SAMPLE DOCUMENT

Type of Document: Conservation Plan
Date: 2013

Museum Name: San Jose Museum of Art
Type: Art Museum/Center/Sculpture Garden

Budget Size: $1 million to $4.9 million
Budget Year: 2012

Governance Type: Private, Nonprofit Organization
Accredited: Yes

Notes on strengths or special features:
The document addresses the following topics:

☐ Mission statement
☐ History of museum
☐ Overview of museum’s collections
☐ Summary of planning process
☐ Planning assumptions
☐ Summary of external & internal opportunities & challenges
☒ Statement of purpose/Overall objective
☒ Goals & Strategies
☐ Responsible parties
☐ Cost
☒ Time line
☐ Evaluation methods/measures of success
☐ How the plan will be implemented, monitored, updated
☐ Other: Environmental controls

Appendix A: SJMA’s Emergency Action Plan

USE STATEMENT & COPYRIGHT NOTICE

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ATTACHMENT 1: COLLECTION CARE AND CONSERVATION

SAN JOSE MUSEUM OF ART

COLLECTION CARE AND CONSERVATION PLAN

PLEASE REFER TO THE OTHER DOCUMENTS GOVERNING THE COLLECTION:
COLLECTION PLAN
COLLECTION MANAGEMENT POLICY

Approved by the Finance and Policy Committee, December 17, 2012
Approved by the Board, January 16, 2013
PURPOSE
This plan sets standards for the protection of the collection of the San Jose Museum of Art (SJMA); mandates an ongoing action plan for addressing conservation; and establishes a mechanism for Board oversight to ensure that adequate financial resources are designated for collection stewardship. Guidelines are set forth for environmental standards, art handling, access control and security, collection storage, and disaster preparedness. Specific guidelines are established for the care of new media works.

PROTECTION OF THE COLLECTION
SJMA recognizes that collection care is an economical, effective, and critically important means for the long-term preservation of art objects.

THE ENVIRONMENT

Temperature and Humidity Control
Protective measures include maintaining temperature and humidity levels that are appropriate and consistent. The registrar is responsible for developing environmental standards in accordance with the current best practices in the museum field. Temperature and relative humidity gauges should be calibrated as needed. Works made using encaustic, wax, or other such vulnerable media or substrates must be protected from extreme heat or cold. The registrar and the facilities manager shall be responsible for monitoring environmental conditions in the galleries and in collection storage.

Control of Light Levels
Lights in storage facilities should be on only when staff is working in storage areas. Lighting in storage and exhibition areas should be incandescent, UV-filtered fluorescent, UV-sleeved fluorescent or low UV lights. If lights are sleeved, then sleeves should be replaced according to manufacturer’s standards. The registrar is responsible for monitoring light levels in accordance with the best practices of the field.

Air Quality
All air coming into contact with art objects must be adequately filtered. Removal of harmful particles requires that all air in a room pass through an appropriate filtering process. The facilities manager shall ensure that the City of San Jose’s HVAC technicians replace air filters according to a set schedule. Smoking is prohibited throughout the Museum including storerooms, offices, galleries, sculpture courts, and all public areas.

Floor Cleaning
The facilities manager and registrar are responsible for informing maintenance staff that cleaning equipment and solutions must not come in contact with art objects in galleries or
other public spaces. This preventative measure is of extreme importance when objects are placed directly on or near the floor.

**Pest Management**
The Board of SJMA has approved an Integrated Pest Management policy (IMP) that outlines pest control prevention, inspection, and treatment measures.

**HANDLING**

**Exhibition Terms**
If an object is vulnerable to damage in transit or upon exhibition, a conservator must be consulted before the object is shipped or displayed for an extended period of time. The registrar will monitor and enforce maximum installation periods for artworks depending on the medium and in accordance with best practices in the museum field.

**Procedures**
Proper procedures for handling specific kinds of art objects must be respected and enforced without exception. All art handlers must be trained and supervised by knowledgeable staff. SJMA personnel other than trained art handlers should not handle art objects except in emergencies when objects are in imminent danger of loss, damage, or destruction.

**Installation/Deinstallation**
Safe installation and deinstallation of art objects requires thorough planning and communication. Short-cuts can jeopardize an object’s safety, cause damage to the building, and result in serious injuries. Installation design must integrate professional registration practices and security standards. Measures to protect the safety of visitors and the physical integrity of art objects should take into account aesthetic considerations and the artist’s intentions. These standards apply to artworks in SJMA’s collection artworks and works of art on loan.

The following are essential to object preservation: appropriate installation materials; equipment required for safe moving and handling; adequate number of prepared, trained staff; qualified outside assistance, if necessary; and appropriate installation/deinstallation scheduling.

**Condition Reports**
The registrar is responsible for creating and maintaining all condition reports of art objects. Condition reports are made prior to an object being approved for loan or installed for exhibition and as soon as possible after a loan is returned or an artwork is deinstalled.
Exhibition Maintenance
The exhibition department is responsible for routine maintenance that involves handling objects, their frames, pedestals, or cases. Routine maintenance includes tasks such as dusting, replacing components, or fixing operational problems. The exhibition department maintains exhibitions at least weekly, unless more frequent maintenance is required.

Special Events
No food or drink will be permitted in galleries with objects on loan, except with the express permission of lenders. Food and drink may be permitted in galleries with permanent collection on exhibit with the permission of the executive director. Event layouts for special events with food and drink in any gallery shall be reviewed by the registrar. The registrar will oversee special protective measures for art during events, such as the use of stanchions or the deinstallation of certain works of art. Event staff shall work closely with the registrar with regard to the use of loading dock, complicated equipment, or any set-ups in close proximity to art within lobby areas.

ACCESS CONTROL AND SECURITY

Access to Loading Dock Area during Art Shipments
Only those museum staff members who are involved with the loading and unloading of art shipment are allowed access to the loading dock area while art is being moved or while crates containing art works are on the dock. Incoming and outgoing art shipments must take precedence over other deliveries and pickups. Art shippers shall be under the supervision of the curatorial or exhibitions department staff at all times.

Access to Galleries
During exhibition installation or deinstallation, staff and others not directly involved with the supervision or physical installation or dismantling of an exhibition are not permitted in the galleries without the express consent of the curatorial or exhibitions departments. No contractor should be left unattended in areas where art is installed, received, released, or stored.

In general, visitors will not be permitted into exhibition areas during non-public hours. Exceptions are permitted provided that advance notice has been given to security and MERs and that an SJMA gallery teacher or other SJMA staff member accompanies the visitors.

The safety of art objects must be considered when approving the sizes of groups visiting galleries and determining the number of security personnel in attendance. Certain exhibitions demand that groups be smaller than usual. Such determinations are made by the curator and registrar, who will advise the education staff. Docents, gallery teachers, security officers, and
MERs must monitor and advise tour groups to prevent any action that may result in object damage to artworks (i.e., all backpacks must be checked, etc.).

Photographers are accompanied to and from the galleries by a staff member and are given written photography guidelines.

**Gallery Inspections by Security and Museum Experience Reps (MERs)**

Security officers and MERs carry out daily gallery inspections. Security officers and MERs are responsible for reporting a missing object or an object that seems to have changed in appearance. Written procedures for notification are included in the appended sections of the Emergency Action Plan. The registrar will conduct exhibition walk-throughs for security officers and MERs to heighten awareness of specific vulnerabilities of works on exhibition.

**Access to Art Storage**

Access is very limited. Staff members without access codes or key cards to art storage areas must make appointments with the registrar. Objects may not be handled or moved except by a member of the curatorial or exhibition departments. Activities in the storage area must be coordinated with the registrar in order not to disrupt other vital work scheduled in the storage area.

SJMA has always recognized the need for scholars and researchers to have access to original objects. Requests for public access to stored objects are screened by the curators, and approved appointments are coordinated by the registrar. Appointments to see objects require a minimum of one month’s notice and are scheduled for appropriate lengths of time. Requests from people unknown to SJMA staff must be made in writing (preferably on university, museum, or business letterhead) and the purpose or project must be described. Students must submit a letter from a professor or faculty advisor confirming their student status and research project. Appointments are honored for the applicant only. No unexpected person is allowed to accompany the cleared visitor. Visitors to art storage areas must be accompanied by the registrar or designated staff authorized by the registrar. Visitors must use only a pencil when making notes.

**STORAGE**

In addition, safe storage requires clean spaces for the orderly arrangement and safe movement of objects. Storage onsite and offsite should not be overcrowded. Careful research must be conducted to ensure that storage equipment and materials are not potentially harmful to objects. The registrar should stay informed about improvements in storage products and new warnings about materials discovered to be detrimental to objects or less favorable. The registrar will inspect offsite art storage facilities annually.
DISASTER PREPAREDNESS
Staff will follow the institutional Emergency Action Plan. In addition, the registrar will be responsible for developing, in conjunction with the curators, a list of collection salvage priorities. The registrar will also be responsible for training staff, using the *Field Guide to Emergency Response* (produced by the Heritage Preservation/Heritage Emergency National Task Force), as a manual for collection salvage techniques and strategies.

NEW MEDIA
Works of art that use electronic equipment require particular documentation and procedures.

Documentation upon Acquisition
Upon acquisition of an electronic artwork, staff will obtain information from the artist(s) to ascertain equipment specifications and to identify what equipment is considered part of the art work and what is considered stock equipment. A detailed list of the equipment will be incorporated into the collection records. Staff should also document information from the artist about the importance of specific equipment to the particular work and the parameters of acceptable substitutions in the case of obsolete equipment.

Documentation of Installation
Documentation of the installation of electronic media works should be incorporated into the collection records. Documentation should include equipment, electrical, lighting, and acoustical specifications.

Procedures for Operation
The exhibitions department shall develop guidelines for individual art works that will include daily operating instructions and a trouble-shooting checklist. These guidelines will be incorporated into collection records and will be provided as needed for security and front-line staff. The notification guidelines of the Emergency Action Plan are deemed to apply unless other requirements are specified. Appropriate sections of that plan are appended. Facilities specifications for loans and operating guidelines should be developed for each work.

Replacement/Maintenance Plan
The registrar and exhibitions department shall develop a matrix of the useful life of equipment, including projectors and bulbs, and develop a replacement/maintenance plan as works are exhibited. The registrar and exhibition department staff should research the creation of archival masters, digital back-ups, particular storage methods, any necessary migration or reformatting of media, and appropriate equipment cleaning schedules.
CONSERVATION

In conjunction with the curators, the registrar is responsible for maintaining an ongoing internal list of works in need of conservation. The registrar maintains conservation-treatment records, condition histories, and information provided by artists on materials and techniques used to create works in the collection. These records are important resources for conservation planning, for making informed loan decisions, and for future conservators.

The appended Conservation-Action Plan provides a timeline for implementing related internal tasks and for seeking funds for conservation surveys and subsequent treatment. The registrar is responsible for updating this timeline annually and leading its implementation in accord with funding progress.

BOARD OVERSIGHT

The Finance and Policy Committee of the Board of Trustees oversees collection stewardship issues and sets target budgets for collections care, based on staff recommendations. Staff shall report annually to the committee on the progress of the conservation-action plan, the status of onsite and offsite art-storage facilities, any stewardship concerns, and pending budget needs.
EMERGENCIES INVOLVING ART OBJECTS

ART: ACCIDENTAL DAMAGE AND MALFUNCTIONS

If damage or malfunction occurs or is discovered during non public (i.e. start up or shut down) hours, the Control Room Security Officer must make notification calls.

If damage or malfunction occurs or is discovered during public hours, the Lead MER Point Person must make notification calls.

The first notification call is to the Registrar.

The second notification call is to the Chief of Design and Installation.

If the Registrar indicates that the second notification call does not need to be made, then the second call can be skipped, but not otherwise.

During weekdays, the calls should be made first to work numbers, and then, if no answer, to cell phone numbers.

During weekends, the calls should be made to the cell phone numbers. If no answer by personnel designated in Steps 3 & 4 – leave a message and proceed with Step 8.

If neither contact answers either the first or second notification call, then the Lead MER Point Person or Control Room Security Officer should call another member of the Exhibitions department.

During weekends especially, person making notification calls should keep clear communication with and inform other party (Lead MER Point Person or Control Room Security Officer) when/if notification calls have been made.

For a malfunctioning work the staff being notified will determine if: a) troubleshooting steps can be followed to cure the problem; or b) the work should be shut off and c) if an Out of Order sign should be placed.

IF the Registrar requests that an Artwork Incident Report form be completed, then the form must be filled out by the person making the notification calls and given to the Registrar.
The Lead MER Point Person, at end of public hours on each day, will send an email reporting all art malfunctions and art damage to Registrar, Exhibitions Department, Facilities Department, Manager of Museum Experience, and Security.

The next weekday, the Registrar will follow up with a reply email to report the status of malfunctions and damage. The Manager of Museum Experience will add notice to MER Hotsheet, and/or inform MERs during their Daily Briefings at 10:45am, and/or email the follow-ups.

**ART: VANDALISM**

In cases of minor vandalism in progress (i.e. marking walls with a pen or pencil) ask, or have Museum Security ask, the visitor to stop.

In the case of major vandalism (destruction of artwork, or the facility) do not confront the vandal. Press the hold-up button (or dial 911) and contact Museum Security.

Notify security officer in the control room who must notify registrar or chief of design and installation.

**ART: SUSPECTED THEFT**

If a suspected theft of art has occurred, contact Museum Security who will notify the registrar or chief of design and installation.

Staff will verify the work is missing.

Museum Security will notify the Police non-emergency (277-4222, or 311) and attempt to determine when the work was last seen.

Security will close the area to the public and staff as needed, to protect evidence until Police arrive.

Witnesses should not be allowed to confer with each other. Police will question them.

Attempt to obtain the names, addresses, phone numbers of witnesses who must leave before Police arrive; however, witnesses are not required to give this information.

**ART: COMMON EMERGENCY RELATED COLLECTION PROBLEMS**

The Field Guide to Emergency Response produced by Heritage Preservation lists the top ten emergency related collection problems:

- Water
- Extreme environmental conditions
- Mold
Mud
Bleeding dyes
Corrosion
Soot and ash
Broken objects
Pests
Hazardous materials

The *Field Guide to Emergency Response* outlines approaches to each of these problems. Copies of the *Guide* are posted with each hard copy of this Plan in staff areas, the Admission area and the security control room.
## COLLECTION CARE AND CONSERVATION PLAN

### APPENDIX B

#### SAN JOSE MUSEUM OF ART CONSERVATION ACTION PLAN

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<td>Staff report to Board Finance and Policy Committee re: density of onsite and offsite storage, progress in conservation action plan implementation, stewardship issues, and staff recommendation for stewardship funds in operating budget.</td>
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<td>Registrars identification of potential conservation needs.</td>
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<td>Curatorial rankings of conservation needs; focus on high priority needs; schedule treatment of highest priority.</td>
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<td>Apply for an IMLS conservation survey grant (after the completion of IMLS grant in 2013).</td>
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<td>Implement survey grant: Successful.</td>
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<td>Budget for expand conservation department.</td>
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<td>Survey all earthquake proofing in art storage.</td>
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<tr>
<td>Enhance earthquake proofing in art storage after relocating all art from History San Jose Warehouse.</td>
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<td>Staff training re collection: salvage; collection priorities for salvage marked in storage.</td>
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<td>Apply for NEH grant for new fixtures.</td>
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<td>Reassess Conservation Action Plan calendars.</td>
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<td>Research new storage systems with vendors.</td>
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<td>Add new storage system for art storage to strategic initiatives campaign.</td>
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<td>Work with development department to explore new funding opportunities based on Heritage Preservation’s publication: Capturing on Collection Care.</td>
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<td>Participate in AAM’s webinar: Raising Money for Collection Conservation.</td>
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<td>Assist need to purchase new hypothermographs.</td>
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<td>Survey and member earthquake proofing measures in art storage.</td>
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### SAN JOSE MUSEUM OF ART
#### CONSERVATION ACTION PLAN

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<tr>
<th>Annually</th>
<th>2012</th>
<th>2013</th>
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<td>Registrarial identification of potential conservation needs</td>
<td>Curatorial rankings of conservation needs; focus on high priority needs; schedule treatment of highest priority</td>
<td>Apply for an IMLS conservation survey grant (after the completion of IMLS grant in 2013)</td>
<td>Implement survey grant if successful</td>
<td>Seek funding to address issues identified in conservation survey</td>
<td>Survey and monitor all earthquake proofing in art storage</td>
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<td>Enhance earthquake proofing in art storage after relocating all art from History San Jose warehouse onsite</td>
<td>Staff training re collection salvage; collection priorities for salvage marked in storage</td>
<td>Complete detailed new media replacement-maintenance matrix</td>
<td>Apply for NEH grant for new fixtures if not funded by campaign for strategic initiatives</td>
<td>Reassess Conservation Action Plan; calendar UV sleeve replacements in onsite art storage for 2019</td>
<td>Complete inventory goal: 80% inventoried every 5 years; refresh conservation watch list as part of process</td>
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<tr>
<td>Add new storage system for art storage to strategic initiatives campaign</td>
<td>Work with development department to explore new funding opportunities based on Heritage Preservation’s publication Capitalize on Collection Care.</td>
<td>Research new storage systems with vendors</td>
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