

AGENDA ITEM 7b
Treasure Island Development Authority
City and County of San Francisco
Meeting of December 8, 2021

Subject: Resolution approving and adopting the Treasure Island Development Authority Collection Management Policy (*Action Item*)

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BACKGROUND

As part of the development of former Naval Station Treasure Island, the Authority has responsibility for the long-term preservation and maintenance of the historic property and artifacts under its ownership. This collective assembly of items (to be referred to as the “TIDA collection”) includes the Treasure Island Museum Collection items accepted under Deed of Gift from the US Navy in 2011, the “Pageant of the Pacific” mural set transferred to the Authority by the Port of San Francisco in 2000, and assorted former US Navy personal property not part of the Navy’s Museum Collection but with local historic relevance, such as the on-Island Golden Gate International Exposition “Pacific Unity” sculptures.

TIDA’s management and preservation of its collection serves the welfare, common interest, and benefit of the people of San Francisco through stewardship of the objects, and provides an opportunity for recreational and educational activities through prior and future exhibition of these objects. A draft TIDA Collection Management Policy (“CMP”) has been written to establish and define policies and procedures that govern the acquisition, management, preservation, use, and disposal of objects in TIDA’s permanent collection according to the standards set by both the City and County of San Francisco as well as the museum profession.

A CMP governs acquisitions and accessions to the collection, incoming and outgoing loans, collections care, documentation, access to the materials, and deaccession criteria and procedures. This CMP is one of several important steps toward better accountability, accessibility, and long-term preservation of the TIDA collection materials.

The draft CMP document and associated technical manuals were developed in partnership with the Treasure Island Museum and Debbie Kahn. The draft CMP document was presented for review and discussion at the November 10, 2021 Authority Board meeting.

MAJOR ELEMENTS OF THE POLICY

An outline of the salient TIDA functions comprising the policy document are as follows:

1. Acquisition and accessioning:

“Acquisition” is defined as the process of taking possession of an object, or the object itself, while “accessioning” is the legal process by which it is recorded and brought into the collection. This section defines TIDA’s criteria when determining whether an object is eligible for consideration, the procedures, restrictions and approvals necessary to effect an acquisition or transfer, and the procedural process for accession and documentation of items.

2. Deaccessioning

Deaccessioning is the process of legally removing an accessioned object from a collection. The process is strategic in that it allows an organization to shape and improve its collections through the removal of objects of inferior condition, importance, utility, or are not within the scope of collections. This process is not to be undertaken lightly, and any object that remains relevant to TIDA’s mission and has retained its physical stability should continue as part of the collection.

This section defines TIDA’s criteria when determining whether an object is eligible for deaccession, the procedures, restrictions and approvals necessary to deaccession an item, and the procedure of documenting deaccessions and the associated disposal or destruction of deaccessioned items.

3. Care for collection

TIDA, as a collection manager, recognizes its responsibility to preserve the materials in its care. These materials are held in the public trust for future generations of the people of San Francisco. Therefore, TIDA is committed to the care for these materials in the most appropriate manner possible and according to the standards of professional museum practice.

While the majority of items in TIDA’s collection are currently stored off-Island in storage in a museum-quality contracted storage facility, this section covers critical administrative and conservational elements of collection management that TIDA is responsible for meeting regardless of the location of collection items. As part of this project, a series of supporting resources including a separate Collection Care Manual document was also generated and will serve as a topic-specific technical resource for TIDA staff.

4. Records keeping and documentation, loans, collection access, code of ethics

Additional Sections of the policy document cover functions including records and inventory, general documentation, access to collection items, incoming and outgoing loans, and a code of ethics.

As part of this project, a Collection Access Policies and Use Guidelines document was developed, and serves to more thoroughly capture the requirement and restrictions for access to collection items. Treasure Island Museum also developed a white paper on the topic of online collections management software platforms to assist TIDA's future considerations for cataloguing and online public accessibility to collection items.

A draft version of the CMP document was presented to the TIDA Board at its November 10, 2021 meeting. The CMP document was subsequently reviewed by the Office of the City Attorney ahead of its finalization. Both a clean version of the final document as well as a redline version highlighting changes to the draft version of the document made after the November 10th TIDA Board meeting are attached as Exhibits.

RECOMMENDATION

Project Office staff recommends that the Authority Board approve the TIDA Collection Management Policy in substantially the form attached as Exhibit A

EXHIBITS

- A. Treasure Island Development Authority Collection Management Policy – clean version
- B. Treasure Island Development Authority Collection Management Policy – redline version showing changes made since November TIDA Board meeting

Prepared by Peter Summerville
for Robert Beck, Treasure Island Director

Collection Management Policy
for the
Treasure Island Development Authority

DRAFT

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CMP document developed by Treasure Island Museum on behalf of TIDA, 2021.
Original document author: Debbie Kahn

Treasure Island Development Agency

Collection Management Policy

Introduction and background

The Treasure Island Development Authority (“TIDA”, or the “Authority”) holds in the public trust a historical collection significant to the Island’s Naval and historic past. This group of objects is known as the TIDA collection.

Treasure Island was built in the mid-1930s by the United States Army Corps of Engineers in the middle of San Francisco Bay next to Yerba Buena Island. The Island was originally built to host the 1939-1940 Golden Gate International Exposition (“GGIE”). In 1941, the United States Navy began using the Island as a training center and embarkation point. After World War II, the Navy retained this base, Naval Station Treasure Island, through most of the rest of the 20th century.

In 1975, the Navy created a museum as a public attraction that featured the history the United States military sea services. Initially called the Navy/Marine Corps Museum, it eventually expanded to include the GGIE and other aspects of the history of Treasure and Yerba Buena Islands, and in 1994 was renamed the Treasure Island Museum. The museum owned a collection of historical materials related to the history of the Island, the GGIE, and construction of the San Francisco-Oakland Bay Bridge. These materials were an element of the museum’s historical programming. The collection was accumulated from 1975 to 1997 with the assistance of the Navy/Marine Corps Museum Organization, a “Friend of” non-profit incorporated in 1976 to support the Navy museum’s activities.¹

The Navy closed the base and the museum in 1997, and the Island was first subsequently leased and then ultimately conveyed to the City and County of San Francisco (“the City”) TIDA is charged with the redevelopment of the Island for civilian use. Most of the Navy museum’s collection was ultimately conveyed to TIDA in 2011 as a gift from the Naval History and Heritage Command following the closure of the base.

As part of the development of former Naval Station Treasure Island, the Authority has responsibility for the long-term preservation and maintenance of these materials for use in future research and historic interpretation programming.

TIDA purpose, mission, authority

A. Mission:

¹ Although the Navy museum closed in 1997, the Navy/Marine Corps Museum Organization continued to exist, now called the Treasure Island Museum and has operated a museum of that name since 2008, with facilities support from TIDA, and its own collection, which this policy does not address.

- a. The Treasure Island Development Authority (TIDA) is a non-profit, public benefit agency dedicated to the economic development of former Naval Station Treasure Island. The Authority is vested with the rights to administer Tidelands Trust property. TIDA administers vital municipal services to Treasure and Yerba Buena Islands on behalf of the City and County of San Francisco. TIDA staff are employees of the City's General Services Agency and the TIDA office is led by the Treasure Island Director.
- b. TIDA's mission is to promote the planning, redevelopment, reconstruction, rehabilitation, reuse and conversion of that certain property commonly known as Naval Station Treasure Island, including Treasure Island and Yerba Buena Island, and all tide and submerged lands and rights of access and other appurtenances thereto (the "Base"), for the public interest, convenience, welfare and common benefit of the inhabitants of the City.

B. Purpose

- a. TIDA's purpose is to develop former naval station Treasure Island and manage its integration with the City in compliance with federal, State and City guidelines including the California's Tidelands Trust; create new job opportunities for San Francisco residents, including assuring job opportunities for homeless and economically disadvantaged City residents; increase recreational and Bay access venues for San Francisco and Bay Area residents; and promote the welfare and well-being of the citizens of San Francisco.
- b. TIDA's management and preservation of its collection serves the welfare, common interest, and benefit of the people of San Francisco through stewardship of the objects, and provides recreational and educational activities through exhibitions of these objects.

C. Statement of Authority:

- a. Ownership:
 - i. TIDA is a California Nonprofit Public Benefit Corporation. It was incorporated in 1997 under the Articles of Incorporation and the provisions of the Treasure Island Conversion Act of 1997 (amending Section 33492.5 of the California Health and Safety Code and adding Section 2.1 to Chapter 1333 of the Statutes of 1968) (the "Treasure Island Act"). TIDA currently operates under the Fourth Amended and Fully Restated Bylaws adopted in 2017.
 - ii. TIDA's ownership of the Navy museum's collection was initiated by Resolution 256-11 of the San Francisco Board of Supervisors, adopted in 2011, accepting as a gift a portion of the former Treasure Island Museum Collection from the Naval History and Heritage Command and establishing TIDA's responsibility to manage and care for the collection.

- iii. This same resolution authorized TIDA to arrange for and fund the handling and storage of the Navy's museum collection by contracting with a professional art handling and storage organization.
 - iv. Per TIDA Board Resolution 11-48-09/14, TIDA accepted the responsibility for the Navy museum collection's management and preservation, adding the cost of handling and storage to the Authority's annual budget.
 - v. TIDA's collection also includes items considered Navy personal property which transferred to the Authority as part of the larger property conveyance process, and a set of murals transferred to the Authority by the Port of San Francisco under a Transfer Agreement approved by the San Francisco Port Commission and the TIDA Board of Directors.
 - vi. New donations to the TIDA collection are defined as gifts to TIDA and their acceptance is governed by San Francisco Administrative Code Section 10.100-305.
 - vii. The governing authority for the TIDA collection rests with the TIDA Board of Directors. The Board consists of seven members appointed by the Mayor of San Francisco and approved by the San Francisco Board of Supervisors. In addition, the Board of Directors has one non-voting ex-officio member: The Supervisor for the district which includes Treasure Island/Yerba Buena Island.
- b. Responsibilities
- i. The TIDA Board is responsible for collection policy development and approval.
 - ii. The collection management policy is implemented by TIDA staff under the direction of the Director.
 - iii. The Treasure Island Director has the overall responsibility for the management of the TIDA collection, delegated through TIDA staff members, with some actions subject to approval by the TIDA Board.

Purpose of TIDA's collection management policy

TIDA's Collection Management Policy ("CMP") has been written to establish and define policies and procedures that govern the acquisition, management, preservation, use, and disposal of objects in TIDA's permanent collection according to the standards set by the City and the museum profession. This policy governs acquisitions and accessions to the collection, incoming and outgoing loans, collection care, documentation, access to the materials, and deaccession criteria and procedures.

The collection is currently in storage in a museum-quality facility. Because of limited access to the physical objects and minimal cataloging, the current state of this collection does not yet reach

the benchmark of accessibility and long-term preservation as outlined by the U.S. Department of the Interior Museum Program, which is in alignment with the American Alliance of Museums (AAM) Collections Stewardship Standards. This CMP is one of several important steps toward better accountability, accessibility, and long-term preservation of the TIDA collection materials.

Scope of TIDA’s collection

The TIDA collection includes approximately 30,000 objects and highlights the Golden Gate International Exposition, Naval Station Treasure Island, the overall histories of Treasure Island and Yerba Buena Island and the construction of the Bay Bridge.

1. The Golden Gate International Exposition materials include blueprints and plans for the exhibition grounds and buildings, along with contracts for the work; photographs, slides, and negatives; newspapers; promotional materials, including banners, posters, brochures, postcards, souvenirs and ephemera; audiovisual materials such as record albums, films and tapes; scrapbooks; five full-sized mural maps painted by Miguel Covarrubias; and a jeweled official “Key to the Faire”.
2. The Naval Station Treasure Island materials mainly include plans and blueprints for buildings and spaces on both Treasure Island and Yerba Buena Island, as well as some promotional items and memorabilia.
3. The Yerba Buena Island and Bay Bridge materials include items related to the history of Yerba Buena Island; construction and promotion of the San Francisco-Oakland Bay Bridge such as plans and surveys; photographs and negatives; promotional items such as brochures, posters, souvenirs, and postcards; newspapers and magazines; and other assorted items.
4. In addition, the collection includes paintings and promotional materials related to the City of San Francisco and the state of California.

The collection represents the environmental, economic, social and cultural heritage of the island. Objects in the collection are held in the public trust to ensure accessibility for current and future generations.

Acquisitions and accessioning

TIDA may acquire new objects for the collection over time. “Acquisition” is defined as the process of taking possession of an object, or the object itself, while accessioning is the legal process by which it is recorded and brought into the collection. New objects may be acquired through purchase, donation, bequest, or transfer from another City department.

- A. Acquisitions
 - a. Policy

- i. TIDA will adhere to the highest standards of the museum profession with regard to new acquisitions, and will only accept objects with a clear and ethical history of ownership.
 - ii. Any additions to the collection must be in compliance with federal laws and statutes as well as international treaties such as the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property and the Native American Graves Protection and Repatriation Act (NAGPRA).
 - iii. All new acquisitions must be accompanied by a legal and signed instrument of conveyance.
 - iv. TIDA staff and Board members will follow the City's Statement of Incompatible Activities for General Services Agency employees and for appointed members of Boards and Commissions.
 - v. Furthermore, TIDA staff and members of the TIDA Board of Directors involved in the acquisition process may not use their professional position to acquire for their personal collections objects that are within the scope of the TIDA collection.
 - vi. TIDA staff and Board members will not, either in an official or unofficial capacity, provide monetary appraisals for donors, potential donors, or the general public. Staff and officers may provide the names of professional appraisers, but shall not endorse any particular individual. TIDA may provide internal valuations for the purpose of insurance coverage or other internal matters and will contract with professional appraisers as needed.
- b. Criteria
- i. TIDA will only acquire objects that strengthen the current mission, purpose, and scope of the collection, including items from the Golden Gate International Exposition, former Naval Station Treasure Island, the history of Treasure Island and Yerba Buena Island, the construction of the Bay Bridge, and the history of San Francisco and Oakland in the context of Treasure Island, Yerba Buena Island, and the Bay Bridge.
 - ii. When making acquisition decisions for new objects for the collection, TIDA will give consideration to the object's research value, rarity, and condition; the amount of storage space available; and the long-term cost of maintenance.
 - iii. TIDA does not accept or accession into the collection any unsolicited, anonymous, or "doorstop" donations of materials sent to or left at the office without a signed agreement.
 - iv. TIDA will treat unsolicited or "doorstop" donations as unclaimed property and proceed according to California Civil Code Section 1899, et seq.

- v. Objects are considered “Found-on-Premises” when no paperwork or provenance can be established after TIDA staff has attempted to find the owner. If no owner is found, TIDA will treat the object as unclaimed property and proceed according to California Civil Code Section 1899, et seq..
- c. Procedures
- i. The Treasure Island Director, through TIDA staff, will lead the process for new acquisitions and provide recommendations to the TIDA Board of Directors.
 - ii. All acquisition and accession decisions are ultimately authorized by action of the TIDA Board of Directors.
 - iii. All new acquisitions shall be governed by Section 21.04(a)(4) of the San Francisco Administrative Code, Chapter 21 governing the purchase of art or artifacts for museums or for display in public areas.
 - iv. Objects held in temporary custody during the evaluation process must be accompanied by an incoming receipt signed by both the donor/seller and a member of the TIDA staff. These objects, for insurance purposes, will be protected under an insurance policy held by TIDA.
 - v. Object donations
 1. Under TIDA Board Resolution 98-15-4/15, any gift to TIDA will be subject to Government Code Section 18944 stating that the donation will be used for official business, and that the donor may specify the purpose or use for the donation, though not the specific recipient.
 2. TIDA’s acquisition of donated objects is governed by San Francisco Administrative Code Section 10.100-305.
 3. Acquisitions will be accompanied by the appropriate instrument of conveyance and a Statement of Economic Interest from the donor.
 4. Acquisitions that are a result of “in-kind” donations must be reported to the Office of the Controller and reported in the City’s financial records per the *City & County of San Francisco’s Office of the Controller Accounting Policies & Procedures*. TIDA shall maintain a record of in-kind donations and report all in-kind donations to the Board of Supervisors annually per Section 12.5.2.1| Budget and Appropriation Ordinance (AAO) & Annual Salary Ordinance (ASO).
 5. Donations must be accepted by resolution of the TIDA Board of Directors, upon recommendation by the Treasure Island Director.

6. If the donation is valued at \$10,000 or more, it must be approved by resolution of both the TIDA Board of Directors and the San Francisco Board of Supervisors prior to acceptance.
7. The TIDA Board resolution and Board of Supervisors resolutions accepting the donation shall state the donor's name, the recipient's name, the nature, value, description, and intended use of the donation.
8. No person associated with the TIDA collection may provide any valuation for a donation.
9. TIDA will submit annual report to the San Francisco Board of Supervisors within the first two weeks of July reporting all donated objects acquired by TIDA in the prior Fiscal Year.
10. TIDA will post a record of donated items acquired into the collection on its website.

vi. Transfers

1. TIDA may receive objects or materials (such as reports, maps, photographs, blueprints) into the collection transferred from other City departments and other government agencies.
2. These transferred objects must be reviewed by TIDA staff, approved by the Treasure Island Director and, when necessary, all suitable approvals secured and a suitable transfer document executed between TIDA and transferor.
3. Objects received through transfer must meet the record retention requirements of TIDA and of the department or agency transferring the item to TIDA.

vii. Purchases

1. Purchases of new acquisitions shall be governed by Section 21.04(a)(4) of the San Francisco Administrative Code, Chapter 21 governing the purchase of art or artifacts for museums or for display in public areas.
2. Purchasing procedures shall comply with the *City & County of San Francisco's Office of the Controller Accounting Policies & Procedures* regarding contracts/encumbrances and expenditures, including but not limited to purchase order approvals, invoice approvals, payment consideration and mechanisms, sales & use tax, and reporting rules.
3. All purchases must be pre-authorized by the Treasure Island Director.

4. Purchases under \$10,000 may be authorized by the Treasure Island Director upon recommendation by TIDA staff, with a memo sent to the TIDA Board of Directors at the next scheduled meeting.
5. Purchases \$10,000 or more must be directly approved by the TIDA Board of Directors at a regularly scheduled meeting.

B. Accessioning

a. Procedures

i. General

1. New acquisitions will be accompanied by a “legal, signed instrument of conveyance,” including a purchase receipt/bill of sale, a deed of gift or bequest, or a deed of transfer. Deeds of gift will be accompanied by the donor’s Statement of Economic Interest form.
2. Whatever the form, the acquisition agreement will include the contact information for the previous owner, credit line, date of acquisition, method of acquisition (gift, transfer, purchase), insurance value, and the accession group number.
3. The acquisition agreement will be stored in a file under the accession group number at the TIDA office.
4. TIDA will attempt to obtain copyright and other intellectual property rights to new acquisitions; where this is not possible, the limits of TIDA’s rights will be described in the agreement.
5. The accession record will be added to the collection management software (CMS) and a linked record will be generated for each object.

b. Documentation

- i. Records for new acquisitions will be added to the collection records and to the CMS within 60 days of accession.
- ii. Object cataloging will be guided by the TIDA cataloging procedures manual. Each object will receive an accession number generated by the CMS that will be affixed to the object in a manner keeping with the best practices of the museum profession.
- iii. All physical paperwork, including correspondence, photographs, and appraisals/valuations, will be filed by the accession group number in the TIDA office.

Deaccessioning

Deaccessioning is the process of legally removing an accessioned object from a collection. The process is strategic in that it allows an organization to shape and improve its collection through the removal of objects of inferior condition, importance, utility, or not within the scope of

collection. This process is not to be undertaken lightly, and any object that remains relevant to TIDA's mission and has retained its physical stability should continue as part of the collection. Deaccessioning should never be undertaken for the purposes of reducing costs or generating revenue, but rather as part of a careful process, led by the TIDA staff, that ensures continued public trust.

Policy

1. TIDA may only deaccession objects that it holds the legal title for.
2. Criteria: Deaccessioning may be recommended when an object or set of objects meet at least one of the following criteria:
 - a. Is outside of the TIDA collection's scope
 - b. Has deteriorated or cannot maintain its physical integrity
 - c. Has lost its identity or authenticity
 - d. Cannot be properly cared for or preserved by TIDA
 - e. Is unstable or poses a danger to the storage area, personnel, or other materials in the collection
 - f. Is a duplicate of an object of superior condition or authenticity
 - g. Has created or may create a liability for TIDA, either from a legal or reputational perspective
 - h. Originally acquired from what has since been identified as an illegal or unethical source
3. Authority for deaccessioning
 - a. TIDA staff may submit recommendations for object deaccessioning to the Treasure Island Director. If the object considered for deaccessioning has a valuation of \$10,000 or above, TIDA staff shall seek disinterested third-party evaluation of the object's importance to the TIDA collection. This evaluation shall be submitted as part of the staff's recommendation to the Treasure Island Director.
 - b. If the object is a "work of art" as that term is defined in Sec. 2A.150 of the San Francisco Administrative Code, approval to deaccession the object must be obtained from the San Francisco Arts Commission prior to TIDA taking any action to deaccession the object.
 - c. The Treasure Island Director may authorize deaccessioning objects with a valuation of up to \$10,000. A memo listing a description of the item, reason for deaccessioning and method of disposal shall be provided to the TIDA Board of Directors at its next scheduled meeting.
 - d. Deaccession of objects with a valuation of \$10,000 or more must be authorized by a resolution of the TIDA Board of Directors at a scheduled meeting.

Procedure

1. Deaccessioned objects may be disposed of in the following ways, ranked by order of preference: transfer to another museum, historical society, or non-profit collecting

institution with a similar mission; transfer to TIDA's collection of educational materials; destruction.

2. Deaccessioning must follow the San Francisco Administrative Code governing sale, transfer and disposal of City property.
3. In compliance with the City's General Services Agency's Statement of Incompatible Activities:
 - a. Deaccessioned objects may not be sold or given, directly or indirectly, to personnel associated with the TIDA collection, including staff members, Board members, or consultants.
 - b. No person associated with the TIDA collection may profit from the sale or transfer of objects.
 - c. No employee or the director may receive or accept any compensation from private parties for appraisals or estimates of the values of works of art or objects that are not the property of TIDA or the City. This prohibition does not preclude appraisals, estimates, authentication, identification and statements as to the monetary value of objects prepared by employees for internal use by TIDA or the City, such as for insurance valuations, potential gifts or loans or objects temporarily in the custody of TIDA or on loan to other institutions. Nor does this prohibition preclude authentication and identification provided by employees of the Department as part of an authentication and identification service or program approved by the Director. This prohibition does not apply to employment of or compensation received by an employee's spouse or registered domestic partner.
 - d. No employee or the Director may invest in or have any other relationship of personal/financial benefit with any art gallery, auction house or other business entity that manufactures or sells supplies, books, machinery or equipment to TIDA or which provides services to TIDA. This prohibition does not apply to employment of or compensation received by an employee's spouse or registered domestic partner.
4. TIDA staff members and designees involved with the deaccessioning process will complete a deaccessioning procedure form, which will be retained as a permanent record for that object.
5. Objects that are donated to the TIDA collection will not be deaccessioned until a minimum of three years have elapsed. An exception will be made for materials deemed hazardous to either personnel or other collection objects after the acquisition and accessioning process has been completed.
6. All deaccessions must be recorded in the collection management system as permanent records of the process. These records should include the date, reasons for deaccession, and result of the action.
7. Accession numbers from deaccessioned objects may not be reused, as these identifiers are part of the deaccessioned object's permanent record.

8. Objects containing hazardous materials must be disposed of appropriately and, if transferred, proper notice of the hazard must be made.
9. Destruction of an object may take place in accordance with the California Art Preservation Act (Civil Code 987), known as CAPA, and the Visual Artists Rights Act of 1990 (17 U.S.C. 106A and 113 (d), known as VARA, or in the case where the Artist has waived their rights under CAPA and VARA, when the object has deteriorated beyond repair in the opinion of at least one outside conservator and has been authorized by the Treasure Island Director. The disposal must be witnessed by two members of TIDA staff, with photographs documenting the process. These photographs will be attached to the object's catalog record as evidence of the process.

Collection care

A. Policy

- a. TIDA, as a collecting organization, recognizes its responsibility to preserve the materials in its care. These materials are held in the public trust for future generations of the people of San Francisco. Therefore, TIDA is committed to the care for these materials in the most appropriate manner possible and according to the standards of professional museum practice.

B. Procedures

a. Preventative conservation

- i. Preventative conservation is the continuous provision of an optimal storage and exhibition environment for a collection. These best practice measures help to prevent damage to and loss of collection materials. They include maintenance of temperature, relative humidity (RH), and light levels for the various materials in the collection, and continuous or frequent periodic monitoring of those values.
- ii. Preventative conservation for the TIDA collection will be administered by TIDA staff or designees.
- iii. All efforts are made to store collection materials on inert surfaces such as steel shelving and housed in museum- or archival-quality boxes, envelopes, folders, sleeves, or containers.
- iv. Conditions for collection objects, whether in storage, on exhibit, or retrieved for research access, will adhere to the standards described in the Collection Care Manual.
- v. Objects will be marked with accession numbers in a non-permanent and reversible manner appropriate to the material type.
- vi. Preventative conservation also includes management of the storage and exhibition environment through fire monitoring and suppression systems, flood detection and mitigation, and earthquake stabilization.

- vii. Appropriate security measures such as door locks, case locks, restricted access to storage and exhibition spaces, and are also part of preventative conservation.

B. Integrated Pest Management

- a. Integrated pest management (IPM) is a holistic approach to preventing damage by pests and includes monitoring the area using traps, sealing doorways or entrances to prevent pests from entering, and keeping areas containing objects clean, cool, and dry. All IPM activities undertaken in support of collection management shall conform to the CCSF Integrated Pest Management Ordinance.
- b. Food and drink are prohibited in storage, work and exhibition spaces.
- c. If signs of infestation are found, the collection materials will be removed, the area cleaned, and traps will be set and monitored. Once the area is cleared of pests, the collection materials will be restored to their original location.
- d. Materials brought into the collection will be inspected for signs of infestation. If signs are found, these materials will be isolated and treated.
- e. Pest control spraying will be conducted on an as-needed basis.
- f. All attempts will be made to maintain these standards for objects in storage, in the TIDA office, and for objects on exhibition.

C. Risk management and insurance

- a. Policy
 - i. TIDA is responsible for minimizing risks to and ensuring the safety of its collection objects and their records.
 - ii. Any losses or damage to collection objects or records will be immediately reported to the Treasure Island Director.
- b. Procedures
 - i. TIDA collection items are stored at optimal conditions for preventative conservation and objects on display will be monitored regularly.
 - ii. Objects will be displayed under the best conditions consistent with exhibition standards for those objects.
 - iii. Any risks to the collection through handling or shipping will be assessed by TIDA staff or designees prior to any movement of an object.
 - iv. Risks to collection objects will be reduced through training in proper handling methods and housing materials as detailed below.
 - v. Damage to objects will be reported to the Director immediately. The damage will be documented and photographed, and a Conservator will be consulted to assess the damage and recommend treatment.
 - vi. Handling
 - 1. Objects in the collection will be handled only by trained staff, volunteers, authorized researchers, and consultants according to the Object Handling Procedures document.

- c. Insurance
 - i. TIDA secures insurance coverage appropriate for the value of the collection
 - ii. Items borrowed by TIDA are covered by TIDA under a separate policy for temporarily borrowed items.
 - iii. The City's Risk Management Division is responsible for securing TIDA's policies and advising TIDA on liability risks.
 - iv. Borrowers of items from the TIDA collection are required to secure wall-to-wall insurance coverage for any item loaned out by TIDA.
 - v.
- D. Emergency plan
 - a. In the case of an emergency, life safety supersedes collection concerns.
 - b. When the emergency has passed, the collection at the offsite storage facility may be accessed by specific pre-designated TIDA staff members for survey and recovery.

Records and inventory / Documentation

Accurate record keeping is vital to the professional maintenance of TIDA's collection, and the Authority is responsible for the creation and maintenance of records for each object in the collection. TIDA's collection records will fall under the department's records retention policy adopted under the City Records Policy Schedule (Admin. Code Section 8.2) and the TIDA Records Retention and Destruction Schedule. Under this policy, records related to the acquisition, maintenance, loan, and deaccession of TIDA collection objects are considered permanent records.

- A. Acquisition records
 - a. All acquisitions will be accompanied by appropriate receipts. These include signed deeds of gift, purchase receipts, and transfer authorizations. Paper copies of these forms are stored in the TIDA office.
 - b. Acquisitions will also be recorded in the collection management system (CMS), along with future receipts and deeds of gift generated by the CMS.
- B. Catalog records
 - a. TIDA will make every effort to catalog each collection object according to the standards and best practices of the museum profession. These records will contain accession information, unique identifiers [accession numbers], object names and descriptions, exhibition records, conservation treatments, use in research and education, and condition reports. Photographs can also serve as part of the maintenance record, either to identify the object or to document its condition. The TIDA cataloging manual will provide guidance for the creation of object records.
- C. Loan agreements

- a. Signed paper loan agreements and accompanying documents (such as correspondence or images) for both incoming and outgoing loans will be maintained at the TIDA office.
 - b. Incoming loan records will be managed through the CMS, including a unique identifier for each object, contact information for the lender, description of object(s), loan dates, incoming and outgoing condition reports (including photographs where needed), date of receipt, date of return, and location information while the object is in TIDA's custody.
 - c. Outgoing loan records include the name and contact information for the borrower, the dates of the loan, the outgoing and incoming condition reports for the object(s), including photographs.
- D. Deaccession records
- a. Records of deaccession activity will be permanently maintained and will include the unique identifier [accession number], reasons for deaccession, and the means of disposal (transfer, sale, donation).
- E. Backups and security
- a. The Authority, through the CCSF General Services Agency's IT department, will maintain periodic server backups for the CMS, including the database and the file server. These backups will be available in cases of disaster, departmental system failure, or unauthorized deletion of electronic files.
- F. Inventory
- a. TIDA will conduct inventories of the collection on an annual basis to confirm the physical location of objects and the accuracy of their catalog records.
 - b. The annual inventory will be conducted based on a random sampling table resource generated by the National Parks Service.
 - c. The inventory procedure will be conducted according to the guidelines set in the Collection Care Manual.
- G. Reporting
- a. TIDA will produce an Annual Report at the end of each fiscal year describing the collection, its administration, and valuation and detailing any changes. The Annual Report will be posted on the TIDA website and submitted to the TIDA Board of Directors.
 - b. TIDA shall furnish annual reports to the Board of Supervisors as required under Administrative Code Section 10.100-305(c). These reports to the Board of Supervisors shall also be included as attachments to the Annual Report.

Access to the collection

Access to the TIDA collection materials will be available through exhibitions, a publicly accessible online catalog of collection items, and research requests. TIDA will seek to maximize public access to its collection through the following means: exhibitions through partner

institutions, an online catalog, and research requests. With an online catalogue, increased public awareness will generate more institutional and research interest in collection materials.

A. Exhibitions

- a. The outlet for exhibitions and public viewing of TIDA collection materials will be through TIDA's institutional partners including but not limited to Treasure Island Museum and the San Francisco Public Library. Opportunities for viewing may include physical in-person exhibits, online or virtual exhibits, and images shared through the social media accounts of TIDA or its partners.

B. Online catalog

- a. Public access to the TIDA collection will be facilitated by an online catalog available through the Authority's website. Understanding that the collection is not currently cataloged, the goal will be to integrate the initial cataloguing of the collection with development of an online catalog.

C. Research requests

a. Policy

- i. Requests for research access to the TIDA collection will be authorized by TIDA staff under the direction of the Treasure Island Director. Research access will be available by appointment only.
- ii. TIDA reserves the right to control access to collection materials due to concerns about the safety and stability of the objects, or impact on staff time.
- iii. Only accessioned and cataloged materials will be available to researchers.

b. Procedure

- i. Research requests must be made in writing using the Research Access Request form, which will include the following information:
 1. Name
 2. Contact information
 3. Project description
 4. Affiliation
 5. Requested potential date(s) for visit
 6. Requested items for viewing, including TIDA accession numbers
- ii. Researchers will show a driver's license or other government-issued form of photo identification at the beginning of the research appointment.
- iii. Research access will take place in the TIDA office on Treasure Island. TIDA staff or designees will retrieve the materials and bring them to the TIDA office. TIDA staff or designees will provide continuous supervised access to the materials during regular business hours.
- iv. Access to and use of materials will be in compliance with the collection care plan. Researchers will be required to review the Handling Guidelines

- and read and sign the Access Policies and Use Guidelines before accessing TIDA materials.
- v. Objects that may cause damage to materials will not be permitted in the research area. These include ink and sharp objects such as knives. No. 2 pencils will be provided to researchers for note-taking.
 - vi. When necessary, as in the case of fragile materials, photographs or reproductions will be offered instead of the original object.
 - vii. TIDA staff will maintain records of research requests and access.
- c. Reproductions of collection materials
- i. Researchers may, in some cases, take photographs of materials; no flash photography will be permitted.
 - ii. Publication or commercial use of images of any collection item requires written permission from TIDA and will include a credit line for TIDA.
 - iii. Images of collection objects shared on social media will comply with the Access Policies and Use Guidelines.
 - iv. Requests for scans or photographs of collection materials must be made in writing and include the requestor's name, contact information, purpose and use of the images, accession numbers, and timeframe. Fees, if any, will be outlined in the Access Policies and Use Guidelines
 - v. TIDA staff will grant access based on the request and the impact on staff time.
 - vi. TIDA reserves the right to deny a request for photography of materials if the action would lead to: harm to the collection's physical security; violation of the terms of a loan; copyright infringement; violation of the privacy, publicity, or personal rights of any party; libel, slander, or cause undue ridicule or embarrassment to any person or organization; or the implication of an institutional endorsement of any product, company, or enterprise.

Loans - incoming and outgoing

Incoming loans

1. Condition for loans

- a. TIDA may occasionally borrow objects or sets of objects from other museums, collecting institutions, and individuals for the purposes of exhibition and research.
- b. Incoming loans must be approved by the Treasure Island Director if the value is under \$10,000, and by the TIDA Board for objects or sets of objects valued at \$10,000 or more.
- c. All loans will be documented on a loan agreement signed by the lender and the Treasure Island Director prior to shipping.
- d. TIDA will not accept items on loan for placement in the permanent collection.

- e. Incoming loans are limited to an initial time period of less than one year.
 - f. Objects on loan receive the same professional level of care and management as those owned by TIDA. TIDA will not accept a loaned object that is in such condition that it will not withstand the stresses of travel, handling, and exhibition.
 - g. Damage to loaned objects will be documented by TIDA staff or designees, and the lender will be notified within 48 hours of the incident.
 - h. No cleaning or conservation of a loaned object will take place unless approved in writing by the lender.
 - i. Incoming loans will be documented on a loan agreement from the lender.
 - j. Loaned objects will be photographed and a Condition Report prepared upon arrival, and will be reported on again prior to the object's return.
 - k. Complete records of all incoming loans will be permanently maintained by TIDA staff.
 - l. Any object for which the loan period has ended, but contact with the lender has lapsed, will be considered "abandoned property" and handled according to Section 1899 et. Seq. of the California Civil Code, "Loans to Museums for Indefinite or Long Terms."
 - m. Any object held by TIDA for which there is no formal loan agreement, and for which more than 25 years have passed from the date of the last written contact between the lender and TIDA as evidenced in TIDA records, will be considered abandoned property. Pursuant to California Civil Code Section 1899.10(c), the lender shall be deemed to have donated the abandoned property to TIDA.
2. Procedures
- a. Incoming objects will be given 24-48 hours to acclimatize prior to unpacking.
 - b. Inspect objects for hazards to collection or personnel safety, such as insect infestation, mold, hazardous materials.
 - c. While unpacking the objects, document the process with photographs or video, noting any instances of poor packing that may result in damage to the objects inside.
 - d. Save the packing material for the object's return.
 - e. Create a condition report for the object(s), photographing any instances of damage, and inform the lender immediately of any damage.
 - f. Record the loaned objects in collection management software and assigned a unique identifier (or loan number), along with an object description, location, value, condition reports, and insurance documents.

Outgoing loans

1. Conditions for loans

- a. Loans from the TIDA collection may be made to institutions, museums, or other non-profit entities for exhibition use.

- b. Loans will only be made to those that are able to meet or exceed TIDA's requirements for museum-level environmental conditions, security, and collection care.
 - c. All loans will be made for public exhibition purposes only. Loans to institutions that are not regularly open to the public are prohibited.
 - d. The initial duration of a loan will be one year or less.
 - e. A request for a loan may be denied if the object's long-term stability would be affected by travel to, or handling and exhibition by, the borrowing institution.
 - f. Only cataloged items may be loaned.
 - g. The terms of the loan will be stipulated by TIDA's Outgoing Loan Agreement, including, but not limited to, the terms noted in subsection 3.c below.
2. Recall of loans
- a. TIDA may recall, with written notice, an object on loan to another institution and consistent with the terms of the Loan Agreement governing the loan of the item.
3. Loan procedures
- a. Any loan request must include the following information, per the Loan Request Form:
 - i. Name, address, and phone number of borrowing institution
 - ii. Contact information for individual making the request
 - iii. Number of objects requested, as well as accession numbers for specific objects
 - iv. Purpose of the loan and proposed use of the object(s)
 - v. Requested dates for the loan
 - vi. Statement that the borrowing institution will provide wall-to-wall insurance coverage for the object(s) during the loan period
 - vii. Detailed description of the facility, or a Standard Facilities Report to determine if the facility meets professional standards
 - b. If the borrowing institution meets the necessary professional standards and the loan will not endanger the object, TIDA staff and designees will review the request.
 - i. Approvals for loans of objects with a valuation of less than \$10,000 may be approved by the Treasure Island Director and staff with a memo to the TIDA Board to be presented at the next scheduled meeting.
 - ii. Approval for loans of objects valued at \$10,000 or more may only be approved by the TIDA Board upon staff recommendation.
 - c. If the loan is approved, an Outgoing Loan Agreement must be signed by both an authorized representative of the borrowing institution and the Treasure Island Director. The loan agreement specifies the conditions of the loan, and includes:
 - i. Contact and shipping addresses for both parties
 - ii. A description of the objects being loaned and the purpose of the loan

- iii. A schedule for shipping, exhibition, deinstallation, packing, and return shipping
- iv. Shipping and handling requirements
- v. Environmental, storage, security, and exhibition case requirements for the loaned object(s)
- vi. Insurance coverage requirements
- vii. Declaration that the costs for the cost of installation, deinstallation, mounting and display, shipping, and transportation (including any necessary couriers) to and from TIDA’s storage facility will be covered by the borrowing institution.
- viii. Declaration that the borrowing institution may be responsible for the cost of TIDA staff or designated consultants to travel with the objects and observe their unpacking and repacking
- ix. Requirements and permissions granted for photography of the loaned object(s), as well as approved uses of photographs
- d. The Outgoing Loan Agreement will be retained by TIDA staff and a copy will be sent to the borrowing institution. The original will be retained permanently by TIDA as a record of a transaction for an object in the permanent collection.
- e. The object will be photographed and an outgoing Condition Report will be prepared by TIDA staff or consultants. This report will be signed by the borrower upon receipt of the object.
 - i. Once the object is returned, it will once again be photographed and a Condition Report prepared and compared to the outgoing report
- f. TIDA staff “will document the safe return of object(s) and maintain complete, updated records on loans filed by calendar year.”

Code of Ethics

TIDA staff and Board members are bound by the City and County of San Francisco General Services Agency’s Statement of Incompatible Activities (see Appendix X), the Fourth Amended and Fully Restated Bylaws of Treasure Island Development Authority, and the San Francisco Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code). In addition, persons associated with the TIDA collection are expected to adhere to the American Alliance of Museums’ Code of Ethics for Museums ([see Appendix](#))

Glossary

Access: The right, ability, or process of finding or using collection objects and records

Accession: The process and recording through which a museum takes legal ownership of an object or set of objects; an object or set of objects received from a single source at one time

Accession number: A unique numeric or alphanumeric identifier assigned to an accession

Acquisition: The process of taking legal possession of an object through donation, transfer, bequest, or purchase; an object brought into the collection through these means

Archival quality: A description of materials used for housing objects that help preserve or extend the life of the object by protecting them from deterioration; includes acid-free boxes, tissue, and paper and mylar sleeves

Catalog record: An electronic or paper record created during the cataloging process

Cataloging: The process of assigning a unique identifier to an object and creating a structured description documenting the physical and intellectual properties of an object

Collecting organization: An institution that owns, cares for, and uses a set of physical objects held in the public trust

Collection: The group of objects owned by TIDA for the public trust and intended to be held, cared for, and made accessible for the foreseeable future

Collection care: A set of procedures and actions taken to protect a set of objects and their associated information for the long term

Collection management: The processes and procedures associated with the administration and stewardship of a collection, including planning, conservation, care, and documentation

Collection management policy: A written document, approved by the collection's governing authority, that outlines the processes of acquisition, accession, documentation, storage, use, care, and disposal of objects

Collection management system: A structured information system, usually a database, that organizes knowledge about a collection

Conservation: Actions taken to maximize an object's lifespan or minimize its deterioration using techniques that cause minimal change to the object itself (also known as preventative conservation); individual treatments undertaken taken to prevent or delay future deterioration of an object

Copyright: Legal recognition of the intellectual property rights of a creator of a work, including reproduction, distribution, derivative or variant works, and public display; separate from the right of possession

Deaccession: The formal process of removing an accessioned object from a collecting organization's permanent collection

Direct care of objects: Processes and actions undertaken to maintain and preserve objects; can include placing in archival quality housing, documentation, conservation, inventory measures

Disposal: The act of physically removing a deaccessioned object from the collection

Documentation: Evidence of the identification, ownership, condition, history, value, and use of an object, recorded and stored in a permanent manner; the act of creating this evidence

Gift: The voluntary transfer of legal ownership of property without restrictions; also, donation.

Integrated Pest Management (IPM): A holistic approach to preventing, reducing, or eliminating damage from pests, using all appropriate pest management options and control measures

Loan: A temporary transfer of an object from a lender to a borrower; items borrowed by TIDA or from TIDA for exhibition or research purposes

Provenance: The record of the origin, ownership, custody, or location of an object

Records: Information created or received in the initiation, conduct, or completion of an institutional or individual activity that comprises content, context, and structure to provide evidence of the activity; evidence of a transaction

Risk management: A program that includes analysis of probability of damage to a collection, facility, and staff along with planning and implementing appropriate preventative measures and responses

Storage environment: The conditions under which collection objects are stored, including temperature, relative humidity, and light exposure

Title: Right of ownership of personal property; separate from copyright or trademark

Wall-to-wall coverage: Insurance that covers an object on loan from its removal from its original location and housing, through packing, shipping, storage, exhibition, and repacking until the object is returned to its original location and housing

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- National Parks Service, Museum Management Program. *The Museum Handbook, part I: Museum Collections*. Washington, DC: Museum Management Program, 2016. Found at <https://www.nps.gov/museum/publications/MHI/MHI.pdf>
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Appendix

- [CCSF General Services Agency Statement of Incompatible Activities](#)
- *City & County of San Francisco's Office of the Controller Accounting Policies & Procedures – not attached to this draft*
- [American Alliance of Museum's Code of Ethics](#)
- TIDA Collection Access Policies and Use Guidelines
- TIDA Collection Care Manual

TIDA Collection Access and Use Policy

Access to collections materials

Access to the Treasure Island Development Agency [TIDA] collection materials will be made available through exhibitions, the public catalog on the website, and through research requests.

Research requests must be made in writing using the Research Request form. Access will be granted based on the availability of TIDA staff and the condition of the requested materials. In the case of fragile materials, reproductions may be offered instead of the original object.

Research access to the collection will take place at the TIDA office on Treasure Island by appointment only. Researchers must show a driver's license or some other form of government-issued photo identification at the beginning of the appointment. Access to and use of materials will be in compliance with the TIDA collections care plan.

Objects that may cause damage to materials will not be permitted in the research area. These include ink and sharp objects, such as knives. Pencils will be provided to researchers for note-taking if needed.

Researchers will be required to review the Handling Guidelines and read and sign this policy before accessing TIDA materials.

Use of collections materials

Use of TIDA collection materials includes commercial and non-profit publication of images in books, journals, magazines, newspapers, documentaries, exhibitions, broadcast, internet distribution, social media, and all other uses.

Publication or commercial use of images requires written permission from TIDA and will include this credit line: Historical Collection, Treasure Island Development Agency

The user will provide one copy of any subsequent publications, media projects, or studies to the Treasure Island Development Agency.

Images of TIDA collection materials may be used on social media if the post includes this credit line: Treasure Island Development Agency Historical Collection

- Instagram users should also tag @sftida in the post
- Twitter users should also tag @sftida in the post

Researchers may, in some cases, take photographs of materials, but no flash photography will be permitted.

TIDA reserves the right to deny a request for photography of materials if the action would lead to: harm to the collections' physical security; violation of the terms of a loan; copyright infringement; violation of the privacy, publicity, or personal rights of any party; libel, slander, or cause undue ridicule or embarrassment to any person or organization; or the implication of an institutional endorsement of any product, company, or enterprise.

Requests for scans or photographs of collection materials must be made in writing and include the requestor's name, contact information, purpose and use of the images, accession numbers, and timeframe. In the event a request is granted, the task of reproduction will be performed by the City's Reproduction Services facility, and fees will be determined by those costs. Requestors will be responsible for all costs associated with scans or photographs of collection materials, payable by check or money order to "Treasure Island Development Authority".

United States copyright laws (Title 17, United States Code) govern the making of photocopies or of other reproductions of copyrighted materials. Any publication or use of materials from the TIDA collection requires permission from TIDA as owner of the original materials and, if the materials are subject to additional copyright restrictions, from the copyright owner, the heirs, or assigns. Responsibility for identifying and satisfying copyright holders must be assumed by the users wishing to publish the materials.

I have read and understood this policy and the Handling Guidelines:

Signature: _____ Date: _____

Name: _____

Address: _____

Phone number: _____ Email: _____

Staff member assisting with research appointment: _____

TIDA Collection Research Access Agreement

The accessed object(s) listed below will be used by:

Name: _____

Address: _____

Phone: _____ Email: _____

Institution/Organization: _____

Date/Times requested: _____

Signature: _____ Date: _____

Accession number(s) of items requested: _____

Type of access:

- Study physical object(s)
- Study object(s) record
- Photography
- Illustration

Purpose of access:

- Publication/Paper
- Exhibition
- Comparison
- Independent research
- Media project
- Other (please specify) _____

Action taken by staff

Access approved Access denied By: _____

Authorized signature: _____

Access date(s) and time(s): _____

Special access imitations: _____

Reproduction and copyright agreement submitted: Yes No N/A

Treasure Island Development Authority
Collection Care Manual
December, 2021

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TIDA Collections Care Manual

Introduction

The TIDA collection contains historical objects that tell the story of Treasure Island. The collection includes materials from the Golden Gate International Exposition, the construction of Treasure Island and the San Francisco-Oakland Bay Bridge, and other objects related to the story of Treasure Island and Yerba Buena Island. These objects represent different object types, including photographic materials, newspapers, brochures, commemorative and promotional objects, blueprints and plans, and many others.

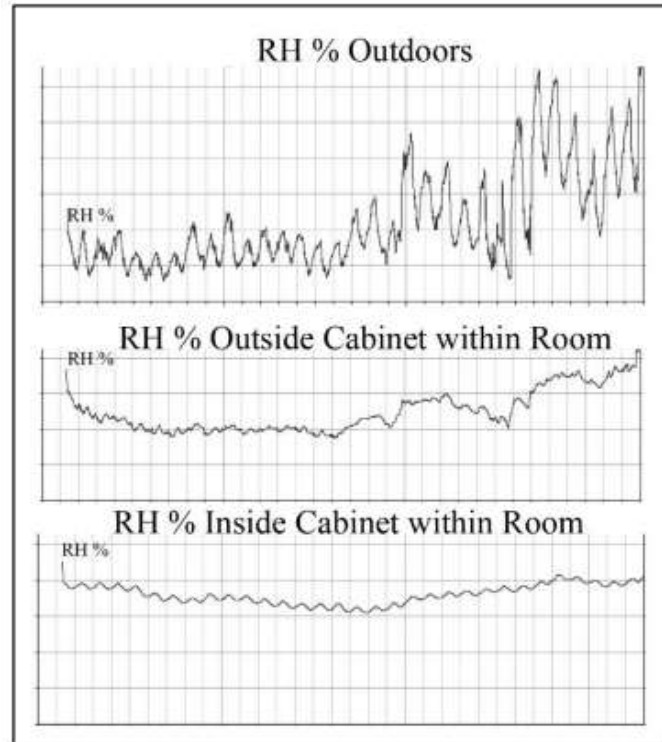
TIDA is responsible for the maintenance and care of these objects, some of which are approaching 100 years of age. The collection requires attention that will allow it to last as long as possible so that it can continue to illustrate the history of the island.

Object deterioration over time is inevitable. However, the process can be slowed through preventative care or preventative conservation. Maintaining and preserving the TIDA collection requires planning and care. Most deterioration can be mitigated by ensuring the proper environment, housing, and handling for each object type. Preservation measures are more beneficial for collections objects in the long term than active conservation treatments.

The goal of this manual is to assist TIDA staff and designees with maintaining the collection, mainly through good preventative care techniques. These recommendations are taken from Simmons' and Kaiser's *Museum Registration Methods* (6th ed.), the National Parks Service *Museum Handbook I* and "Conserve-O-Gram" newsletters, and preservation pamphlets from the Northeast Document Conservation Center. Please check these references for more detailed discussions of collections care.

The envelope model

Preventative care begins with attention to the storage space. The storage space can be visualized using the national Parks Service model of a series of nested envelopes that protect collections objects. The outer layer, the building itself, reduces the amount of water, air pollution, and light coming into the storage space, and partially maintains temperature and relative humidity (RH) levels. Any interior rooms provide additional mitigation. The HVAC system prevents sudden fluctuations in temperature and relative humidity and filters out pollutants. Finally, cabinets (if used), boxes, and housing provide another layer of protection and a stable local environment for each individual object in storage, while the exhibit case protects objects on display. This graph from the National Parks Service *Museum Handbook I*, page 4:11, demonstrates how the layers of the envelope can mitigate fluctuations in relative humidity.



Deterioration and damage

Preventative conservation slows deterioration, but the process is unavoidable in the long term. Deterioration may be caused by sudden or one-time injury or damage, such as shock from a fall, or through chemical or physical means, such as water, smoke, or fire exposure. It can also be caused by cumulative forces such as poor handling techniques that cause damage, improper light levels, pests, contaminants, or incorrect temperature or humidity.

Proper handling techniques can help to prevent both one-time and cumulative damage. Storage planning that includes earthquake-safe storage and housing measures, fire suppression, and water [damage prevention] can mitigate damage from single events. Cumulative damage can be prevented through monitoring and adjusting temperatures, relative humidity, and light levels, as well as through an integrated pest management (IPM) plan.

Loss

Loss or misplacement of objects damages the integrity of the entire collection. Periodic inventories of collection objects will assist with minimizing loss and deterioration. Staff conducting the inventory check the objects for signs of damage or deterioration and note any that are misplaced or missing. Any objects that require conservation treatment should be set aside and scheduled for a conservator. See the section on the inventory process for more information.

Storage

Shelving

All efforts should be made to store objects on inert surfaces, such as enameled or steel shelving or cabinets. Avoid painted, stained, or varnished surfaces, as well as bare wood or plastic-coated metal shelving. All of these materials will off-gas and can cause chemical damage to objects.

In earthquake zones, shelving should also include methods to prevent boxes and objects from falling from shelves during a quake. This includes strapping, cabinet doors, or other measures.

Housing

Collections objects should be stored in museum- or archival-quality boxes, envelopes, folders, sleeves, or containers. See below for more recommendations for specific material types.

Environmental conditions

The long-term preservation and maintenance of collections objects relies, to some degree, on maintaining an appropriate environment that will slow deterioration and prevent infestations. The main environmental factors that affect collections objects are temperature, relative humidity (RH), and light levels. Air pollution and pest infestation are also factors. The damage caused by unsuitable conditions is both cumulative and irreversible, so it is important to create an environment that is most likely to slow long-term deterioration.

Monitoring, recording, and analyzing these variables will lead to modifications to the environment to create stable conditions and minimize deterioration. Measure temperature and RH in storage and exhibition spaces at different times of day and under different conditions to establish a baseline for each space. Use light meters in spaces where objects will be on display. Museum dataloggers automatically record the temperature and relative humidity in a space, whether in storage or an exhibit case. Record and retain the information from the dataloggers for analysis and strategic planning. [“Conserve-O-Gram: Comparing Temperature and Relative Humidity Dataloggers for Museum Monitoring \(issue 3:3\)”](#) from the National Parks Service provides a detailed overview of dataloggers.

When the collection is in storage, the objects are subject to the environmental conditions mandated by the facility. In certain cases, adjustments within object housing may allow some fine-tuning of the microenvironment. More details are available later in this document in the discussions of specific material types.

Temperature

The optimal temperature range varies depending on the material in question. Higher temperatures lead to increased pest activity, chemical reactions, and more general deterioration. Temperatures that are too low damage paints, adhesives, and plastics. To slow deterioration, the temperature should remain relatively stable.

In general, the recommendation is to store objects within the range of 60-70°F. See the temperature and RH table below for an overview of optimal ranges, and more detailed discussions in the sections on specific material types.

Relative humidity

Maintaining control of humidity is a critical part of collections care. High humidity can lead to mold and corrosion, and pest activity. It can also cause some materials to swell, especially organic materials like paper, wood, and textiles that absorb moisture from the air (hygroscopic). Too little humidity can lead to shrinking and cracking, particularly for wooden objects. Maintaining a stable level of humidity can prevent damage caused by swelling and shrinking as the object gains and loses moisture.

Generally, collections materials should be kept in a range of 45-55% RH. The table below provides general ranges for temperature and humidity, with more discussion in the sections below on specific material types.

Table for temp and RH

Material type	Temperature range	RH range
General	60-70°F	45-55%
Paper	60-65°F	40%
Photographic materials	<68°F (see below)	30-50% (see below)
Textiles	65-75°F	50%
Paintings	65-75°F	40-55%
Wood	60-70°F	45-55%
Metal	60-70°F	<35%
Ceramic/glass/stone	60-70°F	45-55%
Plastic	<68°F	35-45%

Light exposure

Light, whether natural or artificial, can damage both organic and inorganic materials. It can bleach and fade some materials, while yellowing or darkening others. Light can cause structural damage by weakening the outer layers of some materials. The damage caused by light is cumulative and irreversible. The three ranges of wavelengths of light - ultraviolet, visible, and infrared - cause different kinds of damage, and all should be monitored and controlled.

To minimize deterioration due to light exposure, objects in storage should be housed in opaque boxes, flat files, or cabinets.

For objects on exhibition, light damage should be mitigated by employing museum standards and best practices such as keeping objects out of direct sunlight, limiting the number of hours under light, and using appropriate light sources (such as LED bulbs) and intensities within the exhibit. Light levels for these objects should be periodically monitored at different times of day to provide a full picture of the objects' exposure. Use meters to monitor all three ranges of light in exhibition spaces, and document the kinds of light in an exhibit (both lighting fixtures and natural light). This data, as well as the amount of time and overall exposure, should be added to the object record for permanent documentation.

For objects on exhibit, light exposure times should be limited. These tables from the National Parks Service *Museum Handbook I*, pages 4:42-44, provide some context and limits.

Materials	Exposure Duration Limit	Light Level
<i>Extremely light sensitive materials (1)</i> albumen & tinted photographs, blueprints, extremely fugitive pigments & dyes, highly degraded paper & silk, pre-19 th century Japanese prints with color	3 months over 5 years	5 footcandles (50 lux)
<i>Extremely light sensitive materials (2)</i> books, organic materials such as biological specimens, dyed basketry or other plant material, feathers, fur, leather, manuscripts, parchment, , paper (documents, works on paper, wall paper), paintings with organic pigments and dyes, plastics, tortoiseshell, historic photographs including carte de visite, tapestries, textiles in poor condition or with organic dyes, watercolors on any medium	6 months over 5 years	5 footcandles (50 lux)
<i>Light sensitive materials</i> organic materials including bone, horn, ivory, uncolored basketry or plant materials, teeth, paintings with mineral pigments, leather (dyed), pastels, textiles in good condition or with aniline dyes, lacquerware, tempera paintings	12 months over 5 years	10 footcandles (100 lux)
<i>Moderately sensitive materials</i> enamels, furniture and finished wood surfaces, leather (undyed), objects with painted surfaces, paintings (oil, acrylics)	24 months over 5 years	15 footcandles (150 lux)
<i>Non sensitive materials</i> ; ceramics glass, metals, stone, metal and stone jewelry	unlimited	unlimited

Maximum Annual Exposure for Visible Light Levels	Materials
55,000 lux hours (15 lux x 10 hours x 365 days)	<i>Extremely sensitive materials</i> such as blue prints, books, drawings, dyed organic materials
180,000 lux hours (50 lux x 10 hours x 365 days)	<i>Sensitive materials</i> including organic materials (biological specimens, feathers, fur, leather, manuscripts, paper, parchment, photographs, prints, tapestries, textiles, tortoiseshell, works on
	paper, watercolors on any medium, wall paper), plastics
365,000 lux hours (100 lux x 10 hours x 365 days)	<i>Moderately sensitive materials</i> including lacquer ware, undyed organic materials (bone, horn, ivory, uncolored plant materials)
550,000 lux hours (150 lux x 10 hours x 365 days)	<i>Somewhat sensitive materials</i> including paintings (oil, egg tempera, acrylics) furniture, painted surfaces, finished wood surfaces
730,000 lux hours (300 lux x 10 hours x 365 days)	Metals, stone, ceramics and some glass

Air pollution

Air pollution originates from both external and internal sources. Air pollution includes both particulates (dust, soot, ash) and gases (sulfur dioxide, formaldehyde, VOCs / volatile organic compounds, formic and acetic acids). Pollutants can enter the space from the outside, such as ash and soot during fire season, or chemicals used for cleaning and pest management. They may be emitted from objects in the room, such as new carpet, glues, varnishes, wood, and concrete. Finally, pollutants can originate with the objects themselves - wood can release acids that damage other objects, and plastics off-gas as they deteriorate.

The envelope model provides a framework for mitigating the effects of air pollution. Well-sealed windows, doors, and walls can reduce the levels of external pollution that reach the collection, especially when used with an HVAC system that can filter particulates. Keeping interior doors remain shut, along with placing mats around the doors, can further reduce the amount of dust and dirt that enters the storage space. Sealed exhibit cases protect the objects they contain. Attention

to the cleaning products used in the space helps to mitigate pollutants. Allow new building materials like paint or carpeting to off-gas before placing objects into that room. Proper object housing can also help to prevent deterioration from air pollution.

Objects with a tendency to off-gas should be stored separately from other objects. Cellulose nitrate and cellulose acetate or diacetate, used in film, should be separated from other objects, as they generate nitrogen oxide and acetic acid. Older film negatives and transparencies should be stored in a refrigerator or freezer and sorted, wrapped and sealed by material content. Wooden objects should be separated from other materials, as should blueprints on Diazo paper, since both generate gases that can damage other materials.

Moderating damage from pollution damage requires care and forethought; and strategic storage planning, maintenance, and housing can assist with this goal.

Integrated Pest Management

Integrated pest management (IPM) is a system used to solve and prevent pest issues that cause fewer risks to people and the environment. It is an effective and sustainable practice that puts the main focus on preventing or minimizing infestations, rather than treating them after they begin.

IPM takes a long-term holistic approach to pest control by removing resources and habitats; using biological, mechanical, and physical controls; adopting new or modified practices; monitoring and identifying pests; and applying chemicals that are specific to the pest and will cause minimal harm to other organisms and the environment.

For the purposes of this manual, the IPM policy will be governed by the space where collections objects are stored or exhibited.

- TIDA collections objects in storage are subject to the IPM policies and practices of the facility.
- TIDA collections objects on exhibition are subject to the IPM policies and practices of the exhibiting institution.
- Collections objects in the TIDA office are subject to the IPM policies and practices set forth by the City and County of San Francisco: <https://sfenvironment.org/pest-management-for-city-departments>
 - In addition to these city-wide measures, keep food, beverages, and live plants out of spaces where collections objects will be stored in the office, even on a temporary basis. Do not store or work with objects in break rooms or pantries where food and beverages may be present.

Handling

Good handling procedures will mitigate damage to collections objects. TIDA's handling guidelines are described in Appendix A.

Specific material types

Preventative conservation involves housing objects in appropriate materials to slow the process of deterioration. Abundant information is available on best practices for housing collections materials, and it is expected that the Registrar or Curator for the TIDA collection has had the appropriate training to make and execute these decisions. Here are some general guidelines for some general object types. More detailed information can be found in the National Parks Service *Museum Handbook*, Part I, appendices J-L and N-P, as well as at the Northeast Document Conservation Center (NEDCC) preservation leaflets 4.1, [“Storage and Handling for Books and Artifacts on Paper”](#) and 5.5, [“Storage Enclosures for Photographic Materials.”](#)

Paper objects

Paper objects are composed of the paper plus the media used to mark it. They deteriorate due to both internal and external conditions. Internal or inherent conditions include low quality pulp and sizings used in manufacturing, and acidic inks. External conditions include improper temperature and relative humidity, light exposure, acidic housing, pests (mold, mildew, insects), and handling issues. As mentioned above in the Environmental Conditions section, paper objects should be stored at 60-65°F and at 40% RH.

In addition, paper materials should be stored in acid-free or archival enclosures (folders, envelopes, mylar, polyester, etc.) that prevent light exposure. To prepare paper objects for housing, carefully remove (if possible) all metal fasteners such as paper clips and staples, which can rust and cause further damage, as well as rubber bands, which become either brittle or sticky and can stain and damage papers. If the pages are folded or rolled, gently flatten them using guidance from [“Conserve-O-Gram: How to Flatten Folded or Rolled Paper Documents \(issue 13:2\)”](#) from the National Parks Service. Consult a Conservator for help on brittle rolled or folded objects or for adhesive or rubber band residues.

In general, handle paper objects with clean hands (or nitrile gloves), using both hands to hold the object. Do not use cotton gloves, which can reduce tactile sensitivity and cause inadvertent damage to fragile paper objects. See the NEDCC preservation leaflet, [“Storage and Handling for Books and Artifacts on Paper,”](#) for a more complete discussion of handling paper objects with clean hands rather than gloves.

When lifting a large object like a poster or a blueprint, either ask for assistance (best) or hold it by the diagonal corners to prevent creasing. Consider moving the object to a rigid support to transport it, rather than carry it for any distance.

Do not overfill a folder, envelope, flat file drawer, or box. Use caution when inserting paper objects into their enclosures, particularly when inserting a fragile paper object into a mylar or polyester enclosure - the static charge on the plastic can cause tearing. See [“Conserve-O-Gram: Polyester Encapsulation \(issue 13.3\)”](#) from the National Parks Service for more information.

If individual paper objects are acidic, they should be interleaved with buffered paper to prevent them from damaging other objects. Do not use alkaline buffered paper with blueprints, however,

as this may alter the image. This table from the National Parks Service *Museum Handbook I*, p. J:18, provides more guidance.

Store Using <i>Buffered</i> Materials	Store Using <i>Unbuffered</i> Materials
Flat documents	Leather albums and collages with wool or silk components
Manuscripts	Blueprints
Maps	Hand tinted materials (may include some maps, prints, and drawings)
Most papers (see exceptions under unbuffered materials)	Diazo reproductions
Posters	Friable media (especially charcoal and pastel) should be stored in shallow boxes
Prints and drawings (see exceptions under unbuffered)	Watercolors and photographs

Store oversized paper object types in flat files in acid-free map folders. Diazo paper (blueprints) should be stored separately and interleaved with unbuffered paper or tissue, as they off-gas and may damage other paper types.

This table (National Parks Service *Museum Handbook I*, pp. J:20-21) provides some guidance on the types of enclosure to use.

Figure J.3. Types of Enclosures

<i>Enclosure type</i>	<i>Sizes</i>	<i>Typical Uses</i>	<i>Cautions</i>
10 point paper folders	Standard (10" x 12") Legal (10" x 15")	Small, flexible objects in good condition	Do not use if paper object is brittle
20 point paper folders (map folders)	Sizes over 20" x 24"	Small to medium sized objects requiring more support than 10 point folders offer	
20 lb. paper folders	Standard and legal	Light-weight folders used within 10 point folders to protect fragile documents stored vertically in document boxes	These folders are suitable only for single sheets and sets of sheets in good condition
20 lb. paper interleaving sheets	Letter size (8 ½" x 11") Legal size (8 ½" x 14")	Placed between objects in a folder; segregating paper objects in good condition from newspaper clippings	
Polyester enclosures (also see Figure J.4., Types of Polyester Enclosures)	Various sizes; several weights and thicknesses (1, 3, 5 and 10 mil)	Housing fragile or torn objects that can be kept together by the static attraction of the enclosure	Can tear fragile paper if not opened carefully; not appropriate for powdery or flaking media (charcoal, chalks, pastels, desiccated paint and inks)
Matboard enclosures	Can be made to size (see <i>Conserve O Gram</i> 13/1, "Window Mats for Paper Objects"), 2, 4, and 8-ply thickness	Appropriate for objects being framed for exhibit; added support for objects in polyester sleeves; use thicker types as supports for carrying objects	Thinner boards are flexible and not appropriate for brittle objects; avoid covering edges or face of fragile media with matboard
Corrugated paperboard	Single or double-walled construction; available in sheets 24" x 48" and larger	Similar uses to matboard; very strong. Use to make customized supports, crease and fold to make wedges to fill space within document boxes	Single-walled boards tend to warp in larger sizes

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Figure J.4. Types of Polyester Enclosures			
<i>Type</i>	<i>Description</i>	<i>Uses</i>	<i>Cautions</i>
Folders	Sealed on one side (usually lengthwise)	Temporary housing for fragile single sheets being processed; protect single sheets during handling by researchers	Use care to prevent the document from sliding out the unsealed sides
L-seal pockets	Sealed on two adjacent sides	Appropriate for thin pamphlets, single sheets in fragile condition, single sheets of groundwood paper	Use care to prevent tearing the object as it is inserted into the folder
Sleeves	Sealed on two opposite sides (usually lengthwise)	Used in conjunction with supports for thin objects that cannot be flexed (placecards, photographs)	
3-seal pockets	“Open-short” or “open-long”, depending on which one of the 4 sides is left unsealed	Appropriate for thick pamphlets and bulky objects; used with rigid inserts for objects that cannot be flexed	Open-short format provides more support than an open-long pocket
Multi-pocket sheets	Various sizes with pockets that vary in size depending on the number per sheet	Minimize storage volume for smaller objects such as advertising cards, baseball cards, small photos	Only appropriate for single sheets in reasonably good condition
Encapsulation (see <i>Conserve O Gram</i> 13/3, “Polyester Encapsulation”)	Enclosure sealed on 4 sides with ultrasonic or heat seal, or 3M Scotch Brand Double-coated Tape No. 415 [®]	Used for fragile, brittle, or torn objects and objects subjected to frequent handling	Acidic papers should be treated by a conservator before encapsulation to avoid accelerated deterioration, or add a buffered sheet

Figure J.5. Types of Boxes			
<i>Type</i>	<i>Description</i>	<i>Uses</i>	<i>Comments</i>
Document	Sizes from 3” x 5” to 10” by 15”; hinged lids	Used to store groups of objects in enclosures, such as folders; objects are removed by lifting the enclosures up and out	Do not use handles that protrude into the interior of the box that can catch on the enclosures and objects inside the box.
Card	Sizes range from 3”x3”x5” to 8”x5”x10” and may have hinged or separate lids	Prints, computer discs, postcards, stereocards	
Solander or Clamshell (also called Portfolio)	Sizes range from 8”x10” to 20”x24”; clamshell boxes are hinged and open completely flat	Used for horizontal storage of paper objects, usually in mats or folders; suitable for works of art on paper	Store objects of different dimensions in standard sized enclosures sized to the box to prevent shifting or sliding in the box
Garment, quilt, oversized	Lidded boxes ranging in size from 13”x15”x10” to 16”x58”x6” and made of heavy corrugated paper or polyethylene board	Suitable for oversized objects or groups of smaller boxes; can be fitted with compartment dividers	Do not overfill
Archival Records Storage	10”x12”x15” boxes with hand holes cut into either end for carrying; lift-off lid; corrugated paper or polyethylene board	Generally used for vertical storage of papers in good to fair condition that are housed in folders	Do not use to hold fragile archival materials or those of high intrinsic value

Photographic materials

Photographic materials, including prints, negatives, and transparencies, are susceptible to deterioration and should be stored in the best possible conditions. When handling photographic materials, always wear nitrile gloves over clean hands, and only touch the object at the edges, never on the image itself. Do not use cotton gloves, which can leave fibers on the surface of the material.

As mentioned previously, black and white photographic materials, including prints and negatives, should be stored at less than 68°F and in the range of 30-50% RH. If possible, color photographic materials should be kept in the range of 35-50°F and at 20-30% RH to prevent fading and discoloration. This table from the National Parks Service *Museum Handbook I*, p. R:16, provides more detail:

Type of Photograph	Storage Temperature	Storage RH (Relative Humidity)
Most photographic prints, black and white negatives, direct positives, and transparencies	<68°F (20°C)	30-50% RH
Ambrotypes, daguerreotypes, and tintypes (Cased and Uncased)	65-68°F (18-20°C) ±2°	40-50% RH
Glass plate negatives and positives	68°F (4.4°C) ±2°	35% RH±3%
Black-and-white silver gelatin film based negatives cellulose nitrate and acetate	As low as possible	20-30% RH
Color photographic prints, negatives, slides, and positive transparencies	35-50°F (2-10°C)	20-30% RH

Photographic materials are very sensitive to light and should always be stored in opaque housing, either a paper enclosure or a box/boxed album.

Photographic materials may be stored in archival paper or plastic enclosures. Acid-free paper enclosures protect the object from light and the accumulation of moisture and damaging gases and can be written on, but make viewing difficult. Plastic enclosures (polyester, polyethylene, or polypropylene) allow for easier viewing, but can abrade objects during housing and can trap moisture and gases inside. See the NEDCC leaflet [“Storage Enclosures for Photographic Materials”](#) for more detailed information.

Nitrate and acetate film base: Given the age of the TIDA collection and its photographic images, it would be advisable to check all of the negatives for the presence of nitrate or acetate film base and for signs of deterioration. This leaflet from the NEDCC, [“A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication.”](#) provides guidance for the identification and assessment of nitrate and acetate negatives. While the most pressing issue would be the presence of nitrate, the acetate negatives can damage the rest of the objects in the

box through off-gassing of acetic acid vapors. If found, these negatives should be prioritized for digital reformatting to retain the image in the collection, and then housed and placed in a freezer.

Any cleaning or repair of negatives, prints, or transparencies should be performed by a Conservator.

Textiles

Textiles include a combination of fibers (plant, animal, synthetic), dyes, and finishes. Textiles often deteriorate because of brittleness due to moisture loss, damage from impurities or materials introduced during manufacturing, and oxidation. For best preventative conservation, textiles should be stored at 65-75°F and 50% RH in a lightproof enclosure. Textiles also benefit from a good IPM, because they can provide nutrients for pests, including mold, mildew and insects.

Handling can also damage textiles. Use nitrile gloves over clean hands when handling textiles. Move or transport textiles on a stable support surface, as a lack of support can cause tearing and stretching.

Store textiles flat, if possible. If the object is large, like a rug or tapestry, roll it onto an archival tube, 2-3" in diameter that has been covered with unbuffered tissue, then interleave with more tissue as you roll. Cover the rolled object with washed muslin to protect it from dust and light.

For clothing or costumes, store flat with as few folds as possible in a box or drawer. Interleave the material with unbuffered tissue or muslin. Hats should be stored with tissue support sufficient to maintain their shape.

Any cleaning or treatment of textiles, aside from dusting or cleaning with a museum-grade vacuum, should be done under a Conservator's instructions.

Paintings

Paintings as objects include two main components: the support and the image layer. The support includes the canvas or wood that is the surface the image is on, along with extra support like canvas stretcher or strainer bars. The image layer may include a base of sizing, paint, glaze, and/or varnish.

Paintings can be damaged by improper storage and handling. Paintings are very sensitive to temperature and RH fluctuations; both wood and canvas are prone to swelling and will expand and contract in unstable conditions. For best preventative conservation, paintings should be stored at 65-75°F and at 40-55% RH in housing that prevents light damage. Paintings can also provide nutritional resources for pests like mold, mildew, insects, and rodents, so a good IPM plan is critical to preserving paintings.

Improper handling can damage a painting. Do not touch the front or back of a painting. Wear nitrile gloves over clean hands when moving a painting. Lift a framed painting from the bottom and side of the frame. Unless the paint is actively flaking, lift the painting vertically to avoid placing strain on the support. If the paint is flaking, transport it horizontally with the paint

surface up to prevent loss. Paintings in storage should either be hung from storage screens or placed flat on shelves, not on the floor stacked against a wall.

Any cleaning or repair of a painting should be done by a Conservator.

Wood

Wooden objects are most directly affected by relative humidity (RH). Wood expands and contracts according to the amount of moisture in the air, which can lead to cracks or distortions. Wood is subject to chemical deterioration from acids, bases, or salts, as well as any paints, polymers, resins, waxes, or other finishes. Wood can also provide nutrients and habitat for a number of pests, including fungus, insects, or rodents. Ideally, wooden objects should be stored at a RH range of 45-55%, though a range of 40-60% may be acceptable in either arid or humid climates. Avoid rapid fluctuations, as this can cause severe damage to the object.

To remove dust, either use a museum-grade vacuum, a soft brush, or a clean cotton cloth. If the surface is deteriorating, do not wipe it. Finished wooden objects (including furniture) require periodic cleaning and waxing; consult a Conservator for more information.

When handling wooden objects, wear nitrile gloves on clean hands. If moving a large wooden object or a piece of furniture, work with another person and use a dolly or cart. Large wooden objects should always be lifted at the most stable area of the object, so observe and consider the best strategy before beginning.

Wooden objects should be stored away from other material types, particularly silver and nickel, which will tarnish due to the off-gassing sulfur from the wood.

Conservation treatment, whether repairs or the application of cleaners or waxes, should only be done by a Conservator.

Metal

Metal objects can be very reactive and susceptible to deterioration, but this process can be slowed by good preventative conservation. Identification of the type of metal is key to good conservation. This table from the National Parks Service *Museum Handbook I*, p. O:3, provides some assistance.

Metal	Color	Other Identifying Characteristics	Primary Alloys and Uses
Iron & Iron Alloys	Grey/silver, blue-black and red-brown color.	Some but not all iron alloys are magnetic.	Cast Iron (iron & carbon, 2% to 4%). Kettles, door hardware, fire-backs, stoves. Wrought Iron (pure iron & carbon, not more than .035%). Railings, nails, wagon hardware. Steel (iron & carbon, 0.15% to 2%). Knives, tools, structural materials.
Copper & Copper Alloys	Yellow to rich browns. Surface may be patinated and vary in color from red, brown, black and blue to shades of green.		Brass (copper & zinc). Lighting devices, jewelry, scientific instruments, marine fixtures, cookware. Bronze (copper & tin). Bells, cannons, bearings. Nickel Silver (copper & nickel & zinc). Household decorative objects.
Lead	Pure lead and lead alloys where lead predominates, dull metallic blue in color.	Very heavy & very malleable.	Pipes, pump wells in ships, toys, roofs, bullets, and solder.
Silver & Silver alloys	White metallic appearance.	Sterling silver is usually hallmarked.	Numerous silver-copper alloys such as Sterling, coin silver, jewelry, and tableware.
Nickel	Gray to white appearance.	Metal is slightly magnetic.	Nickel is often used in its pure form as a plate for tableware, kitchenware, and decorative ornaments.
Tin & Tin Alloys	Dull gray.		Pewter (tin & antimony & copper). Kitchenware and plating for tin cans and toys

Corrosion is a common concern with metals. Not all corrosion is active; active corrosion can be identified by a change in color or loose, powdery, or flaky areas on the surface that changes over time. Once the type of metal has been identified, this table from National Parks Service *Museum Handbook I*, p. O:5, provides some insight on the signs and possible causes of corrosion.

Metal	Active Corrosion	Stable Surfaces	Causes of Corrosion
Iron & Steel	Orange to reddish-brown. Wet or glossy appearance. A surface that is scaling, flaking or pitting.	Compact blue-black and red-brown color.	High relative humidity, surface moisture.
Lead	Loose white powder in tiny spots or overall.	Smooth gray surface.	Weak organic acid vapors, from sources such as wood, cardboard, and vinegar.
Copper & Copper Alloys	Corrosion forms in small spots overall. Powdery green, blue, and white corrosion products that are generally over the entire surface.	Wide variety of colors: solid blue, green, red, brown, or black. Surfaces are smooth and tightly adherent.	High relative humidity, surface moisture, air pollution, salts from inappropriate cleaning and handling.
Silver and Silver Alloys	Slight gray dullness through blue/purple that deepens to brown/black as corrosion becomes thicker.	Smooth white metallic. A blue/purple surface can be stable if it occurs overall and the object is removed from the source of corrosion.	High humidity, sulfur compounds, etching from fingerprints, organic vapors.
Nickel	Nickel corrosion is reddish brown and is similar in appearance to rust. Green copper corrosion products indicate preferential corrosion from a copper alloy.	Smooth gray appearance.	High humidity and sulfur compounds.
Tin & Tin Alloys	White gray, dark gray to black. Nodules of white to gray corrosion that form under the surface layer in nodules that erupt through the surface exposing a light gray or white corrosion product.	Smooth gray surfaces.	High relative humidity, atmospheric pollutants, low temperatures.

Metal deterioration is most often caused by unsuitable temperatures and RH, as well as pollutants and improper handling. Keep the objects in a temperature range of 60-75°F and an RH below 35%. Housing objects with desiccants like silica gel within a plastic enclosure may be used to create a microenvironment with a lower RH.

When handling metal objects, always wear gloves over clean hands. The salt and oils on skin can cause permanent surface damage. Wear cotton gloves for handling objects containing silver or nickel; for all others, nitrile gloves should be used.

If possible, store metal objects together. Avoid storing them with paper, wood, and textiles - these materials will raise the RH within the enclosure and can lead to corrosion. In addition, silver and nickel objects should be stored separately from wood, as the off-gassing sulfur from the wood will tarnish the silver.

Ceramic/glass/stone

These materials share the quality of being both hard and brittle. Ceramic is formed from clay, either fired (subjected to high heat in a kiln) or unfired, glazed or unglazed. Glass is a rigid liquid that is made from silica and alkaline oxide fused together in high heat. Stone is formed in nature, either through heat (igneous and metamorphic rock) or layering (sedimentary rock). Stone artifacts and objects are made through carving, abrading, or drilling. Cement or concrete can be considered a man-made version of stone for the purposes of this manual.

All of these materials are subject to damage and breakage if dropped or hit. In addition, ceramics may require a stable temperature and RH to prevent chemical deterioration from the glazes used. Surface deterioration like crizzling and crazing is also possible for glass and ceramics.

To mitigate damage and deterioration, handle the objects carefully, and wear nitrile (not cotton) gloves over clean hands, as the oils and salts in skin can cause chemical damage to the surface of the object. Cotton gloves may cause breakage due to objects slipping out of hands. Lift objects at the most stable point at the bottom and side, rather than by a handle or other protrusion. Store these objects on low shelves, and provide sufficient padding for each object in the box to prevent chipping or abrasion.

Any cleaning treatment or repair should be done under the supervision or advice of a Conservator.

Housekeeping and maintenance

The goal of a housekeeping program where collections objects are kept is to facilitate preventative conservation. Returning to the model of the storage environment as a series of layers or envelopes, housekeeping and maintenance applies to all of the layers. At the outermost level, this includes building care such as repairing damage to the roof and walls, maintaining pipes and ducts, sealing windows, and cleaning or replacing air filters. Keep the exterior and interior doors closed and place mats in front of them to remove dirt from shoes. For interior rooms, vacuum a space containing objects only if the vacuum cleaner has a HEPA filter to trap dust. Dust with a clean untreated cloth, rather than using one with chemical cleansers. Clean the floors with a dry floor duster rather than a wet mop or a push broom that can stir up dust.

Housekeeping plans for collections objects will be governed by the facility where they are located.

- TIDA collections objects in storage are subject to the facility's housekeeping and maintenance plans.
- Collections objects in the TIDA office are subject to the housekeeping and maintenance plans implemented by the office.
- TIDA collections objects on exhibition are subject to the exhibiting institution's housekeeping and maintenance plans.

Inventory procedures

The TIDA collection is inventoried on a periodic basis to confirm the physical location of collections objects, review their documentation, and report on their condition. Inventory procedures provide accountability and demonstrate good stewardship of the objects held by TIDA in the public trust.

TIDA conducts inventories based on a random sample of objects. If the sample size is statistically valid, then the inventory can indicate the accuracy and accountability for the rest of the collection. The number of objects sampled is based on the total number of objects in the collection, using a formula generated by the National Parks Service. See Appendix B for the random sampling table.

The collections management system (CMS) is a key part of the inventory process. Consult CMS documentation for assistance. In general, the inventory process has eight basic steps:

1. Generate a random sample of accession numbers in the CMS
2. Print inventory forms, or generate them in the CMS (see Appendix C for a sample inventory form)
3. Find the objects and the object records
4. Document the object's presence, location, and condition
5. Confirm the accuracy of the object record
6. Update the object record as needed; add a note to the Condition field indicating when the object was checked and if any changes have occurred
7. Sign and date the form, or enter the name of the person doing the inventory and the date into the CMS
8. Produce a report on the results of the inventory, noting missing or damaged objects as well as conservation concerns.

If an object is missing or damaged, report that to the TIDA staff, who will determine the next steps. **[When the CMP comes back from the City risk manager, add any procedures to this document]**

If an object that is part of an outgoing loan appears on the inventory list, confirm its location and condition either in person, over the phone, or via email.

Regular inventory procedures confirm the security and preservation of the collection and reveal any issues that should be addressed.

Risk management

Managing risk for a collection involves ensuring that objects are kept at appropriate security levels, in areas with fire detection and suppression equipment, in spaces that avoid water leakage from overhead or wall pipes.

Objects in storage are subject to the risk management policies and procedures of the facility. Objects stored at the TIDA office or on exhibition should follow these guidelines.

- Security
 - Objects should be stored in spaces that can be locked and accessible only to relevant personnel.
 - Objects on exhibit should be kept in locked cabinets or vitrines, in addition to door locks for the gallery space.
 - Periodic inventories should be conducted for stored or exhibited objects to identify missing or misplaced objects.
 - For objects kept in spaces that are open to the public, like outdoor sculptures, periodic monitoring for signs of deterioration or damage will be necessary.
- Fire
 - Object storage spaces should have fire and smoke detection equipment that has been properly inspected and maintained.
 - These spaces should also have fire suppression equipment.
- Water
 - Objects should be stored in spaces free of overhead water pipes, in case of leakage.
 - If this is not possible, objects should be stored in archival boxes that are designed to protect contents from a certain amount of water, preferably under plastic sheeting to shunt water to other areas of the space.
 - Objects should be stored at least four inches off of the floor, and preferably six inches in case of flooding.

Conservation treatment

Conservation treatment can cause permanent alteration to an object, and should be performed by a professional. Any active conservation treatment, including cleaning, repair, and stabilization, should be done either by a Conservator or under that person's guidance.

Conclusion

Maintaining and preserving the materials in the TIDA collection will extend the life of the objects and their utility. Collections care requires a holistic approach that includes large-scale concerns like building maintenance down to small-scale choices such as which objects can be in the same box. With good housing practices and materials, as well as periodic monitoring of both environmental conditions and individual materials, objects in the collection can have a long and productive lifespan.

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Appendix A: Handling Guidelines

TIDA Collection - Handling Guidelines

Careful handling of collections objects assists in their long-term preservation, preventing physical damage such as breakage, tearing, soiling, and staining. The objects in the TIDA collection are held in the public trust for present and future generations. Treat each object with care and respect.

General guidelines

- Lift and handle collections objects as little as possible. Even “proper” handling can contribute to deterioration.
- Wash and dry hands prior to handling objects.
- Do not eat, drink, smoke, vape, or chew gum while working with objects.
- Avoid wearing items of clothing or accessories that may damage objects. These include loose, long sleeves; watches, bracelets, or large rings; pendant necklaces; identification badges; large belt buckles; earbud or headphone cords. Tie back long hair, if needed.
- Keep pens and sharp edges (knives, scissors, etc.) away from objects.
- Observe the object before lifting: note its weight, construction, and potential weaknesses.
- Ask for assistance when moving large, heavy, or awkward objects. When working as part of a team, only one person directs the activity.
- Move only one object at a time, no matter how small.
- Use two hands to handle an object, lifting at its strongest points.
- Wear gloves when handling objects; exceptions for paper documents and books (see below for more detail).
- Have a plan for how you will move an object. Never lift an object unless you have a clear path to its destination and a safe place to put it down.
- Lift the object by its most stable points. Do not drag an object over the floor or table.
- Ensure that the landing area for the object is sufficient to accommodate the object.
- Cover the table or other flat surface that holds the object in clean paper or polyethylfoam to prevent soiling and abrasion of the objects.
- Place smaller objects in a tray prior to moving them. Provide padding between objects to keep them from contacting each other.
- Use carts to move objects, trays, and boxes for longer distances, and walk slowly.

Three-dimensional objects

- Lift objects with two hands, supporting the bottom of the object and one side. Do not lift objects by protrusions, handles, etc.
- Carry objects vertically, not horizontally.
- Wear gloves to handle objects.

- Use non-powdered nitrile gloves for handling most object types, including glass, ceramic, wood, textiles, most metals
- Use cotton gloves when handling objects made of silver; nitrile will tarnish silver.
- Do not use cotton gloves when the object's surface is slippery, abrasive, oily, or has fragile attachments that may catch on the fabric.
- Do not drag objects on the floor; lift and carry, or use a dolly or cart.

Framed objects

- Lift the frame vertically, one hand beneath, one hand on the side, with the glass toward you. Do not lift the frame from the top.
- Do not touch the front or back of a painting.

Large paper and textile objects

- Includes posters, blueprints, newspapers, textiles, prints.
- Take care to avoid adding creases.
- Lift by opposite corners.
- Avoid carrying these objects for any distance; place on rigid support that is larger than the objects and transport using a trolley or cart. Unless the surface is fragile, place a weight on top of lightweight objects to keep them from lifting and falling off.
- Textiles: avoid folding objects without adding support to prevent creasing and damage to fibers. Rolling is preferable to folding.

Small paper objects

- Includes documents, postcards, brochures, pamphlets, etc.
- Handle with clean, dry hands at edges.
- Avoid wearing nail polish while working with paper objects.

Books, magazines, newspapers

- Handle with clean, dry hands and avoid wearing nail polish.
- Use extreme caution when handling newspapers; use mylar or acid-free paper to support.
- Use a book cradle to support books with older or fragile bindings.

Photographic materials

- Includes prints, negatives, film.
- Handle all photographic materials at the edges. Do not touch the image.
- Wear non-powdered nitrile gloves for handling any photographic materials.

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- National Parks Service, Museum Management Program. *The Museum Handbook, part I: Museum Collections*. Washington, DC: Museum Management Program, 2016. Found at <https://www.nps.gov/museum/publications/MHI/MHI.pdf>

Appendix B: Inventory random sample table

Inventory of Museum Collections

APPENDIX 1

Random Sampling Table
With an expected rate of occurrence of not over 5%
 (Confidence level 95%)

Total Collection Size*	Sample Size for Precision of $\pm 3\%$
1-18	1-18**
20	18
30	26
40	33
50	40
60	46
70	52
80	57
90	62
100	67
125	77
150	86
175	94
200	100
250	111
300	121
350	129
400	135
450	140
500	144
550	148
600	152
650	155
700	157
750	160
800	162
850	164
900	166
950	167
1,000	169
1,100	171
1,200	174
1,300	176
1,400	177

DOI Museum Property Directive 21 (2014)

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Inventory of Museum Collections

1,500	179
1,600	180
1,700	181
1,800	182
1,900	183
1,950	184
2,000 - 2,199	185
2,200 - 2,399	186
2,400 - 2,499	187
2,500-2,699	188
2,700 - 2,899	189
2,900 - 3,299	190
3,300 - 3,499	191
3,500 - 3,899	192
3,900 - 4,499	193
4,500 – 4,999	194
5,000 – 5,499	195
5,500 – 6,499	196
6,500 – 7,999	197
8,000 – 11,499	198
11,500 – 12,999	199
13,000 – 18,999	200
19,000 – 31,999	201
32,000 – 149,999	202
150,000 and over	203

*Total collection size is the number of objects in the museum collection to be inventoried. If the total collection size falls between the listed numbers, use the next highest number.

** If the total collection size is 1-18 objects, then conduct a 100% inventory on the collection (e.g, if the collection size is 12 objects, then inventory all 12 objects).

National Parks Service, Museum Property Directives, Directive 21: Inventory of Museum Collections, Appendix 1: Random Sampling Table. Found at <https://www.doi.gov/sites/doi.gov/files/migrated/museum/policy/upload/Dir-21-Appendix-1-Random-Sample-Inventory.pdf>

Appendix C: Sample inventory form

Sample inventory form for the TIDA collection

Accession number: _____

Object name: _____

Location: _____

Condition: _____

Was the object found? Yes No

Does the object name and description match object record in the CMS? Yes No

Is the object location correct? Yes No

Has the object condition changed? Yes No

Comments: _____

Prepared by: _____ Date: _____

Collection Management Policy
for the
Treasure Island Development Authority

Redline Draft

DRAFT

Introduction and background

TIDA purpose, mission, authority

Purpose of TIDA Collection Management Policy

Scope of collection

Acquisitions and accessioning

Deaccessioning

Collection care

Records and inventory/documentation

Access to the collection

Loans

Code of Ethics

Glossary

Bibliography

Appendix

[CMP document developed by Treasure Island Museum on behalf of TIDA, 2021.](#)
[Original document author: Debbie Kahn.](#)

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Treasure Island Development Agency Collection Management Policy

Introduction and background

The Treasure Island Development Authority (“TIDA”, or the “Authority”) holds in the public trust a historical collection significant to the Island’s Naval and historic past. This group of objects is known as the TIDA collection.

Treasure Island was built in the mid-1930s by the United States Army Corps of Engineers in the middle of San Francisco Bay next to Yerba Buena Island. The Island was originally built to host the 1939-1940 Golden Gate International Exposition (“GGIE”). In 1941, the United States Navy began using the Island as a training center and embarkation point. After World War II, the Navy retained this base, Naval Station Treasure Island, through most of the rest of the 20th century.

In 1975, the Navy created a museum as a public attraction that featured the history the United States military sea services. Initially called the Navy/Marine Corps Museum, it eventually expanded to include the GGIE and other aspects of the history of Treasure and Yerba Buena Islands, and in 1994 was renamed the Treasure Island Museum. The museum owned a collection of historical materials related to the history of the Island, the GGIE, and construction of the San Francisco-Oakland Bay Bridge. These materials were an element of the museum’s historical programming. The collection was accumulated from 1975 to 1997 with the assistance of the Navy/Marine Corps Museum Organization, a “Friend of” non-profit incorporated in 1976 to support the Navy museum’s activities.¹

The Navy closed the base and the museum in 1997, and the Island was first subsequently leased and then ultimately conveyed to the City and County of San Francisco (“the City”) TIDA is charged with the redevelopment of the Island for civilian use. Most of the Navy museum’s collection was ultimately conveyed to TIDA in 2011 as a gift from the Naval History and Heritage Command following the closure of the base.

As part of the development of former Naval Station Treasure Island, the Authority has responsibility for the long-term preservation and maintenance of these materials for use in future research and historic interpretation programming.

TIDA purpose, mission, authority

A. Mission:

¹ Although the Navy museum closed in 1997, the Navy/Marine Corps Museum Organization continued to exist, now called the Treasure Island Museum and has operated a museum of that name since 2008, with facilities support from TIDA, and its own collection, which this policy does not address.

- a. The Treasure Island Development Authority (TIDA) is a non-profit, public benefit agency dedicated to the economic development of former Naval Station Treasure Island. The Authority is vested with the rights to administer Tidelands Trust property. TIDA administers vital municipal services to Treasure and Yerba Buena Islands on behalf of the City and County of San Francisco. TIDA staff are employees of the ~~CCSF~~ City's General Services Agency and the TIDA office is led by the Treasure Island Director.
- b. TIDA's mission is to promote the planning, redevelopment, reconstruction, rehabilitation, reuse and conversion of that certain property commonly known as Naval Station Treasure Island, including Treasure Island and Yerba Buena Island, and all tide and submerged lands and rights of access and other appurtenances thereto (the "Base"), for the public interest, convenience, welfare and common benefit of the inhabitants of the City ~~and County of San Francisco~~ (the "City").

B. Purpose

- a. TIDA's purpose is to develop former naval station Treasure Island and manage its integration with the City ~~and County of San Francisco~~ in compliance with federal, State and City guidelines including the California's Tidelands Trust; create new job opportunities for San Francisco residents, including assuring job opportunities for homeless and economically disadvantaged City residents; increase recreational and Bay access venues for San Francisco and Bay Area residents; and promote the welfare and well-being of the citizens of San Francisco.
- b. TIDA's management and preservation of its collection serves the welfare, common interest, and benefit of the people of San Francisco through stewardship of the objects, and provides recreational and educational activities through exhibitions of these objects.

C. Statement of Authority:

- a. Ownership:
 - i. TIDA is a California Nonprofit Public Benefit Corporation. It was incorporated in 1997 under the Articles of Incorporation and the provisions of the Treasure Island Conversion Act of 1997 (amending Section 33492.5 of the California Health and Safety Code and adding Section 2.1 to Chapter 1333 of the Statutes of 1968) (the "Treasure Island Act"). TIDA currently operates under the Fourth Amended and Fully Restated Bylaws adopted in 2017.
 - ii. TIDA's ownership of the Navy museum's collection was initiated by Resolution 256-11 of the San Francisco Board of Supervisors, adopted in 2011, accepting as a gift a portion of the former Treasure Island Museum Collection from the Naval History and Heritage Command and establishing TIDA's responsibility to manage and care for the collection.

- iii. This same resolution authorized TIDA to arrange for and fund the handling and storage of the Navy's museum collection by contracting with a professional art handling and storage organization.
 - iv. Per TIDA Board Resolution 11-48-09/14, TIDA accepted the responsibility for the Navy museum collection's management and preservation, adding the cost of handling and storage to the Authority's annual budget.
 - v. TIDA's collection also includes items considered Navy personal property which transferred to the Authority as part of the larger property conveyance process, and a set of murals transferred to the Authority by the Port of San Francisco under a Transfer Agreement approved by the San Francisco Port Commission and the TIDA Board of Directors.
 - vi. New donations to the TIDA collection are defined as gifts to TIDA and their acceptance is governed by San Francisco Administrative Code Section 10.100-305(e).
 - vii. The governing authority for the TIDA collection rests with the TIDA Board of Directors. The Board consists of seven members appointed by the Mayor of San Francisco and approved by the San Francisco Board of Supervisors. In addition, the Board of Directors has one non-voting ex-officio member: ~~the~~The Supervisor for the district which includes Treasure Island/Yerba Buena Island.
- b. Responsibilities
- i. The TIDA Board is responsible for collection policy development and approval.
 - ii. The collection management policy is implemented by TIDA staff under the direction of the Director.
 - iii. The Treasure Island Director has the overall responsibility for the management of the TIDA collection, delegated through TIDA staff members, with some actions subject to approval by the TIDA Board.

Purpose of TIDA's collection management policy

TIDA's Collection Management Policy ("CMP") has been written to establish and define policies and procedures that govern the acquisition, management, preservation, use, and disposal of objects in TIDA's permanent collection according to the standards set by ~~both~~ the City and ~~County of San Francisco as well as~~ the museum profession. This policy governs acquisitions and accessions to the collection, incoming and outgoing loans, collection care, documentation, access to the materials, and deaccession criteria and procedures.

The collection is currently in storage in a museum-quality facility. Because of limited access to the physical objects and minimal cataloging, the current state of this collection does not yet reach

the benchmark of accessibility and long-term preservation as outlined by the U.S. Department of the Interior Museum Program, which is in alignment with the American Alliance of Museums (AAM) Collections Stewardship Standards. This CMP is one of several important steps toward better accountability, accessibility, and long-term preservation of the TIDA collection materials.

Scope of TIDA’s collection

The TIDA collection includes approximately 30,000 objects and highlights the Golden Gate International Exposition, Naval Station Treasure Island, the overall histories of Treasure Island and Yerba Buena Island and the construction of the Bay Bridge.

1. The Golden Gate International Exposition materials include blueprints and plans for the exhibition grounds and buildings, along with contracts for the work; photographs, slides, and negatives; newspapers; promotional materials, including banners, posters, brochures, postcards, souvenirs and ephemera; audiovisual materials such as record albums, films and tapes; scrapbooks; ~~six~~ five full-sized mural maps painted by Miguel Covarrubias; and a jeweled official “Key to the Faire”.
2. The Naval Station Treasure Island materials mainly include plans and blueprints for buildings and spaces on both Treasure Island and Yerba Buena Island, as well as some promotional items and memorabilia.
3. The Yerba Buena Island and Bay Bridge materials include items related to the history of Yerba Buena Island; construction and promotion of the San Francisco-Oakland Bay Bridge such as plans and surveys; photographs and negatives; promotional items such as brochures, posters, souvenirs, and postcards; newspapers and magazines; and other assorted items.
4. In addition, the collection includes paintings and promotional materials related to the City of San Francisco and the state of California.

The collection represents the environmental, economic, social and cultural heritage of the island. Objects in the collection are held in the public trust to ensure accessibility for current and future generations.

Acquisitions and accessioning

TIDA may acquire new objects for the collection over time. “Acquisition” is defined as the process of taking possession of an object, or the object itself, while accessioning is the legal process by which it is recorded and brought into the collection. New objects may be acquired through purchase, donation, bequest, or transfer from another City department.

- A. Acquisitions
 - a. Policy

- i. TIDA will adhere to the highest standards of the museum profession with regard to new acquisitions, and will only accept objects with a clear and ethical history of ownership.
 - ii. Any additions to the collection must be in compliance with federal laws and statutes as well as international treaties such as the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property and the Native American Graves Protection and Repatriation Act (NAGPRA).
 - iii. All new acquisitions must be accompanied by a legal and signed instrument of conveyance.
 - iv. TIDA staff and Board members will follow the ~~City's and County of San Francisco's~~ Statement of Incompatible Activities for General Services Agency employees and for appointed members of Boards and Commissions.
 - v. Furthermore, TIDA staff and members of the TIDA Board of Directors involved in the acquisition process may not use their professional position to acquire for their personal collections objects that are within the scope of the TIDA collection.
 - vi. TIDA staff and Board members will not, either in an official or unofficial capacity, provide monetary appraisals for donors, potential donors, or the general public. Staff and officers may provide the names of professional appraisers, but shall not endorse any particular individual. TIDA may provide internal valuations for the purpose of insurance coverage or other internal matters and will contract with professional appraisers as needed.
- b. Criteria
- i. TIDA will only acquire objects that strengthen the current mission, purpose, and scope of the collection, including items from the Golden Gate International Exposition, former Naval Station Treasure Island, the history of Treasure Island and Yerba Buena Island, the construction of the Bay Bridge, and the history of San Francisco and Oakland in the context of Treasure Island, Yerba Buena Island, and the Bay Bridge.
 - ii. When making acquisition decisions for new objects for the collection, TIDA will give consideration to the object's research value, rarity, and condition; the amount of storage space available; and the long-term cost of maintenance.
 - iii. TIDA does not accept or accession into the collection any unsolicited, anonymous, or "doorstop" donations of materials sent to or left at the office without a signed agreement.
 - iv. ~~All unsolicited or "doorstop" donations will be considered unclaimed or abandoned property after 90 days.~~ TIDA will treat unsolicited or

~~“doorstop” donations as unclaimed property the object as abandoned property~~ and proceed according to California Civil Code Section 1899, et seq. 10(e)

- v. Objects are considered “Found-on-Premises” when no paperwork or provenance can be established after TIDA staff has attempted to find the owner. If no owner is found, TIDA will treat the object as ~~abandoned unclaimed~~ property and proceed according to California Civil Code Section 1899, et seq. 10(e).

c. Procedures

- i. The Treasure Island Director, through TIDA staff, will lead the process for new acquisitions and provide recommendations to the TIDA Board of Directors.
- ii. All acquisition and accession decisions are ultimately authorized by action of the TIDA Board of Directors.
- iii. All new acquisitions, ~~as defined as “commodities, material, equipment, and/or supplies,”~~ shall be governed by Section 21.04(a)(4) subject to the City and County of San Francisco’s Office of Contract Administration’s policy requirements per §21.03 to of the San Francisco Administrative Code, Chapter 21 related to governing the purchase of art or artifacts for museums or for display in public areas procurement and sourcing.
- iv. Objects held in temporary custody during the evaluation process must be accompanied by an incoming receipt signed by both the donor/seller and a member of the TIDA staff. These objects, for insurance purposes, will be protected under an insurance policy held by TIDA.
- v. Object donations
 1. Under TIDA Board Resolution 98-15-4/15, any gift to TIDA will be subject to Government Code Section 18944 stating that the donation will be used for official business, and that the donor may specify the purpose or use for the donation, though not the specific recipient.
 2. TIDA’s acquisition of donated objects is governed by San Francisco Administrative Code Section 10.100-305.
 3. Acquisitions will be accompanied by the appropriate instrument of conveyance and a Statement of Economic Interest from the donor.
 4. Acquisitions that are a result of “in-kind” donations must be reported to the Office of the Controller and reported in the City’s financial records per the *City & County of San Francisco’s Office of the Controller Accounting Policies & Procedures*. TIDA shall maintain a record of in-kind donations and report all in-kind donations to the Board of Supervisors annually per Section

12.5.2.1| Budget and Appropriation Ordinance (AAO) & Annual Salary Ordinance (ASO).

5. Donations must be accepted by resolution of the TIDA Board of Directors, upon recommendation by the Treasure Island Director.
6. If the donation is valued at \$10,000 or more, it must be approved by resolution of both the TIDA Board of Directors and the San Francisco Board of Supervisors prior to acceptance.
7. The TIDA Board resolution and Board of Supervisors resolutions accepting the donation shall state the donor's name, the recipient's name, the nature, value, description, and intended use of the donation.
8. No person associated with the TIDA collection may provide any valuation for a donation.
9. TIDA will submit annual report to the San Francisco Board of Supervisors within the first two weeks of July reporting all donated objects acquired by TIDA in the prior Fiscal Year.
10. TIDA will post a record of donated items acquired into the collection on its website.

vi. Transfers

1. TIDA may receive objects or materials (such as reports, maps, photographs, blueprints) into the collection transferred from other City departments and other government agencies.
2. These transferred objects must be reviewed by TIDA staff, approved by the Treasure Island Director and, when necessary, all suitable approvals secured and a suitable transfer document executed between TIDA and transferor.
3. Objects received through transfer must meet the record retention requirements of TIDA and of the department or agency transferring the item to TIDA.

vii. Purchases

1. Purchases of new acquisitions ~~as defined as "commodities, material, equipment, and/or supplies,"~~ shall be governed by Section 21.04(a)(4) subject to the City and County of San Francisco's Office of Contract Administration's policy requirements per §21.03 to of the San Francisco Administrative Code, Chapter 21 related to procurement and sourcing governing the purchase of art or artifacts for museums or for display in public areas.
2. Purchasing procedures shall comply with the *City & County of San Francisco's Office of the Controller Accounting Policies &*

Procedures regarding contracts/encumbrances and expenditures, including but not limited to purchase order approvals, invoice approvals, payment consideration and mechanisms, sales & use tax, and reporting rules.

3. All purchases must be pre-authorized by the Treasure Island Director.
4. Purchases under \$10,000 may be authorized by the Treasure Island Director upon recommendation by TIDA staff, with a memo sent to the TIDA Board of Directors at the next scheduled meeting.
5. Purchases \$10,000 or more must be directly approved by the TIDA Board of Directors at a regularly scheduled meeting.

B. Accessioning

a. Procedures

i. General

1. New acquisitions will be accompanied by a “legal, signed instrument of conveyance,” including a purchase receipt/bill of sale, a deed of gift or bequest, or a deed of transfer. Deeds of gift will be accompanied by the donor’s Statement of Economic Interest form.
2. Whatever the form, the acquisition agreement will include the contact information for the previous owner, credit line, date of acquisition, method of acquisition (gift, transfer, purchase), insurance value, and the accession group number.
3. The acquisition agreement will be stored in a file under the accession group number at the TIDA office.
4. TIDA will attempt to obtain copyright and other intellectual property rights to new acquisitions; where this is not possible, the limits of TIDA’s rights will be described in the agreement.
5. The accession record will be added to the collection management software (CMS) and a linked record will be generated for each object.

b. Documentation

- i. Records for new acquisitions will be added to the collection records and to the CMS within ~~60~~sixty days of ~~approval~~accession.
- ii. Object cataloging will be guided by the TIDA cataloging procedures manual. Each object will receive an accession number generated by the CMS that will be affixed to the object in a manner keeping with the best practices of the museum profession.

- iii. All physical paperwork, including correspondence, photographs, and appraisals/valuations, will be filed by the accession group number in the TIDA office.

Deaccessioning

Deaccessioning is the process of legally removing an accessioned object from a collection. The process is strategic in that it allows an organization to shape and improve its collection through the removal of objects of inferior condition, importance, utility, or ~~are~~ not within the scope of collection. This process is not to be undertaken lightly, and any object that remains relevant to TIDA's mission and has retained its physical stability should continue as part of the collection. Deaccessioning should never be undertaken for the purposes of reducing costs or generating revenue, but rather as part of a careful process, led by the TIDA staff, that ensures continued public trust.

Policy

1. TIDA may only deaccession objects that it holds the legal title for.
2. Criteria: Deaccessioning may be recommended when an object or set of objects meet at least one of the following criteria:
 - a. Is outside of the TIDA collection's scope
 - b. Has deteriorated or cannot maintain its physical integrity
 - c. Has lost its identity or authenticity
 - d. Cannot be properly cared for or preserved by TIDA
 - e. Is unstable or poses a danger to the storage area, personnel, or other materials in the collection
 - f. Is a duplicate of an object of superior condition or authenticity
 - g. Has created or may create a liability for TIDA, either from a legal or reputational perspective
 - h. Originally acquired from what has since been identified as an illegal or unethical source
3. Authority for deaccessioning
 - a. TIDA staff may submit recommendations for object deaccessioning to the Treasure Island Director. If the object considered for deaccessioning has a valuation of \$10,000 or above, TIDA staff shall seek disinterested third-party evaluation of the object's importance to the TIDA collection. This evaluation shall be submitted as part of the staff's recommendation to the Treasure Island Director.
 - b. If the object is a "work of art"~~n artwork~~ as that term is defined in Sec. 2A.150 of the San Francisco Administrative Code, approval to deaccession the object must be obtained from the San Francisco Arts Commission prior to TIDA taking any action to deaccession the object.

- c. The Treasure Island Director may authorize deaccessioning objects with a valuation of up to \$10,000. A memo listing a description of the item, reason for deaccessioning and method of disposal shall be provided to the TIDA Board of Directors at its next scheduled meeting.
- d. Deaccession of objects with a valuation of \$10,000 or more must be authorized by a resolution of the TIDA Board of Directors ~~resolution~~ at a scheduled meeting.

Procedure

1. Deaccessioned objects may be disposed of in the following ways, ranked by order of preference: transfer to another museum, historical society, or non-profit collecting institution with a similar mission; transfer to TIDA's collection of educational materials; destruction.
2. Deaccessioning must follow the San Francisco Administrative Code governing sale, transfer and disposal of City property.
3. In compliance with the City's CCSF's General Services Agency's Statement of Incompatible Activities:
 - a. Deaccessioned objects may not be sold or given, directly or indirectly, to personnel associated with the TIDA collection, including staff members, Board members, or consultants.
 - b. No person associated with the TIDA collection may profit from the sale or transfer of objects.
 - c. No employee or the director may receive or accept any compensation from private parties for appraisals or estimates of the values of works of art or objects that are not the property of TIDA or the City. This prohibition does not preclude appraisals, estimates, authentication, identification and statements as to the monetary value of objects prepared by employees for internal use by TIDA or the City, such as for insurance valuations, potential gifts or loans or objects temporarily in the custody of TIDA or on loan to other institutions. Nor does this prohibition preclude authentication and identification provided by employees of the Department as part of an authentication and identification service or program approved by the Director. This prohibition does not apply to employment of or compensation received by an employee's spouse or registered domestic partner.
 - d. No employee or the Director may invest in or have any other relationship of personal/financial benefit with any art gallery, auction house or other business entity that manufactures or sells supplies, books, machinery or equipment to TIDA or which provides services to TIDA. This prohibition does not apply to employment of or compensation received by an employee's spouse or registered domestic partner.

4. TIDA staff members and designees involved with the deaccessioning process will complete a deaccessioning procedure form, which will be retained as a permanent record for that object.
5. Objects that are donated to the TIDA collection will not be deaccessioned until a minimum of three years have elapsed. An exception will be made for materials deemed hazardous to either personnel or other collection objects after the acquisition and accessioning process has been completed.
6. All deaccessions must be recorded in the collection management system as permanent records of the process. These records should include the date, reasons for deaccession, and result of the action.
7. Accession numbers from deaccessioned objects may not be reused, as these identifiers are part of the deaccessioned object's permanent record.
8. Objects containing hazardous materials must be disposed of appropriately and, if transferred, proper notice of the hazard must be made.
9. Destruction of an object may take place [in accordance with the California Art Preservation Act \(Civil Code 987\), known as CAPA, and the Visual Artists Rights Act of 1990 \(17 U.S.C. 106A and 113 \(d\), known as VARA, or in the case where the Artist has waived their rights under CAPA and VARA.](#) when the object has deteriorated beyond repair in the opinion of at least one outside conservator and has been authorized by the Treasure Island Director. The disposal must be witnessed by two members of TIDA staff, with photographs documenting the process. These photographs will be attached to the object's catalog record as evidence of the process.

Collection care

- A. Policy
 - a. TIDA, as a collecting organization, recognizes its responsibility to preserve the materials in its care. These materials are held in the public trust for future generations of the people of San Francisco. Therefore, TIDA is committed to the care for these materials in the most appropriate manner possible and according to the standards of professional museum practice.
- B. Procedures
 - a. Preventative conservation
 - i. Preventative conservation is the continuous provision of an optimal storage and exhibition environment for a collection. These best practice measures help to prevent damage to and loss of collection materials. They include maintenance of temperature, relative humidity (RH), and light levels for the various materials in the collection, and continuous or frequent periodic monitoring of those values.
 - ii. Preventative conservation for the TIDA collection will be administered by TIDA staff or designees.

- iii. All efforts are made to store collection materials on inert surfaces such as steel shelving and housed in museum- or archival-quality boxes, envelopes, folders, sleeves, or containers.
- iv. Conditions for collection objects, whether in storage, on exhibit, or retrieved for research access, will adhere to the standards described in the Collection Care Manual.
- v. Objects will be marked with accession numbers in a non-permanent and reversible manner appropriate to the material type.
- vi. Preventative conservation also includes management of the storage and exhibition environment through fire monitoring and suppression systems, flood detection and mitigation, and earthquake stabilization.
- vii. Appropriate security measures such as door locks, case locks, restricted access to storage and exhibition spaces, and are also part of preventative conservation.

B. Integrated Pest Management

- a. Integrated pest management (IPM) is a holistic approach to preventing damage by pests and includes monitoring the area using traps, sealing doorways or entrances to prevent pests from entering, and keeping areas containing objects clean, cool, and dry. All IPM activities undertaken in support of collection management shall conform to the CCSF Integrated Pest Management Ordinance.
- b. Food and drink are prohibited in storage, work and exhibition spaces.
- c. If signs of infestation are found, the collection materials will be removed, the area cleaned, and traps will be set and monitored. Once the area is cleared of pests, the collection materials will be restored to their original location.
- d. Materials brought into the collection will be inspected for signs of infestation. If signs are found, these materials will be isolated and treated.
- e. Pest control spraying will be conducted on an as-needed basis.
- f. All attempts will be made to maintain these standards for objects in storage, in the TIDA office, and for objects on exhibition.

C. Risk management and insurance

- a. Policy
 - i. TIDA is responsible for minimizing risks to and ensuring the safety of its collection objects and their records.
 - ii. Any losses or damage to collection objects or records will be immediately reported to the Treasure Island Director.
- b. Procedures
 - i. TIDA collection items are stored at optimal conditions for preventative conservation and objects on display will be monitored regularly.
 - ii. Objects will be displayed under the best conditions consistent with exhibition standards for those objects.

- iii. Any risks to the collection through handling or shipping will be assessed by TIDA staff or designees prior to any movement of an object.
 - iv. Risks to collection objects will be reduced through training in proper handling methods and housing materials as detailed below.
 - v. Damage to objects will be reported to the Director immediately. The damage will be documented and photographed, and a Conservator will be consulted to assess the damage and recommend treatment.
 - vi. Handling
 - 1. Objects in the collection will be handled only by trained staff, volunteers, authorized researchers, and consultants according to the Object Handling Procedures document.
- c. Insurance
- i. TIDA secures insurance coverage appropriate for the value of the collection
 - ii. Items borrowed by TIDA are covered by TIDA under a separate policy for temporarily borrowed items.
 - iii. ~~CCSF's~~ ~~The City's~~ Risk Management Division is responsible for securing TIDA's policies and advising TIDA on liability risks.
 - iv. Borrowers of items from the TIDA ~~c~~Collection are required to secure wall-to-wall insurance coverage for any item loaned out by TIDA.
 - v. ~~Insurance claims~~
- D. Emergency plan
- a. In the case of an emergency, life safety supersedes collection concerns.
 - b. When the emergency has passed, the collection at the offsite storage facility may be accessed by specific pre-designated TIDA staff members for survey and recovery.

Records and inventory / Documentation

Accurate record keeping is vital to the professional maintenance of TIDA's collection, and the Authority is responsible for the creation and maintenance of records for each object in the collection. TIDA's collection records will fall under the department's records retention policy adopted under the ~~City and County of San Francisco's~~ Records Policy Schedule (Admin. Code Section 8.2) and the TIDA Records Retention and Destruction Schedule. Under this policy, records related to the acquisition, maintenance, loan, and deaccession of TIDA collection objects are considered permanent records.

A. Acquisition records

- a. All acquisitions will be accompanied by appropriate receipts. These include signed deeds of gift, purchase receipts, and transfer authorizations. Paper copies of these forms are stored in the TIDA office.

- b. Acquisitions will also be recorded in the collection management system (CMS), along with future receipts and deeds of gift generated by the CMS.
- B. Catalog records
 - a. TIDA will make every effort to catalog each collection object according to the standards and best practices of the museum profession. These records will contain accession information, unique identifiers [accession numbers], object names and descriptions, exhibition records, conservation treatments, use in research and education, and condition reports. Photographs can also serve as part of the maintenance record, either to identify the object or to document its condition. The TIDA cataloging manual will provide guidance for the creation of object records.
- C. Loan agreements
 - a. Signed paper loan agreements and accompanying documents (such as correspondence or images) for both incoming and outgoing loans will be maintained at the TIDA office.
 - b. Incoming loan records will be managed through the CMS, including a unique identifier for each object, contact information for the lender, description of object(s), loan dates, incoming and outgoing condition reports (including photographs where needed), date of receipt, date of return, and location information while the object is in TIDA's custody.
 - c. Outgoing loan records include the name and contact information for the borrower, the dates of the loan, the outgoing and incoming condition reports for the object(s), including photographs.
- D. Deaccession records
 - a. Records of deaccession activity will be permanently maintained and will include the unique identifier [accession number], reasons for deaccession, and the means of disposal (transfer, sale, donation).
- E. Backups and security
 - a. The Authority, through the CCSF General Services Agency's IT department, will maintain periodic server backups for the CMS, including the database and the file server. These backups will be available in cases of disaster, departmental system failure, or unauthorized deletion of electronic files.
- F. Inventory
 - a. TIDA will conduct inventories of the collection on an annual basis to confirm the physical location of objects and the accuracy of their catalog records.
 - b. The annual inventory will be conducted based on a random sampling table [resource](#) generated by the National Parks Service.
 - c. The inventory procedure will be conducted according to the guidelines set in the Collection Care Manual.
- G. Reporting

- a. TIDA will produce an Annual Report at the end of each fiscal year describing the collection, its administration, and valuation and detailing any changes. The Annual Report will be posted on the TIDA website and submitted to the TIDA Board of Directors.
- b. TIDA shall furnish annual reports to the Board of Supervisors as required under Administrative Code Section 10.100-305-(c). These reports to the Board of Supervisors shall also be included as attachments to the Annual Report.

Access to the collection

Access to the TIDA collection materials will be available through exhibitions, a publicly accessible online catalog of collection items, and research requests. TIDA will seek to maximize public access to its collection through the following means: exhibitions through partner institutions, an online catalog, and research requests. With an online catalogue, increased public awareness will generate more institutional and research interest in collection materials.

A. Exhibitions

- a. The outlet for exhibitions and public viewing of TIDA collection materials will be through TIDA's institutional partners including but not limited to Treasure Island Museum and the San Francisco Public Library. Opportunities for viewing may include physical in-person exhibits, online or virtual exhibits, and images shared through the social media accounts of TIDA or its partners.

B. Online catalog

- a. Public access to the TIDA collection will be facilitated by an online catalog available through the Authority's website. Understanding that the collection is not currently cataloged, the goal will be to integrate the initial cataloging of the collection with development of an online catalog.

C. Research requests

a. Policy

- i. Requests for research access to the TIDA collection will be authorized by TIDA staff under the direction of the Treasure Island Director. Research access will be available by appointment only.
- ii. TIDA reserves the right to control access to collection materials due to concerns about the safety and stability of the objects, or impact on staff time.
- iii. Only accessioned and cataloged materials will be available to researchers.

b. Procedure

- i. Research requests must be made in writing using the Research Access Request form, which will include the following information:
 - 1. Name
 - 2. Contact information
 - 3. Project description

4. Affiliation
 5. Requested potential date(s) for visit
 6. Requested items for viewing, including TIDA accession numbers
- ii. Researchers will show a driver's license or other government-issued form of photo identification at the beginning of the research appointment.
 - iii. Research access will take place in the TIDA office on Treasure Island. TIDA staff or designees will retrieve the materials and bring them to the TIDA office. TIDA staff or designees will provide continuous supervised access to the materials during regular business hours.
 - iv. Access to and use of materials will be in compliance with the collection care plan. Researchers will be required to review the Handling Guidelines and read and sign the Access Policies and Use Guidelines before accessing TIDA materials.
 - v. Objects that may cause damage to materials will not be permitted in the research area. These include ink and sharp objects such as knives. No. 2 pencils will be provided to researchers for note-taking.
 - vi. When necessary, as in the case of fragile materials, photographs or reproductions will be offered instead of the original object.
 - vii. TIDA staff will maintain records of research requests and access.
- c. Reproductions of collection materials
- i. Researchers may, in some cases, take photographs of materials; no flash photography will be permitted.
 - ii. Publication or commercial use of images of any collection item requires written permission from TIDA and will include a credit line for TIDA.
 - iii. Images of collection objects shared on social media will comply with the Access Policies and Use Guidelines.
 - iv. Requests for scans or photographs of collection materials must be made in writing and include the requestor's name, contact information, purpose and use of the images, accession numbers, and timeframe. Fees, if any, will be outlined in the Access Policies and Use Guidelines
 - v. TIDA staff will grant access based on the request and the impact on staff time.
 - vi. TIDA reserves the right to deny a request for photography of materials if the action would lead to: harm to the collection's physical security; violation of the terms of a loan; copyright infringement; violation of the privacy, publicity, or personal rights of any party; libel, slander, or cause undue ridicule or embarrassment to any person or organization; or the implication of an institutional endorsement of any product, company, or enterprise.

Loans - incoming and outgoing

Incoming loans

1. Condition for loans
 - a. TIDA may occasionally borrow objects or sets of objects from other museums, collecting institutions, and individuals for the purposes of exhibition and research.
 - b. Incoming loans must be approved by the Treasure Island Director if the value is under \$10,000, and by the TIDA Board for objects or sets of objects valued at \$10,000 or more.
 - c. All loans will be documented on a loan agreement signed by the lender and the Treasure Island Director prior to shipping.
 - d. TIDA will not accept items on loan for placement in the permanent collection.
 - e. Incoming loans are limited to an initial time period of less than one year.
 - f. Objects on loan receive the same professional level of care and management as those owned by TIDA. TIDA will not accept a loaned object that is in such condition that it will not withstand the stresses of travel, handling, and exhibition.
 - g. Damage to loaned objects will be documented by TIDA staff or designees, and the lender will be notified within 48 hours of the incident.
 - h. No cleaning or conservation of a loaned object will take place unless approved in writing by the lender.
 - i. Incoming loans will be documented on a loan agreement from the lender.
 - j. Loaned objects will be photographed and a Condition Report prepared upon arrival, and will be reported on again prior to the object's return.
 - k. Complete records of all incoming loans will be permanently maintained by TIDA staff.
 - l. Any object for which the loan period has ended, but contact with the lender has lapsed, will be considered "abandoned property" and handled according to Section 1899 et. Seq. of the California Civil Code, "Loans to Museums for Indefinite or Long Terms."
 - m. Any object held by TIDA for which there is no formal loan agreement, and for which more than 25 years have passed from the date of the last written contact between the lender and TIDA as evidenced in TIDA records, will be considered abandoned property. Pursuant to California Civil Code Section 1899.10(c), the lender shall be deemed to have donated the abandoned property to TIDA.
2. Procedures
 - a. Incoming objects will be given 24-48 hours to acclimatize prior to unpacking.
 - b. Inspect objects for hazards to collection or personnel safety, such as insect infestation, mold, hazardous materials.
 - c. While unpacking the objects, document the process with photographs or video, noting any instances of poor packing that may result in damage to the objects inside.

- d. Save the packing material for the object's return.
- e. Create a condition report for the object(s), photographing any instances of damage, and inform the lender immediately of any damage.
- f. Record the loaned objects in collection management software and assigned a unique identifier (or loan number), along with an object description, location, value, condition reports, and insurance documents.

Outgoing loans

1. Conditions for loans

- a. Loans from the TIDA collection may be made to institutions, museums, or other non-profit entities for exhibition use.
- b. Loans will only be made to those that are able to meet or exceed TIDA's requirements for museum-level environmental conditions, security, and collection care.
- c. All loans will be made for public exhibition purposes only. Loans to institutions that are not regularly open to the public are prohibited.
- d. The initial duration of a loan will be one year or less.
- e. A request for a loan may be denied if the object's long-term stability would be affected by travel to, or handling and exhibition by, the borrowing institution.
- f. Only cataloged items may be loaned.
- g. The terms of the loan will be stipulated by TIDA's Outgoing Loan Agreement, including, but not limited to, the terms noted in subsection 3.c [below of this document](#).

2. Recall of loans

- a. TIDA may recall, with written notice, an object on loan to another institution and consistent with the terms of the Loan Agreement governing the loan of the item.

3. Loan procedures

- a. Any loan request must include the following information, per the Loan Request Form:
 - i. Name, address, and phone number of borrowing institution
 - ii. Contact information for individual making the request
 - iii. Number of objects requested, as well as accession numbers for specific objects
 - iv. Purpose of the loan and proposed use of the object(s)
 - v. Requested dates for the loan
 - vi. Statement that the borrowing institution will provide wall-to-wall insurance coverage for the object(s) during the loan period
 - vii. Detailed description of the facility, or a Standard Facilities Report to determine if the facility meets professional standards

- b. If the borrowing institution meets the necessary professional standards and the loan will not endanger the object, TIDA staff and designees will review the request.
 - i. Approvals for loans of objects with a valuation of less than \$10,000 may be approved by the Treasure Island Director and staff with a memo to the TIDA Board to be presented at the next scheduled meeting.
 - ii. Approval for loans of objects valued at \$10,000 or more may only be approved by the TIDA Board upon staff recommendation.
- c. If the loan is approved, an Outgoing Loan Agreement must be signed by both an authorized representative of the borrowing institution and the Treasure Island Director. The loan agreement specifies the conditions of the loan, and includes:
 - i. Contact and shipping addresses for both parties
 - ii. A description of the objects being loaned and the purpose of the loan
 - iii. A schedule for shipping, exhibition, deinstallation, packing, and return shipping
 - iv. Shipping and handling requirements
 - v. Environmental, storage, security, and exhibition case requirements for the loaned object(s)
 - vi. Insurance coverage requirements
 - vii. Declaration that the costs for the cost of installation, deinstallation, mounting and display, shipping, and transportation (including any necessary couriers) to and from TIDA's storage facility will be covered by the borrowing institution.
 - viii. Declaration that the borrowing institution may be responsible for the cost of TIDA staff or designated consultants to travel with the objects and observe their unpacking and repacking
 - ix. Requirements and permissions granted for photography of the loaned object(s), as well as approved uses of photographs
- d. The Outgoing Loan Agreement will be retained by TIDA staff and a copy will be sent to the borrowing institution. The original will be retained permanently by TIDA as a record of a transaction for an object in the permanent collection.
- e. The object will be photographed and an outgoing Condition Report will be prepared by TIDA staff or consultants. This report will be signed by the borrower upon receipt of the object.
 - i. Once the object is returned, it will once again be photographed and a Condition Report prepared and compared to the outgoing report
- f. TIDA staff "will document the safe return of object(s) and maintain complete, updated records on loans filed by calendar year."

Code of Ethics

TIDA staff and Board members are bound by the City and County of San Francisco General Services Agency's Statement of Incompatible Activities (see Appendix X), the Fourth Amended and Fully Restated Bylaws of Treasure Island Development Authority, and the [San Francisco](#) Sunshine Ordinance (Chapter 67 of the San Francisco Administrative Code). In addition, persons associated with the TIDA collection are expected to adhere to the American Alliance of Museums' Code of Ethics for Museums ([see Appendix-](#))

Glossary

Access: The right, ability, or process of finding or using collection objects and records

Accession: The process and recording through which a museum takes legal ownership of an object or set of objects; an object or set of objects received from a single source at one time

Accession number: A unique numeric or alphanumeric identifier assigned to an accession

Acquisition: The process of taking legal possession of an object through donation, transfer, bequest, or purchase; an object brought into the collection through these means

Archival quality: A description of materials used for housing objects that help preserve or extend the life of the object by protecting them from deterioration; includes acid-free boxes, tissue, and paper and mylar sleeves

Catalog record: An electronic or paper record created during the cataloging process

Cataloging: The process of assigning a unique identifier to an object and creating a structured description documenting the physical and intellectual properties of an object

Collecting organization: An institution that owns, cares for, and uses a set of physical objects held in the public trust

Collection: The group of objects owned by TIDA for the public trust and intended to be held, cared for, and made accessible for the foreseeable future

Collection care: A set of procedures and actions taken to protect a set of objects and their associated information for the long term

Collection management: The processes and procedures associated with the administration and stewardship of a collection, including planning, conservation, care, and documentation

Collection management policy: A written document, approved by the collection's governing authority, that outlines the processes of acquisition, accession, documentation, storage, use, care, and disposal of objects

Collection management system: A structured information system, usually a database, that organizes knowledge about a collection

Conservation: Actions taken to maximize an object's lifespan or minimize its deterioration using techniques that cause minimal change to the object itself (also known as preventative conservation); individual treatments undertaken taken to prevent or delay future deterioration of an object

Copyright: Legal recognition of the intellectual property rights of a creator of a work, including reproduction, distribution, derivative or variant works, and public display; separate from the right of possession

Deaccession: The formal process of removing an accessioned object from a collecting organization's permanent collection

Direct care of objects: Processes and actions undertaken to maintain and preserve objects; can include placing in archival quality housing, documentation, conservation, inventory measures

Disposal: The act of physically removing a deaccessioned object from the collection

Documentation: Evidence of the identification, ownership, condition, history, value, and use of an object, recorded and stored in a permanent manner; the act of creating this evidence

Gift: The voluntary transfer of legal ownership of property without restrictions; also, donation.

Integrated Pest Management (IPM): A holistic approach to preventing, reducing, or eliminating damage from pests, using all appropriate pest management options and control measures

Loan: A temporary transfer of an object from a lender to a borrower; items borrowed by TIDA or from TIDA for exhibition or research purposes

Provenance: The record of the origin, ownership, custody, or location of an object

Records: Information created or received in the initiation, conduct, or completion of an institutional or individual activity that comprises content, context, and structure to provide evidence of the activity; evidence of a transaction

Risk management: A program that includes analysis of probability of damage to a collection, facility, and staff along with planning and implementing appropriate preventative measures and responses

Storage environment: The conditions under which collection objects are stored, including temperature, relative humidity, and light exposure

Title: Right of ownership of personal property; separate from copyright or trademark

Wall-to-wall coverage: Insurance that covers an object on loan from its removal from its original location and housing, through packing, shipping, storage, exhibition, and repacking until the object is returned to its original location and housing

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- National Parks Service, Museum Management Program. *The Museum Handbook, part I: Museum Collections*. Washington, DC: Museum Management Program, 2016. Found at <https://www.nps.gov/museum/publications/MHI/MHI.pdf>
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- National Parks Service, Museum Management Program. *The Museum Handbook, part III: Museum Collection Use*. Washington, DC: Museum Management Program, 2007. Found at <https://www.nps.gov/museum/publications/MHIII/MHIII.pdf>

Appendix

- [CCSF General Services Agency Statement of Incompatible Activities](#)
- *City & County of San Francisco's Office of the Controller Accounting Policies & Procedures – not attached to this draft*
- [American Alliance of Museum's Code of Ethics](#)
- TIDA Collection Access Policies and Use Guidelines
- TIDA Collection Care Manual

DRAFT

TIDA Collection Access and Use Policy

Access to collections materials

Access to the Treasure Island Development Agency [TIDA] collection materials will be made available through exhibitions, the public catalog on the website, and through research requests.

Research requests must be made in writing using the Research Request form. Access will be granted based on the availability of TIDA staff and the condition of the requested materials. In the case of fragile materials, reproductions may be offered instead of the original object.

Research access to the collection will take place at the TIDA office on Treasure Island by appointment only. Researchers must show a driver's license or some other form of government-issued photo identification at the beginning of the appointment. Access to and use of materials will be in compliance with the TIDA collections care plan.

Objects that may cause damage to materials will not be permitted in the research area. These include ink and sharp objects, such as knives. Pencils will be provided to researchers for note-taking if needed.

Researchers will be required to review the Handling Guidelines and read and sign this [form policy](#) before accessing TIDA materials.

Use of collections materials

Use of TIDA collection materials includes commercial and non-profit publication of images in books, journals, magazines, newspapers, documentaries, exhibitions, broadcast, internet distribution, social media, and all other uses.

Publication or commercial use of images requires written permission from TIDA and will include this credit line: Historical Collection, Treasure Island Development Agency

The user will provide one copy of any subsequent publications, media projects, or studies to the Treasure Island Development Agency.

Images of TIDA collection materials may be used on social media if the post includes this credit line: Treasure Island Development Agency Historical Collection

- ~~Facebook users should Like [the TIDA page] and tag the image~~
- Instagram users should ~~also tag~~ [include @sftida in the post](#)
- Twitter users should ~~include~~ [also tag @sftida in the post](#)

Researchers may, in some cases, take photographs of materials, but no flash photography will be permitted.

TIDA reserves the right to deny a request for photography of materials if the action would lead to: harm to the collections' physical security; violation of the terms of a loan; copyright infringement; violation of the privacy, publicity, or personal rights of any party; libel, slander, or cause undue ridicule or embarrassment to any person or organization; or the implication of an institutional endorsement of any product, company, or enterprise.

Requests for scans or photographs of collection materials must be made in writing and include the requestor's name, contact information, purpose and use of the images, accession numbers, and timeframe. In the event a request is granted, the task of reproduction will be performed by the City's Reproduction Services facility, and fees will be determined by those costs. Requestors will be responsible for all costs associated with scans or photographs of collection materials, payable by check or money order to "Treasure Island Development Authority".

United States copyright laws (Title 17, United States Code) govern the making of photocopies or of other reproductions of copyrighted materials. Any publication or use of materials from the TIDA collection requires permission from TIDA as owner of the original materials and, if the materials are subject to additional copyright restrictions, from the copyright owner, the heirs, or assigns. Responsibility for identifying and satisfying copyright holders must be assumed by the users wishing to publish the materials.

~~I acknowledge that~~ I have read and understood this policy and the Handling Guidelines:

Signature: _____ Date: _____

Name: _____

Address: _____

Phone number: _____ Email: _____

Staff member assisting with research appointment: _____

TIDA Collection Research Access Agreement

The accessed object(s) listed below will be used by:

Name: _____

Address: _____

Phone: _____ Email: _____

Institution/Organization: _____

Date/Times requested: _____

Signature: _____ Date: _____

Accession number(s) of items requested: _____

Type of access:

- Study physical object(s)
- Study object(s) record
- Photography
- Illustration

Purpose of access:

- Publication/Paper
- Exhibition
- Comparison
- Independent research
- Media project
- Other (please specify) _____

Action taken by staff

Access approved Access denied By: _____

Authorized signature: _____

Access date(s) and time(s): _____

Special access imitations: _____

Reproduction and copyright agreement submitted: Yes No N/A

Treasure Island Development Authority
Collection Care Manual
December, 2021

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TIDA Collections Care Manual

Introduction

The TIDA collection contains historical objects that tell the story of Treasure Island. The collection includes materials from the Golden Gate International Exposition, the construction of Treasure Island and the San Francisco-Oakland Bay Bridge, and other objects related to the story of Treasure Island and Yerba Buena Island. These objects represent different object types, including photographic materials, newspapers, brochures, commemorative and promotional objects, blueprints and plans, and many others.

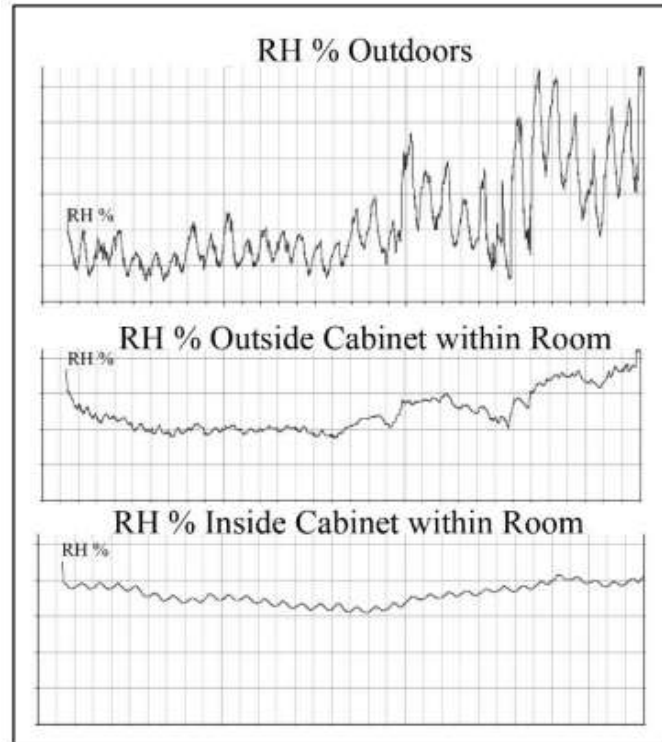
TIDA is responsible for the maintenance and care of these objects, some of which are approaching 100 years of age. The collection requires attention that will allow it to last as long as possible so that it can continue to illustrate the history of the island.

Object deterioration over time is inevitable. However, the process can be slowed through preventative care or preventative conservation. Maintaining and preserving the TIDA collection requires planning and care. Most deterioration can be mitigated by ensuring the proper environment, housing, and handling for each object type. Preservation measures are more beneficial for collections objects in the long term than active conservation treatments.

The goal of this manual is to assist TIDA staff and designees with maintaining the collection, mainly through good preventative care techniques. These recommendations are taken from Simmons' and Kaiser's *Museum Registration Methods* (6th ed.), the National Parks Service *Museum Handbook I* and "Conserve-O-Gram" newsletters, and preservation pamphlets from the Northeast Document Conservation Center. Please check these references for more detailed discussions of collections care.

The envelope model

Preventative care begins with attention to the storage space. The storage space can be visualized using the national Parks Service model of a series of nested envelopes that protect collections objects. The outer layer, the building itself, reduces the amount of water, air pollution, and light coming into the storage space, and partially maintains temperature and relative humidity (RH) levels. Any interior rooms provide additional mitigation. The HVAC system prevents sudden fluctuations in temperature and relative humidity and filters out pollutants. Finally, cabinets (if used), boxes, and housing provide another layer of protection and a stable local environment for each individual object in storage, while the exhibit case protects objects on display. This graph from the National Parks Service *Museum Handbook I*, page 4:11, demonstrates how the layers of the envelope can mitigate fluctuations in relative humidity.



Deterioration and damage

Preventative conservation slows deterioration, but the process is unavoidable in the long term. Deterioration may be caused by sudden or one-time injury or damage, such as shock from a fall, or through chemical or physical means, such as water, smoke, or fire exposure. It can also be caused by cumulative forces such as poor handling techniques that cause damage, improper light levels, pests, contaminants, or incorrect temperature or humidity.

Proper handling techniques can help to prevent both one-time and cumulative damage. Storage planning that includes earthquake-safe storage and housing measures, fire suppression, and water [damage prevention] can mitigate damage from single events. Cumulative damage can be prevented through monitoring and adjusting temperatures, relative humidity, and light levels, as well as through an integrated pest management (IPM) plan.

Loss

Loss or misplacement of objects damages the integrity of the entire collection. Periodic inventories of collection objects will assist with minimizing loss and deterioration. Staff conducting the inventory check the objects for signs of damage or deterioration and note any that are misplaced or missing. Any objects that require conservation treatment should be set aside and scheduled for a conservator. See the section on the inventory process for more information.

Storage

Shelving

All efforts should be made to store objects on inert surfaces, such as enameled or steel shelving or cabinets. Avoid painted, stained, or varnished surfaces, as well as bare wood or plastic-coated metal shelving. All of these materials will off-gas and can cause chemical damage to objects.

In earthquake zones, shelving should also include methods to prevent boxes and objects from falling from shelves during a quake. This includes strapping, cabinet doors, or other measures.

Housing

Collections objects should be stored in museum- or archival-quality boxes, envelopes, folders, sleeves, or containers. See below for more recommendations for specific material types.

Environmental conditions

The long-term preservation and maintenance of collections objects relies, to some degree, on maintaining an appropriate environment that will slow deterioration and prevent infestations. The main environmental factors that affect collections objects are temperature, relative humidity (RH), and light levels. Air pollution and pest infestation are also factors. The damage caused by unsuitable conditions is both cumulative and irreversible, so it is important to create an environment that is most likely to slow long-term deterioration.

Monitoring, recording, and analyzing these variables will lead to modifications to the environment to create stable conditions and minimize deterioration. Measure temperature and RH in storage and exhibition spaces at different times of day and under different conditions to establish a baseline for each space. Use light meters in spaces where objects will be on display. Museum dataloggers automatically record the temperature and relative humidity in a space, whether in storage or an exhibit case. Record and retain the information from the dataloggers for analysis and strategic planning. [“Conserve-O-Gram: Comparing Temperature and Relative Humidity Dataloggers for Museum Monitoring \(issue 3:3\)”](#) from the National Parks Service provides a detailed overview of dataloggers.

When the collection is in storage, the objects are subject to the environmental conditions mandated by the facility. In certain cases, adjustments within object housing may allow some fine-tuning of the microenvironment. More details are available later in this document in the discussions of specific material types.

Temperature

The optimal temperature range varies depending on the material in question. Higher temperatures lead to increased pest activity, chemical reactions, and more general deterioration. Temperatures that are too low damage paints, adhesives, and plastics. To slow deterioration, the temperature should remain relatively stable.

In general, the recommendation is to store objects within the range of 60-70°F. See the temperature and RH table below for an overview of optimal ranges, and more detailed discussions in the sections on specific material types.

Relative humidity

Maintaining control of humidity is a critical part of collections care. High humidity can lead to mold and corrosion, and pest activity. It can also cause some materials to swell, especially organic materials like paper, wood, and textiles that absorb moisture from the air (hygroscopic). Too little humidity can lead to shrinking and cracking, particularly for wooden objects. Maintaining a stable level of humidity can prevent damage caused by swelling and shrinking as the object gains and loses moisture.

Generally, collections materials should be kept in a range of 45-55% RH. The table below provides general ranges for temperature and humidity, with more discussion in the sections below on specific material types.

Table for temp and RH

Material type	Temperature range	RH range
General	60-70°F	45-55%
Paper	60-65°F	40%
Photographic materials	<68°F (see below)	30-50% (see below)
Textiles	65-75°F	50%
Paintings	65-75°F	40-55%
Wood	60-70°F	45-55%
Metal	60-70°F	<35%
Ceramic/glass/stone	60-70°F	45-55%
Plastic	<68°F	35-45%

Light exposure

Light, whether natural or artificial, can damage both organic and inorganic materials. It can bleach and fade some materials, while yellowing or darkening others. Light can cause structural damage by weakening the outer layers of some materials. The damage caused by light is cumulative and irreversible. The three ranges of wavelengths of light - ultraviolet, visible, and infrared - cause different kinds of damage, and all should be monitored and controlled.

To minimize deterioration due to light exposure, objects in storage should be housed in opaque boxes, flat files, or cabinets.

For objects on exhibition, light damage should be mitigated by employing museum standards and best practices such as keeping objects out of direct sunlight, limiting the number of hours under light, and using appropriate light sources (such as LED bulbs) and intensities within the exhibit. Light levels for these objects should be periodically monitored at different times of day to provide a full picture of the objects' exposure. Use meters to monitor all three ranges of light in exhibition spaces, and document the kinds of light in an exhibit (both lighting fixtures and natural light). This data, as well as the amount of time and overall exposure, should be added to the object record for permanent documentation.

For objects on exhibit, light exposure times should be limited. These tables from the National Parks Service *Museum Handbook I*, pages 4:42-44, provide some context and limits.

Materials	Exposure Duration Limit	Light Level
<i>Extremely light sensitive materials (1)</i> albumen & tinted photographs, blueprints, extremely fugitive pigments & dyes, highly degraded paper & silk, pre-19 th century Japanese prints with color	3 months over 5 years	5 footcandles (50 lux)
<i>Extremely light sensitive materials (2)</i> books, organic materials such as biological specimens, dyed basketry or other plant material, feathers, fur, leather, manuscripts, parchment, , paper (documents, works on paper, wall paper), paintings with organic pigments and dyes, plastics, tortoiseshell, historic photographs including carte de visite, tapestries, textiles in poor condition or with organic dyes, watercolors on any medium	6 months over 5 years	5 footcandles (50 lux)
<i>Light sensitive materials</i> organic materials including bone, horn, ivory, uncolored basketry or plant materials, teeth, paintings with mineral pigments, leather (dyed), pastels, textiles in good condition or with aniline dyes, lacquerware, tempera paintings	12 months over 5 years	10 footcandles (100 lux)
<i>Moderately sensitive materials</i> enamels, furniture and finished wood surfaces, leather (undyed), objects with painted surfaces, paintings (oil, acrylics)	24 months over 5 years	15 footcandles (150 lux)
<i>Non sensitive materials</i> ; ceramics glass, metals, stone, metal and stone jewelry	unlimited	unlimited

Maximum Annual Exposure for Visible Light Levels	Materials
55,000 lux hours (15 lux x 10 hours x 365 days)	<i>Extremely sensitive materials</i> such as blue prints, books, drawings, dyed organic materials
180,000 lux hours (50 lux x 10 hours x 365 days)	<i>Sensitive materials</i> including organic materials (biological specimens, feathers, fur, leather, manuscripts, paper, parchment, photographs, prints, tapestries, textiles, tortoiseshell, works on
	paper, watercolors on any medium, wall paper), plastics
365,000 lux hours (100 lux x 10 hours x 365 days)	<i>Moderately sensitive materials</i> including lacquer ware, undyed organic materials (bone, horn, ivory, uncolored plant materials)
550,000 lux hours (150 lux x 10 hours x 365 days)	<i>Somewhat sensitive materials</i> including paintings (oil, egg tempera, acrylics) furniture, painted surfaces, finished wood surfaces
730,000 lux hours (300 lux x 10 hours x 365 days)	Metals, stone, ceramics and some glass

Air pollution

Air pollution originates from both external and internal sources. Air pollution includes both particulates (dust, soot, ash) and gases (sulfur dioxide, formaldehyde, VOCs / volatile organic compounds, formic and acetic acids). Pollutants can enter the space from the outside, such as ash and soot during fire season, or chemicals used for cleaning and pest management. They may be emitted from objects in the room, such as new carpet, glues, varnishes, wood, and concrete. Finally, pollutants can originate with the objects themselves - wood can release acids that damage other objects, and plastics off-gas as they deteriorate.

The envelope model provides a framework for mitigating the effects of air pollution. Well-sealed windows, doors, and walls can reduce the levels of external pollution that reach the collection, especially when used with an HVAC system that can filter particulates. Keeping interior doors remain shut, along with placing mats around the doors, can further reduce the amount of dust and dirt that enters the storage space. Sealed exhibit cases protect the objects they contain. Attention

to the cleaning products used in the space helps to mitigate pollutants. Allow new building materials like paint or carpeting to off-gas before placing objects into that room. Proper object housing can also help to prevent deterioration from air pollution.

Objects with a tendency to off-gas should be stored separately from other objects. Cellulose nitrate and cellulose acetate or diacetate, used in film, should be separated from other objects, as they generate nitrogen oxide and acetic acid. Older film negatives and transparencies should be stored in a refrigerator or freezer and sorted, wrapped and sealed by material content. Wooden objects should be separated from other materials, as should blueprints on Diazo paper, since both generate gases that can damage other materials.

Moderating damage from pollution damage requires care and forethought; and strategic storage planning, maintenance, and housing can assist with this goal.

Integrated Pest Management

Integrated pest management (IPM) is a system used to solve and prevent pest issues that cause fewer risks to people and the environment. It is an effective and sustainable practice that puts the main focus on preventing or minimizing infestations, rather than treating them after they begin.

IPM takes a long-term holistic approach to pest control by removing resources and habitats; using biological, mechanical, and physical controls; adopting new or modified practices; monitoring and identifying pests; and applying chemicals that are specific to the pest and will cause minimal harm to other organisms and the environment.

For the purposes of this manual, the IPM policy will be governed by the space where collections objects are stored or exhibited.

- TIDA collections objects in storage are subject to the IPM policies and practices of the facility.
- TIDA collections objects on exhibition are subject to the IPM policies and practices of the exhibiting institution.
- Collections objects in the TIDA office are subject to the IPM policies and practices set forth by the City and County of San Francisco: <https://sfenvironment.org/pest-management-for-city-departments>
 - In addition to these city-wide measures, keep food, beverages, and live plants out of spaces where collections objects will be stored in the office, even on a temporary basis. Do not store or work with objects in break rooms or pantries where food and beverages may be present.

Handling

Good handling procedures will mitigate damage to collections objects. TIDA's handling guidelines are described in Appendix A.

Specific material types

Preventative conservation involves housing objects in appropriate materials to slow the process of deterioration. Abundant information is available on best practices for housing collections materials, and it is expected that the Registrar or Curator for the TIDA collection has had the appropriate training to make and execute these decisions. Here are some general guidelines for some general object types. More detailed information can be found in the National Parks Service *Museum Handbook*, Part I, appendices J-L and N-P, as well as at the Northeast Document Conservation Center (NEDCC) preservation leaflets 4.1, [“Storage and Handling for Books and Artifacts on Paper”](#) and 5.5, [“Storage Enclosures for Photographic Materials.”](#)

Paper objects

Paper objects are composed of the paper plus the media used to mark it. They deteriorate due to both internal and external conditions. Internal or inherent conditions include low quality pulp and sizings used in manufacturing, and acidic inks. External conditions include improper temperature and relative humidity, light exposure, acidic housing, pests (mold, mildew, insects), and handling issues. As mentioned above in the Environmental Conditions section, paper objects should be stored at 60-65°F and at 40% RH.

In addition, paper materials should be stored in acid-free or archival enclosures (folders, envelopes, mylar, polyester, etc.) that prevent light exposure. To prepare paper objects for housing, carefully remove (if possible) all metal fasteners such as paper clips and staples, which can rust and cause further damage, as well as rubber bands, which become either brittle or sticky and can stain and damage papers. If the pages are folded or rolled, gently flatten them using guidance from [“Conserve-O-Gram: How to Flatten Folded or Rolled Paper Documents \(issue 13:2\)”](#) from the National Parks Service. Consult a Conservator for help on brittle rolled or folded objects or for adhesive or rubber band residues.

In general, handle paper objects with clean hands (or nitrile gloves), using both hands to hold the object. Do not use cotton gloves, which can reduce tactile sensitivity and cause inadvertent damage to fragile paper objects. See the NEDCC preservation leaflet, [“Storage and Handling for Books and Artifacts on Paper,”](#) for a more complete discussion of handling paper objects with clean hands rather than gloves.

When lifting a large object like a poster or a blueprint, either ask for assistance (best) or hold it by the diagonal corners to prevent creasing. Consider moving the object to a rigid support to transport it, rather than carry it for any distance.

Do not overfill a folder, envelope, flat file drawer, or box. Use caution when inserting paper objects into their enclosures, particularly when inserting a fragile paper object into a mylar or polyester enclosure - the static charge on the plastic can cause tearing. See [“Conserve-O-Gram: Polyester Encapsulation \(issue 13.3\)”](#) from the National Parks Service for more information.

If individual paper objects are acidic, they should be interleaved with buffered paper to prevent them from damaging other objects. Do not use alkaline buffered paper with blueprints, however,

as this may alter the image. This table from the National Parks Service *Museum Handbook I*, p. J:18, provides more guidance.

Store Using <i>Buffered</i> Materials	Store Using <i>Unbuffered</i> Materials
Flat documents	Leather albums and collages with wool or silk components
Manuscripts	Blueprints
Maps	Hand tinted materials (may include some maps, prints, and drawings)
Most papers (see exceptions under unbuffered materials)	Diazo reproductions
Posters	Friable media (especially charcoal and pastel) should be stored in shallow boxes
Prints and drawings (see exceptions under unbuffered)	Watercolors and photographs

Store oversized paper object types in flat files in acid-free map folders. Diazo paper (blueprints) should be stored separately and interleaved with unbuffered paper or tissue, as they off-gas and may damage other paper types.

This table (National Parks Service *Museum Handbook I*, pp. J:20-21) provides some guidance on the types of enclosure to use.

Figure J.3. Types of Enclosures

<i>Enclosure type</i>	<i>Sizes</i>	<i>Typical Uses</i>	<i>Cautions</i>
10 point paper folders	Standard (10" x 12") Legal (10" x 15")	Small, flexible objects in good condition	Do not use if paper object is brittle
20 point paper folders (map folders)	Sizes over 20" x 24"	Small to medium sized objects requiring more support than 10 point folders offer	
20 lb. paper folders	Standard and legal	Light-weight folders used within 10 point folders to protect fragile documents stored vertically in document boxes	These folders are suitable only for single sheets and sets of sheets in good condition
20 lb. paper interleaving sheets	Letter size (8 ½" x 11") Legal size (8 ½" x 14")	Placed between objects in a folder; segregating paper objects in good condition from newspaper clippings	
Polyester enclosures (also see Figure J.4., Types of Polyester Enclosures)	Various sizes; several weights and thicknesses (1, 3, 5 and 10 mil)	Housing fragile or torn objects that can be kept together by the static attraction of the enclosure	Can tear fragile paper if not opened carefully; not appropriate for powdery or flaking media (charcoal, chalks, pastels, desiccated paint and inks)
Matboard enclosures	Can be made to size (see <i>Conserve O Gram</i> 13/1, "Window Mats for Paper Objects"), 2, 4, and 8-ply thickness	Appropriate for objects being framed for exhibit; added support for objects in polyester sleeves; use thicker types as supports for carrying objects	Thinner boards are flexible and not appropriate for brittle objects; avoid covering edges or face of fragile media with matboard
Corrugated paperboard	Single or double-walled construction; available in sheets 24" x 48" and larger	Similar uses to matboard; very strong. Use to make customized supports, crease and fold to make wedges to fill space within document boxes	Single-walled boards tend to warp in larger sizes

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Figure J.4. Types of Polyester Enclosures			
<i>Type</i>	<i>Description</i>	<i>Uses</i>	<i>Cautions</i>
Folders	Sealed on one side (usually lengthwise)	Temporary housing for fragile single sheets being processed; protect single sheets during handling by researchers	Use care to prevent the document from sliding out the unsealed sides
L-seal pockets	Sealed on two adjacent sides	Appropriate for thin pamphlets, single sheets in fragile condition, single sheets of groundwood paper	Use care to prevent tearing the object as it is inserted into the folder
Sleeves	Sealed on two opposite sides (usually lengthwise)	Used in conjunction with supports for thin objects that cannot be flexed (placecards, photographs)	
3-seal pockets	“Open-short” or “open-long”, depending on which one of the 4 sides is left unsealed	Appropriate for thick pamphlets and bulky objects; used with rigid inserts for objects that cannot be flexed	Open-short format provides more support than an open-long pocket
Multi-pocket sheets	Various sizes with pockets that vary in size depending on the number per sheet	Minimize storage volume for smaller objects such as advertising cards, baseball cards, small photos	Only appropriate for single sheets in reasonably good condition
Encapsulation (see <i>Conserve O Gram</i> 13/3, “Polyester Encapsulation”)	Enclosure sealed on 4 sides with ultrasonic or heat seal, or 3M Scotch Brand Double-coated Tape No. 415®	Used for fragile, brittle, or torn objects and objects subjected to frequent handling	Acidic papers should be treated by a conservator before encapsulation to avoid accelerated deterioration, or add a buffered sheet

Figure J.5. Types of Boxes			
<i>Type</i>	<i>Description</i>	<i>Uses</i>	<i>Comments</i>
Document	Sizes from 3” x 5” to 10” by 15”; hinged lids	Used to store groups of objects in enclosures, such as folders; objects are removed by lifting the enclosures up and out	Do not use handles that protrude into the interior of the box that can catch on the enclosures and objects inside the box.
Card	Sizes range from 3”x3”x5” to 8”x5”x10” and may have hinged or separate lids	Prints, computer discs, postcards, stereocards	
Solander or Clamshell (also called Portfolio)	Sizes range from 8”x10” to 20”x24”; clamshell boxes are hinged and open completely flat	Used for horizontal storage of paper objects, usually in mats or folders; suitable for works of art on paper	Store objects of different dimensions in standard sized enclosures sized to the box to prevent shifting or sliding in the box
Garment, quilt, oversized	Lidded boxes ranging in size from 13”x15”x10” to 16”x58”x6” and made of heavy corrugated paper or polyethylene board	Suitable for oversized objects or groups of smaller boxes; can be fitted with compartment dividers	Do not overfill
Archival Records Storage	10”x12”x15” boxes with hand holes cut into either end for carrying; lift-off lid; corrugated paper or polyethylene board	Generally used for vertical storage of papers in good to fair condition that are housed in folders	Do not use to hold fragile archival materials or those of high intrinsic value

Photographic materials

Photographic materials, including prints, negatives, and transparencies, are susceptible to deterioration and should be stored in the best possible conditions. When handling photographic materials, always wear nitrile gloves over clean hands, and only touch the object at the edges, never on the image itself. Do not use cotton gloves, which can leave fibers on the surface of the material.

As mentioned previously, black and white photographic materials, including prints and negatives, should be stored at less than 68°F and in the range of 30-50% RH. If possible, color photographic materials should be kept in the range of 35-50°F and at 20-30% RH to prevent fading and discoloration. This table from the National Parks Service *Museum Handbook I*, p. R:16, provides more detail:

Type of Photograph	Storage Temperature	Storage RH (Relative Humidity)
Most photographic prints, black and white negatives, direct positives, and transparencies	<68°F (20°C)	30-50% RH
Ambrotypes, daguerreotypes, and tintypes (Cased and Uncased)	65-68°F (18-20°C) ±2°	40-50% RH
Glass plate negatives and positives	68°F (4.4°C) ±2°	35% RH±3%
Black-and-white silver gelatin film based negatives cellulose nitrate and acetate	As low as possible	20-30% RH
Color photographic prints, negatives, slides, and positive transparencies	35-50°F (2-10°C)	20-30% RH

Photographic materials are very sensitive to light and should always be stored in opaque housing, either a paper enclosure or a box/boxed album.

Photographic materials may be stored in archival paper or plastic enclosures. Acid-free paper enclosures protect the object from light and the accumulation of moisture and damaging gases and can be written on, but make viewing difficult. Plastic enclosures (polyester, polyethylene, or polypropylene) allow for easier viewing, but can abrade objects during housing and can trap moisture and gases inside. See the NEDCC leaflet [“Storage Enclosures for Photographic Materials”](#) for more detailed information.

Nitrate and acetate film base: Given the age of the TIDA collection and its photographic images, it would be advisable to check all of the negatives for the presence of nitrate or acetate film base and for signs of deterioration. This leaflet from the NEDCC, [“A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication.”](#) provides guidance for the identification and assessment of nitrate and acetate negatives. While the most pressing issue would be the presence of nitrate, the acetate negatives can damage the rest of the objects in the

box through off-gassing of acetic acid vapors. If found, these negatives should be prioritized for digital reformatting to retain the image in the collection, and then housed and placed in a freezer.

Any cleaning or repair of negatives, prints, or transparencies should be performed by a Conservator.

Textiles

Textiles include a combination of fibers (plant, animal, synthetic), dyes, and finishes. Textiles often deteriorate because of brittleness due to moisture loss, damage from impurities or materials introduced during manufacturing, and oxidation. For best preventative conservation, textiles should be stored at 65-75°F and 50% RH in a lightproof enclosure. Textiles also benefit from a good IPM, because they can provide nutrients for pests, including mold, mildew and insects.

Handling can also damage textiles. Use nitrile gloves over clean hands when handling textiles. Move or transport textiles on a stable support surface, as a lack of support can cause tearing and stretching.

Store textiles flat, if possible. If the object is large, like a rug or tapestry, roll it onto an archival tube, 2-3" in diameter that has been covered with unbuffered tissue, then interleave with more tissue as you roll. Cover the rolled object with washed muslin to protect it from dust and light.

For clothing or costumes, store flat with as few folds as possible in a box or drawer. Interleave the material with unbuffered tissue or muslin. Hats should be stored with tissue support sufficient to maintain their shape.

Any cleaning or treatment of textiles, aside from dusting or cleaning with a museum-grade vacuum, should be done under a Conservator's instructions.

Paintings

Paintings as objects include two main components: the support and the image layer. The support includes the canvas or wood that is the surface the image is on, along with extra support like canvas stretcher or strainer bars. The image layer may include a base of sizing, paint, glaze, and/or varnish.

Paintings can be damaged by improper storage and handling. Paintings are very sensitive to temperature and RH fluctuations; both wood and canvas are prone to swelling and will expand and contract in unstable conditions. For best preventative conservation, paintings should be stored at 65-75°F and at 40-55% RH in housing that prevents light damage. Paintings can also provide nutritional resources for pests like mold, mildew, insects, and rodents, so a good IPM plan is critical to preserving paintings.

Improper handling can damage a painting. Do not touch the front or back of a painting. Wear nitrile gloves over clean hands when moving a painting. Lift a framed painting from the bottom and side of the frame. Unless the paint is actively flaking, lift the painting vertically to avoid placing strain on the support. If the paint is flaking, transport it horizontally with the paint

surface up to prevent loss. Paintings in storage should either be hung from storage screens or placed flat on shelves, not on the floor stacked against a wall.

Any cleaning or repair of a painting should be done by a Conservator.

Wood

Wooden objects are most directly affected by relative humidity (RH). Wood expands and contracts according to the amount of moisture in the air, which can lead to cracks or distortions. Wood is subject to chemical deterioration from acids, bases, or salts, as well as any paints, polymers, resins, waxes, or other finishes. Wood can also provide nutrients and habitat for a number of pests, including fungus, insects, or rodents. Ideally, wooden objects should be stored at a RH range of 45-55%, though a range of 40-60% may be acceptable in either arid or humid climates. Avoid rapid fluctuations, as this can cause severe damage to the object.

To remove dust, either use a museum-grade vacuum, a soft brush, or a clean cotton cloth. If the surface is deteriorating, do not wipe it. Finished wooden objects (including furniture) require periodic cleaning and waxing; consult a Conservator for more information.

When handling wooden objects, wear nitrile gloves on clean hands. If moving a large wooden object or a piece of furniture, work with another person and use a dolly or cart. Large wooden objects should always be lifted at the most stable area of the object, so observe and consider the best strategy before beginning.

Wooden objects should be stored away from other material types, particularly silver and nickel, which will tarnish due to the off-gassing sulfur from the wood.

Conservation treatment, whether repairs or the application of cleaners or waxes, should only be done by a Conservator.

Metal

Metal objects can be very reactive and susceptible to deterioration, but this process can be slowed by good preventative conservation. Identification of the type of metal is key to good conservation. This table from the National Parks Service *Museum Handbook I*, p. O:3, provides some assistance.

Metal	Color	Other Identifying Characteristics	Primary Alloys and Uses
Iron & Iron Alloys	Grey/silver, blue-black and red-brown color.	Some but not all iron alloys are magnetic.	Cast Iron (iron & carbon, 2% to 4%). Kettles, door hardware, fire-backs, stoves. Wrought Iron (pure iron & carbon, not more than .035%). Railings, nails, wagon hardware. Steel (iron & carbon, 0.15% to 2%). Knives, tools, structural materials.
Copper & Copper Alloys	Yellow to rich browns. Surface may be patinated and vary in color from red, brown, black and blue to shades of green.		Brass (copper & zinc). Lighting devices, jewelry, scientific instruments, marine fixtures, cookware. Bronze (copper & tin). Bells, cannons, bearings. Nickel Silver (copper & nickel & zinc). Household decorative objects.
Lead	Pure lead and lead alloys where lead predominates, dull metallic blue in color.	Very heavy & very malleable.	Pipes, pump wells in ships, toys, roofs, bullets, and solder.
Silver & Silver alloys	White metallic appearance.	Sterling silver is usually hallmarked.	Numerous silver-copper alloys such as Sterling, coin silver, jewelry, and tableware.
Nickel	Gray to white appearance.	Metal is slightly magnetic.	Nickel is often used in its pure form as a plate for tableware, kitchenware, and decorative ornaments.
Tin & Tin Alloys	Dull gray.		Pewter (tin & antimony & copper). Kitchenware and plating for tin cans and toys

Corrosion is a common concern with metals. Not all corrosion is active; active corrosion can be identified by a change in color or loose, powdery, or flaky areas on the surface that changes over time. Once the type of metal has been identified, this table from National Parks Service *Museum Handbook I*, p. O:5, provides some insight on the signs and possible causes of corrosion.

Metal	Active Corrosion	Stable Surfaces	Causes of Corrosion
Iron & Steel	Orange to reddish-brown. Wet or glossy appearance. A surface that is scaling, flaking or pitting.	Compact blue-black and red-brown color.	High relative humidity, surface moisture.
Lead	Loose white powder in tiny spots or overall.	Smooth gray surface.	Weak organic acid vapors, from sources such as wood, cardboard, and vinegar.
Copper & Copper Alloys	Corrosion forms in small spots overall. Powdery green, blue, and white corrosion products that are generally over the entire surface.	Wide variety of colors: solid blue, green, red, brown, or black. Surfaces are smooth and tightly adherent.	High relative humidity, surface moisture, air pollution, salts from inappropriate cleaning and handling.
Silver and Silver Alloys	Slight gray dullness through blue/purple that deepens to brown/black as corrosion becomes thicker.	Smooth white metallic. A blue/purple surface can be stable if it occurs overall and the object is removed from the source of corrosion.	High humidity, sulfur compounds, etching from fingerprints, organic vapors.
Nickel	Nickel corrosion is reddish brown and is similar in appearance to rust. Green copper corrosion products indicate preferential corrosion from a copper alloy.	Smooth gray appearance.	High humidity and sulfur compounds.
Tin & Tin Alloys	White gray, dark gray to black. Nodules of white to gray corrosion that form under the surface layer in nodules that erupt through the surface exposing a light gray or white corrosion product.	Smooth gray surfaces.	High relative humidity, atmospheric pollutants, low temperatures.

Metal deterioration is most often caused by unsuitable temperatures and RH, as well as pollutants and improper handling. Keep the objects in a temperature range of 60-75°F and an RH below 35%. Housing objects with desiccants like silica gel within a plastic enclosure may be used to create a microenvironment with a lower RH.

When handling metal objects, always wear gloves over clean hands. The salt and oils on skin can cause permanent surface damage. Wear cotton gloves for handling objects containing silver or nickel; for all others, nitrile gloves should be used.

If possible, store metal objects together. Avoid storing them with paper, wood, and textiles - these materials will raise the RH within the enclosure and can lead to corrosion. In addition, silver and nickel objects should be stored separately from wood, as the off-gassing sulfur from the wood will tarnish the silver.

Ceramic/glass/stone

These materials share the quality of being both hard and brittle. Ceramic is formed from clay, either fired (subjected to high heat in a kiln) or unfired, glazed or unglazed. Glass is a rigid liquid that is made from silica and alkaline oxide fused together in high heat. Stone is formed in nature, either through heat (igneous and metamorphic rock) or layering (sedimentary rock). Stone artifacts and objects are made through carving, abrading, or drilling. Cement or concrete can be considered a man-made version of stone for the purposes of this manual.

All of these materials are subject to damage and breakage if dropped or hit. In addition, ceramics may require a stable temperature and RH to prevent chemical deterioration from the glazes used. Surface deterioration like crizzling and crazing is also possible for glass and ceramics.

To mitigate damage and deterioration, handle the objects carefully, and wear nitrile (not cotton) gloves over clean hands, as the oils and salts in skin can cause chemical damage to the surface of the object. Cotton gloves may cause breakage due to objects slipping out of hands. Lift objects at the most stable point at the bottom and side, rather than by a handle or other protrusion. Store these objects on low shelves, and provide sufficient padding for each object in the box to prevent chipping or abrasion.

Any cleaning treatment or repair should be done under the supervision or advice of a Conservator.

Housekeeping and maintenance

The goal of a housekeeping program where collections objects are kept is to facilitate preventative conservation. Returning to the model of the storage environment as a series of layers or envelopes, housekeeping and maintenance applies to all of the layers. At the outermost level, this includes building care such as repairing damage to the roof and walls, maintaining pipes and ducts, sealing windows, and cleaning or replacing air filters. Keep the exterior and interior doors closed and place mats in front of them to remove dirt from shoes. For interior rooms, vacuum a space containing objects only if the vacuum cleaner has a HEPA filter to trap dust. Dust with a clean untreated cloth, rather than using one with chemical cleansers. Clean the floors with a dry floor duster rather than a wet mop or a push broom that can stir up dust.

Housekeeping plans for collections objects will be governed by the facility where they are located.

- TIDA collections objects in storage are subject to the facility's housekeeping and maintenance plans.
- Collections objects in the TIDA office are subject to the housekeeping and maintenance plans implemented by the office.
- TIDA collections objects on exhibition are subject to the exhibiting institution's housekeeping and maintenance plans.

Inventory procedures

The TIDA collection is inventoried on a periodic basis to confirm the physical location of collections objects, review their documentation, and report on their condition. Inventory procedures provide accountability and demonstrate good stewardship of the objects held by TIDA in the public trust.

TIDA conducts inventories based on a random sample of objects. If the sample size is statistically valid, then the inventory can indicate the accuracy and accountability for the rest of the collection. The number of objects sampled is based on the total number of objects in the collection, using a formula generated by the National Parks Service. See Appendix B for the random sampling table.

The collections management system (CMS) is a key part of the inventory process. Consult CMS documentation for assistance. In general, the inventory process has eight basic steps:

1. Generate a random sample of accession numbers in the CMS
2. Print inventory forms, or generate them in the CMS (see Appendix C for a sample inventory form)
3. Find the objects and the object records
4. Document the object's presence, location, and condition
5. Confirm the accuracy of the object record
6. Update the object record as needed; add a note to the Condition field indicating when the object was checked and if any changes have occurred
7. Sign and date the form, or enter the name of the person doing the inventory and the date into the CMS
8. Produce a report on the results of the inventory, noting missing or damaged objects as well as conservation concerns.

If an object is missing or damaged, report that to the TIDA staff, who will determine the next steps. **[When the CMP comes back from the City risk manager, add any procedures to this document]**

If an object that is part of an outgoing loan appears on the inventory list, confirm its location and condition either in person, over the phone, or via email.

Regular inventory procedures confirm the security and preservation of the collection and reveal any issues that should be addressed.

Risk management

Managing risk for a collection involves ensuring that objects are kept at appropriate security levels, in areas with fire detection and suppression equipment, in spaces that avoid water leakage from overhead or wall pipes.

Objects in storage are subject to the risk management policies and procedures of the facility. Objects stored at the TIDA office or on exhibition should follow these guidelines.

- Security
 - Objects should be stored in spaces that can be locked and accessible only to relevant personnel.
 - Objects on exhibit should be kept in locked cabinets or vitrines, in addition to door locks for the gallery space.
 - Periodic inventories should be conducted for stored or exhibited objects to identify missing or misplaced objects.
 - For objects kept in spaces that are open to the public, like outdoor sculptures, periodic monitoring for signs of deterioration or damage will be necessary.
- Fire
 - Object storage spaces should have fire and smoke detection equipment that has been properly inspected and maintained.
 - These spaces should also have fire suppression equipment.
- Water
 - Objects should be stored in spaces free of overhead water pipes, in case of leakage.
 - If this is not possible, objects should be stored in archival boxes that are designed to protect contents from a certain amount of water, preferably under plastic sheeting to shunt water to other areas of the space.
 - Objects should be stored at least four inches off of the floor, and preferably six inches in case of flooding.

Conservation treatment

Conservation treatment can cause permanent alteration to an object, and should be performed by a professional. Any active conservation treatment, including cleaning, repair, and stabilization, should be done either by a Conservator or under that person's guidance.

Conclusion

Maintaining and preserving the materials in the TIDA collection will extend the life of the objects and their utility. Collections care requires a holistic approach that includes large-scale concerns like building maintenance down to small-scale choices such as which objects can be in the same box. With good housing practices and materials, as well as periodic monitoring of both environmental conditions and individual materials, objects in the collection can have a long and productive lifespan.

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Appendix A: Handling Guidelines

TIDA Collection - Handling Guidelines

Careful handling of collections objects assists in their long-term preservation, preventing physical damage such as breakage, tearing, soiling, and staining. The objects in the TIDA collection are held in the public trust for present and future generations. Treat each object with care and respect.

General guidelines

- Lift and handle collections objects as little as possible. Even “proper” handling can contribute to deterioration.
- Wash and dry hands prior to handling objects.
- Do not eat, drink, smoke, vape, or chew gum while working with objects.
- Avoid wearing items of clothing or accessories that may damage objects. These include loose, long sleeves; watches, bracelets, or large rings; pendant necklaces; identification badges; large belt buckles; earbud or headphone cords. Tie back long hair, if needed.
- Keep pens and sharp edges (knives, scissors, etc.) away from objects.
- Observe the object before lifting: note its weight, construction, and potential weaknesses.
- Ask for assistance when moving large, heavy, or awkward objects. When working as part of a team, only one person directs the activity.
- Move only one object at a time, no matter how small.
- Use two hands to handle an object, lifting at its strongest points.
- Wear gloves when handling objects; exceptions for paper documents and books (see below for more detail).
- Have a plan for how you will move an object. Never lift an object unless you have a clear path to its destination and a safe place to put it down.
- Lift the object by its most stable points. Do not drag an object over the floor or table.
- Ensure that the landing area for the object is sufficient to accommodate the object.
- Cover the table or other flat surface that holds the object in clean paper or polyethylfoam to prevent soiling and abrasion of the objects.
- Place smaller objects in a tray prior to moving them. Provide padding between objects to keep them from contacting each other.
- Use carts to move objects, trays, and boxes for longer distances, and walk slowly.

Three-dimensional objects

- Lift objects with two hands, supporting the bottom of the object and one side. Do not lift objects by protrusions, handles, etc.
- Carry objects vertically, not horizontally.
- Wear gloves to handle objects.

- Use non-powdered nitrile gloves for handling most object types, including glass, ceramic, wood, textiles, most metals
- Use cotton gloves when handling objects made of silver; nitrile will tarnish silver.
- Do not use cotton gloves when the object's surface is slippery, abrasive, oily, or has fragile attachments that may catch on the fabric.
- Do not drag objects on the floor; lift and carry, or use a dolly or cart.

Framed objects

- Lift the frame vertically, one hand beneath, one hand on the side, with the glass toward you. Do not lift the frame from the top.
- Do not touch the front or back of a painting.

Large paper and textile objects

- Includes posters, blueprints, newspapers, textiles, prints.
- Take care to avoid adding creases.
- Lift by opposite corners.
- Avoid carrying these objects for any distance; place on rigid support that is larger than the objects and transport using a trolley or cart. Unless the surface is fragile, place a weight on top of lightweight objects to keep them from lifting and falling off.
- Textiles: avoid folding objects without adding support to prevent creasing and damage to fibers. Rolling is preferable to folding.

Small paper objects

- Includes documents, postcards, brochures, pamphlets, etc.
- Handle with clean, dry hands at edges.
- Avoid wearing nail polish while working with paper objects.

Books, magazines, newspapers

- Handle with clean, dry hands and avoid wearing nail polish.
- Use extreme caution when handling newspapers; use mylar or acid-free paper to support.
- Use a book cradle to support books with older or fragile bindings.

Photographic materials

- Includes prints, negatives, film.
- Handle all photographic materials at the edges. Do not touch the image.
- Wear non-powdered nitrile gloves for handling any photographic materials.

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Appendix B: Inventory random sample table

Inventory of Museum Collections

APPENDIX 1

Random Sampling Table
With an expected rate of occurrence of not over 5%
 (Confidence level 95%)

Total Collection Size*	Sample Size for Precision of $\pm 3\%$
1-18	1-18**
20	18
30	26
40	33
50	40
60	46
70	52
80	57
90	62
100	67
125	77
150	86
175	94
200	100
250	111
300	121
350	129
400	135
450	140
500	144
550	148
600	152
650	155
700	157
750	160
800	162
850	164
900	166
950	167
1,000	169
1,100	171
1,200	174
1,300	176
1,400	177

DOI Museum Property Directive 21 (2014)

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Inventory of Museum Collections

1,500	179
1,600	180
1,700	181
1,800	182
1,900	183
1,950	184
2,000 - 2,199	185
2,200 - 2,399	186
2,400 - 2,499	187
2,500-2,699	188
2,700 - 2,899	189
2,900 - 3,299	190
3,300 - 3,499	191
3,500 - 3,899	192
3,900 - 4,499	193
4,500 – 4,999	194
5,000 – 5,499	195
5,500 – 6,499	196
6,500 – 7,999	197
8,000 – 11,499	198
11,500 – 12,999	199
13,000 – 18,999	200
19,000 – 31,999	201
32,000 – 149,999	202
150,000 and over	203

*Total collection size is the number of objects in the museum collection to be inventoried. If the total collection size falls between the listed numbers, use the next highest number.

** If the total collection size is 1-18 objects, then conduct a 100% inventory on the collection (e.g. if the collection size is 12 objects, then inventory all 12 objects).

National Parks Service, Museum Property Directives, Directive 21: Inventory of Museum Collections, Appendix 1: Random Sampling Table. Found at <https://www.doi.gov/sites/doi.gov/files/migrated/museum/policy/upload/Dir-21-Appendix-1-Random-Sample-Inventory.pdf>

Appendix C: Sample inventory form

Sample inventory form for the TIDA collection

Accession number: _____

Object name: _____

Location: _____

Condition: _____

Was the object found? Yes No

Does the object name and description match object record in the CMS? Yes No

Is the object location correct? Yes No

Has the object condition changed? Yes No

Comments: _____

Prepared by: _____ Date: _____

1 [Collection Management Policy]

2 **Resolution Approving and Adopting the Treasure Island Development Authority**
3 **Collection Management Policy.**

4 **WHEREAS**, Former Naval Station Treasure Island is a military base located on
5 Treasure Island and Yerba Buena Island (together, the "Base"), which is currently owned by
6 the United States of America, acting by and through the Department of the Navy; and,

7 **WHEREAS**, The Base was selected for closure and disposition by the Base
8 Realignment and Closure Commission in 1993, acting under Public Law 101-510, and its
9 subsequent amendments; and,

10 **WHEREAS**, Under the Treasure Island Conversion Act of 1997, which amended
11 Section 33492.5 of the California Health and Safety Code and added Section 2.1 to Chapter
12 1333 of the Statutes of 1968 (the "Act"), the California Legislature (i) designated the Authority
13 as a redevelopment agency under California redevelopment law with authority over the Base
14 upon approval of the City's Board of Supervisors, and (ii) with respect to those portions of the
15 Base which are subject to Tidelands Trust, vested in the Authority the authority to administer
16 the public trust for commerce, navigation and fisheries as to such property; and,

17 **WHEREAS**, The Board of Supervisors approved the designation of the Authority as a
18 redevelopment agency for Treasure Island in 1997; and,

19 **WHEREAS**, On January 24, 2012, the Board of Supervisors rescinded designation of
20 the Authority as the redevelopment agency for Treasure Island under California Community
21 Redevelopment Law in Resolution No. 11-12; and that such rescission does not affect
22 Authority's status as the Local Reuse Authority for Treasure Island or the Tidelands Trust
23 trustee for the portions of Treasure Island subject to the Tidelands Trust, or any of the other
24 powers or authority; and,

25

1 **WHEREAS**, The Authority has responsibility for the long-term preservation and
2 maintenance of the historic property and artifacts under its ownership that are collectively
3 referred to as the “TIDA collection”; and

4 **WHEREAS**, The Authority’s management and preservation of its collection serves the
5 welfare, common interest, and benefit of the people of San Francisco through stewardship of
6 the objects while providing an opportunity for recreational and educational activities through
7 prior and future exhibition of these objects; and

8 **WHEREAS**, A Collection Management Policy is a foundational element of a collection
9 management program, governing acquisitions and accessions to the collection, incoming and
10 outgoing loans, collections care, documentation, access to the materials, and deaccession
11 criteria and procedures; and

12 **WHEREAS**, Adoption of a Collection Management Policy is one of several important
13 steps toward management transparency, accessibility, and long-term preservation of the TIDA
14 collection; and

15 **WHEREAS**, A draft Collection Management Policy was presented to the Authority
16 Board of Directors for review and discussion at its meeting of November 10, 2021; now
17 therefore be it

18 **RESOLVED**, That the Authority hereby approves and adopts the Treasure Island
19 Development Authority Collections Management Policy in substantially the form attached
20 hereto as Exhibit A; and, be it

21 **FURTHER RESOLVED**, That the Board of Directors hereby authorizes the Treasure
22 Island Director or his designee to enter into any additions, amendments or other modifications
23 to the Collection Management Policy that the Treasure Island Director determines in
24 consultation with the City Attorney are in the best interests of the Authority, that do not
25 materially increase the obligations or liabilities of the Authority, that do not materially reduce

1 the rights of the Authority, and are necessary or advisable to complete the preparation and
2 approval of the Collection Management Policy, such determination to be conclusively
3 evidenced by the execution and delivery by the Treasure Island Director or his designee of the
4 documents and any amendments thereto.

5
6
7
8 **CERTIFICATE OF SECRETARY**

9
10 **I hereby certify that I am the duly elected and acting Secretary of the Treasure Island**
11 **Development Authority, a California nonprofit public benefit corporation, and that the**
12 **above Resolution was duly adopted and approved by the Board of Directors of the**
13 **Authority at a properly noticed meeting on December 8, 2021.**

14
15
16

17 **Mark Dunlop, Secretary**
18
19
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25