

DECISION no. 1546 of December 18th 2003 on the approval of the Norms for the conservation and restoration of the classified movable cultural goods

On the basis of article 108 of the Romanian Constitution, codified, and of article III of the Emergency Government Ordinance no 16/2003 for amending and completing Law no 182/2000 on the protection of the movable national cultural heritage,
The Romanian Government passes the present decision.

Unique article

The Norms for the conservation and restoration of the classified movable cultural goods, stipulated in appendix that is part and parcel of the present decision are approved.

—****—

PRIME –MINISTER
ADRIAN NASTASE

Countersigns:

The minister of culture and religious affairs,
Razvan Theodorescu
The minister of public finances,
Mihai Nicolae Tanasescu

APPENDIX

Norms for the conservation and restoration of the classified movable cultural goods

Published in the Official Journal no 58 of January 23rd 2004

The NORMS of December 18th 2003 for the conservation and restoration of the classified movable cultural goods

CHAPTER I: General provisions

Art. 1

The present Norms for the conservation and restoration of the classified movable cultural goods, further referred to as norms, regulate the movable cultural goods conservation and restoration operations.

Art. 2

For the purpose of the present norms, the following term shall be taken to mean:

- a) preventive conservation - a complex of permanent activities meant to counteract the action of all the factors likely to damage or destroy the movable cultural goods, executed by an accredited conservator;
- b) remedial conservation - a complex of measures meant to counteract the effects of biological, chemical and physical degradation of the movable cultural goods, executed by an accredited restorators only;

- c) restoration - a competent intervention with adequate means on a movable cultural object, whose purpose is to stop the degradation processes, to keep as long as possible the original and initial significance of the respective object.

CHAPTER II: The conservation of classified movable cultural goods

Art. 3

Temporary or permanent exhibitions displaying objects belonging to the movable cultural heritage can only be done in appropriate places. No matter the reasons invoked exhibiting a movable cultural object in places that do not comply with the prerequisites of the present norms, even for short periods of time, is forbidden.

Art. 4

A place is appropriate for exhibiting movable cultural goods, if the following conditions are met:

- a) is salubrious;
- b) disposes of microclimatic stability:
 - relative humidity, further referred to as R.H., must generally have values between 50 % and 65 %. For very fragile objects, for which analyses show that they created equilibrium at other R.H. values, special conditions (possibly local) shall be provided.
 - temperature must not be higher than 22° C and it must always be correlated with R.H.;
- c) for a newly built, renovated or restored space, at least 3 - 6 months after the works have been completed must pass in order to ensure the indoors microclimate stability.
- d) the level of illuminating the organic objects must be adjusted function of their photo-chemical degradation fragility degree and it must not exceed the maximum level of "x" lux hours per year. Generally, the following illumination levels are recommended: 50 – 80 lux for books, documents, miniatures, water colours, graphic, textiles, painted wood, bone, ivory, natural history specimens, 150 – 200 lux for paintings and wooden objects and the UV component issued by the illumination sources must not exceed 75 W/lm (microwatt/lumen);
- e) there are no noxa agents resulted from dusts or noxious gases;
- f) illumination, heating, water and drain installations are in good condition, have been thoroughly checked and function properly;
- g) ensures the security of the exhibited objects;
- h) meets all the prerequisites of the regulation in force on the prevention of and fighting fires.

Art. 5

Exhibiting movable cultural objects is subject to their conservation condition. It is prohibited to exhibit objects that are not in a good conservation shape or show progressive degradation aspects.

Art. 6

Using movable cultural objects for exhibition purposes is subject to the conservation requirements. Thus, the organisers of the exhibition must comply with the following requirements:

- a) to have a project of the exhibition. The project must indicate the place, the concrete position and technique of the objects display within the exhibition room; the project must be designed together with a multidisciplinary team (museum specialists, architects, conservators, restorators);
- b) when choosing the show techniques, it is forbidden to: put the objects under pressure (as far as possible, these must be kept easy), folding, wrinkling, hanging up, nailing, using adhesive tape, sticking the artistic graphic documents and works, placing the objects close to illumination or above heating sources;
- c) the objects must be displayed in the exhibition rooms only after the works for arranging the space, the display means (window display, panels, pedestals) included were finished;
- d) after they were conserved or restored, the objects must be prepared for display in special transit spaces, from where they are brought in a row in the rooms and set in the places indicated in the project. It is forbidden to bring the objects in the rooms a long time before they must be displayed, to put them on the floor, as well as to look for the best position.

Art. 7

The objects susceptible of any type of degradation shall be protected by ensuring the conditions meant to prevent any risk factors action. They will be displayed in chemical-neutral cases, made of safe materials that would not mechanically damage the exhibited objects in case it breaks.

Art. 8

The protection of the objects openly displayed (paintings, furniture or sculpture) against being touched by visitors may be done by placing certain distance-keeping items.

Art. 9

Exhibits handling, transport and displaying operations shall be supervised by a conservator. The head of the department, respectively the inspector of the exhibition is responsible, in compliance with the law, for ensuring the necessary conditions for the exhibition to be organised according to the requirements of scientific conservation.

Art. 10

Movable national cultural heritage goods owners must ensure that that the exhibition places are supervised in order to prevent the theft or damage of the objects exposed. To this purpose, movable cultural goods owners shall elaborate internal norms and attributions, adapted to each case, in which the measures concerning the surveillance, administration and management of the items and afferent spaces are stipulated.

Art. 11

The movable cultural goods shall be stored in appropriate places in order to ensure the best conservation conditions. Before arranging the storage room, the place must be chosen according to its qualities. The storage room must meet the following prerequisites:

- a) to be salubrious and microclimatic stable. The R.H. values must meet the exhibition conditions. The building must be well thermal insulated in order to provide a constant temperature. Any temperature between 1 and 18° C is accepted if it is stable and that the R.H. value is the best provided for the stored objects;
- b) the project and the arrangement of the storing rooms are endorsed by a licensed conservator, in compliance with the legal provisions in force.

Art. 12

The movable cultural objects shall be separately located, according to the material structure, morphological type and format or standard dimension, in compliance with the type dimension principle; there shall also be taken measures against earthquake effects.

Art. 13

In order to organise a storage place, the following stages shall be run through:

- a) the room encoding stage;
- b) the inventory stage;
- c) the objects labelling stage;
- d) the objects measuring stage;
- e) establishing the morphological types;
- f) establishing the formats;
- g) establishing the way to place the objects by framing the graphic and mathematical pattern of the storage modules;
- h) calculating the necessary space and its design;
- i) designing the storage material;
- j) elaborating the topographic catalogue and the other ways for organising any type of information on how to find the object.

Art. 14

- (1) The furniture in the storage place must meet the following general requirements:
 - a) to be functional, to ensure the best objects protection, location, access and handling conditions;
 - b) to be adapted to the items' physical, morphological and size parameters;
 - c) to be simple and made up of material compatible with the movable cultural goods that will be stored.
- (2) Simultaneously with designing the furniture, the access and handling means and appliances for the movable cultural goods situated in the superior area of the storing modules must be conceived.

Art. 15

A place for storing movable cultural goods must meet the following prerequisites:

- a) the newly built, renovated or restored space must be dried up;

- b) the storing place and modules must be cleaned up, disinfected, cleared of insects (in certain cases even of rats);
- c) disinfection, clearance of insects and objects conservation through cleaning up, consolidation, spreading up;
- d) placing the objects in closed spaces – boxes, closets, as often as possible; if the objects are displayed openly, they must be protected against impurities, especially dust.

Art. 16

- (1) The prerequisites for depositing movable cultural objects are the following:
- a) to ensure the necessary stability as well as a full resting state;
 - b) the access to any of the objects placed in the same module does not affect their condition;
 - c) for the objects placed one next to each other, no superposition is allowed, except for flat, light textiles (2-3 items), documents and graphic works (10 items at most, separated by neutral materials);
 - d) the cardboard or paper used for making up the envelopes, boxes for depositing graphics, documents, clichés must be neutral (pH 7,00);
 - e) the paintings on canvas must be stored vertically on uprights; if the uprights are mobile, measures must be taken against trepidations and mechanical shocks;
 - f) the paintings are stored on separate shelves, 2 or more works must not be put in the same compartment and the width of the compartment must be bigger than the width of the work, so that it can be easily inclined (10-15°);
 - g) the paintings on wood are stored horizontally, on mobile surfaces;
 - h) loose documents are put into transparent paper envelopes and the envelopes, 10-12 items, in non – acid cardboard;
 - i) old and rare books, leather bound or with metal cover must also be kept horizontally;
 - j) studying, researching, taking pictures and filming the stored movable cultural objects must be supervised by the conservator - administrator, in a designedly arranged place.
- (2) It is not allowed to:
- a) store objects on the floor (even for short periods of time), lean the objects against heating sources, furniture items or other bodies within the respective space;
 - b) store negatives or photographs in the photo workshop or in wet places;
 - c) use the storing place for other activities;
 - d) introduce and store other objects (not compatible with the museum activity), as well as to consume and keep food in the movable cultural goods storage place.

Art. 17

The access to the museum items storage place shall be done on the basis of the provisions of the internal regulations established by each institution and of the present norms.

Art. 18

In order to keep a record of the movable cultural objects circulation and correctly analyse the causes of their condition altering, each storing will be registered, mentioning the following: the type of activity the object is involved in (filming, taking pictures, exhibition, or research), length, period, microclimate conditions of the new space, the name of the person in charge with the object.

Art. 19

The movable cultural goods owner must thoroughly train the staff in charge with dealing with and handling the objects in the storage, exhibition or transit places.

Art 20

(1) All the handling, wrapping up and transporting the movable cultural objects operations shall be supervised by the conservator of the collection / department / museum.

(2) During handling the movable cultural objects, it is forbidden to:

- a) handle the objects bare handed (without gloves) and without adequate work equipment (overall);
- b) drag the objects;
- c) put them directly on the floor, lean them against furniture items, heating sources, doors, windows, walls;
- d) touch the front / back of the paintings;
- e) handle sculptures and furniture items by holding, pressing or pushing their protuberances;
- f) transport with the same means (pushcart, box, basket) objects of different structure or size;
- g) move heavy and big objects without having appropriate work teams;
- h) transport several objects at the same time – there must be more than a single person;
- i) move the objects in other rooms, without previously examining their conservation condition;
- j) lower big objects (as mass and volume) placed at a certain height in closets, on shelves, pedestals, by using improvised means and without good steadiness.

Art. 21

- (1) The itinerary of the movable cultural objects necessary for organising exhibitions in Romania or abroad shall be established in compliance with the provisions of the present norms.
- (2) The institution organising the exhibition shall conclude a protocol / contract with the owner lending the movable cultural goods, establishing the conditions of the loan.
- (3) The protocol / contract stated at paragraph (2) must include provisions concerning:
 - a) lengths, place and purpose of the activity;
 - b) the microclimate parameters that must be ensured for the whole travel, respectively transport, storing and display;

- c) the necessary measures for the security of the object during the loan, respectively earthquakes and antitheft, fire-protection installations or for preventing the effects of earthquakes;
- d) the name and position of the person in charge with wrapping up and transporting the goods, as well as his / her attributions and responsibilities;
- e) the name and position of the person attending the transport, as well as his / her attributions and responsibilities;
- f) the name and position of the person undertaking the object, as well as his / her attributions and responsibilities;
- g) the storing place and wrapping protection;
- h) the obligation to notify the organising entities and the owner about any incident or accident concerning the borrowed goods about possible modifications of the conservation condition of the objects, also mentioning the causes;
- i) other provisions meant to ensure the protection of the objects.
 - (4) At least 6 months before opening an exhibition, the organising entity shall draft the list of the movable cultural goods proposed to be exhibited and require the authorised laboratories in the field to examine their conservation condition.
 - (5) The specialists indicate the movable cultural goods whose conservation condition makes it impossible to display them and the ones that can be displayed but which must be previously restored, also indicating the necessary operations.
 - (6) The obligation to wrap up the travelling movable cultural objects shall be established in the protocol / contract between the concerned persons and the party in charge with this operation shall be mentioned.
 - (7) The movable cultural goods must be examined, wrapped up and escorted during the transport by the authorised staff / courier, assigned in the protocol / contract.
 - (8) The movable cultural goods must only be transported with specialised services and escorted by a conservator or restorator and, as the case may be, by the guard personnel also.

Art. 22

For each lent movable cultural good that must travel, the documentation of the conservation condition shall be drew up, as follows:

- a) the conservation file which must include the exact description of the conservation status of the object, special display, wrapping, handling, transport recommendations. If the exhibition travels abroad, the conservation file must be translated in an international circulation language;
- b) bird's eye view photographs of the object, 18/24 cm size and detail photographs, as the case may be.

Art. 23

- (1) Each movable cultural good is wrapped up according to its morphological peculiarities and full protection of the objects against the following risk factors:
 - a) microclimatic variations, especially R.H. fluctuations;

- b) liquids and noxious gases penetration;
- c) shocks and trepidations;
- d) mechanical degradations.
- (2) the materials used must be compatible with the physical-chemical properties of the movable cultural goods.
- (3) The steadiness of the movable cultural good inside the container and the steadiness of the container inside the transport vehicle must be ensured.

Art. 24

- (1) Filming / taking pictures for commercial or documentary purposes of the goods belonging to the movable national cultural heritage, held in public property of the state, is only allowed with the written approval of the holder of the administration right and with the endorsement of the National Commission of Museums and Collections and with the approval of the Ministry of Culture and Religious Affairs, as well as in compliance with Law 8/1996 on copyright and connected rights, with the subsequent modifications and completions.
- (2) To this purpose, the owner shall submit a request to which he / she must attach a copy of the contract concluded with the solicitor, in which he / she requires the approval for taking pictures / filming the movable cultural goods.
- (3) The owner of the movable cultural good (goods) for which the approval for taking pictures / filming was required shall study the opportunity of the request, shall examine the conservation condition of the respective good (goods), as well as the consequences of filming / taking pictures of it (them) and shall submit a written answer about taking pictures / filming for each case separately.
- (4) The request shall be submitted for approval to the specialised directorate of the Ministry of Culture and Religious Affairs, who shall notify the owner about the decision.
- (5) The owner shall inform the taking pictures / filming team about the conditions for having access in the institution and to the movable cultural goods, about the general security rules that must be respected concerning the access areas and using the installations, as well as about other conditions meant to prevent the degradation of the objects as consequence of the presence and activity of the taking pictures / filming team.
- (6) Filming / taking pictures of the goods belonging to the movable national cultural heritage shall be done in the presence of the conservator of the collection / department / museum who will decide on the best work conditions in order not to damage the objects.
- (7) Filming / taking pictures of the movable national cultural heritage goods is not allowed in the following cases:
 - a) If the event for which the approval is solicited is of minor significance compared to the value of the object;
 - b) The object is not in good conservation condition, except for the photographs necessary for the conservation - restoration activities;
 - c) There are copies of equal or similar value that can substitute the original, without diminishing thus the quality of the reproduction;

- d) Museum photo libraries, image archives or other institutions have clichés that can be used for the purpose mentioned in the request;
 - e) Filming / taking pictures of the goods of organic materials belonging to the movable national cultural heritage if they were already filmed / photographed that year.
- (8) The persons in charge with filming / taking pictures of the goods belonging to the movable national cultural heritage must use adequate techniques in conformity with the recommendations regarding the conditions for the protection of the object to be filmed / photographed.
- (9) Filming / taking pictures shall be noted, for each separate object, in the circulation register of the objects in the respective collection.

CHAPTER III: The restoration of the classified movable cultural goods

Art. 25

The movable cultural goods shall be selected and included in the list for restoration depending on their conservation condition, heritage value and exhibition capitalisation requirements.

Art. 26

- (1) Before restoring the movable cultural object, it is examined from a physical, chemical and biological point of view in the investigation laboratory, in order to establish the degradations, causes, damage factors and restoration methodology. The correlation of the results and the evolution of the technologies must also help solving the dating and attestation issues.
- (2) The analyses must be done, as far as possible, using non-destructive methods or micro-destructive so as not to affect the integrity of the movable cultural good.
- (3) After the examination, the movable cultural object is sent, together with the documentation, to the restoration laboratory for establishing the restoration methodology. The restorator draws up the restoration file which he / she submits, together with the movable cultural object, to the restoration commission.

Art. 27

- (1) The restoration commission, appointed by the head of the institution, is composed of specialised staff, licensed in compliance with the law and decision-taking factors (the manager of the institution, members of the scientific council, the restoration laboratory head).
- (2) The restoration commission shall analyse, endorse and approve the restoration methodology, as well as issue the taking over certificates.
- (3) The decisions of the restoration commission are mandatory. Issuing the approval, the restoration commission is responsible, together with the restorator, according to the law, for the correctness of the diagnosis and restoration methodology.

Art. 28

The restorator is the sole responsible for correctly applying the approved methodology.

Art. 29

- (1) During the works, it is forbidden to:
 - a) modify the approved restoration methodology;
 - b) arbitrarily interrupt the work methodology.
- (2) The modifications of the restoration methodology are only allowed with the approval of the restoration commission.

Art. 30

All interventions on a movable cultural object shall be noted in the restoration documentation which includes:

- a) the registry file;
- b) the conservation file;
- c) the documentation of the previous restorations;
- d) the investigation documentation;
- e) the photographic documentation;
- f) the record of the restoration commission;
- g) the restoration minutes.

Art. 31

The movable cultural goods restoration shall only be undertaken by licensed restorators, in compliance with the law, in laboratories and workshops accredited according to the law.

Art. 32

During the restoration process, the following principles shall be observed:

- a) to fully preserve the original parts of the object. No intervention can remove, diminish or fake parts of the object (*Primum non nocere*);
- b) to use material similar to the original ones or, if this is not possible, they must have physical-mechanical properties as similar as possible with the original ones (*Material compatibility*);
- c) to use materials, substances etc that were experimented, tested under controlled and rigorous conditions so that they are decisive for determining the incompatibilities and side effects;
- d) to use reversible materials, substances etc that can subsequently be removed without damaging the object condition. Non-reversible materials can only be used in extremity, where using them could be the sole way to save the object;
- e) all the interventions on the object, as far as their nature, position, completion etc is concerned, can be noticed by directly examining the object or through the intermediary of the documentation attached to the restoration file (*intervention legibility*);
- f) no completions shall be done if more than 50 % of the original misses (restoration stops when hypotheses begins);
- g) to follow up the restored object condition by performing periodical controls.

Art. 33

The restoration activity is not meant to create a new movable cultural object. Its purpose is to bring the movable cultural object to a condition and aspect likely to convey as fully as possible its original function.

Art. 34

In compliance with the law, the restoration work-shop or laboratory is in charge with the protection and security of the movable cultural objects during the whole restoration period.

Art. 35

It is not allowed to take the movable cultural goods out of the restoration work-shop or laboratory without the owner's written agreement.

Published in the Romanian Official Journal, no. 58 of January 23rd 2004.