

Sarjeant Gallery, EQPB Response Options Project, Collection Transition Plan

Overview

Due to the earthquake prone building assessment of the Sarjeant Gallery, a plan needs to be put into place to deal with the possible relocation of the Sarjeant Gallery Collection. An interim operational facility, including a collection store, is being recommended at 38 Taupo Quay. A budget has been forecasted to indicate the costs of the collection move and collection store fit out, and the move needs to be planned and prepared for in detail, once this facility has been confirmed.

Funding of up to 500,000.00 can be applied for from the Lottery World War One Commemorations, Environment and Heritage grant in November 2012. This would be to contribute to the cost of employing fixed term collection transition assistants and collection store soft fit out. The success of this will be made public in March 2013. Including this, the Sarjeant members' executive group has applied for smaller local grants to contribute to the costs of re-housing the Sarjeants fragile watercolour, print and photography collections in Solander boxes. Until the success of these applications can be confirmed, a conservative approach has been taken with the budget, including all foreseeable costs. For costs anticipated please see Appendix A and B. It has been recommended by Detlef Klein, the conservator who was invited to participate in a council initiated workshop, that a 25% contingency be allowed for in this plan. Please see his letter of recommendation in Appendix C.

The relocation phase of this plan is envisaged to begin after the current Gallery has been closed to the public, all exhibitions have been de-installed and travelling shows have left the building. All relevant staff work stations have been relocated to 38 Taupo Quay, all relevant processes will have been prepared and all relevant materials and equipment needed will have arrived. If it is decided that the new interim Gallery will provide a public presence with a semi –permanent collection exhibition, this will also be curated, prepared and installed before the relocation begins.

The plan is estimated to take two to three and a half years depending on the resources made available. It is important to note that this plan is an overview and indicative of probable needs, it is not exclusive and more detailed planning and processes will follow after 38 Taupo Quay has been confirmed as a suitable venue and contractors and staff can enter the building and view and measure the spaces.

Furthermore, it is recommended that while the Curator of Collections manages this collection transition process, they report to an overall project manager, directing the Sarjeant team through its general relocation, a complicated process.

The transition of the collection will be divided into 3 phases:

1. Planning

- Confirm 38 Taupo Quay as a suitable venue
- Refine fit out needs for spaces with detailed design , input from contractors and site visits
- Refine valuation, inventory, recording of basic details, packing, relocation, unpacking and re-placement processes with input from contractors, museum professionals and insurers.
- Based on the above and the success of the funding applications, refine budget requirements.

2. Preparation:

- Confirm all contracting needs and book services.
- Preparation of the new interim Collection store.
- Begin ordering process for materials including fabrication of racking/shelving system
- Prepare and send collection information to valuers for valuation.
- Introduce a pest management program.
- Finalise all processes for the relocation process.
- Train and brief all staff and contractors.

3. Relocation Process

This following process will be followed through for each section of the collection as indicated in sections 3.2 and 3.3. Working in these groups will create a more efficient environment dealing with similar terms and media for condition reporting, recording of basic details and packing especially. It will create more room in the gallery spaces and be a physical way to show progress and create a sense of achievement with all involved, helping to create a positive working environment.

- Move up from current storage space to current Sarjeant Gallery exhibition space.
- Inventory / record basic details (i.e. condition, measurements, media, inscriptions)
- Label and Pack, mindful of insurance requirements.
- Arrange for transit and creation of packing units on Vernon

- Data entry of basic information on Vernon if time allows (otherwise this will be done after relocation).
- Load for transport, mindful of insurance requirements.
- Tracking on paper and on the database during move.
- Unload in new interim space.
- Unpack in new interim space.
- Strategically place to make best use of space and record into new locations.
- Re-use or disposal of packaging as appropriate.

The transition process is proposed as follows:

1 Planning

Internal resources: Sarjeant staff members, WDC staff members

External resources: Advice sought from professionals in the museum sector who have had similar experience and contractors with previous experience in the fine arts/ public collections field.

Duration: Approximately 2 months

1.1 Factors which need to be planned for within 38 Taupo Quay include:

- How environmental conditions can be kept stable including temperature, humidity and light.
- Risk management of pest infestation, security issues and fire and water damage.
- How to best house collections in space available and suitable soft fit out such as racking and shelving.
- Floor material and weight specifications and ability to safely hold the capacity of the collections and soft fit out such as racking and shelving.
- Space availability to physically get the collections through access ways and corridors out of the Gallery and into the new interim Collection store.
- Organisation which allows for easy and safe access to the Collections

Based on the above, and the success of the funding application this process will include refining budgets for the:

- Soft fit out of the new interim Collection store
- Preparation and packing of artworks
- Use of contractors
- Transport of objects.

Other factors which need to be addressed in this section include:

- A detailed time-line and process for transition plan.
- An outgoing loan moratorium on the collections.
- Historical long term loans will need to be researched and reconciled where possible; owners of loans need to be given the option to withdraw their art works.

Insurance:

The Wanganui District Council's insurers have been advised and have confirmed via email that the recommended packing and relocation methods in this document are adequate. Their requirements need to be met to ensure the Collection has necessary insurance coverage in place during all processes and they need to be kept up to date with all processes employed, especially regarding transport, which council insurance brokers have advised are one of the insurers greatest concerns. Once Taupo Quay has been confirmed, a facilities report will need to be completed for the insurers to add to its list of covered buildings.

1.2 Human resources

Currently there are four full time staff members with experience and qualifications to undertake various aspects of the preparation and relocation phases, working with the council's Property team and any contractors employed to assist in all aspects covered in this plan. They are the Curator of Collections; the Curator & Public Programmes Manager; the Technician and the Assistant Curator.

These staff members will be divided into two groups, one with a focus on preparing and managing packing and materials and the other with a focus on preparing and managing information and processes. These two groups will be able to focus and refine on their specific areas overviewed in this transition plan once a temporary location has been identified

Furthermore, the Curator of Collections will be responsible for managing the transition which will be a full time role. It is imperative to note that current staffing levels do not allow additional resources to be directed toward overall relocation process of Collection, as well as undertaking

business as usual operations which include the creation and fabrication of exhibitions and the on-going presence of the Sarjeant Quarterly.

Based on assumption that it will take 4 hours per object on average to go through the cycle of the relocation process (see sections 3.2 and 3.3) of approximately 6500 items, this phase will take approximately 26,000 hours or 14.13 years, for one person to complete the work to a professionally recognised museum standard.

With the four full time staff currently available, it will take approximately 42 months or almost 3.5 years. No extra costs will be incurred, but there will be increased risk to collections and health and safety due to the physical nature of the work carried out over an extended period of time.

Hiring four additional fixed term staff would take the relocation phase down just over 21 months. Please see overall cost in Appendix B.

With the help of Council's Human Resources department, this job has been sized at Grade 10 between \$40,707 to \$47,890. Averaging this at 90% of current salary this is likely to cost approximately \$ 78,030 per person for the 21month contract. See position description in Appendix D. To contribute to this cost, an application for funding is being made to the Lottery World War One Commemorations, Environment and Heritage grant.

Discussions with the director of the Museum & Heritage Studies programme at Victoria University have also begun about the internship programme the course offers. If successful, this could boost to progress of 5 or 8 weeks per student, as long as council could assist with accommodation. Volunteers will also be sought, but neither of these can be guaranteed and cannot be a reliable source counted on for continued periods of time.

No allowances have been made for exhibition or Sarjeant Quarterly work. When this happens, up to 3 the current full time staff will have their time diverted from collection transition, and it will be significantly slowed especially if collection transition assistants and movers are not engaged.

In relation to the above, two operational approaches during the transition include:

- The Sarjeant Gallery is closed to the public for at least 2 or up to 3 .5 years depending on resources, until the relocation phase is complete. This would allow for the possibility of other gallery staff to be redeployed, if suitable to help with the transition. After this, approximately 1 month will be required to plan and install new opening exhibition(s) and de-install original exhibition, before regular operations resume.
- The Sarjeant Gallery is closed to the public for at least 1 to 6 months or until building contractors can fit out 38 Taupo Quay. Then Sarjeant Gallery staff will deliver and install one semi-permanent collection exhibition, which will remain until regular operations resume. After this is complete, the collection transition will begin and will

continue for at least 21 months or up to 3.5 years depending on resources, until Gallery staff and contractors complete this transition plan. After this, approximately 2 months will be required to plan and install new opening exhibition(s) and de-install the original semi-permanent exhibition, before regular operations resume.

It is recommended that Collection transition assistants could be replaced or bolstered by movers after packing process. For services cost breakdowns by recommended company, Crown Relocations, see appendix E. Crown have been recommended by National library project managers who were invited to participate in a council initiated workshop, as well as council insurers.

It is also recommended that during this time, permanent staff would also be moving particularly fragile items in a utility van, which will help general transition progress and continue to be of significant use to the Sarjeant, also being made available to wider council after the relocation is complete. It will save significant costs to Sarjeant freighting and crate bills and will allow art works to be couriered with Sarjeant staff, affording them the greatest care and least chance of damage or left.

2 Preparation

Internal resources:	Sarjeant staff members, WDC staff members
External resources:	Advice sought from professionals in the museum sector who have had similar experience. Contractors and services as needed.
Duration:	Approximately 6 months (including building fit –out)

2.1 Preparation of relocation materials:

Once detailed plans have been established the preparation of the spaces, the materials and procedures for relocation of the Collection can begin. This is the period within the transition plan which will need to be the most fluid, specifically because in many instances staff will be relying on suppliers and contractors with less notice, under a shorter time frame than usually expected for such a large project.

Some examples include:

- Making of up to 40 travel frames, which could be outsourced depending on decisions made regarding the Gallery's public presence, the budget, the Technicians commitments around this and available work space. It is estimated that one frame may about 5 hours to make, and that around 200 hours will be needed to complete 40. While the cost of a contractor to make these has been included in the budget,

options of outsourcing to community groups at minimum labour costs with only a need to provide materials will also be explored.

- 40 Solander boxes (storage boxes for unframed works on paper) that must be ordered and made by an expert in Christchurch, has been estimated at 3 months.
- As experienced by other institutions in similar situations, sudden and large orders of packing materials such as tough wrap, Tyvec and Ethafoam may need to be outsourced internationally by suppliers depending on over-all national demand.
- Manufacture of soft fit out items may be over several months.

Preparing the "Flight into Egypt" painting for movement and the actual movement of it, will be significant due to the size of this piece which, including its frame, measures H2620 x W4130mm. This will require the specialist work of a conservator and conservator's assistant with appropriate experience. It includes the preparation of one high specification crate for the painting and a separate custom made crate for the frame before arriving on site. In situ, this team of two assisted by Gallery staff will use scaffolding to take the painting down. The frame will be removed from the painting which will be put into the high specification crate. The frame will then be dismantled and stored separately from the painting in the custom made crate. Once both crates are sealed, the current doorway through to the North Gallery will be extended by removing the temporary wall extension and door frame currently in place, allowing enough height for "Flight into Egypt" to be carried through. This process will likely take at least two solid uninterrupted days' work. The painting's crate will comply with international standards, MAF regulations and will also be insulated enabling "Flight into Egypt" to travel. It will also serve as excellent storage for such a large, particularly fragile and important painting. This will be similar to the crate prepared for "Fortitude" by Edward Burne-Jones, another very large and internationally significant painting in a public art gallery collection.

Removing this large painting out of the building may require building work, for which costs have not yet been considered.

2.2 Preparation of new 38 Taupo Quay Collection store:

It is recommended that contractors and suppliers be secured and booked in as soon as possible once the planning process is complete.

Things to consider here would include thorough cleaning, painting/sealing, blocking off of natural light, ventilation, insulation, thermal control including temperature and humidity, fitting of security system with hierarchical locking system for restricted access areas, fire sprinkler system (wet pipe) as outlined in section 1.1 and fitting of museum standard racking and shelving.

While one soft fit out quote has been provided in this plan, several companies have been approached and the best company for the job will be chosen based on their proposals and overall costs. This will be affected by the outcome of the funding application to Lottery World War One Commemorations, Environment and Heritage grant.

2.3 Pest Management:

The current collection store has been accessed by silver fish which is a significant hazard, specifically to many of the works on paper currently not housed in any enclosures. During the transition period, all items will need to be inspected by transition staff and resources need to be made available to treat any infested objects with residual pesticide during this time. Furthermore, it is recommended that, insect and rodent traps be strategically placed in all areas where Collections are stored throughout this transition process. A specialist pest management company with previous experience working with museum and gallery collections will be contracted in to undertake administration of residual pesticide, insect and rodent traps. This entire process will ensure that any pests infestations introduced to the Collection could cause permanent damage, are eradicated and not introduced to the new interim Collection store.

2.4 Insurance values:

Current information available will be prepared for all collection items recorded on the database and sent to certified valuers to obtain current individual values for each item. From this list, the majority of works will be able to be valued. Valuers will return a second list to the Sarjeant, indicating which collection items they will need to value in situ. Staff will locate these items and assist them in to undertake the last of the valuations. This needs to be done before the relocation phase begins and will help meet the requirements of the Council's insurers should there be any unforeseen incidents during this time and into the future. It is expected that Art and Object will undertake the valuations of the national collections, while Christies will undertake the valuations of internationally significant collections. The cost outlined in Appendix A does not cover any travel costs for Christies, as this could be negotiated closer to the time, and may be able to be coordinated with a visit to another gallery so save significant costs.

2.5 Preparation of processes

A large amount of internal work will also need to be completed by the Curator of Collections and Assistant Curator to build processes. This will ensure all staff involved with the relocation and all contractors assisting in this process have a thorough understanding of how things will work. This includes:

- Preparing a relocation time-line, setting phases, benchmarks and goals.
- Creation of a new location system. This includes dividing up and creating new locations in the 38 Taupo Quay Collection store physically and digitally, and loading these new locations onto the Collection Management System Vernon to assign to artworks. This will require technical support from the Vernon.

- Devising and recording inventory system to physically go through artworks. This will require technical support from the Vernon.
- Preparation of transition object files by word merging information from Vernon for object worksheets, images, labelling for collection objects and packing, and filing these together for access during relocation in Folder A (see section 3.3).
- Creating and recording a system to reconcile art works which are not accounted for in the database.
- Based on the above, creating and recording procedures for inventory/ basic recording and packing of items, movement and arrival to 38 Taupo Quay (done in coordination with Crown relocations).
- Creating and recording procedures for unpacking and placement of art in new Collection store with emphasis on assigning and recording all locations.

2.6 Preparation of people

Once all processes are in place, briefing and training of staff in transitional procedures can begin. Some guidance work sheets will be created for fixed term staff and contractors with the information gathered in section 2.5. A positive relationship will be fostered with an emphasis on good communication and trust. This along with the rest of the preparation phase will help ensure the safety of the art works and staff, as well as the efficiency of the entire process.

3. Relocation Process

Internal resources: Sarjeant staff members

External resources: Conservator acting as consultant. Advice sought from professionals in the museum sector who have had similar experience. Contractors and services as needed.

Duration: Approximately 21 months to 3.5 years

3.1 Inventory and basic cataloguing

The purpose of undertaking an inventory is to identify and locate all objects within the Collection, to record basic information about each piece and organise it into a packing unit for the move. The Gallery uses “Vernon” as its Collection Management System, but this is not currently fully utilised. To address this issue, basic information on each piece will be updated as part of this process, (e.g. Procedural status, accession number, found item number (if no accession number), title, artist, physical description, media, and measurements. This process will be undertaken in the current exhibition space of the Sarjeant Gallery as there is insufficient space in the basement to undertake this safely and efficiently.

In order to protect the Collection and manage risk, including satisfying insurance requirements, an inventory list of objects needs to be maintained during the Collection move. The minimum standards for inventory control are:

- All handling, moving, preparation, packing and recording processes, roles of staff, temporary and new locations are established prior to move.
- Each Collection object and/or package is labelled with basic details such as accession number, title and artist.
- Found object numbers are given to found objects and recorded onto Vernon.
- All locations are labelled and established on Vernon before inventory begins.
- A master active spread sheet of object movement and basic details is maintained, which will be used to update Vernon as soon as possible throughout the process.
- All packing units will be labelled with their own unique identification (kept on an excel spread sheet) which will be recorded onto Vernon.

3.2 Packing

The type of packing used should be tailored to the nature of the various groups of media in the collection, and should also reflect the relocation and storage arrangements for them. Underlying these guidelines is that packing for a fragile or irregular collection piece must be considered on an individual basis.

The following packing materials and process are highly recommended and meet professional museum standards and insurance requirements.

Framed works (Works on paper and canvas)

1. Tape over glaze, one layer bubble
2. Between pieces of card (one piece card for each work, will be used when stacked in racks)
3. In a pallet box with layer of Ethafoam on bottom and lid on top.
4. Move with pallet lifter

Unframed works on paper

1. In Solanders boxes, padded with archival tissue, card and tough wrap sausages, OR moved in plan drawers sandwiched with Core flute and cling wrap, packed out in the same way and tied up so drawers won't open.
5. Solanders boxes in pallet box, padded with Ethafoam and pillows and lid on top. In a pallet box with layer of Ethafoam on bottom
2. Move with pallet lifter

Small and Medium 3d

1. Tubs, Ethafoam, cotton tape, Tyvec, cushions. With lids when possible
2. Move in in a pallet box with layer of Ethafoam on bottom.
3. Move with pallet lifter

Large 3d

1. Tubs, Ethafoam, cotton tape, Tyvec, cushions. With lids when possible
2. OR open/skeleton crates with castors if needed
3. Move in pallet box if fits,
4. OR move in with trolley, pallet lifter as practical.

Fragile, large framed works (canvas) and irregular shaped paintings (hardboard) *large is a work that will not fit in a pallet box

1. Travel frames with handles (approx. 40) covered in thick clear plastic, or core flute depending on their fragility.
2. OR Soft pack with Tyvec / bubble/ tough wrap/corners/.
3. Tape over any glaze.
4. Moved by hand or with trolley as appropriate.

Rolled works

1. Soft packed – Tyvec, bubble and tough wrap, through bars.
2. Move by hand or Trolley as appropriate.
3. Travelling fragile surfaced and large works suspended (in a shallow box with dips for bars to fit van/truck).
4. Travelling smaller and more robust works in Toblerone boxes donated by the National library

*All artworks and packing units travel with moving blankets to help with insulation and temperature control.

*All artworks and packing units padded with foam blocks and tied to truck and van surfaces as practical.

3.3 Recommended process of the relocation phase:

1. Artwork gets brought up from basement (many cases will require at least 2 people)
2. Artwork is taken to recording station
3. Artworks transition object file with worksheet / Vernon details and labels is obtained from Folder A.
4. Artworks basic details are matched with worksheet and it is condition reported ,including indicating conditions on image, and new accession label put on.

5. If no worksheet and /or no accession number, transition staff member to take a blank work-sheet to fill in as much detail as possible. It will need to be checked to see it can be matched on Vernon by trying name, artist, media fields. If it cannot be matched, it means the object is not on the system and it must be given a found object and put onto Vernon. A new number must be registered on a master found object register with the artworks name/ makers name or brief description which can be matched to Vernon if both are untitled/unknown.
6. Artworks hanging device inspected and updated if necessary.
7. Artwork packed with packaging label (from transition object file), and arranged for transit in packing units where appropriate. Extra labels may need to be created for packing units as they are filled.
8. Packing units created on Vernon for transit. Depending on resources and timing, information from worksheets could be updated onto Vernon. Object ticked off as moved on master spread-sheet, ready for transit.
9. Completed artwork worksheet gets filed into Folder B.
10. Bulk moves of packing units will be done on Vernon to reflect they have left the building into the new interim store.
11. A permanent staff member needs to dispatch collection items leaving from Sarjeant and permanent staff member needs to receive art works at new interim store. Works will be checked on and off master register as they leave current building and arrive at new interim store.
12. As groups of artworks arrive, they will be unpacked and placed into new locations, singularly or in packing units as appropriate. Each art work location or packing unit will be recorded on the master spread sheet and as time allows this will be bulk moved on Vernon.

Appendix A:

An overall summary of costs to be expected in the collection transition:

Costs exclude GST.

ITEM	COST
Valuations	15,889.88
Pest management program	3,240.00
Collection store soft fit out materials	187,460.50
Packing and Preparation	418,565.59
Moving Equipment	221,092.62
Preparation and movement "Flight into Egypt"	17,900.00
TOTAL	864,148.59

Internal resources and human resource may vary depending on business operational decisions.

Valuation includes the services of Art and object for the national collection and Christies for the international collection. It does not cover any travel costs which may be associated with visits needed for Christies which may vary depending on coordination with another New Zealand venue.

Packing and preparation includes 4 transition assistants at an estimated \$45,000.00 per year each for 21 months. Funding is being applied to assist in the cost of this.

Moving Equipment includes estimation from Crown Relocations Provision of 1 large truck and 3 staff for 3 months (5 days a week) up to 11 hours per day. **Crown are happy to discuss alternatives to work with available resources as needs are streamlined and budgets are confirmed.** Inclusions: Supply of Crown Supervisor from National Library of New Zealand relocation, Supply of Tail lift truck capable of fitting 10 pallets per load, Supply of pallet- jack for loading and unloading of pallets. Supply of 2 experienced Crown art handling staff, with commitment to maintain the same staff throughout the project. For the full proposal and estimation please see Appendix D

Pest Management includes administration of products by trained and Museum industry recommended suppliers.

Appendix B

Costs exclude GST.

PACKING AND PREPERATION MATERIALS	COST
Works on paper - unframed	
Solander boxes	22,053.10
Interleaving, archival tissue	265.30
Core flute	278.40
Cling wrap	322.2
Archival Card	840.00
Framed works small medium large ,rolled works large 3D objects	
Foam chocks	1,550.00
Sheets of twin cushion card	662.00
Sheets of corrugated B flute card	320.00
Tough wrap	744.00
Bubble wrap	793.00
Tyvek	3,780.00
Glass protection tape	402.80
Storage rolls	3858.80
Poles for storage rolls	750.00
Wooden box frame (for hanging rolls)	300.00
Framed works large/fragile/guild frame/unframed	
40 Travelling frames materials and 1 contractor	17,770.00
Core flute	356.00
Clear plastic	750.00
Specialised painting hooks (earthquake safe)	5,000.00
Marine cleats	5,000.00
Screws	88.17
Low melt glue guns	\$628.02
Low melt glue sticks	696.64
3D objects	
Acid free tags	307.00
Plastic Storage Box Rolling Box 53L Clear	159.90
Plastic Storage Box Rolling Box 32L Clear	259.80

Lge Sheet Polyethylene Foam	3,373.00
Castors	2,320.00
Cotton tying tape	438.54
General packing aids	
Packing tape	195.00
Tape dispenser	29.34
Acid free double sided tape	359.70
Scissors	27.80
Cutter knife	258.20
Inventory, catalogue, condition reporting, handling aids	
A4 paper recycled white	173.29
Copysafe Pocket	664.80
Avery labels	504.28
Soft Pencils	15.80
Erasors	18.80
Transparency film	733.80
Non-permanent markers	83.16
Latex gloves - disposable	186.00
Cotton gloves	153.60
Overlay/insert ring binder 50mm	26.85
Clipboards	39.50
Vernon licences and laptop	5,000.00
Camera and supporting equipment	15,667.00
Other	
Collection transition assistants 4x21 months	318,362.00
Freighting of materials	2,000.00
TOTAL	418,565.59

Please note: Overall costs for packing and preparation materials may vary depending on suppliers. **Every practical attempt will be made to secure the best value for money while still considering professional museum standards.**

MOVING EQUIPMENT	COSTS
Utility Van	70,000.00
Trolleys	4,400.00
Work-table, movable	4,000.00

Freight of Trolleys and packing tables	1,072.82
Dolly Trollies	1,100.00
Collapsable pallet crate and lid	4,708.79
Lge Sheet Polyethylene Foam	337.30
Pallet lifter	656.53
Engine lift	340.00
Constructed platform over stairs with weather shelter at current Sarjeant	5,000.00
Contractors - Crown transport of collection	128,700.00
Site inspection - Crown Palmerston North manager and Wellington Fine Arts Manager	650.00
TOTAL	220,695.44

PREPERATION AND MOVEMENT OF FLIGHT INTO EGYPT	COSTS
Painting Crate and fit out	8,000.00
Frame Crate	6,000.00
Conservator and assistant labour costs	2,400.00
Scaffolding	1,500.00
TOTAL	17,900.00

Please note: Preparation and movement “Flight into Egypt” * includes contractor fees but does not including any necessary building works to get this collection piece out of the building.

COLLECTION STORE SOFT FIT OUT	
Painting racks – Mobile shelving system including pole system to roll large unframed paintings	85,860.00
Framed and glazed works -Mobile shelving	65,129.00

Small- medium , 3D Object mobile shelving	14,334.00
Bungee cords for securing collection objects	2,000.00
Solander Box mobile shelves	7,795.00
Shelf retention systems (earthquake mitigation)	5,000.00
Polyethylene, Closed Cell, Non-Cross Linked lining adhesive one side for lining of shelves	7,342.50
TOTAL	187,460.50

Please note:

For proposal please see Appendix F. As more information on space requirements comes to light and with time costs may vary. Installation and delivery costs are included.

Racking and shelving has been calculated to fit into both temporary and redevelopment Collection store. Shelving and racking can be dismantled and re used in redeveloped permanent Collection store with minor alterations. However, their suitability is dependent on the floor specifications of interim storage.

If art works are not provided with shelving or racking, they will have to be stored on the floor and/or be vulnerable to earthquakes, other natural or man-made disasters and be unsafe and/or difficult to move and/or access which makes each a high priority.

If interim shelving made of plywood is used, costs would be lowered, but would need to be addressed again when Collection is moved out of interim storage. With non-moveable racking, a larger space will be needed if art works are to be accessed for exhibition, loan and research.

[Contractor quotes removed]