



DATE: November 6, 2023

TO: Jessica Vealitzek, Chair
Operations Committee

FROM: Nan Buckardt
Director of Education

RECOMMENDATION: Recommend Approval of a Resolution Approving Operating Documents for the Bess Bower Dunn Museum of Lake County.

STRATEGIC DIRECTIONS SUPPORTED: Communication, Education, and Outreach and Leadership

FINANCIAL DATA: There is no financial impact at this time.

BACKGROUND: The Lake County Forest Preserve District (“District”) owns and operates the Bess Bower Dunn Museum of Lake County (“Museum”). The Museum has achieved the highest national standard of recognition afforded the nation's museums: accreditation by the American Alliance of Museums (“AAM”). Accreditation has been earned by only three percent of the museums in the United States and typically is renewed every ten years.

The Museum first earned accreditation in 1995 and, after an extension, was reaccredited in 2010. The Dunn Museum received an additional five-year extension to accommodate the complete renovation and relocation of the facility to the District’s General Offices building in Libertyville. Museum staff will be starting the 12-month reaccreditation process in early 2024, with the goal of earning reaccreditation in 2025.

AAM requires each accredited museum to have five essential operating documents approved by its governing board. The documents include the museum’s: Mission and Vision Statement, Collections Management Policy, Strategic Institutional Plan, Institutional Code of Ethics and Business Resumption Plan, all attached as Exhibit A to the resolution (the “Operating Documents”). The Board has approved earlier versions of some, but not all, of the Operating Documents.

Museum staff has reviewed the draft Operating Documents and revised them to reflect current staff structure and titles, District policy and procedure updates since the last approval, use of the District’s approved Strategic Plan as the foundation for the Museum’s strategic plan and changes to text for clarification purposes.

REVIEW BY OTHERS: Exhibitions and Collections Manager, Museum Operations Manager, Chief Operations Office, Director of Administration, Director of Finance, Manager of Board Operations, Corporate Counsel

STATE OF ILLINOIS)
) SS
COUNTY OF LAKE)

**BOARD OF COMMISSIONERS
LAKE COUNTY FOREST PRESERVE DISTRICT
REGULAR NOVEMBER MEETING
NOVEMBER 15, 2023**

MISTER PRESIDENT AND MEMBERS OF THE BOARD OF COMMISSIONERS:

Your **OPERATIONS COMMITTEE** presents herewith “A Resolution Approving Operating Documents for the Bess Bower Dunn Museum of Lake County,” and requests its approval.

OPERATIONS COMMITTEE:

Date: _____ Roll Call Vote: Ayes: _____ Nays: _____
 Voice Vote Majority Ayes; Nays: _____

**LAKE COUNTY FOREST PRESERVE DISTRICT
LAKE COUNTY, ILLINOIS**

**A RESOLUTION APPROVING OPERATING DOCUMENTS FOR THE
BESS BOWER DUNN MUSEUM OF LAKE COUNTY**

WHEREAS, the Lake County Forest Preserve District (“District”) owns and operates the Bess Bower Dunn Museum of Lake County (“Museum”); and

WHEREAS, pursuant to Section 8(a) of the Downstate Forest Preserve District Act, 70 ILCS 805/8(a), the District is authorized to adopt all necessary rules and regulations for the management of the property and the conduct of the business of the District; and

WHEREAS, it is in the best interests of the District to approve the following operating documents for the Museum in substantially the form attached hereto: Mission and Vision Statement, Collections Management Policy, Strategic Institutional Plan, Institutional Code of Ethics and Business Resumption Plan (collectively, the “Operating Documents”); and

WHEREAS, District approval of the Operating Documents is required for continuing accreditation of the Museum through the American Alliance of Museums;

NOW, THEREFORE, BE IT RESOLVED by the Board of Commissioners of the Lake County Forest Preserve District, Lake County, Illinois THAT:

Section 1. Recitals. The recitals set forth above are incorporated as part of this Resolution by this reference.

Section 2. Approval of Operating Documents. The Operating Documents, in substantially the forms attached hereto, are hereby approved.

Section 3. Director Authority. The Director of Education is authorized to approve any further amendment to the Business Resumption Plan.

Section 4. Executive Director Authority. The Executive Director is authorized to approve any further amendment to the Mission and Vision Statement, Strategic Institutional Plan, and Institutional Code of Ethics if such amendment is necessary (i) for accreditation under the American Alliance of Museums Accreditation Program or (ii) to bring the document into compliance with applicable law. The Executive Director shall report any such amendment to the District Board of Commissioners promptly.

Section 5. Repealer. All prior versions of the Operating Documents and the provision of any other District resolution (to the extent they are inconsistent with all or any part of this Resolution or the Operating Documents) are hereby repealed.

Section 6. Effective Date. This Resolution shall be in full force and effect from and after its passage and approval in the manner provided by law.

PASSED this _____ day of _____, 2023

AYES:

NAYS:

APPROVED this _____ day of _____, 2023

Angelo Kyle, President
Lake County Forest Preserve District

ATTEST:

Julie Gragnani, Secretary
Lake County Forest Preserve District

Exhibit No. _____

Exhibit A-

Dunn Museum - Business Resumption Plan

Dunn Museum - Collections Management Policy

Dunn Museum - Institutional Code of Ethics

Dunn Museum – Mission and Vision Statement

Dunn Museum – Strategic Institutional Plan

Dunn Museum Collections Business Resumption Plan

Bess Bower Dunn Museum, General Offices 1899 W. Winchester Rd., Libertyville

Adlai E. Stevenson II Historic Home 25200 N St. Mary's Rd., Mettawa

Pine Dunes 17900-18178 W. Edwards Rd, Antioch

Approved by the Lake County Forest Preserve District
Board of Commissioners
November 15, 2023

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SCOPE

Relationship of This Plan to Others

The Bess Bower Dunn Museum Collections Disaster Mitigation and Recovery Plan (Recovery Plan) is secondary to the **Lake County Forest Preserve District (the District) Emergency Response Plan**. In the event of a crisis situation affecting buildings or people, this recovery plan should not be put into action until the District's Crisis Team has notified staff that it is safe to enter the building and begin recovery of the Dunn Museum collections.

The Dunn Museum Recovery Plan DOES NOT cover evacuation, securing a site, recovery of business, administrative, personnel, or similar records used in the regular operation of the museum. And while some instruction is given for human safety, this plan is not intended as a manual of personal safety. Please refer to the District's Emergency Response Plan www.lcfd.org/fern/risk-management/.

Purpose

This plan outlines the steps and procedures to be used in the event of damaged or endangered collections of the Dunn Museum. The primary goal is to minimize or eliminate damage to the collections. No action should be taken if it will endanger people. All museum staff should familiarize themselves with the overall plan.

Locations

This plan covers all collections of the Dunn Museum at any District properties, whether in storage or on exhibition, including the Dunn Museum in Libertyville, Pine Dunes, and the Adlai E. Stevenson II Historic Home.

Media

Media communications will follow the Media Relations procedures outlined in the LCFPD Emergency Response Plan Section IX.

Do Not speak to the media or post on social media unless instructed to do so.

ACKNOWLEDGMENTS

The Dunn Museum Recovery Plan is largely based on the Minnesota Historical Society's (MHS) Emergency Preparedness Plan, revised and abridged for outside distribution in April 2006.

I.

Incidents Affecting Collections

This section outlines the steps to take following discovery of damage to the collection. First follow the District's Emergency Response Plan www.lcfd.org/fern/risk-management/

ACCIDENTAL DAMAGE TO COLLECTIONS

This category includes damage to collections items caused by accidents such as dropping, impact, mishandling, spills. *See also, Vandalism for non-accidental damage.*

Effects on Collections

These incidents may occur in exhibit areas, in storage, or during transit. Objects may break, disassemble, shatter, be disfigured or suffer staining or scratches.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Curators

Actions

The Exhibitions and Collections Manager will organize and manage the recovery process if many items have been affected.

If possible, do not move objects until instructions are received (by phone or in person) from a Curator.

If the incident involves materials in the galleries, do not leave the area unsecured during museum open hours. If possible, block off the area or have a museum staff or volunteer stationed at the spot until the situation is resolved.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

FIRE DAMAGE – Minor

This category consists of very small, contained fires such as a smoldering cigarette or wastebasket fire.

Effects on Collections

Fire damage creates a combination of problems. Water damage from sprinklers or damage from fire extinguisher chemicals may result, along with smoke and soot, melting, and structural damage. Water can lead to mold outbreaks.

Notify

Exhibitions & Collections Manager

Director of Education

Actions

Be familiar with and first follow the fire procedure outlined in the District's Emergency Response Plan, Section IV-A, including instructions for when and how to use a fire extinguisher.

Once it has been determined by the fire department that it is safe to remain in or reenter the area, the District's Crisis Team will notify staff when it is safe to reenter the building.

If collections have been affected, the Collections staff will assess the damage; the Exhibitions and Collections Manager will organize and manage the recovery process.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

FIRE DAMAGE – Major

A major fire is any fire that cannot be easily contained or an instance when there is no fire extinguisher in the immediate vicinity.

Effects on Collections

Fire damage creates a combination of problems. Water damage from hoses or sprinklers usually results, along with smoke and soot, melting, shelving collapse, and major structural damage. Water damage can lead to mold outbreaks.

Notify

Exhibitions & Collections Manager

Director of Education

Actions

Be familiar with and first follow the fire procedure outlined in the District's Emergency Response Plan, Section IV-A.

Once it has been determined by the fire department that it is safe to remain in or reenter the area, the Districts' Crisis Team will notify staff when it is safe to reenter the building.

If collections have been affected, the Collections staff will assess the damage; the Exhibitions and Collections Manager will organize and manage the recovery process.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

FLOOD AND WATER DAMAGE – Minor

This category consists of incidents when water or moisture is near collections, records, or archives, or has only affected a few items. There are many sources for water damage: leaking roofs or pipes, backed-up plumbing, malfunctioning HVAC equipment, inclement weather, and firemen's hoses.

Effects on Collections

Water damage is the most likely disaster to occur. It can lead to mold growth: **48 Hours = Mold Starts to Grow**. Even if the water event is not near collections, it can change the humidity levels in the building and lead to mold and mildew, warping and rusting or other problems.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Superintendent of Fleet and Facilities (if unavailable, Director of Operations and Infrastructure)

Actions

****Never enter flooded areas or touch electrical equipment if the ground is wet.**

If easily and safely accomplished, move materials that are directly in line with leak. Check these and all nearby materials for signs of moisture once the leak is under control.

If water/moisture is present in the collections, the area should be dehumidified once the water has been removed.

Do not open wet books; do not close books which have become distorted, are lying open; do not remove covers.

Do not disturb contents of wet file boxes, or prints, drawings or photographic materials.

Do not separate single sheets or photographs.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

FLOOD AND WATER DAMAGE – Major

This category is for incidents in which a large quantity of collections is affected, or a space is or has been flooded. There are many sources for water damage: leaking roofs or pipes, backed-up plumbing, malfunctioning HVAC equipment, inclement weather, and firemen's hoses.

Effects on Collections

Water damage is the most likely disaster to occur. It can lead to mold growth as well as staining, warping, rusting and fading. **48 Hours = Mold Starts to Grow.** Wet materials and boxes are weaker than dry ones. Some materials may stick together. Careful handling is important.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Superintendent of Fleet and Facilities (if unavailable, Director of Operations and Infrastructure)

Actions

Be familiar with and first follow flood procedure outlined in the District's Emergency Response Plan, Section IV-B.

****Never enter flooded areas or touch electrical equipment if the ground is wet.**

If collections have been affected, the Collections staff will assess the damage; the Exhibitions and Collections Manager will organize and manage the recovery process.

The area should be dehumidified once the water has been removed.

Do not open wet books; do not close books which have become distorted, are lying open; do not remove covers.

Do not disturb contents of wet file boxes, or prints, drawings or photographic materials.

Do not separate single sheets or photographs.

Collections Care and Storage area is monitored by battery operated floatable water alarms.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

MOLD AND MILDEW

A major outbreak of mold and mildew may follow flood, fire, or lengthy HVAC malfunction or power failure.

Effects on Collections

If mold growth is observed on or near collections, the potential exists for many items to be affected. Mold or mildew causes staining and disfigurement of materials, and can affect staff health.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Curators

Actions

Be familiar with the mold remediation procedure outlined in the District's Emergency Response Plan Section IV-B. Modifications may be needed when salvaging affected collections or dealing with mold and mildew near collections.

Be alert for visible growth and/or musty odor. Leave the area if you experience headache, congestion or difficulty breathing.

If only a few items are affected, air dry and/or wrap and freeze affected collections as quickly as possible. Place these items in the freezer for 48 hours before attempting to clean the mold.

****Do Not use bleach on or near collections.**

If water/moisture is present in the collections, the area should be dehumidified once the water has been removed. Rescuing items should be done within 48 hours to prevent significant deterioration.

Dataloggers and other temperature and humidity gauges in collections storage areas and galleries monitor conditions and can indicate any changes.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B)

Pictures: When possible, property and/or vehicle damage should be photographed.

POWER OR HVAC SYSTEM FAILURE

Effects on Collections

If the power fails or the heating, ventilation, and air conditioning system (HVAC) malfunctions, the result may be significant fluctuations in temperature or relative humidity which can cause damage such as mold outbreaks, warping, damage that destabilizes materials (film, photographs, wax, others). Extreme temperature changes can lead to warping, cracking, or sudden deterioration.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Superintendent of Fleet and Facilities (if unavailable, Director of Operations and Infrastructure)

Actions

Collections staff will monitor temperature and humidity in storage areas during a HVAC or power failure. Depending upon the cause and estimated duration, actions may include obtaining temporary environmental control equipment, restricting access, or relocating endangered collections.

Dataloggers and other temperature and humidity gauges in collections storage areas and galleries monitor conditions and can indicate any changes.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

PROLONGED CLOSURE/SHELTER IN PLACE

Closure of the museum or district building(s) due to health and safety or environmental concerns. May be mandated at a local, state, or national level. During a prolonged closure staff may not have access to the building or collections. Examples include stay-at-home/shelter-in-place orders, states of emergency which prohibit or restrict travel, or health and safety concerns with the structure or air quality within the building. *See also, Structural Failures, Mold and Mildew.*

Personnel monitoring the collection should have the following contact information in order to report any issues or potential issues.

Notify

If only collections are affected:

Exhibitions & Collections Manager (if unavailable, Director of Education)

If the building or district equipment is affected (such as HVAC), also contact:

Superintendent of Fleet and Facilities (if unavailable, Director of Facilities)

Actions

Collections staff should continue to monitor collections (including the galleries) within the parameters of the emergency guidelines and the District's procedures. If access is restricted, monitoring may be coordinated with a Director or Public Safety.

If personnel have been given access to monitor the collections, they should report suspected HVAC or power failure, evidence of water, rodent and insect activity, or damage to collections (such as materials being wet or showing evidence of water damage not previously evident, mold or mildew, an item having fallen or tipped over, etc.).

Once reported, Collections staff will follow appropriate protocol. Depending upon the cause and estimated duration, actions may include relocating endangered collections.

RODENTS AND INSECTS

Mice, rats, chipmunks, squirrels, raccoons, bats, and insects or larvae such as silverfish, clothes moths, and hide beetles, powderpost beetles and more can all be harmful to collections. Insect populations can increase very quickly, so don't hesitate to report.

Effects on Collections

Rodents and insects can cause damage to both collections materials and storage containers. This can include, loss of or disfigurement of materials through chewing, tearing, nesting holes and other loss, staining. Evidence of infestation can include damage to objects or walls, nests, droppings (animal or insect), insect husks, and sightings of live insects or rodents.

Notify

Exhibitions & Collections Manager (if unavailable, Director of Education)

Superintendent of Fleet and Facilities (if unavailable, Director of Facilities)

Actions

If insects or rodents are sighted, promptly report evidence found (e.g., animals, nests, excrement, signs of damage).

If it will not endanger personal safety, attempts should be made to capture a live insect or find a well-preserved dead sample for identification.

Depending upon the cause and estimated duration for treatment, actions may include isolating the area or affected collections, restricting access, or relocating endangered collections. Collections staff will keep records of the event and treatment.

Collections areas are monitored in accordance with the District's pest control management plan.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

STRUCTURAL FAILURES OR COLLAPSE OF SHELVING

May result from fire, earthquake, tornado, wind damage, or other causes.

Effects on Collections

Collections may suffer from breakage, disfigurement, tears, crumpling, and destabilization. Water may also be a factor if pipes were damaged. It may not be possible to retrieve collections from a collapse.

Notify

Exhibitions & Collections Manager

Director of Education

Actions

Be familiar with and first follow the structural collapse procedure in the District's Emergency Response Plan Section IV-E. This plan is for use only if collections are affected.

Even if only a small section of shelving has collapsed seek assistance before trying to save collections or correct the problem.

If a structural collapse has occurred, once it has been determined by emergency responders that it is safe to remain in or reenter the area, the District's Crisis Team will notify staff when it is safe to reenter the building.

If collections have been affected, the Collections staff will assess the damage. The Exhibitions and Collections Manager will organize and manage the recovery process.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

VANDALISM

See also, Accidental Damage if damage was not an intentional act.

Effects on Collections

Defacement of materials, breakage, theft, other acts of vandalism. If possible, do not move objects until instructions are received (by phone or in person) from a Curator.

Notify

Exhibitions & Collections Manager

Director of Education

Actions

If possible, do not move objects until instructions are received (by phone or in person) from a Curator.

If the incident involves materials in the galleries, do not leave the area unsecured during museum open hours. If possible, block off the area or have a museum staff or volunteer stationed at the spot until the situation is resolved.

Documentation: Property damage is to be documented with a PDRMA Property Loss Report (Form 03). All property claims should be submitted to PDRMA as soon as possible, so that compensability can be determined and so that PDRMA can begin to manage the claim. If a property claim is not made within 45 days of the loss, the claim may be denied, as PDRMA may not be able to control the costs associated with the claim. (District's Emergency Response Plan Procedures Section VII-B).

Pictures: When possible, property and/or vehicle damage should be photographed.

II.

COLLECTIONS RECOVERY FOLLOWING A MAJOR INCIDENT

This section outlines the steps needed to begin salvage and recovery following a major incident or crisis situation in which a significant portion of collections are affected. The disaster should already be reported and the immediate causes, such as water leaks, flooding, fire, etc., should be resolved according to the District's Emergency Response Plan prior to any recovery attempts.

1. SAFETY

In the event of a crisis situation, the District's Emergency Response Plan will be enacted. Recovery of collections comes second to the District managing the crisis situation. People safety is the first priority – including yours. Do Not risk your personal safety for the collections.

A. Entering

Do not enter until you have clearance from the District's Crisis Management Team.

B. Gear

Make sure EVERYONE is wearing correct personal protective equipment, staff or volunteer. appropriate gear includes but not limited to:

- Rubber boots or boots with good traction for slippery surfaces
- HEPA filter masks or other respiratory protection
- Flashlights or headlamps
- Gloves
- Hardhats
- Working cell phones, radios, or walkie-talkies

C. Guidelines for Personnel during Recovery Operations

Breaks for rest and refreshment should be frequent. Working in a post-disaster environment is stressful, and may involve working in extreme temperatures. Ensuring everyone's safety and health is a priority.

Any person who shows signs of shock, who is mishandling items, or is unable to follow instructions must be relieved of their duties.

Periodically remind everyone:

1. Personal safety is top priority.
2. PDRMA Core 6
2. Use care before speed.
3. Use both hands and lift one item at a time. Remember the guidelines from training on back injury prevention and handling training.
4. Watch for signs of mold; notify Exhibitions and Collections Manager if mold is evident.
5. Be patient and tactful with each other.
6. Avoid any action that may damage or remove call number tags or other identifiers.
7. Exercise caution when removing books, boxes, and artifacts from upper shelves.

2. TRIAGE

Start with a full assessment and understanding of the situation. Certain information must be established in order to develop a good Recovery Plan, and for insurance purposes before salvage activities can begin.

- Location of damage
- Type and extent of damage
- Collections priorities.
- Estimate of the quantity of material involved
- **Photograph/video and documentation** (for insurance claims and collection records)
- Who is available to help?

Determine what collections need immediate action based on:

IMMEDIATE DANGER – which are likely to be damaged further if left in place

PROXIMITY – closest or most accessible for rescue

MOST VALUED* – the museum’s most treasured or iconic materials

LEAST DAMAGED – these may be easiest to remove from the site and prevent damage

MOST DAMAGED – what needs the most immediate treatment

Dunn Museum priorities for salvage:

**Most Valued Items Identified by Collections Staff – Are these items in danger now?*

| <u>Location</u> | <u>Item</u> |
|-------------------------------|---|
| Innovation 2 Gallery..... | Amet Ship – ascertain opening the case does not increase risk of damage |
| Innovation 2 Gallery..... | Amet Magniscope – remove in exhibit case |
| Archives Lower Level..... | Photographs and Paper materials, in water event |
| Main Storage Lower Level..... | Unit 52-54 Native American materials, particularly leather, bark, bead or quill work, fabrics, in water or smoke event. Stone tools may wait. |
| Main Storage Lower Level..... | Unit 27 Bairstow Bench in water event |
| Main Storage Lower Level..... | Unit 67 Reima Ratti works, in water or smoke event |
| Archives Lower Level..... | MapCase 6 Reima Ratti works in map cases, in water event |
| Main Storage Lower Level..... | Unit 70 Rolled Textiles, in water event—these will hold significant amounts of water. |
| | |
| | |
| | |

Loans

Identify any loan items in areas affected, determine if they have suffered any damage, or have been adversely affected (via rising humidity, poor air quality, etc.) The Owners of the pieces should be contacted as soon as possible, whether or not the items themselves have been damaged or are in immediate danger. It is important for the owners to be informed of the situation by the Dunn Museum and not a third party.

- Collections staff will be responsible for creating a list of items on loan, their owners, and contact information.
- The Exhibitions and Collections Manager will coordinate contacting the owners to apprise them of the situation.
- If it is decided to return the items, the Exhibitions and Collections Manager will designate a collections staff to coordinate the return of items to their owners.

Triage Work Sheet¹

Priorities in collections salvage and recovery are unique to every institution. Priorities are based on the type and urgency of damages, existing policies, professional training, judgment, teamwork and common sense. Do not make quick assumptions about recoverability or value of any item to a collection.

Triage 1: Assess the situation to determine:

- Safe re-entry to the disaster area – clearance will be given by the District’s Crisis Team.
- The type, extent and locations of damaged collections, rooms, buildings or region
- Needed resources, including people, equipment, supplies, facilities, utilities, funds, etc.
- Exercise care when assessing, don’t open boxes or cabinets, avoid handling or moving items (unless in immediate danger). Improper handling of wet or damaged items can cause additional damage.

Triage 2: Create priorities to recover collections, modifying the plan as circumstances change.

During or post-disaster priority order is based on:

- Collections known as valuable (*staff knowledge/best guesswork*)
- Type and severity of damages to collections (ex., minimal, moderate and/or severe conditions of water, mud, mold, pest damages, etc.)
- Composition and media sensitivities of the collection materials, dictating their immediate or delayed salvage needs.
- Quantity of materials (ex., total volume of damaged items, duplications of damaged items)
- Accessibility and ability to safely relocate (ex., available equipment, supplies, secure work and storage, space, staff)

The LEAST vulnerable types of materials:

- Most glass,
- Ceramics,
- Stone, and
- Metals (other than iron or unstable archeological metals)

The MOST Vulnerable Types of Materials

- Paper, books, some photographs
- Natural history and science collections (ex., taxidermy, specimens, etc.)
- Paintings
- Composite materials (ethnographic objects, textiles with beads, buttons, etc.)
- Wood with veneers, inlays, lacquer, or gilding
- Low-fired ceramics
- Iron or unstable archeological metals

¹ NHR Tip Sheet - Collections Triage/Priorities for Treatment, DRAFT 3_9_2018, National Heritage Responders

- Anything with, or susceptible to, mold growth

Triage 3: Accept Loss: Some things just can't be saved, focus on what can be saved.

3. RECOVERY PROCESS – Outline a Plan

It will be tempting to start rescuing materials as soon as the site is accessible. First follow the District's Emergency Response Plan and direction from the Crisis Management Team. Recovery of collections should not begin until the crisis situation is under control and the Districts Crisis Management Team gives the okay.

It is crucial to first outline the recovery process. It will ensure that the response is in proportion to the scope of the disaster, improve response time and prevent accidents.

A. The plan should include:

- 1) Assessment/Triage (See page 22) The Recovery Process should stem from the information gathered during TRIAGE. Certain information must be established in order to develop the plan:
 - Location of damage
 - Type and extent of damage
 - Collections priorities.
 - Estimate of the quantity of material involved
- 2) Establish a Base of Operations for giving instructions and updates, stocking supplies, and first aid. Check-in and check-out of all on-site collections recovery personnel will happen here.
- 3) Assemble a Collections Recovery Team if appropriate. (see page25)
- 4) Acquire Supplies needed for collections triage and treatment. These can be obtained from Central Supply or purchased with approval. (see Supplies, page 29)
- 5) Determine where collections will go. Establish procedures for moving or removing collections. Identify locations for things to move to and what treatment should occur. Avoid excessive movement and handling. Do Not pick up any item without knowing its new destination.

Identify specific spaces, as needed, for:

- collections being evacuated to await treatment
- treatment stations
- packing out stations
- staging packed collections waiting transfer—may require separate areas for items going to treatment vs. new storage location.

- 6) Identify the best routes into and out of the space—consider both safety and cross contamination. For instance, passing through unaffected areas with wet collections could put dry collections at risk.

B. Treatment

Actions taken to begin the recovery and restoration process for items that have been damaged.

- Decide what types of treatment can occur onsite, which types will require sending items away for treatment. This will depend on the quantity of items affected and the experience and expertise of personnel onsite.
- If sending items out for treatment, identify and contact sources for treatment, i.e. freezing, conservation (*See Contact List: Services, Outside Expertise in Recovery Resources*).

C. Record Keeping

Record keeping will be critical in order to keep track of collections, treatments, and to avoid losing track of items. In the midst of the recovery process, a lot will be happening— and usually very quickly – so don't rely on your memory (or someone else's) to keep track of all the details.

If there is a Recovery Team with a Recovery Secretary, that role will focus solely on record keeping. Keep in mind how many areas need to be covered and assign an appropriate number of people to this task to avoid overwhelming one person. This position can rotate between people as shifts change.

Collections disposition record keeping should include:

- Inventories and dates when items are sent out of the building to off-site storage, commercial cold-storage or freeze-drying facilities, or private or regional conservation centers,
- Inventories of withdrawn or discarded material.
- Photographing / videoing
- Other essential information includes: items frozen, treated or dried in-house; items relocated within the facility and where they have been moved to; and items in need of additional attention.

- Depending upon work load, an additional person may be assigned to label individual items that have lost call or catalog numbers, to label or relabel boxes with location information, or label boxes ready for shipment.

4. COLLECTIONS RECOVERY TEAM

In the event of a crisis situation in which a significant portion of collections are affected, a Collections Recovery Team will be identified, reassigning staff from their regular duties into roles suited to their skills and availability to aid with the recovery of collections. The focus of this team is the rescue and recovery of museum collections. The team will consist of people who are most knowledgeable about the collection or material involved.

A. Key Staff

Exhibitions and Collections Manager

The Exhibitions and Collections Manager and the collections staff will make recommendations for recovery, and staff will be assigned to the recovery project.

In most cases the Exhibitions and Collections Manager will serve as the Recovery Foreman.

Director of Education

The Director of Education will be kept apprised of the nature and extent of the problem and the progress of recovery, assisting and coordinating as needed. They will be responsible for keeping the appropriate District staff updated as outlined in the District's Emergency Response Plan.

B. Assembling Collections Staff during an Emergency

- Call out only key decision-making staff in the middle of the night. Working teams will be fresher in the morning, even if this delays the start of operations a few hours.
- Depending on the disaster, the course of action taken will vary. Decide on what steps need to be taken before summoning workers.
- Try to arrange for supplies to arrive before workers
- If a long recovery time is anticipated, organize key staff in shifts. This way, there is always informed, trained staff on site.
- Log staff, volunteers, coming onto and off the site, for safety and to track staff hours.²

C. Collections Recovery Team Roles

² University of Michigan Library Disaster Response and Recovery Plan

The number of people needed will vary depending on the scope of the disaster and if extensive salvage and recovery is required. In situations with limited damage, one person may perform several roles for the Recovery Team. It is important to have the roles clearly established and assigned to ensure efficient recovery operations and avoid counterproductive efforts. Roles for the Recovery Team include:

Collections Recovery Foreman

The Recovery Foreman is the “on the ground” person each day to organize and manage the recovery process. The person in this role may rotate depending on who is available, the number of hours worked, and the task at hand. When switching, the retiring Recovery Foreman will update the person taking over the role. The Recovery Foreman will set priorities for recovery and assign duties to Recovery Crews. The Recovery Foreman will decide how many crews are necessary based on the scope of the emergency.

The Recovery Foreman will monitor the condition of team members, call for periodic breaks, and provide frequent encouragement. If the recovery is a lengthy process, the recovery foreman will have daily briefings with the crew members to keep them informed, discuss problems, etc.

Recovery Foreman may encompass some or all of the following functions as well, depending on the extent of the situation:

Collections Recovery Secretary

The Recovery Secretary primary role is tracking movement of collections (*see Record Keeping page 24*). The Secretary will keep a record of all purchases and orders placed. This role will assist in coordinating requests for materials, information, and other assistance that the recovery team may require. Records of meetings and decisions made by the Recovery Foreman will be kept by the Recovery Secretary.

Collections Recovery Crew(s)

Multiple recovery crews—smaller work groups within the Recovery Team— may be needed depending on the extent of the situation. Examples of multiple recovery crews could be: one crew for removing items from the affected area, one crew to process/treat items, another crew to pack-out items that are moving elsewhere. Or it could be one crew working in collections storage while another is in the galleries. Once crews are assembled, the Recovery Foreman will instruct the crews on what they will be doing and how to do it. Recovery Crews, whenever possible, will be staff or other museum professionals familiar with the affected collections and procedures for salvage of damaged materials.

5. Media Caution

All staff and volunteers should be made aware of how to redirect inquiries from the media, whether approached onsite or offsite, during or after the event, in keeping with the

District's Emergency Response Plan Section IX. Do not talk to the media or post on social media unless instructed to do so.

Hand-out for Recovery Crew Members

A Guide to Handling Cultural Heritage Objects

- 1** Use nitrile or vinyl gloves to handle objects that are dusty or contaminated. Make sure your gloves are the right size and fit your hands; otherwise you may inadvertently drop or cause damage to the object.
- 2** Change your gloves when they get too dirty, to avoid cross-contamination of dirt.
- 3** Wear a dust mask if handling dusty or dirty objects.
- 4** Remove jewelry and accessories that may become entangled or scratch the object.
- 5** Before transporting objects from one place to another, identify a clear path and ensure there are no obstacles.
- 6** Always use two hands to hold an object. To ensure that the weight of the object is balanced, place one hand underneath the object and use the other hand to support the body of the object.
- 7** Do not carry objects by their handles, spouts, or other fragile or protruding elements.
- 8** To avoid accidents or breakage, do not carry too many objects at the same time.
- 9** Where possible, use containers, boxes or trays to move objects. For transporting objects over a distance, use a cart if available.
- 10** For heavy or oversized objects, at least two people are needed to transport the object safely.

III.

SALVAGE GUIDES & RESOURCES

This section is intended as a guide for salvage and recovery of museum collections in the event that access to other resources is not available. It is recommended that the most recent resources (published resources, the internet or conservators) be used in conjunction with, or instead of, this manual when possible for full coverage of best and most current practices.

Disaster Supplies Shopping List

SUPPLIES

From the Field Guide to Emergency Response

| No. needed | | No. needed | |
|---|---|----------------------------------|--|
| Home Improvement or Hardware Store | | | Pumps |
| _____ | Absorbent materials (e.g., rags, paper towels) | _____ | Safety glasses |
| _____ | Brushes, soft, natural bristle (e.g., paint brushes) | _____ | Screening (fine mesh, fiberglass) |
| _____ | Buckets | _____ | Scrub brushes |
| _____ | Canned air | _____ | Sponges (regular and soot) |
| _____ | Carts | _____ | Tape (duct, packing, masking) |
| _____ | Caution tape | _____ | Thermometer, hygrometer, etc. |
| _____ | Clothesline or nylon rope | _____ | Utility knives and extra blades |
| _____ | Dehumidifier | _____ | Vacuum cleaner with HEPA filter |
| _____ | Dollies | _____ | Walkie-talkies, two-way radios |
| _____ | Door wedges | _____ | Wet-dry vacuum |
| _____ | Emergency lighting | | |
| _____ | Extension cords | | |
| _____ | Eyewash kits | | |
| _____ | Fans (floor and window) | | |
| _____ | First aid kits | | |
| _____ | Flashlights with extra bulbs and batteries | | |
| _____ | Garden hose with spray attachment | | |
| _____ | Generator | | |
| _____ | Gloves (disposable latex, nitrile, and rubber) | | |
| _____ | Ground fault circuit interrupters and surge protectors | | |
| _____ | Hard hats | | |
| _____ | Mops | | |
| _____ | N95 masks | | |
| _____ | NIOSH-compliant respirators for lead | | |
| _____ | Pallets | | |
| _____ | Plywood, Plexiglas, or other rigid board | | |
| _____ | Polyethylene sheeting or plastic tarps | | |
| _____ | Protective clothing (rubber boots, disposable overalls, leather gloves) | | |
| | | Discount Department Store | |
| | | _____ | Aprons, plastic |
| | | _____ | Blankets |
| | | _____ | Bubble wrap |
| | | _____ | Cardboard boxes |
| | | _____ | Chairs, folding/portable |
| | | _____ | Emergency lighting |
| | | _____ | Freezer bags |
| | | _____ | Freezer paper or double-sided waxed paper |
| | | _____ | Hair dryers |
| | | _____ | Milk crates |
| | | _____ | Paper towels |
| | | _____ | Plastic clips or clothespins |
| | | _____ | Plastic plates, cups, utensils |
| | | _____ | Plastic trays, photo trays, or shallow dish pans |
| | | _____ | Polyethylene boxes |
| | | _____ | Tables, folding/portable |
| | | _____ | Toilet paper |
| | | _____ | Vacuum cleaner with HEPA filter |
| | | _____ | White cotton towels and sheets |

From the *Field Guide to Emergency Response*

No. needed

Discount Department or Convenience Store

- _____ Alcohol hand wash
- _____ Antimicrobial soap
- _____ Batteries
- _____ Cheesecloth
- _____ Cotton swabs
- _____ Disposable wipes
- _____ Drinking water and distilled water
- _____ First aid kit
- _____ Food and snacks, non-perishable
- _____ Garbage bags
- _____ Scissors
- _____ Toilet paper

Discount Department or Office Supply Store

- _____ Adhesive labels
- _____ Camera with extra batteries and flash
- _____ Computer and printer
- _____ Fax machine
- _____ High speed film or extra memory card for digital cameras
- _____ Miscellaneous office supplies
- _____ Phone or cell phone
- _____ Plastic badges
- _____ Poster board
- _____ Tags
- _____ Tape recorder
- _____ Video equipment or camcorder
- _____ Waterproof markers

No. needed

Camping or Discount Department Store

- _____ First aid kit
- _____ Folding cot
- _____ Portable toilets

Art Supply Store

- _____ Air bulb
- _____ Brushes, soft, natural bristle

Moving Store

- _____ Boxes, cardboard
- _____ Bubble wrap
- _____ Newsprint, blank

Sporting Goods Store

- _____ Megaphone

-
1. Determine if things need to be removed from the affected area, and if so, be clear about what is going, what can stay either by marking shelves, or identifying the space (i.e. the entire room).
 2. If items are being moved, define a “Dry Area” for items that have not gotten wet and a “Wet Area” for items that are wet/damp and will get treatment.
 3. Record: Where the item came from (be specific); Where the item was moved to; What has been done to the item (cleaning, interleaving, air drying, etc.); Dates.
-

- Use plastic sheeting to cover stack ranges onto which water is falling; protect undamaged portions of the collection.
- Cover dry collections in the area with plastic sheeting to prevent further water damage
- **DO NOT** cover collections that are not at-risk; raised humidity inside the plastic covering promotes mold growth.
- **DO NOT** cover damp books. Remove damp books and arrange for drying.
- Remove and safely store at risk materials, e.g. books on the bottom shelves, near a broken window, etc.
- Turn down heat in the building and/or turn up the air conditioning. Lower temperatures inhibit mold growth; air conditioning helps dehumidify the building and contents. **Do not let building temperatures drop below freezing when there is a danger of freezing water in pipes.**
- Improve ventilation to discourage mold growth; If **weather conditions** and the **security situation** permit, **open** windows and doors.
- If electricity is working and safe, position electric fans to improve air circulation.
- If there is no electricity, the recovery team may arrange with Ops for portable generators.
- Set up portable dehumidifiers; arrange to monitor dehumidifiers and empty their tanks regularly.
- Remove standing water with floor squeegees, wet vacs, or mops.

- If the water is deep (covering books), leave standing water in place while a salvage plan is developed. **Mold does not grow under water** and salvage treatments are usually most successful on materials that are still wet and have not dried partially before treatment.
- Remove wet furnishings that will be discarded (carpet, upholstery, ceiling tiles, etc.) as soon as feasible to help reduce relative humidity.
- **DO NOT** remove wet books from shelves until a plan for evacuating and treating them is established. Mold will grow only on the exposed surfaces of a firmly closed book.
- **If it will take more than 6 hours** to plan and evacuate materials, remove 4 - 8 inches of books or paper records from very wet, tightly-packed shelves or drawers to prevent the swelling paper from bursting the shelving or exploding books onto the floor.
- Remove library materials from the floor if the materials are still dry or if they block access to other endangered shelves; otherwise leave them until a plan for evacuation and treatment is established.³

³ University of Michigan Library Disaster Response and Recovery Plan



Conserve O Gram

January 2002

Number 21/4

Salvage At A Glance, Part I: Paper Based Collections

| <i>Material</i> | <i>Priority</i> | <i>Handling Precautions</i> | <i>Packing Method</i> | <i>Drying Method</i> |
|-----------------|-----------------|-----------------------------|-----------------------|----------------------|
|-----------------|-----------------|-----------------------------|-----------------------|----------------------|

Paper Documents and Manuscripts

| | | | | |
|---|--------------------------------|-------------------------------|--|-----------------------------|
| Stable media | Freeze or dry within 48 hours. | Don't separate single sheets. | Interleave between folders and pack in milk crates or cartons. | Air, vacuum, or freeze dry. |
| Friable media (pastels, chalks) | Immediately freeze or dry. | Do not blot. | Interleave between folders and pack in milk crates or cartons. | Air or freeze dry. |
| Soluble inks (felt pens, colored pens, ball point pens) | Immediately freeze or dry. | Do not blot. | Interleave between folders and pack in milk crates or cartons. | Air or freeze dry. |

Maps and Plans

| | | | | |
|---|--------------------------------|--|---|--|
| Stable media | Freeze or dry within 48 hours. | Use extra caution if folded or rolled. | Pack in map drawers, bread trays, flat boxes, on heavy cardboard or poly-covered plywood. | Air or freeze dry. |
| Soluble media (maps and plans by photo reproductive processes; hand-colored maps) | Immediately freeze or dry. | Do not blot. | Interleave between folders and pack as above. | Air or freeze dry. |
| Drafting linens | Immediately freeze or dry. | Avoid pressure, inks can smear. | Pack like soluble media (see above) in containers lined with plastic. | Air or freeze dry. Air dry by separating sheets and interleaving. |
| Maps on coated papers | Immediately freeze or dry. | | Pack like soluble media (see above) in containers lined with plastic. | Freeze drying preferred. |

| <i>Material</i> | <i>Priority</i> | <i>Handling Precautions</i> | <i>Packing Method</i> | <i>Drying Method</i> |
|---|--|---|--|--|
| Books | | | | |
| Books and pamphlets | Freeze or dry within 48 hours. | Do not open or close. Do not separate covers. | Separate with freezer paper; pack spine down in milk crate or polypropylene box, one layer deep. | Air, vacuum, or freeze dry. Air dry by fanning pages and interleaving. |
| Leather and vellum bindings | Immediately dry or freeze if there are many. | See above. | See above. | Air dry. |
| Books and periodicals with coated papers | Immediately freeze or dry. | See above. | Pack spine down in containers lined with garbage bags. | Freeze drying preferred. Air dry by fanning pages and interleaving. |

Parchment and Vellum Manuscripts

| | | | | |
|--|----------------------------|--|---|---|
| | Immediately freeze or dry. | | Interleave between folders. Pack oversize materials flat. | Air or freeze dry. Do not freeze dry gilded or illuminated manuscripts. |
|--|----------------------------|--|---|---|

Works of Art on Paper

| | | | | |
|--|--------------------------------|--|---|---|
| Prints and drawings with stable media | Freeze or dry within 48 hours. | Don't separate single sheets. | Interleave between folders and pack in milk crates or polypropylene cartons. | Air, vacuum, or freeze dry. |
| Oversize prints and drawings | Freeze or dry within 48 hours. | Use extra caution if folded or rolled. | Pack in map drawers, bread trays, flat boxes, on heavy cardboard or poly-covered plywood. | Damp—air or freeze dry. Wet—freeze drying preferred. |
| Framed prints and drawings | Freeze or dry within 48 hours. | Handle glass with care. | Unframe if possible, then pack as above. | Once unframed and unmatted, air or freeze dry. |

| <i>Material</i> | <i>Priority</i> | <i>Handling Precautions</i> | <i>Packing Method</i> | <i>Drying Method</i> |
|--|----------------------------|-----------------------------|--|--|
| Soluble media (watercolors, soluble inks, and hand colored prints) | Immediately freeze or dry. | Do not blot. | Interleave between folders and pack in milk crates or polypropylene cartons. | Air or freeze dry. |
| Coated papers (such as posters) | Immediately freeze or dry. | | If freezing, keep wet in containers lined with garbage bags. | Freeze drying preferred. Air dry by separating pages and interleaving. |

Black and White Photographic Prints

| | | | | |
|---|--------------------------------|---|---|---|
| Albumen prints | Freeze or dry within 48 hours. | Do not touch binder with bare hands. | Interleave between groups of photographs. | Air dry or thaw and air dry. |
| Matte and glossy collodion prints | Freeze or dry within 48 hours. | Avoid abrasion. Do not touch with bare hands. | | Air dry, thaw and air dry, or freeze dry. |
| Silver gelatin printing out and developing out papers | Freeze or dry within 48 hours. | Do not touch emulsion with bare hands. | If freezing, keep wet. Pack in plastic bags inside boxes. | Order of preference: Air dry Thaw and air dry Freeze dry DO NOT vacuum dry. |
| Carbon prints and Woodburytypes | Immediately freeze or dry. | Handle carefully; binder can swell. | Pack horizontally. | Air dry or thaw and air dry. |
| Photomechanical prints (collotypes, photogravures) Cyanotypes | Freeze or dry within 48 hours. | Do not separate single sheets. | Interleave every 2" and pack in boxes or crates. | Air dry or freeze dry. |

| <i>Material</i> | <i>Priority</i> | <i>Handling Precautions</i> | <i>Packing Method</i> | <i>Drying Method</i> |
|-----------------|-----------------|-----------------------------|-----------------------|----------------------|
|-----------------|-----------------|-----------------------------|-----------------------|----------------------|

Color Photographs

| | | | | |
|---|--|--------------------------------------|---|---|
| Dye transfer prints | Package to prevent damage. Recovery rate is poor. Immediately dry. | Do not touch emulsion. | Transport horizontally. | Air dry face up. |
| Chromogenic prints and negatives | Freeze or dry within 48 hours. | Do not touch binder with bare hands. | If freezing, keep wet. Pack in plastic bags inside boxes. | Order of preference: Air dry Thaw and air dry Freeze dry DO NOT vacuum dry. |

Cased Photographs

| | | | | |
|----------------------------------|--|---|--|--------------------------------|
| Ambrotypes Pannotypes | Recovery rate is low. Immediately dry. | Handle with care. Extremely fragile binder. Glass supports. | Pack horizontally in a padded container. | Air dry face up. Never freeze. |
| Daguerreotypes | Immediately dry. | Handle with care. Fragile surface and cover glass. | Pack horizontally in a padded container. | Air dry face up. Never freeze. |
| Tintypes | Immediately dry. | Handle with care. Fragile binder. | Pack horizontally. | Air dry. Never freeze. |

This *Conserve O Gram* was adapted from “Salvage Operations for Water Damaged Archival Collections: A Second Glance” and “Salvage at a Glance” in *WAAC Newsletter*, Vol. 19, No. 2, May 1997, by permission of the author, Betty Walsh. <<http://palimpsest.stanford.edu/waac/wn/wn19/wn19-2/wn19-206.html>>

The *Conserve O Gram* series is published as a reference on collections management and curatorial issues. Mention of a product, a manufacturer, or a supplier by name in this publication does not constitute an endorsement of that product or supplier by the National Park Service. Sources named are not all inclusive. It is suggested that readers also seek alternative product and vendor information in order to assess the full range of available supplies and equipment.

The series is distributed to all NPS units and is available to non-NPS institutions and interested individuals on line at <http://www.cr.nps.gov/museum/publications/conserveogram/cons_toc.html>. For further information and guidance concerning any of the topics or procedures addressed in the series, contact NPS Museum Management Program, 1849 C Street NW (NC 230), Washington, DC 20240; (202) 343-8142.

- **DO NOT** cover damp books. Remove damp books and arrange for drying.
- Improve ventilation to discourage mold growth.
- If electricity is working and safe, position electric fans to improve air circulation.
- If the water is deep (covering books), leave standing water in place while a salvage plan is developed. **Mold does not grow under water** and salvage treatments are usually most successful on materials that are still wet and have not dried partially before treatment.
- **DO NOT** remove wet books from shelves until a plan for evacuating and treating them is established. Mold will grow only on the exposed surfaces of a firmly closed book.
- If it will take **more than 6 hours** to plan and evacuate materials, remove 4 - 8 inches of books or paper records from very wet, tightly-packed shelves or drawers to prevent the swelling paper from bursting the shelving or exploding books onto the floor.
- Remove library materials from the floor if the materials are still dry or if they block access to other endangered shelves; otherwise leave them until a plan for evacuation and treatment is established.

When Packing Wet Books:

- Pack directly from the shelves, if practical, keeping books in order.
- Line the boxes with plastic trash bags **ONLY** if the books are so wet they will cause the box to collapse before it can be frozen
- Loosely wrap books in freezer paper or plain white paper towels to separate and protect them
- Pack books in a crate or cardboard box
- Try to pack books so that they are all either lying flat on their sides or resting on their spines, with the fore edge sticking straight up; as possible, square the books (if the book is skewed when it dries, it will retain a memory of the distorted shape forever)
- Don't pack books tightly; leave room in the box to allow for expansion during freezing
- Extremely loose packing can distort the book's shape, however; if possible, pack crumpled balls of unprinted newsprint or paper towels to fill gaps in the box

Water Damage, cont.

- Label boxes – Record this label and the numbers or ranges that are contained in each box
- If boxes will be split between two facilities, record which is going where
- Undamaged materials or dry materials damaged only by fire or dirt may need to be packed out and placed in temporary storage for security and protection from weather until they can be sorted and further treatment organized
- Arrange transport for materials, if needed.

Double-check with the disaster response or recovery firm or drivers of the trucks on details such as raised loading docks (or absence), how to stack pallets, use of pallet wrap to stabilize a pallet, and equipment needed to move packed boxes.⁴

Fire Damage**Fire-damaged Books**

- **Charring or smoke-damage** to books usually happens around the edges. Often it is possible to salvage the book by stripping the cover, trimming the text, and rebinding.
- **Soiling from smoke and soot** can often be reduced, although not always cleaned entirely.
- **Heat** can turn paper fragile and brittle. Options are:
 - House the heat-damaged material between two acid-free portfolio boards and tie it with cloth ribbon. Limit circulation and use of this book. *Note: the paper will continue to degrade, becoming more and more brittle*
 - Reformat the book: photocopy it, microform it, or access it electronically
 - Replace the book
- **Odors** can be reduced.

⁴ University of Michigan Library Disaster Response and Recovery Plan

For muddy books, there are two options:

- Follow drying procedures and once dry, brush the dirt from the book
- Clean the book under running water with a sponge, then dry and brush dirt from the book

To clean the book under running water:

- Hold book closed
- Place under faucet or hose, do not open the book
- Use sponge to gently dab at dirt; do not scrub
- Follow drying procedures
- When dry, use a soft brush to remove remaining dirt

If books are extremely filthy, you may want to use the following method:

- Find an area where you can fill up plastic garbage or storage bins with water and that has good drainage
- Fill up a sequence of bins with water
- Frequently refresh the water in the bins so you are rinsing the book in relatively clean water; the idea is that you will rinse the book in progressively cleaner water
- Take the muddy book and hold its pages closed
- Agitate it under water in the first bin to remove larger particles
- Move on to a second bin, again while holding the pages closed, agitate the book under water
- Some sources recommend using a sponge to gently dab at the book's cover to remove additional dirt
- NEVER open the pages under water
- Rinse the book in a third bin – proceed to either dry the book or to pack out for freezing / freeze-drying⁵

⁵ University of Michigan Library Disaster Response and Recovery Plan



Emergency Management

3.7 Emergency Salvage of Wet Photographs

<https://www.nedcc.org/free-resources/preservation-leaflets/3.-emergency-management/3.7-emergency-salvage-of-wet-photographs>

Because of the number of photographic processes and their wide variety, responsible advice for the emergency salvage of all kinds of wet photographs is difficult to provide. Some processes can withstand immersion in water for a day or more, whereas others would be permanently disfigured or even destroyed by a couple of minutes of exposure. In general, wet photographs should be air dried or frozen as quickly as possible. Once they are stabilized by either of these methods, there is time to decide what course of action to take.

Ideally, salvage should occur under the supervision of a conservator who can minimize damage to a collection if he or she can direct the salvage and treat the collection immediately after the damage has occurred. Time is of the essence: the longer the period of time between the emergency and salvage, the greater the amount of permanent damage that will occur.

Minimize Immersion Time

Photographs in water will quickly deteriorate: images can separate from mounts, emulsions can dissolve or stick together, and staining can occur. Mold can grow within 48 hours at 60% relative humidity and 70°F, and it often causes permanent staining and other damage to photographs. For these reasons photographs need to be dried as quickly as possible. If photographs cannot be dried they should be frozen.

Salvage Priorities for Wet Photographs

- In general, films (plastic-based materials) appear to be more stable than prints (paper-based materials); therefore, prints should be salvaged first. Important exceptions include deteriorated nitrate and safety films, which are extremely susceptible to water damage.
- Photographs made by the following processes should be salvaged first: ambrotypes, tintypes, collodion wet plate negatives, gelatin dry plate negatives, lantern slides, deteriorated nitrate or safety film, autochromes, carbon prints, woodburytypes, deteriorated or unhardened gelatin prints, and color materials. Photographs made by many of these processes will not survive immersion.
- Photographs that are more stable in water include: daguerreotypes, salted paper prints, albumen prints, collodion prints, platinum prints, and cyanotypes.

Air Drying Photographs

- If personnel, space, and time are available, photographs can be air dried.
- Separate photographs from their enclosures, frames, and from each other. If they are stuck together or adhered to glass, set them aside for freezing and consultation with a conservator.
- Allow excess water to drain off the photographs.
- Spread the photographs out to dry, face up, laying them flat on an absorbent material such as blotters, unprinted newsprint, paper towels, or a clean cloth.
- Keep the air around the drying materials moving at all times. Fans will speed up the drying process and minimize the risk of mold growth.
- Negatives should be dried vertically. They can be hung on a line with plastic clips placed at the edges.
- Photographs may curl during drying. They can be flattened later.

Freezing Photographs

- If immediate air drying of photographs is not possible or if photographs are stuck together, freeze them.
- Wrap or interleave photographs with waxed paper before freezing.
- Interleave or wrap individual photographs or groups of photographs before freezing with a non-woven polyester material or waxed paper. This will make them easier to separate when they are eventually treated.

Drying Frozen Photographs

- Frozen photographs are best dried by thawing, followed by air drying. As a stack of photographs thaws, individual photographs can be carefully peeled from the group and placed face up on a clean, absorbent surface to air dry.
- Vacuum thermal drying, where the frozen material is thawed and dried in a vacuum, is not recommended for photographs. Gelatin photographs undergoing this procedure have a tendency to mottle severely and stick together.
- Photographs can be vacuum freeze dried; in this process no thawing occurs. Gelatin photographs may mottle during the procedure, but they will not stick together.
- Wet collodion glass plates must never be freeze dried; they will not survive. This is also true for all similar collodion processes such as ambrotypes, collodion lantern slides, and tintypes.

Salvaging Slides

- Slides can be rinsed and dipped in a water/Photo-flo mixture, slide cleaner, or a similar commercial product and air dried; preferably they should be hung on a line or propped on edge.
- Ideally, slides should be removed from their frames for drying and then remounted.
- Slides mounted between glass must be removed from the glass or they will not dry.

Call a Qualified Conservator

Dried or frozen photographs are reasonably stable. Store them until you can talk to a conservator who has experience with photographs and can advise you of treatment needs. The Northeast Document Conservation Center provides 24/7 phone disaster assistance for institutions or individuals with damaged photographic materials; call (978) 470-1010. The American Institute for Conservation of Historic & Artistic Works (AIC) provides an online Guide to Conservation Services (<http://aic.stanford.edu/public/select.html>) that can help you locate an established conservator in your area.

Keep in mind:

- Magic Number = 48. It takes about 48 hours before mold sets in
 - Weight/dimensional change – wet items are heavier/fatter
 - Wet paper is *fragile*, do not lift or move items without supporting them
 - Do not open boxes or folders until they are ready to be treated—no peeking. Boxes that are wet or dirty on the outside may be safe on the inside. Opening them can let in moisture and contamination.
-

1. Paper⁶

DO NOT try to separate single sheets of paper or uncrumple them. Pick up files by their folders, and interleave the folders every two inches with freezer paper. If it is known from the outset that the records will be freeze dried, interleaving is not necessary. Fill cartons and crates three quarters full.¹⁷

Soluble Media (watercolors, soluble inks, hand colored maps and historic map and plan production processes): Do not blot the surface. Quickly freeze or dry.

Coated papers will stick together unless frozen or dried immediately. Keep them wet in cold water until they can be air dried or packed for freezing.

Framed prints and drawings: If time and space permit, unframe and pack as for single sheets.

Maps, plans, oversize prints and manuscripts: sponge standing water out of map drawers. Remove the drawers from the cabinet, ship and freeze them stacked up with 1" x 2" strips of wood between each drawer. Pack loose, flat maps in bread trays, flat boxes, or plywood sheets covered in polyethylene.¹⁸ Bundle rolled maps very loosely to go in small numbers to the freezer, unless facilities are available for conservators to unroll them.

Drafting cloths are coated with starch and may stick together like coated papers.¹⁹ Be careful not to blot the surface or apply pressure. Immediately freeze or dry.

Maps and plans by photoreproductive processes (diazos and blueprints in particular): Do not blot the surface. Quickly freeze or dry.

Maps and plans on Mylar:²⁰ Do not blot if the inks are soluble. Freeze or air dry

¹⁷ Judith Fortson, *Disaster Planning and Recovery: A How-To-Do-It Manual for Librarians and Archivists*, (N.Y.: Neal-Schuman Pub., 1992).

¹⁸ Gilles Langelier, and Sandra Wright, "Contingency Planning for Cartographic Archives." *Archivaria* 13 (Winter 1981-82), 55.

⁶ "Salvage Operations for Water Damaged Archival Collections: A Second Glance" by Betty Walsh, Western Association for Art Conservation URL: <http://cool.conservation-us.org/waac/wn/wn19/wn19-2/wn19-206.html>

¹⁹ Fortson, 56-57; Carol Turchan, "The Chicago Historical Society Flood: Recovery Analysis Two Years Later" *The Book and Paper Group Annual* 7 (1988), 61-62; Harold Henderson, "After the Flood: A Restoration Drama" *Reader: Chicago's Free Weekly* 16 No. 1 (September 16, 1986), 22.

²⁰ *Ibid.*

1. Paper⁷

a) Drying methods⁴⁷

Air drying is suitable for drying small quantities of damp and partially wet papers from minor disasters. It can be used, on a triage basis, to dry wet materials in a major disaster when services are not available.

Freeze drying is preferred for large quantities and wet materials. It is the best way to dry water soluble media, coated paper, and drafting linens.

Vacuum drying will dry large quantities of wet records without intrinsic value. However, it is not suitable for many archival materials because they have water soluble inks that could bleed. Never vacuum dry coated papers and drafting linens because they will stick together.

b) Air Drying of Paper

During the following operations, maintain the original order of the files. Pencil box and folder information on slips of paper and keep them with the records.⁴⁸

Documents and manuscripts. Damp and partially wet records can be dried in the following ways:

- Spread documents out over blotters, paper towels, or unprinted newsprint. Change the absorbent materials when they become wet.
- Interleave stacks of 25 sheets of damp papers and turn over frequently.⁴⁹
- Dry damp records vertically, supported by bookends or supports through plastic crates.

Coated papers. Note that freeze drying has a far better success rate than air drying. If the papers are wet, separate each coated paper from the other by applying a sheet of polyester and lifting the plastic away with the paper. At this point, the paper can be dried on the polyester, which can be hung on lines.⁵⁰ Alternatively, dry the partially wet paper by interleaving between every sheet with waxed paper, or laying individual sheets on polyester web covered blotters.

Drafting cloths. Dry by interleaving with waxed paper, freezer paper,⁵¹ or polyester web covered blotters.

Maps and plans on Mylar.⁵² Do not blot if the inks are soluble. Air dry.

⁷ "Salvage Operations for Water Damaged Archival Collections: A Second Glance" by Betty Walsh, Western Association for Art Conservation URL: <http://cool.conservation-us.org/waac/wn/wn19/wn19-2/wn19-206.html>

PAPER: FRAMED OR MATTED

PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING

Priority: Wet paper must be frozen or air dried within 48 hours. Framed and matted items must be disassembled prior to air drying or freezing.

Supplies Needed

| | | |
|-------------------|-----------------------|--------------------------------------|
| bread trays | blotter paper | bookends/bricks |
| dehumidifier | extension cords | freezer or waxed paper |
| fans | masking tape | Hollytex (polyester spunbond fabric) |
| plywood sheets | scissors | newsprint (sheets or rolls) |
| polyethylene film | plexiglass sheets | pliers, screw driver, tin snips |
| sponges | polyester film | milk crates or Rescubes |
| | silicon release paper | |

Handling Precautions: Caution must be exercised so as to not puncture or tear the wet paper artifact in the process of removing the frame, gazing and mounting materials.

Preparation For Drying: Place frame face down on a smooth, flat surface covered with blotter paper or plastic bubble pack. Carefully remove dust seal and hardware (place these metal pieces in a container so that they do not come in contact with the wet paper and inadvertently cause damage). Check if the paper object is adhered to rabbet of frame by gently pushing up on the glazing to see that the assemblage will release without resistance. Place a piece of board (mat board, masonite or plexiglass) over the back of the frame with all contents still in place. Using two hands, invert frame assemblage so that the glass and image are facing up. Lift off the frame then lift off the glass.

When the paper is in direct contact with the glass, carefully remove them together and lay face down on a flat surface. Consult a Conservator if the paper is sticking to the glazing.

If the glass is broken, the pieces may be held together with masking tape applied lightly over the breaks. The frame may then be laid face down and the paper removed from the back. If pieces of glass have dropped behind the remaining glass, hold the frame in a vertical position to remove the mat and/or paper.

To remove the item from its mat, place the image facing up. Lift window mat board carefully and detach paper object from back mat by carefully cutting hinges. If the object is attached firmly and directly to mat or backing board, do not attempt to remove. Proceed to air dry paper object as appropriate.⁸

⁸ Minnesota Historical Emergency Preparedness Plan



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Salvaging Water-Damaged Textiles

When Textiles Are Wet

After the flood waters have receded and officials declare it safe to return to your property you can take action to salvage and minimize damage to textiles such as clothes, quilts, costumes, laces, needlework, or tapestries. Because of the varied nature of textiles, they may exhibit different responses to moisture, but most will be weaker and heavier when wet and will require extra care when handling. Here are a few tips to help you salvage your valued textiles.

Careful Handling

- Beware of serious health hazards associated with mud and mold. Wear plastic disposable gloves, protective clothing, goggles, and, if possible, use a respirator.
- If your textiles have been insured, photograph the textiles before you take steps to salvage them and document your efforts.
- If a wet textile needs to be moved, use a solid support or stretched canvas to carry it.
- Do not attempt to unfold extremely delicate fabrics if the fragile layers are stuck together. Wait until they are dry and consult a conservator.

Cleaning

To remove mud and debris, re-wet the textile with gently flowing clean water or with a fine hose spray.

Drying

- Gently press water out with the palm of your hand. Do not wring or twist dry.
- Remove excess water with dry towels, blotting paper, or unprinted newsprint. This is especially important if the dyes are bleeding.
- Avoid stacking textiles during the drying process.
- Reshape the textile while it is still damp to approximate its original contours.

Ventilation

- Do not place textiles in sealed plastic bags.
- Air dry indoors with the lights on to inhibit mold growth.
- Circulate the air with air conditioning, fans, and open windows to inhibit mold growth.
- Use a dehumidifier in the room with the wet textiles. Drain the collecting container often.

Professional Help

A textile conservator may be needed to assess the damage and recommend appropriate treatment. [Find a Conservator online](#) or contact the American Institute for Conservation at (202) 452-9545 for information on how to locate a conservator.

PAINTINGS: ON CANVAS

Priority: Begin drying within 48 hours to prevent mold growth.

Handling Precautions: Move items only after a place has been prepared to receive them. If the frame is unstable, remove from painting, pad corners with corrugated cardboard, bubble wrap, or unused newsprint and transport to area dealing with wood objects.

Packing Method: Pad corners of frame or painting with corrugated cardboard, bubble wrap, or newsprint. Transport paintings vertically; stand upright with corrugated cardboard between paintings so that painted surfaces do not touch a rough surface.

Supplies Needed

| | | |
|---|---------------------|-------------------------|
| blotter paper, or unused newsprint | | |
| corrugated cardboard, | bubble wrap, | stretch/strainer |
| portable dehumidifier | fans | |

Preparation For Drying: Remove painting from frame: See PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING.

Drying Procedure: Prepare a horizontal bed of blotter paper and unused newsprint, equal in thickness to the paint layer, with top-most layer of strong clean tissue. Lay painting, still on stretcher/strainer, face down on this surface. Remove any remaining backing or labels from the painting, to expose wet canvas. Retain and tag all associated labels, parts and/or components that are removed or detached from the painting or frame.

Place cut-to-fit blotters or unused newsprint against this back, and apply a slight amount of pressure so that the blotter makes good contact with the entire exposed canvas surface.

Repeatedly change backing blotter, being careful not to create impressions in the canvas. DO NOT CHANGE FACING MATERIALS.

When dry to the touch, remove backing blotter and pick up painting. If front facing tissue is still attached to painting front, do not attempt to remove it, since it will hold the painting surface together until it can be consolidated by a conservator.

Use fans to keep air moving in the room without blowing directly on the paintings. Use portable dehumidifiers to slowly remove moisture from the area/objects. Bring relative humidity down to 50%.⁹

⁹ Minnesota Historical Emergency Preparedness Plan

Wooden furniture:

In a flood the following may occur:

The porous wood will readily soak up water and swell, as it does this its weight will increase significantly and the wood, especially the surface of the wood, will be more fragile.

Joints may become weakened either because the glue may become weak from swelling/dissolution or as the object is drying out the joints might loosen particularly due to the compression of the wood parts during swelling. The joints may become so weak that the object collapses, particularly when the object has increased its weight due to water it has absorbed. Responders should look out for any deformation of sagging and separation of the joints.

Differential absorption or loss of water may cause decorative veneers to split, warp or lift from the surface. Responders should keep wet furniture or wooden objects under regular observation for such movement, particularly during the drying process. Placing white paper around the perimeter of furniture, particularly if it has small decorative veneer elements, makes it possible to monitor any losses and to retrieve those losses.

Water-soluble coatings, stains, or constituents may migrate causing stains or tide lines. Varnish, decorative finishes or wax may blanch or become cloudy. Gilding may lift, iron supports or internal fixtures may rust and stain, other metal fittings may corrode.

One must always be on guard for the development of mold. These concerns may be present after both floods and inundation of water from fire suppression.

In a fire the following may occur:

Direct burning will of course weaken the structure of the piece of furniture, but so may heat. The responder should evaluate the strength of the joints and observe any separation of the joints. Charred furniture should be evaluated carefully, things may not be as bad as they seem but the surface will be highly fragile. Alkaline deposits, such as ash or soot or dust may harm finishes. Soot will deposit as well.¹⁰

¹⁰ **Objects Recovery, Mitigation**, by Jerry Podany, Conservator of Antiquities, J. Paul Getty Museum
<https://www.archives.gov/preservation/conservation/objects-recovery.html>

(Decorative/Historic)

Priority: These materials can be dealt with last since they generally will suffer little damage from short term exposure to water.

Handling Precautions: Move items only after a place has been prepared to receive them.

Packing Method:Varies with the fragility of the material; water/wetness has no bearing.

| Supplies Needed | |
|------------------------|---|
| clear water | portable dehumidifier |
| fans | pallets or lumber |
| heater or hair dryer | sponges, clean towels, paper towels or unused newsprint |

Preparation For Drying: Rinse or sponge with clear water to remove mud or dirt before drying.

Drying Procedure: Sponges, clean towels, paper towels, or unused newsprint may be used to absorb excess moisture. Exchange wet for dry blotting material at least daily until items are dry. Check daily for mold growth.

Air dry, using fans to keep air moving without blowing directly on the pieces. Raise items off the floor on trestles, pallets, or lumber to allow air to circulate underneath the items.

Metal objects can be dried with moderate heat (90-100_F in an oven or using a heater or hair dryer).

Use portable dehumidifiers to slowly remove moisture from the area/objects. Bring relative humidity down to 50%.¹¹

¹¹ Minnesota Historical Emergency Preparedness Plan

Priority: Begin drying within 48 hours to prevent mold growth. Leather with the condition known as "red rot", will be irreversibly stiffened and darkened by exposure to water if not treated quickly.

Handling Precautions: Wet leather may be fragile; leather with red rot or which is torn will require support to transport safely. Move items only after a place has been prepared to receive them.

Packing Method: Wrap items with freezer paper or plastic sheeting to prevent red-rotted leather from coming in contact with and soiling adjacent items and to keep it from drying before it can be treated. Support complex shaped objects with uninked newsprint or other absorbent material.

Supplies Needed

portable dehumidifier
pallets or lumber
newsprint
clear water

freezer paper or plastic sheeting
sponges, clean towels, paper towels, or unused
fans

Preparation For Drying: Rinse or sponge with clear water to remove mud or dirt before drying. Be careful in rinsing red rotted or painted/gilded surfaces. Keep red rotted leather damp, if it is still in that condition, until proper consolidation can be done.

Drying Procedure: Some leather was intended to be flexible (e.g. much native tanned 'buckskin', harness leather, and some rawhide) and will need to be manipulated during drying in order to retain its flexibility. Other leather was either not intended to flex (e.g. shields, fire buckets) or no longer needs to be flexible and may be padded out and allowed to dry slowly. Sponges, clean towels, paper towels, or uninked newsprint may be used to absorb excess moisture. Pad out to correct shape using uninked newsprint or other absorbent material. Change padding material as it becomes saturated.

Air dry, using fans to keep air moving without blowing directly on the pieces. Raise items off the floor on trestles, pallets, lumber, or screens to allow air to circulate on all sides.

Use portable dehumidifiers to slowly remove moisture from the area and objects. Bring the relative humidity down to as close to 50% as is practical. Check daily for mold.¹²

¹² Minnesota Historical Emergency Preparedness Plan

MAGNETIC MEDIA: COMPUTER DISKETTES

Priority: Prolonged storage in water causes leaching of chemicals from the support. If a back-up copy is available, it is better to discard the water-soaked original.

Handling Precautions: Store diskettes upright without crowding, in cool distilled water until you are ready to attempt data recovery. Exposure to water should not extend beyond 72 hrs. If discs cannot be dried and copied within three days, the discs should be placed wet in plastic bags and frozen until drying and data recovery is possible.

Supplies Needed

| | | |
|------------------------|-------------------------|-----------------------------------|
| blotter paper | bubble pack | brushes (soft bristle) |
| cheese cloth | clothes line | dehumidifier |
| distilled water | Falcon squeegee | drying racks for RC prints |
| fans | plastic bags | Kodak Photo Flo solution |
| plastic trays | rust-proof clips | Salthill dryer |
| scissors | sponges | |

Preparation For Drying:

5¼" disks - remove the disk by cutting with scissors along the edge of jacket. Carefully remove the diskette and agitate the exposed disks in multiple baths of cool deionized water from the Objects Conservation Lab or distilled water to remove all visible dirt.

3½" disks - pack wet disks in plastic bags and ship overnight to a computer media recovery service vendor for data recovery (Appendix 4). Do not dry discs first: dried impurities can etch magnetic coating.

Drying Methods:

5¼" disks - dry with lint-free toweling or cheese cloth.

3½" disks - Send disks to a professional data recovery vendor. Do not attempt to copy. Damage to your hardware could result.

Data Recovery: In order to ensure the preservation of data on disks that have been wet, it is prudent to copy it to a new disk. Insert the disk which has been dried into an empty jacket made by removing a new disk. The water damaged disk which has been placed in the new jacket is inserted into a disk drive. Copy and verify that the information has transferred, then discard the damaged disk. You need only prepare one new jacket for each five to ten disks since the same jacket can be reused several times. Most diskettes can be salvaged unless the diskette itself is magnetically damaged or warped.¹³

¹³ Minnesota Historical Emergency Preparedness Plan

MAGNETIC MEDIA: REEL TO REEL TAPES

Priority: Air dry within 72 hours.

Handling Precautions: Pack vertically into plastic crates or cardboard cartons. Don't put heavy weight or pressure on the sides of the reels.

| Supplies Needed | | |
|------------------------|------------------|----------------------------|
| blotter paper | bubble pack | brushes (soft bristle) |
| cheese cloth | clothes line | dehumidifier |
| distilled water | Falcon squeegee | drying racks for RC prints |
| fans | plastic bags | Kodak Photo Flo solution |
| plastic trays | rust-proof clips | Salthill dryer |
| scissors | sponges | |

Preparation For Drying: Often contamination by water and other substances is mainly confined to the outermost layers of tape. Do not unwind tapes or remove from the reel. In these cases, wash the exposed edges with deionized water from the Objects Conservation or Photo Labs or with distilled water.

Drying Methods: Air dry by supporting the reels vertically or by laying the reels on sheets of clean blotter. Leave the tapes to dry next to their original boxes. Use fans to keep air moving without blowing directly on the items.

Use portable dehumidifiers to slowly remove moisture from the area/objects. Bring relative humidity down to 50%.

Additional Steps: Once dry, the tapes can be assessed for further cleaning and duplication. This procedure is done by specialized professional vendors.¹⁴

¹⁴ Minnesota Historical Emergency Preparedness Plan

MICROFILM AND MOTION PICTURE FILM

Priority: Rewash and dry within 72 hours. Wet film must be kept wet until it can be reprocessed.

Handling Precautions: Wipe outside of film cans or boxes before opening. Cans that are wet on the outside may contain dry film that should be separated from wet material. Do not remove wet microfilm from boxes; hold cartons together with rubber bands. Dry film in damp or wet boxes should be removed and kept together with the box. Do not move items until a place has been prepared to receive them.

Packing Methods: Wet microfilm in plastic trays in the microfilm vault should be filled with water until reprocessed. Pack wet motion picture film in a container lined with plastic garbage bags.

Supplies Needed

blotter paper
cheese cloth
distilled water
fans
plastic trays
scissors

bubble pack
clothes line
Falcon squeegee
plastic bags
rust-proof clips
sponges

brushes (soft bristle)
dehumidifier
drying racks for RC prints
Kodak Photo Flo solution
Salthill dryer

Preparation For Drying: Microfilm Lab or film processor to rewash film prior to drying.

Drying Methods: A professional processor should be contacted to rewash and dry motion picture film.¹⁵

¹⁵ Minnesota Historical Emergency Preparedness Plan

MICROFICHE

Priority: Freeze or dry within 72 hours

Handling Precautions: Do not move items until a place has been prepared to receive them and you have been instructed to do so. If the fiche cannot be air dried immediately keep them wet inside a container lined with garbage bags until they can be frozen.

Supplies Needed

blotter paper
cheese cloth
distilled water
fans
plastic trays
scissors

bubble pack
clothes line
Falcon squeegee
plastic bags
rust-proof clips
sponges

brushes (soft bristle)
dehumidifier
drying racks for RC prints
Kodak Photo Flo solution
Salthill dryer

Drying Methods: Freeze if arrangements cannot be made to air dry the fiche quickly. Fiche should be removed from the paper jackets to dry. Jackets should be retained to preserve any information printed on them, but this information should be transferred to new jackets once the fiche is dry and ready to be stored again. The best air drying method is to clip the fiche to clothes lines with rust-proof clips.

Fiche has been successfully vacuum freeze dried, though freeze-drying of photographic materials is not widely recommended. If dealing with large quantities of fiche this option should be investigated.¹⁶

¹⁶ Minnesota Historical Emergency Preparedness Plan

From *University of Michigan Library Disaster Response and Recovery Plan*:

Never store packing materials or foodstuff that may attract pests! Discard food or food containers promptly in receptacles that are emptied daily.

Individual insects frequently enter buildings through doors or windows or ride in on people's clothing. A single insect is rarely a threat to the collection. Signs of threats to collections include visible groups of insects on site, or evidence that insects have taken up residence in or near the collections; these signs require action.

Insects may also be imported on new acquisitions. Inspect new materials closely for signs of insect inhabitation.

Insects found in a single book or a few books

- Quarantine individual, infested items in plastic bags and seal them
- Call Preservation and Conservation
- Send the book(s) to Preservation and Conservation

Preservation and Conservation staff will cycle the books through their freezer. Alternating low temperatures (-20°C) and room temperatures (20° C) for 24- to 48-hour cycles will kill most insects, eggs, and larvae. Preservation and Conservation does not use chemical fumigation to kill insects.

Infestation or suspected infestation in collection areas

- Contact the Library Facilities Manager and Preservation and Conservation; they will call and work with the University's Pest Management (contact Pest Management via the Plant Ops Call Center 734-647-2059) to develop a plan of action.
- Pest Management will set out sticky traps to identify the type of pest and extent of the infestation.
- If a large part of the collection is infested, do not remove items from shelves, contact Preservation and Conservation immediately.
- In no case should Pest Management (or contract service providers) apply pesticides directly on the collections; in some cases pesticides may be applied around the exterior perimeter of the building.¹⁷

¹⁷ University of Michigan Library Disaster Response and Recovery Plan



Mold in Collections

Mold can never be completely eliminated or “killed,” and is managed through climate control, spore reduction, careful monitoring, and ongoing maintenance. Mold is “contagious” and spores are spread through direct contact, air movement, and via air handling systems. Most commercial products (ex. Lysol and Thymol, and bleach) are ineffective on collections and can cause permanent damages. Mold growth is controlled by maintaining environmental conditions below 68°F and 55% relative humidity.

Wear Personal Protective Equipment

Personal Protective Equipment (PPE) is very important when handling moldy material. Wear PPE at all times. Wear N95 or P100 disposable masks or re-usable respirators with HEPA filters. Wear latex or nitrile gloves, replacing them regularly. Goggles without vent holes are recommended and should be regularly cleaned with alcohol. Wear hair covering. Clothes or Tyvek suits and booties should be removed when leaving the-contaminated site. Tyvek suits and booties should be discarded and clothes should be washed in hot water.

Identify and Assess

- The extent and locations of mold, both in the collections and building
- The urgency to determine the order in which collections and rooms should be cleaned
- Staff capabilities, including availability and number of staff, level of training, security, etc.
- Needed resources, including room/areas to work and store collections, electricity, clean water, equipment and supplies, vendors, rental space, and/or funding

Plan and Develop

- Reasonable goals and timelines, balancing mold reduction projects with regular daily functions
- Regular communications with staff about goals, treatment methods, and available resources
- Document changing circumstances, including collections’ conditions and location changes
- Modify the plan as circumstances change
- Monitor daily interior/exterior temperature/humidity; weather forecast; availability of staff, etc.

Isolate Unaffected Collections from Contaminated Collections

- Place unaffected collections in rooms with the best possible climate
- Wrap or box unaffected collections with best available housing materials
- Plastic sheeting can be used to create “clean” rooms or separate spaces for work and storage, or to isolate clean items from contaminated objects

Cleaning Mold Spores

Mold spores must be physically removed as much as possible to limit later growth. Handle collections carefully to protect their structures, damages and vulnerabilities. Use caution when handling to avoid transferring or smearing mold. Mold weakens organic materials, especially sensitive papers, soluble and particulate media (chalk, charcoal), photo emulsions, etc. Commercial cleaning agents, fungicides, or bleach will only temporarily render mold dormant. These solvents are not recommended for use on collections without consulting professional conservators as they may cause discoloration and physical damage.

If there is a consistent electricity supply, collections may be stored in refrigerators or freezers to slow mold growth until treatment can be done. Do not store with food. Careful vacuuming of mold can be done with a variable speed HEPA-filtered vacuum. Use the lowest setting sufficient to draw mold off of surfaces. Do not brush or scrub with the vacuum attachments.

Cleaning Steps (With or Without Electricity)

- Test several areas of each object to be cleaned for safety and for efficacy of cleaning techniques. Mold may soften organic materials, and abrasive action with erasers can further disrupt and damage surfaces. Many media will be sensitive or soluble with water, alcohol, or solvents.
- Carefully clean objects starting with the outermost surfaces and working towards the interior and more detailed areas of the object.
- Dab and lift mold spores off the surface using brushes, tools, swabs, or cloths. Try to avoid wiping, which will spread spores into a broader area, or pushing down into uneven surfaces.
- Soft bristle brushes, cotton pads or swabs, and small hand tools may be used to dislodge spores.
- Erasers (vinyl, gum, and rubber) may be cut smaller to lift spores. Dispose of used erasers.
- Wash tools and brushes often during cleaning, and at end of the workday, preferably with alcohol.

Use Dilute Alcohol for Additional Cleaning, When Tested as Safe

- Test and use and/or alcohol and water, which can cause media bleed or staining, and additional mold staining.

- Ethyl and Isopropyl alcohols are available at pharmacies and hardware stores, and grain alcohol may be available at liquor stores. Carefully read product labels to ensure there are no other substances added (such as acetone, MEK, etc.) which will harm collection objects.
- A solution of 30% water / 70% Ethanol may be used. The ratio of water may be increased, diluting the alcohol further. Isopropyl alcohol may be substituted, but it has different properties. Alcohol solutions may be applied locally with brushes, cotton cloths, cotton swabs or sprayers.



Resources

American Institute for Conservation (AIC):

Health and Safety Wiki [http://www.conservation-wiki.com/wiki/Health %26 Safety](http://www.conservation-wiki.com/wiki/Health_%26_Safety)

Mold Segment: (Video) <https://www.youtube.com/watch?v=Yq-lUdpnlul>

National Park Service: NPS Primer for Disaster/Mold

<https://www.nps.gov/museum/publications/primer/primintro.html>

Environmental Protection Agency (EPA) Personal Protective Equipment:

<http://www.epa.gov/mold/moldcourse/chapter6/lesson4.html>

Occupational Safety & Health Administration (OSHA) Mold Portal: Mold Index

<http://www.osha.gov/SLTC/molds/index.html>

Collecting institutions affected by an emergency event should contact the National Heritage Responders for additional response advice: 202.661.8068 or nhr@conservation-us.org

ADDITIONAL RESOURCES

Field Guide to Emergency Response Supplementary Resources, American Institute for Conservation <https://www.culturalheritage.org/resources/emergencies/disaster-response-recovery/fieldguide#.Wa6sWciGO70>

Emergency Salvage of Wet Books and Records, North East Document Conservation Center 3.6 <https://www.nedcc.org/free-resources/preservation-leaflets/3.-emergency-management/3.6-emergency-salvage-of-wet-books-and-records>

What to do When Collections Get Wet, Library of Congress
<http://www.loc.gov/preservation/emergprep/dry.html>.

The Western Association for Art Conservation’s “Salvage at a Glance” poster– A simple print guide providing handling, packing, and drying methods for different materials, by type.
<http://cool.conservation-us.org/waac/wn/wn19/wn19-2/wn19-207.html>

AMM Disaster Preparedness & Response Resources

In support of organizations that find themselves in the path of a potential disaster we have compiled a list of resources to help you prepare and recover.

Assistance

The American Institute for Conservation’s [National Heritage Responders](#) provides 24/7 assistance to cultural institutions. Call 202-661-8068 for advice, referrals, or to arrange for a volunteer team to come to the site at no cost to complete a damage assessment and help organize salvage operations.

Report damage to your museum to the [Heritage Emergency National Task Force](#) at hentf@si.edu. This helps the Task Force coordinate federal agencies in responding to your needs.

The [Regional Alliance for Preservation](#) members each offer emergency assistance by phone:

- [LYRASIS](#): 800-999-8558
- [Balboa Art Conservation Center](#): 619-236-9702
- [Conservation Center for Art and Historical Artifacts](#): 215-545-0613
- [Gerald R. Ford Conservation Center](#): 402-595-1178
- [Intermuseum Conservation Association](#): 216-658-8700
- [Midwest Art Conservation Center](#): 612-870-3120 <https://www.preserveart.org/about/24-hour-emergency-response/>
- [Northeast Document Conservation Center Collections Emergency Hotline](#): 855-245-8303
- [TX-CERA](#) (Texas Cultural Emergency Response Alliance): 202-661-8068

- Williamstown Art Conservation Center: 413-458-5741. After business hours: 413-458-9545, ext. 212
- Western States and Territories Preservation Assistance Service: 888-905-7737

Contact List: Services, Outside Expertise

Emergency Assistance by Phone

The [National Heritage Responders](#), a team of trained conservators and collections care professionals, are available to provide free advice on the phone.
24-hour hotline 202.661.8068.

The [Regional Alliance for Preservation Sources](#):

- LYRASIS: 800-999-8558
- Balboa Art Conservation Center: 619-236-9702
- Conservation Center for Art and Historical Artifacts: 215-545-0613
- Gerald R. Ford Conservation Center: 402-595-1178
- Intermuseum Conservation Association: 216-658-8700

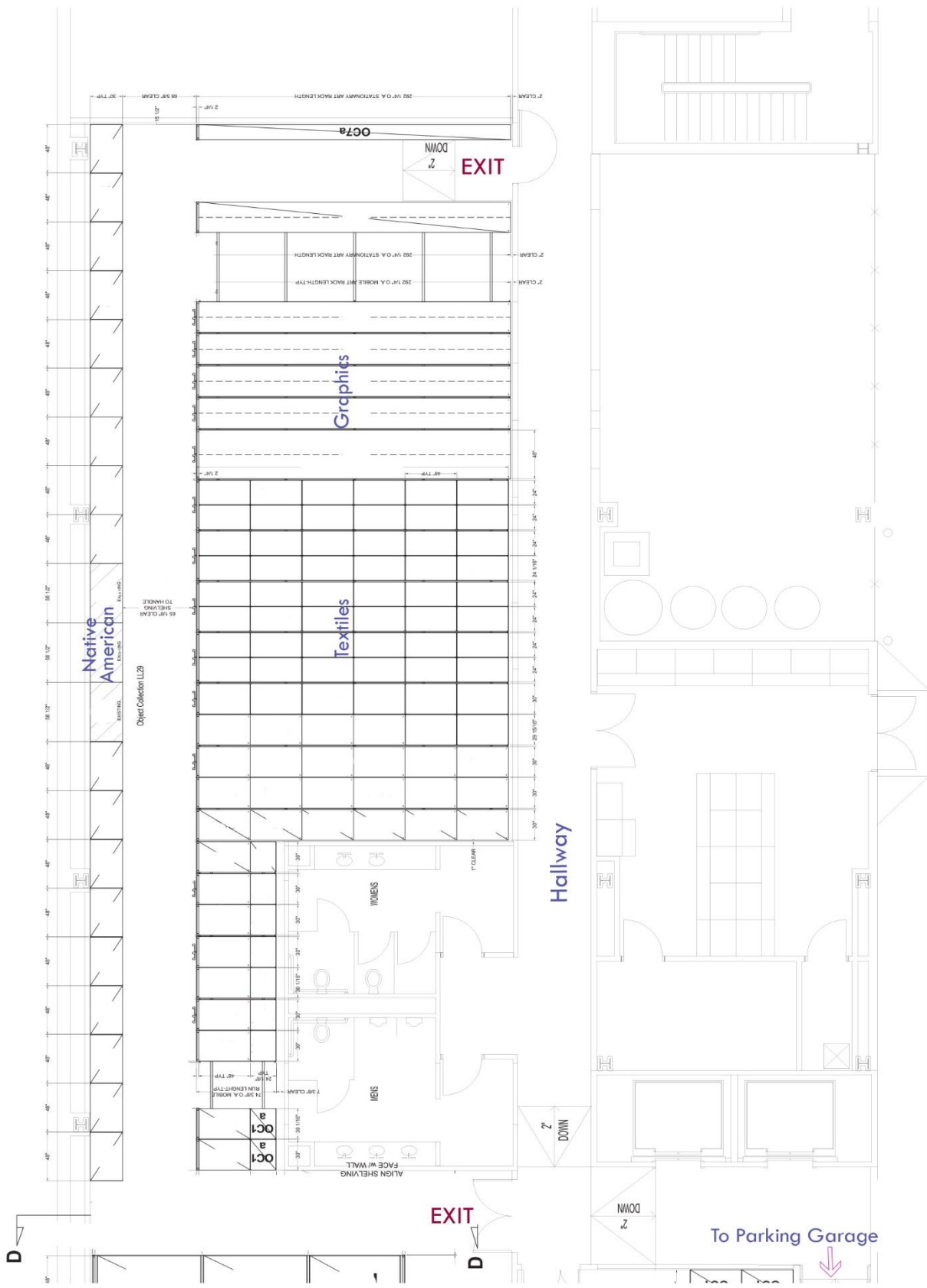
- Midwest Art Conservation Center: 612-870-3120
- Northeast Document Conservation Center Collections Emergency Hotline: 855-245-8303
- TX-CERA (Texas Cultural Emergency Response Alliance): 202-661-8068
- [Williamstown Art Conservation Center](#): 413-458-5741. After business hours: 413-458-9545, ext. 212
- [Western States and Territories Preservation Assistance Service](#): 888-905-7737

Book and Paper Conservators

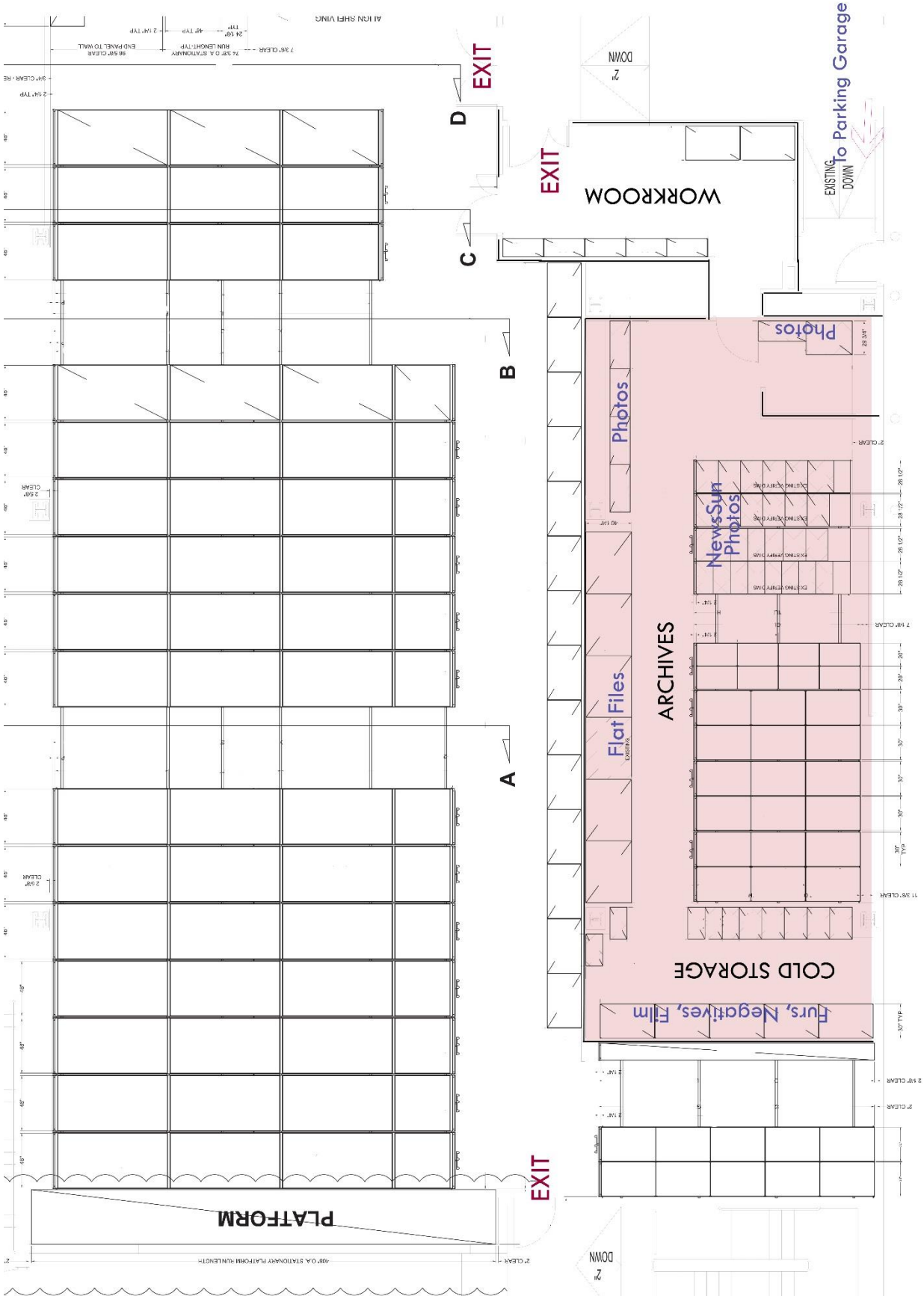
Book Restoration, Co.
James Twomey
Milwaukee WI
800-228-1943
twomey@uwm.edu

Ms. Harriet Stratis,
Head of Paper Conservation
The Art Institute of Chicago
111 South Michigan Ave.
Chicago IL 60603
312-857-7662
Email: hstratis@artic.edu

| | | |
|----------------------|--|--|
| Conservation Centers | <p>Graphic Conservation Co. 329 W 18th Street, Suite 701 Chicago, IL 60616 info@graphicconservation.com 312.738.2657 312.738.3125 fax</p> <p>Parma Conservation, Ltd. 1100 W. Cermak Road, Suite C-203 Phone: 312-733-5178 http://www.parmaconservation.com/</p> | <p>Northeast Document Conservation Center Collections Emergency Hotline: 855-245-8303</p> <p>Chicago Conservation Center 400 N. Wolcott Chicago, IL 60622 Email: info@theconservationcenter.com Main Phone: (312) 944-5401 Toll Free: (800) 250-6919 24-hour Emergencies: (312) 543-1462 Fax: (312) 944-5479</p> |
| Environmental Issues | <p>Integrity Environmental Services 1240 Iroquois Drive Naperville IL 60563 630-718-9133</p> | |
| Movers | <p>Donleys Mike and Randy Donley 8512 S. Union Road Union, IL 60180 Phone: 815-790-9435</p> | <p>Chicago Fine Art Packing and Crating Sean Conneely 5410 W Roosevelt Rd Chicago, IL 60644 Phone: 773-681-8243</p> |
| Paintings | <p>Cynthia K. Berry, Conservator ckuniejberry@comcast.net Phone/fax – 847/676-1079</p> | |
| Pest Control | <p>First Illinois Systems 53 S Cypress Dr, Bristol, IL 60512 (630) 553-0274</p> | |
| Vacuum Freeze-Dry | <p>Midwest Freeze-Dry, Ltd. Patrick King 7326 N. Central Park Skokie, IL 60076 847-679-4756</p> | |



SHELVING LAYOUT PLAN
SCALE: 1/4" = 1'-0"



SHELVING LAYOUT PLAN
SCALE: 1/4" = 1'-0"

COLLECTIONS MANAGEMENT POLICY

BESS BOWER DUNN MUSEUM OF LAKE COUNTY

Approved by the Lake County Forest Preserve District
Board of Commissioners
October 23, 1992
Amended November 10, 2009
Amended October 11, 2016
Amended November 14, 2017
Amended November 15, 2023

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Section 1: Statement of Purpose

The Bess Bower Dunn Museum of Lake County (“Museum”) operates as part of the Education Department of the Lake County Forest Preserve District (the “District”). The District was established pursuant to the Downstate Forest Preserve District Act, 70 ILCS 805/0.001, *et seq.* and, pursuant to such Act, is authorized to own and operate museums. The Museum was originally established as the “Lake County Historical Museum” by resolution of the Lake County Board of Supervisors in 1965; the Museum officially opened to the public in 1976. In 1976, the County transferred all operational and management responsibilities for the Museum to the District. In 1989, the County conveyed all Museum artifacts and archives to the District.

The Museum is a public educational institution devoted to preserving history through its collections and the presentation of inspiring exhibitions. The Museum interprets the people, places and events of Lake County, Illinois through research and programming.

The District recognizes that it holds the Museum collections in the public trust and is committed to maintaining professional standards as set forth by the American Alliance of Museums. The District recognizes its responsibility to plan for the growth, development, care, and use of Museum collections and to protect such collections from loss due to deterioration, mismanagement, or indiscriminate dispersal.

Section 2: Collections Policy

Scope of Collections

- A.** The Museum collects material culture representing the people, places and events of Lake County, Illinois.
- B.** The Museum may also develop and maintain collections of historical materials not related to Lake County whose acquisition would significantly enhance the professional standing of the Museum without hindering its mission.

Description of Collections

A. Primary Collections

- 1.** Artifacts. The artifact collections shall be for preservation, scholarly research, and exhibition. The artifacts shall consist of materials having significant historical relevance to Lake County.
- 2.** Lake County History Archives. The Lake County History Archives includes bound volumes, photographs, postcards, manuscripts, diaries, maps, and related material documenting Lake County's past.

B. Museum Library

The Museum's library contains books and reference materials related to Lake County's history, Illinois history, exhibition development, copyright law, preservation of photographs and ephemera, and Museum collections.

C. Education Collections

The Museum's education division maintains a small collection of duplicate, lesser quality, or reproduction items for the purpose of demonstration.

Collecting Objectives

A. Policy

The collections of the Museum are of regional, national, and international significance and are used for educational and research purposes. The Museum recognizes the importance of procuring new materials to improve the quality of its exhibitions, research capabilities, and educational activities.

Equally important is the obligation of the Museum to preserve and maintain its collections. Physical space limitations and other variables require selective acquisition of relevant and quality materials.

B. Procedure

The Museum's administration and collections staff shall establish objectives for developing and maintaining collections. The objectives shall be reviewed and established annually. In general, acquisition priorities are as follows:

- 1.** Artifacts with a distinct relationship to Lake County, Illinois
- 2.** Artifacts that strengthen established collection areas
- 3.** Education
- 4.** Exhibition
- 5.** Artifacts of a general nature that are within the broad area of interest of the Museum as outlined by its scope.

Strengthening of collections may require the selective elimination of items (i.e., deaccession) to allow better utilization of resources, including staff, storage space and financial. The process for deaccession is set forth on page 10. The staff shall prepare, when appropriate, an acquisition and deaccession list for meeting stated objectives.

Acquisition

A. Policy

1. Acquisition Criteria

Historical materials will be accepted into the Museum's permanent collections, according to the following guidelines:

- a) The materials collected must be within the collecting scope of the Museum and relevant to its mission.
- b) The Museum must be able to store, preserve, and maintain artifacts according to professionally accepted standards.
- c) The materials must be legally acquirable according to the principle of historic preservation as observed in the museum profession.
- d) The materials must be free from donor restriction on their use, transfer, or disposal, or otherwise unencumbered as to the limit of their usefulness to the stated mission of the Museum.
- e) Appropriate documents of transfer must be obtainable at the time of acquisition.
- f) Foreseeable future use of the artifact.
- g) Satisfactory information about/provenance of the artifact.

2. Authority to acquire

- a) All new acquisitions will be reviewed by the Museum's Collections Committee (see below) and approved by the Director of Education. Once approved by the Director, a recommendation will be made to (i) the District's Operations Committee for approval, if the acquisition requires a purchase less than or equal to the statutory competitive bidding threshold or (ii) the District's Board of Commissioners for approval if the acquisition requires a purchase exceeding the statutory competitive bidding threshold. Staff shall not commit the Museum to accept any artifact(s) without the required approvals.

b) Collections Committee

The Museum's Collections Committee is comprised of the Director of Education, the Exhibitions and Collections Manager, the Education Manager, the Curator(s), and the Registrar.

B. Procedures

1. Means of acquisitions

The Museum may acquire artifacts through donation, purchase, exchange/transfer, abandonment, or other appropriate means. Primarily, the Museum acquires artifacts through donation. However, to fulfill a specific exhibition requirement or strengthen an existing collection, historic items may be purchased. When purchasing historic items staff will adhere to the District's Purchasing Policies and Procedures.

2. Care and maintenance

Because of its responsibility to maintain collections for the benefit of the public, the Museum will acquire only those materials that can be protected from deterioration caused by light, fluctuation in temperature and relative humidity, dust and dirt, vermin, and excessive or careless handling. (See also page 17, Collections Stewardship.)

3. Potential future use

The Museum acquires artifacts to enhance its stated mission, not for the sake of acquisition. Artifacts that have little foreseeable use for exhibition, research, exchange/transfer, or sale will not be accepted.

4. Conditions of Gifts to the Museum

Generally, when an owner or his agent executes a deed of gift or similar instrument ("Deed of Gift"), the owner permanently conveys to the District and its successors the interests set forth in the Deed of Gift, but in any event, not less than all the owner's rights, title, interest, and copyright to the property listed on the Deed of Gift.

Generally, in the case of photographs, letters or manuscripts, paintings or drawings, etc., the owner or agent signing on the face of the Deed of Gift transfers to the District as a gift, or for value received, all the signer's rights, title and interest in the photographs, paintings or drawings, letters or manuscripts, etc., described on the Deed of Gift including any copyright therein together with the right to copyright any of them for and on behalf of the District, unless it is specifically exempted on the Deed of Gift. Further clarifications include:

- a) Items given to the Museum may not be reclaimed by the donor or their heirs.
- b) Items may not be accepted with the understanding they will be exhibited permanently.
- c) Items may not be accepted with the understanding they be kept or retained by the Museum permanently. (See page 10, Deaccession.)
- d) Collections of items may not be accepted with the understanding they will be kept together or exhibited as a unit.
- e) Donated items may be copied or reproduced by or for the Museum for sale or distribution for the benefit of the Museum or its programs unless such reproduction is specifically limited in writing on the Deed of Gift.
- f) Donations may be tax deductible; however, the donor should rely on the donor's tax advisor regarding this issue.

5. Ownership

The commencement of ownership of an artifact varies with the means of acquisition. The following defines the beginning of ownership of acquired historical materials, unless otherwise provided for in the Deed of Gift.

- a) **Donation:** The District is considered owner of the donated item when:
 - 1. The object is in the physical possession of the District, and
 - 2. the object is accepted by the District, and
 - 3. the donor and the Director of Education have executed the Deed of Gift.
- b) **Bequests:** The District is considered owner of a bequeathed item when:
 - 1. The object is in the physical possession of the District, and
 - 2. the object is accepted by the District, and
 - 3. the executor and the Director of Education have executed

the Deed of Gift.

c) Purchase: The District is considered owner of a purchased item when:

1. The object is in the physical possession of the District, and
2. the object is accepted by the District, and
3. the District renders payment.

d) Exchange/Transfer: The District is considered owner of an exchanged/transferred item when:

1. The object is in the physical possession of the District, and
2. the object is accepted by the District, and
3. the other organization and the Director of Education have executed the Deed of Gift.

e) Abandonment: Ownership commences in accordance with the legal statutes of the State of Illinois as pertaining to receipt of items by abandonment.

6. Documentation

The maintenance of accurate records on the acquisition, identification, location, and disposition of collections and loaned items is a major responsibility of the Museum's Collections Division. All items acquired shall be accessioned and adequately documented according to the Museum's registration procedures. (See page 18, Registration under Collections Stewardship.)

7. Valuation

If an item is acquired by means other than purchase, an appraisal shall be conducted by a professional appraiser; valuing the item as of the fiscal year in which the item was accessioned. A bill of sale or other evidence of payment (for purchased items) or an appraisal (for all other items) will be forwarded to the District's Finance Department so that the value of the acquired item can be identified for audit and accounting purposes.

Deaccession

A. Policy

The process of deaccessioning is the legal removal of duplicate, out-of-scope, or otherwise inappropriate collection material from the permanent collection of the Museum. Because the Museum holds its collections in the public trust, the deaccession process shall be deliberate and cautious and completed with the utmost integrity. In general, artifacts shall have permanence as long as:

1. They continue to be relevant to the stated mission of the Museum.
2. They can be properly stored, maintained, and used.
3. They retain their authenticity.
4. They retain their identity.
5. They retain their physical integrity.
6. They are not claimed by a group that is culturally affiliated to the artifact, that has rights to the object, and that has requested that the artifact be repatriated in accordance with the federal Native American Graves Protection and Repatriation Act (NAGPRA), its regulations, or other existing statutes.

The District's Board of Commissioners has final authority to approve deaccessions.

B. Procedures

1. The Collections Committee shall meet as necessary.
2. Any Collections Committee staff member may recommend materials for deaccession and/or disposal. However, all materials proposed for deaccessioning must be examined by the Collections Committee.
3. Following discussion of any deaccession recommended by staff, the committee will forward its recommendations along with all written materials received to the Director of Education. Director of Education will make the final determination and recommendations will be given to the

appropriate standing committee(s) of the District's Board of Commissioners.

4. After the deaccessioning process is complete, the Collections Committee may make a recommendation to the appropriate standing committee(s) of the District's Board of Commissioners for the most appropriate method of disposal. Regarding artifact deaccession, the Collections Committee will be governed in this procedure by the following policies:
 - a) The District may dispose of materials in accordance with applicable statutory requirements. The Museum may engage in sale, trade, donation, or whatever means would best benefit the collection, as allowed under such requirements.
 - b) When deaccessioned materials are of primary research value, the District will make every effort to place such materials in an institution where they will be accessible to researchers.
 - c) Use of proceeds from the sale of collection materials is restricted to the acquisition or direct care of the Museum's collections including professional conservation, storage equipment, environmental monitoring and controls, and supplies needed to aid in preservation. Additionally, the Operations Committee must review and make a recommendation regarding any final disposition of material and any related agreement between the District and the party acquiring the material.
 - d) There will be no deaccession of collection materials when such action would violate any written agreements between the District and the donor.
 - e) When procedures for deaccessioning items have been completed, all records pertaining to acquisition and cataloging shall be marked "deaccessioned" with the date, and the destination of the item. Value or consideration received (if any) shall be marked on the permanent records, which will then contain the entire history of the item while in the custody of the Museum. A listing of deaccessioned items and the value for each, if any, shall be forwarded to the Finance Department so that the items' value can be identified for audit and other accounting purposes.
 - f) All the museum's identifying numbers (i.e., accession numbers) will be removed prior to disposition.

5. Native American Graves Protection and Repatriation Act (NAGPRA): In some cases, the District is required to deaccession certain objects, including human remains and associated and non-associated funerary objects, that have a cultural affiliation to a Native American tribe, and repatriate the remains and objects, pursuant to the federal Native American Graves Protection and Repatriation Act (NAGPRA). The Museum (i) fully supports the goals of NAGPRA and affirms its obligations to comply with the letter and spirit of its provisions, (ii) recognizes its obligation to care for cultural items with sensitivity and respect for their relationship to the cultures of tribal communities, and (iii) will abide by the American Alliance of Museums' policy on repatriation of Native American Ceremonial Objects and Human Remains (to the extent such policy is consistent with NAGPRA). Until such remains and objects are repatriated in accordance with NAGPRA, the Museum shall maintain the remains and objects in accordance with page 17, under Maintenance of Native American Ceremonial Belongings and Human Remains. The deaccession and repatriation of remains and objects will be conducted in accordance with the following procedures:

a) If the cultural affiliation of Native American human remains and associated and non-associated funerary objects is established, the District, upon the request of a legitimate claimant, shall expeditiously return such remains and associated funerary objects to the requesting party where, as required by NAGPRA:

(A) the requesting party is the direct lineal descendant of an individual who owned the object; (B) the requesting Indian tribe or Native Hawaiian organization can show that the object was owned or controlled by the tribe or organization; or (C) the requesting Indian tribe or Native Hawaiian organization can show that the object was owned or controlled by a member thereof, provided that in the case where a sacred object was owned by a member thereof, there are no identifiable lineal descendants of said member or the lineal descendant, who, after proper notice, have failed to make a claim for the object under NAGPRA.

b) A list of NAGPRA related items, which have been identified for repatriation and a legitimate claim (individual or tribe) has been established, will be brought before the appropriate standing committee(s) which will make recommendations to the Board of Commissioners regarding the proposed deaccessions.

- c) The District shall return deaccessioned NAGPRA related items and may assist with the re-interment as requested by the legitimate claimant (individual or tribe).
- d) The District will repatriate any item in good faith pursuant to NAGPRA and may apply for NAGPRA grant funds to assist with the repatriation and re-interment of human remains.

Lake County History Archives

A. Policy

The Museum maintains the Lake County History Archives to provide the community with a repository that has information pertaining to the history of the people, institutions, places, and artifacts of Lake County.

The Museum's staff will also act as a resource to the public and other historical agencies on museum operations, copyright law, conservation materials, artifact identification, and preservation practices.

B. Procedures

The following is the type of material that will be accepted into the Museum's Lake County archival collections:

1. Local materials such as governmental, institutional, and business records
2. Illinois histories covering Lake County
3. Regional materials which aid in researching Lake County
4. Special collections judged valuable to the Museum.
5. Archival materials (bound volumes, photographs, postcards, manuscripts, diaries, maps, oral histories, reference), representing Lake County.

Loans

A. Policy

A loan is a temporary transfer of materials from one institution to another without transfer of ownership. Lending or borrowing is undertaken according to the terms of a loan agreement.

The Museum lends materials from its collections only to museums, historical societies, libraries, or other institutions which, in the Museum's judgment, can comply with the conditions set forth in the loan agreement. The Museum may accept artifacts on loan on a temporary basis from other institutions or individuals.

The Collections Committee will review requests for loans. After such review, the Director of Education shall either approve or reject a request for a loan and any related loan agreement. If, under state law, the loan or agreement requires approval of the District's Board of Commissioners, then it will be considered by the Board in its normal process for review of agreements.

B. Procedure

1. Types of Loans

The Museum makes or receives loans for the purpose of:

- a) Exhibition
- b) Research

Items which are loaned by the Museum will be used only for the purpose stated on the loan agreement and may not be copied, photographed or reproduced except to record and publicize the exhibit. Additionally, admission charges may not be charged to view the loaned items except where usual and customary admission fees prevail. Institutions may not transfer artifacts to a third party without written consent of the District.

2. Insurance

The borrower of a Museum item must maintain casualty insurance, not less than the amount of the value of the item, with the amount and form of insurance determined by the District, from the time the item is removed from the Museum until it is returned in satisfactory condition.

The borrower may elect to:

- a) Insure the loan under the borrower's policy in which case a certificate of insurance must be forwarded to the District prior to shipping date.
- b) Insure the loan under the District's insurance policy covering Museum collections, in which case the borrower must pay the pro-rated cost of insurance, or
- c) In case of loans in which the total value of all items loaned is less than \$2,000, the borrower may, in lieu of insurance, agree to assume liability for loss or damage.

3. Restrictions

- a) Items will not be loaned to an individual for personal use under any circumstances.
- b) Loans will not be approved for extremely fragile materials or materials that will be used soon in a forthcoming exhibit.
- c) No restoration, repair or cleaning of artifacts may be performed by the borrower without prior District permission in writing. Such a request must state precisely what will be done to the artifact.

4. Duration

- a) Loans will be made generally for a maximum period of less than one year. The duration of the loan must be stated by the borrower at the time the request for a loan is made. Artifacts must be returned to the Museum at the end of the loan period unless an extension has previously been requested by the borrower and approved, in writing, by the District. The District will not engage in long term or indefinite loan of artifacts on a permanent or indefinite basis.
- b) Loans will be made only after receipt of a formal request in writing by an official representative from the requesting organization. Requests must be received a minimum of 30 days prior to the lending date.

5. Credit

Artifacts shall bear labels indicating that they were loaned by the Bess Bower Dunn Museum, Lake County Forest Preserve District. (See page 21 under Conditions of Use).

6. Standards of Care and Transfer Responsibility

- a) The borrower must pay all cost for mailing, packing, crating, and shipping, including charges for hiring special packers when necessary. Borrowers shall be responsible for movement of loan items.
- b) Artifacts must be given special care to protect them against loss, breakage, or deterioration. Institutions must demonstrate their ability to comply with the following security measures:
 1. Small artifacts must be displayed in locked cases.
 2. Prints, maps, and other flat material must be displayed in locked cases or mounted in the appropriate archival manner, according to the specifications of the Museum's collections staff.
 3. Large items and costumes, not displayed in cases or behind glass, must have barriers sufficient to keep the public at a distance.
 4. Exhibit areas must be under surveillance by staff or volunteers when open to the public.

Museum staff borrowing materials from other institutions will exercise the same care toward those materials as they would toward items in the permanent collection. All borrowed items will be insured under the District's insurance coverage through the Park District Risk Management Agency (PDRMA). District's Risk Manager will be notified of temporary inclusion in the policy.

Collections Stewardship

A. General Policy

Collections are managed according to professionally acceptable standards as set forth by the American Alliance of Museums and the Society of American Archivists.

B. Environment

The District recognizes that it cares for materials in the public trust and Native American belongings in the public trust, whether on exhibit, in storage, or used for research purposes. The Museum protects its artifacts and archival materials from deterioration through environmental monitoring with respect to the following factors:

- a) Extreme fluctuation in temperature and relative humidity
- b) Light exposure
- c) Pollutants and abrasive particulate matter
- d) Vermin and other pests
- e) Handling
- f) Water

C. Collections Access

1. Accessing Collection Storage Areas

- a) All collections areas must be locked and/or alarmed when collections staff is not present.
- b) Absolutely no food or drink is allowed in any collection areas.
- c) Non-collections staff may not enter or work in collections areas without notifying the Director of Education or Museum Staff, unless for emergency care and protection of collections.
- d) Collections volunteers are required to check-in with Museum collections staff and log in and out of collections areas.

2. Access to collections in storage is maintained under controlled conditions. The purpose of access to collections, not on exhibit, is for:
 - a) Research by collections staff.
 - b) Viewing of storage area for educational purposes.
 - c) To enhance the understanding of the operation of the Museum and to disseminate this knowledge to the public.
 - d) Maintenance by District personnel.
 - e) Care of collections by Museum collections staff.
3. Permission for access will be determined by the Museum's Exhibitions and Collections Manager.
4. Individuals or groups requesting access to behind-the-scenes collections areas must be accompanied by a museum collections staff member. The Museum reserves the right to limit the size of the group.
5. Viewing of collections not on display in the Museum galleries is arranged by appointment only with collections staff.
6. Use of collections for public research shall be during specific hours. Public research use of collections must be facilitated by and in the presence of collections staff.
7. Researchers must complete a research information sheet.
8. Researchers utilizing Museum materials will be made aware of the Museum's policies and procedures for working with collections before being granted access. Guidelines for handling shall be available and explained in research areas.

D. Risk Management and Insurance

The Museum maintains an active risk management program to minimize risk of loss to its collections. This program includes scrutiny of physical plant for potential hazards and loss and carrying insurance on its collections.

1. The Museum has a Business Resumption Plan and will periodically review

such Plan with the District's Risk Manager. Business Resumption Plan is secondary to the Lake County Forest Preserve District (the District) Emergency Response Plan.

2. The Museum maintains a fire alarm system and a burglar alarm system linked directly to the police and fire departments.
3. The collections are to be insured, as appraised, through the District's insurance provider, PDRMA.

E. Registration

1. The Museum shall maintain permanent registration records for all material accepted for the collections. These records shall include all legal instruments related to these materials. Materials shall be accessioned and catalogued using a system appropriate to the particular collection.
2. A copy of the original Temporary Custody Receipt and the original Deed of Gift for each donation will be maintained in fireproof cabinets at an off-site location. Duplicates are maintained for use by collections staff.
3. The Museum maintains a photographic record of collection material at an off-site location.

F. Maintenance of Native American Ceremonial Belongings and Human Remains

The Museum (i) fully supports the goals of NAGPRA and affirms its obligations to comply with the letter and spirit of its provisions, (ii) recognizes its obligation to care for cultural items with sensitivity and respect for their relationship to the cultures of tribal communities, and (iii) will abide by the American Alliance of Museums' policy on repatriation of Native American Ceremonial Objects and Human Remains (to the extent such policy is consistent with NAGPRA). Until the Museum repatriates such items in accordance with Deaccession on page 10, the Museum will maintain and care for them as follows:

1. The District's contact person(s) for NAGPRA requests is the Museum's Curator(s).
2. The Museum has compiled an inventory of NAGPRA related items, to the extent possible with information possessed by the Museum and has also

identified the geographical and cultural affiliation of items in consultation with appropriate tribal communities and Native American scholars.

3. Guidance for the storage, care, and display of these materials will be solicited through scholars, contacts in the appropriate Native American community, and from the Illinois State Museum in Springfield, Illinois and the Mitchell Museum of the American Indian in Evanston, Illinois.
4. Due to the constraints of the Museum's storage areas, the NAGPRA related items are unable to be stored in complete isolation but are closed from view.
5. The Museum will strive to resolve questions on the disposition and care of sensitive materials through cooperative and prompt discussions between the Museum and the appropriate tribal community.

Public Access

A. Policy

The Museum provides digital imaging services, and research services for its collections. These services provide access to collections while satisfying the preservation and security needs of the collections. These services also allow individuals and organizations to utilize the collections for exhibition, publication, and audio-visual presentation purposes. (Loans are addressed on page 14).

B. Photographic/Digital Reproduction

1. Procedures

The following policies govern the Museum's duplication services:

- a) Photographic, digital imaging and photocopying services will be done by Museum staff. Researchers will NOT be allowed to produce their own copies either through borrowing original photographs or by bringing their own copy equipment into the Museum. The Museum must maintain its position as sole producer and provider of all copies. Filming and videotaping of archival material and artifacts may be performed by a professional photographer in the Museum only with the consent and supervision of collections staff.
- b) All requests for photographic duplication and digital imaging services must follow conditions and procedures as outlined in the District's Fee Ordinance and the Image Use/Permission Request.
- c) Copyright laws may govern or limit the making of photocopies and other reproductions of copyrighted material. Materials in the Museum's collections may be protected by copyright law. Applicants assume all responsibility for questions of copyright and invasion of privacy that may arise in the copying and use made of photographic and digital copies.
- d) Regarding archival material and three-dimensional artifacts, only those that are in good condition, in storage or at the discretion of collections staff may be photographed, filmed, or videotaped.
- e) Materials for official newspaper use and/or promotional images

are selectively provided at no charge.

- f) The Museum reserves the right to limit the number of copies; to restrict the use or reproduction of rare or valuable material; to make special quotations on material involving unusual difficulty in copying; and to charge a higher fee than specified in the District's Fee Ordinance.

2. Fees and Use of Images

- a) Reuse of Images
All requests for reuse or change in use must be applied for in writing.
- b) Processing
Processing of an image request will proceed upon receipt of payment unless other arrangements are made. Requests are processed in the order they are received.

3. Conditions of Use

- a) The following credit line must be used as appropriate: 1. First usage or use for an acknowledgment's page/section: Bess Bower Dunn Museum, Lake County Forest Preserve District. 2. Subsequent usage: Dunn Museum. When provided, the photographer's name must also be included in the credit line.
CREDIT IS MANDATORY and will be provided as follows:
 - 1. With printed matter, it is preferred that the basic credit line appear on the same or facing page as the illustration. Credit for each individual item is mandatory in all cases.
 - 2. With exhibitions, credit will be provided within the exhibition area in a manner approved by the Museum.
- b) The reproducer shall give the Museum one complimentary copy of any published work in which the photographic copy appears, if requested.
- c) The reproducer shall not allow others to reproduce the photographic copy or any facsimile of it. Others must contact the Museum for permission.

- d) In authorizing the publication of a digital image provided by the Museum, the Museum does not surrender its own right to publish it or to grant others permission to do so.
- e) Materials in the collections of the Museum may be protected by copyright laws. Applicants for photographic copies of materials assume all responsibility for questions of copyright and invasion of privacy that may arise from the copying and use of photographic copies.

C. Research Services

1. Procedures

- a) Research requests are responded to by mail, phone, e-mail or in person. Appointments for research must be made in advance.

D. Preservation and Collections Management Services

Collections staff may be consulted in artifact and archival preservation, as well as development and organization of collections.

E. Digitization of Material Collections

The Museum's digitization of material collections plan will be created as part of the Museum's efforts to preserve artifacts and research materials, improve accessibility to the collections, and augment scholarly studies.

Section 3: Museum Library

Purpose of Museum Library

A. Policy

The Museum's library provides access to resources relating to the people, places and events of Lake County, IL. The library will also provide materials on historic preservation and conservation and museum studies.

B. Procedures

The library will:

1. Select, acquire, and maintain library materials in all formats in support of the research functions of the Lake County History Archives.
2. Establish policies and procedures that will ensure the preservation and security of the library materials.
3. Assist patrons with using the library materials.

Library Collection Development Policy

A. Policy

This collection development policy defines the present scope of the Library and will provide a guide for future growth and development of the Library. This policy will be evaluated on a regular basis to reflect the changes and additions to the curriculum of the educational programs, exhibitions, and the Museum's collections.

B. Procedures

1. Responsibility for Selection:

The Exhibitions and Collections Manager will facilitate the planning of materials, Museum staff may recommend materials appropriate for their subject area. The manager will analyze the scope of the Library, plan for future acquisitions, and keep staff abreast of any new technology that will enhance usage of the materials.

2. Criteria for Selection:

Materials shall be evaluated for purchase or addition to the Library according to the following guidelines:

- a) Materials related to Lake County history, conservation, and preservation are given priority. Assessment from standard reviewing media is a factor in the evaluation and selection of materials.
- b) Materials will be selected in a variety of formats (e.g., book, DVD, online, etc.). Hard cover binding (especially library binding) is preferable over paperback, if available.
- c) One copy of a title is purchased unless additional copies are justified by projected heavy use.
- d) According to the Public Access Policy (page 20), a reproducer of an image from the Lake County History Archives shall give the Museum one complimentary copy of any published work in which the photographic copy appears, if requested (page 21).

3. *Criteria for Weeding*

Materials may be removed from the library according to the following guidelines:

- a) Timeliness. Older editions will be removed when newer editions are available, or material becomes out of date.
- b) Content. Materials may be withdrawn when no longer relevant to the needs of the Museum, the information is out-of-date, or the curriculum of the District's Education Department.
- c) Physical condition. Materials will be removed if they are moldy or have deteriorated to the point that they can no longer be repaired.
- d) Duplicates. Only a single copy of infrequently used materials will be kept.

4. *Funding for Materials*

The majority of funds expended for library materials are budgeted annually through the Museum's budget. The library solicits and welcomes donations of funds and materials.

Periodicals

The Museum subscribes to a number of magazines and newsletters. New issues will be available in the Museum library, and older issues shall be filed. Staff will maintain a Periodical Retention List for removing periodicals. Any periodicals that are permanently removed from the library collection will be given to another institution or recycled.

Gifts of Materials to Library

The Museum library is grateful for unconditional gifts of books and other materials. With respect to gifts to the library, the following policies generally apply:

1. The Museums reserves the right to decide upon acceptance of a gift. The following types of gift materials will not be added to the collection:
 - a) Publications excluded by the Library development policy.
 - b) Out-of-date materials not of historical value
 - c) A duplicate of an item already in the library unless it is a rare book.
 - d) Material in poor physical condition
 - e) The Museum reserves the right to sell, give to other libraries, or otherwise dispose of gift materials that are not added to the library collection.
 - f) When materials are added to the library, the donor may make no restrictions on the Museum's use of gift materials. The gift materials will become an integral part of the library collection. Gift items may not be reclaimed.
2. A letter of receipt for materials donated to the Museum will be provided, but placing a value on the material is the responsibility of the donor.

Bess Bower Dunn Museum of Lake County Institutional Code of Ethics

Approved by the Lake County Forest Preserve District
Board of Commissioners
October 23, 1992
Amended January 15, 2008
Amended November 15, 2023

The Lake County Forest Preserve District's (the "District") Bess Bower Dunn Museum of Lake County (the "Museum") cares for and interprets historic collections, and in doing so presents Lake County's story to the public through exhibitions, programs, events and research services. It is essential that elected officials, commissioners and employees that work at or for the Museum ("Staff") understand that they represent the Museum in all professional matters and in their private actions that may affect the Museum or its mission. In addition, volunteers who work for the Museum ("Volunteers") also affect the Museum in their volunteer work and in Museum or collections-related work in their private lives. The Staff and Volunteers are required to adhere to (i) Lake County Forest Preserve District Ordinance Regulating Ethical Conduct and Political Activities by Elected Officials and Employees (2020), (ii) the American Alliance of Museum's Code of Ethics (amended 2000), (iii) Code of Ethics for Curators (2009), (iv) National Standards and Best Practices for U.S. Museums (2008), and (v) Code of Ethics for Archivists established by the Society of American Archivists (revised 2020). Such codes, standards, and practices are on file in the office of the Museum Operations Manager.

Collections and Collecting:

1. Collections in the Museum's custody support the Museum's mission and are held in public trust. Artifacts and archival material are acquired, loaned and/or disposed of in a manner intended to strengthen the Museum's collecting scope, as defined in the approved Collections Management Policies (amended 2023), that focus on the material culture representing the people, places and events of Lake County, Illinois (pg. 4).
2. The Museum's collections are protected, both physically and intellectually, secured, unencumbered, cared for, and preserved for present and future generations.

3. The Museum's collections are accounted for and documented in a database. Processes are in place to ensure that the Museum's collections may only be retrieved from and returned to storage by trained Staff. Public use of the collections is permitted and regulated and is monitored by Staff and Volunteers ensuring that appropriate security protocols are in place.
4. Use of proceeds from the sale of collection materials is restricted to the acquisition or direct care of the Museum's collections including professional conservation, storage equipment, environmental monitoring and controls, and supplies needed to aid in preservation.
5. The Museum adheres to all mandates set forth in the 1990 North American Graves Protection and Repatriations Act (NAGPRA) of Congress, 25 U.S.C. 3001 et seq. The unique and special nature of human remains, and funerary and sacred objects is the first concern in relation to all decisions concerning such collections.
6. Staff and Volunteers will answer all inquiries about the Museum's collections in a spirit of helpfulness and encourage use of collections to the greatest extent compatible with institutional policies, preservation of collections, legal considerations including intellectual property laws, individual rights, donor agreements, and judicious use of resources.
7. The Staff, Volunteers, and Commissioners may use the Museum's collections for personal research and publication if such practices are approved by the Director of Education and the Executive Director. Managers of staff should be notified.
8. Staff, Volunteers, and Commissioners must not compete with the Museum for acquisitions of items associated with the Museum's collecting scope as identified in the Museum's Collections Management Policies and must inform the Director of Education of their collecting activities, and must preserve, and at the District's request, share with the District, complete records of personal acquisitions. Staff, Volunteers, and Commissioners must not use their positions within the Museum to advance their personal collecting.

Administrative Transparency:

9. The Director of Education shall disseminate information about the Museum's operations to the District Board of Commissioners, the corporate authorities of the District.

General Ethical Considerations:

10. Loyalty to the mission of the Museum and to the public it serves is the essence of museum work, whether volunteer or paid. Staff and Volunteers may not use their

positions in the Museum for personal gain or to benefit another at the expense of the Museum, its mission, or reputation.

11. The Staff and Volunteers should make every effort to conduct operations ethically with regard to the environment and in accordance with the District's Environmental Sustainability Policy, which is on file in the office of the Museum Operations Manager.
12. The Staff and Volunteers will cooperate with other institutions and with law enforcement agencies in the investigation and prosecution of crimes, especially those involving collections and objects of art.
13. The Staff and Volunteers maintain administrative documents related to the Museum's collections, exhibitions, and programs. These documents are available to the public by request through the Freedom of Information Act (FOIA) by contacting the District's FOIA Officer.

Application:

14. Staff and Volunteers and Commissioners on the District's Board of Commissioners must comply with this Code of Ethics.

Additional ethical requirements for employees are found in the District's Personnel Policies and Procedures Manual, which are on file in the office of the Director of Administration, the District's Ordinance Regulating Ethical Conduct and Political Activities by Elected Officials and Employees (the "Lake County Forest Preserve District Ordinance Regulating Ethical Conduct and Political Activities by Elected Officials and Employees"), and applicable state statutes. Additional ethical requirements for the Board of Commissioners are found in the Ethics Ordinance and applicable state statutes, including the Public Officer Prohibited Activities Act.

Mission Statement

The Bess Bower Dunn Museum of Lake County collects, preserves, and interprets the material culture of Lake County, Illinois, and provides captivating educational experiences and inspiring exhibitions for the benefit of every Lake County resident.

Vision Statement

Our vision is to encourage and inspire others to make a positive influence in their communities and our world.

Approved by the Lake County Forest Preserve District
Board of Commissioners
November 15, 2023

Strategic Institutional Plan, 2023-2030

The Dunn Museum strategic institutional plan aligns with the strategic directions, goals, and objectives of the Lake County Forest Preserve District through its 100-Year Vision for Lake County. They are grouped within the three pillars of our vision: Leadership, Conservation and People.

The Bess Bower Dunn Museum of Lake County collects, preserves, and interprets the material culture of Lake County, Illinois, and provides captivating educational experiences and inspiring exhibitions for the benefit of every Lake County resident.

Approved by the Lake County Forest Preserve District
Board of Commissioners
April 21, 1995
Amended September 19, 2003
Amended June 8, 2010
Amended January 12, 2021
Amended November 15, 2023

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| Objective | <p>Leadership <i>Establish the Dunn Museum as a leading cultural destination in Lake County.</i></p> |
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Be a Leader in the Museum Field

Tactic: Maintain accreditation with the American Alliance of Museums.

Tactic: Encourage Museum staff participation with local, regional, and national professional networks.

Tactic: Engage with Lake County residents to find out about the types of services that they want to take place at their county museum.

Be Sustainable

Tactic: Operate within the annual board approved budget based on Lake County property tax.

Tactic: Work with the Preservation Foundation of the Lake County Forest Preserves to secure public/private funding to extend the reach and impact of exhibitions, programs, and events or accelerate projects that might otherwise take many years to complete.

Tactic: Operate in accordance with the Lake County Forest Preserve District environmental sustainability policy.

Strengthen the Brand

Tactic: Continue to build brand awareness of the Dunn Museum to the public

Tactic: Transparently communicate how the Dunn Museum works to its commissioners, staff, public and peers in the field.

Measured Success

Tactic: Participation in Annual Survey of Museum Goers satisfaction rating.

Tactic: Seek private funding sources, obtaining 1-2 grants per year to further museum work.

Tactic: Gain creative community connections each year for community projects to build brand awareness.

Objective

Conservation

Manage Lake County's historic collection according to the highest standard of collection stewardship.

Strengthen the Collection

Tactic: Increase the percentage of the collection that is cataloged.

Tactic: Strategically collect to increase the diversity and comprehensiveness of the collection.

Tactic: Strategically deaccession items from the collection that are not in compliance with the museum's collection policies.

Tactic: Provide continuous care of the collection according to industry best practices.

Increase Access, Visitor Engagement and Public Appreciation of the Collection

Tactic: Increase public use of the collection for research.

Tactic: Identify and secure revenue to increase digital access to the collection.

Tactic: Increase the number of artifacts that are interpreted for the public.

Maintain the Physical Plant of the Museum to Care for and Provide Public Access to the Collection

Tactic: Maintain stable environmental conditions throughout the museum and Collections Care and Storage Facility.

Tactic: Provide safe and accessible public spaces that are accommodating to all.

Measured Success

Tactic: Maintain and increase the detailing of collections catalog to 25-30 items annually.

Tactic: Plan for one special event Collections tour yearly with Preservation Foundation to increase awareness and appreciation of the collection.

Tactic: Maintain environmental stability of Collections Care and Storage Facility and galleries.

Objective

People

Provide captivating educational experiences for every Lake County resident.

Promote Lifelong Learning

Tactic: Foster engagement and learning with all visitors through programming that teaches museum and historical literacy.

Tactic: Engage new audiences through diverse programming and strategic community partnerships.

Tactic: Present innovative, mission based educational programs.

Present Inspiring Exhibitions

Tactic: Curate original exhibitions that tell new and engaging Lake County stories.

Tactic: Host national touring exhibitions to engage with and inspire new audiences.

Tactic: Update permanent exhibitions to reflect latest research, current events, public interest, and new artifacts.

Be the Center for the District

Tactic: Educate visitors throughout the preserves.

Tactic: Be an active participant in Lake County Forest Preserve District master plans.

Tactic: Create and manage an institutional archive for the Lake County Forest Preserve District.

Tactic: Expand our audience to reach every Lake County zip code through exhibits, education programs, virtual content, and outdoor interpretation.

Measured Success

Tactic: Increase annually the amount of outreach teaching in-Schools by 10%.

Tactic: Increase first time visitation yearly, measured through visitor surveys for temporary and permanent exhibits.

Tactic: Update all outdoor Lake County Forest Preserve District interpretive panels to include Dunn Museum as a resource for more information by 2030.