

**TERMS OF REFERENCE (TOR)
PROVISION OF SERVICES
FOR THE ART CONSERVATION AND RESTORATION
OF ASEAN GALLERY COLLECTION**

1. Background

The ASEAN Gallery, managed by the Community Relations Division (CRD) of the ASEAN Secretariat (ASEC houses a collection of artworks from the ASEAN Member States, External Partners, neighboring countries and private donors. The Gallery, which is being operated on a non-profit basis, aims to engage with ASEAN stakeholders through the art medium.

Currently, the collection comprises 137 artworks, including paintings, sculptures and other standing objects, with the oldest piece dating back to 1976. These artworks are mostly being placed in the Gallery while the rest are displayed throughout the ASEC meeting rooms, public spaces and the ASEAN Secretary-General's house, with periodic rotations to ensure wider accessibility. The collection is also occasionally showcased in exhibitions.

However, due to their age and its periodical movement, the artworks have both a human-made and natural damage. The Gallery's closure during the COVID-19 pandemic for about 2.5 years further exacerbated the situation, limiting routine maintenance and contributing to the deterioration of the collection's condition.

Recognising the urgency of preserving this cultural heritage, CRD is seeking a qualified agency or individual expert to provide art conservation service and restore the affected artworks.

2. Purpose of the Project

This art conservation and restoration project aims to treat the identified art objects which require immediate conservation services.

3. Scope of Works

The specific tasks of this assignment include but are not limited to the following:

3.1. Paintings/Watercolours

- a. **Visual Inspection:** Conduct a thorough visual examination of the painting/watercolour surface, documenting any visible damage, including paint loss, cracks, flaking, discoloration, and presence of fungus.
- b. **Paint Layer Stabilisation:** Stabilise any loose or flaking paint layers using appropriate techniques.
- c. **Fungus Removal:** Investigate the nature and extent of fungus growth on the paint layer. Implement appropriate methods for removal, considering the painting's materials and condition.

- d. **Fillings and Inpainting:** Fill paint losses with suitable materials to match the original surface level. Undertake inpainting with watercolours to blend seamlessly with the original paint layer, replicating the original colour, texture, and brushstrokes as accurately as possible.
- e. **Discoloration Reduction:** Employ appropriate techniques to reduce yellow spots and/ or yellowed paper on the paintings/watercolour
- f. **Glazing and Distance Bars:** Mount distance bars between the glazing and the object to prevent contact and minimize potential damage.

3.2. Bronze/silver-made artworks

- a. **General:** Clean and/or return the surface-look of the artwork as the current visual may seem different than the actual one.
- b. **Surface Cleaning:** Clean the bronze or silver artwork using appropriate methods to remove dirt, grime, and other surface contaminants.
- c. **Patination Adjustment:** Assess the current patination and determine if it needs to be adjusted to reveal the artwork's true surface appearance. Employ techniques such as cleaning, polishing, or re-patination to achieve the desired visual effect.

3.3. Standing Objects

- a. **Assessment and Documentation:** Thoroughly assess the broken object, documenting the nature and extent of the damage.
- b. **Repair and Stabilisation:** Repair the broken object using appropriate techniques and materials to achieve a visually cohesive and structurally sound result.
- c. **Research and Reference:** Research is mandatory. Conduct thorough research to obtain suitable references and guidance for the repair process, ensuring the restoration is historically and aesthetically accurate.

The list of artworks is accessible [here](#).

4. Output or Deliverables

- 4.1. **Initial Assessment Report:** A report detailing the condition of each artwork, including visual inspection findings, types of damage identified, and specific conservation needs for each piece.
- 4.2. **Documentation:** For each artwork, maintain documentation throughout the conservation process, including before and after photos, with treatment notes detailing the methods used, materials applied, any changes made.
- 4.3. **Completed restoration:** Successfully restored/repaired/cleaned/stabilized of all identified artworks.
- 4.4. **Final Conservation Report:** A comprehensive final report, including overview of conservation treatments performed, effectiveness of methods used, and recommendation for future care and maintenance of the collection.

5. Requirements for Submission

A. Technical Proposal

- 5.1. The applicants must be an individual expert or agency with understanding about global and preferably ASEAN art scene.
- 5.2. The applicants must have years of experience in providing art conservation or restoration for museums/art gallery. Please provide evidence.
- 5.3. The applicants with specific conservation or restoration qualification for artwork/painting with a written recognition will be advantage. Please provide evidence.
- 5.4. The applicants must be able to communicate in Indonesia or English.
- 5.5. The applicants **must submit** the following:
 - a. Up-to-date curriculum vitae or company profile;
 - b. A proposal indicating how they plan to fulfill the project. The proposal shall include overall approach, methodology, work plan (conservation/ restoration plan), timeline and contingency plan (in case the work does not meet timeline or expected output).

B. Financial Proposal

- 5.6. Detailed quotation of professional fee on a lumpsum basis (e.g. project fee, materials, logistic, miscellaneous, etc).
- 5.7. Currency: Financial Proposal/Quotation to be submitted in USD for international bidder and IDR for local bidder.

7. Duration of Services

This project is scheduled to start on 1 May 2025 at the latest and must conclude by 30 November 2025.

6. Administrative Arrangements

- 6.1. A pre-bid meeting may be arranged to give a comprehensive outlook and help candidates in preparing requirements.
- 6.2. Upon selection, a lumpsum amount will be paid to the selected conservator. They are expected to conduct work from ASEC. Working from home/own office/ workshop are applicable following CRD's permission/ approval. Accommodation, daily subsistence allowance, transportations and other miscellaneous components will be under the responsibility of the conservator.

8. Letter of Appointment

Upon agreement, the conservator will be provided with a letter of appointment (in the form of PO – Purchase Order). The decision on the selection of the candidate is **final and no appeal will be entertained.**

9. Terms of Payment

- First payment (50%) upon signing of Purchase Order.
- Second payment (50%) upon CRD's confirmation of receipt of all deliverables (as detailed in section 4. Output or Deliverables).
- ASEC's payment will be limited to the amount specified in the accepted Financial.