections caused by an improper planning of the building could be disastrous and even be more dangerous to collections than their previous conditions. I would like to present my experience of museum/exhibition

planning in Kuwait, Sudan, Egypt and briefly in Iraq to show you how many constraints I was faced with in particular when dealing with counterparts for which short term delivery without proper thinking, assessing and planning was the only approach they know or had to take because of political constraints. I would like also to present how through a long "informal" education process it is possible to improve or in the best cases change this attitude in the decision makers. After all if decision makers are not convinced of embracing proper planning it is inevitable that risks are growing. This is why also for introducing a proper policy of risk management, all museum staff above should be concerned and be part of its making but in particular decision makers.

PIMLOTT, Jane

Balancing the requirements of library readers with the need to care for collections

Caring for our collections is central to achieving the British Library's mission which is to 'help people advance knowledge to enrich lives'. It is not enough to just preserve knowledge; our task is to enable it to be used now and for generations to come (from the 'Taking Care of our Collections' leaflet).

The challenge the library faces is to allow access while protecting items as much as possible from further degradation and potential damage. Access to the collection also extends to allowing copying of certain types of material.

The British Library offers several services to readers who want copies from books or other collection items. These services include; readers self service photocopying, in house scanning or photocopying, professional standard reprographic service and remote access scanning ordered on-line. Also, where they exist, copies can be made from existing surrogates such as microfiche and film, digital copies and facsimiles.

Changing practices at other institutions and advances in photographic and computer technology and newer ways of accessing and presenting information have led to increasing requests from readers to be allowed to photograph collection items.

As a result a pilot study allowing readers to photograph some items has been carried out and a second larger pilot study is planned.

This has led to a review of current copying guidelines and restrictions. It has required us to examine and justify existing practices and make changes to accommodate new technology. At the same time the guiding principle has to be the overall care of the collections ensuring mechanisms are in place to reduce any additional risk of damage to individual items over and above that which exists already.

The presentation seeks to illustrate the process whereby a set of guidelines for copying items has been developed and communicated to a variety of people including decision makers, colleagues and readers bearing in mind the overriding principle of collection care.

SARAMAGO, Ana

Selecting and communicating conservation priorities

The Centre of Documentation in Art (Cedoc) is a department of National Art Foundation (Funarte) in Rio de Janeiro, Brazil, which belongs to the Ministry of Culture. The Centre of Documentation has a large and important collection in art and fine art in Brazil, up to a million documents, in Visual Art (graphic, paint and photograph), Music, Theatre, Dance, Opera, Circus, Movie and Video as well as important archive/collection donated by great artist in Brazil in various support as paper, photographs (prints and negatives), video, tapes, CDs and DVDs.

In Cedoc I am in charge of conservation collection since October 2005. During 2006 year I had coordinated the conservation project with financial support by Petrobras (Brazilian Petrol Company), where it carried out conservation treatment and re-housing 3 photographic collections, 600 historical photograph print, 800

contemporary print and 19.800 negatives that was digitalized for preservation and access that show the history of theatre in Rio de Janeiro City from 1940 to 1980. Beside that I am working together with National Archive developed all environmental control facilities to creating proper storage areas with adequate environmental conditions.

SIMILEANU, Monica

Photonics & Artwork Conservation

The search for advanced techniques in diagnostics and conservation of Cultural Heritage considers as ideal the techniques typically associated with photonics. The applications of photonics for artworks preservation and conservation has given so far many important results for diagnostics, imaging, restoration and monitoring aims.

A mobile workshop that corroborates high precision advanced photonics techniques for investigation and diagnosis - selected instruments and methods being highly technical, perfected mostly in the last decade. The main ones are the microclimate monitoring, air quality and light exposure ones - a flexible installation and on-line surveillance, non-invasive and non-contact qualitative evaluation techniques using Advanced Laser Spectroscopy Techniques, high resolution optical microscopy that doesn't imply any sampling, thermovision, high resolution multispectral image analysis, colorimetry, 3D scanning, documentation/digital reconstruction.

SPERANTZA, Christina

Conservation work & priorities of the department of Conservation of wooden artefacts at the Directorate of Conservation of Antique and Modern Monuments, Hellenic Ministry of Culture

The Directorate of Conservation of Ancient and Modern Monuments (D.S.A.N.M.) of the Hellenic Ministry of Culture aims at the protection, preventive and remedial conservation and finally presentation of all historic and artistic works of Greece. It involves the coordination and supervision of conservation of movable and immovable antiquities and artefacts from all over the country. It is also responsible for sampling procedures and analysis.

The laboratory of conservation of wooden artefacts where I work as a conservator, is involved in a variety of tasks including in-situ conservation (*wood carved iconostases and ecclesiastical objects, timber structures in historic buildings*), organization and/or supervision of conservation laboratories, conducting surveys on wooden artefacts (*history, environment, conservation*), conservation of objects in the laboratory (*frames, ecclesiastical and folk art objects, music instruments, panel paintings, furniture, figureheads.*), organization of storage areas in museums and study of manufacturing techniques and deterioration of artefacts of cultural property.

In the course of the projects undertaken through the years, it has been clear that it is imperative to set up conservation priorities well in advance. That derives from the fact that the D.S.A.N.M. has to collaborate with organizations (museums, churches, local authority) in order to have the best outcome regarding the preservation of the artefacts. That is not always easy, as the viewpoints of curators, archaeologists, priests and conservators are often in conflict.

During the presentation I am going to discuss the way we set up priorities and present the Folk art and Historical Museum of Larissa as a case study. The collaboration between the conservators and the curators of the Museum was satisfactory to a certain extent, however, recommendations regarding storage organization and display conditions were never materialized.

A number of disagreements regarding priorities between stakeholders and conservators, different opinions about financial matters, and inappropriate management often arise in museums like this. The presentation

aims at raising questions regarding the lack of communication between conservators and other professionals and possible ways to overcome problems like the above-mentioned.

TIAMIYU, Yahkub

Conservation Survey in Selecting and Communicating Conservation Priorities

Based on the historical background and information available about collections priorities are selected. Collections whose replication practices are becoming extinct and whose values transcend the national and regional boundaries are given higher priority in the area of preventive conservation and care.

Through conservation survey of collections, buildings, fittings and fixtures, other structures and environment priorities are set and communicated by reports and presentations which contain findings, causes and recommendations for necessary measures.

Reports and presentations are made to decision-makers, colleagues and stake holders in the form of seminars and workshops where appropriate. Noting, that Museums in Africa are more or less centrally controlled by Government and thus mostly financed by Government.

VERBERNE-KHURSHID, Feroza

Setting priorities in disaster preparedness for collections: a project group for emergency preparedness in the Netherlands.

Being prepared for the retrieval of collections after a disaster is a subject that relates directly to political and environmental changes that are taking place on an international level today.

In 2001 the Ministry of Cultural Affairs requested institutions housing state collections to develop emergency planning covering all aspects of building and general security, the evacuation of staff and visitors and guidelines for the evacuation and retrieval of collections. As a result of this request, a number of conservators working in Dutch museums rallied together and in 2004 created a Collection Emergency Preparedness Project Group (CEPP).

The initial priority of the project group was to develop clear and practical guidelines for the retrieval of the different kinds of collections found in cultural institutions. Four categories of disaster (fire, water, mechanical and chemical) were taken into account. For each type of disaster, five response moments were defined. These were to correspond to the actions required in case of emergency (who needs to do what, when, how and with what).

The members of the CEPP however realised very early on that collection retrieval should not limit itself to retrieval guidelines, but should be integrally linked to countless other priorities, including:

- The integration of risk analysis and management within the collection emergency plan, including the development of a prevention checklist.
- Developing training protocols, as according to the CEPP, training could not be disassociated from the CEP (collection emergency plan) guidelines.
- The integration of such guidelines within cultural institutions and in particular the merging of facility management and collection management.
- External communication and in particular maintaining contact with emergency services... for eg. the fire brigade.

- The auxiliary issues encountered, such as the criteria for the safe location both in and out of the buildings where collections are stored and/ or exhibited, the content of emergency kits, the setting-up of national ... such as a network of external conservators trained in collection emergency preparedness.

The CEPP realised that no one priority was in fact more important than the other in an integrated approach to emergency preparedness, but needed to be finely balanced out.

ZHANG, Jin

Reducing flood and fire risk in the building design stage

As an architect I have little experience for restoration and conservation for the antiques in museums, but I will focus on the topic of the museum environment control. According to the survey for the deterioration of museums in Beijing, there are about 80% of them have no devices for temperature and RH control, which simply shows that "preventive conservation" are ignored. Money is only part of the reason, others are lack of expertise, and unknowing of the significance.

During my work of designing Jinsha Relics Museum storage area, measures were implemented for preventive conservation, such as categorizing and hierarchizing storage rooms for the collections, setting a corridor to keep storage area isolated from groundwater, and using a mixed fire extinguishing system both for the safety of the staff and the collection. Jinsha Relics Museum is located in Chengdu city, Sichuan province, southwest China. The groundwater level of the museum site is very high, only 1.5 metres underground, which forms a danger to the museum. Generally the modern construction technology can solve the problem but for a museum building, we choose to a simple but effective method: set a corridor as isolation barrier. With the barrier, the staff could monitor and handle the situation very quickly. As to the fire extinguishing system, the curator took gas fire extinguishing system for granted. But gas fire system would be deadly to people. After analyzing the collection and comparison with other museums, we finally decided to design a mixed fire extinguishing system: for most of the collections such as stones, Jades, bronze, water sprinkler system could fulfil the requirements and at the same time insure the safety of the staff; for some unordinary projects or the future exchanging exhibitions, two rooms about 200 square metres with gas fire system were designed and placed relatively distant to the staff. Actually for the collections of Jinsha museum which had been soaked in the water for 3000 years, except for several exceptions, water fire system is unharmed to most of them.

For the museum environment control, we need a research team Interdisciplinary which consists of architects, conservators, curators, engineers, exhibit designers and all the experts relevant to the field; at the same time we need to set specifications, regulations, standards, and right procedures for the implementation of the preventive conservation. It'll be a large and very helpful framework for the preventive conservation of the museum collections.

ŽIVKOVIĆ, Vesna

Introducing Risk Assessment in the Museums in Serbia

Working at the National Museum, which is the central museum institution in Serbia imply that other museums will ask for counsel and recommendation concerning different aspects of museum functioning and of course about conservation and improving current conditions. The most often the invitation comes from the head of the institution. On the other hand we are also obliged to respond to the request of the Ministry of Culture when they determine that is necessary to send committee to assess the institution's state and needs. Since the beginnings of the Department and first information on risk assessment in our institution match, the evaluations and the reports were from the start done and developed having in mind different elements of risk assessment.

In both cases we, as team from Department for Preventive Conservation, intervene as exterior evaluators which cause numerous negative reactions of staff and make the communication difficult. Furthermore,

application of risk assessment, the method which a priori asks for a different approach not always going along the staff and directors expectations, additionally complicate the situation. The example of Museum of Nikola Tesla shows that even when the team was invited by staff of museum and collaborated with them throughout the assessment, since the results did not correspond to their agenda, the final report and recommendation were found unsatisfying.

One could ask if it was really prudent to, in a way, force new methodology to the institution with numerous internal issues. But at that time it was considered that introducing risk assessment openly in our work would be beneficial both for the team and for museum. It is not negligible the experience the team gained, especially concerning developing scenarios and dealing with lack of information, which represents a good base for any future evaluation. The report was also communicated to the city representatives, so information was passed further. Also we learnt valuable lesson about patience and need for carefully planned communication of risk assessment principles. Necessary adaptation to the context would request the change of image of the committees going to the museum from inspection committees to the team offering knowledge. This would mean going step by step, staying in contact with the museums and their staff, initiating new visits, providing new information, proposing projects based on risk assessment, so museum staff can develop gradually confidence in use of risk management in everyday functioning.