



Grimwade Conservation Services
Preservation Needs Assessment

Kew Historical Society

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Executive Summary



1. Executive Summary

The Kew Historical Society (KHS) is one of the oldest suburb-based historical societies in Melbourne. The Society was formed in 1958 to assist in the preparations for Kew's 100th Anniversary in 1960.¹ The mission of the Society is to stimulate the local community's interest in local economic, social, cultural and environmental history and heritage.²

Throughout its history, the KHS has acquired a diverse and varied collection. The collection contains bound and unbound archives, audio-visual materials, books, costumes & textiles, maps and pictures. A Significance Assessment of the KHS collection was undertaken by HistoryAtWork in 2018. The Significance Assessment identified that the collection, as a whole, has strong historical, aesthetic and research significance at a local level, with some associations with state and national level figures and events.³ It also made special mention of the strong historical, research and aesthetic significance specific to the costume and textiles, map and picture collections.

Following the Significance Assessment, in 2020, the KHS received a Community Heritage Grant from the National Library of Australia for a Preservation Needs Assessment, reported herein, prepared by Grimwade Conservation Services (GCS). The purpose of this assessment is to consider the physical condition of the collection, the suitability of the current housing and storage facilities and to make recommendations for the development of a conservation program.

The following key recommendations are made following the assessment:

1. Digitise audio collection, comprising of magnetic reel-to-reel and cassette tapes and update storage of these materials.
2. Continue the collection audit and cataloguing, with consideration for deaccessioning of items that do not align to KHS collection policy and mission.
3. Undertake a cleaning program of the map collection and furniture.
4. Upgrade costume and map storage systems to reduce over-crowding of these collection items.
5. Undertake rehousing and re-mounting project to ensure all works are framed to conservation standards for long-term preservation.
6. Implement an Integrated Pest Management Program
7. Implement a Disaster Preparedness and Recovery Plan. Assemble disaster bin for storage area.

Key issues required to carry out the recommendations include:

1. Additional staff or volunteers to assist with the collection audit, collection cleaning and rehousing.
2. Funds for additional/updating of storage materials⁴ and other collection management tasks such as pest management.
3. Funds for the conservation of significant collection objects.

¹ 'About', Kew Historical Society website, accessed 3rd July 2020, <https://kewhistoricalsociety.org.au/khs/about/>

² Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

³ Russell, E and Croom, A 2018 *Kew Historical Society Significance Assessment*, HistoryAtWork, Melbourne, p. 3.

⁴ This includes archival shelving, plan cabinets, wardrobes, archival boxes, archival sleeves and tissue, as required (Section 7.0).

Key Recommendations



2. Key Recommendations

Following is a summary of the key/major recommendations for further action.

Recommendations are listed as either: short, medium, or long term, where short term indicates within 12 months, medium term within 3 years, and long term within 5 years.

2.1. Short-term recommendations

- Digitise audio collection, comprising of magnetic reel-to-reel and cassette tapes and update storage of these materials, and update storage of these items to align with best practice (**Section 4.0 & 7.0**)
- Undertake cleaning of dusty collection material (furniture) (**Section 4.0**)
- Implement Integrated Pest Management Program to monitor insect and pest activity (**Section 9.0**)
- Implement a Disaster Preparedness and Recovery Plan. Assemble disaster bin for storage area (**Section 11.0**)
- Monitor the environment in the storage, offices and exhibition areas over a greater period to assess environmental conditions (**Section 6.0**)

2.2. Medium-term recommendations

- Review collection policies and procedures every 3 years (**Section 3.0**) and the disaster plan every three years or immediately after a disaster (**Section 10.0**)
- Undertake dry cleaning of map collection (**Section 4.0**)
- Rehouse framed artworks that are not framed to conservation standards (**Section 4.0**)
- Attach secure hanging system (two-point D-rings) to all framed artworks (**Section 4.0**)
- Undertake conservation work on significant collection objects (**Section 4.0**)
- Update storage system of hanging costume collection with appropriately sized cupboards (**Section 7.0**)
- Obtain advice and relevant training in the on-going preservation of oral history data that will be obtained through future activities at KHS (**Section 4.0**)

2.3. Long-term recommendations or on-going tasks

- Maintain collection audit and cataloguing (**Section 3.0**)
- Maintain checking of fire extinguishers and sprinkler systems, and review the Emergency Evacuation Plan as required (**Section 5.0**)
- On-going monitoring of the environment across all collection areas (**Section 6.0**)
- Maintain regular review of policies and procedures (**Section 3.0**)
- Maintain collection cataloguing work (**Section 3.0**)
- Maintain good storage procedures to museum standards (**Section 7.0**)
- Maintain disaster bins (**Section 11.0**)
- Maintain IPM program (**Section 9.0**)
- Training for new staff and volunteers and refresher training for on-going staff and volunteers as required (**Sections 4.0 and 12.0**)

Policies and Procedures



3. Policies and Procedures

The KHS collection is a diverse collection of paper-based and photographic material, books, textiles, fine artworks and a broad collection of 3D objects. The KHS Management Committee has implemented the relevant policies and procedures for managing the collection. The policies and procedures in place have been informed by the KHS Mission and Goals, ‘to stimulate our community’s interest in the economic, social, cultural and environmental history and heritage of Kew and its environs’.⁵ These documents are well written with excellent detail and outline the broader scope and purpose of KHS.

3.1. Catalogue

To date, KHS has compiled an Acquisitions Register of their 6204 items. They have also successfully catalogued approximately 4532 of their 6204 items onto the Victorian Collections database.⁶

The database records the registration number, the title/description, material, date, maker/artist details, historical and significance details and an image. There is on-going work in sorting, cataloguing and photographing the collection to ensure easy access. The catalogued collection is available online through an online database,⁷ which includes images for most collection items.

3.2. Museum Personnel

KHS is a volunteer managed and run organisation. There is an honorary archivist and curator. The volunteers take on responsibility of the documentation, exhibition, care and preservation of the collection to museum best practice.

3.3. Existing Policies and Procedures

The following policies and procedures, all based on National Archives of Australia (NAA) models, are in place:

- Cataloguing Policy (2017)
- Collections Policy (2017)
- Deaccession and Disposal Policy (2017)
- Digital Preservation and Digitisation Policy (2017)
- Volunteer Policy (2017)
- Fashion & Textiles Policy (2017)

3.4. Recommendations: Policies and Procedures

- Review policies and procedures regularly – approximately every 3 years or whenever there are any changes in the organisation’s mission or operations. All policy documents up for review in 2021.
- Continue to maintain the collection cataloguing and update online database with images where required. This includes an audit to ensure locations details are up to date for easy access to collection items.⁸
- Add a ‘Disaster Response and Recovery Plan’ to policies and procedures.
- Add an ‘Integrated Pest Management’ to policies and procedures⁹ – an external pest control company currently monitors the sticky traps in general areas of the buildings.
- Add a ‘Manual Handling Guide’ for museum collection items to policies and procedures.

⁵ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

⁶ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

⁷ Victorian Collections – Kew Historical Society Inc., <https://victoriancollections.net.au/organisations/kew-historical-society> accessed - 29/01/21, 12.36 pm.

⁸ It may be possible to obtain additional assistance for the audit and cataloguing work from Museums Studies students at Deakin University. We understand they are required to undertake a placement as part of their studies and the GM collection would provide them with excellent experience, working alongside museum professionals. Deakin University contact: Dr Steven Cooke, Course Director, 9244 6827, steven.cooke@deakin.edu.au

⁹ Recommend using an external pest control company to monitor the sticky traps in storage and display areas

Collection



4. Collection

4.1. Description

The KHS holds an extensive collection of 6204 items, which includes the following types of materials:¹⁰

- Bound and unbound archives, manuscripts and documents
- Artworks and other framed objects
- Books and journals
- Framed and unframed photographs
- Audio-visual materials, including reel-to-reel magnetic tapes and audio cassettes
- Miscellaneous objects, furniture and paraphernalia
- Textiles, costumes and hat collection
- Maps and plans

A Significance Assessment of the KHS collection was undertaken by HistoryAtWork in 2018. The Significance Assessment identified that the collection, as a whole, has strong historical, aesthetic and research significance at a local level, with some associations with state and national level figures and events.¹¹ It also made special mention of the strong historical, research and aesthetic significance specific to the costume and textiles, map and picture collections.

Initially, When the KHS was established, there was no collection policy and anything offered to the KHS was collected, as a result, there are some items within the collection that do not align to the current mission of KHS (i.e. generic furniture, crockery). The costume and textile collection are extensive, with six sub-collections that combine to contain approximately 1000 clothing and fashion items from the 18th to the 20th centuries. The archive collection, which holds items such as information files, annual and financial reports, family histories, conservation studies, community campaign files, etc., contains both primary and secondary archival documents and is still undergoing cataloguing/organising.

KHS also recently acquired archives and collections of the Kew Bowling Club (1880-1998), the Auburn Heights Recreation Club (1904-98), and the Kew Heights Sports Club (1998-12). As stipulated by the donating organisations, these have been acquired as complete collections. Most items from these collections have been assessed and catalogued. Appropriate storage is on-going. Considerations for deaccessioning items from these newly acquired collections that do not align to the KHS collection policy should be undertaken in time.

The collection contains pharmaceutical items including jars which, while mostly empty, frequently contain residues which need to be assessed for toxicity and other hazards. If found to be hazardous, these should be added to a hazardous materials inventory and with necessary MSDS/handling/OHS requirements listed. A hazardous materials audit is proposed to be conducted by a retired pharmacist linked to KHS in 2021.

Access to the collection is good, with a collection database and spreadsheet that records the locations and details of the collection items. All storage boxes and drawers are labelled with accession numbers and some description about collection material within. Box lists are held within the boxes that contain multiple items to enable good access to each item.

4.2. Condition

The collection is generally in good, stable condition. Most items are stored well, in line with conservation recommendations. The collection is typically stored according to material type, which is good for access, material requirements and maximises space.

¹⁰ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

¹¹ Russell, E and Croom, A 2018 *Kew Historical Society Significance Assessment*, HistoryAtWork, Melbourne, p. 3.

The first concern is dust, mainly on items (predominately furniture or large miscellaneous three-dimensional objects) sitting on top of shelves and on the top of the central storage system. These items are not covered and sit open/unprotected on the shelves and cupboards (Figures 1 and 2). Keeping the collection free from dirt and dust is particularly important. Particles of dirt act as an abrasive and can cause surface damage to objects. Dirt also attracts insect pests and moisture. Insects typically attack organic materials such as paper and textiles. Moisture attracted to surface dirt can result in localised spot corrosion of metals. Once the collection material is cleaned, it could be boxed or covered with material such as Tyvek¹² to keep the dust off it. Improvements can be made in the storage materials and techniques used and this is covered later in this report (Section 7.0).



Figures 1 and 2: Collection items sitting open on shelves

4.2.1. Paintings

Many of the paintings do not have protective archival backing boards attached. Backing boards are a preventative measure and reduce the build-up of dust and debris on the reverse of the work, which can attract pests and moisture. Backboards can also reduce damage in the event of a high-impact accident. Many of the paintings do not have two-point hanging systems and are hung from old wires or screw-eye systems.

4.2.2. Works on paper and photographs

Many of the framed works on paper and photographs are mounted using non-archival materials, with acidic backboards or non-archival papers attached (Figures 3 and 4). It should be noted that if a work on paper or photography is adhered to a non-archival auxiliary support, a backing removal¹³ will likely be required. This would need to be assessed upon unframing, and if required, the work should be undertaken by a conservator. Many of the framed works do not have two-point hanging systems and are hung from old wires or screw-eye systems. Many of the frames have minor aesthetic damage (loss and abrasion to decoration or finish).

¹² Dupont™ Tyvek® – Opaque, inert spunbonded polyethylene used for wrapping and interleaving, as well as a protective covering for larger items. Passes the PAT (Photographic Activity Test). Tyvek can be sewn to create fitted covers. Available from Archival Survival.

¹³ Physical removal of artwork, from acidic backing material to which it is adhered.



Figures 3 and 4: Example of framed work on paper, with non-archival mount and backing and insecure hanging system

The mayoral portraits have all been recently rehoused, although they have original mounts and mountboards still attached to photos as they were deemed too difficult to remove by framer and appear to have non-archival backing paper attached (Figures 5 and 6). Currently, as there is no evidence of degradation of the photographs, their current housing system appears adequate.



Figures 5 and 6: Example of framed mayoral portrait, with non-archival mount and backing

There are some glass negatives in the collection. Some of these are stored within their original paper envelopes/enclosures (non-archival), and then within non-archival pockets. The collections are then housed in an archival box.

4.2.3. Maps

The map collection is in good condition overall. There are 35 hand-coloured maps which are of particular significance and have been digitised for better access. The State Library of Victoria also holds digitised copies of some of the maps from the KHS collection. Like the costume collection, the main issue affecting the long-term preservation of the maps is storage limitations. The map drawer consists of five drawers, with many items are stored within each drawer, making safe access and handling difficult. Each map is housed inside a polypropylene sleeve (Figure 7), to assist in handling and preservation. The maps appear to have superficial surface dirt. Cleaning of the maps was not undertaken prior to housing the maps in the

polypropylene sleeves. There are some minor tears on many of the maps and some curled/creased sections.

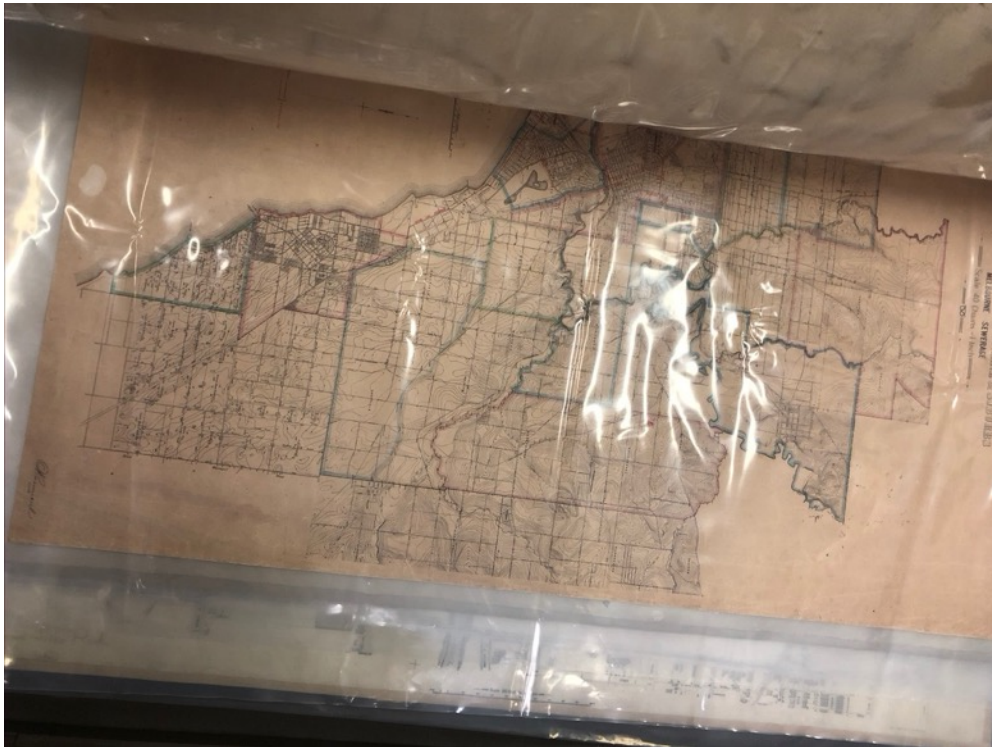
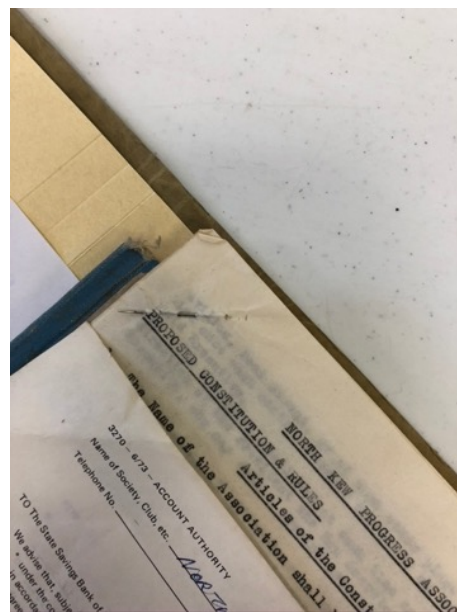


Figure 7: Example of map from the collection, housed in polypropylene sleeve

4.2.4. Archival material

Overall, the archive collection is in good condition. There is little evidence of dirt, fading or colour change or damage such as major tears or loss. There are some minor tears on some items and folded creases/corners. Approximately half of the archive collection is housed in archival folders, with the other half still in non-archival folder. All items relevant to the subject are stored loose in the one folder (Figure 8). Some files with multiple pages are pinned together with metal pins/staples (Figure 9).



Figures 8 and 9: Example of archive material and example of material with metal pin fastener

4.2.5. Audio/visual materials

There are some magnetic audio recording reels currently stored on their original spools, and placed inside a plastic pocket, housed within a non-archival box (Figure 10), which is stored inside a locked metal filing cabinet. By storing the cannisters inside boxes, it is keeping the collection free from dirt and dust. This is particularly important as particles of dirt act as an abrasive and can cause surface damage to surfaces. Dirt also attracts insects, pests and moisture. Insects typically attack organic materials such as paper and film emulsions. While the physical objects appear in stable condition, the audio aspect of each object, which holds the significance, is at risk of loss, as the reel slowly degrades. Ideally, these items should be stored in cold storage (further discussed in Section 7.0).



Figure 10: Magnetic reels from the collection

4.2.6. Costumes and textiles

The vast costume and textile collection is generally well stored, either in archival boxes (either archival blue-board or polypropylene) or on hanging racks. The costume and textile collection is in good condition overall. A minor problem is the fragility of some of the materials themselves, such as silk and the natural degradation of the silk fabric (Figures 11 and 12). Fragile or significant items are cared for by being housed in an individual box.



Figures 11 and 12: Fragile silk textile collection item

The main issue affecting the long-term preservation of the costume and textile is storage limitations. Predominately, many items are stored within one box. This means that the weight of multiple items in one box may cause some crushing of items at the bottom of the box. This is taken into consideration, and more fragile items are stored at the top of the box. All items are interleaved with acid-free tissue and folds/creases padded out with acid-free tissue (Figure 13). Calico covers also protect the textiles within the boxes. Items hung inside cupboards are mostly supported by padded hangers, but the cupboards are overcrowded, resulting in crushing of the costumes and poor access. Additionally, the size of the cupboards (depth) is not adequate, resulting in further crushing of the costumes (further discussed in Section 7.0). Mothballs are kept inside storage systems (wrapped in tissue) to protect costumes and textiles from insect damage, as KHS staff are concerned that pest control and monitoring throughout the building is inadequate and partially out of their control, as tenants of the building (further discussed in Section 9.0).



Figure 13: Textile collection item padded out to support folds

4.2.7. Other

The recently acquired sporting clubs' collections have some minor damages, with broken glass on some framed objects and framed items not framed to conservation standards with archival materials. There is some cleaning residue on trophies/plaques with metal plates and some tarnishing of silver trophies.

There are scrapbooks and registers within the collection. These are currently stored in archival boxes, which is appropriate for these types of materials. Some of the scrapbooks contain different types of papers that are more ephemeral than adjacent papers (i.e. newspapers). These types of material, if transferring print or acids to adjacent papers, could be interleaved, which would bulk up the books. Otherwise, current housing is appropriate.

There is a collection of seven kites that holds local significance (Figure 14). The kites are predominately nylon, some cotton, with lightweight wooden or wire frames. They are in good condition, with some accretions and surface grime, but are inherently fragile. They have original labels on the bags. There is some accompanying archival material that was donated with the kites.



Figure 14: Kite collection in original bags stored on open shelving

4.2.8. Individual condition notations

There are some damages to individual works that require conservation treatment:

- 1837 lithograph of the first map of Melbourne – large tear, requires tear repair and tape removal (quote from conservator required) (Figure 15).
- Scout photo required treatment – torn across photo – tear repair and remounting (quote from conservator required) (Figure 16).
- Evidence of red rot on leather cover of some books (Springthorpe Memorial book - quote for treatment from conservator required¹⁴).
- Willsmere Register – dry clean and box.
- Henry de Castres Kellett book – quote has been provided by GCS (approximately \$3330 (incl. GST) for treatment). Currently housed in archival box and pages interleaved with acid-free tissue.
- Nicholas Caire photographs (c. 1870) – monitor foxing to make sure not getting worse (take detailed photos and file – for ongoing comparison of any changes in condition/deterioration). Remount in appropriately sized sleeves, as current Mylar¹⁵ sleeves used are too small, resulting in some distortion of photos and original mounts.
- Significant certificate – torn in half. Requires lining or tear repair. Some foxing present and adhered to non-archival paper backing (quote from conservator required) (Figure 17).

¹⁴ Note: Red rot can be treated (consolidated), but will continue to degrade, so will require on-going monitoring and treatment plan. Red rot can spread to other collection items, so isolate all items with evidence of red rot from other collection materials. Care is required when handling (gloves) as can present problems to skin.

¹⁵ Mylar is an inert polyester film material

- Original mural ceiling fragments from 19th century residence decorated by Cullis Hill and Co. are cracked (Figures 18 and 19). Currently supported by tissue paper. Consolidation of fragile elements and better support required (quote from conservator required).
- Male and female framed portraits (oil on canvas) - quote has been provided by GCS (approximately \$5415 (incl. GST) for treatment of both paintings) (Figures 20 and 21).
- Consolidation treatment of small landscape painting (oil on canvas, framed) required (quote from conservator required - Figure 22).
- Aesthetic treatment of hand-coloured photograph (quote from conservator required) (Figure 23).

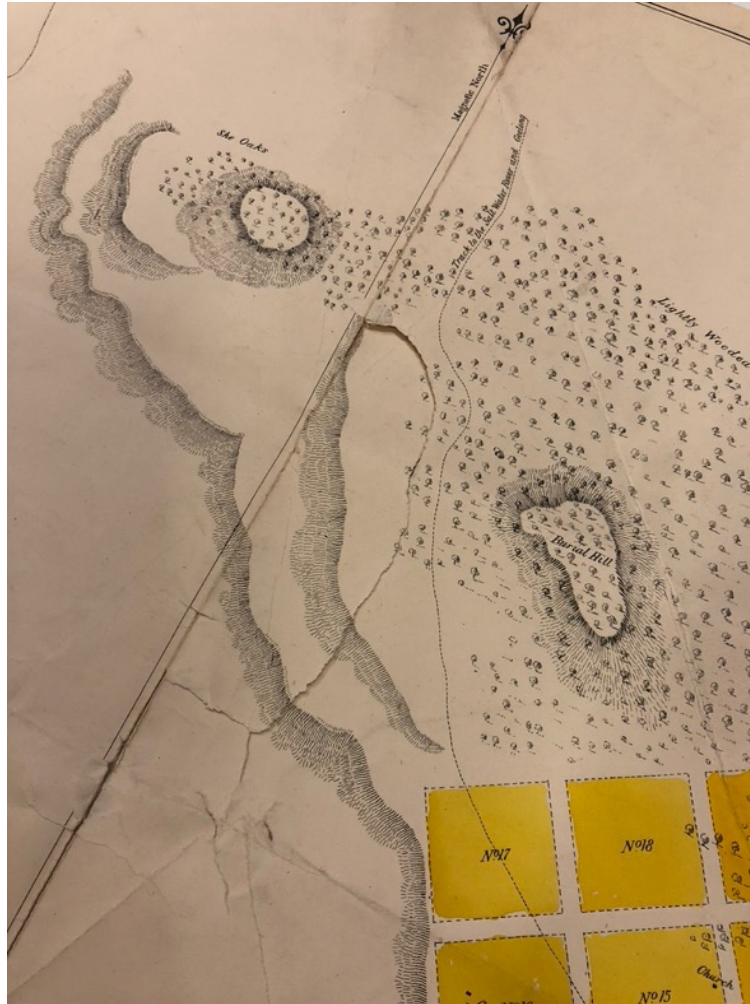


Figure 15: 1837 Map of Melbourne – large tear through centre – treatment required



Figure 16: Torn Scout portrait requiring treatment



Figure 17: Torn certificate requiring treatment



Figures 18 and 19: Original mural ceiling fragments from 19th century residence decorated by Cullis Hill and Co. requiring treatment



Figures 20 and 21: Female and male portraits, oil on canvas, framed – requiring treatment



Figure 22: Small landscape painting, oil on canvas, framed – requiring treatment

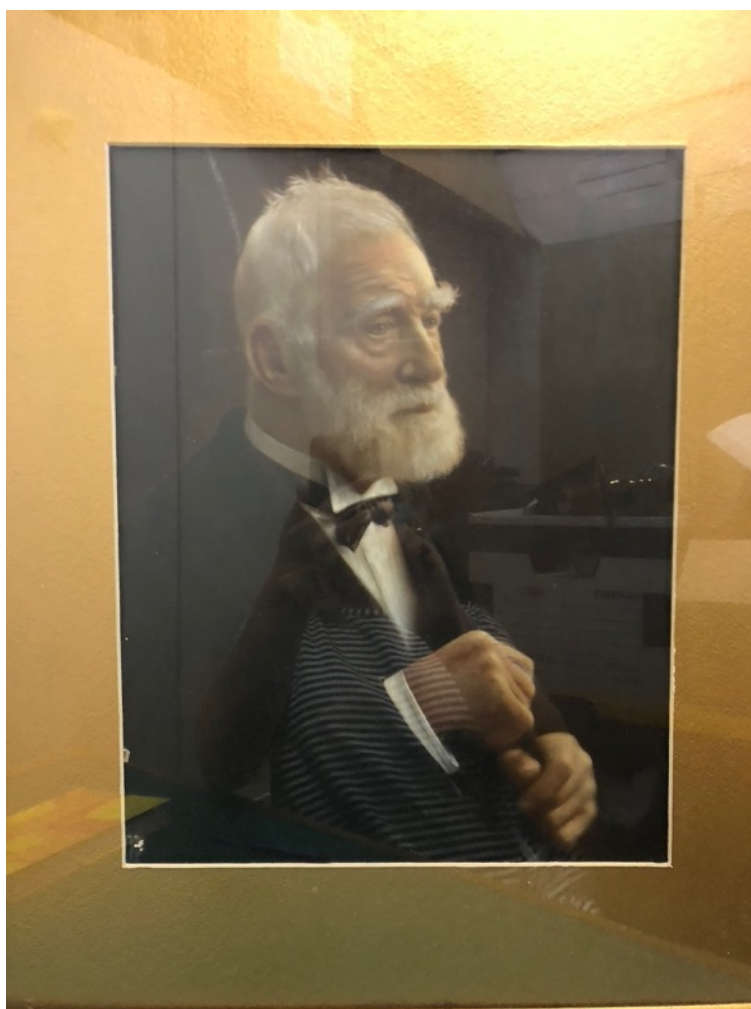


Figure 23: Hand coloured photograph requiring treatment

4.3. Collection Growth

KHS seeks to represent works relating to the Kew Municipality. New works are actively acquired and donated, as are historical objects. The collection is likely to grow with acquisitions from donors and the existing storage spaces are already stretched. Consideration needs to be given to how the collection can be stored into the future. KHS has a deaccession and disposal policy that lists the procedures to follow. On-going work to continue the deaccessioning of items that do not align to the collection policy or mission of KHS should continue.

In addition, the KHS will be setting up an oral history studio. Collation of material (predominately digital data) will need to be stored into the future to best practice. The technology required for digital data preservation will need to be considered and possibly relevant training undertaken by staff.

4.4. Handling

The collection is mainly handled by the KHS members and volunteers. Where possible, Collection Managers and members of groups (i.e. Research, Collections) follow recommended practice as is practicable. Clean hands or gloves are worn when handling items. Some of the handling challenges of the collection are large maps – and finding adequate space to manoeuvre them, and the packing and transport of items between venues for exhibitions. Often, KHS members transport items between storage space and exhibition space in personal vehicles.

Objects typically are more vulnerable to damage when they are being handled and moved. Awareness of the potential risks is essential. It is also important for staff and volunteers to be aware of health and safety

issues around manual handling of heavy or awkward shaped objects and handling of objects from low or high shelves. Basic tips include:

- Store material in smaller boxes to avoid boxes becoming too heavy to safely lift.
- If boxes contain fragile objects, label the box so people are aware they need to take extra care.
- If boxes are heavy, label them so people are aware that they are about to lift a heavy box.
- Heavy boxes should be stored on shelves between knee and shoulder height, not on low or high shelves.
- Use platform ladders, rather than standard step ladders, to access high shelves.
- Get assistance if required. Don't feel that you must do it alone. Two people should be used to handle large and/or heavy items.
- Use trolleys for moving collection material.
- Support material in boxes or on flat surfaces (trays/card) for transportation.

4.5. Recommendations: Collection

- Immediate digitisation of audio collection (reel-to-reel and cassettes) and either update storage in-line with best practice (further discussed in Section 7.0) or undertake decision-making regarding retention of collection material after digitisation and establish policies for deaccessioning. A photograph conservator should assess the condition of the degrading film reels to determine if on-going storage is viable. A full assessment of magnetic reels was not undertaken as part of this project.
- Undertake hazardous material audit. Dispose of any unnecessary hazardous material. Compile a register of hazardous material and update collection handling policy to include handling of hazardous material. Make sure all hazardous material is labelled appropriately, including on the storage boxes, so that items can be handled appropriately.
- Undertake rehousing project to attach archival protective backing boards to all paintings, as required. Attach two-point hanging system as required.
- Undertake reframing project, to reframe works on paper and photographs using archival materials (significance of some items will need to be considered for inclusion with the project). It should be noted that many of the original mounts have decorative elements and text. These should be retained and a buffer between the work and mount added or replicated with archival alternatives where appropriate. Attach two-point hanging system as required.
- Preferred storage of glass negatives is within polypropylene sleeves supported with an archival paper cut to size (i.e. Photo-Tex Tissue). Place emulsion-side down. Any identifying information can be inscribed in pencil on the paper edge. They can then be stored vertically in an archival box with polyethylene foam sitting on the base and sides, and in between each sleeved glass plate. Keep the original enclosures in separate polypropylene sleeve.
- Update storage cupboards for costume collection to allow better storage (less over-crowding and great depth to cupboards – further discussed in Section 7.0).
- If space allows, obtain more textile boxes to reduce number of items within each box. This will reduce the potential risk of damage from weight of items and over handling.
- Make sure all hangers used for collection material are padded to support hanging points on costume.
- Dust all collection material that is not covered/boxed. Once cleaned, cover with Tyvek or cotton. Remove items from the top of cupboards.
- Brush vacuum the kites and store in custom-made boxes with internal brackets or padding to support the frames and reduce crushing of fabric.
- Undertake audit of collection material and archives to determine what aligns to collection policy and what can/should be deaccessioned. While deaccessioning of archival material once digitised is an option, excellent systems need to be in place to ensure all material is captured (front, back, margins) and loss of digital file will not occur.
- Removal of metal pins/staples from archive material. Repair minor tears and flatten any documents that may be required for digitisation. Pages of archival material loose in archival folders is

acceptable. Items that are handled/accessed frequently should be stored in a polypropylene sleeve to reduce handling related damage.

- Remove mothballs from within textile storage systems. Mothballs are not effective, and IPM program is more effective. The chemicals used in mothballs can also accelerate degradation of certain fabrics.
- Remove silverfish baits from within storage systems. Better to have traps outside of storage systems. Can get floors and corners fumigated by external company – be sure to keep fumigation targeted to floors and corners – not on collection material.
- Monitor condition of mayoral portraits, and if evidence of degradation of photograph become apparent (i.e. colour change), backing removal and rehousing using archival materials may be required.
- Undertake a cleaning program for the map collection (dry cleaning). Repair small tears and flatten creases as required (i.e. if map is to be digitised).
- If space allows, obtain greater map storage to reduce number of items within drawers. This will reduce the potential risk of damage from over handling.
- Continue to label boxes with item information and image – to reduce unnecessary handling.
- Label box with glass negative collection as FRAGILE.
- Provide lists of materials/accession numbers of costumes in cupboards on cupboard doors for easier access.
- Continue cataloguing and updating storage of recently acquired collections (i.e. Kew Bowls Club).
- Monitor metal objects for any active corrosion, if present, seek advice from a conservator. Clean tarnish from silver objects with advice from a conservator.
- Obtain advise from digital media expert regarding the technology required for the storage and preservation of digital data (oral history studio material).
- Aesthetic treatment of damaged frames on an as needs basis (i.e. for loan or exhibition).
- Regular training updates for all staff and volunteers is recommended to reinforce best practice – training in brush vacuuming, cleaning glazed works, attaching two-point hanging systems, digital data preservation (oral history studio data).

Building (Repository Structure)



5. Building (Repository Structure)

The current lease agreements between KHS and the City of Boroondara for storage and display areas are valid until 2022. In 2025, it was proposed that KHS move, with Hawthorn Historical Society and Camberwell Historical Society, into a new Heritage Centre, located within the refurbished Michael Tuck Grandstand at Glenferrie Oval.¹⁶ It is possible that this move will happen later than 2025 (possibly c.2029), and that current lease agreements at the library will be extended. Considerations for storage and workspace within the new Heritage Centre are outside the scope of this report.

Currently the KHS collection is distributed across and within two Council owned sites: the Kew Municipal Library and the old Kew Court House.

5.1. Kew Municipal Library – Main collection store and Heritage Centre (workspaces, collection store, tearoom) and display window

The Kew Town Hall was converted to house the Municipal Library in 1987. Currently, KHS has leased space on the ground floor of the Kew Municipal Library (Figures 24 and 25).

5.1.1. Building Fabric

The Kew Municipal Library building is a solid red-brick building, with plaster and concrete also making up the building fabric. The KHS main collection storage area is located at the centre of building (Figure 29), meaning that it is buffered from the external environment by the surrounding rooms. The administration space and collection store within the Heritage Centre have one external wall on the southern side of the building. The foyer and tearoom within the Heritage Centre have two external walls, on the south-east corner.

The collection store is a single-storey space with a skylight in the high ceiling (no windows). The size of the area is 43.641 sqm. The walls are painted brick, the ceiling plaster and the floor is carpeted. The ventilation ducts of the building run through the area. The area has a single-entry point from a passage. The space also has two doors that open onto the enclosed display case.

The rear entrance foyer, tearoom, administration space and collection store are accessed through the Library (swipe card access for staff only). There is also an exit to the south of the building. The rear entrance foyer, tearoom, office space has an external wall with windows, while the collection store is an internal room, with a window opening into a Library meeting room. The windows at the time of assessment were closed and are screwed shut. Access to the windows from the outside is restricted due to the height of each window. All The walls are plaster, the ceiling is plaster and the floor is carpeted. As most of these areas have an external wall, they may experience some fluctuations, however data was not provided to determine this and the tearoom and administration area do not store collection material. The entire building has an air-conditioning system, that operates during library opening hours. The areas occupied by KHS do not have a discrete air-conditioning system that operates continuously (discussed further in Section 6.0).

The condition of the building appears sound and well maintained. KHS have expressed some concern with sealing of the building (specifically the air-conditioning ducts in the north west corner of the main collection store that go down to the unsealed basement) which could be an entry point for pests. While there is a lot of vegetation around the outside of the building and a kitchenette located within proximity of administration spaces and collection store, there was no evidence of pest activity within the main storage area at the time of the assessment. In the newly acquired Heritage Centre, there was evidence of carpet beetle (this is further discussed in Section 9.0).

¹⁶ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.



Figure 24: Kew Municipal Library building – main entrance



Figure 25: Kew Municipal Library building – main storage area (red arrow)



Figure 26: Back of Kew Municipal Library – rear entrance via ramp directly into Heritage Centre



Figure 27: Back of Kew Municipal Library, where Heritage Centre is located – adjacent to parkland

5.1.2. Location

The building exists in isolation and is surrounded by parkland, roads and car parks (Figure 28). There are some small buildings (houses) that are located within proximity to the south of the complex.

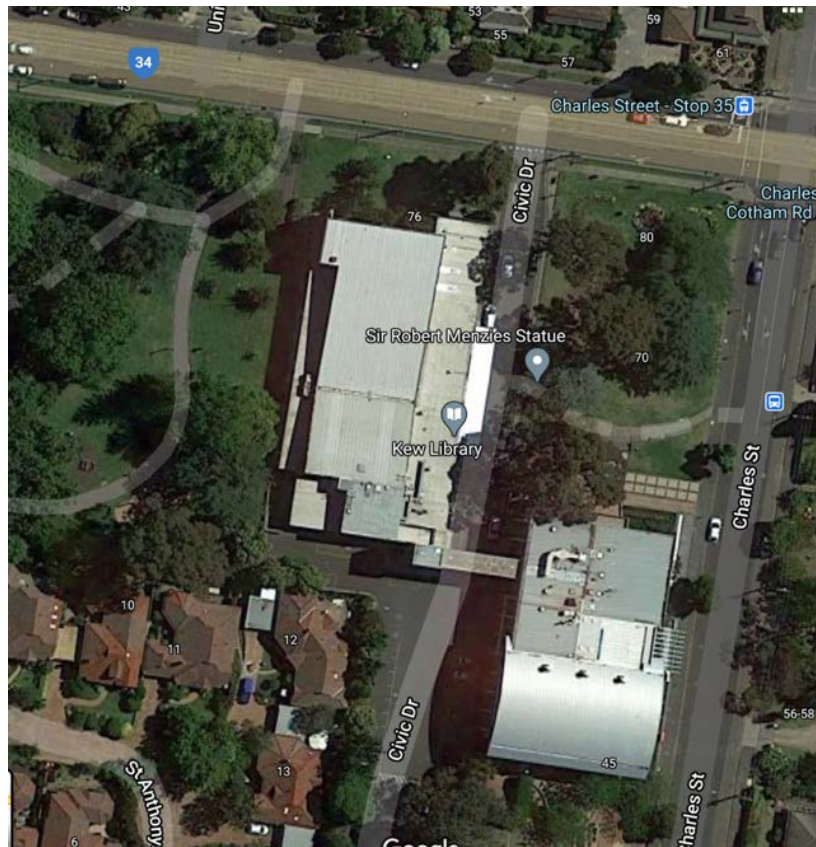


Figure 28: Aerial image of Kew Municipal Library¹⁷



Figure 29: Floor plan of KHS rooms within Kew Municipal Library (Stage, Store 2, Office 5, Office 4 and foyer)

¹⁷ Google maps [<https://www.google.com.au/maps/place/Kew+Court+House/@-37.8078581,145.0340599,176m/data=!3m1!1e3!4m5!3m4!1s0x6ad643c615a8988b:0x8dd0b3656c21176e!8m2!3d-37.8066767!4d145.0314555?hl=en>] accessed: 17/01/21, 9:08 pm

As mentioned above, the areas occupied by KHS within the Kew Municipal Library, for collection material, are all located on the ground floor.¹⁸ The main storage area and display case are internally located. The administration spaces and collection store have one external wall on the south-east corner of the building (Figure 29).

5.1.3. Security and Fire Safety

All spaces occupied by the KHS are secured (key lockable) with access limited to authorised staff. There are no security cameras within the Library, or the spaces occupied by the KHS, however all external doors are alarmed. The building has 24-hr security patrol. The newly acquired Heritage Centre where the collection store is located is accessible to both library staff and KHS via swipe access from the library or access at the rear entrance. The collection store and administration space have lockable doors with access limited to KHS volunteers. The filing cabinets and cupboards housing the mayoral portraits are lockable with access limited to KHS volunteers. In the event of an emergency, access out of the building is through the corridor (corridor 4 – Figure 29) and out the rear entrance.

There are smoke detectors in all spaces occupied by KHS. In the main storage area, there is a fire extinguisher attached to the central storage units and in the archives/office spaces, there is a fire extinguisher at the rear entrance.

5.2. Kew Court House – Exhibition space and oral history room

Built in 1888, the Kew Court House building complex, within which exists the former Kew Police Station (Figure 30) is now a multi-use arts space, where the KHS displays and exhibits items from the collection that relate to the history of the area. In the future, an oral history room with relevant equipment, will be set up in a ground floor room of the Court House.

5.2.1. Building Fabric

The original town hall building is a solid brick building of the late 19th century. The exhibition room has plaster walls and ceiling and carpeted floor. The exhibition room is on the first floor, with one external wall. The solid construction of the building means that the building will partially moderate the external climatic conditions, however the external wall and window may contribute to some environmental fluctuations. Data was not provided to determine this at the time of assessment. The room has two split system air-conditioning units (discussed further in Section 6.0).

The condition of the building appears sound and well maintained. There is little vegetation surrounding the building. There was no evidence of pest activity within the areas occupied by KHS at the time of the assessment.

¹⁸ Leased areas on first floor do not contain collection material.



Figure 30: Kew Court House building complex

5.2.2. Location

The building is surrounded by roads and an adjacent building (Figure 31). As mentioned above, the rooms occupied by KHS are located on the ground and first floors. Access to the first-floor exhibition space is via both stairs and a lift.

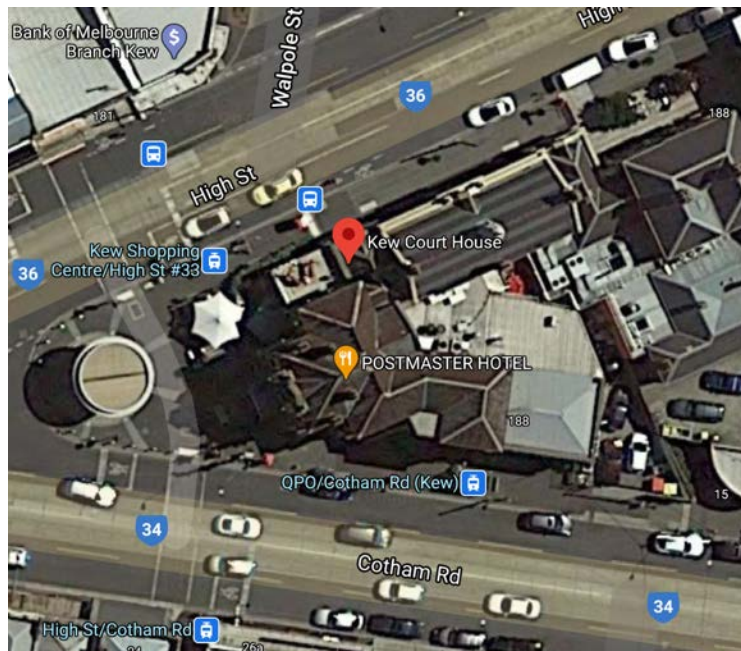


Figure 31: Aerial image of Kew Court House¹⁹

¹⁹ Google maps [<https://www.google.com.au/maps/place/Kew+Court+House/@-37.8078581,145.0340599,176m/data=!3m1!1e3!4m5!3m4!1s0x6ad643c615a8988b:0x8dd0b3656c21176e!8m2!3d-37.8066767!4d145.0314555?hl=en>] accessed: 17/01/21, 9:08 pm

5.2.3. Security and Fire Safety

The exhibition space and oral history room is a secured (key lockable) with access limited to KHS volunteers. The open exhibition space opposite the main KHS exhibition room displays reproduction material only.

There are no security cameras in the building, however the building has 24-hour security patrol. The external doors alarmed when held open.

There are smoke detectors in all spaces occupied by KHS. There are fire extinguishers located on the ground floor.

5.3. Recommendations: Building (Repository Structure)

- Continue to monitor and maintain fabric of building to ensure no water-related damage can impact collection items.
- Implement pest management program, with sticky traps placed inside display case and exhibition area (further discussed in Section 9.0).
- Maintain the regular checking of the fire extinguishers, fire hose and sprinkler systems. Provide training to staff in the use of fire blanket.
- Review regularly and maintain the Emergency Evacuation Plan.
- Undertake regular emergency evacuation drills.
- Undertake training in the use of the fire extinguishers as required.

Environment



6. Environment

6.1. Temperature and Relative Humidity – General Guidelines

A stable environment is recommended for the preservation of archival and heritage collections. The potential for damage to collections is greatest when the temperature and relative humidity (RH) are fluctuating or at either high or low extremes. Organic materials such as paper and photographic material and textiles are particularly vulnerable.

Changes in temperature can increase the rate of biological or chemical deterioration and affect relative humidity levels. High levels of relative humidity can cause dimensional changes in organic materials, make some adhesives and photographic emulsions tacky, promote mould growth and insect infestations, and corrode metals. Low relative humidity can cause dimensional changes in organic materials and cause some materials to become dry and brittle.

The Heritage Collections Council commissioned a report, which developed guidelines for the region and recommends the following conditions for temperate climates such as Victoria's:

Temperature 18 - 24 °C and 45 - 70 % relative humidity

The full report *Guidelines for Environmental Control of Cultural Institutions* is available at <https://aiccm.org.au/conservation/environments>

There has been a more recent review of environmental guidelines by an AICCM taskforce and their interim report was released in 2014, also available at the website above. The AICCM recommended Interim Temperature and Relative Humidity Guidelines for acceptable storage and display conditions of general collection material are:

Temperature – between 15–25°C with allowable fluctuations of +/-4°C per 24 hr. Relative Humidity – between 45-55% with an allowable fluctuation of +/- 5% per 24 hr.

Where storage and display environments experience seasonal drift, RH change to be managed gradually across a wider range limited to 40% – 60%.

Ongoing monitoring of temperature and relative humidity in collection areas will provide information about the environment over a given period. Ongoing monitoring helps to:

- Identify variations in temperature and humidity.
- Monitor the performance of equipment, such as air conditioning systems.
- Identify potential problems and develop strategies to improve the environment.
- Identify whether your strategies are working to improve the environment.

Except in situations where there are full environmental controls in place i.e. temperature and relative humidity-controlled air-conditioning, the internal environment will always reflect, to some extent, the external temperature and relative humidity. Boxing of collections helps to provide a buffer to environmental changes, with the box material slowing down the rate of change inside the box. Compactus units also would help to slow down any changes. The solid structure of the building will also provide a protective buffer against environmental changes.

6.2. Temperature and Relative Humidity - Assessment

The environment of the main storage area and Heritage Centre within the Kew Municipal Library are linked to the library air-conditioning system, which operates during library opening hours. There is no discrete system for the KHS collection areas. The ventilation infrastructure for the library's air-conditioning system is located within the main storage area. The exhibition area in the Kew Court House has two wall mounted split system air-conditioners (Figure 33), which are turned on during opening hours (4 hours/week).

Spot readings of temperature and relative humidity were taken on the two days of site visits using an Elsec monitor. Both days were clear and sunny. Temperature and relative humidity readings from the Bureau of Meteorology (BoM) web site are also listed below.

The spot readings below do not provide any indication of how stable (or unstable) the environment in all KHS spaces is. While the readings taken fall within the recommended guidelines mentioned above, the fluctuation of the relative humidity in the main storage area on Thursday 14/01/2021 were greater than the recommended 5% within a 24-hour period.

Time	Location	Temperature	Relative humidity
Thursday 14/01/2021	Kew – BoM records	Min 15°C, Max 21°C	No rain, clear day
9.45 am	Kew – BoM records	17.1 °C	71%
10.00 am	Main storage room	21.3°C	55.4%
12.00 pm	Kew – BoM records	19.4°C	53%
12.00 pm	Court House – Exhibition space	21.8°C	55%
1.30 pm	Kew – BoM records	20.4°C	51%
1.30 pm	Main storage room	22.6°C	44%
2.30 pm	Kew – BoM records	20.4°C	48%
2.30 pm	Library display case	22.7°C	45%
Friday 29/01/2021	Kew – BoM records	Min 18°C, Max 24°C	Rain, possible storm
9.30 am	Kew – BoM records	18.5 °C	98%
9.45 am	Tea room	20 °C	73.1%
9.45 am	Collection room & administration office	20 °C	70.3%
9.45 am	Rear entrance hall (mayoral portrait room)	20.2 °C	72.1%
10.30 am	Main storage room	20.7 °C	69%

6.3. Light Levels – General Guidelines

Light sources, both natural, in the form of daylight, and artificial as in spotlights, lamps and fluorescent tubes, contain three components of energy. Visible light, infrared (IR) and ultra-violet (UV) radiation can cause extreme and irreversible damage to many objects found in collections.

In general, organic materials are the most sensitive to this damage. Visible light and UV radiation can cause chemical reactions to take place within certain materials. Continued exposure can result in the breakdown of the material. This can be seen as colours fading and changing; textiles, papers and photographs yellowing, losing strength and becoming brittle; woods bleaching, yellowing or darkening; and lacquers and varnishes turning yellow or brown. In extreme cases, disintegration of the material can occur. This type of damage is called photochemical degradation.

UV radiation has a much greater potential for causing this than visible light, as it comprises higher energy. IR radiation differs from visible light and UV radiation in that it causes objects to heat. Although this does not cause photochemical deterioration, it can accelerate it. Heat also causes items to expand and contract, causing damage.

Photochemical degradation is cumulative and irreversible. When considering what light levels are acceptable, the brightness or intensity of the light needs to be considered, as well as the length or duration of exposure to the light. Objects should not remain on display indefinitely, or for extensive periods of time. For very sensitive materials such as paper, photographs, dyes and inks, textiles, plastics and plant fibres, it is generally recommended that light levels be as low as possible.

The recommended industry standard for:

- Sensitive materials, such as works on paper, photographs and textiles, 50 lux
- for moderately sensitive materials such as wood, lacquers, oil paintings, varnishes and undyed leathers, 200 lux.

The recommended UV radiation levels for collections should be no greater than 75 microwatts per lumen ($\mu\text{W}/\text{lm}$) but preferably as close to $0\mu\text{W}/\text{lm}$ as possible. However, aiming to exclude daylight and to use filters on artificial light sources, such as fluorescent tubes that emit UV radiation, will eliminate a substantial amount of UV.

The Acceptable Amount of Visible and UV Light

Lighting levels are considered acceptable according to their intensity (in lux), and to the length of exposure (kilolux hours). The length of exposure is the number of hours an item is exposed to a particular light level. Kilolux hours are therefore calculated as follows:

$$\text{Kilolux hours} = \frac{\text{light level in lux} \times \text{hours of exposure}}{1000}$$

For example, an item is displayed for 6 months of the year, at 50 lux for 7 hours a day, 6 days a week. Its length of exposure in a year would be:

$$\frac{26 \text{ (weeks)} \times 6 \text{ (days)} \times 7 \text{ (hours)} \times 50 \text{ (lux)}}{1000} = 54.6 \text{ kilolux hours}$$

Note that this calculation is for a museum open 6 days a week for 7 hours a day and assumes that the item is in darkness outside of opening hours (which is not always the case).

The general recommendations for acceptable levels and exposure times for light and UV radiation in museums (according to the sensitivity of the object) are as follows:

Sensitive Materials

- The brightness of the visible light should be no greater than 50 lux
- The exposure in one year should be no greater than 200 kilolux hours
- The level of UV radiation should be no greater than 75 $\mu\text{W}/\text{lm}$ (microwatts per lumen) and preferably below 30 $\mu\text{W}/\text{lm}$.

For Moderately Sensitive Materials

- The brightness of the visible light should be no greater than 200 lux.
- The exposure in one year should be no greater than 650 kilolux hours
- The level of UV radiation should be no greater than 75 $\mu\text{W}/\text{lm}$ (microwatts per lumen) and preferably below 30 $\mu\text{W}/\text{lm}$.

Non-Sensitive Materials

(These recommendations are made to avoid unnecessary exposure of objects to excessive light and UV radiation. They also make some allowance for the fact that many objects are made from composite materials and may contain small amounts of sensitive materials.)

- The brightness of the visible light should be no greater than 300 lux.
- The level of UV radiation should be no greater than 200 $\mu\text{W}/\text{lm}$ (microwatts per lumen)

6.4. Light Levels – Assessment

Location	Visible Light Levels (lux)	UV Levels ($\mu\text{watts}/\text{lumen}$)	Comments
Main storage room	213 – 226 (directly beneath lights)	22 – 58 (directly beneath skylight)	No windows, one skylight. Overhead fluorescent lights.
	67 (lights off)	32 (lights off)	
Library display case	553	55	Large windows opening into the library space. Overhead fluorescent lights.
Collection room	461	7	One window in space that open into a meeting room (blind on window partially closed, window mostly blocked by shelving unit). Overhead fluorescent lights.
	13 (lights off)	0 (lights off)	
Rear entrance hall (mayoral portrait room)	314	6	Screen door and one window with blind. Overhead fluorescent light.
Court house exhibition space	250 – 450 (lights on, blind open)	15 – 58 (lights on, blind open)	One window in space (blind open when space open). Overhead fluorescent lights. Artworks hung on wall and in glass display case.
	600 (top shelf of glass display case)	71 (top shelf of glass display case)	

Light readings were taken using an Elsec light monitor. Where works were on display, readings were taken directly in front of the works to determine the amount of light falling on the artwork.

Main storage room, collection room and rear entrance foyer:

There are fluorescent lights throughout the KHS storerooms with acrylic diffusers attached (Figure 32). In the main storeroom there is one skylight that also appears to have some form of light-reducing cover (Figure 33). In the collection room and rear entrance foyer area (mayoral portrait room), the windows are covered with blinds, which are predominately kept closed. The light diffusers have effectively reduced the UV light emitted from the tubes. Fluorescent lights are excellent for work and store areas, where they need to be able to provide sufficient light for working. The lights are only on when the storerooms are in use.

While the light readings recorded are higher than the recommended level for sensitive works, most stored are housed in boxes, cupboards, or vertical rack shelves, and are therefore protected from the light. The only items that are not protected are the three-dimensional objects stored on top of shelves, trophies in the glass door cabinet and the central storage tills. As discussed in further detail in sections 4.0 and 7.0, the uncovered organic items (i.e. wicker furniture) should be covered for protection from both dust and light.



Figure 32: Main storage area – example of lighting system



Figure 33: Main storage area – skylight in ceiling

Library display case:

There are fluorescent lights in the display case area with acrylic diffusers attached. While there are large windows throughout the library, no direct light from the windows falls on the display case.

While the light readings recorded are higher than the recommended level for sensitive works, the lights are only during library opening hours (approximately 57 hours/week) and the works are on display for only approximately 4 months a year. KHS is conscious of the high light levels and inability to control the light inside the display case, and therefore attempts to only display items that are not light sensitive. If materials that are light sensitive are on display, such as textiles, the display time is shortened. It is important to note that at the time of the assessment, the items on display were considered by KHS as being non-light sensitive (metal objects). However, there were some components of the objects that are light sensitive (paper labels and plastic parts - possibly Bakelite). When displaying items composed of mixed media, the component that is most sensitive to light needs to be considered.

Court House exhibition area:

There are fluorescent lights in the exhibition area with acrylic diffusers attached and one window that has a blind. The lights and window covering are only on/open when the room is in use (four hours/week).

While the light readings recorded are higher than the recommended level for sensitive works, the lights are only on for four hours a week and the works are on display for only approximately 4 months a year. This is acceptable and falls within the recommendations for light exposure.



Figure 34: Court House exhibition area – example of lighting system above artworks & air-conditioner unit



Figure 35: Court House exhibition area – covered window and display case

6.5. Recommendations: Environment

- While there is no evidence of environmental-related damage, for example cockling from high moisture content or mechanical stress from fluctuations, it is recommended that environmental monitoring over a greater period of time be undertaken as a way of assessing the effectiveness of the air-conditioning system. GCS can provide assessment of the environment over a longer period. Archival survival also has kits available that can be self-monitored and evaluated.
- Continue program of displaying non-sensitive items in display case. When items contain mixed media components - must take into consideration the component that is most light sensitive when exposing to high light levels.
- Continue to box the collection as a buffer against environmental changes and protection from light.
- Continue to switch off lights and close blinds when the rooms are not in use.

Storage



7. Storage

When storing collection items, the long-term stability, preservation and safety of each item is paramount. To fulfil these requirements, careful consideration must be given to the storage areas, as well as the storage or housing of each individual item.

In the first ten years of establishment, the KHS collection had no designated storage facility, and was often housed in the homes of office bearers.²⁰ Later the collection was moved to the Kew Depot and then to the Kew Municipal Offices, before being housed at the Kew Town Hall from 1987, when it was converted to accommodate the Kew Municipal Library.²¹ Within the Kew Municipal Library, the KHS occupies the southern stage area (ground floor), with space for collection storage. They have also recently acquired offices (Jan 2021) on the ground floor of the library, a Heritage Centre - for research, cataloguing, archive storage and preservation.²² The office space which also doubles as a Reference Library (in bookcases and cupboards).

The storage areas have been fitted out with cupboards, open shelving units (both for vertical and horizontal storage of items) and map drawers. In general, all collection material is housed off the floor. Any items stored on the floor are non-collection material or material that is housed in a box and is less likely to be affected by water damage.

Since 1987 the main collection store has been located at the southern stage area of the ground floor. The store is accessed by a short flight of stairs. It is a single space but with some storage in a loft accessed by a ladder. A large wooden mezzanine structure of three levels occupies the centre of the collection store. Also accessible from the collection store is a large display window opening into the library that is used by KHS for regular displays.

7.1. Storage Systems and Materials

A range of storage systems are used to house the various types of collection material. One main reason for the use of storage systems is to create dust-free micro-climates to house the objects within a space that has no environmental control, as well as keep them secure with no risk of impact related damage.

7.1.1. Boxes

Most of the paper-based, photograph and textile collection items are housed in archival boxes (either archival blue-board (Figures 36 and 37) or polypropylene costume boxes). There are a few non-archival boxes used (Figure 36), predominately to house less valuable or significant items (i.e. depression era paraphernalia). An on-going process is in place to update storage boxes to archival materials.

²⁰ Russell, E and Croom, A 2018 *Kew Historical Society Significance Assessment*, HistoryAtWork, Melbourne, p. 6.

²¹ Russell, E and Croom, A 2018 *Kew Historical Society Significance Assessment*, HistoryAtWork, Melbourne, p. 6.

²² Russell, E and Croom, A 2018 *Kew Historical Society Significance Assessment*, HistoryAtWork, Melbourne, p. 6.



Figures 36 and 37: Examples of archival boxes with collection labels

Most of the boxes are appropriately sized to accommodate paper items and textiles. Some boxes, housing multiple miscellaneous items have dividers, to reduce movement of items within the box and therefore reduce damage (Figures 38 and 39).



Figures 38 and 39: Example of miscellaneous items separated in box

7.1.2. Folders

The archive collection is predominately housed in non-archival folders, with all items relevant to the subject stored in the one folder (Figures 409 and 41).



Figures 40 and 41: Example of archival collection material storage system

7.1.3. Sleeves and wrappings

Many of the paper-based items and all unframed photographs are stored in polypropylene or Mylar sleeves, placed within archival, blue-board boxes and stored on shelves or inside metal cabinets (Figure 37). Maps and slides are also stored in polypropylene pockets (Figures 42 and 43).



Figures 42 and 43: Example of photographs and slide storage systems

Many of the framed artworks, stored in open vertical tills are either covered or wrapped in bubble wrap (Figure 44). Some framed items stored in plan drawers are also wrapped in bubble wrap.

As previously mentioned, many of the costume and textile items are stored inside boxes, which are then covered in calico to further protect the textiles within the boxes (Figure 45). All items within the boxes are interleaved with acid-free tissue and folds/creases padded out with acid-free tissue (Figure 13). Some of the textile items on open storage racks are covered (Figure 46), while some sit unprotected (Figure 47).



Figure 44: Example of bubble wrap used to cover framed works Figure 45: Calico textile cover in box



Figures 46 and 47: Example of costumes with and without protective covers

7.1.4. Wardrobes/Cupboards

Less fragile 20th century costumes are stored hanging in wardrobes in the main collection store (Figure 48). Most are on padded hangers that conform to museum standards. As mentioned previously (Section 4.0) the inadequate size and number of wardrobes to store the hanging textiles and costumes means that there is overcrowding of this collection material and some crushing of individual items.

Due to the extent of the Mayoral portraits, they are kept in a locked wooden cupboard in the rear entrance foyer area of the Heritage Centre (Figure 48). Again, there is overcrowding in the cupboard, making access to the portraits difficult. The portraits are stacked without any protection between each frame.



Figure 48: Costumes stored inside cupboards



Figure 49: Mayoral portraits stored in wooden cupboard

7.1.5. Map drawers

The large maps are stored in polypropylene enclosures (Figure 50) in map drawers in the main collection store (Figure 51). As mentioned previously (Section 4.0) the inadequate number of map drawers means that there is overcrowding of this collection material making access difficult.

Some mounted and framed artworks are also stored in the map drawers, with multiple items stacked into one drawer (Figure 52).

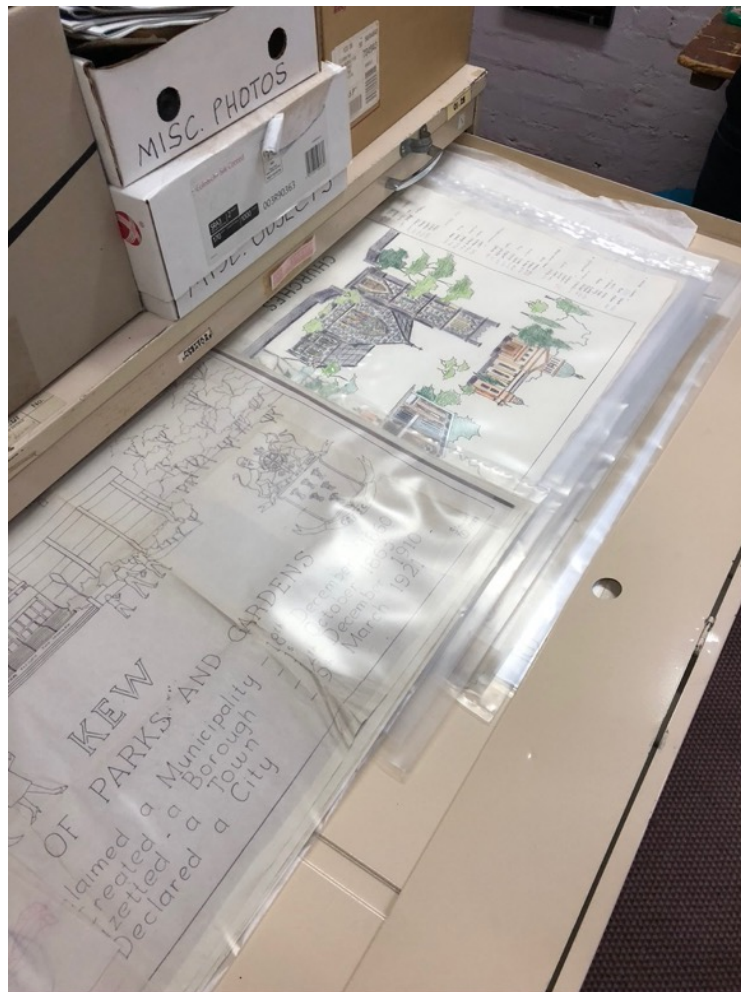


Figure 50: Drawings in polypropylene sleeve in map drawer



Figure 51: Map drawers



Figure 52: Framed works stored in map drawers

7.1.6. Cabinets/Bookcases

Locked glass door cabinets/bookcases are used to house facsimile editions from the Rogers Collection. There are also valuable/significant trophies stored in these cabinets (Figure 53). The bookcases are located in the ground floor Heritage Centre collection store in the Kew Municipal Library. As a relocation was in place at the time of the assessment, the rare books were yet to be returned to the cabinets and bookshelves. When stored, the books are stored upright on the shelves. The glass door enclosures effectively protect the stored items from dust, pests and buffers the material from the external environment. They also keep them secure.



Figure 53: Lockable cabinets/bookshelves

7.1.7. Vertical tills

Some of the framed artworks, including paintings, works on paper and photographs are stored in wooden vertical tills (Figure 54). There is some overcrowding, making access difficult. Some of the materials are stacked without any protection between each frame.



Figure 54: Vertical till storage

7.1.8. Filing Cabinets

Filing cabinets are used to store paper-based archive materials and audio-visual recordings. All filing cabinets are locked. Some of the materials used to store or support the items within the filing cabinets are not archival, as mentioned above. The filing cabinets effectively protect the stored items from dust, pests and buffers the material from the external environment. They also keep them secure.

7.1.9. Shelving Units

The metal shelving systems in the collection store is stable (Figure 55). Powder-coated metal shelving is the preferred choice as it is strong and resistant to fire and insect attack. The large custom-made storage unit at the centre of the main storeroom is made with wood (Figure 56). Most types of wooden shelving off-gas acids and volatile organic compounds that adversely affect some materials (i.e. metals and photographs). Wood is also combustible and subject to dimensional change with environmental fluctuations.

All shelving units in the storage areas sit at least 15 cm off the floor. The lowest shelves should be 15cm off the floor in case of minor flooding. Some collection material is housed on top of the shelving units, either in boxes, bubble wrap or unprotected (Figure 57).



Figures 55 and 56: Examples of shelving units



Figure 57: Items stored on top of cupboards, un-protected and boxes over hanging

7.1.10. Other

3D collection items are stored in the loft above the collection store, accessed by a ladder. KHS staff acknowledge that this is not ideal and presents a risk when handling (to staff and objects). Items in the loft store are being considered for deaccessioning.

Three-dimensional objects are stored uncovered on top of cupboards, the top shelf of the central storage unit or on top of vertical tills (Figure 57). Some of these items are being considered for deaccessioning.

The storage needs of the recent acquisitions (Kew Bowling Club, the Auburn Heights Recreation Club and the Kew Heights Sports Club), should be in keeping with the recommendations outlined in this report, specific to collection material type.

7.2. Aspects of the store that are considered to indicate good museum practice

- Generally, the storage areas are clean of clutter with walkways accessible and items sorted on appropriate storage systems.
- Storage systems are well organised and packed.
- Many of the items on shelves are housed within boxes. Most boxes are clearly numbered and most have listed description upon boxes (Figure 37).
- All unframed photographs are housed within individual polyethylene sleeves, which are generally size appropriate to each item (Figure 42) and housed in archival boxes.
- Some individual paper items are housed within individual polyethylene sleeves, which are size appropriate to each item, within archival card boxes.
- Textiles stored in large archival boxes and stored between archival tissue.
- Suitably sized tables are located near storage cabinets, so that staff can safely check the contents and retrieve items from boxes and drawers.
- Garments are padded out to support them internally with archival tissue or material such as Dacron-filled pillows, to ensure there are no “hard” creases in the textiles (Figure 13).
- Multiple items housed within archival boxes are generally individually wrapped using archival materials (tissue and Mylar sleeves – Figures 38 and 39) to ensure that items are not in direct contact with each other. Some boxes even have card dividers to separate out materials and reduce possibility of objects moving around in box.
- The box lists inside boxes with multiple items stored within are good for access and limit unnecessary handling.

7.3. Recommendations: Storage

This section offers both general and specific conservation techniques applicable to the safe storage of all collection items.

7.3.1. General

- Keep object sets together (e.g. tools packed as kits), otherwise store like materials with like materials e.g. metal with metal, as much as possible, to avoid degradation of mixed materials.
- Keep spaces activity designated where possible; stores only for collection storage, offices only for administrative duties.
- Avoid storing objects on the floor. If the size of the object prevents it from being stored on a shelf; use a palette or chocks to lift the object off the floor to protect them in case of water ingress.
- Label heavy boxes appropriately, so assessment of safe handling can be made.
- Label boxes with fragile items within appropriately, so assessment of safe handling can be made.
- Some dust is evident on objects. Dust acts as an abrasive and attracts moisture and can set up areas of spot corrosion on metals. Undertake regular cleaning of objects as required, monitoring accumulated dust levels. Consider covering the objects with Tyvek® to protect them from further dust accumulation or house in archival boxes.
- Shelves, cupboards and racks should be labelled for access to the collection via the database.
- Once all large items that are irrelevant to the collection are disposed of, rehousing or storage of remaining three-dimensional objects should be considered in line with best practice.

7.3.2. Shelving

- Shelving units should be constructed from inert materials such as powder coated metal, be open ended, and have adjustable shelves.
- Avoid using MDF and other composite wood-fibre boards as they produce gases that can contribute to deterioration. E.g. Acetic acid attack on textiles, plastics, paper etc. Consider relocating mayoral portraits from within closed wooden cupboard, or an option could be to paint the interior of the cupboard to reduce off-gassing from wood.
- Reposition mayoral portraits and framed artworks in vertical tills so they are oriented to sit face-to-face or back-to-back (up to two items in contact only). Cardboard dividers should then divide each double-stack of artworks.
- Shelves supporting un-boxed collection material should be lined with Cellaire® with location codes clearly visible.
- Avoid stacking items on top of each other, use stackable trays and boxes or create additional shelves.
- Obtain more vertical till storage, so that overcrowding of framed artworks is limited. This will also enable those works (framed paintings and works on paper) stored horizontally, stacked within metal plan drawers, to be stored upright. Stacking of artworks into metal drawers is not recommended, as this may result in distortion damage to canvas, tears and makes access difficult.
- Consider replacing inadequate sized cupboards with open rack storage for costumes – and cover them with calico or cotton covers to protect from dust and light.
- When relocation to Tuck Grandstand occurs in the future, recommend sliding rack storage for framed artworks.
- There is some over-stacking of shelves, with items placed on top shelf. Some boxes and items wrapped in bubble wrap also overhang the shelves. Rearrange items to ensure nothing overhangs the shelves, as this presents a risk of impact damage to the collection.
- Relocate items from top of shelves/cupboards. Collection material should not be stored on the top of shelving units. Items may be too close to ceiling lights and exposed to dust and in the event of fire, water damage.
- Store heavy objects at waist height to avoid back strain and grant safer access.
- Adjusting shelf heights and adding additional shelves to shelving units and cupboards may result in the shelving units being more efficient and a reduction in the need to stack boxes.

7.3.3. Storage Containers/Units

- Use archival quality acid free card or plastic labelled PE, PP, HDPE or HDPP.
- Use pH pen to test all the card storage boxes and tissue used to ensure the materials are archival. Replace any materials that are found to be non-archival.
- Do not overfill storage containers/units as this poses a risk to the objects. Update wardrobes to ensure adequate size to store textile and costume collection.
- Upgrade map storage to allow for newer and more drawers that allow for better/easier access.
- If space allows, obtain more textile boxes to reduce number of items within each box. This will reduce the potential risk of damage from weight of items and over handling.
- If there is space left in a box, a conservation grade foam block can be inserted to ensure that items or documents are fully supported and cannot shift or move within the box.
- There are some books within the collection. These are predominately stored in boxes, which is good to protect from dust and insect attack and will be stored on shelving in the near future. The State Library of Victoria provides clear recommendations for the safe storage of books;

'Boxes for book storage should be strong, clean, dry and able to be closed. Small or medium-sized books can be packed either lying flat or standing upright. Large heavy books should be stored lying flat. Never store books resting on the spine or the fore edge (the front edge opposite the spine), as this can damage bindings. Books stored upright should be packed securely enough to prevent them leaning at an angle but not crammed together in a way that subjects them to excessive pressure and makes unpacking difficult. Books stored upright should not have items stacked on top of them. Where heavy books are packed flat, one on top of the other, they should be arranged with spines and fore edges alternating. Pack larger, heavier books at the bottom of the box, with smaller, lighter ones on top. Do not over-pack so that books are crushed. Allow space for air to circulate. Storage boxes should not be too big. It is better to use several smaller boxes rather than one.'²³

7.3.4. Wrappings

- Review packaging of objects – replace bubble wrap packaging in boxes with acid free tissue or appropriate foam blocks (Ethafom or Zotefom), and unwrap objects wrapped in bubble wrap. Bubble wrap is not be used for long-term storage as it can contain PVC that causes damage to some collection items, it also can leave bubble impressions on objects. For paper-based materials/files, use a concertinaed piece of archival card.
- Examine packing material carefully before throwing it away, small items or broken parts of an object can be found within wrappings.
- Continue to make/purchase padded hangers to ensure that all hanging costumes are appropriately supported.
- If objects or components of objects need to be isolated, use appropriately sized Ziplock bags, Cellaire® or blue card barriers i.e. a Ziplock bag can be used to isolate a glass syringe that is part of a group of items in a medical kit.

7.3.5. Cold storage

All film requires cold storage for preservation; the only exception is black and white silver gelatin on a polyester base. All colour film requires cold storage because of dye instability. Cold storage will not harm materials if the cooling and warming is done in a controlled manner. This is usually done by keeping the moisture content of materials stable using a sealed bag or container. As cold storage limits access to materials, the ideal scenario for film and videotape is to digitise first, therefore longevity and access are achieved in tandem. These measures are costly, however they will save an audio-visual collection from almost certain oblivion.

The National Film and Sound Archives website²⁴ has an extensive range of information on film and sound collections. Films need to be correctly prepared for long term storage – cores, film leaders, wind tension, cleaning, film cans and storage orientation need to be considered. See the US National Parks Service website.²⁵ If audio-visual collections can be digitised for ease of access, consider moving the collections to cool or cold storage for long-term preservation. If cold storage is too costly or unachievable for KHS, consider deaccessioning items (donating to institution that can provide cold storage) once digitisation is undertaken.

²³ *Packing and storing books*, State Library of Victoria

[https://www.slv.vic.gov.au/sites/default/files/Packing%20and%20storing%20books_0.pdf] accessed: 11/12/2020, 10.20 pm.

²⁴ National Film and Sound Archive, *Preservation*, [www.nfsa.gov.au/preservation/] accessed: 20/01/21, 2.00 pm.

²⁵ National Park Service U.S. Department of the Interior, *Cold Storage*, http://www.nps.gov/museum/coldstorage/html/intro1_1.html, accessed: 20/01/21, 2.00 pm.

Display/Exhibitions



8. Display/Exhibitions

Best practice for display of objects should be followed if possible. Refer to *reCollections* publication²⁶ for specific advice. Vulnerable materials such as paper, photographs, textiles and other organic materials should not be on long-term display. For long-term displays, use replica copies of paper and photographic objects and rotate other vulnerable material. If multiples of objects are held, retain a number in the best condition for the collection (i.e. not to be displayed) and use others for display. This can be written up as part of the collection policy.

8.1. Display/Exhibition Systems

There are two exhibition/display areas that are used by KHS to display collection material: a large display case in the library (Figures 58 and 59) and two dedicated rooms within the old Kew Court House building (Figure 60).



Figure 58: Library display case

²⁶ *reCollections* found at <https://arts.unimelb.edu.au/grimwade-centre-for-cultural-materials-conservation/ccc/cultural-conservation-channel/recollections>



Figure 59: Library display case



Figure 60: Kew Court House exhibition area (with display case)

KHS has leased three areas within the Court House. Two spaces on the ground floor; a locked prison cell, in which a permanent tableau is maintained, and an additional locked room, which currently houses recently acquired archives and collections of the Kew Bowling Club (1880-1998), the Auburn Heights Recreation Club (1904-98), and the Kew Heights Sports Club (1998-12), and will house an oral history room in the near future.²⁷ On the first floor, a locked room is used for exhibitions of original collection items and for meeting members of the public. KHS has additional access to a shared space, located opposite the leased locked room. The occasional use of this room by KHS is to display reproductions. Due to space limitations within these rooms, exhibitions are typically gallery-type displays on walls rather than museum-type displays in cabinets.²⁸

Generally, the display techniques were good. At the time of the assessment, items on display in the library display case were three-dimensional metal objects, standing directly on the carpeted floor (Figures 58 and 59). In the Court House exhibition area, framed two-dimensional works were hung by one-point from wires attached to D-rings on the back of the artwork. The artwork is then attached to a single wire that is attached to a picture rail. Paper-based collection items in a locked glass display case were placed directly on glass shelves for viewing, unmounted.

When displaying items from the costume collection, costumes are displayed on adjustable wire mannequins. Plastic mannequins are used for more robust 20th century costumes.

Currently, exhibitions in both the library display case and the Court House exhibition space are on display for approximately 17 weeks (3 exhibition rotations). No dust was noted on exhibition items, the spaces are kept clean by KHS volunteers.

8.2. Recommendations: Display/Exhibitions

- Continue to aim for best practice in the mounting and display of collection objects.
- Recommend hanging two-dimensional framed artworks by two points, rather than a single point, in case of failure of hanging system.
- As noted in Section 6.0, consideration of mixed media collection items to high light exposure needs to be considered.
- If the plinths or enclosed cabinets are painted MDF, it is recommended that an inert barrier material such as Mylar, be placed between the object and painted surface, rather than the object sitting directly on the shelf. Monitor metal items for any sign of tarnishing or corrosion from potential off gassing of volatile organic compounds.
- Some paper and photographic items displayed in the glass cabinet could be better supported onto a rigid archival card using photo corners, to ensure there is no creasing or distortion.

²⁷ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

²⁸ Baker, R and Scurfield, J 2020, *Kew Historical Society Inc - Background Responses for GCS*.

Housekeeping



9. Housekeeping

Housekeeping is an integral aspect of the maintenance and day-to-day running of a museum and should be integrated into the museums policies. Housekeeping endeavours include cleaning, integrated pest management (IPM) and general maintenance of the building facilities.

9.1. Cleaning

Maintaining a clean space is critical for the care of the collection. Dust acts as an abrasive and attracts moisture and pests.

Currently, council staff clean the office and archive storage area of the Kew Municipal Library space. The ground floor collection store and room in the Kew Court House are cleaned by KHS members (vacuuming floors).

In general, all areas occupied by the KHS are fairly dust free. The floors are clean and free of clutter, except for the entrance of to the main storage room, which stores donated books for fundraising by KHS. While these materials can present a risk of increased pest activity, they are isolated from the main collection storage area.

Cleaning the collection, predominately collection material that is uncovered and stored on top of cupboards or the top shelf of the central storage till, should be a priority to prevent the dust transferring to adjacent collection material and to deter insects (as discussed in Section 4.0). Cleaning in the form of dusting should be regularly conducted, but not too often as this can cause damage and speed up the deterioration process in some types of materials. Cleaning beyond dusting should only be completed by a qualified conservator or with the advice and instruction given by a qualified conservator.

- It is advised that an annual dusting schedule (or as needed) be established for objects on open storage (ideally cover items with Tyvek, as previously mentioned).
- Appropriate handling skills are crucial when conducting any kind of cleaning of objects. All potential risks and ways to reduce risks should be considered prior to commencing cleaning.

9.2. Integrated Pest Management

An Integrated Pest Management (IPM) Program monitors insect and rodent activity to identify outbreaks that could be damaging to the collection. Strategic placement of insect and rodent traps, which are monitored on a regular basis with any insects or rodents caught being recorded, will establish seasonal activity. Any variations to the recorded seasonal activity will alert staff to potential problems. In paper-based and photographic collections, silverfish are a potential problem. Silverfish will graze over the surface of paper, affecting image media, and eventually eat through the paper. They also cause damage to photographs, particularly proteinaceous gelatin emulsions. Textile collections, especially wool objects, are vulnerable to insect attack.

Pest control is a challenge for the KHS collection, predominately due to the age of the building and inability to seal access points for pests. While the Library has a pest management program and fumigates Library used spaces, the KHS collection storeroom is not part of the building's IPM or fumigation plan.²⁹ Clothes moths and silverfish have posed problems in the past, resulting in some minor damage to collection material. Currently, KHS members undertake random monitoring of boxes and wardrobes to check for pests. Silverfish traps have been distributed throughout the storage spaces, some within archive boxes with collection material and assessed weekly for activity. Clothes moth traps have been placed in the main storage area. Mothballs are wrapped in tissue and stored in textile boxes with collection material.

²⁹ The newly acquired office, tearoom and archive spaces will be monitored by the Library's external IPM program.

In the newly acquired office space and kitchenette on the Library ground floor, there was evidence of carpet beetle damage to the wool carpet. This was treated by fumigation by an external company, prior to relocation of KHS into these rooms.

The KHS is aware of the need to quarantine new accessions or items returning from other venues/loans. Currently the KHS does not have quarantining facilities. The purchase of a freezer for the collection store is under consideration, and a quarantine area in the planned new facility (2029) has been requested.

9.3. Recommendations: Housekeeping

- Monitor dust accumulation on the collection and shelves and clean as needed.
- Prioritise cleaning the store furniture and objects that are dust covered.
- Implement an IPM Program to monitor insect and pest activity by placement of traps throughout the storage and display (including within the Library display case and Court House rooms). Seek funding for resources if required.
- Reducing gaps around doors will assist in keeping out insects and other pests. For further information, visit the University of Melbourne *ReCollections* website.
- Add the IPM to the KHS Policies and Procedures.
- Remove Borax/sugar mix, mothballs and silverfish monitors from within storage systems. Better to have traps outside of storage systems. Consider getting floors and corners fumigated by external company – be sure to keep fumigation targeted to floors and corners – not on collection material.
- Mothballs are not effective, and IPM program is more effective. The chemicals used in mothballs can also accelerate degradation of certain fabrics.
- If the use of a freezer becomes part of a quarantine process, add details to Collection Policy Procedure. Make sure that only materials suitable for freezing are stored in the freezer (paper, unpainted wood, textiles). Textiles with keratin or shell detail or heavy beading should not be frozen. Fragile textiles should not be frozen. Textiles with metal fasteners will need to have the fasteners isolated from the fabric to reduce risk of metal-related staining on the fabric.). Better to freeze items only when pest infestation is identified, rather than as routine practice. The parameters for a quarantine freezer are -21°C, non-free frosting. The number of days within the freezer will depend on pest identified.

Visitor Impact



10. Visitor Impact

There is little evidence of visitor impact on the wear and tear of the building fabric. Main access to the collection is the Victorian Collections website. Generally, the State Library of Victoria guidelines are followed, whereby once an item is digitised, access to the original is limited or restricted.³⁰ However, as Class-B Place of Deposit, it is a requirement to make items available to the public. If an item is requested, access would be provided under supervision in the new Heritage Centre.

The only public access is in the Court House exhibition space, which is open to the public 4 hours a week (every Friday & Saturday, 11am-1pm). The current management of the collection suggests that there will be minimal visitor impact upon the collection into the future.

10.1. Recommendations: Visitor Impact

- Continue to maintain current collection access controls and protocols.

³⁰ Personal correspondence between Robert Baker and Vanessa Kowalski (14/01/2021).

Disaster Preparedness



11. Disaster Preparedness

Disaster Preparedness Planning is a strategy for prevention of disasters and the damage that can result to collections. Risk assessment followed by risk minimisation are the initial steps in the planning process. Prevention of the disaster is the preferred outcome, but inevitably it is impossible to prevent all potential disasters. Being prepared for any identified disasters will help minimise damage to collections. Disaster Recovery Plan for collections also need to be in place.

Currently, there is no Disaster Preparedness Plan or Disaster Recovery Plan in place. There are no disaster bins within the storage or display areas with the equipment required in the event of an emergency. There is no list of contacts in the event of an emergency.

Refer to *Be Prepared: guidelines for small museums for writing a disaster preparedness plan* on the AICCM website and information on the University of Melbourne *reCollections* website.

11.1. Recommendations: Disaster preparedness

- Implement a Disaster Preparedness Plan. Seek funding for resources if required.
- Investigate training opportunities offered by Museums Australia (Victoria) or discuss specific needs with GCS.
- Add the Disaster Preparedness Plan to the KHS Policies and Procedures.
- Assemble a disaster bin for the storage areas with necessary equipment.
- All staff and appropriate volunteers should be familiar with the plan and all staff and volunteers should undertake training in use of the plan and disaster recovery techniques.

Training needs/skills assessment



12. Training needs/skills assessment

The KHS is run by volunteers. The honorary curator, Judith Scurfield, is an ex-State Library of Victoria professional. There are no professionally trained curators in any of the working groups. In-house skills have been acquired through sharing experience with trained professional and through guidelines for managing collections (i.e. costumes and textiles).

Relevant training and professional development have, and continues to be, supported by the Management Committee. Past professional development and training has included:

- Two members attending workshops at the Gold Museum on mounting costumes for exhibitions.
- Training in digitising and cataloguing.
- Attendance at Victorian Collections days, where issues like disaster management have been described.
- Site visits to exemplar organisations.

KHS members have professional contacts that provide relevant advice when required.

Museums Australia (Victoria) runs regular professional development training and has a wealth of information on their website. Grimwade Conservation Services can also tailor workshops and training to the specific needs of organisations, such as object storage and handling, mounting objects for display, disaster preparedness planning and disaster recovery techniques. There is also an on-line training module on the University of Melbourne website: <http://culturalmaterials.net/wp/28-2/managing-collections/counter-disaster-planning/>

12.1. Recommendations: Training needs/skills assessment

- Investigate training opportunities offered by Museums Australia (Victoria) or discuss specific needs with GCS.
- Disaster plan training for all staff is required.
- Undertake training in brush vacuuming of collection items.
- Undertake training in dry cleaning of map collection.
- Undertake training in attachment of secure two-point hanging systems to two-dimensional artworks, as required.
- Art handling training for all staff.
- Training and advise in digital data storage and preservation.

Action Plan



13. Action Plan

Recommendations	Action	Priority	Comments/ Resources
Review policies and procedures regularly	<ul style="list-style-type: none"> Review approximately every 3 years or whenever there are any changes in the organisation's mission or operations Incorporate Disaster Response, IPM and Manual Handling policies 	On-going	Include the date of the current policies and the review date in the footer of the document
Cataloguing	<ul style="list-style-type: none"> Continue to maintain the collection audit and cataloguing and entry of records into the database 	On-going	Contact Deakin University regarding student placements for assistance with cataloguing as required
Collection/ condition	<ul style="list-style-type: none"> Assess audio film collection – digitising, treatment, storage and deaccessioning Undertake a dust cleaning program for un-boxed collection material Undertake hazardous material audit and dispose of unnecessary hazardous materials Undertake dry cleaning of map collection Undertake rehouse/archival reframing project Undertaken conservation treatment of individual items, as recommended in Section 4.0 Remove pest monitoring devices from inside storage systems Undertake regular training updates for staff to reinforce best practice Consider deaccessioning of items not relevant to collection policy Obtain advice on storage of digital data 	H H H M M M H M H-M	Contact GCS for any staff training requirements Once digitization of collection material & oral history projects have been undertaken
Building issues	<ul style="list-style-type: none"> Maintain regular checking of fire extinguishers, fire hose and sprinkler systems Review regularly and maintain the Emergency Evacuation plan Undertake regular emergency evacuation drills Continue to undertake training in the use of the fire extinguishers 	On-going On-going On-going On-going	On-going procedure in place
Environment issues	<ul style="list-style-type: none"> Consider assessment of environmental monitoring in storage and office areas to determine effectiveness of building system Continue to box the collection as a buffer against environmental changes Continue to switch off lights when the rooms are not in use Continue program of high rotation of light sensitive materials on display 	M On-going On-going On-going	To monitor the effectiveness of the air-conditioning system On-going procedure in place

Improve storage materials and techniques	<ul style="list-style-type: none"> Consider introduction of cold storage for audio visual materials if keeping within collection 	H	
	<ul style="list-style-type: none"> Replace non-archival boxes with boxes made from archival board or polypropylene 	M	
	<ul style="list-style-type: none"> Ensure all boxes are labelled clearly with informative info for safe handling (i.e. Fragile, Heavy etc.) 	H	
	<ul style="list-style-type: none"> Use box sizes and styles appropriate for the object types. 	M	
	<ul style="list-style-type: none"> Replace inadequate sized costume storage cupboards 	M	
	<ul style="list-style-type: none"> Increase box storage for textile to avoid over-packing 	M	
	<ul style="list-style-type: none"> Increase map storage 	M	
	<ul style="list-style-type: none"> Reposition mayoral portraits or modify current cupboard 	M	
	<ul style="list-style-type: none"> Do not store objects on the floor. Put them on pallets if there is no shelf space or the objects are large and heavy 	H	
	<ul style="list-style-type: none"> Do not use non-archival materials for long-term storage – bubble wrap, acidic cardboard, foams 	M	
	<ul style="list-style-type: none"> Do not use Dacron in direct contact with objects. Cover it with Tyvek, parsilk or washed un-dyed cotton fabric. Do not use coloured fabric which could stain objects if it becomes wet and the dyes run 	M	
	<ul style="list-style-type: none"> Heavy boxes should be located on shelves between knee and shoulder height. Label heavy boxes to alert staff 	H	
	<ul style="list-style-type: none"> Use Tyvek® or washed calico covers to keep dust off furniture items 	H	
	<ul style="list-style-type: none"> Place Cellaire® polyethylene foam on shelves to reduce vibration of objects on movable shelves 	M	
	<ul style="list-style-type: none"> Continue to pad out folds in textiles to prevent sharp creases developing. 		
Exhibitions	<ul style="list-style-type: none"> Continue to aim for best practice in the mounting and display of collection objects 	On-going	
	<ul style="list-style-type: none"> Continue with regular cleaning program for exhibitions 	On-going	Include outer surfaces of showcases, objects on open display.
Housekeeping	<ul style="list-style-type: none"> Prioritise cleaning the store furniture and objects that are dust covered 	H	
Implement the Integrated Pest Management Program	<ul style="list-style-type: none"> Establish a monitoring program to identify any unusual insect or pest activity 	H	An IPM program is an essential preventive conservation approach – <u>on-going</u> task
	<ul style="list-style-type: none"> Insect and rodent traps should be placed near the doors and in corners, particularly dark areas where pests may hide 	H	
	<ul style="list-style-type: none"> Maintain the “no food policy” in collection and exhibition areas 	H	
	<ul style="list-style-type: none"> Consider getting floors and corners sprayed for pests 	H	

Disaster Preparedness Plan	<ul style="list-style-type: none"> • Implement a disaster plan and review the plan every three years and immediately after a disaster 	H	Risk assessment and risk reduction components are particularly important. See <i>Be Prepared</i> on the University of Melbourne website – on-going tasks
	<ul style="list-style-type: none"> • Undertake regular training for staff and volunteers 	M	
	<ul style="list-style-type: none"> • Compile and maintain disaster bins 	H	
Training Needs	<ul style="list-style-type: none"> • Investigate professional development opportunities offered by Museums Australia (Victoria) or discuss specific needs with GCS. e.g. cleaning displays, disaster recovery, fumigation techniques 	M	Funding will be needed to support training

Authorship



14. Authorship

Grimwade Conservation Services (GCS) at The University of Melbourne was commissioned to provide a Preservation Needs Assessment for the Town Hall Gallery Collection. The AICCM Preservation Needs Assessment Template developed for the Community Heritage Grants Program has been used for the report format.

Vanessa Kowalski (BCA, BAppSc Conservation of Cultural Materials), Painting/Project Conservator, visited the Kew Historical Society on 14th and 29th January 2021 to assess the collection, consulting with Robert Baker, Honorary Archivist, and Judith Scurfield, Honorary Curator, referencing the Significance Assessment report by HistoryAtWork's Emma Russell in 2018. The Draft Report was forwarded to Robert Baker, Archivist, and Judith Scurfield, Curator, on the 12th of February 2021. The final report was forwarded on 2nd March 2021.

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Appendices



16. Appendix 1 – Brush vacuuming and vacuuming techniques

The best method for removing dust is brush vacuuming. Dust should be removed from objects as it is abrasive and can scratch objects. Dust can also act as a moisture trap (it is hygroscopic), which can accelerate the corrosion of metal, and trap humidity, which can lead to warping of paintings, etc. When the dust build-up is heavy and the configuration of the object is irregular or the surface is roughly textured, vacuuming with the aid of a brush is recommended (this technique is described below). Heavy dust should be removed with a vacuum designed to prevent recirculation of dust through the exhaust, such as one with a HEPA (high-efficiency particulate air) filter.

General Notes on Cleaning

- As cleaning creates risks, some types of material should never be cleaned; such as surfaces that are flaking, powdering, dissolving or eroding, or otherwise unstable.
- The purpose of cleaning is primarily to remove recently deposited dust and soiling and ensure the condition and appearance of surfaces remains unchanged.
- It is important to remember that some dirt has historic significance, in such cases curators should notify volunteers where objects should not be cleaned.
- Interventive cleaning may also be recommended to remove contaminants such as mould, embedded dirt or stains that are causing or could cause deterioration.
- Any dirt or soiling that cannot be removed by the methods recommended should be left to a specialist conservator.
- It is important to remember that each technique requires skill, patience and attention to detail.
- Only those cleaning products specified in this appendix should be used.
- **If in doubt, consult a conservator.**

Cleaning Schedule

An annual dusting routine - or as required - throughout the various storage areas is recommended. A record of the cleaning that has been conducted on each object could be added to the treatment history of the object. This record can be used to trace the deterioration patterns for each object and can help to identify where problems exist within the collection stores.

When first completing the annual dusting routine, it is an ideal time to check the condition of all the objects within the collection and is an opportunity to record any damages or deterioration on the collection management records. This information can be used to identify objects in urgent need of treatment, as well as helping to establish the overall condition of the collection.

Materials and equipment

- HEPA filter vacuum cleaner with variable control suction
- Micro-vacuuming attachments (Figure 62)
- Plastic funnel to insert into vacuum hose to increase the area over which dust is collected
- Selection of soft, natural and synthetic brushes of various sizes (Figure 61)
- Open weave mesh (plastic fly wire or fabric netting) in small and large pieces
- Elastic/rubber bands
- Masking tape to cover metal ferrule of brushes
- Photographer's bulb
- Zip-lock bags and a box for storing any pieces of objects that become detached with labelling equipment (tags, pencils)
- Standard vacuum cleaner brush heads



Figure 61: An assortment of brushes (and a photographer's bulb) that can be used for brush vacuuming. Note that the metal ferrule of the brushes (metal section that holds the bristles) should always be covered with masking tape to prevent scratches to the object if accidental contact occurs.

Method

- Cover the nozzle of the vacuum cleaner hose with a piece of plastic fly wire or netting and secure this with masking tape or an elastic/rubber band. This prevents loose pieces of the object dislodged during vacuuming from being sucked inside the cleaner.
- In some situations, a plastic funnel can be inserted into the vacuum hose to increase the area over which dust is collected
- Choose a brush to use for vacuuming, chosen according to the hardness/softness of the bristles, as well as its size.
- Cover the ferrule (metal band securing the bristles) of all the brushes used with masking tape, to prevent the ferrule from scratching the object.
- Set the vacuum suction to low.
- Start at the top of the object and work towards the bottom.
- With the vacuum running on medium to low suction hold the end of the nozzle close to the surface being cleaned (approximately 2-3 cm). Avoid the nozzle touching the object's surface. Reduce vacuum pressure when cleaning small or fragile objects.
- Holding a soft brush with the other hand gently brush the surface of the object towards the vacuum nozzle. Avoid dragging the brush across the surface as this may result in scratching.
- For heavily soiled surfaces of a large surface or object a vacuum brush attachment can be used to vacuum the object surface. This should be followed using a small soft brush to gently remove any ingrained particulates.
- When brushes become grubby, wash them with clean water without detergent. The brush should be allowed to dry before reuse.
- For vacuuming historic upholstery and textiles, a large sheet of fly wire screen should be placed over the fabric object and vacuumed through the mesh (Figures 64 and 65). In this situation the brush attachment of the vacuum cleaner may be used.
- In some cases, the object may be too fragile to even dust with a brush, so dust may be blown from the object with a photographer's bulb and collected in the vacuum cleaner.
- If a small piece of the object becomes detached during the cleaning, place in a zip lock bag, label with object's accession number and location of the loss and consult with the curator.

NOTE: For the vacuum to collect as much dust as possible, select a soft brush that is narrower than the nozzle of the vacuum.



Figure 62: A selection of micro-vacuum attachment tools available from Godfreys and other suppliers.



Figure 63: Masking tape has been used to cover the ferrule of the brush (metal section holding the bristles) so that it does not scratch the object if accidental contact occurs. The nozzle of the suction hose has been covered with netting attached with a rubber band to prevent any loose piece of frame being accidentally removed by the vacuum.



Figure 64: Using the upholstery tool to brush vacuum a fabric seat cover, through a custom-made mesh screen.



Figure 65: Detail of the mesh screen, placed over the chair's seat to vacuum through; this should be used for brush vacuuming all textiles.

Environment, Health and Safety

- Protect hands by wearing latex/or cotton gloves (depending on the object)
- Be careful of repetitive strain injuries: take regular breaks and vary tasks
- In extremely dusty environments, protective dust face masks should be used.

17. Appendix 2 – Book Handling Instructions

- Always use clean hands.
- Two hands should be used when moving the book having already prepared a space to move it to.
- Place the spine on a soft surface and support each cover when open (see image below).
- Always open the covers gently and never beyond the point of resistance.
- Never use wet fingertips to turn pages.



Figure 66: Book support for handling

18. Appendix 3 - Integrated Pest Management

Integrated Pest Management (IPM) has been defined as 'a sustainable approach to managing pests by combining biological, cultural, physical and chemical tools in a way that minimises economic, health and environmental risks.' (US National Integrated Pest Management Network). The purpose of IPM is to ensure insect activity is controlled through a preventive program, which is based upon an intensive monitoring procedure. An IPM program aims to reduce the occurrence of pests and the damage they cause to collections with a minimum use of chemicals.

There are several components of an IPM program that can be usefully incorporated into standard operating procedures. They include:

- keeping pests out of the building using physical barriers (seals on doors, etc)
- making the environment undesirable to pests by limiting dirt and debris that can harbour infestations and provide a ready food supply
- implementing good housekeeping practices, such as regular dusting and vacuuming, including behind and underneath furniture and storage cabinets
- keeping food preparation and serving areas separate from the exhibition and storage areas
- containing and disposing of waste food promptly, out of and away from the building
- checking all incoming materials promptly on their arrival. These can often contain pests which if not detected early can infest collections

In addition to these standard operating procedures, IPM relies on an effective monitoring program, in which collection storage and display areas are regularly and closely inspected for signs of pests. To be effective, the monitoring program should be formally established, and responsibility for its implementation given to a specific member(s) of staff or committee.

Common pests

Museum collections which include paper, wood, textile, leather, and other organic material are prone to attack by insects, rodents and fungi. Infestation can spread rapidly through the museum and cause irreparable damage to the collection if not detected early and treated. The following table briefly outlines the insects that are likely to be a problem for heritage collections and what materials they are likely to eat.

Common Pests, table below, gives a general guide to the types of materials that different pests attack. A detailed knowledge of the collection will give a general indication of the types of insects for which staff/volunteers should be prepared. Implementing a regular inspection program of the building will provide good information about the type and level of pest activity in the property.

Common pests

Type of Insect	What They Eat in Your Collection	Life Cycle
Common, Webbing and Casemaking Clothes Moths	Wool, feathers, fur, hair, silk, paper, dust and dead insects. Most damage done to textiles soiled with food, perspiration, oils etc. Larvae are the damaging stage. Prefer darkness.	3 - 6 months
Cigarette and Drugstore Beetles	Plant and animal-based materials, including leather, textiles, books and photographs.	2 - 7 months
Spider Beetles	General scavengers, eat plant and animal-based materials, including books.	3 - 12 months
Carpet Beetles	Wool, fur, hair, feathers, silk, insect specimens, books, and other products of animal origin, such as leather and horn. Larvae are the damaging stage.	9 - 12 months
Common Furniture Beetle	Prefer timbers with high moisture content. Eggs laid on timber surface or near previous exit holes; larvae hatch and immediately tunnel into wood; adults chew their way out in spring.	1 – 3 years
Cockroaches	Will eat just about anything including leather, hair, skins, paper and books. They also cause damage through regurgitation or by gluing their egg cases onto objects.	1 month
Termites	Timber. Termite damage can be extensive if left undisturbed or if not discovered. Dry wood termites will infest small pieces of timber and are easily transported in artefacts, such as wooden carvings. Termites can also attack other cellulose materials such as paper.	Can live up to 25 years
Psocids – booklice	Feed mostly on mould growing on books, papers or even dead insects. They may also damage the surface of materials.	1 - 4 months
Silverfish	Paper and fabrics - starched or stained material especially, cotton, linen, photographs, book bindings and paste, cardboard boxes and wallpaper.	6 - 36 months Adults can live up to 8 years

Acknowledgement: a version of this table previously appeared in *reCollections*, produced by the Commonwealth Department of Communications, Information Technology and the Arts. See references page for more information.

Preventive Measures: Controlling Pests in the Collection

There are various methods of controlling entry of pests into the museum environment which include preventive measures as well as ongoing monitoring to identify problems. The key to keeping pests at bay is in familiarity with the building, the collections, and the pests that are potential risks.

Physical measures

The building provides the outer barrier of protection for the collection. A well-sealed and maintained building will help to keep pests out. Assess the building and collection to determine how access by pests is likely to occur and take steps to control this where possible.

Quarantining

All organic artefacts and materials entering the premises should be examined for signs of infestation. Newly acquired items awaiting accessioning and cataloguing can be kept in a holding area – away from the main collection for 2-3 months ('quarantined'). This allows time for the infestation to become apparent and steps can be taken to eradicate it.

Insect traps

Insect traps can be placed in each area where the collection is stored and displayed to trap any insects that do enter the building. Insect trapping is a way of detecting the presence of insects in storage or display areas. It is not, however, an effective means of controlling an infestation, as it will only assist in providing an indication of the types of pests present within the collection. This information can then be used to determine appropriate control and elimination methods.

There are two main types of insect traps available:

Blunder Traps: These are small pieces of cardboard with a strong adhesive surface onto which insects walk, or blunder, and consequently become trapped.

Pheromone Traps: These incorporate a synthetic pheromone product on a sticky base. Insects are attracted by the scent of the pheromone and are trapped on the sticky sheet. Pheromone traps are species specific, meaning that you need to know which type of insect you are trapping for, so that you can select the trap accordingly. For this reason, the blunder traps tend to be more commonly used.

When using insect traps, it is important to remember that their success is determined by how effectively the traps are located. The trap needs to be placed in areas where pests are likely to hide or enter the building, such as in dark places, windowsills, corners and under furniture. They also need to be inspected on a regular basis to get an indication of the presence of a specific insect within the monitored area and to enable a prompt response.

Since much insect activity occurs at night, the traps are a useful aid in the monitoring program. It is important to remember, however, that they are a monitoring tool only and are not designed for, nor are they, an effective treatment measure.

Many pests prefer to attack soiled items that are infrequently used or handled. Therefore, inspect items closely before placing them in storage. Where items are soiled, especially textiles, consider cleaning them before placing them into storage.



Figure 67: Blunder Trap



Figure 68: Pheromone Trap

Monitoring Pests

Knowing, recognising and controlling the pests that pose a threat to the collection is fundamental to good collection care. This can be achieved relatively easily by becoming familiar with a few basic facts about pests.

- Learn to identify the common pests most likely to attack the collection.
- Become familiar with their preferred habitats.
- Determine the most effective means of preventing and dealing with infestations.
- A good quality magnifying glass will help staff see distinguishing features.

Scheduling Pest Monitoring and Inspections

A regular inspection of the building and collections is conducted by Pest Control. This is done on a monthly cleaning schedule of rooms. Insect traps are checked tri-monthly as well.

If an Infestation is Found:

- Isolate the infested material by sealing it in a zip lock plastic bag
- Identify the insect species (see above).
- Contact a conservator (GCS) to assess the most appropriate treatment for each situation
- Do not carry out any other types of activities or procedures, unless advised directly by a conservator (GCS).

SUMMARY: Integrated Pest Management

- Inspect insect traps *tri-monthly*, when doing general cleaning of the storage areas, check objects and building fixtures in the room for infestations.
- During general cleaning and the full annual cleaning, ensure all insect debris, cobwebs and dust is removed, as this provides a food source for pests.
- If a problem is found, isolate the material, identify the insect species and consult a conservator (GCS).

19. Appendix 4 – Suppliers List

SUPPLIER	PRODUCT
Albox Australia Pty Ltd Ph: 1300 555 717 Email: albox@albox.com.au www.albox.com.au	Polypropylene storage systems for the storage of photographic and paper-based materials. Includes sleeves, albums and boxes
Archival Survival Ph: 1300 781 199 Email: info@archivalsurvival.com.au www.archivalsurvival.com.au	A large range of archival storage solutions and products
Conservation Resources Ph: 1300 651 408 Email: sales@conservationresources.com.au www.conservationresources.com.au	A large range of archival storage solutions and products, including pH pen for testing archival papers
Globe Australia Ph: 9568 6800 Email: melbourne@globeaustralia.com.au www.globeaustralia.com.au	Trapper Monitor and Insect Traps and Trapper Mouse Glue Ltd Traps and Max Glue Traps
Preservation Australia Ph: 1300 651 408 Email: info@preservationaustralia.com.au www.preservationaustralia.com.au	A large range of archival storage solutions and products
Shelving and Storage Systems See Yellow Pages	Powder-coated metal shelving systems, plan cabinets, including bases and legs, filing cabinets
Zetta Florence Ph: 1300 555 124 Email: info@zettaflorence.com.au www.zettaflorence.com.au	Archival quality papers, boards, boxes suitable for the storage of photographic and paper-based materials.

20. Appendix 5 – Web Resources

Professional Bodies:

- Australian Institute for the Conservation of Cultural Material (AICCM): www.aiccm.org.au

The national organisation for conservators and people interested in the preservation of cultural material.

Also see the list of conservators in private practice under *Finding Conservators*. Use in conjunction with the document *Guidelines for Commissioning Conservation Treatment*.

- Australian Library and Information Association: www.alia.org.au

Professional organisation for the Australian library and information services sector.

- Australian Society of Archivists: www.archivists.org.au

Peak professional body for archivists in Australia.

- Museums Australia: www.museumsaustralia.org.au

The national professional association advocating on behalf of museums and galleries and supporting the people who work in them.

Victorian Branch: www.mavic.asn.au

Grants and Funding:

- Arts Victoria: www.arts.vic.gov.au/arts/funding/funding.htm

- Heritage Victoria: <https://www.heritage.vic.gov.au/grants/living-heritage-program>

Victoria's Living Heritage Grants.

- Victorian Government: <https://www.vic.gov.au/living-heritage-grants-program>

Victoria's Living Heritage Grants.

- Museums Australia (Victoria): <https://amagavic.org.au/services/advice#grants> or <https://www.amaga.org.au/grants>

Grants, professional development and training.

- National Library of Australia: www.nla.gov.au/chg/

Community Heritage Grants.

- Public Record Office Victoria: <https://prov.vic.gov.au/local-history-grants-program-now-open>

Local History Grants Program.

• Department of Prime Minister and Cabinet, Office for the Arts: <https://www.pmc.gov.au/who-we-are/grants-and-funding>

Information and Resources:

- Australian Copyright Council: www.copyright.org.au

Information, advice and training about copyright in Australia. Information sheets available on this website.

Other publications include practical guides and discussion papers.

- Australian Institute for the Conservation of Cultural Materials: www.aiccm.org.au

- *Be Prepared*: <https://aiccm.org.au/disaster/disaster-planning/>

- *reCollections*: <https://arts.unimelb.edu.au/grimwade-centre-for-cultural-materials-conservation/ccc/cultural-conservation-channel/recollections>

- Guidelines for Environmental Control in Cultural Institutions and Environmental Taskforce Interim Report: <https://aiccm.org.au/conservation/environmental-guidelines/>

- State Library of Victoria:

https://www.slv.vic.gov.au/sites/default/files/Packing%20and%20storing%20books_0.pdf

- Canadian Conservation Institute: <http://www.cci-icc.gc.ca>

The Institute was created to promote the proper care and preservation of Canada's moveable cultural heritage and to advance the practice, science, and technology of conservation. CCI Notes on a range of conservation topics can be purchased on-line.

- Image Permanence Institute, Rochester Institute of Technology:

<http://www.imagepermanenceinstitute.org>

Information related to photographic and digital collections.

- Ministry for the Arts:

<http://arts.gov.au/resources-publications/industry-reports/significance-20> *Significance 2.0: a guide to assessing the significance of collections*

- Museum of Applied Arts and Sciences:

<http://www.powerhousemuseum.com/conservation/resources.php>

Information sheets on a range of topics.

- National Archives of Australia: https://www.naa.gov.au/search?search_api_fulltext=preservation

Over 60 Archives Advice sheets on a range of topics including protecting and handling a range of archives material, time capsules, salvaging flood-damaged and fire-damaged records.

- National Film and Sound Archive: <http://www.nfsa.gov.au/preservation/>

The National Film and Sound Archive is Australia's audiovisual archive, collecting, preserving, and sharing this rich heritage.

- PADI: Preserving Access to Digital Information: www.nla.gov.au/padi/

Digital preservation resources.

- State Library of Victoria: <https://www.slv.vic.gov.au/search-discover/conservation-guides>

Conservation information sheets on topics including storing books and newspapers, dealing with pests and mould, caring for photographs.

- The Australian Newspaper Plan: <https://www.nla.gov.au/content/the-australian-newspaper-plan-anplan>

The Australian Newspaper Plan is an ongoing project designed to collect and preserve every newspaper ever published in Australia, guaranteeing public access to these important historical records.

- Integrated Pest Management Working Group: <https://museumpests.net/category/ipm-wg/>

Resources on integrated pest management in museums and other collection holding institutions.



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