

ICEFAT NEWS

NEWSLETTER FROM ICEFAT NO 3 – 2004 HIGHEST STANDARDS IN FINE ART SHIPPING

EXPERIENCES ON FOREIGN EXHIBITIONS

ICEFAT News meets with Andrea Wood, Exhibition Coordinator and Assistant Registrar at Whitney on Tour, New York.

Andrea Wood was a member of the panel on Registration Pioneering : Organizing Exhibitions from the Far Corners of the Globe at the International Registrars Symposium in New Orleans in May 2004.

She drew heavily on the experiences she had when working at the Warhol Museum. During that time she toured “Andy Warhol: His Art and Life” through thirteen countries in Eastern and Central Europe and Asia – including Kazakhstan, the Ukraine, Russia, Turkey, Slovenia, Slovakia, Croatia, and the Baltics.



“HAVE A CLEAR COMMUNICATION WITH YOUR TRANSPORT COMPANY”, SAYS ANDREA WOOD.

How much pre-planning went into the Warhol tour – and how involved were you in the pre-planning?

Unfortunately, I was involved less than I would have hoped to be! I reviewed the US State Department produced facility reports with our conservator, but these proved to be quite inadequate for the information we really needed. At that point, I was only ‘Acting’ registrar, as the former registrar had passed away fairly recently before that.

Was this planning done in conjunction with a reliable shipping agent?

The Warhol used RBA and Associates, New York, which are IATA licensed international freight forwarders, for the entire tour. The locations of the venues proved to be quite a challenge for everyone, and we were really learning as we went. We also had the added complication of working with the US State Department and the embassies for each country, so each

GREETINGS TO ALL

With the 28th Annual convention in Barcelona just weeks away the Steering Committee is putting the finishing touches on this years program. Beyond the normal business of the organization we are planning three concurrent round table discussions covering a number of member suggested ideas such as PAQMAN (frequently asked questions), a packing material source guide and a marketing catalogue/directory.

In addition, Thomson & Pratt Insurance Brokers will give a presentation of a value added member service that our membership may wish to consider. ICEFAT members will have a chance to examine an exciting, unique group fine art insurance program tailored to the specific needs of our members and our industry.

In closing, I would like to extend a very warm welcome to the new member companies and their representatives. You will be able to spot our newest members at the annual convention by looking for people with red ribbons on their name tags. I encourage all participants to meet, welcome and open your arms to embrace our new and returning friends.

I am looking forward to seeing everyone in Barcelona.

Best regards,
Mark Starling, Chairperson
ICEFAT Steering Committee



“ANDY WARHOL: HIS ART AND LIFE”:
ON TOUR IN RUSSIA.

CONT. P2

VISIT WWW.ICEFAT.ORG WHEN YOU NEED SAFE FINE ART TRANSPORT

step of planning was unbelievably complex to organize.

How were the overseas agents selected?

RBA mainly worked with agents that were based in the countries that we were shipping to/from because of their experience with all the idiosyncrasies of their country, such as logistics, customs, language, etc.

What procedures do you think are most important for a fine art transport in these countries and how do these procedures compare with standards in the USA?

When trucking involved traveling through several countries, it was necessary for each shipping company to understand customs practices, local quirks, etc. In the USA, trucking companies do not have to deal with dangers involving the security of their trucks. That is just one example. But as long as you have clear communication about what you are expecting from your transport company, there is less chance of any unexpected surprises.

You mentioned keeping a Journal. Why is this so important?

My journal provides a place for me to

take work notes as well as just 'diary' like entries, and everything is in the same place. If there is a problem, I try to write down everything in great detail so that when I get home, I can deal with the problem better since I have good notes. I also write out my fascinating experiences and it provides me with entertainment on future trips! When reading some of my old journal entries, I sometimes think "I can't believe I survived that!"

How important is it to understand the local culture and learn a few words of the local language?

If you have an idea about the culture you have to deal with, you can be better prepared to tackle problems, such as local holidays and if you are female, their regard towards women. And as I mentioned in my session in New Orleans, there are a few words that will help you out tremendously when it comes to loading crates, such as STOP, GOOD, THANK YOU, and of course, YES and NO. Also, knowing the words for HELLO, GOODBYE, TOILET and WATER can really come in handy, too.

What are your five best tips for organizing

exhibitions in these kinds of countries?

1. Never reuse old crates, no matter how tight your budget is.
2. Send a courier that has some serious stamina and grace under pressure.
3. Add a 15% contingency in your budget, or as much as possible. You will need it.
4. Do site visits at each venue to check the physical space and egress.
5. Find a shipping agent that you feel confident in.

Any suggested reading?

On the Road Again: Developing and Managing Traveling Exhibitions By Rebecca Buck and Jean Allman Gilmore... a great book by two of the goddesses of the profession.

Courier Speak by Cordelia Rose... a phrase book that also teaches (with the cutest frog drawings!)

A Journey of One's Own: Uncommon Advice for the Independent Woman Traveler By Thalia Zepatos... Since so many couriers are women, this book is full of great advice.

Going Abroad by Eva Newman... the ultimate practical bathroom book.

By Kim Powell, *International Art Services*

FINE ART TRANSPORT IN SWITZERLAND

Because of the small size of Switzerland, you can go very quickly from one place to another, making exchange easier between the different airports and free ports: about ten areas authorize long period storage without payment of customs duties. The items can be unpacked, presented, photographed, sold, imported into Switzerland (upon payment of duties and VAT) or sent on to other countries.

In Geneva, the surface of the Free Port is 150,000 m². No specific customs formalities (licences, permits) are necessary to import or export fine arts from the Swiss territory, except for goods subject to CITES regulations (ivory, animal skins, etc.). For importation just present the invoice regarding the selling of the item and customs will charge VAT and, if necessary customs duties.

For exportation only the presentation of the invoice is required and customs formalities are made rapidly. Fine art exchange



(sales, exhibitions, transports) are performed in a climate of discretion, with efficiency and expertise.

OPEN DIALOGUE

Collectors play an important role. The dialogue between private collectors and institutions is open and often interactive. The Museums, almost 200 over the whole territory, are public institutions enjoying benefit from private bequests since their creation : the Musée d'art et d'histoire of Geneva, the Kunstmuseum of Basel, Berne and Winterthur, the Kunsthaus of Zurich, the Musée cantonal des beaux-arts of Lausanne and the Musée Jenisch of Vevey.

There are also many Private Museums, such as the Musée du Petit Palais, the Musée Barbier-Mueller in Geneva, the Fondation Pierre Gianadda in Martigny, the Fondation de l'Hermitage in Lausanne as well as important auction companies and Fine Art Galleries of world renown.

Switzerland constitutes a prominent market in the world of arts, thanks to the competence, efficiency, discretion, know-how and small size that distinguish it.

The organization and realization of a prestigious exhibition like "Cléopâtre dans le miroir de l'art occidental" (presented at the Musées d'art et d'histoire of Geneva in 2004) and handled by Harsch Transports, require good competence at the logistical level as well as for packing and delivery of items. The international network of specialized transporters in Fine Art, ICEFAT, guarantees transportation of the highest quality worldwide.

By Patrizia Roncadi, Henri Harsch HH SA

A WAKE-UP CALL FOR ART STORERS

The disastrous fire at the storage depot of the art transportation company Momart in east London at the end of May has stoked up debate around the art world.

A swathe was cut through the world of British contemporary art when the storage facility depot was completely destroyed. Momart is not a member of ICEFAT, but one of England's leading specialists in the storage and transportation of art works.

Police confirmed that the fire which destroyed the warehouse at Leyton started in a business unit some distance away from the warehouse. It occurred after a break-in at premises containing computers, watches and mobile telephones. Whilst the police cannot categorically say that this was an act of arson, they have said that they are linking the two incidents.

The fire has highlighted issues of safety, fire alarms and the construction of buildings with fire compartments etc. Everyone working with the storage of art works ought to check their buildings and procedures to prevent the risk of a similar accident occurring. Natu-

rally, there can never be a total guarantee against all accidents, but there are a number of measures which should be carried out before a storage space can be considered safe.

SOME GUIDELINES

Ensure that you include all the safety features laid down by anti-burglary organisations, the insurance industry and fire authorities for a highest risk storage depot.

Experienced ICEFAT Members have put together the following list of aspects to consider when choosing or setting up art storage :

- Have an integrated fire, burglar and property alarm that is directly linked to the fire brigade, police and supervised alarm transmission.
- Make sure there are security guards on the beat, patrolling the premises out of hours.
- Ensure that you carry out regular, documented inspections of buildings, locks, alarms, fire-extinguishers and have technical monitoring carried out by professionals. These records must be delivered to company management.
- The storage space should be built of concrete and brick for optimum protection against burglary and fire.



BRITISH ART WORKS WORTH MILLIONS OF POUNDS WENT UP IN SMOKE WHEN MOMART'S ART DEPOT WAS GUTTED BY FIRE.

- Check the nature of neighbouring businesses and avoid facilities where neighbouring businesses hold flammable liquids etc.
- There should be no water whatsoever on the premises, neither pipes nor water-filled radiators.
- Make sure the fire alarm is activated by both smoke and heat.
- Have the storage space divided into fire compartments.
- The storage space should be windowless, and should have as few doors as possible..

These were just a few guidelines, but we will be sure and return to the question of safe storage in a future issue of ICEFAT News.

By Stefan Fors, MTAB

NEW MEMBERS

International Art Services Malaysia is jointly owned by International Art Services Australia & JIM Logistics Malaysia.

From their Kuala Lumpur headquarters IAS Malaysia is able to cover shipments and transport to and from the Malaysian mainland as well as the Malaysian islands. IAS has a purpose built vehicle with air-ride suspension, temperature & humidity controls and a hydraulic tailgate. International Art Services' holding company in Malaysia is a



registered Customs Broker so all clearance are handled in-house. International Art Services is also able to arrange to supervise for the transshipment at the tarmac in the airport with a minimum of two working days to do the necessary arrangements.

Mithals International has been in the business of International Packing and Moving since 1962 and has offices in New Delhi, Bombay, Bangalore and Madras.

The Mithals network is able to cover shipments to/from any part of the country. Mithals is approved by the Indian Government to operate as a Customs House Agent and is an accredited IATA Cargo Agency.



Mithals International has a dedicated team of people devoted to Fine Art handling. Mithals International provides all the fine art handling services and does not sub-contract any part of the service.

INSIDE AIRFREIGHT

Security updates from the US National Cargo Security Council in June 2004 :

COURIERS ON FREIGHTERS

With reference to couriers travelling on Freighters as per both Transportation Security Administration (TSA) and Federal Aviation Association (FAA).

“Unless the cockpit doors on these aircraft’s are secured from the passengers as per the FAA regulations post 911 no passengers can travel this aircraft” Only crew and staff.

My suggestion to all forwarders that are booking on freighters confirm with the carrier that the aircraft complies with all FAA regulations for a secure cockpit. Otherwise contact the museum because as of now there are no exceptions only crew and airline staff can fly on these aircraft’s.

CARGO VERIFICATION AND DOCUMENTATION

The U.S. Transportation Security Administration (TSA) has issued a new security directive. This new Directive impacts the verification of all cargo and small packages, effective June 20.2004

With this new security directive, new documentation will be mandated at the time of acceptance for certain ship-



CONFIRM WITH THE CARRIERS THAT THE AIRCRAFT COMPLIES WITH ALL FAA REGULATIONS FOR A SECURE COCKPIT.

ments containing items that can be damaged or their value destroyed by verifications procedures (e.g., film or artwork).

These shipments will require additional precautionary actions. In these cases the following additional information must be obtained.* Obtain a shipper’s security endorsement (SSE)* Proof of identification from the individual tendering this type of cargo. The original shipper must be contacted verifying the shipper, origin, destination, and number of pieces in the shipment.

If the shipper’s representative does not confirm any of this information, or if we (the carrier) cannot make contact with the original shipper, the carrier will be unable to accept this shipment.

Note: Shipments travelling with courier’s should not be a problem because as long as they have museum identification this should comply. But courier’s accompanying other museum works should have contact number available for confirmation.

By Mike Andrel, Barthco

ICEFAT NEWS EDITORIAL



consists of members from the USA, Eu-

I feel very fortunate to have been given the opportunity to become Editor of ICEFAT News and to work with the Editorial Sub-Committee. The Sub-Committee

rope, SE Asia and Australia (yours truly) and we hope to bring you a comprehensive and balanced view of issues that concern both our members and our clients.

It gives me a real sense of satisfaction knowing that ICEFAT News can enrich and inform its readers. Please let us

know if there are any subjects you would like us to cover – any issues that concern you – any comments you would like to make on previous articles.

I’ve had a terrific time working with the Sub-Committee on this issue – we hope you enjoy it !

Kim Powell kpowell@iasdas.com.au



CONTACT INFORMATION

You can contact the organization or steering committee
P.O Box 94, 2120AB Bennebroek, the Netherlands
Telephone: +31 23 584 9639. Fax: +31 23 584 1236
E-mail: General Information: icefat@igr.nl

ICEFAT NEWS

Production: IFK Media AB, info@ifkmedia.se
Design: Pigment

VISIT WWW.ICEFAT.ORG WHEN YOU NEED SAFE FINE ART TRANSPORT