



## **CONSERVATION GUIDELINES FOR FILM CREWS AND PHOTOGRAPHERS**

### **INTRODUCTION**

The National Gallery welcomes film crews and photographers and encourages you to document the activities of the Gallery, particularly during major exhibitions. We remind you that the Gallery is not a film or photographic studio, set or everyday location. Great care must always be taken when filming and photographing in the Galleries and Sculpture Garden, as this represents a time of considerable risk of damage occurring to the highly valuable works of art.

### **RISKS FOR WORKS OF ART FROM PHOTOGRAPHY AND FILMING**

**PHYSICAL DAMAGE** from the equipment used during filming. Tripods and lamps can be awkward to carry and unstable. Electrical cords are easily tripped on. Preoccupied photographers and visitors have been known to back into or trip over works. Touching or leaning on or against works of art easily causes damage (sometimes not immediately apparent).

It is for these reasons that the National Gallery must insist that the following guidelines are strictly observed. During your visit to the Gallery, a member of staff, often a Conservator or Security officer, will be present during filming. They will assist you and help ensure that these guidelines are followed.

**LIGHT** causes deterioration of works of art. The damage caused is cumulative, and there are two factors affecting the degree of damage - the amount of light and the length of exposure. Therefore both these factors must be kept to a minimum; recommended levels for illumination of different materials are detailed below. In addition, UV output (the higher energy part of light) from some lamps is very damaging.

On the surface, it may seem that the amount of heat and light produced by one camera flash or additional lighting would be inconsequential. However, the cumulative effect of exposure to all light sources can greatly reduce the lifespan of the work of art, particularly for a popular artwork and the annual number of people who see it who might want to photograph it with extra lighting.

**HEAT** from some lamps and equipment can cause the surface temperature of works of art to increase, or lamps may cause the room air temperature to rise.

**CHEMICALS** used for special effects (such as fog mists) or cleaning camera equipment chemicals can affect the air quality and can cause damage works of art over time as they are distributed throughout the gallery via the air conditioning. The use of any chemicals must be assessed by Conservation before use inside the gallery or near sculptures in the garden.

# Do this to avoid IMPACT damage to works of art

when accessing your worksite – moving around in art areas



THINK before moving through art areas

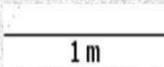


Avoid distractions

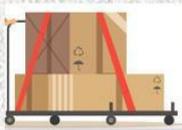
Watch where you are going



NEVER RUSH or run in art areas



Keep a safe distance from art – at least 1 metre



if you have a load, it should be secured on a trolley + be far enough away for something to fall without hitting an artwork



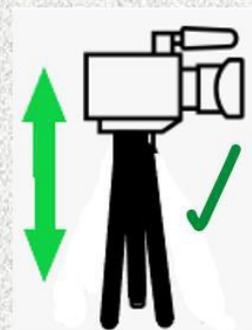
Nothing should be carried on the back in art areas



Transport any bags or equipment by your side, or with a trolley in art areas



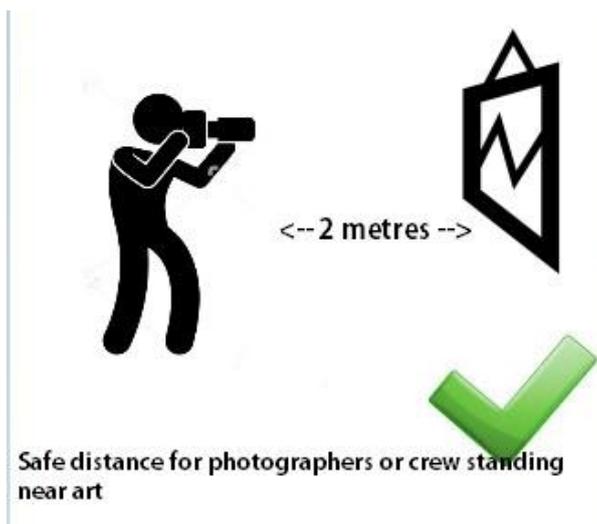
Tripods and other lengthy equipment should be carried upright



longer items such as ladders should be carried by 2 people through art areas

## DETAILED GUIDELINES

- All film crew members must be given an induction into these procedures and other NGA induction for Work Health and Safety by the NGA staff member accompanying them so that the requirements of working in proximity to works of art are understood.
- The member of NGA staff accompanying the film or photographic crew may halt the proceedings at any time that they determine that the safety of the works of art may be in jeopardy.
  - **All involved in the shoot must not touch any work of art, frame or label, and must stay behind all security barriers where present, or at least 2 m away from the works of art.** This includes all works of art in the Galleries and in the Sculpture Garden. Any exceptions to this must be negotiated and approved by the Preventive Conservator before proceeding.



- No eating or drinking in the gallery areas is permitted. There are several designated dining areas and cafés located around the building for this.
- When walking to and from the site where filming is carried out, all equipment must be carried securely at least 1 m from any work of art enroute. For boom mikes, lighting stands, dolly components and other lengthy equipment, a person must be stationed at the front and back to ensure it is under control. Tool belts and other equipment extending from the body cannot be worn when working in the galleries as they can accidentally contact works of art if space is limited and the safe distance is not observed.
- Equipment not required must be stored securely away from works of art, and trolleys should be used where large and or heavy equipment is used.
- It may be necessary to limit the number of film crews in any gallery/art area at one time. The number will be determined based on the amount of equipment present, number of visitors present, and number of staff available to supervise.
- Available or ambient light should be used wherever possible.

## SUPPLEMENTAL LIGHTING MUST CONFORM TO THE FOLLOWING SPECIFICATIONS

- **Lamps should be at least 3 meters away from any art object** including those in the vicinity of that being filmed.
- Stands should be sandbagged or held securely manually. *Any exceptions to this must be negotiated and approved by the Preventive Conservator before proceeding.*
- Lamps must not be left on continually or unnecessarily, and never for more than five minutes at a time without a cooling period. Lamps should only be turned on while setting up for the shot, and during the shot. Lamps will be turned off immediately if the temperature in the room increases by 2 degrees Celsius.

- It is recommended that lamps be arranged for reflected light rather than directly onto works of art. All filters must be of a non flammable material.
- Light Intensity Levels: The maximum levels for display purposes permitted at the NGA are given below, and the corresponding ABSOLUTE MAXIMUM ALLOWABLE levels for photographic and filming purposes are listed. These levels must not be exceeded. UV levels must be less than 25 microWatts per Lumen. Most LED light sources are low UV and low heat.
- Note that selected works of art may have specific requirements – see table below\*. The accompanying conservator or National Gallery staff member will advise on appropriate levels, and will conduct monitoring of light intensity levels, and temperature and relative humidity.
- Most low light video systems are acceptable. Battery powered equipment is preferred, however mains power may be provided. You should provide your own extension leads which must be ‘tested and tagged’ according to NGA Work Health and Safety regulations and national legislation. All excessively long cables must be taped to the floor and/or routed so that they do not pose a trip hazard.
- Fog mists are sometimes requested to be used to add depth to a shoot. Any fog mist containing glycols, oils or other resins cannot be used in the gallery, as they can deposit on works of art and interact chemically over time, causing damage. Pure dry ice is an acceptable alternative, but the location of its use must be approved by the Preventive Conservator. Use of other chemicals for cleaning equipment, etc should be avoided wherever possible in the gallery; if it is essential for the shoot, the chemical must be approved by the Preventive Conservator and precautions advised implemented (eg. spraying into a cloth rather than into the air, well away from any work of art).

**NON-COMPLIANCE with the above guidelines means NO SHOOT.**

### CONSERVATION LIGHTING PARAMETERS FOR WORKS OF ART ON DISPLAY

In line with international museum practice, recommended light intensity exposures have been determined according to material type, as per the list below. Textiles and Paper conservators tend to “rest” items on a non-empirical condition/previous exposure history/demand basis - ie. dependent on curatorial and loan priorities.

#### Illumination levels

Medium	Normal display	Photo/film – short exposure
Works on Paper	50 LUX	70 LUX
Photographs	50 LUX	70 LUX
Textiles	50 LUX	70 LUX
Fibre work, feathers	50 LUX	70 LUX
Modern bark paintings	150 LUX	300 LUX
Synthetic materials/Plastics	150 LUX	300 LUX
Paintings	200 LUX	400 LUX
Organic - wood, furniture.	200 LUX	400 LUX
Ceramics, porcelain, stone metal, glass, & other inorganic objects	300 LUX	500 LUX