

PROMOTER'S SECOND SUPPLEMENTARY NOTE

The Promoter wishes to respond to the issues raised in further written submissions made in advance of and the evidence led at the Burrell Collection Committee Meeting on Thursday 19 September 2013.

The Promoter has addressed these issues under the headings where concerns were raised by the Committee or by witnesses on 19 September 2013.

Before addressing these points, the Promoter would emphasise that the Bill provides that Glasgow City Council can only lend with the agreement of the Trustees items from the Collection (within or outwith Great Britain) in accordance with the Burrell Lending Code. The Code implements a process where the Council consults with the Trustees, placing them in a "central role". The conditions set down in the Code are more stringent than those stipulated by Sir William Burrell in either the 1944 Agreement or his 1958 Will. The Code sets down a unified process for all objects in the Collection where professional experts appropriate for the particular object which it is proposed to lend consider on a case by case basis the balance of the preservation of that object and the risks it faces in travelling against the merits/benefits of access offered by the loan. The professional experts do not make the decision. They inform those doing so. If there is a disagreement then an independent expert will decide which decision he or she supports.

The Trustees exercise "the long stop"¹ position of being able to veto the ability of any items from the Collection to travel abroad. The Bill allows a case to be put before the Trustees to allow lending abroad to happen- it does not afford the Council a unilateral power to lend outwith Great Britain. .

The Code can be revisited with the agreement of both the Council and the Trustees and in doing so its provisions and processes can react to conservation, transport and curatorial advances or circumstances as they change around the world. It is difficult to anticipate what climatic or other conditions may prevail in another 50 years.

1. The effect of the Burrell Bill on future Donors wishes

This Bill is limited in its effect to the Burrell Collection and the particularities of the legal regime applying to it.

Sir William Burrell made it clear that the only items which may be added to the Collection are those purchased by the Trustees.

The concern expressed by Donor Watch or the Wallace Collection can only be therefore on the general principle of the discouraging of other potential Donors to gift items specifically to Glasgow City Council or more generally to other museums. However, it would be clear to any prospective Donor to Glasgow City Council that to vary any Donor requests the Council would require to take steps such as the promotion of a Private Bill (with its attendant timescales and costs etc) or follow processes set out in a more modern method of legally documenting a gift or bequest.

The National Galleries in England and Scotland are already entitled by the Parliament to change bequests after 50 and 25 year periods of grace respectively². The present Burrell Collection (Lending and Borrowing) (Scotland) Bill has no impact on gifts to the National or any other local authority or other museums. It simply varies the legal position applying to the Burrell Collection. Neil McGregor³ advises in his written submission that there is no evidence to suggest that the changes in law which allow National Museums to change the original Donor's wishes have discouraged gifts to those institutions.

¹ Official Report – 19 September 2013; Sir Peter Hutchison, Page 72, Paragraph 7.

² Neil MacGregor Written Submission – Page 1, Paragraph 4.

³ Written Submission – Page 2, Paragraph 9.

In the cases of art and collections held by charities, the Scottish Parliament enacted “reorganisation provisions” under sections 39 to 42 of the Charities and Trustee Investment (Scotland) Act 2005 as extended by the Charities Restricted Funds Reorganisation (Scotland) Regulations 2012. These provisions are available where there is no method in a charity’s constitution to amend or vary its terms.

2. **The contrast between the 1944 Agreement which allows unlimited lending in Great Britain and the Will where certain objects are restricted from travel**

While noting that an alternative view is possible, Professor Gretton⁴ stated that “the most natural reading” is that the Will provisions could not be retrospectively added to the 1944 Agreement (as amended).

If the Courts were considering Sir William Burrell’s intentions at this time they would also be aware of the letter of 16 April 1956 which he instructed during his lifetime and which varied the 1944 Agreement to specifically provide that “the Museum to house the Burrell Collection shall not be situated on the Estate of Douglaston, Milngavie but on a site to be chosen by the Donors and approved by the Donors or their Testamentary Trustees or Executors”. It is clear he was aware that to allow a variation to his 1944 Agreement he required to amend the provisions in writing and with the concurrence of the Council. It was not a unilateral step. He did not choose to take the opportunity at this point or subsequently to add the additional restrictions on the movement of the objects referred to in his Will to the movement of the majority of the Collection gifted in the 1944 Agreement.

3. **The 1997 Committee’s decision to apply the restrictions in the Will to the movement of all the items**

After hearing evidence, the Parliamentary Commission approved the Draft Provisional Order, granting permission to Glasgow City Council to lend the Collection overseas but on the condition that:-

“The Council shall not be entitled to lend any pastel, tapestry, carpet, rug, needlework, lace or other textile which forms part of the Burrell Collection.”

Glasgow City Council did not proceed with the Draft Provisional Order. The decision was primarily based on two overarching factors.

In the first place, after hearing evidence, the Parliamentary Commission approved the Draft Provisional Order, granting permission to Glasgow City Council to lend the Collection overseas but on the condition that “ the Council shall not be entitled to lend any pastel, tapestry, carpet, rug, needlework, lace or other textile which forms part of the Burrell Collection.” It was considered by the Council that this did not afford the required powers due to the condition attached. This condition introduced a new restriction that was not included in the 1944 Agreement and, as has been heard in evidence before the Burrell Collection (Lending and Borrowing) (Scotland) Bill Committee, it would be accurate to state that the Council considered the condition to be based on an “ill defined category”. The Council, Glasgow Life and the Burrell Trustees in the preparation of the Lending Code accompanying the Bill consider that it is sensible and consistent with museums practice to move away from such attempts at categorisation and instead create a detailed framework for case by case consideration of lending and borrowing proposals informed by curatorial and conservation professionals.

Secondly, the current Bill with its accompanying Lending Code benefits from consensus and a strong working relationship amongst Glasgow City Council, Glasgow Life and the Burrell Trustees. In 1997 the blend of issues such as the proposed condition attaching to the lending power and the

⁴ Official Report – 19 September 2013, Page 98, Paragraph 4.

lack of agreement on the appropriate role of the Burrell Trustees in decision making did not create, for the Council and the Trustees, the best environment for decision making and the promotion and management of the Collection. The background to the Bill now is quite different from that of the 1997 Draft Provisional Order in that the terms of the Bill has the support of the Burrell Trustees and there is an agreed Lending Code to enable lending and borrowing underpinned by a detailed examination, on a case by case basis, of any lending and borrowing proposals.

Had the Bill been pursued, Glasgow Council would have been prevented in lending key pieces from the Collection not only abroad but in Great Britain.

The Council's contention that the categorising of these particular items as being incapable of being lent is "ill-defined" as set out above was also expressed by Sir Peter Hutchison⁵. A more appropriate and considered approach would be for the Code to allow for a case by case decision on each loan of an object from the Collection. Sir Peter Hutchison⁶ noted that the "not very well defined category" contained in the Will included "really quite robust fabrics" as well.

Neil McGregor⁷ in his written submission supports the approach of a "case by case" approach to decide whether an object should be lent by reference to the importance of the procedures which the British Museum follows to minimise risk when it decides to so do. He attached Appendices which detail these processes, which are similar in all respects to those set down in the Glasgow Museums Lending Policy and the Burrell Code.

His conclusion and those of his curators is that a case by case assessment is the best way forward. This is supported by Frances Leonard of the Centre for Textile Conservation⁸ where she stated that "I do not think we can make blanket judgements about whether objects should be loaned. Each object has to be looked at and a decision has to be made on a case by case basis". Peter Wilkinson also supported this approach. He described in his evidence⁹ the different types of transportation methods employed depending on the type or condition of objects being transported and the need for travel arrangements to be set up accordingly. Appendix 1 to this Note sets out the conservation process which is followed before a loan would even come before the internal Glasgow Museums Collections Meeting.

Particular concern was understandably directed by the Committee to the travel of the pastels in the Burrell Collection. The pastel by Degas, "Les Jupes Rouges", did travel to the National Gallery of London in 1996 and then to the Royal Academy in London in 2011. Appendix 2 details the process followed by Glasgow Museums before any loan of a pastel is undertaken, which sets out the safeguards which ensures that, as with this loan, a pastel is returned without any damage.

Glasgow Life would request that it should be judged on its own record and not on the anecdotal evidence presented by critics such as Michael Daley of Art Watch of damage in other travelling collections. Glasgow Museums can only point to its own recent record, where it has loaned more than 400 objects to 150 venues in 12 countries and has received 1,700 objects from almost 250 lenders from 8 countries. There has not been a single claim as a result of damage to any of these items. As Dr McConnell emphasised at the Committee Hearing¹⁰, details of these matters are required by Glasgow City Council to be published and would appear in the Collections Agreement Report produced regularly by Glasgow Museums to Glasgow City Council.

Conservation is, as with any scientific discipline, constantly evolving and improving and just as Sir William Burrell could perhaps not have anticipated the advances in conservation and transportation equally neither can our current generation. For example, a new bespoke design for

⁵ Official Report – 19 September 2013, Page 81, Paragraph 5.

⁶ Official Report – 19 September 2013, Page 81, Paragraph 3.

⁷ Written Submission, British Museum Appendix – Briefing on loans dated 16 September 2013.

⁸ Official Report – 19 September 2013, Page 96, Paragraph 5.

⁹ Official Report – 19 September 2013, Page 92, Paragraph 2, 3 and 4.

¹⁰ Official Report – 9 September 2013, Page 21, Paragraph 5

a double shell construction case was developed by the Art Institute of Chicago and this was then used by Glasgow Museums to transport the Pastel “Les Jupes Degas” to allow it to travel for the first time in 1996.

The Code therefore provides for decisions to be made on a case by case basis, where the curatorial evidence referred to by Sir Peter Hutchison¹¹ is considered by Glasgow Life ahead of any referral to the Trustees. The Conservation Report would consider the condition of the object to travel and the required transportation conditions. Both of these are informed by professionals in those areas.

If, and only if, the loan is thought appropriate by those professionals is it then considered by the Head of Glasgow Museums and Collections, who would then ask the Trustees whether they consented. If the Trustees feel additional or independent professional curatorial or conservation advice is required to inform their decision then the Code provides for this and a decision is then taken after all of this evidence is considered.

If the Trustees are unhappy on any decision they can refer this decision to an independent professional who is appointed as explained in paragraph 7 below. This independent professional expert will listen to the evidence to loan and support the decision of one or other of the parties.

However, as Sir Peter Hutchison stressed¹², if the Trustees are unhappy with this decision then there is an absolute and unfettered right to refuse any overseas loan.

Glasgow Life would like to emphasise that it has always followed the process of lending referred to in the Code and would contend this contributes to its claims free record.

Mr Whittingham of Donor Watch recommended in his article¹³ that a custodian body such as that of the Burrell Trustees is the most appropriate body to judge at the time of a request for a loan, and hold the museum accountable for decisions it takes in relation to the lending of collections. Sir

Peter Hutchison¹⁴ stated that he would like to ask Sir William Burrell to “trust the Trustees”. This is an approach which Glasgow Life supports and the Code therefore enshrines these important principles.

4. The concern that the Bill is open ended and has insufficient controls for lending

The Convenor had expressed the concern¹⁵ that some think the Bill is too relaxed and imposes no restrictions. The Bill does contain restrictions because it states that the Council can lend only with the agreement of the Trustees in accordance with the Code any items forming part of the Collection. The Code in fact implements more consultation with the Trustees than is currently required by Sir William Burrell in either the 1944 Agreement or the Will. The powers to lend in Great Britain do already exist indefinitely and as is emphasised below, Professor Gretton¹⁶ supported the view that the power to have temporary exhibitions is also allowed. The only additional power which is sought within the Act is therefore the ability to lend objects overseas. The power to do so is limited by the absolute and unfettered right of the Trustees to refuse the loan.

The Bill is therefore quite the opposite of open ended and incorporates more controls which can be more consistently applied over all the objects (rather than risking the creation of a new “ill

¹¹ Official Report – 19 September 2013, Page 77, Paragraph 2.

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¹³ Article by Selby Whittingham – “Breach of Trust over Gifts of Collections.”

¹⁴ Official Report – 19 September 2013, Page 73, Paragraph 6.

¹⁵ Official Report – 19 September 2013, Page 101, Paragraph 3.

¹⁶ Official Report – 19 September 2013, Page 97, Paragraph 4.

defined" category) in the Collection than the current lending provisions in the 1944 Agreement and the Will.

The Trustees' position is strengthened and the process standardised for all loans.

5. **Concern that no accreditation scheme exists for overseas travel**

Please see the Policy and the Code¹⁷, where conditions are clearly set down that any recipient is required by Glasgow Life to meet the Arts Council's Accreditation Scheme expectations (described by Frances Lennard¹⁸ as the "baseline of professional standards that museums should meet"). These conditions become conditions of the contract entered into by the recipient for the granting of the loan. If these institutions breach these conditions then the matter would be considered under Scots Law in Scotland. The contract provides a framework in which museums staff check the performance of the obligations through a practical checking process. The objects do not travel overseas under the Government Indemnity Scheme but under commercial insurance which must be equal to or better than that provided by the Scheme. The minimum Government Indemnity Scheme standards for transportation, packing and other conditions, which are fully set out in the Lending Policy¹⁹, are incorporated in the Lending Contract.

6. **Concern at the Trustee's inability to veto incoming loans**

Professor Gretton²⁰ stated in evidence that the 1944 Agreement and Will did in his view, on balance, already permit temporary lending into the Collection. Professor Gretton²¹ continued by noting it made "perfect sense to put the matter beyond doubt".

The Code provides a clear process where the Trustees are consulted on any proposed temporary loan and they have the right to refer a decision with which they disagree to an independent professional to consider any decision on a temporary loan.

7. **Concern that decision making is no longer under the Trustees' control but with experts of varying experience**

The control over lending for the majority of the Collection was not given to the Trustees by Sir William Burrell in either the 1944 Agreement or the Will.

Robert Taylor²² drew attention to the fact that the Deed did not provide any "clear role for his testamentary Trustees in relation to the Burrell Collection". Mr Taylor commented further²³ that the "trustees' central role to lending is firmly established under the lending code".

Clause 6 of the Code provides a role for professional curators and conservators to provide reports which inform the Trustees and Council's decision. If there is disagreement, an expert is either appointed by both parties or by the Director of the Victoria and Albert Museum or a suitable substitute who would appoint "a suitably qualified and experienced expert" for that particular object.

The decision by this professional is final and based on the information presented before him/her except where it involves an overseas loan where it has been stressed on a number of occasions that the decision is not binding and the Trustees hold a power of veto.

¹⁷ a) Glasgow Life Lending Policy dated August 2013, Pages 7 and 8, Heading "Insurance and Indemnity, b) Burrell Code, Page 3, Clause 3.5.

¹⁸ Official Report – 19 September 2013, Page 88, Paragraph 6.

¹⁹ Lending Policy – Page 5, 23-27 Appendices 4, 5 and 6

²⁰ Official Report – 19 September 2013, Page 97, Paragraph 4.

²¹ Official Report – 19 September 2013, Page 97, Paragraph 4.

²² Official Report – 19 September 2013, Page 74, Paragraph 7.

²³ Official Report – 19 September 2013, Page 76, Paragraph 3.

The Code clearly requires only experts of the requisite experience to be appointed.

8. **Anecdotal evidence of damage to overseas objects from loans within Great Britain or indeed overseas.**

The evidence in relation to damage to objects which has been stated by a number of the written submissions such as Donor Watch, the newspaper article reporting Nicolas Penny's comments or by the evidence led by Michael Daley of Artwatch UK is often anecdotal, with no explanation of the type of objects, the damage and the circumstances of the accident. If there is a reference to a specific object travelling and where the object is damaged there are no specifics of how the accident actually occurred.

Glasgow Life would wish to be judged on its own records. We have noted earlier the successful and safe lending record of Glasgow Museums, a matter which is a matter of public record due to publication requirements of Glasgow City Council. Glasgow has the largest civic museums collection in the UK, and in addition to the Burrell Collection has internationally important works of art which are frequently the subject of loan requests. In 2000 Glasgow loaned Salvador Dali's Christ of St John of the Cross to the "Seeing Salvation" exhibition for the Millennium in the National Gallery in London, and to the High Museum of Art, Atlanta, Georgia, from August 2010 to January 2011 for their "Dali: The Late Work" Exhibition.

Glasgow Life believes it would be unreasonable for it to be judged on the records of other organisations who may not adopt the same stringent conditions set forth in Glasgow Life's Lending Policy or the Burrell Code.

9. **The 1944 Agreement and Will as an Appendix to the Bill**

Professor Gretton²⁴ raised a point about the inclusion of the 1944 Agreement (as amended) and the Will as a schedule or schedules to the Bill. Some consideration was given to this, particularly with a view as to how their inclusion would assist the public as well as Glasgow City Council, Glasgow Life and the Burrell Trustees in their use and understanding of powers set out in the Bill.

The 1944 Agreement (as amended) and the Will have created the opportunity for ambiguities and questions over interpretation. An aim of the Bill and the Explanatory Notes was to focus on the parts of the Agreement (as amended) and Will which directly impacted on lending and borrowing to make future interpretation and understanding easier. There was a concern that by including, on a statutory basis, the entire 1944 Agreement (as amended) and the Will it would potentially perpetuate the ambiguities and questions over interpretation rather than offer an opportunity to set out a clear and modern lending code developed in the context of and in accordance with modern museum practices.

Glasgow City Council wished to avoid creating a lengthy, potentially unwieldy document, which could itself recast ambiguity. An objective of the Bill, Explanatory Notes and published lending code is that they will together provide the "whole picture" unobscured by the inclusion of a lengthy additional schedule or schedules- the Agreement (as amended) and the Will run to some 25 or so pages of legal language dating from the 1940s and 1950s.

²⁴ Official Report – 19 September 2013, Page 97, Paragraph 6.

The Committee should note that the Lending Policy already references the Code and will be available to all members of the public by a “click through” button on the Glasgow Museums website²⁵.

²⁵ Lending Policy - Page 2, Paragraph 3.

APPENDIX 1

Glasgow Museums Conservation: Loans and risk mitigation

Collections care is largely concerned with mitigating the factors which cause deterioration, wherever those collections may be. A systematic analysis and assessment of possible risk is an integral part of this process, as are strategies for minimising or eliminating those risks. For more than 20 years research has been carried out internationally in the field of collection care on risk analysis and effective mitigation. Ten groups of risk factors have been identified (such as inappropriate humidity levels, inappropriate lighting levels, inappropriate handling measures etc.) and these can be used to assess individual risk levels for collections in every circumstance.

Assessment of risk

Risks to the collection exist wherever the objects are found – in storage, on display, during handling and transport and when packed. Techniques and procedures have been developed to minimise risk in all of these circumstances, and knowledge about these, and system failures, have been shared and discussed amongst collections care professionals throughout the world.

In assessing risk the first focus is on the specific object concerned – how fragile, sensitive to change or ‘resistant’ to the various damage factors it might be. This is the main purpose of the conservation assessment carried out by conservation staff for objects selected for any particular purpose, be it an exhibition or loan. Some types of objects and materials are more sensitive to damage from some specific factors than others, and so some objects require stricter control over their ‘use’ than others.

The probability of damage from these factors must also be examined, and for this information must be gathered about the circumstances in which the objects will be placed. In the case of loans this means determining the transport methods and assessing the conditions at the destination – using a comprehensive ‘facilities report’, usually in standardised form, now as a matter of course requested from lending institutions. Inspection visits may also be carried out where necessary.

It is recognised that one of the main ‘risk periods’ is during handling by people, whether this is within a ‘home’ museum environment or elsewhere, so in the field of conservation and collections management special attention is, and over many years has been, paid to the way objects are handled, packed and transported. Effective packing and transport methods have been developed; transport companies have been recognised for their competency; and protocols for supervising collection movements have been established.

Mitigation of risk

Extensive experience, local, national and international, has demonstrated the effectiveness of practices developed to mitigate the various risks of damage, provided these have been implemented appropriately. Numerous articles documenting such projects have been published in professional journals and presented at conferences, offering examples of ‘best practice’. Accidental damage can almost always be attributed to failure in applying suitable preventive methods and procedures. In the case of loans it is the role of the lending institution to be aware of appropriate techniques, methods and procedures, and to ensure that they are specified and used. For this reason institutions have a responsibility to select appropriate packing materials, methods and crates, use recognised art-transport companies, send couriers together with the objects during transport, and carry out condition checks of objects at each stage of a loan process.

Nevertheless effective risk mitigation requires continual assessment and evaluation of the methods and materials used, and during a loan project it is essential that each stage in the process is carefully considered, suitably supervised, and effectively evaluated. This applies as much to the selection, handling, packaging of objects as to the transport and transfer from truck to pallets to aircraft or ship etc. Knowledgeable and experienced people need to be directly involved at each of these stages.

Practice in Glasgow Museums

Glasgow Museums have more than 1 million objects of all types under their care. There has long been a busy programme of lending objects to institutions within the UK and overseas. Similarly, the staff have long experience of effective collections care in a multitude of circumstances. Our approach to lending objects is considered, careful and systematic, maintaining awareness of and adapting to new developments, practices and experiences.

Providing access to public collections in ways which do not expose them to unnecessary risk is a cornerstone of our policies and work practices. There is a keen awareness of our responsibility for the continued care and preservation of such important and valuable collections for current and future generations.

Graeme Scott
Conservation Manager, Glasgow Museums
20 September 2013

Loans Out - Conservation Procedures

Training

The conservation department carries out general courier training and art handling training.

Criteria for agreeing to loan

The work is structurally sound and stable and visually acceptable for display.

It should be able to withstand the additional handling, movement and methods of transportation

Processes

Assessment

- Assess condition and advise loans panel of suitability for loan and any treatment required
- Advise of any special display methods
- Identify resources required (time and costs)
- Recommend whether a conservation or 'general' courier is required.
- Advise on wrapping and packing methods

Treatment

Stabilisation of work if necessary plus additional preparation of 2D works which will include, mounts, Laminated Low Reflect glazing, build-up and backboard and 3D display mounts as necessary.

Documentation

- Written and photographic record of condition and treatment
- Loan Transit Record (LTR)

A written and photographic record which is a working document that will assist the courier to recognize change, to record changes in condition on arrival & at departure from each venue and on return to GM

Enables the GM conservator to evaluate the effects of loan to identify any treatment that may be necessary when the work returns from loan.

It advises on particular display methods, packing methods and environmental parameters.

Courier briefing

To familiarize the courier with the art work/object in order to enable them to identify signs of deterioration and damage

To familiarize them with the LTR and its use

To explain display methods, packing requirements and handling needs

Packing

Oversee the packing in order to familiarize the courier with safe handling and packing.

To advise on last minute adaptations that may be necessary

Loan Return Assessment

Assess the artwork/object upon return to ascertain if there have been any changes in condition resulting from the Loan period.

Notify the Loans team of the outcome of the assessment.

Polly Smith Senior Conservator (Art Group), Glasgow Museums
20 September 2013

APPENDIX 2

Pastels: Procedure for the assessment of pastels in the Glasgow Museums Collection for loan out.

The decision to lend pastels is made on a case by case basis.

On receipt of a request the pastel will be unframed so that its construction and condition can be fully assessed under normal light, raking light and under magnification.

At this time particular attention should be given to the nature of the support and the amount of adhesion the pigment has to that support. Close attention should be paid to the artist's technique for signs of potential vulnerability.

1. Pastels in historic frames can be considered for loan out if:

- 1a. The support is of a solid board which is of a heavy enough weight to prevent deformation of the support during movement, normally this will be a prepared board or a lighter weight board that has been adhered entire to a secondary support of sufficient weight and where it can be ascertained that this adhesion is secure.
- 1b. The support either has no planar distortion or very little planar distortion and these areas of very mild distortion do not correspond to areas of pigment application which are of particular vulnerability or concern.
- 1c. The pigment layer is in sound condition with no cleavage from the support and where the artist's technique does not give rise to additional vulnerability in the pigment layer.
- 1d. The pigment layer has been fixed by the artist or during some subsequent period in the history of the pastel and the pigment has remained firmly fixed to the present.
- 1e. If the historic frame can be modified to accommodate 1. Replacement of the picture glass with laminated low reflect glass with a minimum of a 5mm gap between the inner surface of the glass and the pastel pigment. 2 The addition of an oil tempered hardboard backboard. N.B this will ordinarily necessitate the building up of the back of the frame.

2. Pastels stored in overthrow window mounts can be considered for loan out if:

- 2a. The support has no planar distortion or very little planar distortion and these areas of mild distortion do not correspond to areas of pigment application which are of particular vulnerability or concern.
- 2b. The pigment layer is in sound condition with no cleavage from the support and where the artist's technique does not give rise to additional vulnerability in the pigment layer.
- 2c. The pigment layer has been fixed by the artist or during some subsequent period in the history of the pastel and the pigment has remained firmly fixed to the present.
- 2d. Laminated low reflect glass is used to glaze the standard frame.
- 2e. An overthrow mount with additional layers of archival mount board added to the front face to increase the distance between the inner surface of the glass can be used.

In all cases when pastels go on loan:

1. An experienced conservation courier should be recommended for each stage of the loan
2. The pastel should be glazed with laminated low reflect glass so there is no requirement to glass tape during transit as this has been proved to build up static electricity in the glazing which has the potential to pull pigment off the pastel surface.
3. The pastel should be transported in a horizontal orientation. It has been decided that, though horizontal transportation can leave the pastel at an increased risk of reaching its resonant frequency and therefore vibrating more, this is very unlikely because of all the other safeguards in place to minimise vibration in the first place and is also preferable to a vertical orientation where even very minimal vibration could cause pigment to fall off completely. An exception to the horizontal orientation rule may be considered where the pigment is very thinly and securely applied and the work is in an overthrow window mount and standard frame.
4. The pastel should be transported in a bespoke case with a double shell construction following the design recommended by the Art Institute of Chicago. An exception to this rule may be considered where the pigment is very thinly and securely applied and the work is in an overthrow window mount and standard frame.
5. Only vehicles with air ride suspension and climate control should be used for transportation.
6. Transporting pastels on trolleys and dollies should be avoided at all times to minimise vibration.
7. Only hand tools are permitted for use when attaching the wall fixings to the back of the frame prior to hanging to minimise vibration.
8. Once the pastel has been placed on the wall it must be removed from the wall if any other drilling is required to fix other works to that wall or to close adjacent walls. When drilling is complete the work can returned to position.
9. The courier must remain with the work until it has been safely hung at the borrowing venue.
10. A detailed Loan Transit Record must be supplied and the courier thoroughly briefed before leaving Glasgow Museums.
11. On return to Glasgow Museums a thorough examination of the pastel must be carried out even when no damage has been noted to ensure that there is no increased vulnerability to damage in the future.

At all stages of the loan process it is vital that vibration of the pastel is prevented.

Tarn Brown

Paper Conservator, Acting Senior Conservator (Objects Group), Glasgow Museums

20 September 2013