



**CITY COUNCIL/SUCCESSOR AGENCY/
FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING
AGENDA**

Tuesday

February 11, 2020

Regular Meeting – **5:00 p.m.**

Council Chambers – Lancaster City Hall

The City Clerk/Agency/Authority Secretary hereby declares the agenda was posted
by 5:00 p.m. on Friday, February 7, 2020

at the entrance to the Lancaster City Hall Council Chambers.

44933 Fern Avenue, Lancaster, CA 93534

LEGISLATIVE BODY

City Council/Successor Agency/Financing/Power/ California Choice Energy Authority

Mayor/Chair R. Rex Parris

Vice Mayor/Vice Chair Marvin Crist

Council Member/Agency Director/Authority Member Darrell Dorris

Council Member/Agency Director/Authority Member Raj Malhi

Council Member/Agency Director/Authority Member Ken Mann

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

AGENDA ITEMS TO BE REMOVED

Sometimes it is necessary to remove items from the agenda. We apologize for any inconvenience this may cause you.

PUBLIC BUSINESS FROM THE FLOOR - AGENDIZED ITEMS

Any person who would like to address the Legislative Bodies on any agendized item is requested to complete a speaker card for the City Clerk/Agency/Authority Secretary and identify the agenda item you would like to discuss. Each person will be given an opportunity to address the Legislative Body at the time such item is discussed. Speaker cards are available at the rear of the Council Chambers and your speaker card must be filled out and submitted *prior* to the agenda item being called. We respectfully request that you fill the cards out completely and print as clearly as possible. Following this procedure will allow for a smooth and timely process for the meeting and we appreciate your cooperation. *Individual speakers are limited to three (3) minutes each unless a different time limit is announced.*

Consent Calendar items under the Legislative Body may be acted upon with one motion, a second and the vote. If you desire to speak on an item or items on the Consent Calendar, you may fill out one speaker card for the Consent Calendar. You will be given three minutes, unless a different time limit is announced, to address your concerns before the Legislative Body takes action on the Consent Calendar.

CALL TO ORDER

City Council/Successor Agency/Financing/Power/ California Choice Energy Authority

ROLL CALL

City Council Members /Agency Directors /Authority Members: Dorris, Malhi, Mann;
Vice Mayor/Vice Chair Crist, Mayor/Chair Parris

INVOCATION

Pastor John Meadors, Christian Life Assembly

PLEDGE OF ALLEGIANCE

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

PRESENTATIONS

1. Recognition of Employees Years of Service
Presenters: Mayor Parris and Jason Caudle, City Manager

2. Recognition of Linda Lawson, Kaiser Permanente Chief Administrative Officer, for her community contributions
Presenter: Mayor Parris

3. Recognition of students and agencies involved in the Justice Sunday event
Presenter: Mayor Parris

COUNCIL ACTIONS

MINUTES

M 1. Approve the City Council/Successor Agency/Financing/ Power/ California Choice Energy Authority Regular Meeting Minutes of January 28, 2020.

CONSENT CALENDAR

CC 1. Waive further reading of any proposed ordinances. (This permits reading the title only in lieu of reciting the entire text.)

CC 2. Approve the Check and Wire Registers for January 12, 2020 through January 18, 2020 in the amount of \$9,984,423.13. Approve the Check Register as presented.

At each regular City Council Meeting, the City Council is presented with check and ACH/wire registers listing the financial claims (invoices) against the City for purchase of materials, supplies, services, and capital projects issued the prior three to four weeks. This process provides the City Council the opportunity to review the expenditures of the City. Claims are paid via checks, Automated Clearing House (ACH) payments, or federal wires. The justifying backup information for each expenditure is available in the Finance Department.

CC 3. Approve a Termination of Easement with First Valley National Bank; and authorize the City Manager, or his designee, to execute all related documents.

In 1994, First Valley National Bank granted an easement to allow for public parking in its then-existing parking lot, located on the southwest corner of Kildare and Gadsden Avenue. As a previous parking study determined that the downtown district's supply of parking is more than sufficient to meet its needs, the easement is no longer necessary. As the downtown continues to grow, so too do new opportunities for development. The termination of this easement will allow for a significantly higher and better use of this property – namely, a 107-room Marriott Residence Inn in the heart of downtown Lancaster.

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

CC 4. Approve Multi-Year Professional Service Agreements with each of the pre-qualified consulting firms on the attached list, and authorize the City Manager, or his designee, to execute all task orders.

In November 2019, the City advertised a Request for Qualifications (RFQ 720-19) for an Affordable Housing Financial and Development Advisor from professional consulting firms to support the Affordable Housing Development program. The firms on the attached list are recommended to be pre-qualified until February 2022. The Multi-Year Agreement will permit City staff to issue Task Orders for individual projects as needed. This process will expedite the completion of the projects, thus accelerating the City's ability to assist in meeting the housing needs of the Lancaster community.

CC 5. Adopt **Resolution 20-04**, amending Resolution 19-08, establishing a benefits schedule for regular and probationary employees of the City.

Health insurance contract renewals for the 2020 calendar year resulted in a 25% increase to premiums for full-time employees. This action helps mitigate the increased cost to employees by allowing the City Manager to reallocate excess funds to offset and/or reduce employees' share of health insurance costs.

NEW BUSINESS

NB 1. Amendment to the Adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020

Recommendation:

Adopt **Resolution No. 20-05**, authorizing an amendment to the adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020.

Since adoption of the Budget and Capital Improvement Program for Fiscal Year 2019-2020 in June 2019, staff has identified some recommended adjustments to revenues, transfers in, expenditures, transfers out and capital improvement projects. The recommended modifications consider changing area conditions, including Debt Service for 2019 Measure M & R Street Improvement Projects, Public Safety, upcoming election, Homeless Programs, and Community Programs. The recommended adjustments are in accordance with proper governmental accounting and financial reporting practices.

NB 2. Lancaster Museum of Art and History Accreditation Documents

Recommendation:

Approve the presented Core Operating Documents for the Lancaster Museum of Art and History (MOAH).

Through accreditation, MOAH, MOAH:CEDAR, the Western Hotel Museum and the Elyze Clifford Interpretive Center will be equipped to facilitate loans and collections with peer museums, ensure consistency in Museum operations and leadership and overall increase its credibility among funders, policy makers and peers. Accreditation will ensure the residents and the City of Lancaster physical, social, cultural and economic benefits.

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

NB 3. Amendment to the Lancaster Municipal Code relating to the Lancaster Healthy Community Commission

Recommendation:

Introduce **Ordinance No. 1072**, amending Chapter 2.38 of the Lancaster Municipal Code abolishing the Lancaster Healthy Community Commission and creating the Antelope Valley Healthy Community Commission.

The City of Lancaster has several Commissions that serve in an advisory capacity to the City Council. Commissioners are residents of, or primarily employed in, the City of Lancaster and the Antelope Valley and appointed by the Mayor with consent of the Council. As such, Commissioners provide feedback and recommendations to City Council for further consideration and action. Ordinance No. 1072 abolishes the Lancaster Healthy Community Commission and creates the Antelope Valley Community Commission with the purpose of advocating for and promoting better health and well-being in the Antelope Valley.

COUNCIL AGENDA

- CA 1.** Consider nomination and appointment of Dr. Lawrence Stock as Deputy Mayor
Presenter: Mayor Parris
- CA 2.** Consider nomination and appointment of Dr. Jin Truong as Deputy Mayor
Presenter: Mayor Parris
- CA 3.** Discussion and possible action regarding naming roundabouts
Presenter: Mayor Parris

COUNCIL REPORTS

- CR 1.** Report on the Activities of the Board of Directors for District No. 14 of the County Sanitation Districts of Los Angeles County
Presenter: Vice Mayor Crist
- CR 2.** Council Reports

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

CALIFORNIA CHOICE ENERGY AUTHORITY

No action required at this time.

LANCASTER HOUSING AUTHORITY

No action required at this time.

LANCASTER FINANCING AUTHORITY

No action required at this time.

LANCASTER POWER AUTHORITY

No action required at this time.

LANCASTER SUCCESSOR AGENCY

No action required at this time.

CITY MANAGER / EXECUTIVE DIRECTOR ANNOUNCEMENTS

CITY CLERK / AGENCY / AUTHORITY SECRETARY ANNOUNCEMENT

PUBLIC BUSINESS FROM THE FLOOR - NON-AGENDIZED ITEMS

This portion of the agenda allows an individual the opportunity to address the Legislative Bodies on any item ***NOT ON THE AGENDA*** regarding City/Agency/Authority business and speaker cards must be submitted ***prior*** to the beginning of this portion of the Agenda. Please complete a speaker card for the City Clerk/Agency/Authority Secretary and identify the subject you would like to address. We respectfully request that you fill the cards out completely and print as clearly as possible. Following this procedure will allow for a smooth and timely process for the meeting and we appreciate your cooperation. State law prohibits the Legislative Body from taking action on items not on the agenda and your matter may be referred to the City Manager/Executive Director. ***Individual speakers are limited to three (3) minutes each unless a different time limit is announced.***

COUNCIL / AGENCY / AUTHORITY COMMENTS

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

CLOSED SESSION

1. Conference with Legal Counsel - Anticipated Litigation: significant exposure to litigation pursuant to Government Code Section 54956.9(d) (2) - two potential cases.
2. Conference with Legal Counsel - Anticipated Litigation: consideration of initiation of litigation pursuant to Government Code Section 54956.9(d) (4) - two potential cases.
3. Conference with Legal Counsel - Existing Litigation - Government Code Section 54956.9(d) (1)
4. Parker v. Lancaster, LASC MC 027827
5. Kappler v. Lancaster, LASC 18STCVO4990
6. Better Neighborhoods v. Lancaster, LASC BS175020
7. Antelope Valley Groundwater Cases
Included Actions:
Los Angeles County Waterworks District No. 40 v. Diamond Farming Co.
Superior Court of California, County of Los Angeles, Case No. BC325201;
Los Angeles County Waterworks District No. 40 v. Diamond Farming Co.
Superior Court of California, County of Kern, Case No. S-1500-CV-254-348
Wm. Bolthouse Farms, Inc. v. City of Lancaster, Diamond Farming Co. v. City of Lancaster,
Diamond Farming Co. v. Palmdale Water District
Superior Court of California County of Riverside, consolidated actions;
Case Nos. RIC 353 840, RIC 344 436, RIC 344 668
8. Ramos v Patino, LASC Case No. MC027974
9. Roberson v. Torres, LASC Case No. 18AVCV00127
10. Lozoya v. City of Lancaster, LASC Case No. 19AVCV00714
11. Johnson v. City of Lancaster, LASC Case No. 19AVCV00824
12. Rahier v. City of Lancaster, LASC Case No. 19AVCV00163

ADJOURNMENT

Next Regular Meeting:

Tuesday, February 25, 2020 - 5:00 p.m.

**CITY OF LANCASTER, CALIFORNIA
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
REGULAR MEETING AGENDA
TUESDAY, FEBRUARY 11, 2020**

MEETING ASSISTANCE INFORMATION

In compliance with the Americans with Disabilities Act, this meeting will be held at a location accessible to persons with disabilities; if you need special assistance to participate in this meeting, please contact the City Clerk at (661)723-6020. Services such as American Sign Language interpreters, a reader during the meeting, and/or large print copies of the agenda are available. To ensure availability, you are advised to make your request at least 72 hours prior to the meeting/event you wish to attend. Due to difficulties in securing sign language interpreters, five or more business days notice is strongly recommended. For additional information, please contact the City Clerk at (661)723-6020.

AGENDA ADDENDUM INFORMATION

On occasion items may be added after the agenda has been mailed to subscribers. Copies of the agenda addendum item will be available at the City Clerk Department and are posted with the agenda on the windows of the City Council Chambers. For more information, please call the City Clerk Department at (661) 723-6020.

All documents available for public review are on file with the City Clerk Department.

M 1
02/11/20
JC

**LANCASTER
CITY COUNCIL/SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/
CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020**

CALL TO ORDER

Mayor Parris called the meeting of the Lancaster City Council/Successor Agency/Financing/Power/California Choice Energy Authority to order at 5:10 p.m.

ROLL CALL

PRESENT: City Council Members /Agency Directors /Authority Members: Dorris, Malhi, Mann, Vice Mayor/Vice Chair Crist; Mayor/Chair Parris

ABSENT: None

STAFF MEMBERS:

City Manager/Executive Director; Assistant City Manager/Deputy Executive Director; City Attorney/Agency/Authority Counsel; City Clerk/ Agency/Authority Secretary; Assistant City Clerk; Assistant to the City Manager, Administrative and Community Services Director; Parks, Recreation and Arts Director; Development Services Director; Finance Director; Chief of Police/Public Safety Director

INVOCATION

Council Member Dorris

PLEDGE OF ALLEGIANCE

Council Member Mann

M 1. MINUTES

On a motion by Council Member Malhi and seconded by Council Member Mann, the City Council/Successor Agency/Financing/Power/California Choice Energy Authority approved the City Council/Successor Agency/Financing/Power/California Choice Energy Authority Regular Meeting Minutes of January 14, 2020, by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

CITY COUNCIL CONSENT CALENDAR

On a motion by Vice Mayor Crist, and seconded by Council Member Malhi, the City council approved Consent Calendar with the exception of Item No; CC5, by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

Council Member Malhi recused himself from Item No. CC 5 due to the proximity of the projects to property he owns.

Council Member Malhi left the dais at this time.

On a motion by Council Member Crist and seconded by Council Member Dorris, the City Council approved Consent Calendar Item No. CC 5, by the following vote: 4-0-1-0; AYES: Dorris, Malhi, Mann, Crist; NOES: None; RECUSED: Malhi; ABSENT: None

Council Member Malhi returned to the dais at this time.

On a motion by Council Member Crist, and seconded by Council Member Dorris, the City Council approved the Consent Calendar with the exception of Item No. CC 5, by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

CC 1. ORDINANCE WAIVER

Waived further reading of any proposed ordinances. (This permits reading the title only in lieu of reciting the entire text.)

CC 2. CHECK REGISTERS

Approved the Check and Wire Registers for December 22, 2019 through January 11, 2020 in the amount of \$3,617,951.93. Approved the Check Register as presented.

CC 3. INVESTMENT REPORT

Accepted and approved the December 2019, Monthly Report of Investments as submitted.

CC 4. TASK ORDER NO. 2 - ADDITIONAL AUTHORIZATION NO. 2 WITH KIMLEY-HORN & ASSOCIATES OF LOS ANGELES, CALIFORNIA

Approved Task Order No. 2 - Additional Authorization No. 2 with Kimley-Horn & Associates of Los Angeles, California, for additional design survey services at thirteen (13) different locations to construct bulb-outs, widen existing roads and provide design services for new Location 38, (Avenue K and 45th Street West), in accordance with the Multi-Year Professional Services Agreement, in the amount of \$116,536 with a 10% contingency, and authorized the City Manager, or his designee, to sign all documents.

CC 5. PUBLIC WORKS CONSTRUCTION PROJECT NO. 20-007, DRAINAGE

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

FENCING

Awarded **Public Works Construction Project No. 20-007, Drainage Fencing**, to Quality Fence Company Inc., of Paramount, California, in the amount of \$474,940 plus a 10% contingency, to refurbish existing fencing and replace as needed along the east bank of the Amargosa Creek between Lancaster Boulevard and Avenue J, and authorized the City Manager, or his designee, to sign all documents. This contract is awarded to the lowest responsible bidder per California Public Code Section 22038 (b)

CC 6. AMENDMENT TO THE AGREEMENT FOR PROFESSIONAL CONSULTING SERVICES WITH SPOHN RANCH, INC.

Approved an amendment to the Agreement for Professional Consulting Services with Spohn Ranch, Inc. increasing the not to exceed contract amount to \$1.31 million.

PH 1. TEFRA HEARING/APPROVAL OF MULTIFAMILY HOUSING REVENUE BONDS FOR TERRACINA AT LANCASTER APARTMENTS

Mayor Parris opened the Public Hearing.

It was the consensus of the City Council to waive the Staff Report for this item.

The Innovation & Economic Development Housing Manager presented the staff report regarding this item.

Mayor Parris closed the Public Hearing.

On a motion by Council Member Crist and seconded by Council Member Mann, the City Council adopted **Resolution No. 20-02** pursuant to Section 147(f) of the Internal Revenue Code of 1986 approving the issuance of housing revenue bonds (the Housing Revenue Bonds) by the California Municipal Finance Authority (CMFA) in an aggregate principal amount not to exceed \$55,000,000 to assist in the financing of the acquisition, construction, improvement and equipping of a multifamily rental housing project located at 1752 E. Avenue J4, Lancaster, California (the Project), by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

PH 2. TEFRA HEARING/APPROVAL OF MULTIFAMILY HOUSING REVENUE BONDS FOR VILLAGE POINTE APARTMENTS

Mayor Parris opened the Public Hearing.

It was the consensus of the City Council to waive the Staff Report for this item.

The Innovation & Economic Development Housing Manager presented the staff report regarding this item.

Mayor Parris closed the Public Hearing.

On a motion by Council Member Crist and seconded by Council Member Malhi the City

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

Council adopted **Resolution No. 20-03**, pursuant to Section 147(f) of the Internal Revenue Code of 1986, approving the issuance of housing revenue bonds (the Housing Revenue Bonds) by the California Municipal Finance Authority (CMFA) in an aggregate principal amount not to exceed \$60,000,000 to finance or refinance the acquisition and rehabilitation of a multifamily rental housing project located at 43650 Challenger Way, Lancaster, California (the Project), by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

NB 1. LANCASTER SAFER STREETS ACTION PLAN (SYSTEMIC SAFETY ANALYSIS REPORT)

It was the consensus of the City Council to waive the Staff Report for this item.

The City Engineer presented the staff report regarding this item.

Addressing the City Council on this item:

David Paul discussed human accountability and need for electronic traffic enforcement. Also, introduced idea of children scoring parents driving habits.

Michael Rives discussed disorganization of traffic and streets; specifically, Lancaster Blvd and Valley Central Way.

On a motion by Council Member Crist and seconded by Council Member Mann, the City Council adopted the Lancaster Safer Streets Action Plan, also known as Systemic Safety Analysis Report, by the following vote: 5-0-0-0; AYES: Dorris, Malhi, Mann, Crist, Parris; NOES: None; ABSTAIN: None; ABSENT: None

CR 1. REPORT ON THE ACTIVITIES OF THE BOARD OF DIRECTORS FOR THE ANTELOPE VALLEY TRANSIT AUTHORITY

Vice Mayor Crist introduced AVTA CEO, Macy Neshati who discussed moving forward with transit in East Los Angeles county to include on demand in sparsely populated areas. Also, discussed increase in ridership by way of changing route. Discussed increase in carbon credits. Initially, started at \$1.78 for fuel but currently at \$0.34 with electric buses. Discussed increase in ridership for college students which are allowed to ride for free. Pairing with Antelope Valley Air Quality Management District (AVAQMD) to add charging systems.

Vice Mayor Crist and Macy Neshati introduced new general manager.

Mayor Parris discussed wanting even more ideas or ways to help with the college community.

Vice Mayor Crist discussed profitability of transitioning to electric use.

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

CR 2. COUNCIL REPORTS

Council Member Mann discussed Destination Lancaster. Council Member Mann introduced new QR readings that allows an individual to determine eating and entertainment destinations by way of websites.

Vice Mayor Crist further discussed Destination Lancaster by way of purchasing electric vans and having charging stations at hotel to enable carpooling to Edwards Air Force base.

Council Member Dorris discussed touring the community center and ribbon cutting ceremony in March.

Council Member Malhi discussed significant number of high school students helping on Martin Luther King day and the need to clean up areas more.

Assistant City Manager, Rhonda Perez discussed February 8, 2020 event to cleanup Mariposa neighborhood with end of day street party.

Mayor Parris discussed naming roundabouts at next meeting and set criteria for nominating individuals. Also, Mayor Parris addressed upcoming changes to Deputy Mayors nominees.

CALIFORNIA CHOICE ENERGY AUTHORITY

No action required at this time.

LANCASTER HOUSING AUTHORITY

No action required at this time.

LANCASTER FINANCING AUTHORITY

No action required at this time.

LANCASTER POWER AUTHORITY

No action required at this time.

LANCASTER SUCCESSOR AGENCY

No action required at this time.

CITY MANAGER / EXECUTIVE DIRECTOR ANNOUNCEMENTS

The City Manager discussed Justice Sunday and honoring students. Also, discussed February 3, 2020 monument unveiling at Owen Park.

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

CITY CLERK /AGENCY/AUTHORITY SECRETARY ANNOUNCEMENT

The City Clerk provided the public with the procedure to address the City Council/Successor Agency/Authority regarding non-agendized items.

PUBLIC BUSINESS FROM THE FLOOR - NON-AGENDIZED ITEMS

Addressing the City Council at this time:

George H. Beatty discussed City ensuring roundabouts are inspected after completion. Also, discussed ways to address littering issue on lots.

Darlene Simpson discussed Safe Routes to School and destruction of her property located near Sierra Elementary as a result of project.

Fran Sereseres discussed J Reynolds Park; thanking Council for skateboard park and access to pool.

Michael Rives discussed need for cameras at bus shelters.

Heather Varden discussed homeless count collaboration.

Heather Brown discussed concerns with filing nomination papers to run for City Council seat.

COUNCIL / AGENCY / AUTHORITY COMMENTS

No comments from Council/ Agency/ Authority.

ADJOURNMENT

Mayor/Chair Parris adjourned the meeting at 6:47 p.m. and stated the next City Council/Successor Agency/Financing/Power/California Choice Energy Authority meeting will be held on Tuesday, February 11, 2020 at 5:00 p.m.

PASSED, APPROVED and ADOPTED this 11th day of February, 2020, by the following vote:

AYES:

NOES:

ABSTAIN:

ABSENT:

LANCASTER CITY COUNCIL/ SUCCESSOR AGENCY/
FINANCING/HOUSING/POWER/CALIFORNIA CHOICE ENERGY AUTHORITY
MINUTES
January 28, 2020

ATTEST:

APPROVED:

ANDREA ALEXANDER
CITY CLERK

R. REX PARRIS
MAYOR/CHAIRMAN

STATE OF CALIFORNIA }
COUNTY OF LOS ANGELES }ss
CITY OF LANCASTER }

CERTIFICATION OF MINUTES
CITY COUNCIL/SUCCESSOR AGENCY/FINANCING/HOUSING/POWER/CALIFORNIA
CHOICE ENERGY AUTHORITY

I, _____, _____ of the City of Lancaster,
CA, do hereby certify that this is a true and correct copy of the original City Council/Successor
Agency/Financing/Housing/Power/California Choice Energy Authority Minutes, for which the
original is on file in my office.

WITNESS MY HAND AND THE SEAL OF THE CITY OF LANCASTER, CA on this
_____ day of _____, _____.

(seal)

STAFF REPORT
City of Lancaster

Date: February 11, 2020
To: Mayor Parris and City Council Members
From: Pam Statsmann, Finance Director
Subject: **Check Registers – January 12, 2020 through January 18, 2020**

CC 2
02/11/20
JC

Recommendation:

Approve the Check Registers as presented.

Fiscal Impact:

\$ 9,984,423.13 as detailed in the Check Registers.

Background:

At each regular City Council Meeting, the City Council is presented with check and ACH/wire registers listing the financial claims (invoices) against the City for purchase of materials, supplies, services, and capital projects issued the prior three to four weeks. This process provides the City Council the opportunity to review the expenditures of the City. Claims are paid via checks, Automated Clearing House (ACH) payments, or federal wires. The justifying backup information for each expenditure is available in the Finance Department.

Check Nos.:	7409769-7410036	\$ 5,903,947.57
ACH/Wire Check Nos.:	101010563-101010571	<u>\$ 4,080,475.56</u>
		\$ 9,984,423.13
Voided Check No.:	N/A	
Voided ACH/Wire No.:	N/A	

PS:sp

Attachments:

Check Register
ACH/Wire Register

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036
 From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409769	00341	C P R S	MC-VB-AJ-JS-CPRS MEMBERSHIPS	580.00	101 4600206	580.00
7409770	00341	C P R S	MC-VB-AJ-JS-JT-CONFRNCE REGSTR	1,980.00	101 4220256	1,980.00
7409771	1973	CA DEPT OF TAX/FEE ADMINISTRTN	JAN-DEC 19-STRG TNK-#44-010378	1,942.38	101 4753311	1,942.38
7409772	D1872	CA WATER ENVIRONMENTAL ASSN	JR-CWEA CERTIFICATION RENEWAL	94.00	101 4220311	94.00
7409773	C2060	CA WATER SERVICE COMPANY	12/07/19-01/08/20 WATER SVC	46.73	482 4636654	46.73
7409774	09824	CITY AND CNTY ENGNRS ASSOC LA	JH-MEMBERSHIP FEE	50.00	101 4700206	50.00
7409775	07369	FRONTIER COMMUNICATIONS CORP	SETTLEMENT-CLAIM#044-19	1,824.33	109 4430300	1,824.33
7409776	1215	L A CO WATERWORKS	11/04/19-01/07/20 WATER SVC	15,972.93	101 4631654 101 4633654 203 4636654 203 4752654 306 4342684 306 4342684 480 4755654 482 4636654 484 4755654	5,613.01 2,479.98 1,913.26 1,749.45 159.90 337.76 674.72 2,705.47 339.38
				15,972.93		15,972.93
7409777	09012	MEGAS, MITCH	MM-PR DM-SAN DIEGO-01/21-23/20	207.50	101 4220256 101 4220256	30.00 177.50
				207.50		207.50
7409778	1705	QUARTZ HILL WATER DISTRICT	12/02/19-01/02/20 WATER SVC	695.68	203 4636654 482 4636654	370.89 324.79
				695.68		695.68
7409779	03154	SO CA EDISON	10/31/19-12/04/20 ELECTRIC SVC	1,054.49	203 4636652 482 4636652	239.65 814.84
				1,054.49		1,054.49
7409780	03154	SO CA EDISON	11/25/19-01/08/20 ELECTRIC SVC	1,225.95	101 4633652 101 4634652 203 16ST006924 209 16ST007924 482 4636652 483 4785660	33.57 829.39 49.02 48.32 25.88 239.77
				1,225.95		1,225.95
7409781	03154	SO CA EDISON	11/05/19-01/08/20 ELECTRIC SVC	2,187.42	483 4785652 483 4785660	1,854.12 333.30

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036
 From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
				2,187.42		2,187.42
7409782	03154	SO CA EDISON	10/07/19-12/09/20 ELECTRIC SVC	2,383.61	483 4785652	2,085.81
					483 4785660	297.80
				<u>2,383.61</u>		<u>2,383.61</u>
7409783	03154	SO CA EDISON	09/11/18-09/30/19 ELECTRIC SVC	9,441.13	490 4250301	9,441.13
7409784	03154	SO CA EDISON	11/01/19-01/13/20 ELECTRIC SVC	34,055.13	101 4631652	9,787.88
					101 4633652	8,502.61
					101 4634652	5,977.51
					101 4635652	7,037.98
					101 4636402	1,194.43
					101 4651652	540.21
					101 4800403	326.41
					482 4636652	17.00
					483 4785660	671.10
				<u>34,055.13</u>		<u>34,055.13</u>
7409785	1907	SO CA GAS COMPANY	12/02/19-01/03/20 GAS SVC	48.63	101 4634655	15.78
					363 4342770	32.85
				<u>48.63</u>		<u>48.63</u>
7409786	07111	4IMPRINT, INC.	HR-TOTE COOLER/NOTEBOOK SET	2,073.32	101 2175000	(4.76)
					101 4220251	2,078.08
				<u>2,073.32</u>		<u>2,073.32</u>
7409787	C0379	A V BALLE	PRCDS-NUTCRACKER-12/12-15/19	36,905.86	101 2107000	51,424.00
					101 3405104	(2,980.00)
					101 3405104	5,960.00
					101 3405127	(12,383.00)
					101 3405303	(1,765.64)
					101 3405304	(3,349.50)
				<u>36,905.86</u>		<u>36,905.86</u>
7409788	C0077	A V E K	BACTERIOLOGICAL TEST	96.00	485 4755301	96.00
7409789	00107	A V PRESS	12/19-ON THE NET ADS	102.50	101 4305205	102.50
			11/19-LEGAL ADS	3,590.14	101 4210263	200.19
					101 4210263	207.23
					101 4210263	333.13
					101 4210263	346.42
					101 4770263	326.09
					101 4770263	326.09
					101 4770263	332.35
					101 4770263	345.64
					206 12ST036924	419.93
					206 12ST036924	419.94
					363 4342770	333.13
				<u>3,692.64</u>		<u>3,692.64</u>
7409790	06294	A V WEB DESIGNS	NSC-01/20-MONTHLY HOSTING CHGS	99.95	101 4645301	99.95

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409791	07489	ACCESSO SHOWARE	PAC-12/19-TICKET SALES	173.95	101 4650302	173.95
7409792	06849	ACCONTEMPS	SP-FINANCE STAFF-12/23-27/19	1,007.50	101 4310301	1,007.50
7409793	C6143	AMERICAN BUSINESS MACHINES	IMAGE RUNNER ADV COPIER	4.72	101 4410254	4.72
			FINANCE-SCANNER	995.00	101 4410751	995.00
				<u>999.72</u>		<u>999.72</u>
7409794	04760	AMERINAT	08/19-MONTHLY SERVICE FEE	504.07	306 4342301	504.07
			12/19-MONTHLY SERVICE FEE	504.07	306 4342301	504.07
				<u>1,008.14</u>		<u>1,008.14</u>
7409795	04190	AMERIPRIDE SERVICES	UNIFORM CLEANINGS	91.02	101 4753209	91.02
			UNIFORM CLEANINGS	145.46	101 4753209	145.46
			UNIFORM CLEANINGS	82.50	101 4753209	82.50
				<u>318.98</u>		<u>410.00</u>
7409796	05251	AMTECH ELEVATOR SERVICES	01/20-ELEVATOR SERVICE	1,051.94	101 4632301	350.64
					101 4633301	350.65
					101 4650301	350.65
				<u>1,051.94</u>		<u>1,051.94</u>
7409797	02693	ANDY GUMP, INC	OMP-FENCE RNTL-10/15-11/11/19	33.51	101 4634602	33.51
			PBP-FNCE RNT-12/13/19-01/09/20	19.71	101 4631602	19.71
			OMP-FNCE RNTL-12/23/19-1/19/20	44.68	101 4634602	44.68
				<u>97.90</u>		<u>97.90</u>
7409798	09809	ANTELOPE VLLY LEARNING ACADEMY	ACCOUNT SETTLMNT-ASSRNC ACDMY	232.34	101 2107000	989.33
					101 3405127	(416.66)
					101 3405300	(309.33)
					101 3405304	(31.00)
				<u>232.34</u>		<u>232.34</u>
7409799	C9805	ARROW TRANSIT MIX INC	READY MIX CONCRETE	815.39	203 4752410	815.39
			READY MIX CONCRETE	557.52	203 4752410	557.52
				<u>1,372.91</u>		<u>1,372.91</u>
7409800	09808	ASSURANCE LEARNING ACADEMY	ACCOUNT SETTLEMENT	232.34	101 2107000	989.33
					101 3405127	(416.66)
					101 3405300	(309.33)
					101 3405304	(31.00)
				<u>232.34</u>		<u>232.34</u>
7409801	C8921	BARTEL ASSOCIATES, LLC	11/19-CONSULTING SERVICES	2,200.00	101 4410301	2,200.00
7409802	08094	BURRELLESLUCE	11/19-MONTHLY MEDIA CHARGES	400.26	101 4305301	400.26
			12/19-MONTHLY MEDIA CHARGES	430.78	101 4305301	430.78
				<u>831.04</u>		<u>831.04</u>
7409803	A9249	CA DEPT OF CORRCTNS/REHAB	11/19-CUSTODY SUPRVSN AGREEMNT	4,002.00	203 4752308	3,625.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036
 From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
				4,002.00	484 4752308	377.00 4,002.00
7409804	05412	CARTRAC	11/19-SHOPPING CART RETRIEVAL	2,265.00	203 4752402	2,265.00
7409805	3563	CEDAR STREET THEATRE	PRCDS-CST FROZEN JR-12/6-08/19	19,543.67	101 2107000 101 3405127 101 3405302 101 3405303	30,437.50 (6,834.00) (936.38) (3,123.45) <u>19,543.67</u>
7409806	07545	COSTAR REALTY INFORMATION INC	01/20-PROFESSIONAL SERVICES	1,196.44	101 4240301	1,196.44
7409807	07131	DE LAGE LANDEN FINANCIAL SVCS	01/15/20-02/14/20 NETWRK PRNTR	168.95	101 4800254	168.95
7409808	A0925	DESERT HAVEN ENTERPRISES	LUC-12/19-JANITORIAL SERVICE 1550 NEW GROVE-CLEAN OUT	1,001.00 224.72 <u>1,225.72</u>	101 4633301 363 4342770	1,001.00 224.72 <u>1,225.72</u>
7409809	01047	DESERT INDUSTRIAL SUPPLY	CH-HOT WATER HEATER REPLACEMNT	1,034.78	101 4633403	1,034.78
7409810	00414	DESERT LOCK COMPANY	KEYS(8)	30.66	101 4633403	30.66
7409811	C9842	DESERT SANDS PUBLIC CHARTER	ACCOUNT SETTLEMENT	232.34	101 2107000 101 3405127 101 3405300 101 3405304	989.33 (416.66) (309.33) (31.00) <u>232.34</u>
7409812	03072	DONNELL PRINTING	BUSINESS CARDS(2750)	1,023.83	101 4200253 101 4240259 101 4300259 101 4315259 101 4600259 101 4761253 203 4752253	93.08 372.32 186.16 93.08 93.03 93.08 93.08
			BUSINESS CARDS(4250)	1,675.35	101 4100259 101 4200253 101 4210259 101 4245259 101 4600259 101 4783253	93.08 279.24 186.16 837.72 93.08 186.07 <u>2,699.18</u>
7409813	D3240	FASTENAL COMPANY	PINE OIL/WAGON/GRAFFITI RMVR	1,130.74	101 4633406 101 4633406 101 4633406 101 4633406 101 4634404 101 4634404 101 4634404	13.14 72.27 85.41 161.95 302.22 49.28 52.96 139.17

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			Synthetic Double Jac/Cam&Groov	932.94	101 4634404	254.34
					480 4755208	55.85
					480 4755208	269.37
					480 4755208	607.72
			HACKSAW/GASKETS/REBAR/CAP	1,270.06	101 4753208	32.85
					101 4753208	32.85
					101 4753214	20.99
					203 4752207	38.51
					203 4752208	15.99
					203 4752208	16.50
					203 4752208	23.30
					203 4752208	25.32
					203 4752208	29.57
					203 4752208	33.96
					203 4752208	37.54
					203 4752208	47.02
					203 4752208	82.13
					203 4752208	82.13
					203 4752208	147.83
					203 4752208	208.05
					203 4752403	0.27
					203 4752403	56.92
					203 4752404	69.97
					203 4752408	10.03
					203 4752408	23.76
					203 4752457	98.55
					484 4752208	2.14
					484 4752208	2.87
					484 4752208	2.87
					484 4752208	2.87
					484 4752208	2.87
					484 4752208	12.31
					484 4752208	12.31
					484 4752208	12.31
					484 4752208	12.31
					484 4752208	13.33
					484 4752208	28.47
					484 4752208	31.36
			CREDIT-2 1/2 CAM&GROOVE A	(55.85)	480 4755208	(55.85)
			1 Gallon Splash+32W/W	23.65	101 4753214	23.65
			ROLL GUIDE/REFLECTR/GREASE GUN	1,687.82	101 4753214	2.72
					101 4753214	25.34
					203 4752208	46.66
					203 4752208	110.44
					203 4752208	229.95
					203 4752208	614.62
					203 4752403	68.99
					203 4752403	405.14
					484 4752404	183.96
			TRACTION ICE MELT/RUBBR STRAPS	367.69	101 4635402	43.94
					101 4635404	244.61

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
					101 4649565	8.97
					101 4649565	11.09
					101 4649565	26.25
					101 4649565	32.83
			34x34x36 Cooler	249.44	306 4342682	52.45
					306 4342682	196.99
				<u>5,606.49</u>		<u>5,606.49</u>
7409814	09416	FAZIO, MATTHEW S.	01/20-LTV VIDEO PRODUCTION	520.00	101 4307296	520.00
7409815	00617	FEDERAL EXPRESS CORPORATION	EXPRESS MAILINGS	124.26	101 4220212	20.23
					101 4410212	40.69
					217 16TS029924	63.34
			EXPRESS MAILING	251.33	101 1110000	27.61
					101 4410212	26.57
					101 4410212	28.53
					101 4770212	21.99
					101 4770212	46.51
					232 16ST030924	100.12
				<u>375.59</u>		<u>375.59</u>
7409816	09787	FLOCK IS, INC.	ACA REPORTING-2019	8,320.00	101 4220301	8,320.00
7409817	07369	FRONTIER COMMUNICATIONS CORP	12/25-01/24/20 TELEPHONE SVC	773.54	101 4633651	773.54
7409818	08245	GOLDEN STATE LABOR COMPLIANCE	CP17005-2020 SAFE RTE TO SCHL	3,927.03	210 15SW017924	3,927.03
7409819	07354	HAWLEY, ROBYN	12/19 AM EXERCISE INSTRUCTION	70.00	101 4643308	70.00
7409820	819	HERC RENTALS INC	LMS-STR/GEN RNTL-10/30-11/3/19	2,030.09	101 4649563	2,030.09
			OMP-ROLLER RIDE RNTL-12/10/19	486.07	101 4634602	486.07
				<u>2,516.16</u>		<u>2,516.16</u>
7409821	C9535	HILLYARD/LOS ANGELES	JANITORIAL SUPPLIES	1,382.27	101 4633406	1,382.27
7409822	C4032	HOUSING RIGHTS CENTER	10/19-FAIR HOUSING PROGRAM	2,572.76	361 4342301	2,572.76
7409823	A2594	INTERSTATE BATTERY SYS OF A V	BATTERIES(4)	483.30	101 4631207	122.84
					101 4635207	122.84
					480 4755207	114.78
					480 4755207	122.84
			BATTERY-EQ5501	131.91	101 4653207	131.91
				<u>615.21</u>		<u>615.21</u>
7409824	D4004	J P POOLS	EPL-CHEMICAL CONTROL MNTNC	2,813.00	101 4631670	2,813.00
7409825	09729	JAYNES BROTHERS CONSTRUCTION	JRP-DEMO PLAYGROUND	24,260.00	212 11ZZ006924	24,260.00
7409826	01419	JOHNSTONE SUPPLY	INCUBATOR-VENT MOTOR	249.77	101 4636403	249.77
			CH-LIGHT CONTROLLER	110.87	101 4633403	110.87
			CH-HVY DTY RELAY	60.31	101 4633403	60.31
				<u>420.95</u>		<u>420.95</u>

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409827	06059	KRAZAN & ASSOCIATES, INC	CP17005-2020 SFE RTE TO SCHOOL CP17005-2020 SFE RTE TO SCHOOL	500.00 5,672.50 <u>6,172.50</u>	210 15SW017924 210 15SW017924	500.00 5,672.50 <u>6,172.50</u>
7409828	C7946	L A CO DEPT ANIMAL CARE&CONTRL	11/19-HOUSING COSTS	46,446.37	101 4820363	46,446.37
7409829	D3426	LAW OFFICES CHRISTOPHER RAMSEY CLAIM #009-19		1,755.00	109 4430300	1,755.00
7409830	C1742	LIFESIGNS, INC	MOAH-ASL INTERPRETN-12/28/19	156.00	101 4653251	156.00
7409831	07717	MACLEOD ALE BREWING CO	FOD-ALE/LAGGER(1 1/2 BBL)	652.00	101 4649563	652.00
7409832	02270	MELDON GLASS	CH-WINDOW BOARD UP	406.00	101 4633402	406.00
7409833	06936	MOSMAN, DESIREA	12/19 AM EXERCISE INSTRUCTION	420.00	101 4643308	420.00
7409834	C8944	MSC INDUSTRIAL SUPPLY CO	MTNC YD-GRIT GRINDING WHEEL	166.17	101 4753208	166.17
7409835	C9177	MUNISERVICES, LLC	SUTA SVC-2ND QUARTER 2019	7,443.11	101 4410301	7,443.11
7409836	08562	NAPA AUTO PARTS	BATTERY-EQ5723 FUEL NJCTR-EQ6807 CDT/CORE DEPOSIT-EQ5723 REFLEX SCHOCK-EQ6809 HND TP PP-EQ3746RO CAP SCREW-EQ3415 VBELT(3)-EQ3415RO RADIATOR-EQ5703 PUSH LUCK-EQ3779 DUMP PUMP-EQ3776 OIL FILTERS(2)-EQ3779 STROBE BEACON-EQ3820	175.04 466.22 (19.71) 117.71 6.79 5.76 61.96 187.45 12.09 1,178.00 61.21 209.89 <u>2,462.41</u>	101 4631207 101 4245207 101 4631207 101 4245207 484 4752207 480 4755207 480 4755207 101 4634207 480 4755207 203 4752207 480 4755207 203 4752207	175.04 466.22 (19.71) 117.71 6.79 5.76 61.96 187.45 12.09 1,178.00 61.21 209.89 <u>2,462.41</u>
7409837	06610	NASSCO, INC	2020 MEMBERSHIP DUES	295.00	480 4755206	295.00
7409838	04718	NAT'L NIGHT OUT	NATW- ANNUAL MEMBERSHIP	35.00	101 4800206	35.00
7409839	D2822	NATIONAL CINEMEDIA, LLC	THEATER ADS-12/06/19-01/09/20 PS-THEATER ADS-11/29/19-1/2/20	934.22 <u>356.33</u> 1,290.55	101 4640251 101 4649561 101 4649563 101 4649565 101 4649567 101 4649568 101 4650205 101 4800205	18.12 9.05 9.05 9.05 30.55 9.05 849.35 <u>356.33</u> 1,290.55
7409840	06148	NIK-O-LOK, INC	01/20-MONTHLY COIN LOCK LEASE	39.00	101 4633602	39.00
7409841	D2634	O'REAR, JEFFREY R	12/19-PRODUCTION SERVICES	400.00	101 4649225	400.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409842	07540	OFFICETEAM	KG-FIN STAFF-12/16-20/19	1,864.06	101 4410308	1,864.06
			KG-FIN STAFF-12/30/19-01/03/20	1,108.36	101 4410308	1,108.36
				<u>2,972.42</u>		<u>2,972.42</u>
7409843	C3052	OXFORD INN AND SUITES	PAC-LDG-T GODFREY-10/26/19	87.36	101 4649561	87.36
7409844	05741	P P G ARCHITECTURAL FINISHES	JRP-PAINT SUPPLIES	37.22	101 4631403	37.22
			JRP-PAINT SUPPLIES	332.44	101 4631403	332.44
			GRAFFITI REMOVAL SUPPLIES	19.67	203 4752502	19.67
			JRP-PAINT SUPPLIES	158.02	101 4631403	158.02
			GRAFFITI REMOVAL SUPPLIES	996.99	203 4752502	996.99
			MAINTENANCE SUPPLIES	19.67	203 4752502	19.67
			GRAFFITI REMOVAL SUPPLIES	93.89	203 4752502	93.89
			GRAFFITI REMOVAL SUPPLIES	101.31	203 4752502	101.31
			GRAFFITI REMOVAL SUPPLIES	20.51	203 4752502	20.51
			GRAFFITI REMOVAL SUPPLIES	41.02	203 4752502	41.02
			MOAH-PAINT SUPPLIES	136.72	101 4653251	136.72
			JRP-PAINT SUPPLIES	89.97	101 4631403	89.97
			JRP-PAINT SUPPLIES	166.22	101 4631403	166.22
			GRAFFITI REMOVAL SUPPLIES	42.68	203 4752502	42.68
			WCP-PAINT SUPPLIES	25.24	101 4631403	25.24
			GRAFFITI REMOVAL SUPPLIES	21.86	203 4752502	21.86
				<u>2,303.43</u>		<u>2,303.43</u>
7409845	09668	PACIFIC TENNIS COURTS, INC.	JRP-COURT RESURFACING	7,100.00	104 4631402	7,100.00
7409846	C9363	PALMDALE WATER DISTRICT	GAWWEC-2019 EVNT(1/8SHARE CST)	1,433.92	101 4245350	1,433.92
7409847	05998	PAVING THE WAY FOUNDATION	CMMNTY SPPRT/GOOD CTZNSHP PRGM	400.00	101 4820301	400.00
			CMMNTY SPPRT/GOOD CTZNSHP PRGM	1,008.00	101 4820301	1,008.00
				<u>1,408.00</u>		<u>1,408.00</u>
7409848	09496	PAY PLUS SOLUTIONS	CALPERS MONTHLY CHARGES	327.00	101 4220301	327.00
7409849	07287	PRINTING BOSS	JRP-SIGNAGE	98.55	101 4631403	98.55
7409850	05864	QUINN COMPANY	BATTERIES(2)-EQ3774	572.03	203 4752207	572.03
7409851	A9382	R H A LANDSCAPE ARCHITECTS	SKATEPARK-DESIGN/CONSLTNG SVCS	1,300.00	701 11BS028924	1,300.00
7409852	09016	RED HELMET TRAINING	HAZ MAT REFRESHER CLASSES(2)	2,400.00	101 4220301	2,400.00
7409853	07507	RESOURCE BUILDING MATERIALS	CH-SCOOP SHAMROCK	54.70	101 4633404	54.70
7409854	05747	RICK SHIPP TRUCK & EQUIP REPR	SHOP LABOR-EQ3769	1,120.53	203 4752207	1,120.53
7409855	C5942	S E S A C	2020 LICENSE FEE	2,179.00	101 4650330	2,179.00
7409856	D3947	S G A CLEANING SERVICES	JRP-ADA MATERIALS	5,100.00	101 4631402	2,226.03
			JRP-ADA MATERIALS		101 4631406	2,873.97
			JRP-DRINKING FOUNTAIN DEMO	980.00	101 4631402	980.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
				6,080.00		6,080.00
7409857	03962	SAFETY KLEEN	HAZ WASTE PARTS WASHER	141.41	101 4753657	141.41
7409858	A8260	SAGE STAFFING	SO-PBLC SFTY STF-12/16-22/19 SO-PBLC SFTY STF-12/23-29/19	384.71 429.97 <u>814.68</u>	101 4820308 101 4820308	384.71 429.97 <u>814.68</u>
7409859	08790	SECURE TASK	MTNC YD-12/19-SECURITY PATROL	5,258.70	203 4752301	5,258.70
7409860	07139	SITEONE LANDSCAPE SUPPLY LLC	OMP-RYEGRASS BLEND	1,992.35	101 4634404	1,992.35
7409861	01816	SMITH PIPE & SUPPLY INC	JRP-IRRIGATION SUPPLIES	421.66	101 4631404	421.66
7409862	09163	SOCAL OFFICE TECHNOLOGIES	12/27/19-01/26/20-EQUIPMENT	302.22	101 4410254	302.22
7409863	09160	ST. FRANCIS ELECTRIC, LLC	10/19-STREET LIGHTING MTNC	39,600.00	483 4785660	39,600.00
7409864	05590	STUDIO EQUIPMENT RENTALS INC	SOL-GENERATOR RNTL-09/30/19	2,730.00	101 4649568	2,730.00
7409865	05703	SUPERIOR ALARM SYSTEMS	01/20-MONTHLY MONITORING	45.00	101 4633301	45.00
7409866	09762	THE CREATIVE GROUP	AL-ACS STAFF-12/16-20/19 AL-ACS STAFF-12/23-27/19	2,800.00 2,240.00 <u>5,040.00</u>	101 4307296 101 4307296	2,800.00 2,240.00 <u>5,040.00</u>
7409867	C5522	THOMSON REUTERS-WEST PMT CENT	12/19-INFORMATION CHARGES	868.45	101 4230301	868.45
7409868	04239	TIM WELLS MOBILE TIRE SERVICE	SERVICE CALL-EQ3988 TIRES(4)-EQ3820 SERVICE CALL-EQ3415 REPAIR-EQ3825 TIRES(4)-EQ3415 REPAIR-EQ3841 TIRE REPAIR-EQ3988 REPAIR-EQ3838 REPAIR-EQ3839 REPAIR-EQ3783	110.00 550.63 110.00 15.00 1,506.00 25.00 30.00 20.00 20.00 51.90 <u>2,438.53</u>	480 4755207 203 4752207 480 4755207 101 4245207 480 4755207 203 4752207 480 4755207 203 4752207 203 4752207 203 4752207	110.00 550.63 110.00 15.00 1,506.00 25.00 30.00 20.00 20.00 51.90 <u>2,438.53</u>
7409869	2003	TIP TOP ARBORISTS, INC	12/31-TREE TRIMMING 12/31-TREE TRIMMINGS 12/19-TREE TRIMMINGS/REMOVALS	13,050.00 2,070.00 3,375.00 <u>18,495.00</u>	482 4636267 483 4636267 203 4636267	13,050.00 2,070.00 3,375.00 <u>18,495.00</u>
7409870	09788	TONEMAN CONCRETE CORPORATION	OMP-TRUCK/EQUIPMENT/MATERIAL	23,930.07	261 11BS026924	23,930.07
7409871	D1594	TOUCHPOINT ENERGIZED COMM	01/20-E NEWSLETTER SVC 12/19-MAYORS EMAIL BROADCAST	180.00 2,500.00 <u>2,680.00</u>	101 4305302 101 4100205	180.00 2,500.00 <u>2,680.00</u>
7409872	09754	TOYOTA OF LANCASTER	RSC-PURCHASES-12/18-24/19	6,000.00	490 4250772	3,000.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036
 From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
				6,000.00	490 4250772	3,000.00
						6,000.00
7409873	02977	TURBO DATA SYSTEMS INC	12/19 ADMIN CITATIONS ICS COLLECTION SVCS	12,784.68	101 4800301	12,784.68
				2.27	101 4800301	2.27
				12,786.95		12,786.95
7409874	A7515	U S BANK	11/19-ADMIN FEE	250.00	101 3501110	250.00
7409875	A2124	UNDERGROUND SERVICE ALERT/SC	01/20-TICKETS(111) CA STATE FEE FOR REGLTRY COSTS	193.15	484 4752301	193.15
				162.55	484 4752311	162.55
				355.70		355.70
7409876	C4011	UNITED RENTALS	CH-SCISSR LFT RNTL-12/09-19/19	753.72	101 4649564	753.72
7409877	05551	UNITED SITE SRVCS OF CA,SO DIV	FENCE RENTAL-11/29-12/26/19 FENCE RENTAL-12/05/19-01/01/20	61.32	101 4633602	61.32
				19.72	101 4633602	19.72
				81.04		81.04
7409878	09813	VAN DERMYDEN MADDUX LAW CORP	PROFESSIONAL SERV-11/15-25/19	5,937.90	101 4100303	5,937.90
7409879	06384	VOYAGER FLEET SYSTEMS INC	VOYAGER FLEET SYSTEMS 12/24/19	254.46	101 2602000	254.46
7409880	31026	WAXIE SANITARY SUPPLY	CH-JANITORIAL SUPPLIES CH-JANITORIAL SUPPLIES PAC-JANITORIAL SUPPLIES CH-JANITORIAL SUPPLIES	280.16 44.45 1,229.10 343.94	101 4633406 101 4633406 101 4650406 101 4633406	280.16 44.45 1,229.10 343.94
				1,897.65		1,897.65
7409881	05771	ZONES, INC	WIRELESS ACCESS POINT	803.30	101 4631404	351.47
					101 4634404	451.83
				803.30		803.30
7409882	06344	AERO VIEW LLC	12/19-LEAPS SERVICES	89,991.00	101 4820301	89,991.00
7409883	05128	CLEANSTREET	11/19 MONTHLY STREET SWEEP	44,820.62	203 4752450	43,820.62
					484 4752450	1,000.00
			12/19 MONTHLY STREET SWEEP	44,820.62	203 4752450	43,820.62
					484 4752450	1,000.00
				89,641.24		89,641.24
7409884	03527	L A CO FIRE DEPT	FIRE IMPCT FEE-FY19/20 2ND QTR	273,735.99	101 2174000	294,041.66
					101 3501100	1,357.58
					101 3614100	(21,663.25)
				273,735.99		273,735.99
7409885	1214	L A CO SHERIFF'S DEPT	10/19-SPCL EVT-LCS-CANNABIS OP	4,806.98	101 4820355	4,393.26
					101 4820357	413.72
			11/19 LAW ENFORCEMENT SVCS	2,268,671.42	101 4820354	2,048,014.09
					101 4820357	220,657.33
				2,273,478.40		2,273,478.40

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409886	09771	PROGRESSION DRYWALL CORP	CH-CNCL CHMBRS AUCSTC WALL/PNT	55,728.00	701 11BS019924	55,728.00
7409887	1916	STRADLING,YOCCA,CARLSON,RAUTH	10/19-LEGAL SERVICES	55,467.42	101 4100303	(7,500.00)
					101 4100303	175.80
					101 4100303	359.10
					101 4100303	836.30
					101 4100303	1,279.20
					101 4100303	1,596.00
					101 4100303	3,516.00
					101 4100303	3,725.40
					101 4100303	3,804.80
					101 4100303	4,746.60
					101 4100303	7,500.00
					101 4100303	35,428.22
				55,467.42		55,467.42
7409888	08725	STREAMLINE SYSTEM DESIGN	CH-COUNCIL CHAMBER UPGRADES	28,404.32	101 4307753	28,404.32
			CH-COUNCIL CHAMBER AUDIO SYSTM	32,305.56	101 4307753	32,305.56
				60,709.88		60,709.88
7409889	06220	T R C SOLUTIONS, INC	CP13018-AVE K/SR14 INTERCHANGE	394,883.37	210 15BR004924	394,883.37
			CP13018-AVE K/SR14 INTERCHANGE	477,967.39	210 15BR004924	477,967.39
				872,850.76		872,850.76
7409890	09665	TERRACARE ASSOCIATES, LLC	10/19-PARKS TREE MAINTENANCE	36,266.00	101 4631402	15,543.00
					101 4632402	956.00
					101 4634402	9,643.00
					101 4635402	10,124.00
			11/19-PARKS LANDSCAPE MTNC	36,266.00	101 4631402	15,543.00
					101 4632402	956.00
					101 4634402	9,643.00
					101 4635402	10,124.00
				72,532.00		72,532.00
7409891	00107	A V PRESS	PAC-12/19 ADVERTISING	1,630.52	101 4650205	1,630.52
7409892	00107	A V PRESS	12/19-LEGAL ADS	4,216.54	101 4210263	160.31
					101 4210263	193.94
					101 4210263	280.35
					101 4210263	299.11
					101 4210263	373.01
					101 4210263	373.02
					101 4210263	405.85
					101 4770263	358.94
					220 12FW003924	426.19
					220 12FW003924	426.19
					701 11BS019924	459.81
					701 11BS019924	459.82
				4,216.54		4,216.54

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036
 From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409893	C8559	AUNE, CHRIS	CA-REIMUBRSMNT-CLOVIS-12/12/19	143.79	101 4220256	143.79
7409894	08535	BENITEZ, ROBERT	RB-REIMBURSEMENT MOAH EXPENSES	306.66	101 4653251	136.78
					101 4653251	169.88
				<u>306.66</u>		<u>306.66</u>
7409895	D1872	CA WATER ENVIRONMENTAL ASSN	JL-MEMBERSHIP RENEWAL	192.00	101 4220311	192.00
7409896	D1872	CA WATER ENVIRONMENTAL ASSN	KR-MEMBERSHIP RENEWAL	192.00	101 4220311	192.00
7409897	D1872	CA WATER ENVIRONMENTAL ASSN	RW-MEMBERSHIP RENEWAL	192.00	101 4220311	192.00
7409898	D1872	CA WATER ENVIRONMENTAL ASSN	TD-MEMBERSHIP RENEWAL	192.00	101 4220311	192.00
7409899	D1872	CA WATER ENVIRONMENTAL ASSN	TH-MEMBERSHIP RENEWAL	192.00	101 4220311	192.00
7409900	D2379	DEWALT, RONALD	SETTLEMENT CLAIM-083-19	737.50	109 4430300	737.50
7409901	09820	GOLF CARS LA ENTERPRISES INC	GOLF CAR RNTL-01/24-27/20	1,095.00	101 4645602	1,095.00
7409902	07700	HIX, SHELDON	SH-PR DM-SAN MATEO-02/02-06/20	297.00	101 4755201	297.00
7409903	D4017	JONES, DAVID	DJ-PR DM-SAN MATEO-02/02-06/20	297.00	101 4755201	297.00
7409904	D0412	KATZ, BRUCE	BK-PR DM-SAN MATEO-02/02-06/20	297.00	480 4755201	297.00
7409905	07084	L A CO PUBLIC HEALTH	MTNC YD-REGULATORY FEES	146.11	203 4752311	146.11
7409906	1215	L A CO WATERWORKS	11/07/19-01/09/20 WATER SVC	24,161.73	101 4631654	12,742.64
					203 4636654	242.76
					482 4636654	11,176.33
				<u>24,161.73</u>		<u>24,161.73</u>
7409907	D3151	LNCSTR MUSEUM/PUBLIC ART FNDTN LMPAF SALES/DONATNS-OCT-DEC 19		1,495.92	101 1101500	(377.72)
					101 2102500	1,814.96
					101 2175001	131.75
					101 4643235	(44.23)
					101 4643235	(28.84)
				<u>1,495.92</u>		<u>1,495.92</u>
7409908	1705	QUARTZ HILL WATER DISTRICT	12/02/19-01/02/20 WATER SVC	3,002.43	101 4634654	587.71
					203 4636654	386.28
					482 4636654	2,028.44
				<u>3,002.43</u>		<u>3,002.43</u>
7409909	08988	SMITH, CHRISTINA	01/04-17/20 CONSULTING SRVCS	2,885.00	101 4300301	2,885.00
7409910	03154	SO CA EDISON	12/01/19-01/10/20 ELECTRIC SVC	3,199.53	101 4633652	2,400.97
					203 4785652	61.99
					209 16ST007924	46.89
					210 15SW017924	35.15

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
					482 4636652	57.04
					483 4785660	597.49
				3,199.53		3,199.53
7409911	03154	SO CA EDISON	07/03/19-01/15/20 ELECTRIC SVC	7,703.67	480 4755652	444.56
					483 4785652	5,854.18
					483 4785660	34.23
					484 4755652	254.67
					485 4755652	760.55
					490 4250652	355.48
				7,703.67		7,703.67
7409912	C2555	TIME WARNER CABLE	01/20-TV SERVICE-VICE MAYOR	35.84	101 4315651	35.84
7409913	C2555	TIME WARNER CABLE	12/28/19-1/27/20-BSNSS TV-ACS	83.73	101 4315651	83.73
7409914	C2555	TIME WARNER CABLE	12/19-TV SERVICE-CITY MNGR+3	90.26	101 4315651	90.26
7409915	C2555	TIME WARNER CABLE	01/20-INTERNET/TV SERVICE	198.11	101 4315651	198.11
7409916	C2555	TIME WARNER CABLE	01/20-BUSINESS-MAYORS OFFICE	203.44	101 4315651	203.44
7409917	C2555	TIME WARNER CABLE	01/20-ROADRUNNER SERVICE	275.82	101 4315651	275.82
7409918	C2555	TIME WARNER CABLE	12/28/19-1/27/20-BSINSS INTRNT	299.99	101 4315651	299.99
7409919	D3370	VERIZON WIRELESS	12/19-WIRELESS SERVICE	2,557.54	101 4315651	2,557.54
7409920	D3370	VERIZON WIRELESS	12/19-IPAD SERVICE	5,295.61	101 4315651	5,295.61
7409921	D0296	WATKINS, DONALD	DW-PR DM-SAN MATEO-02/02-06/20	297.00	101 4755201	297.00
7409922	C0077	A V E K	BACTERIOLOGICAL TEST	20.00	101 4635301	20.00
7409923	08979	A V PEST CONTROL	LMS-08/19 PEST CONTROL	175.00	101 4632301	175.00
			LMS-09/19 PEST CONTROL	175.00	101 4632301	175.00
			LMS-10/19 PEST CONTROL	175.00	101 4632301	175.00
			LMS-11/19 PEST CONTROL	175.00	101 4632301	175.00
				700.00		700.00
7409924	07965	A V POLES AND LIGHTING INC	GFI FESTOON-RAL(10)	480.00	101 4633404	480.00
7409925	02357	A V TRANSIT AUTHORITY	SENIOR ANNUAL PASS-10/19-12/19	24,250.00	204 4430770	12,125.00
					207 4430301	12,125.00
				24,250.00		24,250.00
7409926	06294	A V WEB DESIGNS	PAC-01/20-MONTHLY HOSTING CHGS	99.95	101 4650301	99.95
7409927	06849	ACCONTEMPS	SP-FINANCE STF-12/30/19-1/3/20	1,170.00	101 4310301	1,170.00
7409928	05445	ADELMAN BROADCASTING, INC	PAC-01/20 ADS-THE RAT PACK	270.00	101 4650205	270.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409929	08894	ADHERENCE COMPLIANCE INC	MEDICAL CANNABIS SUPPORT SVCS	3,150.00	101 4230301	3,150.00
7409930	06352	AGILITY RECOVERY SOLUTIONS	01/20-READYSUITE	665.00	101 4315302	665.00
7409931	D1663	AMERICAN IRON WORK	TBP-GENERATOR/POST LAMP REPAIR	475.00	101 4631402	475.00
7409932	D3147	AMERICAN PLUMBING SERVICES,INC	LMS-TRAP/DRAIN STOPPAGE REPAIR EPL-WATER HEATER VALVE REPAIR	121.25 1,960.16 <u>2,081.41</u>	101 4632402 101 4631403	121.25 1,960.16 <u>2,081.41</u>
7409933	04190	AMERIPRIDE SERVICES	UNIFORM CLEANINGS UNIFORM CLEANINGS	126.40 93.01 <u>219.41</u>	101 4753209 101 4753209	126.40 93.01 <u>219.41</u>
7409934	01933	AMERON	POLE DAMAGE REPAIR	3,447.40	483 4785460	3,447.40
7409935	02693	ANDY GUMP, INC	OMP-FENCE RNTL-01/07-02/03/20 HP-FENCE RNTL-01/09-02/05/20	33.51 17.74 <u>51.25</u>	101 4634602 101 4634602	33.51 17.74 <u>51.25</u>
7409936	09090	ANTELOPE VALLEY LIGHT BULBS	TBP-LED LIGHTS	1,773.90	101 4635404	1,773.90
7409937	C9805	ARROW TRANSIT MIX INC	READY MIX CONCRETE	1,051.91	203 4752410	1,051.91
7409938	08130	ARTAROUND STUDIO	11/19-SCULPTING INSTRUCTION	48.60	101 4643308	48.60
7409939	06165	B S N SPORTS, INC	ALL SPORT KIT(2)	1,204.48	101 4641251	1,204.48
7409940	09581	BRUHL, AMY NOELLE	MOAH/CDR-BOARD GAME RNTL	100.00	101 4651251	100.00
7409941	06351	C T WEST, INC	MTNC YD-CONTROLLER REPAIR	10,265.63	203 4785460	10,265.63
7409942	A9249	CA DEPT OF CORRCTNS/REHAB	12/19-CUSTODY SUPRVSN AGREEMNT	5,191.00	203 4752308 484 4752308 <u>5,191.00</u>	4,814.00 377.00 <u>5,191.00</u>
7409943	1973	CA DEPT OF TAX/FEE ADMINISTRTN	10/19-12/19-LCE SURCHARGE TAX	37,940.15	490 2175000	37,940.15
7409944	00382	CARRIER COMMUNICATIONS	01/20-HAUSER MTN SITE RENT	581.68	101 4245350	581.68
7409945	D1545	CLETEHOUSE CAFE, INC	MEDICL MAIN ST MEETNG-12/20/19	190.09	101 4240340	190.09
7409946	00432	DEPT OF JUSTICE	12/19-FINGERPRINT APPS	1,086.00	101 4220301	1,086.00
7409947	00414	DESERT LOCK COMPANY	ZELDAS-SERVICE TRIP CH-KEYS(60) OMP/AVTA-SERVICE TRIP/KEYS(16)	60.00 198.20 208.24 <u>466.44</u>	101 4633403 101 4633403 207 4634402	60.00 198.20 208.24 <u>466.44</u>
7409948	07159	DIAZ, BRANDON	11/19-TENNIS INSTRUCTOR 11/19-TENNIS INSTRUCTOR	28.00 28.00	101 4643308 101 4643308	28.00 28.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			11/19-TENNIS INSTRUCTOR	42.00	101 4643308	42.00
			11/19-TENNIS INSTRUCTOR	140.00	101 4643308	140.00
			11/19-TENNIS INSTRUCTOR	28.00	101 4643308	28.00
				<u>266.00</u>		<u>266.00</u>
7409949	08839	DUKE ENGINEERING AND ASSOCS	STRUCTURAL ENGINEERING SERVICE	525.00	229 11BS019924	525.00
7409950	08643	EARTH SYSTEMS PACIFIC	CP17012-AVE I/10W-K/30 IMPROV	2,000.00	209 16ST007924	2,000.00
7409951	09575	ENTERPRISE FM TRUST	PW-MONTHLY VEHICLE LEASE	6,807.53	101 4753762	6,807.53
			PW-MONTHLY VEHICLE LEASE	6,679.03	101 4753762	6,679.03
				<u>13,486.56</u>		<u>13,486.56</u>
7409952	06857	ENTERTAINMENTMAX, INC	DEP-THE ABBA SHOW-04/04/20	2,500.00	101 4650318	2,500.00
7409953	D2427	ENVIRONMENTAL SOUND SOLUTIONS	01/20-MUSIC SERVICE	65.00	101 4633602	65.00
7409954	06380	EWING IRRIGATION PRODUCTS, INC	LMS-SMART IRRIGATION TIMERS	9,174.84	101 4631404	8,241.00
					101 4635404	933.84
				<u>9,174.84</u>		<u>9,174.84</u>
7409955	D3240	FASTENAL COMPANY	BULLY SOIL PROB/MEASURING TOOL	153.30	101 4761208	153.30
			AERO DUSTER(1)/UTLTY KNIFE(2)	24.08	203 4785208	24.08
			HEADLAMP/SWEEP/HANDLE/RAINCOAT	2,797.18	331 4755787	1,204.50
					480 4755208	16.43
					480 4755208	34.50
					480 4755208	50.36
					480 4755208	59.05
					480 4755209	12.21
					480 4755209	14.36
					480 4755209	15.61
					480 4755209	17.52
					480 4755209	28.47
					480 4755209	29.51
					480 4755209	44.46
					480 4755209	65.70
					480 4755209	65.70
					480 4755209	91.98
					480 4755209	153.30
					480 4755209	183.96
					480 4755209	183.96
					480 4755209	525.60
			TRACTIONI ICE MELT/GLOVES/OIL	3,335.70	101 4631404	122.31
					101 4633403	226.18
					101 4633403	244.62
					101 4633404	611.56
					101 4634208	613.20
					101 4635404	6.54
					101 4635404	23.00
					101 4635404	191.61
					101 4635404	227.81

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
					101 4635406	17.61
					101 4635406	20.99
					101 4635406	42.97
					101 4635406	82.39
					101 4635406	96.58
					101 4635406	105.12
					101 4635406	163.30
					101 4635406	539.91
				6,310.26		6,310.26
7409956	09416	FAZIO, MATTHEW S.	01/20-LTV VIDEO PRODUCTION	520.00	101 4307296	520.00
7409957	08838	FEHR & PEERS	LANC SAFER STREETS ACTION PLAN	8,198.75	101 4785301	819.87
					349 4785301	7,378.88
				8,198.75		8,198.75
7409958	04247	GATOR STEEL MFG & WELDING	LMS-HANDRAIL REPAIR	998.98	101 4632402	998.98
7409959	08245	GOLDEN STATE LABOR COMPLIANCE	CP19005-2019 LONG LINE STRIPNG	1,827.50	206 15ST072924	1,827.50
			CP19001-2019 PVMNT MGMT PROGRM	12,526.65	209 12ST038924	12,526.65
			CP18007-2018 PARKS REPAIRS	3,768.85	227 12GS006924	3,768.85
				18,123.00		18,123.00
7409960	09697	GREATER AMERICA LLC	LOBBYING SVCS-12/20/19-1/19/20	10,000.00	101 4100301	10,000.00
7409961	03631	HARRIS & ASSOCIATES, INC.	11/24-12/28/19-AUDT/PRFSNL SVC	5,821.25	480 4700301	1,061.25
					482 4700301	1,952.50
					483 4700301	1,285.00
					484 4700301	1,522.50
				5,821.25		5,821.25
7409962	09758	HENCELY, TROY JR	11/19-MUSCIAL THEATER INSTRCTR	120.00	101 4643308	120.00
7409963	819	HERC RENTALS INC	MTNC YD-TELHNDLR RNTL-1/2-9/20	1,068.48	101 4755355	1,068.48
7409964	D0501	HIESL CONSTRUCTION INC	45304 5TH E-IMPACT REPAIRS	7,750.00	306 4342682	7,750.00
7409965	D3842	INNOVATION EDUCATION	11/19-ITALIAN INSTRUCTION	56.00	101 4643308	56.00
			11/19-LEGO ROBOTICS INSTRUCTN	280.00	101 4643308	280.00
				336.00		336.00
7409966	09083	INT'L BUSINESS MACHINES CORP	WATSON DATA PLATFORM CONSULTNG	7,930.00	101 4240301	7,930.00
7409967	09369	INTERWEST CONSULTING GROUP INC	11/19-TRAFFIC ENGINEERING SVCS	1,760.00	210 15BR004924	1,760.00
			11/19-TRAFFIC ENGINEERING SVCS	5,390.00	210 15BR007924	5,390.00
			11/19-TRAFFIC ENGINEERING SVCS	7,157.50	101 4785301	7,157.50
			11/19-TRAFFIC ENGINEERING SVCS	2,870.00	210 15BR007924	2,870.00
			11/19-TRAFFIC ENGINEERING SVCS	2,240.00	217 11TS001924	660.80
					321 11TS001924	1,579.20
				19,417.50		19,417.50
7409968	05804	ITERIS, INC	MTNC YD-EQUIPMENT REPLACEMENT	2,409.00	203 4785460	2,409.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
7409969	03366	JAS PACIFIC	PLAN REVIEW/INSPECTION SVCS	7,662.62	101 4783301	7,662.62
			PLAN REVIEW/INSPECTION SVCS	7,718.48	101 4783301	7,718.48
			PLAN REVIEW/INSPECTION SVCS	13,375.00	101 4783301	13,375.00
			PLAN REVIEW/INSPECTION SVCS	5,375.00	101 4783301	5,375.00
				<u>34,131.10</u>		<u>34,131.10</u>
7409970	01419	JOHNSTONE SUPPLY	CH-HVAC MODULAR	128.41	203 4752403	128.41
7409971	C8411	JULIE SUTTON PHOTOGRAPHY	PHOTOGRAPHY SERVICES	344.93	101 4100205	344.93
7409972	1214	L A CO SHERIFF'S DEPT	10/19-SPECIAL INVESTIGATIONS	1,343.64	101 4820355	1,210.49
					101 4820357	133.15
			10/19-SPECIAL EVNTS-B00 PATROL	1,853.91	101 4820355	1,670.19
					101 4820357	183.72
			11/19-SPECIAL EVENTS-LCS	2,988.53	101 4820355	2,692.37
					101 4820357	296.16
			11/19-SPCL EVNT-HOLIDAY PATROL	742.90	101 4820355	669.28
					101 4820357	73.62
				<u>6,928.98</u>		<u>6,928.98</u>
7409973	C7873	LANCASTER AUTO MALL ASSOC	01/20-AUTO MALL SIGN EXPENSES	185.17	101 4240340	185.17
7409974	01201	LANCASTER CHAMBER OF COMMERCIAL MEMBERSHIP LUNCHEON DUES-01/20		175.00	101 4100202	175.00
7409975	D2287	LANCASTER CODE ENFRMNT ASSN	UNION DUES-PP 2/2020	360.00	101 2171000	360.00
7409976	09647	LATITUDE GEOGRAPHICS GROUP LTD	GEOCORTEX LICNSE/TRNING/MNTNCE	28,180.00	101 4315301	3,180.00
					101 4315302	25,000.00
				<u>28,180.00</u>		<u>28,180.00</u>
7409977	C1742	LIFESIGNS, INC	MOAH-ASL INTERPRETN-12/28/19	156.00	101 4653251	156.00
7409978	08387	LOOMIS	12/19-ARMORED CAR SERVICE	1,785.93	101 3501100	1,785.93
7409979	07126	MAILFINANCE INC.	11/01-11/31/19 LEASE PAYMENT	965.40	101 4600211	965.40
7409980	09825	MAPLOGIC CORPORATION	ANNUAL MAINTENANCE LICENSE	200.00	101 4315302	200.00
7409981	06663	MASON, MELINDA	CITY OF LANCASTER GALA	375.00	101 4220251	375.00
7409982	02270	MELDON GLASS	OMP-INSTALLED ARM SLIDE RAIL	660.00	101 4634402	660.00
7409983	06673	MILLER, JACK C	11/19-TENNIS INSTRUCTOR	24.00	101 4643308	24.00
			11/19-TENNIS INSTRUCTOR	27.00	101 4643308	27.00
			11/19-TENNIS INSTRUCTOR	27.00	101 4643308	27.00
			11/19-TENNIS INSTRUCTOR	42.00	101 4643308	42.00
			11/19-TENNIS INSTRUCTOR	24.00	101 4643308	24.00
			11/19-TENNIS INSTRUCTOR	27.00	101 4643308	27.00
			11/19-TENNIS INSTRUCTOR	39.00	101 4643308	39.00
			11/19-TENNIS INSTRUCTOR	36.00	101 4643308	36.00
			11/19-TENNIS INSTRUCTOR	33.00	101 4643308	33.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			11/19-TENNIS INSTRUCTOR	23.40	101 4643308	23.40
			11/19-TENNIS INSTRUCTOR	42.12	101 4643308	42.12
			11/19-TENNIS INSTRUCTOR	46.80	101 4643308	46.80
			11/19-TENNIS INSTRUCTOR	23.40	101 4643308	23.40
				<u>414.72</u>		<u>414.72</u>
7409984	D3578	MINUTEMAN PRESS	LCE-CALPINE PUSH NOTICES(268)	227.63	490 4250213	227.63
			LCE-CALPINE PUSH NOTICES(391)	209.88	490 4250213	209.88
			LCE-LETTERHEAD/ENVELOPES	382.63	490 4250213	382.63
			LCE-CALPINE PUSH NOTICES(301)	240.77	490 4250213	240.77
			LCE-CALPINE PUSH NOTICES(272)	169.84	490 4250213	169.84
			LCE-CALPINE PUSH NOTICES(1)	1.81	490 4250213	1.81
			LCE-CALPINE PUSH NOTICES(193)	201.99	490 4250213	201.99
			LCE-CALPINE PUSH NOTICES(261)	166.33	490 4250213	166.33
				<u>1,600.88</u>		<u>1,600.88</u>
7409985	C9177	MUNISERVICES, LLC	LTC DISCOVERY-12/19	171.74	101 4410301	171.74
7409986	04214	MUSCO SPORTS LIGHTING	NSC-LIGHTING REPAIRS	7,369.39	101 4635404	7,369.39
7409987	09270	NEXTECH SYSTEMS INC	LED COUNTDOWN MODULES(16)	1,927.20	203 4785461	1,927.20
7409988	03762	OFFICE DEPOT	EOC-TELEVISIONS(3)	6,155.30	101 4315291	6,155.30
7409989	07540	OFFICETEAM	KG-FIN STAFF-01/06-10/20	2,015.20	101 4410308	2,015.20
7409990	09812	ON DECK SPORTS	PRO CLAY/FOAM PAD(240)	1,086.98	101 4632404	1,086.98
7409991	A7221	P E R S LONG TERM CARE PROGRAM	LONG TERM CARE PREM-PP 2/2020	812.51	101 2170200	812.51
7409992	05741	P P G ARCHITECTURAL FINISHES	GRAFFITI REMOVAL SUPPLIES	20.51	203 4752502	20.51
			GRAFFITI REMOVAL SUPPLIES	123.57	203 4752502	123.57
			GRAFFITI REMOVAL SUPPLIES	94.58	203 4752502	94.58
				<u>238.66</u>		<u>238.66</u>
7409993	06984	PACIFIC DESIGN & INTEGRATION	12/19-BROADCAST MANAGER SVC	2,881.00	101 4307296	2,881.00
7409994	09823	PATTERSON, ROCIO	REFUND-BASKTBLL CLASS WITHDRAW	62.00	101 2182001	62.00
7409995	05602	PETROLEUM EQUIPMENT CONST SRV	12/19-DESIGNATED OPERATOR INSP	150.00	101 4753402	150.00
7409996	08832	PLASTIC MART	MOAH-BUFFNG/POLISHNG/FABRCTION	697.28	101 4653251	697.28
7409997	06160	PRIME TIME PARTY RENTALS	BLVD MARRIOTT GRNDBRKNG-RENTLS	2,224.00	101 4240340	2,224.00
7409998	07287	PRINTING BOSS	SOL-BANNERS(7)	153.30	101 4649568	153.30
			BOO-POLE BANNER(3)	236.52	101 4649561	236.52
			BLVD-BANNER(1)	65.70	101 4649568	65.70
			BOO-BANNER(1)	53.66	101 4649561	53.66
			FOD-BANNERS(35)/SIGNS(2)	963.60	101 4649563	963.60
			BANNERS(2)	175.20	101 4649225	175.20
			BLVD-BANNER POLE(1)	81.03	101 4649225	81.03

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			FOD-BANNER(1)	52.01	101 4649563	52.01
			MBC-BANNER(1)	43.80	101 4649565	43.80
				<u>1,824.82</u>		<u>1,824.82</u>
7409999	04361	PROTECTION ONE	LMS-01/20-ALARM MONITORING	52.02	101 4632301	52.02
			LMS-01/20 ELEVATOR MAINTENANC	37.58	101 4632301	37.58
				<u>89.60</u>		<u>89.60</u>
7410000	09819	RAMIREZ, ROBERTO JESUS	PERFORMANCE	50.00	101 4651251	50.00
7410001	07002	READYREFRESH BY NESTLE	12/19-WTR COOLER RENTAL	158.30	101 4650301	158.30
7410002	09456	RRM DESIGN GROUP	PROFESSNAL SVCS-1752 E AVE J-4	2,398.75	101 4770301	2,398.75
7410003	D3947	S G A CLEANING SERVICES	OMP-RESTROOM DOOR REPAIR	230.00	101 4634402	230.00
			LCS-PRESSRE WASH/PREPRD FLOORS	975.00	101 4631301	975.00
			LMS-PLUMBING REPAIR	190.00	101 4632402	190.00
			JRP-FLOOR MATERIALS	1,460.00	101 4631403	1,460.00
			LUC-CARPET CLEANING	560.00	101 4633402	560.00
			LUC-RESTROOM SERVICES	760.00	101 4633402	760.00
			JRP-DRINKING FOUNTAIN PLUMBING	685.00	101 4631301	685.00
			HP-FENCE REPAIR	485.00	101 4634402	485.00
			OMP-BTTNG CAGE/WELDING REPAIR	365.00	101 4646251	365.00
				<u>5,710.00</u>		<u>5,710.00</u>
7410004	03962	SAFETY KLEEN	E-MANIFEST FEE/BATTERIES/BULBS	2,190.00	101 4755657	2,190.00
7410005	A8260	SAGE STAFFING	SO-PBL SFT STF-12/30/19-1/5/20	339.45	101 4820308	339.45
7410006	05934	SHI INTERNATIONAL CORP	CONSULTATION-12/04-10/19	1,680.00	101 4315301	1,680.00
7410007	1894	SIGNS & DESIGNS	DD-FACEPLATE	27.38	101 4100251	27.38
7410008	08337	SILVER LINING SOLUTIONS LLC	11/19 GENERAL SPRT	6,380.00	101 4315301	6,380.00
7410009	01816	SMITH PIPE & SUPPLY INC	NSC-IRRIGATION SUPPLIES	112.93	101 4635404	112.93
			PAINT(6)/RB PC POP UP(48)	1,391.99	101 4631404	1,391.99
			SUPER TURF(40)	1,412.55	101 4635404	1,412.55
				<u>2,917.47</u>		<u>2,917.47</u>
7410010	D2143	STREAMLINE AUDIO VISUAL, INC	PAC-AUDIO RENTAL-01/19/20	2,520.00	101 4100251	2,520.00
7410011	08725	STREAMLINE SYSTEM DESIGN	CH-COUNCIL CHAMBER AUDIO SYSTM	18,936.22	101 2175000	(1,599.44)
					101 4307753	20,535.66
			CH-COUNCIL CHAMBER AUDIO SYSTM	5,681.05	101 2175000	(1,846.52)
					101 4307753	(16,000.00)
					101 4307753	23,527.57
				<u>24,617.27</u>		<u>24,617.27</u>
7410012	C2554	SUPERIOR COURT OF CA-CO OF L A	12/19-ALLCTN OF PRKG PENALTIES	14,889.00	101 3310200	97.00
					101 3310200	1,462.50
					101 3310200	1,462.50

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
					101 3310200	1,462.50
					101 3310200	1,950.00
					101 3310200	2,604.50
					101 3310200	2,925.00
					101 3310200	2,925.00
				14,889.00		14,889.00
7410013	09029	SUSTAINABLE TURF SCIENCE INC	LMS-SOIL/FIELD TEST	75.00	101 4632404	75.00
			LMS-SOIL/WATER TEST	300.00	101 4632404	300.00
				375.00		375.00
7410014	A8398	SWANK MOTION PICTURES, INC	MOAH-MOVIE RENTAL-ABOMINABLE	465.00	101 4651251	465.00
7410015	A1393	TEAMSTERS LOCAL 911	01/20 UNION DUES	3,068.00	101 2157000	3,068.00
7410016	08177	TEKWERKS	02/20-REMOTE MONITORING/MNGMNT	1,355.00	101 4315402	1,355.00
7410017	09762	THE CREATIVE GROUP	AL-ACS STAFF-12/30/19-01/03/20	1,400.00	101 4307296	1,400.00
7410018	C8400	THE GRAPHIC EXPERIENCE	CH-COUNCIL PHOTO COLLAGE UPDTE	2,779.30	101 4100251	2,779.30
7410019	07372	THE MODERN TEA ROOM, LLC	BLVD MARRIOTT-GRNDBRKNG CTRNG	1,527.53	101 4240340	1,527.53
7410020	09091	THE RETAIL COACH LLC	RETAIL RECRUITMENT CONSULTING	30,000.00	101 4240301	30,000.00
7410021	C5522	THOMSON REUTERS-WEST PMT CENT	12/19-INFORMATION CHARGES	421.28	101 4820301	421.28
			12/19-INFORMATION CHARGES	826.79	101 4245301	826.79
				1,248.07		1,248.07
7410022	09754	TOYOTA OF LANCASTER	RSC-TUSO LEASE 01/07/20	1,500.00	490 4250772	1,500.00
7410023	D3099	TPX COMMUNICATIONS	01/20-TELEPHONE SERVICE	11,039.70	101 4315651	11,039.70
7410024	C4011	UNITED RENTALS	OMP-DEMO HMMR RNTL-01/09-10/20	99.16	101 4634602	99.16
7410025	06062	VALLEY MANUFACTURNG/ENGINEERN	OIL RECYCLING BUCKETS(1000)	15,567.00	331 4755787	15,567.00
7410026	09039	VALUTEC CARD SOLUTIONS LLC	CARD PROGRAM	11.36	101 4650251	11.36
			CARD PROGRAM	12.62	101 4650251	12.62
			CARD PROGRAM	40.51	101 4650251	40.51
				64.49		64.49
7410027	09023	VERTEX SURVEY INC	PDW EXPANSION - TOPO SURVEY	7,460.00	224 11GS011924	7,460.00
7410028	04496	VULCAN MATERIAL WESTERN DIV	COLD MIX	129.48	203 4752410	129.48
			COLD MIX	259.79	203 4752410	259.79
			COLD MIX	131.13	203 4752410	131.13
			COLD MIX	108.95	203 4752410	108.95
				629.35		629.35
7410029	31026	WAXIE SANITARY SUPPLY	CH-JANITORIAL SUPPLIES	1,945.68	101 4633406	1,945.68
			NSC-JANITORIAL SUPPLIES	853.50	101 4635406	853.50

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			CH-CLOROX BLEACH	18.46	101 4633406	18.46
			AVTA/OMP-JANITORIAL SUPPLIES	1,601.42	207 4634406	1,601.42
			NSC-JANITORIAL SUPPLIES	907.70	101 4635406	907.70
			NSC-FLOOR RECEPTACLE(11)	386.16	101 4635406	386.16
			OMP-JANITORIAL SUPPLIES	1,528.64	101 4634406	1,528.64
			NSC-JANITORIAL SUPPLIES	1,699.02	101 4635406	1,699.02
			NSC-RESTROOM SIGNS	32.65	101 4635406	32.65
			OMP-WYPALL JUMBO ROLL(2)	86.60	101 4634406	86.60
			NSC-STAIN/RESTROOM SIGNS	32.65	101 4635406	32.65
				<u>9,092.48</u>		<u>9,092.48</u>
7410030	D2896	WHITE NELSON DIEHL EVANS LLP	FY 18/19 INTERIM AUDIT	20,208.00	101 4410304	20,208.00
7410031	09201	XEROX FINANCIAL SERVICES LLC	12/27/19-1/26/20 LEASE PAYMENT	765.61	101 4410254	765.61
7410032	05449	ACCELA, INC	02/20-02-21- ACCELA RENEWAL	217,815.56	101 4315302	217,815.56
7410033	05635	ALL AMERICAN ASPHALT	CP18001-2018 PVMNT MNGMNT PRGR	737,647.46	150 2100003	(17,063.43)
					150 2100003	(10,712.95)
					150 2100003	(4,826.28)
					150 2100003	(2,791.86)
					150 2100003	(1,209.15)
					150 2100003	(824.08)
					150 2100003	(713.12)
					150 2100003	(514.44)
					150 2100003	(112.70)
					150 2100003	(55.54)
					209 12ST037924	55.54
					209 12ST037924	112.70
					209 12ST037924	713.12
					209 12ST037924	824.08
					209 12ST037924	1,055.35
					209 12ST037924	2,141.33
					209 12ST037924	2,791.86
					209 12ST037924	4,826.28
					209 12ST037924	10,712.95
					209 12ST037924	13,549.24
					209 12ST037924	15,657.50
					209 12ST037924	53,045.29
					209 12ST037924	91,699.42
					209 12ST037924	203,546.11
					210 12ST037924	1,209.15
					210 12ST037924	22,973.86
					211 12ST037924	514.44
					211 12ST037924	9,774.20
					211 12ST037924	17,063.43
					211 12ST037924	<u>324,205.16</u>
				<u>737,647.46</u>		<u>737,647.46</u>
7410034	09160	ST. FRANCIS ELECTRIC, LLC	11/19-STREET LIGHTING RPSNSE	11,844.00	203 4785461	11,844.00
			11/19-STREET LIGHTING MTNC	39,600.00	483 4785660	39,600.00

City of Lancaster Check Register



From Check No.: 7409769 - To Check No.: 7410036

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:22

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
			11/19-STREET LIGHTING MTNC	3,875.56	203 4785461	3,875.56
				55,319.56		55,319.56
7410035	09788	TONEMAN CONCRETE CORPORATION	MATERIAL/LABOR COSTS	33,287.92	261 11BS026924	33,287.92
7410036	C6381	TONEMAN DEVELOPMENT CORP	ELECTRICAL/PLUMBING MATERIAL	18,800.19	261 11BS026924	18,800.19
Chk Count					Check Report Total	5,903,947.57
				268		

City of Lancaster Check Register



From Check No.: 101010563 - To Check No.: 101010571

From Check Date 01/12/20 - To Check Date: 01/18/20

Printed: 1/27/2020 12:18

Check No	Supplier	Supplier Name	Invoice Description	Invoice Amt	Charge Code	GL Amount
101010563	07172	ENERGY AMERICA, LLC	10/19-LCE ENERGY CHARGS-SPOWER	3,511,557.79	490 4250301	47,856.26
					490 4250653	3,463,701.53
				<u>3,511,557.79</u>		<u>3,511,557.79</u>
101010564	09449	MORGAN STANLEY CAPITAL GRP INC	MORGAN STNLY-08/19 ENRGY CHRGS	392,770.00	490 4250653	392,770.00
101010565	07936	WESTERN ANTELOPE DRY RANCH LLC	10/19-LCE ENERGY CHARGS-SPOWER	122,675.83	490 4250653	122,675.83
101010566	09509	ADP, LLC	ADP FEES-PE 01/31/20-01/10/20	18.00	101 4220301	18.00
			ADP FEES-PE 12/27/19-01/10/20	76.39	101 4220301	76.39
				<u>94.39</u>		<u>94.39</u>
101010567	07101	CALPINE ENERGY SOLUTIONS LLC	12/19-RESOURCE ADEQUACY PRCRD	24,750.00	490 4250653	24,750.00
101010568	09509	ADP, LLC	ADP FEES-PE 12/21/19-01/03/20	721.87	101 4410301	721.87
			ADP FEES-PE 12/31/19-01/03/20	5.68	101 4410301	5.68
				<u>727.55</u>		<u>727.55</u>
101010569	00370	CITY OF LANCASTER/PETTY CASH	PETTY CASH DRAW	3,500.00	101 1020004	3,500.00
101010570	00370	CITY OF LANCASTER/PETTY CASH	PETTY CASH DRAW	3,500.00	101 1020004	3,500.00
101010571	08327	EDF TRADING NORTH AMERICA, LLC	12/19-RESOURCE ADEQUACY PRCRD	20,900.00	490 4250653	20,900.00
Chk Count	<u>9</u>			Check Report Total	<u>4,080,475.56</u>	

STAFF REPORT

City of Lancaster

CC 3
02/11/20
JC

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Chenin Dow, Assistant to the City Manager

Subject: **Termination of Easement**

Recommendation:

Approve a Termination of Easement with First Valley National Bank; and authorize the City Manager, or his designee, to execute all related documents.

Fiscal Impact:

None

Background:

In 1994, First Valley National Bank granted an easement to allow for public parking in its then-existing parking lot, located on the southwest corner of Kildare and Gadsden Avenue. As a previous parking study determined that the downtown district's supply of parking is more than sufficient to meet its needs, the easement is no longer necessary.

As the downtown continues to grow, so too do new opportunities for development. The termination of this easement will allow for a significantly higher and better use of this property – namely, a 107-room Marriott Residence Inn in the heart of downtown Lancaster.

The project will create new jobs, contribute to satisfying the increasing demand for local hotel rooms, and create a sustained revenue stream for essential City services in the form of transient occupancy and property taxes.

CD:te

STAFF REPORT
City of Lancaster

CC 4
02/11/20
JC

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Chris Aune, Housing Manager

Subject: **Approval of Multi-Year Professional Service Agreements**

Recommendation:

Approve Multi-Year Professional Service Agreements with each of the pre-qualified consulting firms on the attached list, and authorize the City Manager, or his designee, to execute all task orders.

Fiscal Impact:

Varies by project. Source of Funding: Housing Budget.

Background:

In November 2019, the City advertised a Request for Qualifications (RFQ 720-19) for an Affordable Housing Financial and Development Advisor from professional consulting firms to support the Affordable Housing Development program. Firms that provide financial and development advisory services associated with the development of affordable housing were encouraged to submit and demonstrate experience, qualifications, and project understanding and approach to perform the work. The RFQ was listed on the City's website and the City's online bidding service.

The proposals were submitted on December 19, 2019. Five (5) firms submitted proposals. A selection committee consisting of five (5) members reviewed and assessed the submittals. Based on the evaluations, four (4) firms were selected and placed on a pre-qualified list.

The firms on the attached list are recommended to be pre-qualified until February 2022. The Multi-Year Agreement will permit City staff to issue Task Orders for individual projects as needed. This process will expedite the completion of the projects, thus accelerating the City's ability to assist in meeting the housing needs of the Lancaster community.

CA:cd

Attachment:

List of Pre-Qualified Firms

Multi-Year Professional Services RFQ 720-19
Pre-Qualified List of Consultants
February 2020 to February 2022

Affordable Housing Financial and Development Advisor

- Affordable Housing Solutions + Development of Southern California
- Cty Housing
- Kimley-Horn and Associates, Inc.
- S.L.Leonard & Associates, Inc.

STAFF REPORT
City of Lancaster

CC 5
02/11/20
JC

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Kathleen Abaied, Human Resources Manager
Jason Caudle, City Manager

Subject: **Benefits Schedule for Regular and Probationary Employees of the City**

Recommendation:

Adopt **Resolution 20-04**, amending Resolution 19-08, establishing a benefits schedule for regular and probationary employees of the City.

Fiscal Impact:

The total cost of the Recommendations increases salary & benefit financial forecast projections by \$545,325 through December 31, 2020.

Background:

Health insurance contract renewals for the 2020 calendar year resulted in a 25% increase to premiums for full-time employees. This action helps mitigate the increased cost to employees by allowing the City Manager to reallocate excess funds to offset and/or reduce employees' share of health insurance costs.

Attachment:

Resolution No. 20-04

RESOLUTION NO. 20-04

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF LANCASTER, CALIFORNIA, AMENDING RESOLUTION 19-08, ESTABLISHING A BENEFITS SCHEDULE FOR REGULAR AND PROBATIONARY EMPLOYEES OF THE CITY

WHEREAS, the City Council is desirous of establishing a Benefits Schedule for the employees of the City.

NOW THEREFORE, THE CITY COUNCIL OF THE CITY OF LANCASTER DOES HEREBY RESOLVE, DETERMINE AND FIND AS FOLLOWS;

Section 1. The City shall provide regular and probationary employees hired on or before June 30, 2012 with a monthly benefit amount of \$1,500 for employee only and employee plus one, and \$1,800 for employee plus two or more for medical, dental, and vision insurance. The City shall provide regular and probationary employees hired on or after July 1, 2012 with a monthly benefit amount of \$1,500 for employee only, employee plus one, and employee plus two or more for medical, dental, and vision insurance. If and to the extent the Governmental and/or Proprietary fund in the city council approved budget, as the same may be amended from time to time, includes funds in excess of the City's share of the costs to provide medical, dental and vision insurance to employees and their dependents, the City Manager is authorized to reallocate such excess funds to offset and/or reduce employees' share of medical, dental and vision insurance costs.

Section 2. Any Resolutions in conflict with provisions stated herein shall be considered superseded by the provisions contained within this Resolutions.

PASSED, APPROVED, and ADOPTED this 11th day of February, 2020, by the following vote:

AYES:

NOES:

ABSTAIN:

ABSENT:

ATTEST:

APPROVED:

ANDREA ALEXANDER
City Clerk
City of Lancaster

R. REX PARRIS,
Mayor
City of Lancaster

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) ss
CITY OF LANCASTER)

CERTIFICATION OF RESOLUTION
CITY COUNCIL

I, _____, _____ City of Lancaster, California,
do hereby certify that this is a true and correct copy of the original Resolution No. 20-04, for
which the original is on file in my office.

WITNESS MY HAND AND THE SEAL OF THE CITY OF LANCASTER, on this
_____ day of _____, _____.

(seal)

STAFF REPORT

City of Lancaster

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Jason Caudle, City Manager
Pam Statsmann, Finance Director

NB 1
02/11/20
JC

Subject: **Amendment to the Adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020**

Recommendation:

Adopt **Resolution No. 20-05**, authorizing an amendment to the adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020.

Fiscal Impact:

Approval of this action would result in an overall increase in recognized revenue and transfers in totaling \$3,005,757 and an increase in appropriated expenditures, transfers out, and capital improvement projects (CIP) totaling \$8,020,982. The largest adjustments are attributed to the appropriations of \$2,500,000 for 2019 Street Improvement Project Debt Service, \$646,000 election related expenditures, \$629,937 for 7 months covering the LEAP's contract, \$449,642 Homeless Programs, \$454,850 Community Center, and \$274,430 Community Homes.

Background:

Since adoption of the Budget and Capital Improvement Program for Fiscal Year 2019-2020 in June 2019, staff has identified some recommended adjustments to revenues, transfers in, expenditures, transfers out and capital improvement projects. The recommended modifications consider changing area conditions, including Debt Service for 2019 Measure M & R Street Improvement Projects, Public Safety, upcoming election, Homeless Programs, and Community Programs. The recommended adjustments are in accordance with proper governmental accounting and financial reporting practices.

The proposed adjustments in Attachment A are detailed by fund, division and object category. The total adjustments recommended result in an overall increase in revenue and transfers in totaling \$3,005,757 and an increase in appropriated expenditures, transfers out, and capital improvement projects totaling \$8,020,982.

JC/PS:ma

Attachment:

Resolution No. 20-05

RESOLUTION NO. 20-05

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF LANCASTER, CALIFORNIA, AUTHORIZING AN AMENDMENT TO THE BUDGET AND CAPITAL IMPROVEMENT PROGRAM FOR FISCAL YEAR 2019-2020

WHEREAS, the budget for fiscal year 2019-2020 was adopted by Resolution 19-35 on June 25, 2019, and

WHEREAS, it is appropriate to amend the adopted Budget and Capital Improvement Program, in accordance with proper governmental accounting and financial reporting practices; and

WHEREAS, funds are available, as designated in the request action.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF LANCASTER AS FOLLOWS:

Section 1. The fiscal year 2019-2020 adopted Budget and Capital Improvement Program is amended as detailed in Attachment A.

PASSED, APPROVED and ADOPTED this 11th day of February 2020, by the following vote:

AYES:

NOES:

ABSTAIN:

ABSENT:

ATTEST:

APPROVED:

ANDREA ALEXANDER
City Clerk
City of Lancaster

R. REX PARRIS
Mayor
City of Lancaster

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES)ss
CITY OF LANCASTER)

CERTIFICATION OF RESOLUTION
CITY COUNCIL

I, _____, _____ City of Lancaster, California, do hereby certify that this is a true and correct copy of the original Resolution No. 20-05, for which the original is on file in my office.

WITNESS MY HAND AND THE SEAL OF THE CITY OF LANCASTER, on this _____ day of _____, _____.

(seal)

**Resolution No 20-05, Attachment A
Amendment to the Adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020**

Fund	Division Code	Object	Description	Increase in Revenue/Transfers In	Increase in Expense, Transfers Out & CIP	Net Mid-year Funding Request
101	4210	262	Election Expense	\$ -	\$ 646,000	\$ 646,000
101	4820	301	LEAPS for 7 months	-	629,937	629,937
101	4240	340	BLVD Ambassadors	-	100,000	100,000
101	4100	301	Lobbying Services & Review Legislative Policy Opportunities	-	60,000	60,000
101	4300	112	Community Center - Temp. Salaries (Admin, Programs, and Operations)	-	50,000	50,000
101	4315	682	Computer Software & Support (Laser Fiche)	-	32,000	32,000
101	4300	753	Community Center - Special Equipment-Office (Furniture, fixtures, and Equipment)	-	29,000	29,000
101	4220	256	Code Enforcement Staff Training - Module 2 of 3 for Officer Certifications	-	23,000	23,000
101	4632	402	Electrical issues at Stadium in August (Before Field of Drafts)	-	10,550	10,550
101	4634	402	OMP Fire Sprinkler System Upgrades (Required by the Fire Marshall)	-	10,375	10,375
101	4200	295	Metal Detectors	-	10,000	10,000
101	4300	302	Computer Software & Support (Community Center membership & registration)	-	9,700	9,700
101	4634	402	Vandalism at Parks	-	9,603	9,603
101	4633	112	Community Center - Temp. Salaries (Janitorial/Rangers)	-	9,450	9,450
101	4245	104	Overtime - Expended \$21k through November	-	9,000	9,000
101	4300	293	Community Center - Special Equipment-Office (Office Supplies and Program Material)	-	8,290	8,290
101	4634	654	6% Increase in Water Rates Effective January 1	-	8,000	8,000
101	4245	112	Temp Salaries - No Funds Appropriated in the Adopted Budget	-	6,800	6,800
101	4635	402	Musco Lighting Repairs at LNSC (Includes Labor, Lift and Bulbs)	-	6,000	6,000
101	4200	350	Mobile relay station repeater	-	6,000	6,000
101	4633	404	LUC Repairs Due to Aging Infrastructure and Irrigation Work	-	3,800	3,800
101	4633	652	Community Center - Electricity	-	3,800	3,800
101	4633	654	Community Center - Water	-	3,800	3,800
101	4633	655	Community Center - Gas	-	3,800	3,800
101	4650	402	LPAC generator emergency repairs	-	2,700	2,700
101	4342	652	Community Homes - Electricity	-	2,640	2,640
101	XXXX	655	Community Homes - Gas	-	2,310	2,310
101	4633	406	Community Center - Janitorial Supplies	-	2,000	2,000
101	4342	654	Community Homes - Water	-	1,980	1,980
101	4245	253	Reprographics	-	1,500	1,500
101	4245	209	Uniforms	-	1,250	1,250
101	4245	413	Communications Equipment Maintenance	-	1,250	1,250
101	4245	200	CA Association of Code Enforcement Officers	-	1,250	1,250
101	4245	206	Publications & Dues	-	750	750
101	4245	201	Travel - No Funds Appropriated in the Adopted Budget	-	600	600
101	4245	202	Local & Regional Events	-	500	500
101	4245	205	City Promotion & Advertising	-	500	500
101	4245	251	Special Activity Supplies	-	500	500
101	4245	203	Reimbursed Mileage	-	250	250
101	4245	259	Office Supplies	-	250	250
101	4245	212	Postage - Special Mailing	-	125	125
Total Requested General Fund (101) Adjustments				\$ -	\$ 1,709,260	\$ 1,709,260
203	4636	460	LMD & Perimeter Area Damage (Expenses related to accident repairs)	\$ -	\$ 20,000	\$ 20,000
203	4785	460	Damage for Traffic Signal Repairs Related to Accidents	-	20,000	20,000
203	4636	654	Additional LMDs - (New areas added)	-	7,700	7,700
203	4752	311	Increase in Environmental Fees Required for the Street Sweeper Pads	-	5,400	5,400
203	4636	264	Additional LMDs - (New areas added)	-	3,000	3,000
203	4636	404	Additional LMDs - (New areas added)	-	2,500	2,500
203	4636	652	Additional LMDs - (New areas added)	-	2,000	2,000
Total Requested Gas Tax Fund (203) Adjustments				\$ -	\$ 60,600	\$ 60,600
209	4634	402	Concrete repair at AVTA lot at OMP	\$ -	\$ 6,500	\$ 6,500
Total Requested Proposition "C" Fund (209) Adjustments				\$ -	\$ 6,500	\$ 6,500
210	4999	701	2019 Road Bonds Debt Service	\$ -	\$ 1,000,000	\$ 1,000,000
Total Requested Proposition Measure "R" (210) Adjustments				\$ -	\$ 1,000,000	\$ 1,000,000
211	4999	701	2019 Road Bonds Debt Service	\$ -	\$ 1,500,000	\$ 1,500,000
Total Requested Proposition Measure "M" (211) Adjustments				\$ -	\$ 1,500,000	\$ 1,500,000
261	3307	100	Homelessness	\$ 449,642	-	(449,642)
261	4300	771	Homelessness	\$ -	\$ 449,642	\$ 449,642
Total Requested Proposition Los Angeles County Reimbursement Fund (261) Adjustments				\$ 449,642	\$ 449,642	\$ -
306	11FW004	924	Fencing - Replace perimeter fence due to safety	\$ -	\$ 266,250	\$ 266,250
306	4342	682	Community Homes - Property Maintenance	-	251,000	251,000
306	4633	403	Community Center - Building Maintenance (Housing Fund)	-	34,220	34,220
306	4342	301	Community Center - Security through construction completion (Housing Fund)	-	33,040	33,040
306	4240	301	Professional Services	-	15,000	15,000

**Resolution No 20-05, Attachment A
Amendment to the Adopted Budget and Capital Improvement Program for Fiscal Year 2019-2020**

Fund	Division Code	Object	Description	Increase in Revenue/Transfers In	Increase in Expense, Transfers Out & CIP	Net Mid-year Funding Request
306	4342	403	Community Homes - Building Maintenance	-	8,250	8,250
306	4342	404	Community Homes - Grounds Maintenance	-	8,250	8,250
306	4240	201	Travel Expense	-	6,500	6,500
306	4240	200	Registration	-	3,500	3,500
306	4633	404	Community Center - Grounds Maintenance (Housing Fund)	-	1,500	1,500
306	4240	206	Publication & Dues	-	1,000	1,000
306	4240	259	Office Supplies	-	250	250
306	4240	251	Special Activity Supplies	-	40	40
306	4240	205	City Promotion & Advertising	-	35	35
306	4240	212	Postage - Special Mailing	-	30	30
Total Requested Low & Moderate Income Housing Fund (306) Adjustments				\$ -	\$ 628,865	\$ 628,865
349	3XXX	XXX	2020 Census Funding	\$ 56,115	\$ -	\$ (56,115)
349	4XXX	XXX	2020 Census Funding	-	56,115	56,115
Total Requested Gas Tax Fund (203) Adjustments				\$ 56,115	\$ 56,115	\$ -
482	4636	462	LMD & Perimeter Area Damage (Expenses related to accident repairs)	\$ -	\$ 10,000	\$ 10,000
Total Requested Landscape Maintenance District Fund (482) Adjustments				\$ -	\$ 10,000	\$ 10,000
490	4250	205	AV Rural Museum	\$ -	\$ 100,000	\$ 100,000
Total Requested Lancaster Choice Energy Fund (490) Adjustments				\$ -	\$ 100,000	\$ 100,000
701	3990	210	2019 Road Bonds Debt Service	\$ 1,000,000	\$ -	\$ (1,000,000)
701	3990	211	2019 Road Bonds Debt Service	1,500,000	-	(1,500,000)
701	4430	978	2019 Road Bonds Debt Service		2,500,000	2,500,000
Total Requested Gas Tax Fund (203) Adjustments				\$ 2,500,000	\$ 2,500,000	\$ -
Total Requested Mid Year Adjustments				\$ 3,005,757	\$ 8,020,982	\$ 5,015,225

STAFF REPORT
City of Lancaster

NB 2
02/11/20
JC

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Jeff Campbell, Parks, Recreation and Arts Director

Subject: **Lancaster Museum of Art and History Accreditation Documents**

Recommendation:

Approve the presented Core Operating Documents for the Lancaster Museum of Art and History (MOAH).

Fiscal Impact:

None

Background:

Through accreditation, MOAH, MOAH:CEDAR, the Western Hotel Museum and the Elyze Clifford Interpretive Center will be equipped to facilitate loans and collections with peer museums, ensure consistency in Museum operations and leadership and overall increase its credibility among funders, policy makers and peers. Accreditation will ensure the residents and the City of Lancaster physical, social, cultural and economic benefits.

In 2012, MOAH applied for the Museum Assessment Program (MAP) through AAM. In 2013, MOAH was accepted and awarded a grant to participate. This included multiple site visits from a Peer Reviewer that assessed staffing, operations, governance and finances. Recommendations were made by the American Alliance of Museums (AAM) specific to MOAH to move forward into the accreditation process. In 2014, an additional Peer Review was made to assess progress toward the recommendations. In 2015, MOAH received a grant from the California Community Foundation (CCF) to develop a strategic plan and in 2017 an additional grant was received from CCF to create a second full-time position at MOAH (both are accreditation requirements).

On November 13, 2018, Council approved MOAH's draft core documents and they were submitted to AAM for review and approval. Following their review, AAM required revisions that have been incorporated into the updated Core documents submitted herewith for approval. The Council approved documents are required to begin the accreditation process for MOAH through the AAM.

AC:jzs

Attachments:

Strategic Plan

Strategic Plan Addendum

Collections Management Policy

Code of Ethics

Disaster Preparedness Plan

**Lancaster Museum of Art and History
Strategic Plan 2017-2020**

Revised Version Approved by the Museum Public Art Foundation Board: _____ 2017
Revised and Approved by the Lancaster City Council: _____

I. Introduction

The City of Lancaster's Museum of Art and History (MOAH) is the lead visual arts and cultural/historical organization for the Antelope Valley in the northernmost geographic region of Los Angeles County. The population of the entire city of Lancaster is approximately 160,784, with many individuals living in apartment complexes and historic houses surrounding The BLVD area (Lancaster Blvd between 10th Street West and Sierra Highway). One of Los Angeles County's last bastions of affordable housing, Lancaster is being hailed as one of the fastest growing cities in California with its population increasing over 35% since 2000. As of 2015, 49.6% of the population identified as White, 38% identified as Latino, 20.5% identified as Black/African American, 4.3% identified as Asian, 1% identified as American Indian or Alaskan Native, 0.4% identified as Native Hawaiian or Pacific Islander and 5.4% identified two or more races. Lancaster is a family-oriented city, with 72.9% of households identifying as family units. The median household income for the City's residents is \$49,057.

MOAH is a division of the Parks, Recreation and Arts Department at the City of Lancaster. It is supported both programmatically and financially by the City of Lancaster and the Lancaster Museum and Public Arts Foundation (LMPAF), a 501(c) 3 non-profit organization. The Lancaster Museum of Art and History staff are responsible for the operations, maintenance and programming of four facilities: MOAH, MOAH:CEDAR, Elyze Clifford Interpretive Center and the Western Hotel Museum.

MOAH is currently engaged in the process of applying for accreditation through the American Alliance of Museums (AAM). By achieving accreditation, MOAH will receive national recognition as a museum committed to high standards of excellence which began with the museum's participation in the AAM's Museum Assessment Program (MAP) in 2012-13. To support this important accreditation process, MOAH is developing a strategic plan which includes infrastructure, operations, programming and outreach goals. In 2015, MOAH received a grant from the California Community Foundation (CCF) to develop the Museum's strategic plan.

On May 10, 2016, the Lancaster City Council approved and adopted The City's five-year Master Cultural Plan, which MOAH has taken the lead on both drafting and implementing. As such, the Museum's Strategic Plan directly correlates to the Master Cultural Plan, and is intended to provide specific goals and strategies towards achieving the Cultural Plan's objectives, in addition to the aforementioned, institutionally-specific goals.

II. Strategic Planning Process

MOAH's Strategic Plan is an extension of the City of Lancaster's Master Cultural Plan and is supported by the Lancaster Museum and Public Art Foundation's (LMPAF) Strategic Plan. Utilizing information collected while drafting these documents, in addition to insight from meetings with key Museum staff members and community stakeholders, MOAH's Strategic Plan aggregates this data to provide goals and strategies that will allow the Museum to best serve its constituents.

MOAH serves more than 500,000 residents across Los Angeles, Kern and San Bernardino counties, a region that is vastly underrepresented in both funding resources and accessibility to cultural institutions, making the Museum one of the Antelope Valley's most critical assets. To address these issues and the larger challenges facing the City of Lancaster, MOAH convened more than 40 diverse organizations and individuals, including businesses, community leaders, non-profits, government officials, artists and educators. Over the course of multiple meetings in 2015 and

2016, these stakeholders met numerous times, coming together to develop a community survey and facilitate one-on-one discussions with its residents.

Completed by 550 individuals, data collected from the survey indicated that 93% of residents consider culture to be very important to them, 68% of residents wished to see an increase in murals throughout the Antelope Valley and 30% of residents participate in cultural activities at least once a month. These results, as well as information gathered during community planning meetings, echoed the Museum's need to appeal to its younger demographic, increase partnerships between the City and its businesses as well as its educational and cultural organizations and enhance Lancaster's overall public image.

In April of 2017, The California Community Foundation (CCF) contacted Museum leadership, encouraging MOAH to reapply for the grant that it was awarded in 2015, in order for the Museum to sustain the progress that it made as a result of the initial CCF grant. As part of this process, MOAH was asked to identify new goals, geared towards bolstering existing programming and operational procedures.

With this in mind, MOAH staff and management met in the summer of 2016 to evaluate the Museum's existing goals and devise new objectives relating to institutional sustainability. The resulting MOAH Strategic Plan is presented here, which consists of the following core elements as defined below.

III. Vision

The Vision describes the ideal future that the Lancaster Museum of Art and History (MOAH) is striving to create.

By defining operational standards and sustaining programmatic efforts, MOAH seeks to reach its full potential as a cultural catalyst, helping to transform the City of Lancaster's image to an attractive place to live, work and visit. MOAH, MOAH:CEDAR, the Elyze Clifford Interpretive Center and the Western Hotel Museum have strong connections to the community and are frequently visited by residents of Lancaster and the greater Antelope Valley, who come here regularly to experience the unique arts, cultural and historic programming that these institutions offer. The Museums have also become well known in Los Angeles and beyond as significant cultural assets for an Antelope Valley that is net zero, environmentally friendly, innovative, where people who are attracted to adventure want to live.

With the goal of utilizing the arts as a mechanism for positive change, MOAH and its subsidiaries are committed to providing exhibitions and engagement that connect relevant cultural production to the region's rich history and unique community dynamics. With Lancaster's economic growth and its leadership in the green energy movement, focus on sustainability has become a priority, inspiring the Museum's award-winning Green MOAH Initiative, which is a cornerstone of the institution's programming. Innovation is also a priority, as the Museum seeks to support adventurous individuals and organizations that are committed to go beyond commonly accepted boundaries, be it through artistic contribution or social practice.

To foster the aforementioned ideals and sustain its current level of dynamic community service, MOAH and its subsidiaries have also endeavored to create and enact a comprehensive financial strategy, which will underwrite all programmatic efforts. Museum management are in the process of establishing standard operating procedures for all current and future employees, defining strategies to support staff retention and accountability, which will in turn

sustain core programming. By building on its foundation as a community leader, MOAH will continue to lead the Antelope Valley in becoming a destination for arts and culture.

IV. Mission

The Mission explains why an organization exists. It describes the overall “charge” and purpose of the organization; in effect, the role it will play in achieving the future Vision.

The Lancaster Museum of Art and History is dedicated to strengthening awareness, enhancing accessibility and igniting the appreciation of art, history and culture in the Antelope Valley through dynamic exhibitions, innovative educational programs, creative community engagement and a vibrant collection that celebrates the richness of the region.

As a cultural leader within the communities of Lancaster and those of the greater Antelope Valley, the Lancaster Museum of Art and History is dedicated to sustainability, both internally and externally, through its commitment to operational excellence and its support—through exhibitions and community outreach initiatives—of the City of Lancaster’s goal of becoming a net zero energy city.

The Lancaster Museum of Art and History is a cultural catalyst, dedicated to preserving the City of Lancaster’s rich history and fostering innovation as Lancaster and its surrounding communities move towards creating a sustainable future.

V. Values

Values represent the beliefs and principles that guide the work of community or a group of people with a shared vision, in this case, the governing authority of the Museum of Art and History. In addition to those outlined in the Lancaster Museum of Art and History’s Code of Ethics, this strategic plan identifies the following values:

- *Passion, Pride and Love of the Arts*
- *Advocacy and Community Service*
- *Cultural Leadership and Stewardship*
- *Inclusiveness and Diversity*
- *Preservation and Sustainability*
- *Innovation*
- *Education*
- *Working Across Functional Boundaries*

VI. Goals, Strategies and Performance Measures

Goals are broad statements of direction that MOAH’s governing authority will lead all members in pursuing in order to carry out the Museum’s mission.

Strategies describe how MOAH will accomplish these goals, i.e., the methods, resources, processes or systems they carry out or utilize to achieve success.

Performance measures are specific, measurable indicators or methods MOAH will utilize to gauge progress toward achieving its goals.

A. Goal: Financial Sustainability

Identify all existing and potential revenue streams and develop and implement a comprehensive financial strategy in conjunction with the Lancaster Museum and Public Art Foundation.

1. Strategies:

- a. Optimize the Museum's Facility Rentals Program to achieve maximum efficiency and financial viability.
- b. Optimize *Vault Store* inventory and procedures to generate maximum sales, including but not limited to identifying weekly sales goals for reception staff.
- c. Meet with the LMPAF Board of Directors to review the annual budget and identify fundraising needs and goals for the coming year.
- d. Work with LMPAF Board of Directors to develop an annual fundraising plan that identifies goals and outcomes for all fundraising events and programs undertaken by MOAH and the Board of Directors.
- e. Continue to host the annual fundraising gala to convey the message and purpose of the Museum but also carry out a mix of different, mini-fundraising events throughout the year to build awareness, expand membership and generate revenue.
- f. Continue to build Friends of the Museum Program, expanding membership benefits.
- g. Identify multiple fundraising strategies including potential partnerships/sponsorships with local businesses.
- h. Partner with LMPAF Board of Directors to create a grant writing team responsible for identifying, organizing and submitting all materials for relevant potential grants.
- i. Utilize Museum marketing as a mechanism for increased visibility and coherent branding, identifying the Lancaster Museum of Art and History as an iconic facet of the City of Lancaster and the BLVD Cultural District.

2. Key Performance Measures

- a. Annual amount of funding dollars raised.
- b. Monthly profit reports for Rentals Program and Vault Store.
- c. Funding achieved as a percentage of the annual fundraising target.
- d. Museum Annual Report.
- e. Monthly/annual report of new members.
- f. Annual member survey.
- g. Breakdown of annual funds raised, differentiated by revenue streams, including: rentals, Vault Store, fundraising events, new membership, sponsorships and partnerships and grants.

B. Goal: Programmatic Sustainability

Sustain core programming by supporting staff retention.

1. Strategies

- a. Develop, implement and sustain Standard Operating Procedures (SOP) manual for all museum departments.
- b. Develop, implement and sustain Standard Programming Procedures for each exhibition cycle.
- c. Define departmental teams and establish team leads to be responsible for overseeing the implementation of SOP and carrying out the overall mission and vision of MOAH.
- d. Promote cross-training to increase staff capacity for effective community engagement.
- e. Expand virtual accessibility by sustaining MOAH:LIVE programming for each exhibition cycle and continuing to expand the Museum's website to include images of each exhibition as well as a searchable virtual collections database.
- f. Create two ¾ time positions to support expanded programming not to exceed specified grant period and meet AAM accreditation requirements.
- g. Sustain leadership role on Master Cultural Plan.
- h. Sustain volunteer program as an integral component of Museum docent program and community engagement efforts.
- i. Identify and implement efficient automation of analog systems.

2. Key Performance Measures

- a. Conduct staff survey prior to and after departmental implementation.
- b. Conduct annual/bi-annual/quarterly staff survey.
- c. Track number of individuals reached via MOAH:LIVE, differentiating between live views and later access.
- d. Track hits to lancastermoah.org, likes on Facebook and Instagram.
- e. Conduct entrance and exit survey for participants in volunteer program.
- f. Track number of new volunteers.
- g. Track average staff retention time, with attention to changing individual roles, promotions, etc.

C. Goal: Implement and Ensure Museum Best Practices

Ensure museum best practices by attaining accreditation through the American Alliance of Museums.

1. Strategies

- a. Implement staff training relevant to departmental designation.

- b. Establish staff accountability and departmental ownership to ensure that SOPs and Standard Programming Procedures are adhered to across departments.
- c. Develop collections management policy and procedures that adheres to nationwide Museum Best Practices, to be presented to City Council.
- d. Conduct staff-wide training on Museum Best Practices.
- e. Utilize volunteer program.
- f. Create two ¾ time positions in accordance with guidelines set by American Alliance of Museums.

2. Key Performance Measures

- a. Departmental SOP exams.
- b. Museum Assessment Program (MAP) feedback.
- c. Number of new volunteers.
- d. Staff and volunteer skill designations on ID badges.

D. Goal: Increased Partnerships

Increase partnerships between the Lancaster Museum of Art and History and local arts organizations, Lancaster school districts, higher education facilities, arts-oriented businesses and culturally specific communities/residents.

1. Strategies

- a. Establish and leverage partnerships with other cultural organizations, such as LPAC, by identifying mutual goals and joint implementation strategies.
- b. Complete and publish GIS implemented Cultural Assets Map for BLVD Cultural District.
- c. Expand the relationship between MOAH and Antelope Valley College's (AVC) Fine Arts Department through joint programming with students, educators and residents.
- d. Sustain Green MOAH Initiative by ensuring *Wasteland* program continues an annual partnership between MOAH, a local high school and a local artist, including but not limited to a manual of program guidelines and procedures and an exit survey for students, educators and artists.
- e. Continue partnerships with local organizations for engagement and exhibition events.
- f. Implement and sustain partnerships with Destination Lancaster, the BLVD Association and local businesses to support the newly designated BLVD Cultural District.

2. Key Performance Measures

- a. Track the number of Lancaster organizations and businesses with which MOAH has established relationships and partnerships annually.
- b. Publication of Cultural Assets Map, with number of hits to web page.
- c. Track number of annual exhibition opportunities and engagement events between MOAH and AVC.
- d. Exit survey responses for *Wasteland* program.

E. Goal: Youth Outreach

Increase and sustain arts and cultural opportunities for local youth.

1. Strategies

- a. Take a leadership role in encouraging Lancaster school districts to adopt an Arts for All plan, engaging parents, students and school districts in advocacy to school board members.
- b. Increase promotion of current Museum youth programming via Museum website, Facebook, Instagram and Twitter.
- c. Establish collaborative, city-wide online arts and cultural calendar, with a print component.
- d. Recruit high school students for Museum volunteer program.
- e. Establish and implement MOAH internship program.
- f. Sustain *Wasteland* program as part of Green MOAH's youth outreach initiative.
- g. Continue revising curriculum for traveling trunk program, with attention to components of the Common Core Curriculum and new historical information.
- h. Sustain Young Artist Workshops that are inspired by STEAM education principles.
- i. Partner with different youth organizations for exhibitions highlighting local youth outreach in the Hernando and Fran Marroquin Family Classroom.
- j. Sustain and continue to expand *CEDARFEST: STUDENT* programming, including but not limited to curatorial program.
- k. Develop youth-specific engagement events relevant to exhibition themes, such as: Smaller Footprints sidewalk project, Pow!Wow! Antelope Valley student mural.

2. Key Performance Measures

- a. Notes on progress from school board meetings regarding Arts for All.
- b. Track number of hits/views to youth-specific online posts.
- c. Track hits to cultural calendar.
- d. Track percent increase in attendance to youth oriented events and activities.
- e. Track number of individuals under the age of eighteen to participate in volunteer program annually.
- f. Entrance/exit survey and evaluation for internship participants.
- g. Track number of students reached and retain data on high school and artist partnerships for *Wasteland*.
- h. Annual review of trunk program curriculum.
- i. Track number of students attending Young Artist Workshops.
- j. Annual report details of youth-oriented exhibitions and engagement per year.

F. Goal: Bolster Public Image of Lancaster

Take a leadership role in enhancing the public image of the City of Lancaster as a destination for arts and culture.

1. Strategies

- a. Complete and publish GIS implemented Cultural Assets Map for BLVD Cultural District.
- b. Conduct an economic impact study on arts, culture and creative industries in Lancaster, including tax impact and cultural tourism.
- c. Sustain and continue to expand upon Art in Public Places (AIPP) program.
- d. Identify local artists and organizations to beautify the community by increasing the number of community gardens accessible to the community.
- e. Maintain leadership role in developing and implementing The BLVD as The BLVD Cultural District.
- f. Cross-promote local cultural events and activities on MOAH's social media platforms.

2. Key Performance Measures

- a. Number of hits/views to Cultural Assets Map page.
- b. Data collected from economic impact study.
- c. Annual report data on newly created public art.
- d. Track number of community gardens and their use annually.
- e. Cultural District designation and accolades.
- f. Track percentage of posts that promote outside events and relevant organizations.

EXECUTIVE SUMMARY

Most Museums hold collections in trust for the public. The public, in turn, holds Museum governing authorities accountable for the care and preservation of those collections entrusted to us. Adopting a collections management policy for the Lancaster Museum of Art and History (MOAH) will better define the organization through the services it provides, making it more recognizable and accessible for the public. The new Museum expansion mandates the need for focused growth of the permanent collection, to build on prior strengths and reinforcing the Museum's commitment to the arts and culture. The collections management policy will solidify the Museum's procedures and serve as a guiding document for the Museum and the City of Lancaster.

BACKGROUND

Adopting a collections management policy aligns MOAH's approach with the national standards followed by collecting institutions across the country, paving the way for future accreditation through the American Alliance of Museums (AAM). The policy establishes lending procedures, object acquisition and deaccession guidelines, professional conduct and risk management, and forms and policies that will help to strengthen MOAH's overall institutional standing with grant making agencies and cultural partners.

RATIONALE FOR RECOMMENDATION

The recommended policy will enhance the institution and its position in the Antelope Valley region, California, and the nation. The collection policy outlines our audience and our goals in meeting their needs within the scope of our collection. The policy sets the priorities for collecting, preserving, and displaying objects held in trust by the City of Lancaster, MOAH, the Western Hotel Museum, and Cedar Center for the Arts.

Focusing on main concepts including: arts and culture are instrumental opportunities to revitalize and inspire the local community; an educational focus on global history (specifically through an artistic vision); and preservation and conservation of the collection through responsible management allows MOAH to grow and move forward in its role as a steward throughout the City and the region.

		A7. Identify multiple fundraising strategies including potential partnerships/sponsorships with local businesses			PRA Director and Museum Manager		part of regular fiscal budget	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	ongoing annually
		A8. Partner with LMPAF to create a grant writing team responsible for identifying, organizing and submitting all materials for relevant potential grants			Museum Manager, Program Coordinators	LMPAF	LMPAF - No impact on MOAH Division Budget	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	2020
		A9. Utilize Museum marketing mechanism for increased visibility and coherent branding, identifying MOAH as an iconic facet of the City of Lancaster and the BLVD Cultural District		State Designation of Cultural District. LACMA partnership/initiative	Museum Manager, Marketing staff	Destination Lancaster, The BLVD Association	California Arts Council grant and support from The BLVD Association in addition to regular fiscal budget	\$1,000 allocation from MOAH Promotion and Marketing budget (101-4653-205)	ongoing annually
B. PROGRAMMATIC SUSTAINABILITY	Sustain core programming by supporting staff retention	B1. Develop, implement and sustain Standard Operating Procedures (SOP) manual for all museum departments			Program Coordinators and department leads		part of regular fiscal budget	Allocate \$14,000 in MOAH's Part Time Staff Budget to support the development of each department's standard operating procedures. (101-4653-112)	ongoing annually
		B2. Develop, implement and sustain Standard Programming Procedures for each exhibition cycle		LACMA partnership	Museum Manager, Program Coordinators, Registrar and Collections staff	LACMA	Terra Foundation and other funding accompanying LACMA partnership	LMPAF supported in addition to \$20,000 allocation from MOAH's special activity budget. (101-4653-251)	2020
		B3. Define department teams and establish team leads to be responsible for overseeing the implementation of SOP and carrying out the overall mission and vision of MOAH			Program Coordinators		part of regular fiscal budget	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	completed 2017/2018 fiscal year
		B4. Promote cross-training to increase staff capacity for effective community engagement			Museum Manager, Program Coordinators		part of regular fiscal budget	Allocate \$7,000 in MOAH's Part Time Staff Budget to support cross-training and increase staff's capacity for effective community engagement. (101-4653-112)	ongoing annually
		B5. Expand virtual accessibility by sustaining MOAH:LIVE programming for each exhibition cycle and continue to expand the Museum's website to include images of each exhibition as well as a searchable virtual collections database			Program Coordinators and Collections staff	AV Media, LTV, YouTube	staff time included in regular fiscal budget	\$2,000 upgrade to Past Perfect Software that will host online collections. One time purchase from City of Lancaster's Information Technology division, no impact to MOAH's budget.	completed.
		B6. Create two 3/4 positions to support expanded programming not to exceed specified grant period to meet AAM accreditations requirements	CCF grant covers one full time position for two years	CCF grant increased full time staff to three	PRA Director and Museum Manager	Los Angeles County Arts Commission and other organizational funders	Los Angeles County Arts Commission OGP Grant	Completed. A third full-time staff member was added to MOAH's full time staff budget permanently. (101-4653-112)	completed

		B7. Sustain leadership role on Cultural Master Plan		State Designated Cultural District. Public Art Policy and Ordinance approved by council.	PRA Director, Museum Manager, Program Coordinator	BLVD Association, Destination Lancaster, HCA, Boys and Girls Club, Lost Angeles Children's Project	California Arts Council	MOAH has allocated \$1,000 from it's City Promotion and advertising line. (101-4653-602)	ongoing annually
		B8. Sustain volunteer program as an integral component of Museum docent program and community engagement efforts		Fully developed volunteer program including training and SOP's completed	Program Coordinators, Volunteer lead and Human Resources	AVC, local high schools, job fairs	staffing is part of regular fiscal budget	The optimization of the Museum's Volunteer program will require the hiring of three additional part time staff. With these additional staff, management will allocate \$38,220 of the Museum's part time staff budget to meet this goal. (101-4653-112)	ongoing annually
		B9. Identify and implement efficient automation of analog systems		PRA department implemented ActiveNet system citywide	Program Coordinators	IT Department at City of Lancaster	part of regular fiscal budget	Completed. One time purchase from City of Lancaster's Information Technology division, no impact to MOAH's budget.	completed.
C. IMPLEMENT AND ENSURE MUSEUM BEST PRACTICES	Ensure Museum best practices by attaining accreditation through the American Alliance of Museums	C1. Implement staff training relevant to departmental designation		Professional development and additional training programs and certification programs offered through the City of Lancaster	Program Coordinators and Human Resources	LACMA partnership includes professional development	Terra Foundation and other funding accompanying LACMA partnership	LMPAF has budgeted \$10,000 for professional development. \$1000 has been allocated to support professional development. (101-4653-206)	ongoing through 2025
		C2. Establish staff accountability and departmental ownership to ensure that SOPs and Standard Programming Procedures are adhered to across departments			Program Coordinators and Human Resources		part of regular fiscal budget	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	completed 2018
		C3. Develop collections management policy and procedures that adheres to nationwide Museum best practices to be presented to Council		Presented Collections Management Policy to Council November 2018	Museum Manager and Collections Team	American Alliance of Museums	part of regular fiscal budget	Completed. MOAH allocated \$10,500 in part time staff hours for the development of its collections management policy. (101-4653-112)	completed May 2019
		C4. Conduct staff-wide training on Museum best practices		Professional development and additional training programs and certification programs offered through the City of Lancaster	Program Coordinators and Human Resources	LACMA partnership includes professional development	Terra Foundation and other funding accompanying LACMA partnership	LMPAF has budgeted \$10,000 for professional development. \$1000 has been allocated to support professional development. Terra Foundation will also help support these efforts in conjunction with LACMA partnership. (101-4653-206)	ongoing through 2025
		C5. Utilize volunteer program		Volunteer program is so successful it has turned into a training pool for employee recruitment	Program Coordinator and volunteer staff lead	Learn for Life Charter School, Antelope Valley College		The optimization of the Museum's Volunteer program will require the hiring of three additional part time staff. With these additional staff, management will allocate \$38,220 of the Museum's part time staff budget to meet this goal. (101-4653-112)	ongoing annually
		C6. Create two 3/4 time positions in accordance with guidelines set by American Alliance of Museums	CCF grant covers one full time position for two years	CCF grant increased full time staff to three	PRA Director and Museum Manager	Los Angeles County Arts Commission and other organizational funders	Los Angeles County Arts Commission OGP Grant	Completed. A third full-time staff member was added to MOAH's full time staff budget permanently. (101-4653-112)	2019/2020 fiscal year

D. INCREASE PARTNERSHIPS	Increase partnerships between MOAH and local arts organizations, Lancaster schools, higher education facilities, arts-oriented businesses and culturally specific communities/residents	D1. Establish and leverage partnerships with other cultural organizations, such as LPAC, by identifying mutual goals and joint implementation strategies		established a healthy programming collaboration with these organizations	PRA Director and Museum Manager	LPAC, AVC, Children's Center, AVPH, HCA, Lost Angels Children's Project	LPAC Foundation, LMPAF, CCF, LACAC, California Arts Council	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	2019/2020
		D2. Complete and publish GIS implemented Cultural Assets Map for BLVD Cultural District	need to identify a platform for this project	already exists on MOAH website in Google Map	Program Coordinators and City Admin staff	City of Lancaster Admin		Allocated \$2,000 for ARC GIS Story Tour Application from MOAH's Special Activity Supplies. (101-4653-251).	2019/2020
		D3. Expand the relationship between MOAH and Antelope Valley College's (AVC) Fine Arts Department through joint programming with students, educators and residents	no full time faculty to work with	part time faculty have collaborated with MOAH on programming	Program Coordinators			Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	2019/2020
		D4. Sustain Green MOAH Initiative by ensuring Wasteland program continues as an annual partnership between MOAH, a local high school and a local artist, included but limited to a manual of program guidelines and procedures and an exit survey for students, educators and artists	communication with teachers at so many different schools and funding	Commendation from the Los Angeles County Supervisors' Office in 2014 for this program	Program Coordinators and Education/Engagement Staff	Waste Management, LCE, Environmental artists, Elyze Clifford Interpretive Center	Waste Management, LCE, LMPAF	MOAH allocated \$3,000 for green moah initiative artist-in-residence with R. Rex Parris High School.	completed 2017/2018 fiscal year
		D5. Continue partnerships with local organizations for engagement and exhibition events		building on already successful programming partnerships	Program Coordinators and Engagement/Education Team	HCA, Boys and Girls Club, Lost Angeles Children's Project	LMPAF, HCA, LACAC, CAC	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	ongoing annually
		D6. Implement and sustain partnerships with Destination Lancaster, the BLVD Association and local businesses to support the newly State designated BLVD Cultural District		Designation in 2017 and now into the second year with annual Family Day	Museum Manager and Programs Coordinators		California Arts Council	\$1,000 allocation from MOAH Promotion and Marketing budget (101-4653-205)	ongoing annually
E. YOUTH OUTREACH	Increase and sustain arts and cultural opportunities for local youth	E1. Take a leadership role in encouraging Lancaster school districts to adopt an Arts for All plan, engaging parents, students and districts in advocacy to school board members	communication with teachers at so many different schools	multiple projects successfully completed with R Rex Parris High School	Program Coordinators and Engagement/Education Team	School Board members and LPAC	LMPAF	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	ongoing annually
		E2. Increase promotion of current Museum youth programming via Museum website, social media and twitter	lack of staffing	Instagram and Facebook already have a large following	Engagement/Education Team and Marketing Team	PRA and City of Lancaster	LMPAF	MOAH has hired an additional part time marketing staff member allocating \$12,740 from its part time staff salary line. (101-4653-112)	ongoing annually
		E3. Establish collaborative, city-wide online arts and culture calendar with print component	requires constant updating	Outlook Magazine produced by the City of Lancaster includes MOAH events	Museum Manager and Marketing team	Destination Lancaster and The BLVD	PRA, The BLVD, Destination Lancaster	Destination Lancaster has taken the lead on this project. RSS feed additions have had limited impact on our budget. (101-4653-206)	ongoing annually
		E4. Recruit high school students for Museum volunteer program	available hours and labor laws	formal volunteer program	Programs Coordinators and Rental Team	School Board members and teachers	LMPAF	MOAH has allocated \$1,000 of PT staff hours on the recruitment of high school staff and volunteers. (101-4653-251)	ongoing annually

		E5. Establish and implement internship program	staff availability	interns have become paid staff members	Museum Manager and Programs Coordinators	AVC, Cal State Bakersfield, Cal State Northridge	LMPAF, ArTTable, Los Angeles County Arts Commission	Same as volunteer program. The optimization of the Museum's Volunteer program will require the hiring of three additional part time staff. With these additional staff, management will allocate \$38,220 of the Museum's part time staff budget to meet this goal. (101-4653-112)	ongoing annually
		E6. Sustain Wasteland program as part of Green MOAH initiative youth outreach	program needs updates	Award winning program successfully completed with Eastside High School, R Rex Parris High School and Quartz Hill High School	Engagement/Education Team	Learn for Life Charter School, Antelope Valley College	LMPAF	MOAH allocated \$3,000 for green moah initiative artist-in-residence with R. Rex Parris High School.	ongoing annually
		E7. Continue revising curriculum for traveling trunks program with attention to components of Common Core Curriculum and new historical information	Consumes staff hours	Engagement team has already started updating trunks	Engagement/Education Team	Collection Team, teachers	LMPAF	MOAH as allocated \$38,220 for the hiring of three additional engagement department staff members, which will continue the updating of the Discovery Trunk program.	End of fiscal year 2018/2019
		E8. Sustain Young Artist Workshops that are inspired by STEAM education principles		successful YAW's consistently for past 2 years	Program Coordinators and Education/Engagement Staff	HCA, Boys and Girls Club, Lost Angeles Children's Project	LMPAF	MOAH as allocated \$38,220 for the hiring of three additional engagement department staff members, which will continue the updating of the Young Artist Workshop Program.	ongoing
		E9. Partner with different youth organizations for exhibitions highlighting local youth outreach in the Hernando and Fran Marroquin Family Classroom		Established regular exhibits partnership with Housing Corp of America (HCA), Boys and Girls Clubs of Antelope Valley and Lost Angeles Children's Project highlighting locally made objects that fit with main museum exhibitions	Museum Manager	HCA, Boys and Girls Club, Lost Angeles Children's Project	part of regular fiscal budget	Limited financial impact. Included in Full Time Staff Budget (101-4653-100)	Completed 2017
		E10. Sustain and continue to expand CEDARFEST:STUDENT programming, including but not limited to curatorial program	push back from Teachers about changing a 30+ year old tradition	34th annual year - introduced portfolio review style process by meeting with each student individually MOAH staff chooses the work to hang in the show. This allowed twice as many students to participate including non-art students and gave the students a chance to talk about their work with an Arts professional.	Museum Manager, Program Coordinators	All Antelope Valley High Schools	LMPAF and local BLVD Businesses	MOAH:CEDAR has allocated \$20,000 of its pt time budget for work on the student art exhibition. (101-4651-251)	Completed 2019
		E11. Develop youth-specific engagement events relevant to exhibition themes, such as: Smaller Footprints sidewalk project, POW!WOW! AV student mural	permission for offsite activities and fieldtrips are an issue and funding for transportation	As a result of the first two student murals in the Cultural District, students from R Rex Parris High School had the opportunity to paint the exterior of an entire block at the entry point of the BLVD	Museum Manager, Program Coordinators	All Antelope Valley High Schools	LMPAF and local BLVD Businesses	\$1,000 allocation from MOAH Special Activities budget (101-4653-251)	Completed 2019

Lancaster Museum of Art and History Collection Management Policy

Approved by the Parks, Recreation, and Arts Department: _____ 01/2012
Revised Version Approved by the Parks, Recreation, and Arts Department: _____ 03/2015
Revised Version Approved by the Lancaster City Council: _____ 03/2015
Revised Version Approved by the Parks, Recreation, and Arts Department: _____ 11/2018
Revised and Approved by the Lancaster City Council: _____ 11/2018

TABLE OF CONTENTS

I. Introduction

- A. Purpose of Policies
- B. Mission
- C. Statement of Authority

II. Personnel

- A. PRA Director
- B. Museum Manager
- C. Curator
- D. Registrar
- E. Preparator
- F. Collections Team
- G. Education Team

III. Professional Conduct

- A. Ethics
- B. Legal Issues

IV. Scope of Collections

- A. Contents of the Collection
 - i. Western Hotel Museum
- B. Limits of the Collection

V. Acquisitions and Accessions

- A. Authorities on Acquisitions
 - i. Acquisitions Committees
 - ii. Curatorial Committee
 - iii. Collections Committee
- B. Acquiring Collections
 - i. Gifts
 - ii. Purchases
 - iii. Exchanges
 - iv. Bequests
 - v. Acquisitions Restrictions
- C. Criteria for Accessions
- D. Documenting Accessions
- E. Appraisals
- F. Publication of Collection Information

VI. Deaccessioning and Disposal of Works

- A. Deaccessioning Policy and Procedure
- B. Legal Requirements
- C. Disposition of Collections
- D. Statement of Funds
- E. Records

VII. Loans

- A. General Criteria for Outgoing Loans
- B. Loan Requests
- C. Loans to Non-Museum Borrowers

- i. Commercial Galleries
- D. Exchange Loans
- E. Couriers
- F. Insurance

VIII. Objects in Temporary Custody of the Museum

- A. Procedure for Possible Acquisition
 - i. Proposal for Acquisition
 - ii. Packing and Transportation Arrangements
 - iii. Registration and Storage
 - iv. Acquisition Verdict
- B. Works Borrowed by MOAH for Exhibition
 - i. Loan Agreements
 - ii. Photography
- C. Extended/Long-Term/Indefinite Loans
- D. Items Found in Collections
 - i. Orphaned Collections

IX. Insurance and Risk Management

- A. Determination of Adequate Fine Arts Coverage
 - i. Regular Review
 - ii. Approval of Policy Limits
 - iii. Negotiations and Implementation
- B. Object Insurance Values
 - i. Permanent Collection Objects
 - ii. Promised Gifts
 - iii. Partial and Promised Gifts
 - iv. Borrowed Objects
- C. Exhibition Security Inventories/Removal of Works from Exhibition
- D. Reporting Loss or Damage
- E. Disaster Prevention Preparedness
- F. Special Events
 - i. Event Notification/Description
 - ii. Special Protection or Removal of Art Objects
 - iii. Food and Beverages
 - iv. Supervision of Caterers and Florists
 - v. Use of Loading Dock
 - vi. Photography

X. Personal Property (Staff)

- A. MOAH Exhibitions
- B. Display in Offices
- C. Conflicts of Interest

XI. Care and Control of Collections

- A. Preventative Maintenance
 - i. Exhibitions Terms
 - ii. Handling
 - iii. Installation
 - iv. Condition Reports
 - v. Exhibition Maintenance
 - vi. Storage
 - vii. Pest Control

- B. Conservation Program
 - i. Documentation
 - ii. Inventory/Surveys
- C. Security
 - i. Access to Galleries
 - ii. Access to Works in Storage

XII. Documentation and Inventories

- A. Documentation
- B. Documentation Procedure
- C. Inventories

XIII. Maintaining Intellectual and Cultural Property

- A. Intellectual Property
 - i. Digitization
- B. Cultural Property

XIV. Revisions and Amendments to the Collections Management Policy

Glossary

I. Introduction

A. Purpose of Policies

Professional Museum management requires a written collection management policy and clear guidelines for its implementation. This document has been developed to fulfill this need and to serve as a comprehensive governing code for the Lancaster Museum of Art and History (MOAH).

This document addresses all aspects of collection management, including the acquisition, use and proper care of all objects in MOAH, the Western Hotel Museum, and the Cedar Center for the Arts and the incoming and outgoing loan of objects for exhibitions. As policies can become outdated or require modification, procedures for updating this document are also included.

The Museum's governing authority, along with all Collection staff members, are responsible for overseeing the implementation of the policies adopted by MOAH. An adequate number of qualified staff is essential to effectively implement this policy and maintain professional standards for the preservation of the Collection, along with borrowed objects. In order to be effective, the Museum's entire professional staff, interns, and volunteers must adhere to the policy's principles and practices in stewardship to the public's trust.

The principles embodied herein encompass the following objectives:

- To ensure that objects acquired fulfill MOAH's Collection mission and serve as a guide to the prudent acquisition of objects and ensure that specific standards are met;
- To guide those making decisions concerning the collection's goals, decisions which may involve professional, ethical, or legal considerations;
- To acknowledge MOAH's external accountability to the Museum profession, to the public, and to the law;
- To protect the Collection and staff from personal, professional, and political pressures regarding the acquisition, care, and use of objects in MOAH's custody;
- To advance conservation and care of the Collection, along with accurate, current, and ongoing documentation;

B. Mission

MOAH is dedicated to strengthening awareness, enhancing accessibility, and igniting the appreciation of art, history, and culture in the Antelope Valley through dynamic exhibitions, innovative educational programs, creative community engagement, and a vibrant collection that celebrates the richness of the region.

MOAH's Collections Team seeks to inspire the spread of local cultural knowledge and appreciation through collecting, preserving, displaying, and researching objects important to Lancaster and the larger southern California region.

Collections serves as a vital repository that protects and houses invaluable objects, engaging and educating the public on the unique culture of the Antelope Valley, and the greater Los Angeles area, by hosting exhibitions and programs, along with providing open access to scholarly research.

C. Statement of Authority

MOAH is a public institution governed by the Lancaster City Council's Parks, Recreation and Arts department (PRA). The PRA Director oversees MOAH by selecting a Manager who in-turn is responsible for hiring appropriate staff, including: Preparator, Registrar, education team, and collections team, etc.

Collection management decisions are delegated by the governing authority to Museum staff through the Museum Manager. Accessioning decisions are made by the Acquisition Committee (see Section V), the Manager, the Curator, and the Registrar.

II. Personnel

A. Parks, Recreation, and Arts (PRA) Director

The PRA Director oversees and manages the Museum Manager and approves the recommendations made by the Museum Manager regarding the day-to-day operation of MOAH by means of employing staff and developing funding sources for the future of the institution. The Director ensures that the institute governs in accordance with federal, state, and local laws and regulations and adheres to the ethical standards of appropriate organizations.

B. Museum Manager

The Museum Manager oversees and manages the day-to-day operation of MOAH by means of employing staff and developing funding sources for the future of the institution. The Museum Manager ensures that the institute governs in accordance with federal, state, and local laws and regulations and adheres to the ethical standards of appropriate organizations.

C. Curator

The Curator is responsible for the intellectual interpretation of the collections and for overseeing the growth of the collection by making acquisition recommendations to the appropriate committees. The Curator also works with other staff to enhance public education and understanding in the exhibit galleries, public programming and publications.

D. Registrar

The Registrar is responsible for processing and tracking temporary acquisitions (i.e. loans) and their appropriate documentation.

E. Preparator

The Preparator is responsible for ensuring the safety of artifacts and works of art traveling out of a gallery or Museum, packing and unpacking objects, installing and de-installing exhibitions, and relocating art around the Museum and storage spaces.

F. Collection Team

The Collection Team is responsible for accessioning and documenting permanent collection objects (art and artifacts), regulating Collection related activities and for the proper storage and use of objects within the Collection.

G. Education Team

The Education Team works with the general public, other Museum visitors, and local schools to develop informative programming and advance the mission of MOAH.

III. Professional Conduct

A. Ethics

MOAH acknowledges its ability to control the selection, organization, preservation, and dissemination of information through the collection, display, and interpretation of materials. The Museum is a member of an educational vocation committed to the freedom of access to information and ideas. As such, MOAH has an obligation to ensure the intellectual freedom and artistic expression, along with ideas that benefit present and future generations.

Access to and use of archaeological and ethnological collections must consider cultural sensitivities. Archaeological materials and specimens recovered from Federal lands are the property of the U.S. Government and are subject to the Nine Principles of Archaeological Ethics outlined by the Society for American Archaeology (SAA), relating to: stewardship, accountability, commercialization, public education and outreach, intellectual property, public reporting (i.e. publication), educational, and training opportunities, along with a safe environment.

B. Legal Issues

MOAH manages its Collection to meet the roles and responsibilities of the City of Lancaster, as well as to adhere to the ethics statements of: The American Alliance of Museums (AAM), the American Association for State and Local History (AASLH), the Society of American Archivists (SAA), the Society of American Archaeology (SAA), the American Library Association (ALA) and all other relating professional standards that pertain to its Mission. In addition, MOAH specifically subscribes to the principles and recommendations of the UNESCO Conventions Concerning the Protection of Cultural Heritage (UNESCO, 1970), the Native American Graves Protection and Repatriation Act (NAGPRA, 1990) and the Archaeological Resources Protection Act (ARPA, 1979).

MOAH follows California state and federal guidelines regarding the possession and transfer of objects made with currently restricted materials. MOAH shall act legally and ethically in collecting, acquiring, storing, reproducing, displaying, transporting, lending, and disposing of items. MOAH requires employees and committee members to report to management any suspected incidents of illegal or unethical activity in association with the acquisition, care, use, or disposition of collections. Management will thoroughly investigate such reports, refer to legal counsel if necessary and report the results of investigations to the Museum Manager, where they will be discussed with the PRA Director.

IV. Scope of Collections

A. Contents of the Collection

MOAH collects American art, including: painting, sculpture, prints, drawings, photography, film, video installations, and new media art. The Museum also makes an effort to collect quality works of art that pertain to the Antelope Valley and greater southern California region.

MOAH also collects artifacts, specimens, documents, records, photographs, and material objects that relate to the culture and history of the local region. The collection largely encompasses prehistoric and Native American components as well as natural history, early settlement (i.e., housewares, textiles, etc.), military and aerospace, relevant industries (i.e., mining, railroad, and agriculture), and city development. Lastly, the collection includes the historic Western Hotel, an extensive library collection, and an education collection.

i. Western Hotel Museum

The Western Hotel is registered as California Historical Landmark No. 658. This designates that the building, structure, site, or place has been determined to have statewide historical significance.

As part of California law, the building must follow California State Historical Building Code (CHBC), standards and regulations which are intended to: facilitate the rehabilitation or change of occupancy so as to preserve their original or restored elements and features; to encourage energy conservation and a cost effective approach to preservation; and to provide for reasonable safety from fire, seismic forces or other hazards for occupants and users of such buildings, structures and properties and to provide reasonable availability and usability by the physically disabled.

Historical resources are considered a part of the environment, therefore projects that may cause a substantial adverse change in the significance of an historical resource are subject to the California Environmental Quality Act (CEQA).

B. Limits of the Collection

The Museum must periodically assess the status of its holdings to identify gaps and areas for growth, as it must regularly reassess its priorities to remain relevant and of the highest value to the public.

The Museum’s approach to collecting must never overwhelm its ability to care for the objects already in its possession. For this reason, the facilities for protection and storage of the collection should be constantly monitored, reviewed, and upgraded and improved. Conservation treatment funding must meet the collection’s needs, and deaccessioning should be regularly practiced to maintain the highest possible quality and care of collection.

V. Acquisitions and Accessions

A. Authorities on Acquisitions

i. Acquisitions Committees

The overall responsibility for managing acquisitions rests with the Curator. Responsibility for overseeing the acquisition process is shared by the Museum Manager, Curator, and the Collection Team in accordance with policies and procedures.

MOAH maintains two acquisition committees: 1) Collection Committee, which votes on gifts, partial and promised gifts, bequests, exchanges, and purchases (made with restricted acquisition funds); and 2) In partnership with Lancaster Museum and Public Art Foundation (LMPAF) an independent 501c3, MOAH’s Curatorial Committee and an LMAPF appointed representative may request or recommend to the Museum the purchase of work that adheres to the MOAH Collection Mission with LMPAF funds; it is the Curator’s responsibility to implement the committees’ actions and policies.

A “Deed of Gift” or invoice must be signed to prove the transfer of ownership if the item is accepted. No object will be left at the Museum if it has not been accepted to the Collection

1. Collection Committee

The Collection Committee is chaired by the Museum Manager and consists of the Curator, Collection Team, the Registrar, and the Preparator.

The Collection Committee has oversight and responsibility for voting on works proposed for accession/deaccession, and for periodic review of the policies and procedures that affect Museum collections.

2. Curatorial Committee

The Curatorial Committee consists of the Manager, Curator or assistant Curator, and Collection Team. The individual or persons proposing work(s) as a potential acquisition must present a “*Proposal for Acquisition*” form to the committee prior to the works purchase.

B. Acquiring Collections

Objects are added to the permanent collection by means of gifts, bequests, purchases, and exchanges by which the title is legally passed onto the Museum. All works formally entering the permanent collection must pass under the review of the functioning Committees.

i. Gifts

1. *Gift*: Any donation by an individual or organization is categorized as a gift and there must be a clear intention by the donor to immediately transfer title, dominion and possession of the property. After a work is accepted, the donor is required to sign a “*Deed of Gift*” which commits the donor to the above criteria.
2. *Partial and Promised Gift*: A donor may give part of a work and promise to give the remainder of the work at a later time. This arrangement is called a partial and promised gift. Upon acceptance, an agreement is signed binding the donor to complete the gift at or before their death. There may be concerns regarding the use, conservation or security of the object, thus owners of promised gifts that maintain custody must allow the Museum to borrow the works for exhibition and loan.
3. *Property*: On rare occasions, a work that is not suitable for Collections will be accepted as property. In this instance, the work is catalogued and photographed but not given an accession number.

If property gifted to the Museum is ever sold, the funds or new acquisition received from the sale is credited as a purchase from the original donor (unless the donor chooses not to be credited).

ii. Purchases

Works categorized as purchases are those bought with endowed funds, Acquisition Committee funds and restricted funds given to the Museum by a private source. The Curator may independently make purchases with Museum budget within a threshold of \$5,000 per year or less. However, if acquisition funds originate from MOAH's budget, purchases over \$2,000 require a Purchase Order and approval per City policy.

The identity of the seller must be clarified, especially when dealing with transactions from an auction house or dealer when the actual owner may be a cosigner; this status must appear on the sales contract or other sales documentation. To protect against misrepresentation by a seller, it is critical that the object ownership be thoroughly studied prior to purchase. The Curator must insist upon full documentation from the seller when provenance is an issue.

MOAH will pay for purchases only after the object is received to ensure that the correct object was obtained in the condition expected.

iii. Exchanges

Works acquired via exchange of one work for another may take the form of trading with a living artist or with the estate of an artist gallery or other institution.

The object being exchanged must be deaccessioned from the permanent collection and all records should indicate the circumstances of the exchange. Objects selected to replace deaccessioned objects must be approved by the Collections Committee.

iv. Bequests

When the Museum is first notified that it is a beneficiary, the Curator must determine the specific objects included or any terms of the bequest. A copy of the will, or a pertinent portion, should be obtained from the estate, by the Legal Officer, so that the nature of the gift can be verified. Photographs of the object(s) should be requested.

If the Curator decides to proceed with the acquisition, a "*Proposal for Acquisition*" form must be completed and the Curator must present the works to the Collections Committee for approval, and notify the executor of the estate of the Museum's intentions.

Bequests do not have to be accepted; refused bequests should be returned immediately to the estate, and held by the Museum for longer than two months. If the intended gift is not accepted, suitable recipients should be suggested to the executor of the will.

For accepted bequests, a copy of the will and the letters of testamentary should be obtained and kept in the records of Collections. All releases or receipts must be signed and documented by the Curator.

v. Acquisition Restrictions

It is the policy of MOAH that restricted works (i.e., objects that are under ownership, copyright or intellectual property rights restrictions) are not accessioned into the collection. Once the Museum takes possession of an item, it should have the sole right to determine how and when that work is shown, stored, deaccessioned, etc.

C. Criteria for Accessions

Accessioning is the formal process used to accept and record objects in the permanent collection. The primary role and responsibility of MOAH, as a custodian of cultural heritage, is to care for, preserve and share the objects it acquires. To this end, MOAH must weigh the physical conditions and requirements of prospective acquisitions against their potential artistic or cultural importance.

Works considered for acquisition must be in the best possible condition when compared to other available items of equal importance. No work having major damage should be accepted unless the possibility for conservation has been assessed. Donors should ideally be approached about contributing the required conservation and associative funds.

The object must be consistent with and appropriate to MOAH's mission and the scope of the Collection or be so unusual that it presents an exceptional opportunity and should therefore be given preferential consideration. In the event that a unique and important object becomes available, MOAH's Curator shall present it to the Collections Committee to determine whether the work has sufficient significance to Collections.

The object must have an established provenance and must be free of restraining intellectual property or title rights; an object will not be accessioned into the permanent collection without proof of a transfer of title, such as a signed "*Deed of Gift*" or original bill of sale.

The impact upon the Museum's staff and resources should also be addressed, including: storage, conservation, cataloguing, research, photography, installation, and publicity. The Collection Team should discuss these concerns with the Curator, Registrar, and the Preparator prior to submitting the "*Proposal for Acquisition*" forms.

D. Documenting Accessions

Documentation includes up-to-date written records of all activities affecting collection items (and items left in MOAH's custody), such as: original purchase documents, basic catalogue information, shipping documents, physical condition, and provenance.

Collection Team, along with the Registrar, are responsible for supervising the creation and maintenance of a centralized body of physical and computerized accession records, along with other documentation related to works.

Please see Section XII for more information concerning documentation.

E. Appraisals

Under no circumstances will Museum staff give monetary value appraisals of objects for tax purposes to donors. IRS regulations require written appraisals for gifts in excess of \$5,000 (single objects or in aggregate within the period of a calendar year), and that donors obtain a certificate of appraisal and an acknowledgement from the Museum verifying receipt of gift (IRS form 8283). Upon receipt, a copy of the completed form (including certification of appraisal) will be retained as part of the object record. All appraisal costs should be paid by the donor.

F. Publication of Collection Information

Published data on Collections must be the same as the information in the Museum's records. Photographs of collection objects for reproduction must be approved by the Curator.

Please see Section XIII for more information regarding intellectual control and digitization.

VI. Deaccessioning and Disposal of Works

MOAH may find it necessary to deaccession objects from the permanent collection. When considering deaccession, the Museum must acknowledge its role as trustee of the collection for the benefit of the public.

A. Deaccessioning Policy and Procedure

Objects in the collection should be retained permanently if they continue to be useful to the goals and activities of the Museum; if they continue to contribute to the integrity of the collections; and if they can be properly stored, preserved and used. Objects may be deaccessioned when the above conditions no longer exist, or if it is determined that such action would ultimately improve or refine the collections, upon compliance with all legal requirements.

Each object being considered for deaccession must meet certain criteria, such as:

- The object is not relevant to or consistent with the mission;
- An object constitutes a physical hazard or health risk to staff or the public;
- The object no longer retains its physical integrity or authenticity;
- The object is a duplicate of other objects in the collection;
- The object cannot be adequately cared for, stored, or preserved;
- Disposition of the object would ultimately improve or refine the collections.

B. Legal Requirements

The Museum must determine that it holds clear legal title to any object which is considered for deaccession. If the work was acquired within the past 25 years, the Curator shall use reasonable efforts to identify living artists/donors or heirs of a donor to provide written notice of the deaccession. In the case of poorly or undocumented material, the Museum must be able to demonstrate that it has made a serious effort to determine ownership.

C. Disposition of Collections

The manner of disposition should be determined by the Curator and Collection Committee, in accordance with ethics, policies and the Museum's mission.

Consideration may be given to placing objects in another institution, where they may serve a similar purpose to that for which they were originally acquired by the Museum. The Museum may also work in cooperation with the donor or artist, to exchange the work for something more desirable or to sell the work and apply the proceeds to the acquisition of a more desirable work.

The Curator and Collection Team shall specifically determine and implement alternative means of disposition which may include witnessed destruction when a work is damaged beyond repair and is of no use for study or teaching purposes (i.e., Education Collection).

Works determined by the Curator and a conservator to be forgeries or copies will be retained as Property so as to avoid future public circulation, unless they can be donated to a recognized collection of forgeries. If purchased by the Museum, legal recourse may be taken against the seller.

If no other means of disposition are determined feasible, dispositions may be by sale. Absent a specific determination to the contrary, all sales shall be at public auction.

D. Statement of Funds

Proceeds derived from the sale of a deaccessioned object shall not be used as operating funds, but only for the replenishment of the collection consistent with the acquisition procedures of the Museum. Proceeds realized from the sale of work by a living artist shall be applied towards the purchase of work by that same artist.

When acquired as a gift, proceeds shall be credited in the name of the original donor. The Curator or Collection Team will inform living donors of the new acquisitions bearing their name.

In compliance with professional standards, it is the policy of MOAH not to capitalize on its collections or to treat objects as financial assets in any way. MOAH shall not use revenues from disposal of its collection in order to provide financial support for institutional operations, facilities, salaries, maintenance, capital improvements or for any purposes other than to support the Collection through new acquisitions.

E. Records

Conditions and circumstances of deaccessions will be entered and retained permanently as part of the Museum's records. In addition, a file on the object will be retained, consisting of photographs, condition reports, and other information about the work.

VII. Loans

A. General Criteria for Outgoing Loans

All loan requests are reviewed by the Curator, the Museum Manager, and the Registrar. Loan requests must be received at least six months in advance of the exhibition opening date; all supplemental material requests (changes in exhibition dates, facility reports, environment readings, etc.) must be received no later than four months in advance of the exhibition opening date in order to be considered.

After a loan has been approved, any additional works requested for loan for an exhibition tour must be submitted for review at least three months in advance of the opening date of the exhibition. Each loan must be approved for a specific period and for specific venue(s) by the Curator and Registrar. At any time during the period of the loan, the Museum may require inspection of the object(s).

A request for loan will be refused if the object is: to be exhibited in a non-public space; to be used for promotional, propaganda, or non-aesthetic purposes of the borrower; and/or to be used as part of an interactive "hands-on" display. It is the responsibility of the Curator to inform potential borrowers whether or not requested objects have been approved for loan and follow through on loan commitments.

B. Loan Requests

Loan requests are judged on the basis of:

- Object availability;
- Physical conditions presented by the loan (transport, handling, etc.);
- Adequacy of the proposed borrower's ability to meet required security standards;
- The importance of the exhibition and the item's importance to the exhibition;
- Whether or not a scholarly catalogue will be published;
- The object's loan history, physical condition, etc.;
- The ability of the borrower's staff to handle and install the object(s);
- The availability of staff trained to unpack, install, dismantle and repack if necessary.

C. Loans to Non-Museum Borrowers

i. Commercial Galleries

MOAH does not generally lend to commercial galleries. Exceptions may be made when requests demonstrate strong intellectual merit and unique educational benefits to the public and the work will be adequately protected and cared for.

When exceptions have been made, commercial galleries may not use reproductions of MOAH loans in marketing materials; reproductions may be used by commercial galleries for educational publications only.

D. Exchange Loans

Occasionally a request is presented for an "exchange" loan from the permanent collection, to fill a blank in a lender's own gallery created by a loan coming to MOAH. Such special requests are rarely granted and shall be reviewed by the Curator. In such cases, the borrower must absorb all related expenses.

E. Couriers

It is necessary for the safety of art and artifacts to have them accompanied and installed by qualified persons. Courier assignments are the responsibility of the Curator, and are never used to defray the cost of travel.

The designated MOAH courier must be:

- A professional trained to evaluate the condition of the object and its special requirements;
- Trained in art handling;
- Experienced with transport procedures.

F. Insurance

MOAH insures its collection under a wall-to-wall fine arts policy, it will, in order to manage its resources, charge borrowers a pro-rated amount for insurance. All borrowers are also required to provide additional insurance for any and all works removed from MOAH facilities.

VIII. Objects in Temporary Custody of the Museum

MOAH is accountable for all objects solicited for acquisition or loan. It is imperative that all such works entrusted to the Museum be handled in a uniform manner.

A. Procedure for Possible Acquisition

i. Proposal for Acquisition

A “*Proposal for Acquisition*” form must be completed and given to the Curator at least one month prior to the Acquisition Committee meeting, where an object is to be presented and discussed if: the object is coming from out of town; it must be prepared (i.e., framed) for presentation; or it requires a conservator’s evaluation of condition.

If the item is available locally (within the Antelope Valley) the completed form must be given to the Curator at least three weeks in advance of the meeting and requires no special preparation or inspection for presentation.

ii. Packing and Transportation Arrangements

Packing and shipping arrangements are usually made or approved by the Curator. In some cases, the seller/loaner makes packing and shipping arrangements; if so, appropriate waivers must be obtained. Any deviation from this policy risks unnecessary complications and jeopardizes the reputation of the Museum.

iii. Registration and Storage

Each object considered for possible acquisition is registered upon thorough examination and must be stored in a location, arranged or approved by the Curator. A receipt will be issued to the appropriate party by the Curator, in coordination with other Museum staff, upon arrival of the object and (unless acquired by the Museum) upon the object’s return.

iv. Acquisition Verdict

It is the responsibility of the Curator to notify donor(s) or vendor(s) immediately after a decision about an acquisition has been made so the object can be returned as quickly as possible or formal acquisition procedures can begin.

B. Works Borrowed by MOAH for Exhibition

i. Loan Agreements

Official loan requests must be submitted in writing. All original documents and a copy of the request are kept by the Registrar. A *Loan Agreement* form, signed by the lender and counter signed by a representative of the Museum staff including all information essential to the Museum, must be on file prior to the movement of a work of art to the Museum.

Receipts are issued to the lender within three days of an object’s arrival and within three days of its return. MOAH must receive confirmation of an object’s return, and its condition upon return, in the form of a signed receipt.

Borrowed objects are registered, documented and monitored by the Collection Team and the Preparator, who are responsible for packing, transporting, receiving, unpacking, processing incoming and outgoing condition reports and receipts and the return of objects.

ii. Photography

Museum staff takes installation photographs prior to an exhibition opening for both security and archival purposes. Permission for all other installation photography must be screened and coordinated by the *Rights and Reproductions* agreement.

C. Extended/Long-Term/Indefinite Loans

MOAH has a strict policy of not accepting responsibility for any object except: when the object has been formally acquired; when it is being considered for acquisition; or when it has been borrowed for a specific exhibition or display period. Long-term deposit of objects with the Museum results in free storage and insurance for the owner at a high cost to MOAH.

Any deviation from this policy must be carefully reviewed by the Curator and Museum Manager with respect to cost and risk to the Museum as well as estimated frequency of the display of the object. Commitments to accept loans for an indefinite period must be approved by the Curator.

D. Items Found in Collections

Objects in a Museum's physical possession or control are unsupported by documentation, and/or lack sufficient evidence to prove Museum ownership, are designated "found in collection." Subject to California Civil Code - Sections 1899.1-.11, these objects will be accessioned only if approved through the acquisition process. Otherwise, they will be recognized as Museum property and disposed of in proper accordance with MOAH's guidelines and procedures.

i. Orphaned Collections

Orphaned collections have either been abandoned by their owner or that have lost Curatorial support, although collections can be considered orphaned for a variety of reasons. Orphaned collections usually lack sufficient care and should be carefully considered prior to their adoption. Orphaned collections should not be accepted by the Museum unless they: are relevant to the institution's mission; are in decent condition and will not strain the Museum upon their acceptance into the collection; are researched and documented (to avoid problems with title, cultural property issues or intellectual property issues).

IX. Insurance and Risk Management

A. Determination of Adequate Fine Arts Coverage

i. Regular Review

A review will be done to determine how to best insure both MOAH's permanent collection and property borrowed from others at least once every three years.

ii. Approval of Policy Limits

Coverage limits for insurance policy should be reviewed at least once every three years by the Curator, along with the Museum Manager, and PRA Director. The City of Lancaster assumes responsibility for any collection items not being covered for full value and therefore must approve coverage limits.

iii. Negotiations and Implementation

Risk Management in coordination with the Curator, the Museum Manager, and the PRA Director administers the insurance policy and arranges for modifications (such as temporary excess coverage) as required.

B. Object Insurance Values

i. Permanent Collection Objects

Collection objects, covered by the insurance policy, are insured for market value at the time of loss; therefore, it is not necessary to maintain records of current object values.

Prior to releasing items to borrowers, the Curator will update the value of works that have not been updated within five years. If the artist has had a major exhibition during the five years preceding the loan request, the Curator will review the values of requested works.

ii. Promised Gifts

Promised gifts in the custody and control of MOAH are insured with the owner's permission for a value agreed upon by the Museum. Objects in the custody and control of the owner are not insured by the Museum.

iii. Partial and Promised Gifts

The Museum insures objects while on its premises. While on the partial owner's premises, the Museum will continue to insure its share, and the partial owner will insure the object, as well as issue a *Certificate of Insurance* naming MOAH and the City of Lancaster as "additional insured."

iv. Borrowed Objects

Insurance values must be provided by the lender and agreed upon by the organizing Curator prior to the Museum accepting responsibility for borrowed objects. Borrowed objects solicited by MOAH for exhibition loan, long-term loan or possible acquisition shall be insured for their full value.

- 1. Undervalued and Overvalued Borrowed Objects:** The Curator is responsible for being aware of an object's market value if selected for exhibition, and shall sign-off on all values. Consequently, it is the exhibition Curator's responsibility to offer at least two appraisal sources to lenders to avoid over/undervaluing works.

C. Exhibition Security Inventories/Removal of Works from Exhibition

During an exhibition, gallery checks are made multiple times a day by Museum staff. Once an object has been removed from an installation, the Curator must replace the object with a label stating the name of the object, the title, and the date the object was removed. In the case of emergencies, the Curator must give authorization for object removal and will supply an explanatory label.

D. Reporting Loss or Damage

Loss or damage of any object insured by the Museum while on loan must be reported to the Curator, the Preparator, and the Registrar; a copy of the report shall be sent to the PRA Director. Loss or damage

must be reported to the involved lender and the insurer immediately after the occurrence. Photographs of the damage should be taken and included within the *"Incident/Damage Report."*

E. Disaster Prevention and Preparedness

For detailed information regarding MOAH salvage policies, please refer to the *Disaster and Emergency Preparedness Plan* which anticipates needs that may arise from damage caused by a range of emergencies.

The Curator, Preparator, and Collection Team are responsible for anticipating necessary responses to emergencies within Museum buildings, at offsite storage locations and all associated sites in order to reduce potential damage in case of emergencies. Museum and City staff shall be trained and informed of plans that address specific Museum emergency preparedness procedures and collection's safety.

The emergencies that will be addressed in the plan are earthquakes, floods and leaks, fire, electrical power interruptions, biological infestations, structural or mechanical failures, terrorism or vandalism.

F. Special Events

i. Event Notification/Description

The Curator must be notified about all special events taking place within the Museum, must make decisions regarding the protection and/or removal of objects, if necessary. It is imperative that notifications include: location of the event, nature of the activity, the date and time of the event, the number of people attending and the contact information of the coordinating person(s).

MOAH also has rental agreements that address security, protection, Museum staff and photography usage for any events held in Museum facilities. Precedence will always be for the safety and security of the Museum and its objects.

ii. Special Protection or Removal of Art Objects

The location and nature of the event and number of people attending may mandate that works be protected by the addition of extra security or measures. Any additional expenses, incurred on behalf of an event (materials, staff overtime, etc.), must be charged to the event.

It may be determined by the Curator that objects must be removed prior to the event and replaced afterwards. Vulnerable objects and objects that might be hazardous to visitors will always be removed at the discretion of the Curator in order to accommodate events.

All works must be removed in advance from areas where equipment will be installed, or where machines will be required for the installation of special lighting, signs, or decorations.

iii. Food and Beverages

Food and drinks are prohibited in all areas where borrowed art or permanent collection works are present. There shall be no exceptions to this policy under any circumstances, unless written approval is given by the lenders.

iv. Supervision of Caterers and Florists

Caterers and florists must be closely supervised by Museum staff, and are restricted to areas in which their work must be done. Bars may not be installed anywhere near artwork.

v. Use of Loading Dock

The arrival and release of catering equipment must be coordinated so as not to interfere with the arrival and release of art objects. The loading dock cannot be opened for receiving and releasing supplies for an event under any circumstances. All event deliveries will be made through the rear doors of the Museum.

vi. Photography

Artworks must not be used as backdrops for posed photographs without written permission from the Museum and the artist. If permission has been granted, all setup and preparation of models is to be done in a room separate from the artwork.

Photographers hired to cover events must be given a set of guidelines, which includes that no one being photographed is to touch (or appear to be touching) displayed objects, or to jeopardize (or appear to be jeopardizing) the welfare of an object.

X. Personal Property (Staff)

A. MOAH Exhibitions

Objects belonging to staff members may not be included in personally curated exhibitions. If objects are included in exhibitions that are not personally curated, they shall be labeled as "Private Collection."

Objects created by artists on staff may be included in exhibitions as long as the exhibited work is borrowed from a public collection or commercial gallery representing them, or the work is part of a traveling exhibition organized by another institution.

B. Display in Offices

Museum staff is discouraged from displaying personally owned objects in their offices with the exception of artworks by children.

Museum staff is also discouraged from bringing personal objects into the workplace for non-Museum related purposes. Should such a circumstance be unavoidable, staff must notify the Curator and the personal art being brought into the Museum must be registered with the Curator.

C. Conflicts of Interest

No City or Museum staff member, including volunteers, may engage in any activity that presents a conflict of interest with the Museum or the appearance of a conflict of interest with the Museum. This includes, but is not limited to, misrepresenting themselves in public or private or using their relationship with the institution for personal gain.

XI. Care and Control of Collections

A. Preventative Maintenance

MOAH recognizes the critical importance of preventative maintenance, which is the most economical and effective means of promoting the long-term preservation of objects. For specific

information regarding preventative measures (including air quality, temperature, humidity and light levels) please refer to *Object Handling Guidelines: Preventative Measures* maintained by the Curator, the Preparator, the Registrar and Collection staff.

i. Exhibition Terms

Guidelines for exhibition terms generally follow those for loans (with the exception of potential installation time for paintings and sculpture, which can be safely installed for periods of more than twelve consecutive months).

Guidelines for Maximum Installation Time for Collection Loans:

- Paintings: 12 months consecutively
- Tempera and Gouache: 3 months per year
- Watercolors: 3 months per year
- Drawings: 3 months per year
- Prints: 3 months per year
- Photographs:
 - Polaroid 2 months per year
 - Color (non- Polaroid) 3 months per year
 - Black-and-white 3 months per year
- Sculpture: Dependent upon medium/combination of materials
- Textiles: Dependent upon age, condition, kind of textile and dyes

ii. Handling

Proper procedures for handling specific kinds of objects must be respected and enforced without exception. Adequate training and informed supervision by knowledgeable staff are imperative; those authorized are the Curator, the Preparator and Collections staff. Others should not handle objects except in the case of installations and emergencies (i.e. when the works are in danger of loss, damage or destruction).

For more information regarding handling, please refer to both the *Object Handling Guidelines* and *Object Handling by Type* procedures.

iii. Installation

Installation design must integrate preventative conservation, as determined by the Curator and Preparator. The safety of objects and staff always takes priority over aesthetic considerations, which applies to both owned and borrowed works.

Short-cuts may jeopardize object safety, cause damage, and may result in serious injury to staff and others in the vicinity during or after install/deinstall periods.

The following are essential to object preservation:

- Appropriate installation materials (all equipment required for safe moving and handling are available and in good condition);
- Adequate number of prepared, trained staff;
- Qualified outside assistance (if necessary);
- Proper scheduling of installation and deinstallation periods;
- Adequate funding for safe handling and presentation of objects.

iv. Condition Reports

An object's conservation history and vulnerabilities are taken into consideration when making loan, handling, packing, transportation and installation decisions.

The Curator is responsible for determining whether an object can be approved for installation or loan in its current condition, and a thorough examination should be made prior to objects being approved for loan.

Condition Reports (prepared by trained Museum staff) are written prior to packing; upon arrival at each borrowing institution; upon packaging at each borrowing institution; and within 48 hours of delivery to its usual storage location. In all cases, these reports must be completed immediately upon unpacking.

v. Exhibition Maintenance

1. *Preparation:* Museum Preparator(s) are responsible for routine maintenance of frames, pedestals or cases. Routine maintenance includes tasks such as cleaning and/or replacing components before, during and after exhibition.

When necessary, conservators may be employed to maintain and preserve fragile objects (i.e., polish silver, etc.) or to advise on maintenance procedures to be carried out by the Museum Preparator(s).

Exhibition maintenance occurs bi-weekly, although some exhibitions demand more frequent maintenance scheduling. Museum staff follows daily maintenance procedures outlined in the *Daily Operation Checklist*.

2. *Security:* Museum staff carries out routine exhibition checks. If an object is missing or seems to have changed in appearance, the noticing staff is responsible for making a verbal and written *Incident/Damage Report*. The Curator and Preparator shall be notified immediately, and a conservator may be called to assess the nature and extent of damage. All reports are distributed to the Curator and the Registrar in charge of exhibition loan documents.

Installation designs and security budgets must be planned in such a way that objects are appropriately protected to prevent any damage. Museum staff must be made aware of the vulnerability of works that could be mistaken for public seating; works over which the public might trip; works vulnerable to inadvertent kicking; and works visitors may be tempted to touch.

3. *Exhibition Walk-Through:* Prior to the opening of an exhibition, the Curator and all Museum staff shall perform a walk-through of the exhibition where any special security or safety issues will be identified.
4. *Cleaning:* The Curator is responsible for informing maintenance staff that cleaning equipment/solutions must not come within two feet of objects on display. This preventative conservation measure is of extreme importance.

vi. Storage

1. *Space/Maintenance:* In addition to the environmental standards outlined in the *Object Handling Guidelines: Preventative Measures*, object storage requires adequate space for the orderly arrangement and safe movement of objects. Climate control equipment must be properly maintained, inspected and serviced regularly, and replaced when no longer able to maintain acceptable environmental standards.
2. *Storage Furniture/Equipment:* Certain materials and coatings can be destructive to particular kinds of objects. Careful research must be conducted by Collection staff and the Curator to be certain storage equipment and materials are state of the art and not potentially harmful to objects.

Museum staff must stay informed about improvements in storage products and materials, new warnings about solutions as well as current research on the aging of materials used in the housing of objects and whether they remain appropriate.

vii. Pest Control

The Museum must be vigilant about pest control and have routine programs in place for the main building and offsite storage. Incoming packing cases, packing materials and objects must be inspected for insects or signs of infestation. Appropriate steps must also be taken to isolate infested objects and materials while further action is planned.

B. Conservation Program

The Curator and Collection Team are responsible for MOAH's overall conservation program. They shall approve, monitor and complete conservation treatments; initiate and direct conservation research and projects; undertake technical studies of works in the collection; and remain informed of technical advances and changes in the conservation field. Conservators may need to be consulted about any problematic items.

i. Documentation

Documentation regarding conservation includes treatment records, condition histories and information provided by artists on materials and techniques used to create permanent collection objects. These records are important resources for conservation project planning, for making informed loan decisions, and for conservators to study prior to making treatment recommendations.

ii. Inventory/Surveys

Notations on an object's condition are built into all inventory procedures carried out by Collection staff members.

C. Security

i. Access to Galleries

1. *Contractors:* Contractors are accompanied to and from work locations by Museum staff. Contractors are not to be left unattended wherever art is installed, received, released or stored, and must submit to an inspection of tool bags and other containers prior to leaving the Museum.
2. *Art Deliveries:* Anyone delivering or picking up art must be accompanied to and from the galleries and storage areas by members of the Museum staff.
3. *Staff:* City staff, volunteers, interns and others not directly involved with the supervision, physical installation or dismantling of an exhibition are not permitted in galleries during such periods.
4. *Press Photographers:* Press photographers must be accompanied to and from the galleries by Museum staff; they must be present for the entire photo session or take shifts with colleagues. Those monitoring photographers must be familiar with the dangers of exposing works to the brightness and heat produced by lights.

Photographers must be informed that they may not touch, alter or move objects and that Museum staff is available should any handling be necessary. When the Museum is open to the public, additional docents must be present to keep uninvolved people from entering the area during shoots and breaks.

5. *Visitors:* Visitors permitted to view exhibitions on days or at times the Museum is closed must be accompanied by Museum staff with no exceptions. The practice of allowing visits to exhibitions during non-public hours is discouraged, except in cases where a lender from out of town is unable to see an exhibition any other time.
6. *Group Visits:* The safety of objects must be considered when approving the size of tour groups visiting the galleries, as certain exhibitions demand that groups be smaller than usual. The number of people required to monitor and control the group (particularly children) should be determined prior to arrival.

It is important that visitors are informed that large items (i.e., backpacks) are not allowed in gallery spaces, that they are to watch where they step and that leaning on walls is prohibited in order to prevent object damage.

ii. Access to Works in Storage

1. *Staff:* Museum or City staff members who wish to gain access to the Collection are asked to make appointments with the Curator. Objects may be handled by trained Museum staff but may not be moved or removed from the department.
2. *Public Access:* As a public institution, the Museum will strive to provide the public and the press full access to the collection consistent with reasonable written request, staff availability and the security, safety, and conservation of the objects.

Requests for access to collections not on display will be honored where appropriate and coordinated by the Curator. Requests for public access to stored Collection objects shall be screened thoroughly. MOAH recognizes the need for scholars and researchers to have access to original objects; thus, visits are generally limited to Museum professionals, independent conservators, scholars and researchers, artists, and relatives of artists represented in the Collection.

All requests must be made in writing (preferably on university, museum or business letterhead), and the purpose for requesting access must be described in detail. Students must submit a letter from a professor or faculty adviser confirming their academic status along with their potential project. Appointments are honored for the applicant only; no unexpected person is allowed to accompany the cleared visitor.

Appointments to see permanent collection objects require a minimum of one month's notice and are scheduled for appropriate lengths of time (dependent upon staff availability). No photography is permitted and visitors are informed that photographs of all objects are available through *Rights and Reproductions* agreements. Visitors are also asked to only use pencil when making notes.

For more information regarding public access to collections, please refer to *MOAH, Collections: Security Standards, Procedures and Goals*.

XII. Documentation and Inventories

A. Documentation

A major responsibility of MOAH is the creation and maintenance of accurate records on the history, identification, location, and condition of permanent collection pieces. Documentation on collections are a fundamental and ongoing obligation, therefore it is essential that electronic equipment and software are properly maintained and up to date. Staff training shall be provided in regards to document maintenance, efficient retrieval and in line with overall growth of collections.

The Curator, in coordination with the Registrar and Collections Team are responsible for the creation, maintenance and preservation of permanent acquisition records, works accepted as property, works being considered for acquisition, loan records, records on deaccessioned objects, and records for objects borrowed/on loan for exhibition. Each work receives a unique identification number that allows easy recovery of the item and of its associated information.

Any staff member in possession of documents establishing rights and title shall forward such documents to the Curator for filing. The Curator, in coordination with the Registrar and Collections staff, shall maintain and release to outside Curators (and others qualified as legitimate researchers) all original records regarding accessioned or loaned objects in the Museum's custody.

The primary purpose of record keeping and documentation is to establish and maintain intellectual control over the collections; therefore, these records should provide the following information:

- Description of the object and the object number (i.e., artist, title, date, medium, dimensions, entry/accession number, and other pertinent information);
- Legal status of the object (i.e. whether the object is in temporary custody of the Museum, on loan, or owned by the Museum); if the object is owned, notate how its title was acquired (i.e., by gift, bequest, purchase, transfer or exchange, and from whom);

- Credit line;
- Purchase price or accession value (if possible);
- Photograph(s) of object;
- Provenance data (to contribute to the establishment of the legal status of the object);
- Potential object activity (i.e., loans, exhibits, conservation, transportation information and transfer of responsibility between departments).

Collections staff will maintain, and contribute to, the information on the objects within their custody to establish each object's association, provenance, and use (in sufficient depth to establish its importance). However, it is the ultimate responsibility of the Curator to establish and maintain this intellectual property. For more information regarding intellectual property, see Section XIII.

All primary records will be safeguarded from hazards such as fire, water, smoke damage, and loss through duplicate records and backup files. These files should be maintained in a secure off-site location. The following items are considered privileged information and will not be divulged to third parties unless legally obliged:

- Names of lenders, donors, and prior holders who request to remain anonymous;
- Contact information, including mailing addresses, of all donors, lenders, or prior holders;
- Location of objects;
- Value of objects (i.e., cultural, historical or monetary value).

Requests for information regarding an object's monetary value (purchase price, appraisals, insurance value, etc.) will be considered by the Curator.

All guidelines outlined here equally applies to computer records and a backup catalog (which includes images of the permanent collection works) is to be stored off-site location as well.

B. Documentation Procedure

The specific procedures for recording and cataloguing objects accepted for Collections are described in detail in a *Cataloguing Manual* maintained by the Curator and Collections Team. The cataloguing manual establishes guidelines for cataloguing new acquisitions and provides a complete description of data entry standards.

Once acquisitions are approved they are verified by the Curator and Registrar who authorize the assignment of an accession number and supply pertinent documentation to Collections staff (i.e., *Deed of Gifts*, title transfers, etc.).

C. Inventories

MOAH shall undertake periodic, comprehensive inventories of the permanent collection, along with spot-check inventories. A complete inventory of the collections shall be conducted approximately every three years, with spot-check inventories done every three months. These inventories will be conducted and documented by Collections staff members in accordance with Museum policies and procedures.

XIII. Maintaining Intellectual and Cultural Property

A. Intellectual Property

All materials produced by staff at MOAH (i.e., publications, images, documentation, etc.) during the work term of employees is considered property of the Museum. With this ownership, the Museum maintains all rights to productions, including intellectual property rights. MOAH encourages employees to produce original material, under the condition that research conducted by staff, during the course of their regular work, belongs to the Museum along with all licensing rights.

i. Digitization

MOAH prepares and preserves digital images and documents pertaining to temporary exhibits and permanent collection objects. All digital files should be saved in the highest quality format. Original documents shall be backed up in a secure off-site location and may not be altered or adjusted once they have been finalized.

B. Cultural Property

MOAH is dedicated and committed to working with all cultural, ethnic, and religious groups; the Museum shall adhere, to the best of its abilities, to their recommendations concerning the care and management of culturally sensitive collections. As each group will have different requirements, arrangements are made on a case-by-case basis while maintaining the highest standard of collections care, conservation, and management.

Furthermore, MOAH rejects the illicit traffic of cultural objects and actively works with law enforcement to report stolen objects, illegally collected specimens, unlawfully obtained objects, and illegal excavations. Therefore, thorough provenance research must be conducted for all incoming objects, and no acquisition will be accessioned unless documentation on legality is deemed sufficient.

For more information regarding legal issues and ethics, please see Section III.

XIV. Revisions and Amendments to the Collections Management Policy

This Collection Management Policy will be formally reviewed by MOAH every three years. However, amendments may be required at other times, and must be approved by the Curator and Museum Manager. The importance and complexity of managing Collections, and works on deposit, make it imperative that this policy be reviewed, updated and improved when necessary.

The Curator and Collection Team are responsible for recommending changes in order to keep the document as current as possible. Recommendations should be made to the Curator who will consult with appropriate administrative staff. Major collection policy decisions, such as those affecting the Museum's mission statement, deaccessioning practice and coverage limits, must be approved by the City Council.

The Museum Manager, the Curator and Collection Team are responsible for monitoring the Museum's compliance with this policy.

Glossary

Accession: An object acquired by a museum as part of its permanent collection; the process of formally accepting and establishing permanent legal title (ownership) and/or custody for an object or a group of objects.

Acquire: To obtain legal ownership (but not necessarily custody) of a work via gift, purchase or other means. Acquisition also includes events surrounding the negotiation to acquire. See *Accession* and *Obtain Custody*.

Appraise: To determine the current value or purchase price of an object, usually for the purpose of insuring it. Similar to, but not the same as, determining value. Appraisal is sometimes defined as an estimate of the hypothetical current cost of acquisition. See *Insure* and *Value*.

Borrow: To obtain temporary possession of an object owned by another. The borrowing agent usually assumes responsibility for an object once it takes custody of an object. The act of borrowing puts into effect a checklist of events that includes arranging insurance, transportation and couriers. Works may be borrowed from institutions from individuals and from vendors. Borrowed works can eventually be given to the Museum. See *Exhibit*.

Catalogue: To ultimately determine the placement of the object within a systematically organized database; to describe an object according to predetermined classifications and establish attributions.

Conserve: To treat work in order to prevent it from deteriorating; this is a broad function that encompasses many activities. Conservation activities shall be scheduled at regular intervals, and events (such as lending and exhibiting) may initiate additional conservation checks. See *Restore*.

Deaccession: To remove a work from the collection and give up legal title to a work. Deaccessioned works may be sold, traded, transferred, destroyed beyond repair, or removed. Most institutions have well defined procedures for deaccessioning that may include commissioning independent evaluations and formal presentations outlining the reasons for deaccessioning. Deaccessioning is followed with changing the status or disposition of the artifact. Unaccessioned works cannot be deaccessioned. See *Dispose*.

Deposit: To place a work received via acquisition or loan in a location where it can be retrieved. To take possession of an object that may or may not be owned by the collection. Not all works deposited in an institution are to be accessioned. See *Retrieve*.

Describe: Part of the cataloguing process which provides a narrative used in identifying objects. Descriptions may include stylistic analysis, iconographic description, physical description, and condition notes. See *Catalogue*.

Dispose: To dispose of a work is to remove it from the collection, usually after deaccession. States of disposition may include: on loan, in storage, on display, in restoration, for sale/research, transferred, traded or off-site (as in an office or alternative department). Other categories may include: stolen, damaged/destroyed, missing, or trashed.

Exhibit: To show a work with others related to it or by itself. An exhibition usually implies an intended audience and may be permanent or temporary. Exhibit management usually entails certification of the presence of proper visual

documentation, a current condition report and inspection, authorized approvals, appraisals, insurance, shipping and/or arrangement for couriers.

All activities required to get the object to and from a location are included in exhibit and loan documents. Exhibits are usually tied to a set of activities taken on by the education department that may include artist talks, tours, and the production of didactic materials (i.e., brochures, tour scripts, etc.). The marketing department will also have its own set of scheduled functions and tasks.

Inspect: Reports are usually made when objects are received for acquisition or loan, before they are restored and conserved, before a loan is made and after a loan is returned. Inspection reports may be required at specific stages of a travelling exhibition or before insurance is renewed. Inspection is also a function carried out on live and organic specimens during their life cycle and on exhibit and displays that may deteriorate with use. Museum staff is responsible for inspecting items on display and filing incident reports to identify and record abnormalities.

Insure: To secure an indemnity on an object against decrease of value due to loss or damage. Appraisals for insurance may be required at specific timed intervals or required when an object changes its state, as when it is placed in exhibition, lent or moved to a less secure location. Insurance policies may be written on single artifacts and on lots. See *Appraise* and *Value*.

Inventory: A list of objects owned by, or in physical possession of a collection or collector. An inventory may produce a list of objects or may check the presence of objects against a prepared list. Computerized inventory lists are usually made from the accession list, but are sorted and arranged by storage location. If properly developed, a collection inventory may serve as an authorized list of collection holdings.

Label: Labels are made for exhibition and to identify objects, whether they are on exhibit or not. Each object is customarily given a label bearing the entry or accession number. Labeling also includes the act of affixing identifying tags or writing accession numbers onto objects.

Loan: To lend an object from the collection to another entity for a specified purpose and predetermined (or indeterminate) period of time. Loans are usually made in conjunction with exhibitions, but may be long-term. Registrars are responsible for overseeing the loan process and producing the necessary documentation. See *Borrow*.

Move: To change the permanent or temporary location of an object and/or any of its parts. Objects may be moved from storage to exhibition, for shipping and conservation, etc. Movement of objects within an institution is often accompanied by documentation detailing the reasons for movement and the current location.

Obtain Custody: To obtain physical possession of an object. The moment at which an institution assumes legal responsibility for an object. Automated management programs distinguish between works owned by the collection, on loan to the collection, or in deposit in the collection.

Pack: In Museums, packing an object for transfer follows accepted guidelines for proper packaging and crating procedures. Insurers may require that certain packing and transfer procedures be followed.

Prepare: Preparation is an activity usually preceding the process of loaning an object, shipping it or placing it on exhibition. Preparation may include tasks to be completed or generated before action can take place.

Publish: To refer to a work in a catalogue, a scholarly or popular publication. Collections staff generally cannot control published reference to known works. In contrast, by control of copyrighted illustrations, they may be able to regulate the publication of images and the uses to which they are put. It is common practice to charge fees for commercial use of images.

Reattribution: The process of determining whether artwork is real or a forgery, and, if forged, determining when and by whom it was created.

Reproduce: Either to produce a copy of an object or to publish its image. Reproduction rights are determined by the object's owner, and sometimes by its maker. The photographer of a published photograph may claim rights of publication, too. Lists of stipulations, schedules of fees, availabilities of photographs, and negatives can be controlled.

Restore: To return a deteriorated work to its original condition or simulating its original state. See *Conserve*.

Retrieve: To take a work from storage to show to an interested observer, to place on exhibit or to loan out. To remove a work from exhibition (usually prematurely) or a permanent display. When a work is removed from its usual location, the computer may aid in the production of proper documentation and permissions. See *Store*.

Schedule: Project planning and management programs may be used to schedule loans and exhibition of objects (including the processes necessary to make them suitable for loan and travel). All events, including loans, lectures, openings, gallery tours, etc. must be scheduled in advance.

Ship: To send a work from the collection to another location. Shipping forms, permissions, insurance and courier service may be recorded and administered by the collection management system. See *Pack*.

Store: To place a work into storage. Object management systems record the permanent location of a stored object, designating, room, shelf number, or drawer. Similarly, they may register the warehouse or other external storage facility given custody of the object. When it is time to inventory the collection, lists can be arranged by storage location. See *Inventory* and *Retrieve*.

Study: To provide direct and/or indirect access to scholars and other interested parties to the collection and/or collection records. Object management systems keep certain types of information secure from public access and provide means by which non-staff can query the collection database without damaging or compromising it. Protected information may include current location, permanent storage location, cost, provenance, value, donor, stipulations, even specific objects, etc.

Value: Collection value can be determined from appraisals, by adjusting factors determined by the elapsed time since the last appraisal and by considering other intangibles. The value of an object is generally held to be the sum if sold (as opposed to the appraised value which usually estimates the current cost of acquiring an object). The value of a collection may be less than its appraised value. See *Appraisal* and *Insure*.

Lancaster Museum of Art and History Code of Ethics

Approved by the Parks, Recreation, and Arts Department: _____ 01/2012
Revised Version Approved by the Parks, Recreation, and Arts Department: _____ 03/2015
Revised Version Approved by the Lancaster City Council: _____ 03/2015
Revised Version Approved by the Parks, Recreation, and Arts Department: _____ 11/2018
Revised and Approved by the Lancaster City Council: _____ 11/2018

TABLE OF CONTENTS

I. History

II. Mission

III. Guiding Principles

IV. Governance

V. Administration

VI. Personal and Professional Conduct

VII. Collections

VIII. Earned Income and Development

IX. Public Programs

X. Interpretation and Enforcement

I. History

Founded in 1986 as the Lancaster Museum/Art Gallery, the current Lancaster Museum of Art and History (MOAH) is dedicated to advancing an appreciation of art and history in the Antelope Valley. Operating four sites, the Museum of Art and History, the Cedar Center for the Arts, the Western Hotel Museum and the Elyze Clifford Interpretive Center; Lancaster MOAH is not only a repository for historical artifacts important to preserving the unique character of the Antelope Valley, but also a place where audiences, residents and visitors alike, may experience exhibitions of fine art and participate in a variety of art and history-based programs.

Learning is at the core of MOAH's mission. Collecting, exhibitions, and programs are all undertaken in an effort to provide the residents of the Antelope Valley with a way of integrating art and history into their lives and taking away the lessons that these disciplines offer. By presenting quality exhibitions and programs as well as committing to the proper care and preservation of works of art and artifacts relating to history and culture of the Antelope Valley, MOAH is the region's center for art and historical engagement.

MOAH's exhibition program is diverse, offering a range of displays for all age groups. Exhibitions of locally collected dinosaur and native artifacts, collectible toys and hands-on history of the pinball machine have delighted children, while the presentation of works by major California artists and creative presentations from sustainable energy to the history of the surfboard have appealed to adults.

Exhibitions that are especially relevant to the Antelope Valley have included shows on aircraft and space travel as well as displays on the industries and natural resources that built the area. For local artists, the Museum hosts an annual Juried All-Media Art Exhibition and annual High School Student Exhibition at the Cedar Center for the Arts. MOAH presents exhibitions to the residents of the Antelope Valley that feature works by regional, national and internationally renowned artists.

II. Mission

MOAH is dedicated to strengthening awareness, enhancing accessibility and igniting the appreciation of art, history, and culture in the Antelope Valley through dynamic exhibitions, innovative educational programs, creative community engagement, and a vibrant collection that celebrates the richness of the region.

III. Guiding Principles

This Code of Ethics hereby establishes a core set of principles and shared values of the governing authority including the City of Lancaster, through its Parks, Recreation, and Arts department, including staff and volunteers. This document affirms the governing authority's commitment to public accountability, interest and ethical practices - prioritizing the needs of the community and ensuring that decisions are made systematically, rather than based on individual judgement.

Operating in an ethical manner is a fundamental part of being a museum. This code of ethics demonstrates to the public, the Museum's commitment to accountability, transparency in operations,

and informed, consistent decision making; positioning the Museum as a distinguished trustworthy and service-oriented institution.

For the governing authority, acting ethically means making decisions with these fundamentals at the forefront and ensuring that no individual associated with the Museum personally benefits, especially financially, as a result. The Museum must foster a culture of ethical practices and behavior.

Per the American Alliance of Museums' *Code of Ethics for Museums* regarding the difference of ethical and legal standards and affirmed by MOAH's governing authority, "Museums and those responsible for them must do more than avoid legal liability; they must take affirmative steps to maintain their integrity so as to warrant public confidence. They must act not only legally but also ethically."

IV. Governance

MOAH's collections are held in trust for the people of the City of Lancaster. MOAH is a division of the City of Lancaster's Parks, Recreation, and Arts department (PRA) and, as such, its governing authority is the Lancaster City Council. The Council delegates authority to the City Manager, who in turn designates responsibility of the Museum to PRA which has assigned staff members to oversee the programming, planning and operations of the Museum directly.

Should any of these guidelines contradict the City of Lancaster's existing Code of Conduct, the City of Lancaster's policies supersede this Code of Ethics.

Individuals with governing authority, including staff and volunteers should:

- Understand the importance of and support the mission of MOAH;
- Comply with applicable local, state, and federal law;
- Serve the best interest of the Museum and the public;
- Use discretion when disseminating information regarding the Museum;
- Not use or attempt to use their position to obtain financial gain or avoid financial expenses;
- Neither solicit or accept personal gifts from individuals or corporations where a conflict of interest exists or may appear to exist;
- Avoid conflicts of interest or the appearance of conflicts of interest. In the event of an actual, potential or apparent conflict of interest arising, the individual shall a) disclose it in writing to the governing body or to those who have been delegated governing authority; and b) abstain from deliberations and voting on the matter, to the extent appropriate to avoid an apparent conflict or as otherwise required by law in the event of an actual conflict. There may be cases where a conflict of interest can-not be resolved, in which case resignation may be appropriate;
- Should not speak, or hold themselves out as speaking, on behalf of the Museum or the City of Lancaster, unless specifically designated by the governing authority, or those who have been delegated governing authority.

V. Administration

The governing authority, or those designated by the governing authority, should create a healthy work environment that fosters productivity, creativity, and diversity. They shall ensure that professional

standards and practices inform and guide Museum operations and that staff comply with City of Lancaster regulations and with the American Alliance of Museums code of ethics and management procedures developed for staff members. They shall provide professional development opportunities for continuing education and training for all staff and volunteers, encouraging personal growth and further the Museum's mission. They shall also take measures to ensure the safety of all personnel. The Museum and its administration shall never require personnel to act in such a way that could be judged to be unsafe or unethical.

- **Fear of Retribution:** Members of the museum staff must be able to share their input, feedback, and criticism regarding policies and procedures, without fear of retribution. In a healthy organization, there is debate. Managers understand that the best ideas can come from unlikely sources and value a difference of opinion. Managers are hired or promoted into their roles because they are thoughtful, mature professionals who understand that their subordinates are assets to the Museum.
- **Flexibility:** In trust-based organizations, employees' time is valued and management teams do their best to honor staff availability and leave requests. When an employee is not scheduled, the governing authority must respect this time off and strive to not contact them on their personal time. However, in urgent or emergency situations, staff may be contacted in order to cover a shift, answer questions, or other work-related issues.
- **Initiative-based Responsibilities and Job Descriptions:** Staff members are hired on their ability to identify projects and manage teams, not their ability to assign tasks. Staff members must be able to identify the mission of each role. Their job descriptions must be clear and defined, reflecting the essence of the challenge staff members must solve in their day to day roles.
- **Positive Environment:** In a healthy workplace, employees must respect each other, get along and have a generally positive attitude. Open communication is valued amongst the Museum team and each staff member holds each other accountable in their role, thereby producing the best work for the benefit of the community.
- **Qualitative Over Quantitative:** Principle metrics are based on quality not quantity, allowing each employee's strengths to shine through.
- **Transparency:** Every member of the governing authority understands what the Museum does and why. They understand the mission and they see their own part in it. There is open conversation around the Museum's recent and upcoming directions. Staff are confident and feel valued.
- **Removing the Barriers:** There are few bureaucratic processes to slow down the Museum's operation. Everyone from the top of the organization down wants the same thing: to grow and thrive.

The governing authority of MOAH recognizes and celebrates diversity as a significant force within its own social fabric and that of the City of Lancaster. As such, the Museum encourages employment opportunities

and accessibility at MOAH for all people, regardless of age, race, ethnicity, gender identity, sex, sexual orientation, religion, marital or veteran status, ability or other classes protected by law. In all matters related to staffing practices, management practices, volunteer opportunity, collections usage and the Museum's relationship with the public, decisions must not be made on such factors.

MOAH itself has an ethical obligation to be a good citizen in the community. Further, the Museum and its governing authority have an ethical responsibility to be aware of the personal and environmental risks caused by the management of its land and the use and disposal of certain products used in connection with the Museum. Every effort should be made to manage the land and facilities in ways which are not harmful to the environment and use products which similarly are not harmful to the environment.

VI. Personal and Professional Conduct

MOAH is a high profile, reputable asset to the public, its personnel hold a position of prestige in the community. To the public, members of the Governing authority and City staff are never fully separable from the Museum or the City of Lancaster. Any Museum or City related action by an individual may reflect on the image of MOAH or be attributed to it. The following ethical issues pertain specifically to Museum work; personnel should keep them in mind at all times.

- **Consulting and Creative Activities:** Staff has an obligation to share knowledge and professional expertise and to render professional services. Any outside consulting work must follow current policies set forth by the City of Lancaster and must receive approval from the governing authority. Any materials written, designed or produced for the Museum on official Museum time, while its creator is paid by the Museum, are property of the Museum.
- **Confidentiality:** All records created or maintained by MOAH, including records that contain information about the collection, security, finances, research, or sensitive cultural properties are subject to all local, state, and federal public records law, although some records may be exempt from disclosure. Personnel should use discretion when sharing information provided to them in the course of their work at the Museum and all requests for such information must be made directly to the governing body.
- **Communications and Media:** Interviews, meetings, memos, electronic, and telephone conversations should always be professional and courteous. In general, media contacts about collections, exhibits, and events are handled by the Museum Manager. Other personnel should always report unsolicited media contacts to the Museum Manager.
- **Financial Arrangements and Claims:** Museum personnel who are authorized to spend Museum funds must do so with impartiality and honesty, within the regulations and guidelines of the Museum and the City of Lancaster. Claims such as travel reimbursements, hours of work/non-work, and accomplishments shall be reported accurately, and documented accordingly to City regulations, policies, and procedures.
- **Personal Relationships and Harassment:** The Museum expects all personnel to exercise good judgment in forming close personal relationships with other Museum personnel. It is the

policy of the City of Lancaster to treat all personnel with respect and integrity. Personnel may refer to the City of Lancaster policies regarding harassment and discrimination.

- **Gifts, Favors, and Dispensations:** Museum personnel shall not solicit or accept personal gifts, loans or favors from individuals or corporations where a conflict of interest, or appearance of a conflict of interest, might exist. However, Museum personnel may accept reimbursement for expenses and honoraria in compliance with City of Lancaster policy.
- **Extracurricular Activities:** Personnel are encouraged to participate in voluntary outside activities with community groups and public service organizations. However, while they may note their title or affiliation in such activities, they shall not represent the Museum without the consent of the governing authority or designee. It is also recognized that some employees may need or want to hold additional jobs outside their employment with the City. Employees of the City are permitted to engage in outside work or hold other jobs, subject to certain restrictions and approval based on reasonable conflict of interest concerns.
- **Authentication, Valuation, and Dealing:** Employees may not provide monetary appraisals or valuation, written or verbal, whether or not a fee is involved. Employees must not be unduly involved in appraisers' valuation of gifts to the Museum. Written certificates of authenticity or valuation and opinions on the monetary value of objects shall not be given by any personnel. Personnel shall not recommend any particular appraiser, auctioneer or other such person to a member of the public; however, it is acceptable practice to keep and distribute a list of reputable experts. No personnel shall participate in dealing (buying or selling for profit) of objects similar to those held in the Museum's collections.
- **Use of City Property and Facility Rentals:** Unless given permission by a senior officer of the governing authority, no employee should use for any personal purpose any object or item that is part of the Museum's collections, use any other property, supplies or resources of the Museum or utilize the Museum's facility rental spaces without due payment, except for the official business of the governing authority.
- **Suppliers:** All employees must be circumspect in referring members of the public to outside suppliers to the Museum. Whenever possible, employees and volunteers should name more than a single qualified source in order to avoid the appearance of personal favoritism or in referrals or institutional nepotism or endorsement.

VII. Collections

The Museum's obligation to its collection is of utmost importance. Maintenance of collection information in orderly, retrievable form is a central obligation of the Museum's collection team. Physical care and accessibility of the collections must be in keeping with professionally accepted standards, as defined by the MOAH's Collections Management Policy. Collections should be accessible and utilized for the creation and dissemination of knowledge, without placing the collection at risk.

MOAH's Collections Management Policy covers the acquisition and disposal of objects. All personnel should review and understand the Museum's collection policy. All objects accepted by the Museum

should be properly documented, housed, conserved, protected, and maintained. Personnel shall delegate important curatorial, conservation and other professional collections responsibilities to persons who have appropriate knowledge, training, skill, and who are adequately supervised.

All items accepted by the Museum shall be relevant to its mission. They should be documented regarding provenance, identification, condition, and treatment. Accepted objects should have been legally acquired, with any limitations approved by the Museum Manager, or designee.

The Museum shall be free to improve its collection through selective disposal and acquisition, in compliance with state guidelines and the Museum's Collections Policy, and to sacrifice specimens intentionally for valid analytical, educational, or other purposes. In general, objects shall be kept as long as they retain their physical integrity, authenticity and usefulness for the Museum's purposes. In the unlikely event that the Museum sells or otherwise disposes of a deaccessioned object, MOAH shall not use revenues to provide financial support for institutional operations, facilities, salaries, maintenance, capital improvements or for any purposes other than to support the Collection through new acquisitions.

Negotiations concerning acquisition of objects from members of the general public shall be conducted with scrupulous honesty. No object shall be deliberately or misleadingly identified or appraised, to the benefit of the Museum, in order to acquire it and no object shall be taken or retained on loan with the deliberate intention of improperly procuring it for the collections.

All personnel should be aware of additional ethical issues concerning collections:

- **Native American Graves Protection and Repatriation Act:** The Museum remains in compliance with the Native American Graves Protection and Repatriation Act (NAGPRA), which mandates that museums inventory their collections and repatriate certain materials, including human remains, funerary objects, sacred objects and objects of cultural patrimony, to Native American tribes upon request, and maintain positive, open relationships with appropriate representatives of Native American groups.
- **Commercial Use:** In arranging for the manufacture and sale of replicas, reproductions, or other commercial items adapted from an object in the Museum's collections, all aspects of the venture should be carried out so as not to discredit the Museum's integrity or alter the intrinsic value of the original object. Commercial use shall abide by the City of Lancaster's policies regarding royalties, reproductions, and the qualifications for items for sale in the Museum store.
- **Private Collections:** No personnel shall compete with the Museum for collections or individual objects, or use their Museum affiliation to promote their own or an associate's personal collecting activities.
- **Artwork Collected:** No personnel shall offer for sale or gift a work of art created by themselves while employed by the City of Lancaster.

- **Field Work and Collecting:** Any field exploration, collecting, and excavation, contracted or otherwise, should be done in a legal and responsible manner, with the highest professional standards, under official permit and/or in consultation with tribal governments wherever required and with no toleration of unethical practices.

VIII. **Earned Income and Development**

MOAH programs should promote the public good rather than individual private gain. Revenue-producing activities that support and maintain high-quality Museum programs should be compatible with the Museum's mission.

- **Corporate Support:** The Museum may seek support from sources such as commercial firms and corporations. Personnel should ensure that the Museum's standards and objectives are not compromised by such relationships.
- **The Vault Store:** The Museum store shall not sell archaeological or paleontological specimens. Replicas shall be clearly and indelibly marked as such. The store shall not sell craft items of misleading or dubious origin. Museum store activities and any other commercial activities of the Museum, and related publicity, should enhance the Museum's integrity. Sales items should be relevant to the Museum's mission, collections and basic educational purpose, and should not compromise the quality of the collections.
- **Fundraising:** Personnel involved in fundraising and other development activities should do so with honesty as to the Museum's need. Fundraisers should vigorously pursue needed resources to support priority programs. Opportunities or advantages cannot be offered to prospective donors unless they are offered to all donors. Personnel shall ensure proper stewardship of charitable contributions, including timely reporting on the use and management of funds, and explicit consent of the donor before altering the conditions of a gift.

The governing authority shall follow confidentiality guidelines as described above. Personnel shall hold confidential and leave intact all lists, records, and documents acquired in connection with their fundraising efforts on behalf of the Museum. The Museum seeks to maintain the confidentiality of donor information and prohibits its personnel from disclosing confidential information, including but not limited to exchange or transfer of gift histories, refined or coded lists and donor profiles. Personnel involved in fundraising shall work closely with the Museum Manager and Development Officer and shall follow appropriate cash and reporting procedures as required by governing authority, local, state, and federal laws.

IX. **Public Programs**

The Museum's exhibits, education programs, and other interpretive and educational offerings should encompass a variety of cultural, intellectual themes and perspectives that will help visitors understand and appreciate natural and cultural history. Programs exemplify curatorial and intellectual integrity, include cultural consultations where appropriate and are consistent with current knowledge and the mission and guiding principles of the Museum. Programs respect cultural diversity and pluralistic

values, traditions, and concerns. The Museum should actively seek to expand and diversify its audiences, and to collaborate with other City departments and divisions, local and regional museums, institutions of higher learning, and a range of other organizations.

Personnel who implement public programs interact more frequently and directly with Museum audiences than any other Museum personnel. They should be courteous, respectful and sensitive at all times and in all circumstances when engaging with members of the public.

X. Interpretation and Enforcement

Problems of compliance and interpretation of this Code of Ethics shall in all cases be addressed to the Museum Manager, designated by the governing authority. Actual or perceived non-compliance by the Museum Manager shall be referred to the Museum Manager's superior or other appropriate administrators tasked with implementing or enforcing the policy or policies implicated. The Museum Manager, or their superior, shall form a temporary committee as needed to periodically review each grievance. The Museum Manager will work with the Director of Parks, Recreation, and Arts and the Director of Human Resources of the governing authority to review and revise this Code of Ethics.

IMMEDIATE EMERGENCY RESPONSE

- Assess your own safety and act accordingly.
- Elicit help from a co-worker or another person in the area.
- Act to protect lives, then physical property.

MAKE THE FOLLOWING PHONE CALLS in the order shown, based on the type of emergency

1st CALLS: TYPE OF EMERGENCY:	WHO TO CALL:
Fire	Fire Department – 911 Station 33, (661) 948-1180
People Hurt	Medical / Police – 911 AMR, (661) 945-9314
Water / Electrical Emergency	See “<i>Emergency Contacts (p. 1)</i>”

2nd CALLS: TYPE OF EMERGENCY:	WHO TO CALL:
Building or Equipment Damage	See “<i>Emergency Contacts (p. 1)</i>”
Collection Damage	See “<i>Emergency Contacts (p. 2)</i>”
Computer Damage	Information Technology (IT) Timika Hite, (661) 723-6060

3rd CALL: ALL EMERGENCIES:	WHO TO CALL:
All emergencies <i>during</i> working hours	See “<i>Emergency Contacts (p. 1)</i>”
All emergencies <i>after</i> working hours	See “<i>Emergency Contacts (p. 1)</i>”

In all emergencies, notify City of Lancaster Emergency Service Administrator:
Andrew Noga (661) 723-6056/ anoga@cityoflancasterca.org

DISASTER RESPONSE / RECOVERY TEAM

Position	Name(s)	Contact Number(s)
Response Team Leader	Supervisor on-site (Andi/Robert/Carlos)	Andi: (213) 458-9912 Robert: (661) 965-3213 Carlos: (661) 492-5708
Responder Liaison	Rec III/IV on-site	Nicole: (661) 350-1525 Alyssa: (661) 802-6098 Colleen: (661) 4069924
Health and Safety Coordinator	Carlos Chavez	(661) 492-5708
Security/Facilities Coordinator	Carlos Chavez	(661) 492-5708
Administrative/Financial Coordinator	Supervisor on-site (Andi/Robert)	Andi: (213) 458-9912 Robert: (661) 965-3213
Supplies and Equipment Coordinator	Carlos Chavez	(661) 492-5708
Communications Coordinator	Supervisor on-site (Andi/Robert)	Andi: (213) 458-9912 Robert: (661) 965-3213
Assessment Coordinator	Supervisor on-site (Andi/Robert)	Andi: (213) 458-9912 Robert: (661) 965-3213
Documentation Coordinator	Registrar (Nicole)/ Collections Lead (Alyssa)	Nicole: (661) 350-1525 Alyssa: (661) 802-6098
Collections Salvage Coordinator	Collections Lead (Alyssa)	(661) 802-6098

In all emergencies, notify City of Lancaster Emergency Service Administrator:
Andrew Noga (661) 723-6056/ anoga@cityoflancasterca.org

Lancaster MOAH, Permanent Collections: Emergency Contacts

INSTITUTIONAL CONTACTS

Museum Manager/Curator: Andi Campognone

- Phone: (661) 723-5972/ cell: (213) 458-9912
- E-mail: acampognone@cityoflanasterca.org

Recreation Program Coordinator: Robert Benitez

- Phone: (661) 723-5960/ cell: (661) 965-3213
- E-mail: rbenitez@cityoflanasterca.org

Assistant Recreation Program Coordinator: Carlos Chavez

- Phone: (661) 723-6146/ cell: (661) 492-5708
- E-mail: cchavez@cityoflanasterca.org

BUILDING UTILITIES

Water	LA County Waterworks	(626) 458-4357
Water – Fire Sprinklers	Gentex	(616) 772-1800
Water – Plumber	COL Maintenance (B. Whalen)	(661) 723-6076
Electricity	Southern California Edison	(800) 611-1911
Elevators	COL Maintenance (B. Whalen)	(661) 723-6076
Gas	Southern California Gas	(800) 325-4070
Telephone	Verizon	(661) 948-4893
Security System	UEA	(661) 948-7515
Fire Suppression (other)	Gentex	(616) 772-1800

FIRST RESPONDERS

Fire Department	Station 33	(661) 948-1180
Emergency Med./Ambulance	AMR	(661) 945-9314
Sheriff Department	Direct	(661) 948-8466
Emergency Service Administrator	Andrew Noga	(661) 723-6056
City Emergency Management	Blvd. Ambassadors	(661) 382-7021
Ranger Patrol	Weekday/ Weekend	(661) 510-4233/ (661) 510-4232
Environmental Team (HAZMAT)	David Jones	(661) 723-6208
County Emergency Management	Duty Office	(323) 459-3779
State Office of Emergency Services	Cal. OES	(916) 845-8510
Health Department	Service Planning Area (SPA) 1	(818) 487-0028
Red Cross	Local Dispatch	(661) 267-0650

Lancaster MOAH, Permanent Collections: Emergency Contacts

EMERGENCY RECOVERY SERVICES

American Institute for Conservation:

AIC-CERT: (202) 661-8068/ Resource Center: (202) 452-9545

Web: AIC, “Find a Conservator” – www.conservation-us.org

Data Recovery Service:

Agility Recovery: (877) 364-9393

FEMA:

Assistance: (800) 621-FEMA//Preservation: (510) 627-7027

REGIONAL CONTACTS

California Preservation Program: (888) 905-7737

E-mail: info@calpreservation.org

Web: www.calpreservation.org

Balboa Art Conservation Center: (619) 236-9702

E-mail: info@bacc.org

Web: www.bacc.org

California Office of Historic Preservation: (916) 653-6624

California Association of Museums: (831) 471-9970

California State Library: (916) 654-0174

California State Archives: (916) 653-7715

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

Table of Contents

Employee Evacuation Procedures	1
Medical Emergencies	
Theft and Vandalism	2
Active Shooter	
Phone Threat, Mail Threat, or Suspicious Object (Bomb)	3
Telephone Threat	
Written Threat, Suspicious Package/Object	
Fire	4
Explosion	
Flooding and Water Damage	
Toxic Events, Chemical Spills and Fires	5
Chemical Spill	
Chemical Fire	
Toxic Spill	
Power Outage	
Earthquakes	6
High Winds and Dust Storms	
Thunderstorms	7
Winter Storms (Snow/Ice)	

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

Employee Evacuation Procedures

In advance, each person on staff (including all volunteers) should: understand the evacuation plan and be familiar with at least two ways out of the building from your regular work space.

When you are told to **evacuate** the building:

- 1) Remain calm and immediately shut down all operations.
- 2) Leave quickly only taking your personal items (car keys, purse, etc.)
 - a) The highest ranking person present in each department is responsible for insuring all members of his/her department evacuate the area; employees should check that all others are leaving as instructed – as you exit, check rooms.
 - b) Help and any personnel or co-workers who appear to need direction or assistance.
- 3) Shut all doors behind you; closed doors can slow the spread of fire, smoke, and water.
- 4) Proceed quickly in an orderly manner; hold handrails when you are walking on stairs.
- 5) Once out of the building proceed to the designated area (see map) and take roll call.

Medical Emergencies

If you observe a **visitor** who appears to be ill or injured:

- 1) Notify your supervisor immediately.
- 2) DO NOT attempt to move a person who has fallen and who appears to be in pain.
 - a) Render the minimum first aid, if possible, and decide if/what additional treatment is required (call Fire Department, paramedics, ambulance, etc.).
- 3) Avoid unnecessary conversation and limit your conversation to quiet reassurances; you might add to the person's distress or fears, increasing the risk of medical shock.
 - a) Do not discuss possible causes or any conditions that may have contributed to the cause and under no circumstances should you discuss insurance.
- 4) After the person has been taken care of and the incident is over, remain available to help the supervisor with pertinent information for a medical report.
- 5) If necessary, file an “Incident Report” and “Incident Notes” with the City of Lancaster.

If a **staff member** and/or **volunteer** is seriously ill or injured:

- 1) Notify your supervisor immediately.
- 2) DO NOT attempt to move a person who has fallen and who appears to be in pain.
 - a) Render the minimum first aid, if possible, and decide if/what additional treatment is required (call Fire Department, paramedics, ambulance, etc.).
- 3) Avoid unnecessary conversation and limit your conversation to quiet reassurances; you might add to the person's distress or fears, increasing the risk of medical shock.
- 4) After the incident is over, remain available to help the supervisor with pertinent information for a medical report or, if applicable, a Workers' Compensation report.

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

- 5) File an “Incident Report” and “Incident Notes” with the City of Lancaster and contact HR for any questions concerning Workers' Compensation.

Theft and Vandalism

Before theft and vandalism occurs:

- 1) All staff, including volunteers, must be trained in security procedures.
- 2) Understand preventative measures taken to minimize the likelihood of theft/vandalism
 - a) Ensure tight access and control of all storage areas and offices and keep a complete inventory of collections (including photographs).
 - b) Ensure that the local police and fire departments have a copy of the emergency plan, floor plans, and salvage priorities; this information will allow responders to be prepared and assist in s collections salvage if human safety is not a factor.

If you **witness** theft/vandalism occur:

- 1) Remain calm and notify your supervisor immediately.
- 2) Call the police – before taking personal action, you must clearly understand what you can lawfully do when incidents occur. While you wait for the police to arrive:
 - a) Invite/detain the patron in a secured area with a second staff member present
 - b) Don't provoke, touch, or coerce the patron.
 - c) If the patron insists on leaving, staff should carefully escort the patron out of the building – record the plate number of the patron's automobile.
- 3) As soon as the incident is over, document all the pertinent information about the incident; file an “Incident Report” and “Incident Notes” with the City of Lancaster.

If theft/vandalism is noticed **after the fact**:

- 1) Remain calm and notify your supervisor immediately.
- 2) Document your actions thoroughly, detail what was taken/vandalized and the location of the events. File an “Incident Report” and “Incident Notes” with the City of Lancaster.
- 3) Contact the authorities and the insurance company.

Active Shooter

Law enforcement agencies across the country promote three basic guidelines about what to do if an active shooting happens near you: **Run, Hide, and Fight**.

- 1) CALL 9-1-1 ONLY WHEN/IF IT IS SAFE TO DO SO!
- 2) **Run** away as soon as you can determine where the shooting is taking place; be mindful that there may be more than one shooter and that their location can change quickly.
 - a) Take note of the two nearest exits.

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

- b) Avoid running to your car to leave; keep moving until you are safely off property.
- 3) **Hide** (Shelter in Place/Barricade) when it is not practical to run or escape because you may be targeted by the active shooter.
 - a) If you are in an office, stay there and secure the door; if you are in a hallway, get into a room and secure the area.
 - b) Some rooms may not have a lock – move anything to fortify the door.
 - c) If there's a window into the room, cover it so a shooter cannot see if it's occupied.
- 4) **Fight** the shooter if you are cornered or trapped – it is recommended to use something that will puncture/be used as an impact weapon against the attacker.
 - a) Puncturing objects are ink pens, scissors, letter openers, etc.
 - b) Nontraditional impact weapons: coffee mugs, staplers, fire extinguishers, chairs or other heavy objects, etc.
- 5) Mass attacking the active shooter on entry into a room is the fastest and most efficient way to stop an attacker.
 - a) Prepare your mind to not hesitate -- grab a weapon and encourage others to arm themselves.
 - b) If there is time, barricade the room and direct everyone to arm themselves. Tell everyone to get on either side of the door and as soon as the attacker enters, direct some to grab the end of the gun, others the legs.
- 6) If/when the attacker is stopped, find a way to hold/bind them until police arrive.

Phone Threat, Mail Threat, and Suspicious Object (Bomb)

Every threat is unique and should be handled in the context of the facility or environment in which it occurs. Facility supervisors and law enforcement will determine credibility of the threat.

If you receive a **telephone threat**:

- 1) Remain calm.
- 2) Keep the caller on the line as long as possible. Be polite and show interest to keep them talking – DO NOT HANG UP, even if the caller does. If possible, record the call.
- 3) Signal or pass a note to another staff member to notify authorities and your facility supervisor (or shift lead) and follow your facility's standard operating procedure.
- 4) Call the police and the City of Lancaster Emergency Manager.
- 5) Write down as much information as possible (i.e. caller ID number, exact wording of threat, type of voice or behavior, etc.) that will aid investigators.
- 6) If evacuation is ordered, go to a designated area (see map).

If you receive a **written threat**, a **suspicious package**, or if you find a **suspicious object**:

- 1) Remain calm and be aware – there could be other threats or suspicious items.

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

- a) Keep yourself and others away from the object; DO NOT touch, tamper with, or move the package, bag, or item.
- 2) Notify your supervisor immediately.
- 3) Call the police and the City of Lancaster Emergency Manager; do not discuss the threat with other staff members.
- 4) Promptly write down everything you can remember about receiving the letter or package, or finding the object. This information will be needed by security and police interviewers.
- 5) If evacuation is ordered, go to a designated area (see map).

Fires

If a **fire** occurs in your area:

- 1) Remain calm and immediately call the Fire Department.
- 2) Notify your supervisor of the location and extent of the fire.
- 3) DO NOT jeopardize your safety to save possessions or others.
 - a) If the fire is small, attempt to put it out with an extinguisher.
- 4) If electrical equipment is on fire, disconnect it if it's safe to do so (i.e. pull the plug).
- 5) Never allow the fire to come between you and an exit.
- 6) Evacuate your area and go to a designated area (see map).
 - a) DO NOT use elevators or break windows.
 - b) Close doors and windows behind you to confine the fire.
 - c) Do not open hot doors – before opening, touch near the top. If the door is hot or if smoke is visible, do not open the door.
- 7) Do not return to the area until cleared by emergency personnel.
- 8) All fires, no matter how small, must be reported to a supervisor.

Flooding and Water Damage

If a **water leak** or **flooding** occurs:

- 1) Remain calm and notify your supervisor. Give the exact location and severity of the leak. Indicate whether any part of the collections is involved or is in imminent danger.
- 2) Do not walk in standing water and evacuate the area if there's possible danger; if there are electrical appliances/outlets, use extreme caution. E
- 3) If you know the source of the water and are confident of your ability to stop it (unclog the drain, turn off the water, etc.), do so cautiously.
- 4) Be prepared to help as directed in protecting collection materials that are in jeopardy.
 - a) Take only those steps needed to avoid/reduce immediate water damage (i.e. cover shelf ranges with plastic sheeting, move materials out of the emergency area).
 - b) Do not remove already wet books from shelves.

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

Toxic Events, Chemical Spills, and Explosions

If a **chemical spill** occurs within the building:

- 1) If toxic chemicals come in contact with your skin, immediately flush the affected area with clear water. Use chemical shower if available.
- 2) Notify your supervisor of the extent and location of the spill.
- 3) If there is any possible danger, evacuate your area.

In the event of a **toxic spill** outside of the building: notify your supervisor immediately and evacuate if instructed to do so.

In the event of an **explosion**:

- 1) Remain calm and prepare for additional explosions.
- 2) Crawl under a table or desk. Stay away from windows, mirrors, overhead fixtures, filing cabinets, bookcases, and electrical equipment.
- 3) Do not move seriously injured persons unless they are in obvious or immediate danger (of fire, building collapse, etc.).
- 4) Wait for instructions from administration; if evacuation is ordered, go to a designated area (see map). Do not use elevators, matches or lighters, and avoid using telephones.
- 5) Open doors carefully and watch for falling objects.

Power Outage

If a **power outage** occurs:

- 1) Remain calm and provide assistance to visitors and staff in your immediate area.
 - a) If you are in a dark area, proceed cautiously to an area that has emergency lights.
 - b) If you are in an elevator use the intercom/emergency button to notify security.
- 2) If instructed to evacuate, go to a designated area (see map).
 - a) Secure the building from vandalism, intrusion, and fire.

Earthquakes

During an **earthquake**:

- 1) Remain calm. Stay in the building and take shelter within a doorway, in a narrow corridor, or under a heavy table, desk or bench.
 - a) Stay away from glass (windows, mirrors, overhead fixtures), heavy objects (i.e. filing cabinets and bookcases), and electrical equipment.

Once the **earthquake has stopped**:

- 1) Remain alert for aftershocks; listen to local radio/news stations for instructions.

Lancaster MOAH Staff Emergency Procedures & Emergency Response Actions

- 2) Assist those who have been trapped or injured by falling debris, glass, etc.
 - a) Do not move seriously injured persons unless they are in obvious, immediate danger (of fire, building collapse, etc.).
- 3) Evacuate the building if safe to do so. Do not re-enter.
- 4) Check for broken water pipes or shorting electrical circuits. Do not use a match, candle or lighter to find your way, since there may be flammable gas in the air.
 - a) Shut off utilities at main valves or meter boxes. Turn off appliances.
- 5) Do not use the telephone; lines should be kept free for emergency rescue operations.
- 6) Ensure that sewage lines are intact before running water or flushing toilets.

High Winds and Dust Storms

High winds can cause trees and power lines to fall, flying debris and building collapses, which may lead to power outages, transportation disruptions, damage to buildings/vehicles, and injury.

If a wind warning is issued, consider the following:

- 1) Take shelter. Immediately go inside a sturdy building during a high wind warning, or severe thunderstorm, and move to an interior room.
- 2) Close all windows and turn off all AC units.
- 3) Listen to the local news/radio for weather updates.

Areas subject to Santa Ana winds should prepare to take actions against **wildfires**; see *Fire*.






Thunderstorms

See *High Winds* and *Flooding and Water Damage*

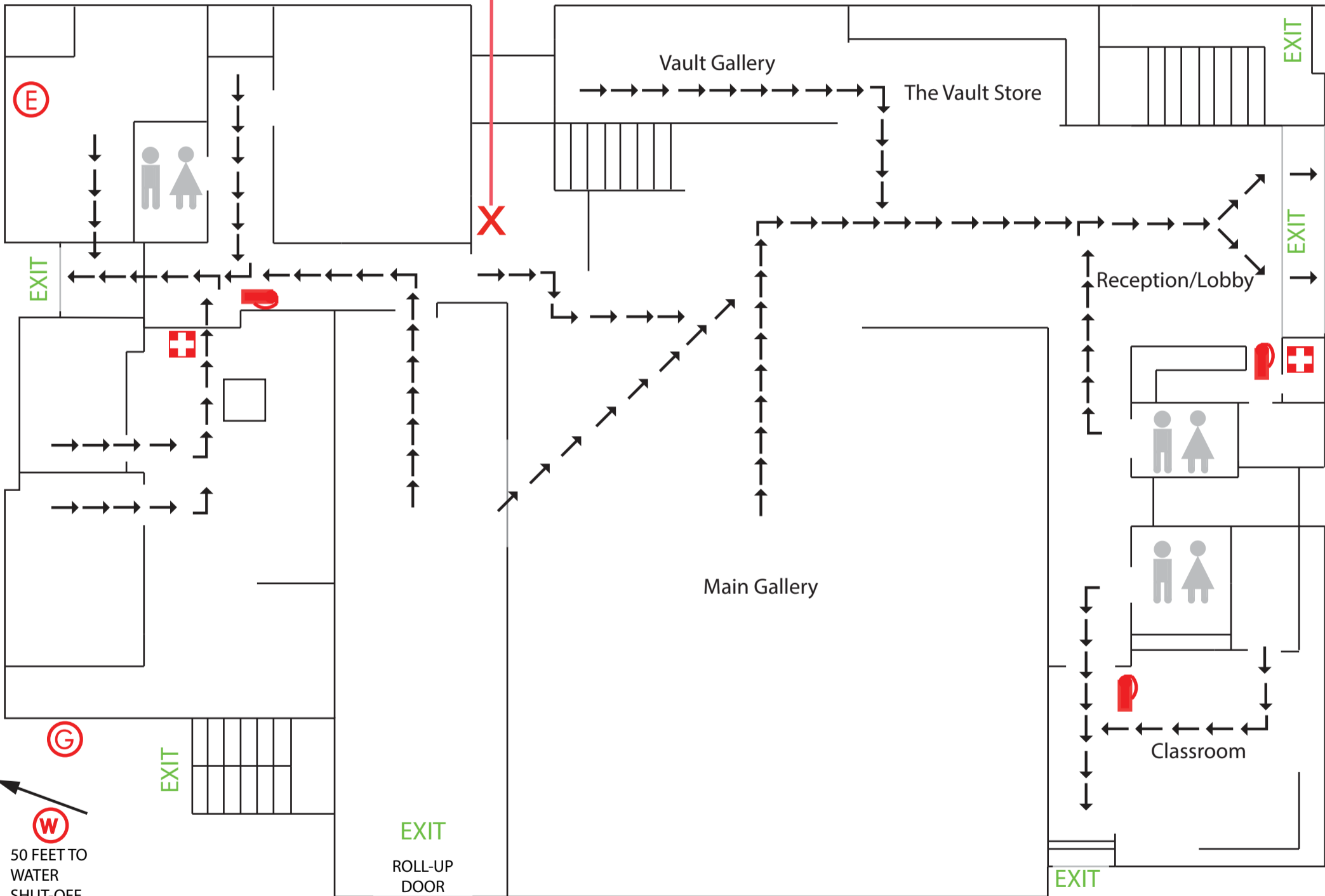
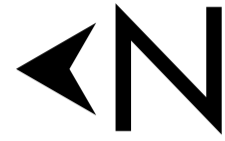
Winter Storms (Snow/Ice)

A snow/ice storm is characterized by freezing winds and rain. Snow/ice on power lines can cause power outages that can last for days (See *Power Outage*).

FIRE OR EMERGENCY DIAL 911

-  FIRE EXTINGUISHER
-  FIRST AID
-  ELECTRIC SHUT-OFF
-  WATER SHUT-OFF
-  GAS SHUT-OFF

**YOU
ARE
HERE**






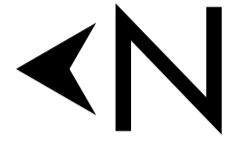
EMERGENCY EXIT PLAN

MOAH

1ST FLOOR

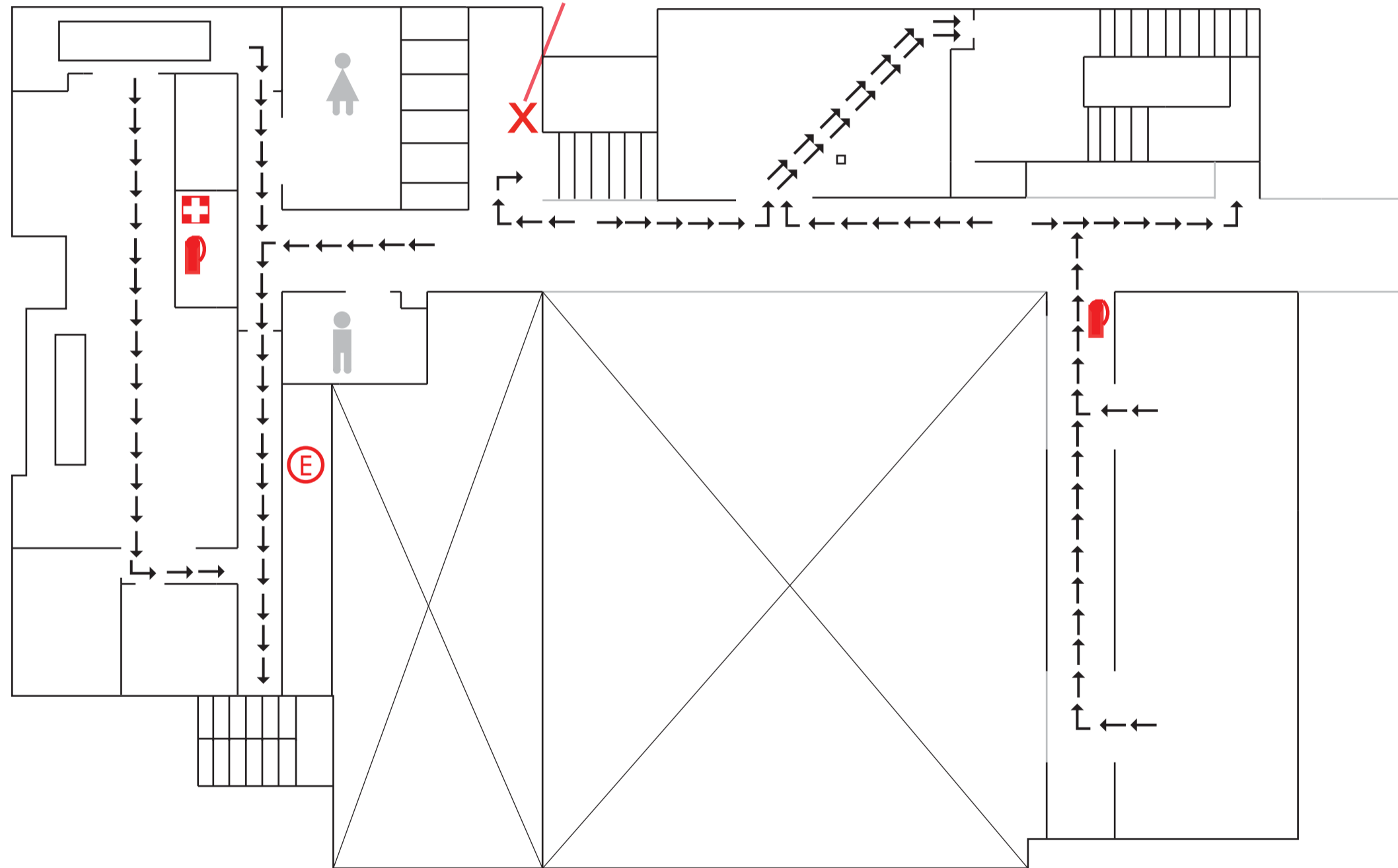
FIRE OR EMERGENCY DIAL 911

 FIRE EXTINGUISHER
 FIRST AID
 ELECTRIC SHUT-OFF





**YOU
ARE
HERE**

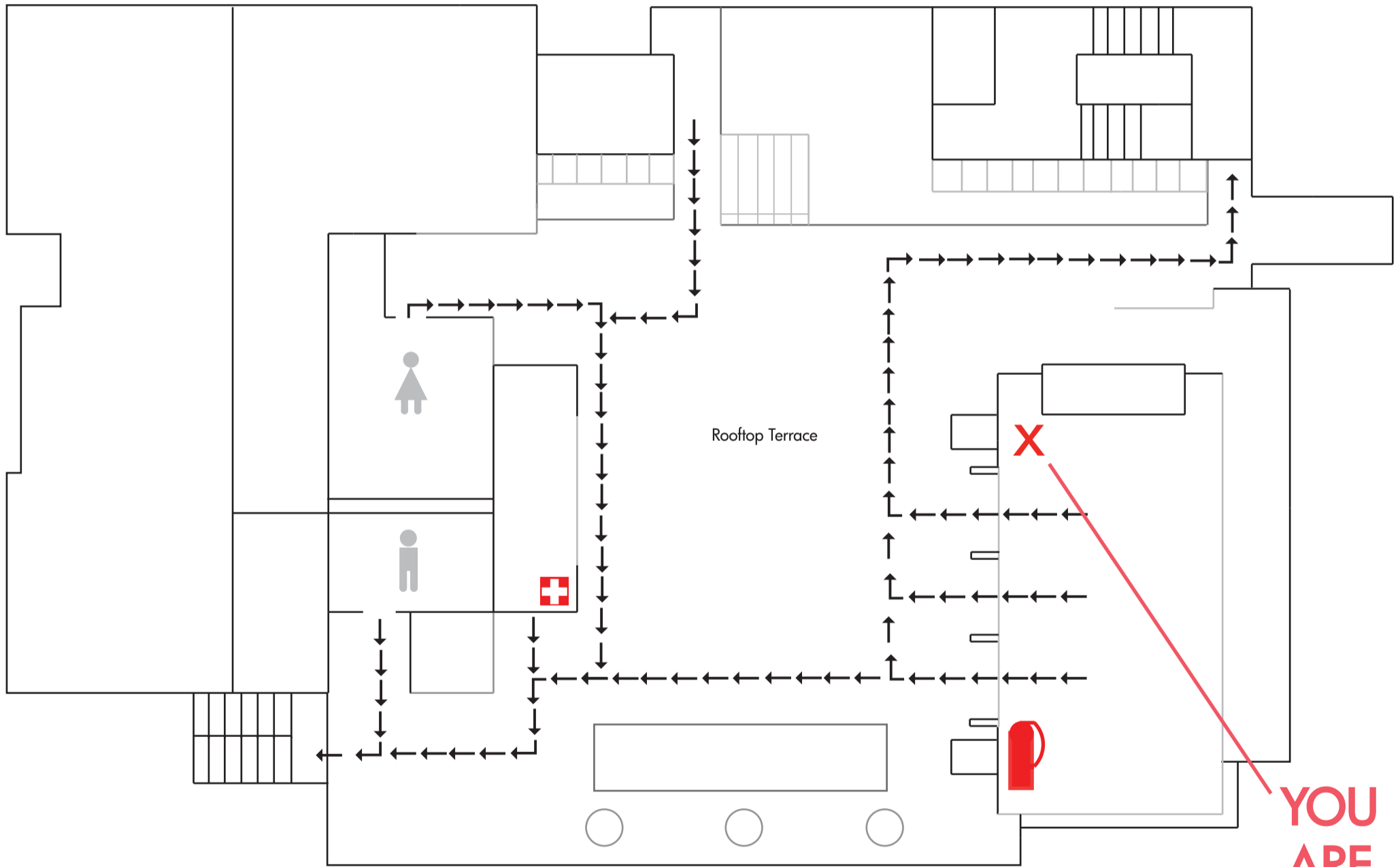
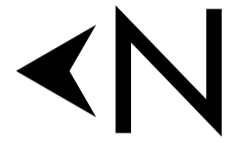
X



EMERGENCY EXIT PLAN
MOAH 2ND FLOOR

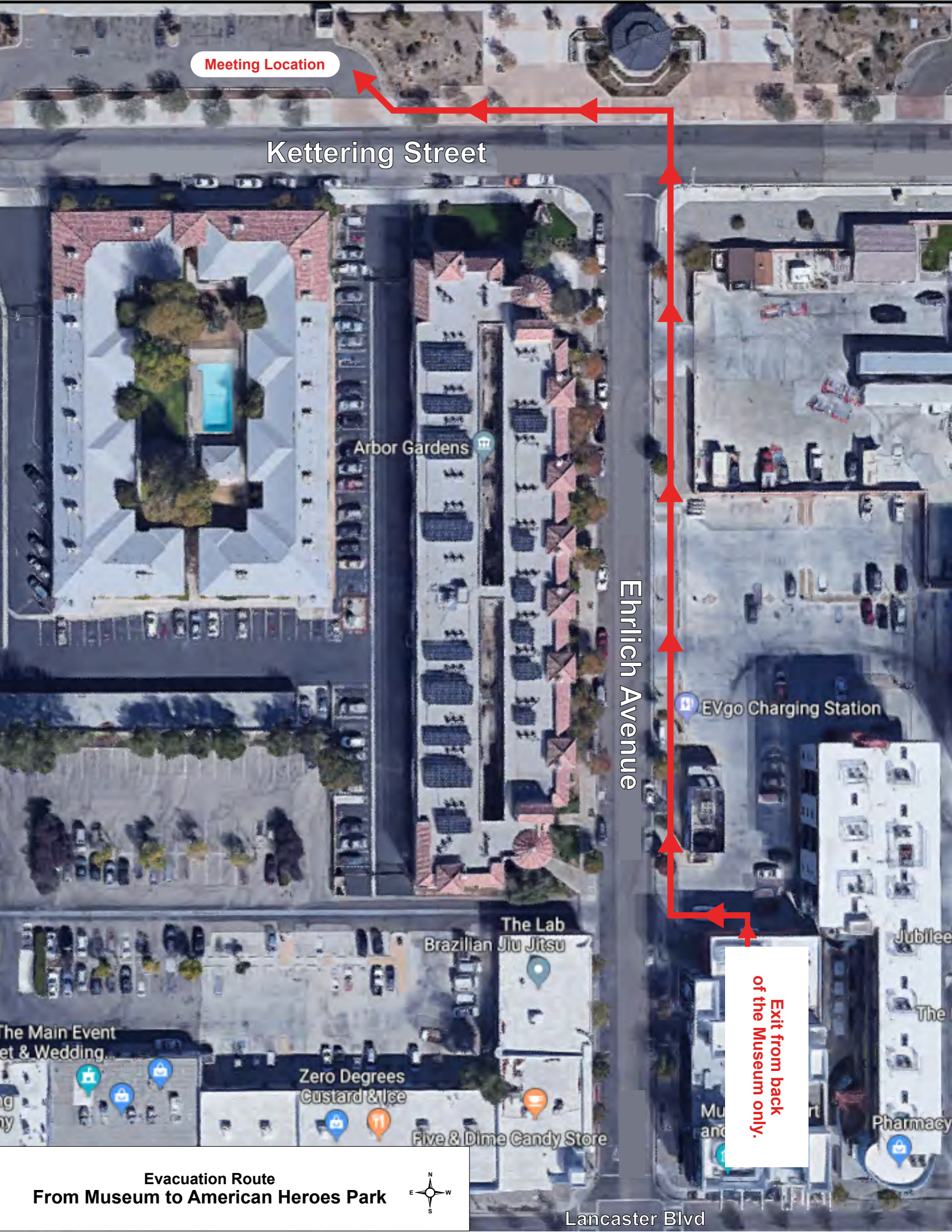
FIRE OR EMERGENCY DIAL 911

 FIRE EXTINGUISHER
 FIRST AID



**YOU
ARE
HERE**

EMERGENCY EXIT PLAN MOAH 3RD FLOOR



Meeting Location

Kettering Street

Arbor Gardens

Ehrlich Avenue

EVgo Charging Station

The Lab
Brazilian Jiu Jitsu

The Main Event
Pet & Wedding

Zero Degrees
Custard & Ice

Five & Dime Candy Store

Exit from back
of the Museum only.






Pharmacy

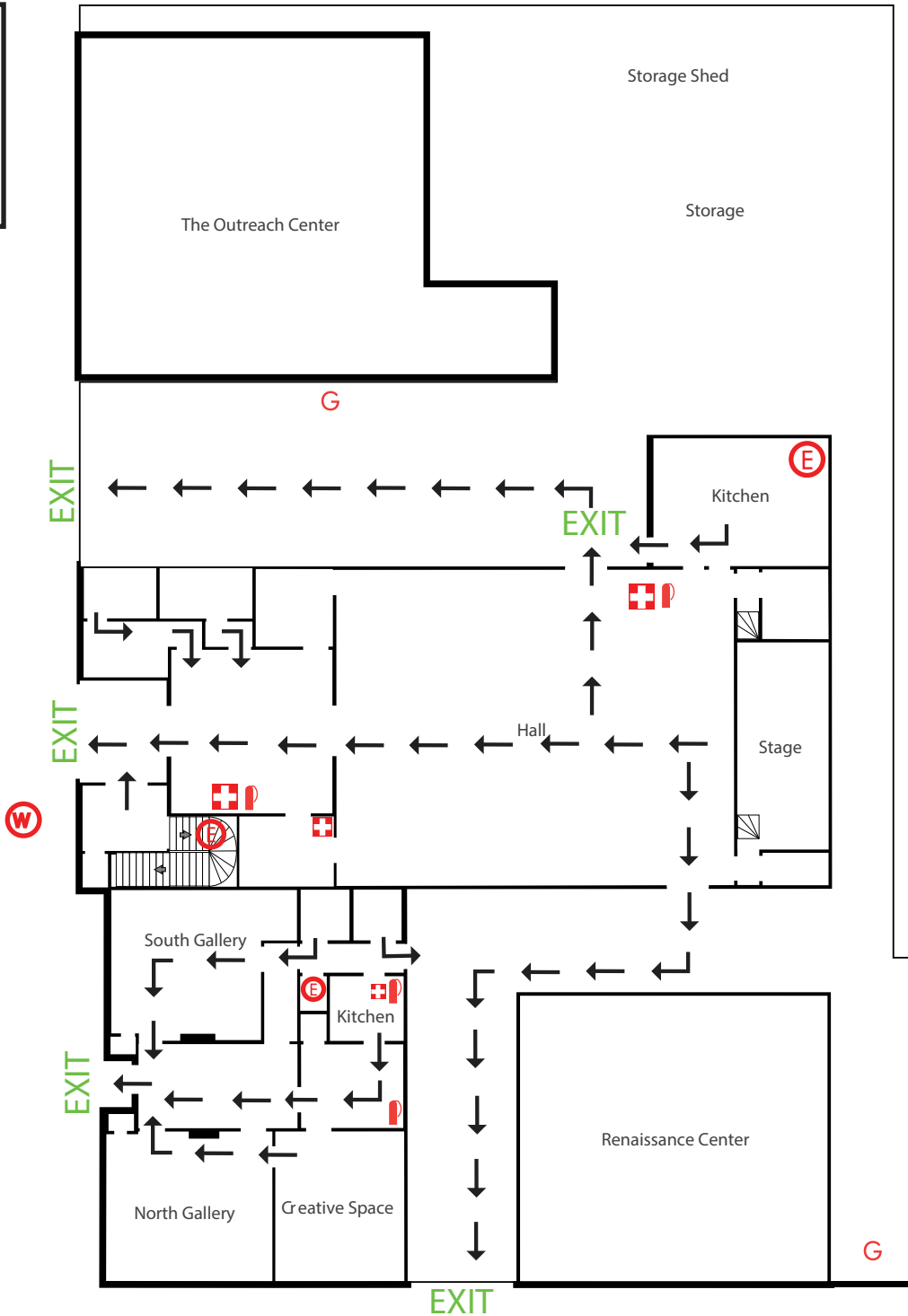
Evacuation Route
From Museum to American Heroes Park








Lancaster Blvd

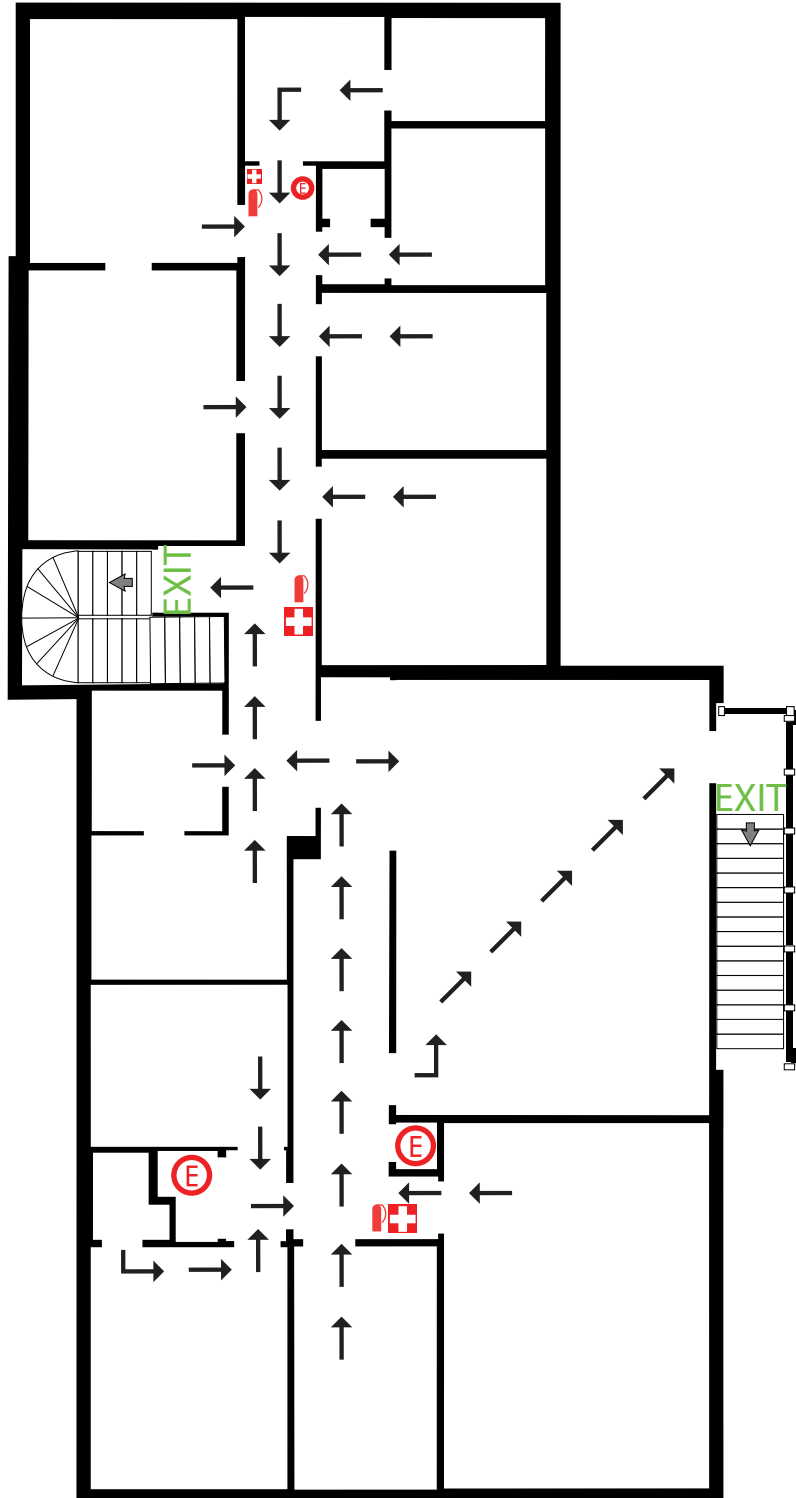
Emergency Exit Plan Ground Floor

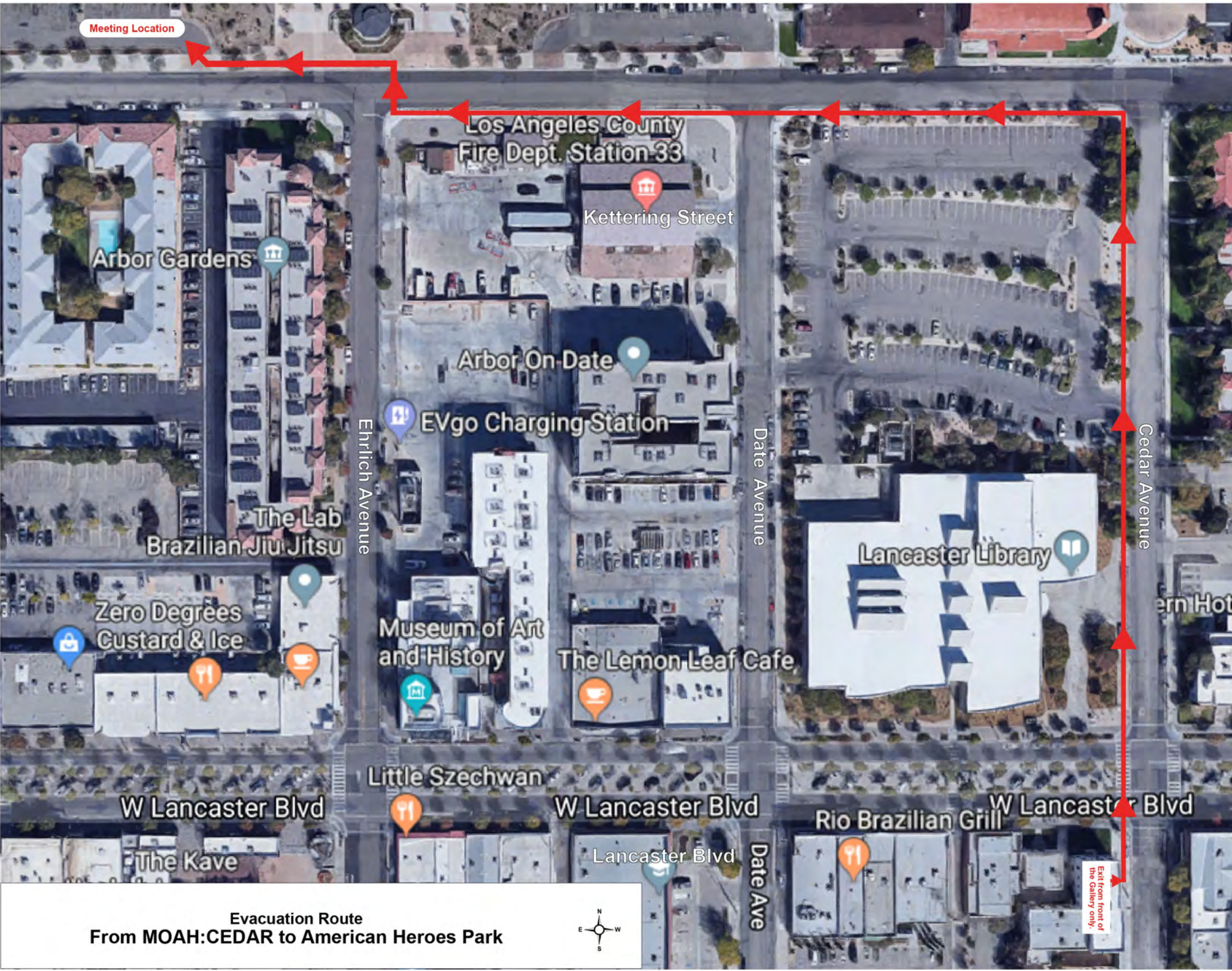
-  FIRE EXTINGUISHER
-  FIRST AID
-  ELECTRIC SHUT-OFF
-  WATER SHUT-OFF
-  GAS SHUT-OFF



Emergency Exit Plan 2nd Floor

-  FIRE EXTINGUISHER
-  FIRST AID
-  ELECTRIC SHUT-OFF
-  WATER SHUT-OFF
-  GAS SHUT-OFF





Meeting Location

Los Angeles County
Fire Dept. Station 33

Kettering Street

Arbor Gardens

Arbor On-Date

EVgo Charging Station

Enrich Avenue

Date Avenue

Cedar Avenue

The Lab

Brazilian Jiu Jitsu

Zero Degrees
Custard & Ice

Museum of Art
and History

The Lemon Leaf Cafe

Lancaster Library

ern Hotel

W Lancaster Blvd

Little Szechwan

W Lancaster Blvd

Rio Brazilian Grill

W Lancaster Blvd

The Kave

Lancaster Blvd

Date Ave

Exit from front of
the Gallery only

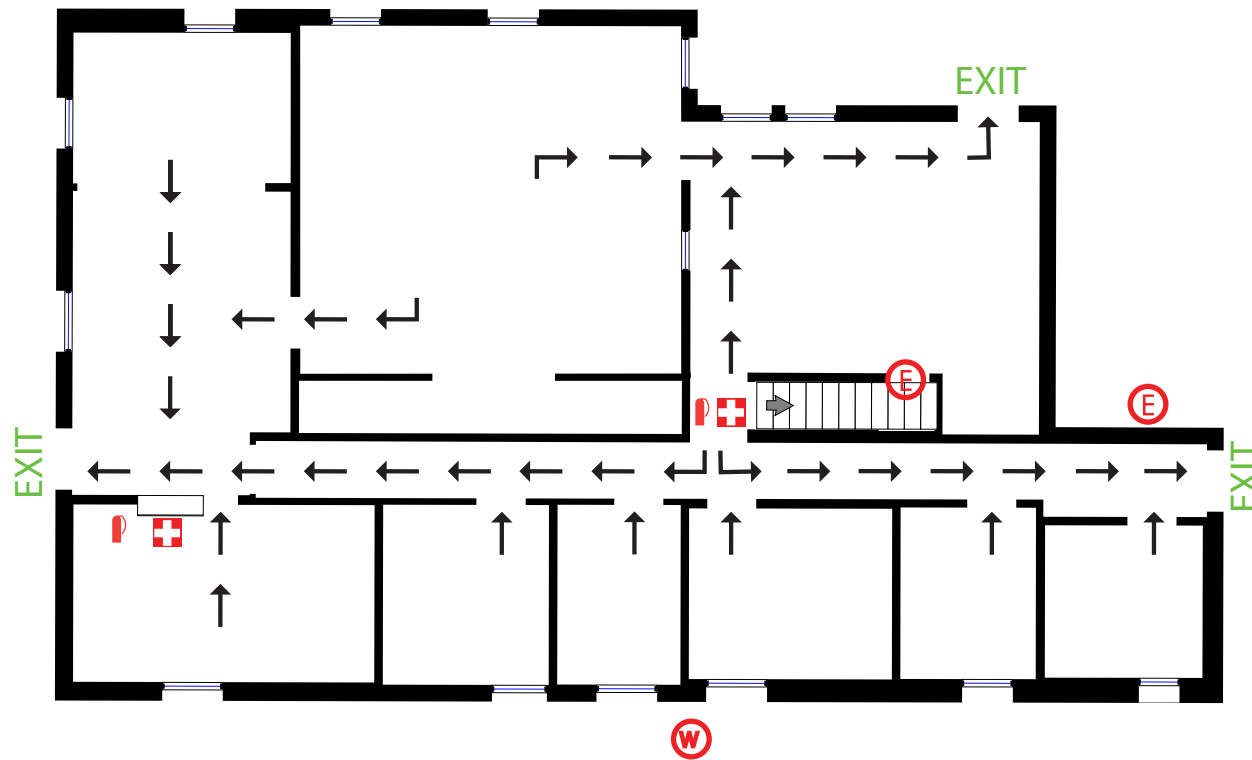
Evacuation Route
From MOAH: CEDAR to American Heroes Park





Emergency Exit Plan 1st Floor

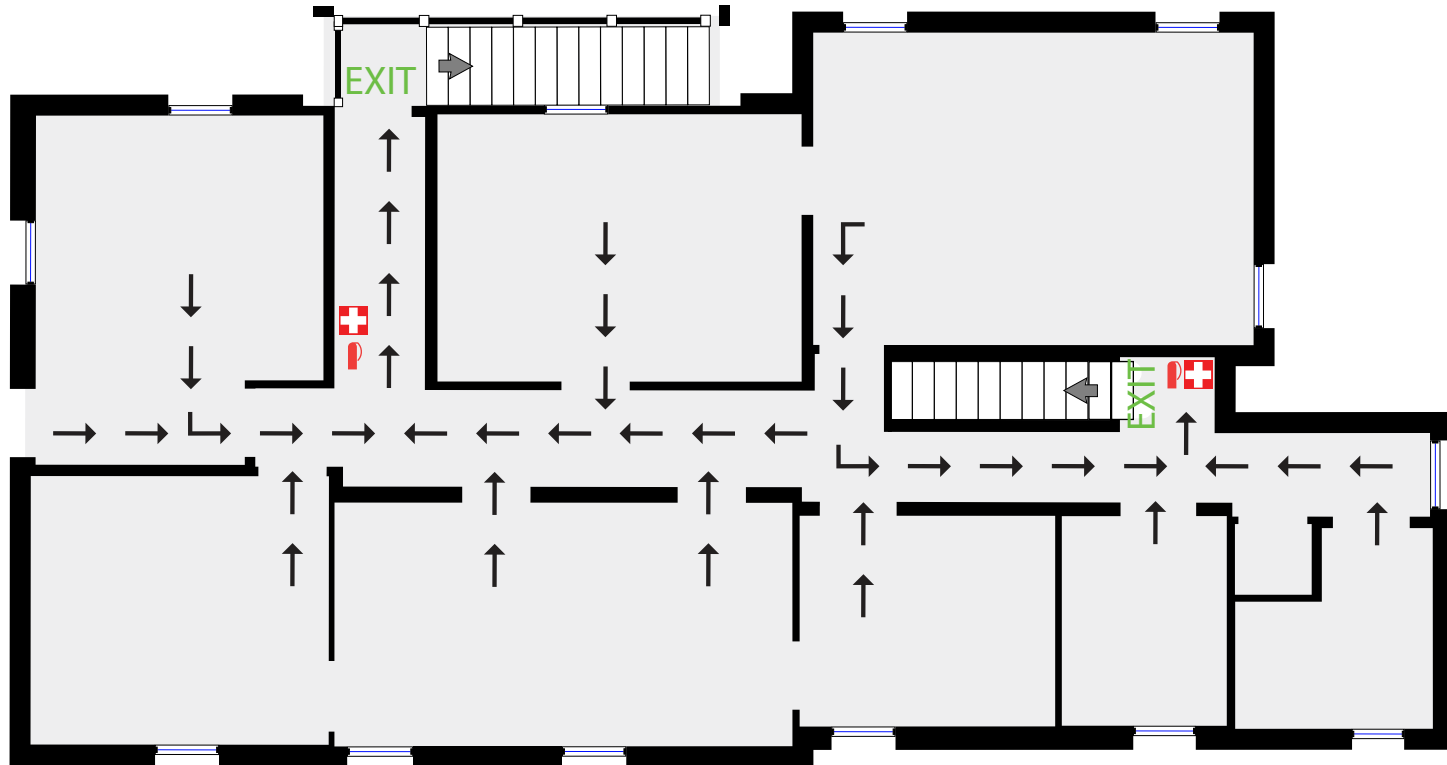
- FIRE EXTINGUISHER
- FIRST AID
- ELECTRIC SHUT-OFF
- WATER SHUT-OFF
- GAS SHUT-OFF

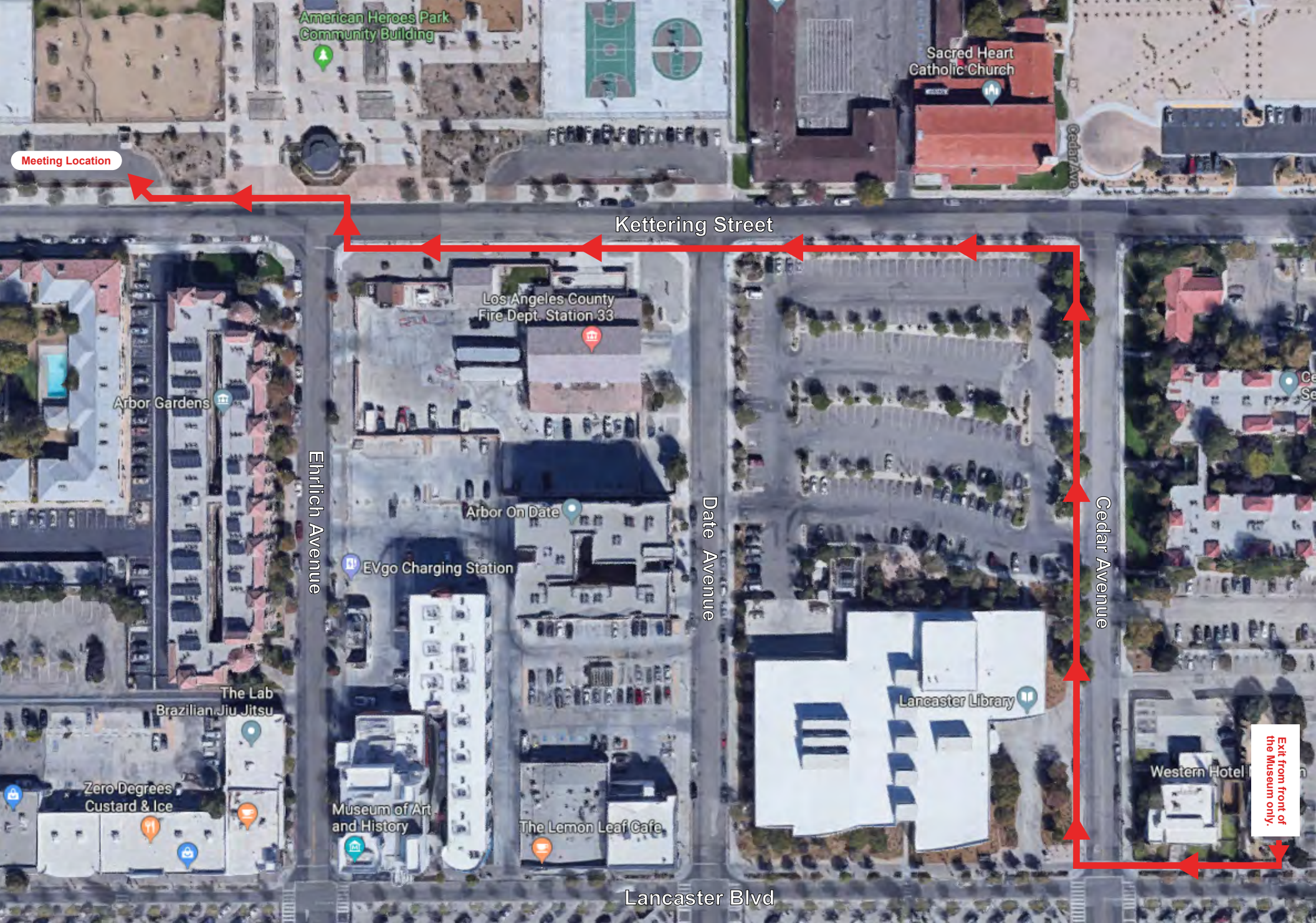




Emergency Exit Plan 2nd Floor

- FIRE EXTINGUISHER
- FIRST AID
- ELECTRIC SHUT-OFF
- WATER SHUT-OFF
- GAS SHUT-OFF





Meeting Location

Kettering Street

Enrich Avenue

Date Avenue

Cedar Avenue

Lancaster Blvd

Exit from front of the Museum only.

Evacuation Route From Western Hotel Museum to American Heroes Park



Lancaster MOAH, Permanent Collections: Immediate Response and Recovery

IMMEDIATE RESPONSE

Notify (as appropriate):

- First Responders, if necessary (ensure all staff and visitors are safe and maintain the security of the building, the gallery spaces, and permanent collections)
- Institutional Contacts
- Building Utilities (dependent upon the type of emergency)
- If shared facility, make contact
- Activate *Disaster Response Team*
- Activate *Staff Emergency Procedures & Emergency Response Actions*
- Follow other steps (see below)

ASSESSMENT

Ensure through proper authorities that all hazards are cleared before entering building:

- Health and safety first; protect staff!
- Document with photos, videos, notes, etc.
- Assess damage to collections, building, and information systems:
 - What type of emergency was it (fire/smoke, chemical, flood/water, heat, etc.)?
 - What areas are affected?
 - How much of the collection is damaged?
 - What types of materials are damaged?
 - Are critical information systems functional/safe?

COMMUNICATION

Establish and maintain channels of communication:

- Establish communication with appropriate local and regional emergency management
- Communicate with staff
- Contact risk manager and insurance agent
- Contact the public relations officer
- Contact CPP, conservators, etc.
- Contact outside Emergency Recovery Services
- Confirm funding sources for emergency services as needed
- Contact regional libraries to ensure continued services to constituents
- Report status to administration and public
- Post emergency information and instructions on the institutional website
- Obtain appropriate permissions for salvage (public safety/health, engineer, etc.)

Lancaster MOAH, Permanent Collections: Immediate Response and Recovery

COLLECTIONS SALVAGE

Salvage collections priorities (taking into account the extent of damage):

First Priority Collections: _____

Second Priority Collections: _____

Files/Equipment: _____

Other: _____

(Collections Priority is dependent upon type of emergency!)

- Identify and gather emergency supplies
- Identify a secure, dry location for pack-out and air-drying
- Recruit staff/volunteers
- Wear appropriate safety protection
- Start collection salvage guided by *Disaster Plan* and *Permanent Collection Salvage Guidelines*, including *Collection Priorities*

SITUATION REPORT

Know these answers when speaking with insurance/Emergency Response:

- Who is in charge? (see *Staff Emergency Procedures & Emergency Response Actions*)
- What has happened and why (i.e. the cause)?
- What is the safety status and what are the hazards?
- Who discovered and reported the damage?
- Can the staff handle the situation?
- Is relocation of some/all collections required?
- Who is handling the media?

WATER RESPONSE

- Stop the source and remove any standing water
- Cover collections with plastic sheeting
- Remove materials from water path – move collections to higher shelves, tables, etc.
- Identify materials needing immediate salvage action
- Stabilize the environment (cool, dry, circulating air is optimal)
- Quick response is essential to prevent mold and irreversible damage
- Obtain refrigerated trucks, freezer storage
- Organize staff/volunteers for priority based on material type (air-dry, load in freezer, etc.)

LANCASTER MOAH FACILITY REPORT

General Facility Report

(Formerly the Standard Facility Report)

Registrars Committee of the American Association of Museums

Adopted 1988 • Revised 1998 and 2008

CONFIDENTIAL

**The AAM Press
American Alliance of Museums**



Champion Museums. Nurture Excellence.

General Facility Report © 2008. American Association of Museums, 1575 Eye Street, NW, Suite 400, Washington, DC 20005.

All rights reserved. As purchaser of this publication you may duplicate its contents for educational purposes only.

Published in cooperation with the Registrars Committee of the American Association of Museums. With special thanks to Christina Kelly Schwartz, Head Registrar, Smithsonian Institution Traveling Exhibition Service, and Jeanne M. Benas, RC-AAM Chair and Registrar, National Museum of American History.

Lisa Meyerowitz, Associate Editor
Susan v. Levine, Designer

General Facility Report, 3rd edition of the revised *Standard Facility Report*
ISBN 978-1-933253-10-7 (paper)

Contents

Preface – Jeanne M. Benas, Christina K. Schwartz and Elizabeth E. Merritt

Notice and Instructions

1. General Information: 1.1 – 1.6
 - General: 1.1 and 1.2
 - Geographic Profile: 1.3 – 1.5
 - Staff and Major Contractors: 1.6
2. Building Construction, Configuration, and Maintenance: 2.1 – 2.39
 - General: 2.1 – 2.9
 - Temporary Exhibition Space(s): 2.10 – 2.20
 - Shipping and Receiving: 2.21 – 2.36
 - Storage: 2.37 – 2.39
3. Environment: 3.1 – 3.23
 - Heating and Air Conditioning: 3.1 – 3.17
 - Lighting: 3.18 – 3.23
4. Fire Protection: 4.1 – 4.17
5. Security: 5.1 – 5.39
 - Guards and Access: 5.1 – 5.23
 - Physical and Electronic Systems: 5.24 – 5.39
6. Handling and Packing: 6.1 – 6.8
7. Insurance: 7.1 – 7.7
8. Loan History: 8.1 and 8.2
9. Additional Information and Comments
10. Supplemental Questionnaire: 10.1 – 10.48
 - Earthquake or Earth Movement Prone Zone: 10.1 – 10.12
 - Hurricanes, Tornadoes, or Severe Windstorms: 10.13 – 10.23
 - Designated Brush or Urban Interface Zone: 10.24 and 10.25
 - Off-Site Packing, Preparation or Storage Facility: 10.26 – 10.48
11. Verification and Responsibility
12. Glossary
13. Readers for the General Facility Report

Preface

On behalf of the Executive Board of the Registrars Committee of the American Association of Museums, we are very pleased to present the third edition of the *Standard Facility Report*, now called the *General Facility Report*.

Most museums in the United States own or care for cultural and natural heritage collections that they hold in trust for the public. Stewardship of these collections is at the core of these museums' missions. It is the reason they exist and the way in which they serve society. Museums constantly strive to strike a balance between protecting collections and preserving them for future generations, while making them accessible to the public and scholars. Most museums can display only a very small fraction of their collections at any one time—frequently less than 10 percent. One way to make collections accessible to a broader audience is to loan them to other museums. This should be a carefully considered decision since shipping objects is inherently risky. In fact, collections are at their greatest risk when they are traveling between destinations. Another potential risk is whether the borrowing institution can provide the appropriate care for these objects. Staff need detailed information to make good decisions about when and whether to loan collections and to whom, and insurers need information about the degree of risk posed by the loan request. Thus, the need for a detailed, comprehensive and up-to-date *General Facility Report*.

This report constitutes a generally accepted format in which to provide crucial information on museum facilities. The information enables other institutions to determine whether the museum completing the report meets generally accepted museum standards, as well as whether it satisfies the institution's own criteria for entering into a lending relationship.

The *General Facility Report* gathers information that museum staff need to manage the risks of collection loans. It is amazingly comprehensive, as it has to be to address this complex process. It covers environmental controls (temperature, humidity, light); handling and packing; geography (Is the museum in an earthquake zone? A flood zone?); physical layout (Are the loading door and elevators big enough for the crates? Is there a clear path to the exhibit hall?); security; pest control; fire suppression and more. This report, designed with input from your colleagues—professional staff from a broad cross-section of the field—presents this information in a consistent format. It makes it much easier for museum staff to provide this information (avoiding the burden of multiple forms designed by each potential lender), and to analyze the information provided by potential borrowers.

The most obvious change to the new report is the title, which was made to counter the perception that the report documents museum facility standards rather than a detailed assessment of your facility. While the formatting of questions and explanations has not changed, the material has been carefully reviewed and updated to ensure the report's relevance for 2008 and beyond. For instance, a supplemental questionnaire on disasters has been added toward the end of the document and includes questions about off-site and below-grade storage and emergency response plans.

The vast network of lending and borrowing between museums and other cultural institutions runs primarily on trust. In a large and complex institution, it can be challenging to compile accurate answers, even with the best intentions. Make sure that in completing the report you involve all the people in your institution who have the expertise needed to provide the requested information. And if your institution is comprised of multiple facilities, with separate floorplans, climate control systems or security procedures, you might find it easier to complete a separate report for each building displaying borrowed objects.

We wish to thank the task force and colleagues (listed on p. 35) who helped revise the *General Facility Report*. For more information about the Registrars Committee of the American Association of Museums, visit our website at: www.rcaam.org.

Jeanne Miriam Benas
Chair, RC-AAM
Registrar, Smithsonian National Museum of American History

Christina Kelly Schwartz
Chair, RC-AAM Standard Facility Report Revision Task Force
Head Registrar, Smithsonian Institution Traveling Exhibition Service

Elizabeth E. Merritt
Director, Museum Advancement and Excellence
American Association of Museums, 2008

Borrowing Institution Profile

Name of Borrowing Institution/Loan Venue	Lancaster Museum of Art & History
Contact Person	Andi Campognone
Title	Museum Manager/Curatorial
Mailing Address	City of Lancaster 44933 Fern Ave, Lancaster, CA 93534
Street Address	665 W Lancaster Blvd, Lancaster, CA 93534
Shipping Address	City of Lancaster 44933 Fern Ave, Lancaster, CA 93534
Telephone Number	661.723.6251
Fax	661.723.6260
E-mail	acampognone@cityoflancasterca.org
Website	https://www.lancastermoah.org/
Purpose of Loan/ Exhibition Title	
Dates at Loan Venue	

Notice and Instructions

NOTICE: It is understood that the information in this form is critically **CONFIDENTIAL** and will be used by the potential lenders only in evaluating facilities of potential borrowers and in preparing applications for indemnity as regards loan objects. This form must be stored in a secure location and copies must not be made or distributed without the express consent of the subject institution. This form must not be distributed via fax or e-mail unless otherwise agreed to by the parties.

INSTRUCTIONS FOR COMPLETING THE FACILITY REPORT:

Complete all questions in the report that are applicable to your institution. Consult with other staff members with specific expertise for select responses, if necessary.

Attach a floor plan of the building and any additions (include digital images if they help support this report), indicating:

- Where loan object(s) would be displayed
- Vents within display area
- Fire doors between display area and other parts of the building
- Portable fire extinguishers, fire suppression and detection systems
- Overhead piping and HVAC systems
- Receiving area
- Passage from receiving area to display area(s) clearly marked
- Reception areas permitting food and/or drink
- Guard stations

Is the floor plan attached?

Yes

No

Attach a copy of recent actual relative environmental (temperature and humidity) readings for display area(s) in which loan objects would be displayed. (Confer with lender to determine required duration of readings and if either recent readings or time of year as pertains to proposed borrow dates are required.)

Are the readings attached?

Yes

No

Indicate the system of measurement used to report dimensions and weight capacities for your building:

English measure (inches, feet, miles, pounds, etc.)

International System of Units (IS) (centimeters, meters, kilometers, kilograms, etc.)

1. General Information

1.1 Is your institution currently accredited by the American Association of Museums? Yes No
If yes, date of most recent accreditation decision:

1.2 Check the type(s) that best describe your institution:

Museum (nonprofit)

- | | |
|---|---|
| <input type="checkbox"/> Aquarium | <input checked="" type="checkbox"/> History |
| <input type="checkbox"/> Arboretum/Botanical Garden | <input type="checkbox"/> Natural History/Anthropology |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Nature Center |
| <input type="checkbox"/> Children/Youth | <input type="checkbox"/> Science |
| <input type="checkbox"/> General | <input type="checkbox"/> Zoo |
| <input type="checkbox"/> Historic House | <input type="checkbox"/> Other (specify:) |

University

- Museum or Gallery
- Student Center/Union
- Library
- Department:
- Other (specify:)

Cultural Organization

- Library
- Religious Institution
- Civic/Exhibition Center
- Fair Building
- Other (specify:)

GEOGRAPHIC PROFILE

Contact your local fire department and/or municipal building department for assistance in answering questions 1.3 through 1.5.

Consult one of the seismic zone maps on either of the following websites to determine the number corresponding to the area in which your facility is located and indicate seismic zone: Zone 4

http://www.earthquake.usgs.gov/research/hazmaps/products_data/images/nshm_us02.gif

http://www.ivi-intl.com/art/IVI_Map_S-W.pdf

1.3 Is your building located in an earthquake or earth movement-prone zone? Yes No
If yes, complete questions 10.1 through 10.12 (Section 10. Supplemental Questionnaire).

1.4 Is your building located in an area subject to other natural catastrophes such as flooding, hurricanes, tornadoes or severe windstorms? Yes No
If yes, complete questions 10.13 through 10.23 (Section 10. Supplemental Questionnaire).

1.5 Is your building in a designated brush or urban interface zone? Yes No
If yes, complete questions 10.24 and 10.25 (Section 10. Supplemental Questionnaire).

STAFF AND MAJOR CONTRACTORS

1.6 Provide information on key staff members who will work with temporary or traveling exhibitions, including work and fax numbers for employees and one after-hours emergency contact number. Under employment status, indicate if employee is a full- or part-time staff member or a contractor. If employee is a contractor, provide the name of the contracting firm or organization. Provide the specialty of curators and conservators.

POSITION	NAME	TITLE	TELEPHONE FAX	E-MAIL	EMPLOYMENT STATUS
Director (chief executive officer)	Jeff Campbell	PRA Director	Work: (661) 723-6075	jcampbell@cityoflancaesterca.org	F/T
Security Supervisor	Gerald Wesley		Work: Fax:	gwesley@cityoflancaesterca.org	F/T
Registrar or Collections Manager I	Nicole Briscoe	Arts Program Specialist	Work: 661.723.5995 Fax:661.723.6260	moahregistrar@cityoflancaesterca.org	P/T
Registrar or Collections Manager II	Alyssa Borge	Rec Leader II	Work: 661.723.5961 Fax: 661.723.6260	moahcollectors@cityoflancaesterca.org	P/T
Exhibitions Manager	Andi Campognone	Museum Manager/ Curatorial	Work: 661.723.5972 Fax: 661.723.6260	acampognone@cityoflancaesterca.org	F/T
Art Handler or Preparator	Carlos Chavez	Asst. Arts Program Coordinator	Work: 661.723.6146 Fax: 661.723.6260	cchavez@cityoflancaesterca.org	F/T
Shipping/Receiving Officer	Carlos Chavez	Asst. Arts Program Coordinator	Work: 661.723.6251 Fax: 661.723.6260	cchavez@cityoflancaesterca.org	F/T
Curator I	Andi Campognone	Museum Manager/ Curatorial	Work: 661.723.5972 Fax: 661.723.6260	acampognone@cityoflancaesterca.org	F/T
Curator II	Robert Benitez	Arts Program Coordinator	Work: 661.723-5960 Fax: 661.723.6260	rbenitez@cityoflancaesterca.org	F/T
Conservator I	Specialty:		Work: Fax:		
Conservator II	Specialty:		Work: Fax:		
After-hours emergency contact	Robert Benitez & Carlos Chavez	Arts Program Coordinators	Robert: 661.723-5960 Carlos: 661.723-6146	rbenitez@cityoflancaesterca.org cchavez@cityoflancaesterca.org	F/T

If permanent staff is insufficient for this loan, explain your plan for sufficient staffing:

2. Building Construction, Configuration and Maintenance

GENERAL

2.1 Indicate the dates your original building and any subsequent additions were completed. Use an "x" to indicate the gallery/areas where loan objects will be stored and displayed.

	Date of Completion	Loan Item Storage Area	Loan Item Display Area
Original Building	6/1953	X	
Addition 1:	1/1958	X	
Addition 2:	5/5/2012		X
Addition 3:			

2.2 What type of building materials were used for the original building(s)? (Mark all that are appropriate.)

Original Building	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls		X								
Interior Walls			X					X		
Floors			X					X		
Ceilings								X		
Structural Supports						X				

2.3 What type of building materials were used for the subsequent addition(s)? (Mark all that are appropriate. If more than one addition, mark using numbers which correspond to the addition. For example, if exterior walls for both additions 1 and 2 are brick, indicate 1,2 in box.)

Addition(s)	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls		X								
Interior Walls		X	X							
Floors			X					X		
Ceilings			X			X				
Structural Supports						X				

2.4 What type of fire resistant materials were used? (Mark all that are appropriate.) Contact your local fire department or municipal building department for assistance, if necessary.

	Type I – Fire Resistive	Type II – Non- Combustible	Type III -- Ordinary	Type IV – Heavy Timber	Type V – Wood Frame
Original Building			X		
Addition 1			X		
Addition 2			X		
Addition 3					

2.5 Are all building structures freestanding? Yes No

If no, provide a physical description and the purpose of the larger structure into which it is incorporated and how building access is restricted/monitored:

If no, are the structures separated by fire doors? Yes No

2.6 Describe the type and location of public activities that take place in your building, other than exhibitions:
MOAH provides art classes, tours and public community events, and doubles as a rental space.

Do these activities take place in temporary exhibition galleries? Yes No

Will any other temporary activities or types of exhibitions be taking place in your building during the proposed loan period? Yes No

If yes, explain:

2.7 Are you undergoing construction or renovation at this time? Yes No

If yes, explain:

2.8 Do you anticipate any construction or renovation projects during the proposed loan period? Yes No

If yes, explain:

If work will occur near temporary exhibition area(s), how will potential fire, vibration, construction material and/or environmental hazards be monitored? If yes, explain:

2.9 How many floors does your building have? **3**
If more than one floor, indicate mode of access between levels:

Stairs Elevator Other (specify:)

TEMPORARY EXHIBITION SPACE(S)

2.10 Indicate the layout of your temporary exhibition space(s):
 One large room Series of small rooms Other (specify):

2.11 What is the square footage and running feet of exhibition galleries in which loan objects would be displayed?

Main Gallery: 2,312 sq. ft. Moore Family Trust Gallery: 228 sq. ft. North Gallery: 285 sq. ft. East Gallery: 527 sq. ft. Wells Fargo Gallery: 315 sq. ft. South Gallery: 1,327 sq. ft. Jewel Box & Hallway: 264.25 sq. ft. Atrium Wall: 65 sq. ft.

2.12 What is the weight load capacity of exhibition gallery floors (if it pertains to the loan object(s) in question)?
800 lbs. psi

2.13 Are any temporary exhibition galleries located in public activity areas such as lobbies, lounges, hallways, libraries, cafes, classrooms, etc.? Yes No

If yes, describe: **Several hallways and walls are used as gallery space. An atrium wall near the main entrance is used as a gallery space. MOAH also uses a wall on the second floor that is directly across the stairs as a gallery space. The temporary galleries are used for classes and as public rental space.**

- 2.14 Are there any water fixtures or accessories such as plumbing pipes, sinks, water fountains, etc., located *in* or *above* temporary storage or exhibition galleries? Yes No

If yes, describe: **A water fountain is located in the North Gallery. The third floor has sinks and restrooms, which are located above the Main Gallery.**

- 2.15 Are any permanent structures located in the temporary exhibition galleries (columns, sculptures, etc.)? Yes No

If yes, describe: **The East Gallery has a 4" x 4" column almost directly in the middle of the gallery space.**

- 2.16 Do you have a modular wall partition/panel system? Yes No
If yes, means of support: Supported at floor and ceiling Supported at floor only
Describe the materials used in construction:
Are they covered with a flame-resistant paint or fabric Yes No

- 2.17 Are eating and drinking ever permitted in:
Temporary exhibition galleries? Yes No
Temporary exhibition storage? Yes No
Receiving area? Yes No
Temporary exhibition preparation area? Yes No
If yes, explain:

- 2.18 Do you make routine inspections for rodent, insect and microorganism problems? Yes No
If yes, describe means and frequency: **MOAH staff inspects for rodent and insect problems on a daily basis.**
If no, explain:

- 2.19 Do you undertake routine extermination/fumigation procedures? Yes No
If yes, describe methods, products used, and frequency:
Describe action you would take if and when an infestation occurs:
If no, explain: **Currently, MOAH does not have extermination/fumigation procedures. If an infestation occurs, the Parks, Recreation and Arts Department will be notified. In turn, Park Maintenance will take all necessary steps to ensure that the infection/problem is eliminated.**

- 2.20 Describe how the temporary exhibition galleries are managed during an exhibition with regard to routine lamp replacement, cleaning procedures, and equipment maintenance:
The temporary gallery spaces are inspected daily. Tasks are assigned to staff such as dusting, cleaning of artwork, and replacing light bulbs. The City of Lancaster's Park Maintenance Department also assists MOAH staff with any necessary maintenance or repairs to the galleries.

SHIPPING AND RECEIVING

- 2.21 What are your normal receiving hours?
Tuesday-Sunday: 11am - 6pm
Thursday: 11am - 8pm
- 2.22 Can you accommodate a delivery at times other than these hours? Yes No

- 2.23 What is the maximum size vehicle your loading area will accommodate (as it pertains to the loan objects in question)? **40'**
- 2.24 Do you have (or have access to) the following? (Mark all that apply and provide requested details that relate to the loan object(s) in question)
- Shipping/receiving door (dimensions: height 15' width 10')
 - Raised loading dock (height from ground: 1')
 - Dock leveler/lift
 - Forklift (weight capacity: 3,000lbs)
 - Hydraulic lift (weight capacity:)
 - Crane (weight capacity:)
 - Ramp (length: width:)
 - Scaffolding (height:)
 - Other (specify: Loading/Unloading Area: (6'5" x 5'2") (HxW))
- 2.25 What is the maximum size crate your shipping/receiving door can accommodate?
(height: 8' width: 6' depth: 6')
- 2.26 Can this same size crate also be moved within your facility from your shipping/receiving area to the exhibition galleries? Yes No
If no, explain: **Crate(s) can be moved throughout first floor. Crate(s) being moved to the second floor, will need to be transported by an elevator. Please refer to question 2.35 for elevator dimensions.**
- 2.27 If you do not have a shipping/receiving door or a raised dock, how do you receive shipments? Describe loading area (and indicate on attached floor plan):
- 2.28 Is your shipping/receiving area: Sheltered Enclosed Neither
- 2.29 Describe security precautions taken in your shipping/receiving area: **Staff monitors the shipping/receiving area by security cameras. Along with monitoring the space, via security cameras, staff physically supervises the space when art objects are being shipped or received. Access is also restricted by security keypad.**
- 2.30 Do you have a secure shipping/receiving area separate from the general loading area? Yes No
If yes: Dimensions: length: 34'8" width: 26'3.5" ceiling height: 7'10"
If yes, is this area used only for exhibition objects? Yes No
If no, describe other uses:
- 2.31 How is access to the shipping/receiving area controlled? **Via locking door, security cameras and security keypad**
- 2.32 Where do you usually store loan objects before they are installed? (Number all appropriate items in order of priority, with "1" being the space most frequently used.)
- | | |
|--|---|
| <input type="checkbox"/> Receiving room | <u>1</u> Exhibition galleries |
| <input type="checkbox"/> Exhibition preparation room | <u>2</u> Storage area |
| <input type="checkbox"/> In-house packing facility | <input type="checkbox"/> Outside packing facility |
- 2.33 Where do you usually unpack/repack/prepare objects for exhibition? (Number all appropriate items in order of priority, with "1" being the space most frequently used.)
- | | |
|--|---|
| <input type="checkbox"/> Receiving room | <u>1</u> Exhibition galleries |
| <input type="checkbox"/> Exhibition preparation room | <u>2</u> Storage area |
| <input type="checkbox"/> In-house packing facility | <input type="checkbox"/> Outside packing facility |

- 2.34 Do you utilize an off-site packing/preparation/storage facility for loan objects? Yes No
If yes, complete questions 10.26 through 10.48 (Section 10. Supplemental Questionnaire).
- 2.35 Do you have a freight elevator? Yes No
 Interior dimensions: depth: 8'5" width: 5'3" ceiling height 9'5"
 Weight/Load capacity: 5,000lbs
 What is the last date the elevator(s) was (were) inspected, as displayed on the inspection certificate?
4/11/2018
- 2.36 How are loan objects moved between exhibition floors? **Via elevator and stairs**

STORAGE

- 2.37 Do you have a secured, in-house storage area for loan objects? Yes No
 Interior dimensions: length: 34'8" width: 26'3.5" ceiling height 7'10"
 Dimensions of door: height: 6'9" width: 2'10.75"
- Is your in-house storage area for loan objects? (Mark all that are appropriate.)
- Separate from your permanent collection storage
 - Locked
 - Alarmed
 - Above ground
 - Climate-controlled (See Section 3 for detailed environmental information)

Who has access/keys? **Designated MOAH staff**

How is access controlled? **Via locking door**

Complete if you utilize basement or below ground storage for loan objects:

- Are the loan objects stored at least 12 inches off of the floor? Yes No
- Is the storage area alarmed with a water detection system? Yes No
- Is the storage area climate controlled? Yes No
- How often is the area checked for overall conditions?
- 2.38 Do you have fire detection and/or suppression systems in your loan object storage area?
 (See Section 4 for detailed information on fire protection) Yes No

Describe: **MOAH has a Gentex fire detection and suppression system. The fire detection is a smoke activated system that triggers water flow switches in a built-in sprinkler system.**

Do you have a highly secured, in-house storage area for valuable small loan objects? Yes No

If yes, describe:

If no, explain: **A highly secured, in-house storage area was not included in the design and construction of the Museum. Loaned objects are housed and stored in our permanent collection storage area. Access to the**

space is controlled by a locking door. The door is kept locked at all times. In addition, only designated staff have access to the storage area.

2.39 Where do you store empty loan object crates? (Mark all that are appropriate.)

On-premises Off-premises

If on-premises, is the area: locked
 temperature-controlled
 humidity-controlled
 pest-controlled

If off-premises, is the area: locked
 temperature-controlled
 humidity-controlled
 pest-controlled

3. Environment

HEATING AND AIR CONDITIONING

3.1 Is your heating and cooling equipment in operation 24 hours a day, 7 days a week including times when the building is closed to staff? Yes No

Is there a back-up system for heating and cooling system? Yes No

If yes, how long can it operate?

3.2 Describe the type and location of your environmental control systems (Mark all that are appropriate):

Environmental control system	Temporary Exhibition Storage	Temporary Exhibition Galleries	Throughout Building
Centralized 24-hour temperature control system			X
Centralized 24-hour humidity control system			
Centralized 24-hour filtered air			X
Simple air conditioning (window units)			
Simple heating			

3.3 Describe cooling system:

Cooling System	Type	Year Installed or Upgraded
In temporary exhibition galleries	<i>Air cooled chiller with multiple air handlers</i>	<i>2013</i>
In temporary exhibition storage	<i>Air cooled chiller with multiple air handlers</i>	<i>2013</i>

3.4 Describe heating system (i.e., convection, forced air, solar):

Heating System	Type	Year Installed or Upgraded
In temporary exhibition galleries	<i>Hot water boiler with multiple air handlers</i>	<i>2018</i>
In temporary exhibition storage	<i>Hot water boiler with multiple air handlers</i>	<i>2018</i>

3.5 Describe humidity control equipment:

Humidity control	Type	Year Installed or Upgraded
In temporary exhibition galleries	<i>Do not have humidity control</i>	
In temporary exhibition storage	<i>Do not have humidity control</i>	

3.6 Do you use any additives (i.e. corrosion-inhibitors, water treatments) in your humidification system? Yes No

If yes, explain:

Are portable cooling, heating, or humidification devices used anywhere in your facility? Yes No

If yes, what kind and where? **Personal heaters are used at the Reception Desk, in Collections, and office area. The heaters are Warmwave.**

3.7 Who monitors and services the environmental control systems?

Staff (Indicate name and title): **Glen Crampton, Facilities Maintenance**

Contracted maintenance company (indicate name of company): **Western Equipment Service**

Call for repairs as needed (indicate name of company) **Western Equipment Service**

3.8 How often are the environmental systems monitored and serviced? **Weekly/Monthly**

3.9 Do you have the ability to adjust your temperature and relative humidity levels to meet the needs of different types of objects? **We can only adjust the temperature.**

Yes No

3.10 How closely are loan objects positioned to heating, air conditioning or humidification vents or units? **The first floor has floor vents. Depending on the placement of artwork, the distance can be between 3' to 7'. The second floor has ceiling vents. Once again, depending on the placement of the artwork, the distance can be between 5' to 8' feet.**

Describe and provide distance for all applicable: **Air conditioning units are located on the roof. Please refer to the floor plan for the location of vents.**

3.11 What are the environmental conditions in temporary exhibition galleries: (Mark the most appropriate)

- Individually controlled
- All controlled as part of the entire building or with several other rooms

3.12 What are the environmental conditions in temporary exhibition storage areas? (Mark the most appropriate.)

- Individually controlled
- All controlled as part of the entire building or with several other rooms

3.13 Are records of the variations in temperature and relative humidity kept? Yes No

If no, explain:

3.14 Do you monitor and record temperature and relative humidity levels on a regular basis in:

Temporary exhibition galleries? Yes No

Temporary exhibition storage spaces? Yes No

Display cases containing environmentally sensitive material? Yes No

If yes, by what means: Recording hygrothermographs

Electronic data loggers

Other (specify):

Indicate frequency: **Monthly**

3.15 How many of each of the following do you have available and how often are they calibrated?

Equipment	Number available	Frequency of calibration
Recording hygrothermographs	0	
Psychrometers	0	
Hygrometers	0	
Electronic data loggers	1	Monthly

3.16 What are the recorded temperature and relative humidity *ranges* in your:

Temperature and humidity	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer	69° - 75°	28 - 61		
In Fall/Winter	68° - 74°	22 - 52	68° - 72°	22 - 47

3.17 What is the maximum usual *variation percentage* within a 24-hour period (taking into account climate changes and local conditions) in your:

Temperature and humidity	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer				
In Fall/Winter				

Remember to attach a copy of recent actual relative environmental (temperature and humidity) readings for display area(s) in which loan objects would be displayed. (Confer with lender to determine required duration of readings and if either recent readings or time of year as pertains to proposed borrow dates are required.)

LIGHTING

3.18 What type of lighting do you utilize in the temporary exhibition galleries? (Mark all that are appropriate)

- | | |
|--|--|
| <input checked="" type="checkbox"/> Daylight | <input type="checkbox"/> Fluorescent |
| <input checked="" type="checkbox"/> Windows | <input type="checkbox"/> UV Filtered |
| <input type="checkbox"/> UV filtered | <input type="checkbox"/> Incandescent |
| <input checked="" type="checkbox"/> Equipped with shades or drapes | <input type="checkbox"/> Tungsten |
| <input checked="" type="checkbox"/> Skylights | <input type="checkbox"/> Iodide |
| <input type="checkbox"/> UV filtered | <input type="checkbox"/> Quartz |
| <input type="checkbox"/> Equipped with shades or drapes | <input checked="" type="checkbox"/> Other (specify: <u>LED</u>) |

3.19 Do you have a visible light meter? Yes No

If yes, what type: **Center 337 Mini Light Meter**

Do you have a UV meter? Yes No

If no to either, are you willing to purchase one or both? Yes No

3.20 How low can you adjust your light levels (# of foot-candles)?
The digital control pads allow the light levels in the temporary galleries to be manually dimmed. Staff can adjust the light levels until the lights turn completely off.

- 3.21 Are display cases ever internally lit? Yes No
 If yes, what type of lighting is used in the display cases (*Mark all that are appropriate*):
 Fluorescent Incandescent UV filtered
 Fiber optic Other (*specify:*)
- 3.22 Are loan objects in display cases safeguarded against ultraviolet rays and heat build-up from interior lights? Yes No
 If yes, how: **The Plexiglas for the display cases have a UV protection coating.**
- 3.23 Are display cases ever sealed, or do they have dust filters in place? Yes No
 If yes, explain: **Vitrines are fixed in place by security screws.**

4. Fire Protection

Contact your local fire department or municipal building department for assistance, if necessary, in answering questions 4.3 and 4.13 and 4.17.

- 4.1 What is the fire rating of your building (e.g., A1)? **3B**
- 4.2 Is the entire building protected by a fire and/or smoke detection/alarm system? Yes No
 If yes, indicate type (ion detectors, etc.): **We have a Gentex fire detection and suppression system. The fire detection is a smoke activated smoke system that triggers water flow switches in a built-in sprinkler system.**
 If no, describe areas not protected:
- 4.3 Do your fire detection/alarm systems employ components listed by Underwriters Laboratories (UL)? Yes No
 If yes, are the systems installed according to UL standards? Yes No
 If no, explain:
- 4.4 Are all emergency exit doors equipped with alarms? Yes No
 If yes, indicate type:
 Do doors automatically unlock when a fire alarm is activated? Yes No
 If emergency exit doors are not equipped with alarms, describe security mechanism: **Doors only unlock from the inside of the building.**
- 4.5 How are the systems checked? **Post Indicator Valve / System Check**
 By whom? **Axes Fire INC**
 How frequently? **Every 5 years**
- 4.6 How is the fire/smoke detection/alarm system activated? (*Mark all that are appropriate*)

System Activation	Temporary Exhibition Galleries	Temporary Exhibition Storage Areas
Self-activated heat detection		
Self-activated smoke detection	X	X
Control panel		
Manual pull stations		
Water flow switches in sprinkler system	X	X

4.7 Who does your fire alarm system alert? (Mark all that are appropriate)

- In-house central station (proprietary system)
- In-house audible devices
- Local fire station--direct line
- UL/FM-approved central station (specify company: _____)
- Other (specify: City Hall)

4.8 Indicate the type(s) of fire suppression system(s) in operation where loan objects will be **received, stored** and **exhibited**: (Mark all that are appropriate)

Sprinklers	Received	Stored	Exhibited	Year Installed
Wet pipe	X	X	X	X
Dry pipe				
Pre-action				
Other (specify):				

Who is responsible for turn-off? **City Maintenance**

Are the staff and guards trained in turn-off procedures? Yes No

Many states now require sprinklers in display cases that measure larger than 8'h x 8'w x 4'd.

Do you intend to display loan objects in cases of this size or larger? Yes No

If so, are sprinklers installed within the cases? Yes No

Gaseous fire suppression systems	Received	Stored	Exhibited	Year Installed
Halon				
Clean agent				
Other (specify):				

Fire hose cabinets per local fire code

Received	Stored	Exhibited

Are fog nozzles installed? Yes No

How often are fire hoses and cabinets inspected and maintained?

Portable fire extinguishers

Received	Stored	Exhibited
7	2	7

Specify type (e.g., pressurized water, carbon dioxide, dry chemical, foam, Halon, acid, other): **Dry Chemical**

4.9 How often are portable fire extinguishers tested? **Annually**

4.10 How often is your staff trained in the use of portable fire extinguishers? **Annually**

4.11 Are the doors between floors or rooms fire-resistive or smoke-sealed? Yes No

4.12 Is smoking allowed anywhere in your facility? Yes No

If yes, in what areas and under what conditions?

4.13 How far is your facility from the nearest local fire station? **The nearest fire station is 500 feet from MOAH.**

4.14 How long does it take the fire department to arrive at your facility in response to an alarm? **4-5 minutes**

- 4.15 How far is your facility from the nearest fire hydrant? **MOAH has a built-in fire hydrant.**
 Do you check with your local fire department to make sure nearest hydrants are working? Yes No
 If yes, how often and by whom? **Annually / Fire Department**
- 4.16 Is your local fire station staffed 24 hours a day? Yes No
 If no, explain how personnel are alerted:
 What is the town class number for the fire department? (NB 4, NB 5, NB 9)? **Unknown**
- Has the fire department visited your facility and met with you to plan a course of action should a fire occur at your facility? Yes No
 Date of the last visit by the fire department for planning: **3/24/18**
 If no, are you willing to devise a plan with your fire department? Yes No
- 4.17 Do you have an established fire emergency procedure? Yes No
 If yes, how frequently is your staff trained in this procedure? **Annually**
 If no, explain:
 Is there an on-site fire brigade? Yes No
 Is there a backup fire emergency procedure? Yes No
 If yes, explain:

5. Security

GUARDS AND ACCESS

- 5.1 Do you have 24-hour human guard security (as opposed to periods of electronic-only surveillance)? Yes No
 If yes, is there a staffed control center and does it have visual oversight of the entire facility? Yes No
 If no, would you be willing to hire additional guards, if required? Yes No
- 5.2 What type of security personnel does your facility utilize? (*Mark all that are appropriate*)
 Security employees of your facility with certified training
 Security employees of your facility
 Other staff
 Contractors from an outside service company (Name of company:)
 Students
 Volunteers/docents
 Other (specify:)
- 5.3 Do you have a trained security supervisor in charge at all times? Yes No
 If no, explain:
- 5.4 Are your security personnel specially trained for your facility? Yes No
 If yes, briefly explain the extent and duration of their training:
 If no, explain: **The City of Lancaster employs park rangers, who are trained to inspect, patrol,**

- 5.13 Do you maintain records on internal movement and relocation of loan objects? Yes No
- 5.14 Are security personnel stationed at all entrances and exits to the building during open hours? Yes No

If no, explain: **Docents supervise the temporary galleries. Staff working at the Reception Desk monitors all entrances and exits to the building during open hours via security cameras.**

- 5.15 Indicate the positions/titles of those individuals authorized to sign for the removal of objects from the building: **Only Museum Manager/Curatorial**

- 5.16 Is every object entering or leaving the building signed in and out by security personnel? Yes No

If no, explain: **Park rangers do not sign in or out for art objects.**

- 5.17 Are the contents of bags, briefcases, etc. checked upon entering and exiting? Yes No
- Visitor contents: Yes No
- Staff contents: Yes No
- If no to either, explain: **We do not allow visitors to bring large bags, briefcases, etc. into MOAH.**
- Is there a hand carry size restriction? Yes No
- If yes, what is it? **1' x 1'**

- 5.18 Do you have a sign-in/sign-out procedure for after-hours staff? Yes No

- 5.19 Are exterior perimeter checks of the building carried out? Yes No

If yes, by whom and how frequently? **Park Rangers / Nightly**

If no, explain:

- 5.20 Do your staff (paid and volunteer) and special guests wear identifying badges when in (private) non-public areas of your building? **Staff wear MOAH issued (staff) shirts when working.**

- Yes No
- Staff (paid) Yes No
- Volunteer Yes No
- Special guests Yes No

- Are special guests escorted by paid staff (security or other) when in nonpublic areas of your building? Yes No

- 5.21 Do you have an emergency response plan? Yes No
- How frequently is your staff trained in tis implementation? **Biannually**

- Do you have a disaster recovery plan? Yes No

How frequently is your staff trained in its implementation? **Annually**

List the date of the last revision for each: **2015**

If you do not have an emergency response plan or disaster recovery plan are you willing to devise one or both?

- 5.22 What emergency procedures are observed in the case of theft or vandalism?
Staff will fill out an Incident Report and take photographic documentation. In addition, the Curator, Sheriff Department, HR Department (City of Lancaster), Director of Parks, Recreation and Arts, and artist/gallery will be notified of the incident.

5.23 Do you permit visitors to photograph loan objects in temporary exhibition galleries? Yes No

If yes, under what circumstances? **Visitors are allowed to photograph objects on loan without the use of flash.**

If yes, what is your policy on the use of tripods in temporary exhibition galleries? **Tripods are allowed in temporary exhibition galleries, but are supervised by staff physically.**

PHYSICAL AND ELECTRONIC SYSTEMS

5.24 Do you have an electronic security alarm system in operation throughout the building? Yes No

If not throughout, specify which areas are not protected:

5.25 What types of detection equipment are in operation (*Mark all that are appropriate*)

- | | |
|---|---|
| <input checked="" type="checkbox"/> Magnetic contacts | <input type="checkbox"/> Microwave motion detectors |
| <input type="checkbox"/> Photo electric beams | <input checked="" type="checkbox"/> Passive infrared motion detectors |
| <input type="checkbox"/> Ultrasonic motion detectors | <input type="checkbox"/> Pressure mats on switches |
| <input type="checkbox"/> Sonic sensors | <input checked="" type="checkbox"/> Closed circuit television (CCTV) |
| <input type="checkbox"/> Break glass sensors | <input type="checkbox"/> Water detection devices |
| <input type="checkbox"/> Other (<i>specify</i>): | |

If yes to CCTV, how long are tapes archived? **One month**

5.26 Is your security system certified by Underwriters Laboratories (UL)? **Unknown** Yes No
Are its components listed by UL? Yes No

5.27 Where does your detection system sound an alarm? (*Mark all that are appropriate*)

- Proprietary central station
- Local audible alarms
- Local police—direct line
(if ALL systems do not automatically register at the police station, indicate which ones do not)
- UL/FM central station (*specify company*):
- Other (*specify*): **City stand-by Maintenance**

5.28 Do exterior doors open directly into the temporary exhibition galleries? Yes No
If yes, indicate locking mechanism:

5.29 Are there windows in the temporary exhibition galleries? Yes No

If yes, what type of physical security (e.g., bars, gates, mesh) protects them?

We do not have any type of physical security that protects the windows. The window in the Vault Gallery is enclosed in a community space for an apartment building. The window in the Wells Fargo Gallery is located on the 2nd floor.

5.30 Are all the building's exterior openings (including entry/exit doors, windows, roof doors and air ducts) secured and alarmed? Yes No

If no, explain: **The windows, roof doors and air ducts are not alarmed.**

5.31 How are your security systems tested?

How often, and by whom? **Weekly / MOAH Staff and Maintenance Staff**

- 5.32 Are tests conducted to determine the adequacy and promptness of human response to alarm signals? Yes No
 If yes, how frequently? **Monthly**
 If no, explain:
- 5.33 Are records kept of all alarm signals received, including time, date, location, action taken and cause of alarm? Yes No
 Who is responsible for keeping these records? **Andrew Noga**
- 5.34 What is your procedure when an alarm sounds? **Maintenance and stand-by Maintenance are notified. They will in-turn, contact park rangers to determine if it's a false alarm or an active emergency.**
- 5.35 How are fragile, small or extremely valuable loan objects protected? (Mark all that are appropriate)
 Acrylic vitrines
 Glass vitrines
 Wall/permanent cases
 Free-standing cases (specify construction): 1/2 chip board construction
 Locked cases
 Cases secured with exposed screws
 Cases secured with covered screws
 Cases secured with security screws
 Cases with sealed seams
 Alarmed cases (specify type):
 Other (specify):
 If none of the above, are you willing to borrow or construct secure cases? Yes No
- 5.36 How are small, wall-mounted objects affixed to the wall to deter theft? (e.g., security plates, etc.)
We use security picture hanging hooks to secure small, wall-mounted loan objects.
- 5.37 What hardware is used to hang large, framed loan works? **Depending on the frame and weight, we will use Cleats, steel hanging hooks and d-rings. Hardware is nailed or screwed into wood. When necessary, we will use drywall anchors, such as toggle-bolts and steel molly-bolts.**
- 5.38 Can framed loan objects be individually alarmed, if required? Yes No
- 5.39 Indicate methods used to deter public access to large exposed objects:
MOAH uses signage and low profile barriers to prevent public access to large exposed loan objects.

6. Handling and Packing

- 6.1 Do you have staff available for loading and unloading of crated loan objects at shipping/receiving area? Yes No
 If yes, how many? **4-5**
 If no, explain:
- 6.2 Do you have staff specially trained to pack and unpack loan objects? Yes No
 If yes, how many? **3**
 Supervised by whom? **Carlos Chavez**
 What type of training is provided? **Instruction on the proper methods of handling artwork, unpacking and packing loan objects. This is combined with hands-on training.**

- If no, indicate who does this work:
- Do volunteers or interns handle loan objects? Yes No
 If yes, how are they trained and who supervises their work?
- 6.3 Are written incoming and outgoing condition reports made on all loan objects? Yes No
 If yes, by whom? **MOAH Staff**
 If no, explain:
- 6.4 Is matting and framing carried out by your staff? Yes No
 If no, indicate by whom: **By the artist or a local matting and framing business**
- 6.5 Can you build, or have built, vitrines, cases, mounts, etc. with special requirements upon request? Yes No
- 6.6 For the movement of loan objects, which companies (either air or ground) have given consistently good and conscientious service to your institution?

Company Name	Contact Individual	Telephone Number
L.A. Packing, Crating & Transport	U/A	(323) 937-2669
Craters & Freighters	Krikor Kessedjian	(818) 230-8856
Tartan art Service	Ewan Clow	(323) 804-8588
FedEx	U/A	(661) 947-3927

- 6.9 If you employ a customs broker, provide name and contact information:

7. Insurance

- 7.1 Which company/agency provides fine arts/collections insurance for your institution? *CSAC Excess Insurance Authority*
Broker/Agent name: *Vinsa Insurance Associates / John Massari*
Address: *940 W Ave J Lancaster, CA 93534*
Telephone number: *(661) 948-5041*
Fax number: *(661) 948-9744*
Website: *www.insuranceassc.com*
- 7.2 How long have you carried insurance with this company/agency? *2009*
- 7.3 What coverage does your policy for loan objects provide? *(Mark all that apply)*
- All-risk museum coverage, wall-to-wall (while on exhibit and in transit), subject to the standard exclusions
- Coverage against burglary and theft
- Coverage against fire
- Coverage against rising water and water damage
- Coverage against natural disasters (i.e., earthquake)
- Coverage against mysterious disappearance
- Coverage against employee dishonesty

7.4 What are the applicable, non-standard exclusions of your policy affecting loan objects? **Currently, unknown**

7.5 What are the deductible limits of coverage for loan objects? **\$5,000**

7.6 Have there been any individual damages or losses to permanent, loaned or borrowed collections incurred within the last three years (whether or not a claim was filed)? Yes No

If yes, state the date of damage or loss, circumstances and cause (including incidents due to vandalism or unruly behavior), extent of the damage or loss, and whether there was litigation or subrogation to determine blame or negligence (attach an additional sheet if necessary):

What precautions have been undertaken to prevent any further incidents?

7.7 If your institution is self-insured, attach a copy of the Self Insurance Statute or provide a verification statement from your institution in the space provided below:

8. Loan History

8.1 List institutions/collections you have borrowed from within the past 3 years:

Name of institution	Object type	Year
<i>Antelope Valley Indian Museum</i>	<i>Historical Objects</i>	<i>2013</i>
<i>Neil A. Armstrong Flight Research Center Permanent Collection</i>	<i>Original and Print Art Objects</i>	<i>2014</i>
<i>Lous Stern Fine Arts</i>	<i>Art Objects</i>	<i>2014</i>
<i>L.A. Louver Gallery</i>	<i>Art Objects</i>	<i>2018</i>
<i>UCR ARTSblock</i>	<i>Art & Historical objects</i>	<i>2013</i>
<i>Regan Projects</i>	<i>Art Objects</i>	<i>2015</i>
<i>Roberts Projects</i>	<i>Art Objects</i>	<i>2018</i>

8.2 List several temporary exhibitions you have hosted within the past 3 years:

Exhibition title/organizing Institution	Year
<i>Celebrity</i>	<i>2015</i>
<i>GREEN Revolution – LCE & SPower</i>	<i>2016</i>
<i>Artist as subject</i>	<i>2016</i>
<i>Made in America</i>	<i>2016</i>
<i>British Invasion</i>	<i>2016</i>
<i>Movers and Makers</i>	<i>2017</i>
<i>Made in the Mojave</i>	<i>2017</i>
<i>Estate Italiana</i>	<i>2017</i>
<i>Dark Progressivism</i>	<i>2017</i>
<i>It Takes A Village</i>	<i>2018</i>
<i>Forest for the Trees</i>	<i>2018</i>

9. Additional Information and Comments

Answer for Insurance Section, Question 7.6: Have there been any individual damages or losses to permanent, loaned or borrowed Collections incurred within the last three years (whether or not a claim was filed)? Yes

Date of Damage or Loss	Cause	Extent of Damage or Loss	Litigation or Subrogation
------------------------	-------	--------------------------	---------------------------

10. Supplemental Questionnaire

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN AN EARTHQUAKE OR EARTH MOVEMENT PRONE ZONE:

Consult one of the seismic zone maps on either of the following websites to determine the number corresponding to the area in which your facility is located and indicate seismic zone: *Unknown*

http://www.earthquake.usgs.gov/research/hazmaps/products_data/images/nshm_us02.gif

http://www.ivi-intl.com/art/IVI_Map_S-W.pdf

- 10.1 Is your building retrofitted in accordance with your State Building Code? Yes No
- 10.2 Have any earthquake mitigation/preventative techniques been implemented for your collection? Yes No
- If yes, describe: **Bolted shelving to walls.**
- Has your collection been professionally mitigated/assessed against earthquake damage? Yes No
- If yes, provide name of company and date of inspection:
- Have recommendations been met? Yes No
- 10.3 Are framed works hung on more than one nail/hook? Yes No
- 10.4 Are framed works hung on weight rated hooks? Yes No
- 10.5 Are framed works covered with Plexiglas rather than glass (except for pastels, chalks, and charcoals)? Yes No
- 10.6 Are shelves in display cases fastened in place? Yes No
- 10.7 Are sculptures secured to their bases? Yes No
- 10.8 Are bases secured to the floor? Yes No
- 10.9 Are items on tables/shelves secured to the surface with adhesive or mounts? Yes No
- 10.10 Are decorative items in display cases secured to the surface? Yes No
- 10.11 Are tall, unstable objects secured to the wall or floor? Yes No
- 10.12 Are bookshelves secured to the wall? Yes No

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN AN AREA SUBJECT TO OTHER NATURAL CATASTROPHES SUCH AS HURRICANES, TORNADOES OR SEVERE WINDSTORMS:

- 10.13 Is your building located in an area designated as a flood zone? Yes No
- If yes, what is the flood rating for your building? **Zone X.**
- Explain rating method:
- If yes, what is the height of your temporary exhibition and loan storage floor elevation above the known high water level?

- 10.14 Is your building equipped with permanent working storm shutters? Yes No
If yes, what type(s) of shutters?
- 10.15 Is your building equipped with high-impact resistant glass on all windows? Yes No
- 10.16 Are there straps to hold the roof to the rafters? Yes No
- 10.17 If the roof is tile, are clips in place? **N/A**
- 10.18 Is there a back-up generator? Yes No
- 10.19 Is there an air conditioner, or are fans available to use in case of emergency? Yes No
- 10.20 Do you have a plan to move objects to a safe location in the event of a hurricane? **N/A**
- 10.21 Do you have a plan to address response to tornado or wind damage? Yes No
- 10.22 Do you have a list of emergency phone numbers? Yes No
- 10.23 Are all staff aware of your emergency plan? Yes No

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN A DESIGNATED BRUSH OR WILDLIFE/URBAN INTERFACE ZONE

- 10.24 How far is your building from the brush or forest area?
- 10.25 What precautions have been taken to minimize damage from brush or forest fire?

COMPLETE THE FOLLOWING IF YOU UTILIZE AN OFF-SITE LOAN PACKING/PREPARATION/STORAGE FACILITY (COMPLETION OF A SEPARATE GENERAL FACILITY REPORT FOR OFF-SITE FACILITY MAY ALSO BE REQUIRED)

- 10.26 Indicate the most appropriate description:
 Museum property Commercial space contracted as needed
 Rented commercial space Other (*specify:*)
- 10.27 Indicate distance from your institution:
- 10.28 Name of facility:
Address, City, State, Zip Code:
Phone/Fax number:
- 10.29 Staff contact and title:
- 10.30 Number of years handling and storing fine art/collections at this location:
- 10.31 Number of employees:
- 10.32 Year built:
- 10.33 Construction type (frame/masonry/fire resistive):
- 10.34 Is the building free standing? Yes No
- 10.35 Distance from nearest police station:
- 10.36 Distance from nearest fire station:

10.37 Distance from nearest fire hydrant:

10.38 Is security system Central Stationed fire and burglar alarmed? Yes No

10.39 Is warehouse guarded? Yes No
If yes, indicate number of guards and frequency of inspections: **N/A**

10.40 How are individual storage units protected from fire, water damage, and theft?

10.41 Describe humidity and temperature control system:

10.42 How often is the environmental control system monitored?

10.43 Describe pest control system:

10.44 How are objects stored?

10.45 Are objects stored separately from those of other clients? Yes No
If yes, how:

10.46 Describe procedures used for clients to review and/or retrieve their works from storage:

10.47 Does your professional staff always supervise packing/unpacking? Yes No
If no, explain:

10.48 What is the mode of transportation between the facility and your building?

Once Supplemental Questionnaire portions are answered, return to either 1.6 or 2.35 and continue with General Facility Report.

11. Verification and Responsibility

The undersigned is a legally authorized agent for the subject institution and verifies completion of this report. The information indicated provides a complete and valid representation of the facility, security systems and care provided to loan objects.

By checking this box, I agree to the above terms

Signature: Carlos A. Chavez

Printed Name: Carlos A. Chavez

Title: Assistant Recreation Program Coordinator

Date: 1/24/19

If date of completion is more than three years old, you may be asked to review and update all the information contained in this report.

12. Glossary

Accredited: Status earned by a museum that successfully participates in the American Association of Museum's (AAM) accreditation program, AAM's primary vehicle for quality assurance and public accountability of museums. Accreditation includes voluntary self-study, peer review and evaluation.

Air-ride: Suspension system of a truck or trailer that uses air bags rather than metal springs. This cushion of air absorbs road shocks and provides a smoother ride.

Annunciator: Equipment that indicates the zone or area of a building from which an alarm has been initiated or the location of an alarm-initiating device and the operational condition of the alarm circuits of the system.

Audible device: Alarm system components such as bells, horns, chimes, speakers or similar devices that indicate the existence of an emergency condition.

Background check: An additional, initial and/or recurring personnel record examination.

Backup system: Emergency power source to support building systems in the event of a power failure.

Brush or wildland/urban interface zone: Land that is covered with grass, grain brush or forest, which is so situated or is of such inaccessible location that a fire originating upon such land would present an abnormally difficult job of suppression or would result in great and unusual damage through fire or resulting erosion.

Building type: Type of construction determined by the building materials used and the fire resistance of the parts of the building. Combustible types of building construction include **ordinary, heavy timber, wood frame.** **Fire resistive** building construction refers to properties or designs that resist the effects of any fire to which a material or structure may expect to be subjected. **Noncombustible** building type refers to a material that, in the form in which it is used and under the conditions anticipated, does not ignite, burn, support combustion or release flammable vapors when subjected to fire or heat.

Calibration: Method of checking and correcting the accuracy of a measuring instrument against a recognized standard.

Central station: Facility whose function is to constantly monitor and record any indication of fire, supervisory or other trouble signals from the premises. When a signal is received, the station will take such

action as is required, such as notifying the fire and/or police department.

Checklist check: Inspection of exhibit areas for: conservation, pest and maintenance problems; fire or safety hazards; routine trial and maintenance of security devices; and general appearance and upkeep of the exhibit areas.

Clean agent: Fire suppression system that utilizes a pressurized, gaseous fire extinguishant that is electrically nonconductive and does not leave a residue upon evaporation, thereby causing no damage to protected objects.

Closed-circuit TV: Use of video surveillance cameras to transmit signals to a specific, limited set of monitors.

Condition report: Written report that describes the physical state of an object. May include photographs, sketches or diagrams.

Control panel: Local annunciation of fire or security detection set into a panel that is in exhibit or office areas.

Customs broker: Licensed profession involving the clearing of goods through customs barriers for importers and exporters. Involves the preparation of documents, the calculation of taxes, duties, and excises, and communication between importer/exporter and governmental authorities.

Data logger: Electronic device that records environmental data over time, based on a digital processor or computer. Electronic data loggers have replaced chart recorders in many applications.

Direct line: Dedicated telephone line that sends a signal to a constantly staffed remote fire or police station.

Disaster recovery plan: Written procedure to help mitigate further losses that addresses three phases of recovery: discovery and review of the damage, assessment and recording of the destruction, and recovery and repair of the damages.

Dock leveler/lift: Hydraulic leveling platform that allows crates to be moved between the truck onto the loading dock area.

Dry pipe sprinklers: Fire suppression system that employs automatic sprinklers attached to a pipes that contain air under pressure. When a sprinkler operates, the air pressure is reduced, thus opening the dry pipe valve and allowing water to flow through any opened sprinklers.

Dust filter: Individual filter (often made of fiber) that collects particulate matter and grit.

Electronic security alarm system: Consists of a sensor that detects a disturbance and starts a message, the communications system that sends the message and the annunciator that delivers the report to the responsible authority.

Emergency response plan: Plan that states the course of action to follow during emergencies including response action steps, salvage information and guidelines to lead the emergency team.

Environmental control system: System that regulates and adjusts temperature, relative humidity and pollution levels in a particular environment.

Exhibition gallery: Room or area specifically designed for installing exhibitions for public access.

Exterior perimeter checks: Regular, professional security check of gates, fences, walls, outside doors and other building openings, locks and alarms.

Extermination: Elimination of the presence or infestation of undesirable organisms in a specified area.

Fiber optic lighting: Glass or plastic internally reflecting fibers grouped into bundles that are assembled into a fiber optic harness attached to an auxiliary light source.

Fire alarm system: Combination of approved compatible devices with the necessary electrical interconnection and energy to produce an alarm signal in the event of a fire or system activation and to initiate appropriate response to that signal.

Fire detection system: System of early warning devices that responds to fire in various stages of development; commonly smoke detectors, heat detectors and flame detectors.

Fire door: Fire-resistive door adapted to prevent the spread of fire and heat to pass from room to room. Includes a heat-activated, self-closing mechanism that allows the door to close in the event of fire.

Fire extinguisher: Portable device containing water, water mixture, powder, carbon dioxide or other gas that can be sprayed on a fire to put it out. Portable extinguishers, effective on small fires, weigh from 2 to 20 pounds and extinguish for an average of 30 seconds.

Fire rating: Duration for which a passive fire protection

system can withstand a standard fire resistance or endurance test. This can be quantified simply as a measure of time, or it may entail a host of other criteria involving other evidence of functionality or fitness for purpose. Rating classification is provided by institution's local fire department or municipal building department.

Fire resistive building material (Type I): Ability of a material or assembly of materials to inhibit the pass-through of heat or fire. Exterior and interior structural frames of fire-protected or fire-resistive steel, iron or concrete. Openings in exterior walls protected by Class "E" or "F" fire doors or windows. Type I and II construction utilizes noncombustible materials for the building elements. (See *2006 International Building Code* [New York: McGraw Hill, © 2007], ch. 6, "Types of Construction," pp. 85–88, available at most book retailers).

Fire resistive rating: Time that material or construction will withstand the standard fire exposure as determined by a fire test made in conformity with the standard methods of fire tests of buildings, construction and materials in the building code.

Fire suppression system: System of devices and equipment that automatically detects a fire and discharges an approved fire extinguishing agent onto or in the area of the fire. A sprinkler or other fixed pipe system contains water, carbon dioxide gas or a dry chemical powder under pressure. A halon system utilizes pressurized halogen gas released from nearby storage bottles.

Flame resistive (paint or fabric): Chemical process in which a substance is treated with a coated backing to prevent flames and increase its thermal resistant properties.

Fluorescent lighting: Lighting in which electric current is passed through gases in a glass tube causing them to reduce illumination. Fluorescent lights have a higher ultraviolet content than incandescent lights and may, therefore, need UV filters.

Footcandle: Unit for measuring illumination equal to the amount of light produced by a candle one foot away reaching one square foot of surface. One footcandle equals about 11 lux.

Fumigation: Exposing fumes to disinfect or kill insects, fungi, vermin, germs, rodents or other pests in a target area or item.

Halon: Halogenated methane gas that extinguishes fire by preventing the chemical reaction of fuel and oxygen.

Heavy timber building material (Type IV): Stress-graded lumber with either sawn or glued laminated

timbers. Generally recognized to provide superior fire resistance but cannot inhibit the pass-through of heat or fire. Structural frame of fire-protected steel or iron, concrete, masonry or heavy timbers, or using bearing walls; exterior walls of fire-resistive construction; inner court walls of incombustible materials or protected solid wood; roof construction of wood or incombustible materials; floors and non-bearing partitions of wood or incombustible materials; no concealed or inaccessible spaces in combustible framing. (See *2006 International Building Code*, pp. 85–88.)

Humidity control equipment: Equipment that responds to and controls variations in relative humidity in an enclosed space.

Hydraulic: Movement and force of liquid or the pressure created when a liquid is forced through an aperture or tube.

Hygrometer: Instrument that reads relative humidity at a known temperature.

Hygrothermograph: Instrument that measures and records temperature and relative humidity over a period of time.

Incandescent lighting: Light produced by a filament conducting material contained in a vacuum and heated to incandescence by an electrical current. The most common example of incandescent lighting is the household light bulb where a tungsten filament is used. Variations in design include the use of iodine or halogen vapor (with a quartz container instead of glass) to increase efficiency.

Indemnity: Protection against loss or damage. In the United States the Arts and Artifacts Indemnity Act is administered by the Federal Council on the Arts and Humanities. Under the program, the U.S. government guarantees to pay loss or damage claims, subject to certain limitations, arising out of exhibitions that have been previously certified for indemnity coverage.

Infestation: Harmful or bothersome presence of large numbers of pests.

Light meter: Instrument used to measure the amount of visible light falling on an exhibit or object.

Load capacity: Floor load design requirements, usually expressed in number of pounds per square foot.

Lux: Unit of illumination emittance used to measure the intensity of light.

Manual pull station: Operated electrical mechanism that permits any person to initiate an alarm through an alarm control unit or signaling device.

Microorganism: Microscopic animal or vegetable organism such as mold or mildew.

Noncombustible building material (Type II): Material incapable of igniting and burning. Structural framework of steel, iron, masonry, or concrete; exterior walls of reinforced concrete or (Heavy Timber) wood using fire-resistive materials; partitions, floors and roof framing of woods. Type II construction utilizes noncombustible materials for the building elements. (See *2006 International Building Code*, pp. 85–88.)

Ordinary building material (Type III): Interior load-bearing masonry construction, concrete walls or structural frame of steel, reinforced concrete or wood; exterior walls of fire-resistive materials; partitions, floors and roof framing of woods. Type III construction is that type of construction in which the exterior walls are of noncombustible materials and the interior building elements are of any material permitted by this code, (See *2006 International Building Code*, pp. 85–88.)

Physical security: Barriers to entry such as stanchions, platforms, etc.

Plexiglas: Trade name for Polymethyl methacrylate (PMMA), this material is often used as an alternative to glass because it has a higher impact strength and does not shatter but instead breaks into large, dull pieces.

Portable heating appliance: Appliance designed for environmental heating that may have a self-contained fuel supply and is not secured or attached to the building by any means other than by a factory-installed power-supply cord.

Pre-action sprinkler: System that employs automatic sprinklers attached to a piping system containing air that might or might not be under pressure, with a supplemental fire detection system in the same area as the sprinklers.

Psychrometer: Wet-and-dry bulb hygrometer, or psychrometer, is a simple and precise instrument for the measurement of relative humidity. Psychrometers are generally used for calibration, spot reading and daily recordings.

Receiving area: Location designed for the designated for the short-term safekeeping of objects placed on temporary loan with the museum for purposes of exhibition.

Relative humidity: Ratio (expressed as a percentage) of the amount of water vapor in a specific amount of air compared to how much water vapor that same amount of air can hold at the same temperature and pressure. Because relative humidity is dependent upon temperature, these two factors should be considered together.

Seismic zone: Large geographic area assigned numerical ratings of maximum horizontal acceleration from earthquakes based on seismic data to date. The United States Geological Survey Office publishes maps that show soil type and ground movement expectations for various areas.

Self-activated heat detection: Device that uses heat-responsive mechanisms to detect heat on a ceiling surface.

Self-activated smoke detection: Device that detects small smoke particles present in very stage of fire.

Self-insurance statute: Formal, published risk management method whereby an eligible risk is retained but a calculated amount of money is set aside to compensate for potential future loss.

Smoke-sealed door: Edges of fire door adapted to prevent the spread of smoke produced by fire from room to room.

State building codes: Minimum legal requirements established or adopted by a government such as a municipality. Building codes are established by ordinance, and govern the design and construction of buildings.

Temporary exhibition storage: Area designated for the short-term safekeeping of objects placed on temporary loan with the museum for purposes of exhibition.

Town class number: Also known as Public protection classification: A classification from 1 (the best) to 10 (none) that rates a community's ability to fight fires. Rating is done by the Insurance Services Office, Inc. (ISO), an independent statistical rating and advisory organization serving the property and casualty industry. For details, or to locate your community's classification, contact ISO at 800-888-476 or at <http://www.iso.com>.

Ultraviolet (UV) rays: Radiation from the band of the electromagnetic spectrum that lies between visible light and X-rays. This form of radiation is most damaging to museum materials.

Underwriters Laboratories (UL): Not-for-profit safety testing and certification organization that evaluates products in the interest of public safety. UL maintains periodic inspections of the products, materials, equipment and services that have met identified standards or have been tested and found suitable for a specific purpose.

Uniform Building Code: Most widely adopted model building code in the United States, the Uniform Building Code meets the needs of government agencies

charged with the enforcement of building regulations.

UV Fitter: Material that controls the amount of ultraviolet radiation allowed to enter an enclosed space.

UV Meter: Instrument that measures the amount of ultraviolet radiation in ambient or direct light.

Variation percentage: To calculate the variation percentage, temperature and relative humidity (RH) must be systematically recorded. Record the amount of drift in temperature and RH over a 24-hour period and from that, figure the variation percentage. Here's an example.

The temperature in the gallery at:

7 a.m. is: 70 degrees

4p.m. is: 75 degrees

12 midnight is: 72 degrees

The actual variation is 5 degrees. Percentage variations are usually measured against the starting number as the base, in this case 70. $5/70=8\%$ Your base temperature would depend on the starting point you choose, but should encompass a 24-hour period.

Vitrine: Closed piece of exhibit furniture, typically consisting of a base or pedestal with a clear enclosure for displaying objects.

Wall to wall: Insurance coverage that extends protection from an object's normal repository (where the shipment originates) until it is returned to the same location.

Water flow switch: Activation of the fire detection system powers the water flow switch that opens (and also closes in on-off systems) a valve permitting water to flow into the sprinkler system piping. This system minimizes accidental discharge of water due to mechanical damage to sprinkler heads or piping.

Wet pipe sprinkler: Permanently piped automatic water sprinkler system under pressure that uses heat-activated sprinklers. When a fire occurs, the sprinklers exposed to high heat operate and discharge water individually to control or extinguish the fire.

Wood frame building material (Type V): Exterior and interior walls, partitions, floors, and roofs of wood, or of wood in combination with other materials. Type V construction utilizes any type of materials permitted by this code. (See *2006 International Building Code*, pp. 85–88.)

13. Readers for the *General Facility Report*

CHAIR

Christina Kelly Schwartz, Head Registrar, Smithsonian Institution Traveling Exhibition Service

TASK FORCE

Darlene Bialowski, Independent Registrar, (formerly Registrar, Springfield Museums)

Susan Callanan, Independent Registrar

Rick Cronenberger, Historical Architect, National Park Service, US Department of the Interior

Margaret Grandine, Manager of the National Museum of American History Outgoing Loan Program

Patricia Loiko, Head Registrar, Museum of Fine Arts, Boston

Clare McGowan, Collections Manager and Registrar, Asia Society

Elizabeth Merritt, Director, Museum Advancement and Excellence, American Association of Museums

Jeff Minett, Vice President, Henderson Phillips Fine Arts Insurance

Gabriela Mizes, Independent Registrar

Amy Simon, Associate Registrar, High Museum of Art

Gabriela Truly, Director of Collections Management, Dallas Museum of Art

RC-AAM BOARD MEMBERS

Jeanne Benas, RC-AAM Chair and Registrar, National Museum of American History

Holly Young, RC-AAM Vice Chair and Curator of Collections, Pueblo Grande Museum

Heather Kajic, RC-AAM Secretary and Registrar, United States Holocaust Memorial Museum

Karen O'Brien, RC-MM Treasurer and Coordinator of Museum Collections, Museum of Anthropology, University of Michigan

LANCASTER MOAH COLLECTIONS SALVAGE

Lancaster MOAH, Permanent Collections: Protecting Cultural Collections

STAGES OF AN EMERGENCY/DISASTER

Before: Prevention and preservation -- see *Preservation Needs Assessment*

During: Response (actions that protect people/property) -- see *Staff Emergency Procedures & Emergency Response Actions* and *Permanent Collection Salvage Guidelines*

After: Recovery (actions that return things to the way they were prior to the incident)

COMMERCIAL RECOVERY SERVICES

Types of Commercial Recovery Services:

- ***Disaster Recovery Specialists:***
 - Triage
 - Security/Stabilize
 - Environmental Controls

- ***Preservation Professionals: Conservators:***
 - Advise (during triage)
 - Treatment Protocol
 - Oversight/Review Treatment Programs
 - Low v. High Value Treatments

Disaster Recovery Teams are there to: listen, assess damage, consult and advice, as well as perform recovery and rebuild services; they are not there to establish client priorities.

When working with Commercial Recovery Services:

- Be clear about the services you need
- If unsure, ask for a detailed explanation
- Document with photos before contracted services start
- Request a sample batch to be processed before signing an agreement
- Sign letter of agreement/contract specifying treatments
- Consult local/regional networks for assistance and recommendations

Questions for Commercial Recovery Services:

- Experience working with libraries, museums, or like institutions
- Quality control measures and guarantees
- Type of insurance and coverage

Lancaster MOAH, Permanent Collections: Protecting Cultural Collections

- Recovery services provided (i.e. drying methods, etc.)
- Cost of estimates and samples
- Whether the work is subcontracted and on-/off-site
- Shipping and transportation arrangements

INVENTORY CONTROL

The purpose of inventory control is to keep track of materials that are removed for storage, treatment, restoration, and disposal. It's vital for control and insurance purposes, and is key to a quick and efficient recovery process.

Methods for Inventory Control:

Books:

- Call number or main number on box (or scan barcode on book)
- Keyed to "Inventory Control Sheet"
- Record movement on sheet

Objects:

- Often done on an item-by-item basis
- Capture: accession or catalog number, type of object, damage acquired, type of salvage required, and the object's new location
- Track *all* associated material

HEALTH AND SAFETY

1. Account for all personnel
2. Care for injured
3. Protect workers during recovery
4. Consider the building and collection

Personal protective equipment (PPE):

- Hardhat
- Boots
- Gloves
- Protective goggles
- Respirator/Mask

Lancaster MOAH, Permanent Collections: Protecting Cultural Collections

HUMAN DYNAMICS

- People approach tasks differently
- People interact differently
- People's personal lives/experiences affect their responses

Emotional and Physical Response to Crisis:

Pre-Crisis: Stable

Impact (event): Fear/Panic

Crisis Phase: High Anxiety, Guilt, Denial, and/or Anger

Resolution: Grief, Guilt, Physical Symptoms

Post-Crisis: Reconciliation

Group Debriefing:

- **Fact Gathering:**
 - Establish what happened
 - What was people's roles and responses?
- **Physical/Emotional**
 - Is anyone exhibiting signs/symptoms that they need help?
 - Stay in touch with family/friends and reach out if you need help
- **Thoughts**
 - What could have been done differently?

EMERGENCY DRILLS

The purpose of an emergency drill is to test procedures that have been put in place in order to identify problems and obtain possible solutions. Drills should teach success, not failure, and build confidence to deal with emergency situations.

Why "Exercise" Your Emergency Plan?

- Reveal plan weaknesses and resource gaps
- Improve coordination
- Clarify roles and responsibilities essential for a cohesive emergency management team
- Improve individual performance and confidence
- Provide input to revise and update plan

Lancaster MOAH, Permanent Collections: Protecting Cultural Collections

Sample Scenarios:

- Torrential rains are expected to hit in three hours with widespread flash flooding.
- An earthquake hits while the museum is holding an opening.
- A crazed person is shouting obscenities and begins spilling unknown liquid.
- A pipe breaks filling collections with water while the electricity is still on.

Keys to a Successful Exercise:

- Top level support and involvement
- Good exercise design team and leader
- Positive learning plan with clear objectives
- Realistic scenarios
- Thorough preparation
- Clear instructions with room for critique
- Follow-up on actions to improve plans, procedures, and facilities, etc.

Resumption of Service:

- Stabilize collection as soon as possible; monitor damaged items for mold, corrosion, etc.
- Protect unaffected areas to prevent further damage
- Clean and check equipment used during recovery
- Clean building, shelving, air-ducts, and furniture
- Restock the disaster bin
- Prevent future problems which might result from disaster aftermath

INSURANCE COVERAGE

Staff Liaison: **Supervisor on-site (Andi, Robert, Carlos)**

Include vital information for all that apply:

General Liability Insurance: **Facilities and Risk Management, City of Lancaster**

Fine Arts Insurance:

Broker: Vinsa Insurance Associates

Agent: John Massari

Carrier: **CSAC Excess Insurance Authority**

Self-Insurance: **Facilities and Risk Management, City of Lancaster**

For each type of insurance:

Risks covered: All-risk museum coverage, wall-to-wall (while on exhibit and in transit)

Exclusions: Currently unknown

Deductible for: \$5,000

What is the aggregate, or the total amount the insurance company will pay for a given policy period (typically 12 months)? There have been zero claims incurred within the last three years.

Are there any requirements and liabilities for workers helping with a collection recovery (staff or volunteers)? No, not during an emergency recovery.

What records do the insurer require (e.g., photographs, copy of the registration records) to begin salvage immediately? Photographs, Condition Reports, etc.

DISASTER RESPONSE SUPPLIES / EQUIPMENT	IMMEDIATE RESPONSE	RINSING	AIR DRYING	FREEZING FOR STABILIZATION
DISASTER RESPONSE SUPPLY				
<i>In-house source of immediate supplies</i>				
33 gal. plastic trash can with wheels and lid	X			
1 roll 10' x 100' 2 mil plastic sheeting	X			
1 roll masking/duct tape (tape sheeting)	X			
1 spool packing string (hang sheeting)	X			
10 large plastic trash bags (to fit can)	X			
2 large sponges	X			
1 - 5 gal. bucket	X			
1 box disposable nitrile gloves	X			
1 roll "Do not enter" barricade tape	X			
2 rolls paper towels	X			
1 pair scissors	X			
1 dozen pencils, sharpened	X			
2 black permanent marking pens	X			
lined paper pad	X			
flashlight (self standing, extra batteries)	X			
10 masks (e.g., N95)	X			
PERSONAL PROTECTIVE SUPPLIES				
Aprons (plastic, disposable)	X	X	X	X
Gloves (disposable nitrile, work)	X	X	X	X
Hard hats	X	X	X	X
Masks and/or respirators	X	X	X	X
Rubber boots (non-skid)	X	X	X	X
Vest with pockets	X	X	X	X
Goggles	X	X	X	X
DISASTER RESPONSE SUPPLIES / EQUIPMENT				
Air conditioners (portable)	X			
Baricade tape ("Do Not Enter")	X			X
Blotting paper (white)			X	
Boxes (sturdy cardboard)				X
Brooms and dustpans	X		X	
Brushes (soft, natural bristle)	X			
Bubble pack	X		X	X
Buckets	X	X	X	X
Camera (digital)	X	X	X	X
Cellular phone (w/ emergency numbers)	X			
Clothesline or heavy packing string			X	
Clothespins (rust proof)			X	
Dehumidifiers			X	
Dish drying racks (plastic covered)			X	
Dry ice	X			
Extension cords (50 ft., heavy duty, grounded)	X		X	
Fans (floor, window)	X		X	
First aid kit	X	X	X	X
Flashlights (self standing, extra batteries)	X	X	X	X
Freezer or waxed paper				X
Garbage bags (large plastic)	X		X	X

DISASTER RESPONSE SUPPLIES / EQUIPMENT	IMMEDIATE RESPONSE	RINSING	AIR DRYING	FREEZING FOR STABILIZATION
Generator (portable, fuel supply)	X	X	X	X
Hose (garden-type with adjustable nozzle)		X		
Monitors (temperature and humidity)	X	X	X	
Ladders and kick stands	X			X
Mat board	X		X	
Metal book trucks	X			X
Microspacula		X	X	
Moisture meter	X		X	
Mops	X		X	X
Newsprint (un-inked, blank)	X		X	
Office supplies (paper pads, pencils, waterproof pens/markers, flipcharts, large self-adhesive labels)	X		X	X
Pallets				X
Paper towels	X		X	
Photo Flo, wetting agent (KODAK)	X		X	
Plastic bags (e.g., Ziplock, quart and gallon)	X		X	X
Plastic sheeting (polyethylene) rolls	X	X	X	
Plastic trays (photo trays or shallow dish pans)	X	X	X	
Plexiglas sheets	X	X		
Plywood or masonite board	X			
Polester film (e.g., Mylar)	X		X	
Polyester, spunbond (Reemay, Hollytex)		X	X	X
Pump (portable)	X			
Rolling carts, book trucks	X	X	X	X
String (packing string on spool)	X		X	
Scissors	X			X
Screen (nylon)	X		X	
Shrinkwrap				X
Silicone release paper			X	X
Sponges (regular, soot)	X	X	X	
Tables (portable, folding)	X	X	X	X
Tags (waterproof, Tyvek)	X		X	X
Tape (masking, packing, duct)	X		X	X
Tool kit (crowbar, hammer, pliers, screwdriver, wire cutter)	X	X	X	X
Towels, rags (absorbant, cotton)	X	X	X	
Utility knives (extra blades)	X		X	X
Vacuum cleaner (HEPA for soot or mold)	X			
Wet vacuum (10 gallon industrial)	X			

Field Guide Assessment Form

(Photocopy this form before using.)

From the *Field Guide to Emergency Response*

Date _____ Time _____ am pm

Name _____ Affiliation _____ Other participants _____

Assessor/Inspector: Conservator Volunteer Staff member Other _____

Page(s) 1 of _____ Attachments: Sketches Documents Images Other _____

Assessor Contact Information

Street address _____

City/State/Zip _____

Phone _____ E-mail _____

Assessment Location

Site location _____

City _____ County _____ State _____

Neighborhood/area _____

Jurisdictional Information

(If known; leave blank if not sure. Name of agency, institution, or individual that currently owns or administers the collection and is responsible for its long-term care)

Owner/Administrator _____

Contact _____ Department/Division _____

Street address _____ City/State/Zip _____

Telephone _____ E-mail _____

Initial Situation Survey

What type of emergency is it? _____ Is it still happening? Yes No

What is the nature (e.g., water, fire, structural dirt/debris) and extent of damage? _____

Where is the damage (e.g., room, furniture, collection)? _____

Can the staff handle the situation initially? Yes No Who is in charge? _____

Is it safe to enter? Yes No If no, what needs to be done to make it safe? _____

Who discovered/reported damage? _____ How long has the collection been damaged? _____

What has been done so far? _____

What is the security status? _____

Does anything need to be done to clean and/or secure the area before attending to the collection? _____

Other notes _____

Rapid Collections Assessment

Material	# objects damaged	% collections damaged	Nature/severity (use key below)	Treatment needed? (circle)			Curatorial Priority (circle one if known)			Notes
Example: Books	1,037	~5%	A1, B3, K2, L2	yes	no	urgent	1	2	3	many books okay; some need urgent care
Books	_____	_____	_____	yes	no	urgent	1	2	3	_____
Paper	_____	_____	_____	yes	no	urgent	1	2	3	_____
Photos	_____	_____	_____	yes	no	urgent	1	2	3	_____
Film	_____	_____	_____	yes	no	urgent	1	2	3	_____
Magnetic media	_____	_____	_____	yes	no	urgent	1	2	3	_____
Plastic	_____	_____	_____	yes	no	urgent	1	2	3	_____
Electronic Equipment	_____	_____	_____	yes	no	urgent	1	2	3	_____
Wood	_____	_____	_____	yes	no	urgent	1	2	3	_____
Other organic:	_____	_____	_____	yes	no	urgent	1	2	3	_____
Stone	_____	_____	_____	yes	no	urgent	1	2	3	_____
Metal	_____	_____	_____	yes	no	urgent	1	2	3	_____
Ceramic	_____	_____	_____	yes	no	urgent	1	2	3	_____
Glass	_____	_____	_____	yes	no	urgent	1	2	3	_____
Furniture	_____	_____	_____	yes	no	urgent	1	2	3	_____
Textile	_____	_____	_____	yes	no	urgent	1	2	3	_____
Paintings	_____	_____	_____	yes	no	urgent	1	2	3	_____
Other:	_____	_____	_____	yes	no	urgent	1	2	3	_____
_____	_____	_____	_____	yes	no	urgent	1	2	3	_____

Nature of Damage:

- A) Water damage
- B) Mold
- C) Corrosion
- D) Structural damage

- E) Cracks, splits, breaks or holes
- F) Losses
- G) Peeling, flaking or tenting paint
- H) Delamination

- I) Fire damage
- J) Discoloration
- K) Loose pieces
- L) Tears

M) Other: _____

Severity of Damage:

- 1) Severe
- 2) Moderate
- 3) Minor

Are collections in jeopardy of further damage? Yes No If yes, what needs to be done to prevent further damage? _____

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment**DISASTER PREPAREDNESS AND RECOVERY**

What potential natural hazards threaten your collections?

- Earthquake ___ Tsunami Wind (high or gale force)
 ___ Hurricane/Typhoon ___ Tornado/Cyclone ___ Mud Slides
 ___ Lightning Strikes Wild Fires ___ Volcanic Activity
 ___ Other (please state):

What potential manmade hazards threaten your collections?

- Arson (fire) ___ Military Installation (accident/threat)
 Dam (flood) ___ Power Plant/Oil Refinery (industrial disaster)
 Nearby railroad/trucking line (pollution and vibrations)
 Terrorists/Criminals

Is the building in which your collections are housed located on a floodplain? Yes.

If yes, 100-year floodplain? _____ 500-year floodplain? x

Is there a written disaster preparedness and recovery plan for the collections? Yes.

If yes, has the plan been reviewed or updated within the last year? Yes.

Have salvage priorities been established for the collection? Yes (see "Collections Salvage Guidelines").

Are basic supplies on hand for emergency response? No.

(i.e. polyethylene sheets, sponges, paper towels/unprinted newsprint, camera, etc.)

Are staff trained in collection salvage procedures? No.

If yes, when was the last training session? N/A

Are collections insured against danger? Yes.

Is a duplicate collections catalog or inventory stored off-site? No.

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment

Does the director have the authority to initiate and authorize expenditures for a disaster response and salvage operation for collection? Yes.

Has the institution identified and pre-approved a preferred emergency response company? No.

Have regional freezer services been identified (if collections get wet)? No.

Can the services be contacted 7 days/week to arrange receipt of shipments? No.

Have local and regional resources for transport boxes and rental trucks been identified? Yes, needs updates.

Have preservation/conservation experts been identified who could consult on recovery issues following a disaster? Needs updating.

COLLECTION NEEDS

Are damaged or brittle circulating collections paper-based materials currently being used by library patrons? No.

If yes, rough estimate of quantity? N/A

Are damaged or brittle paper-based special collection items being used? Yes.

If yes, rough estimate of quantity? Archives (Special Documents Vault) and WHM Archives.

Do you have valued audiovisual recordings that cannot be played back due to lack of equipment or deterioration of the media? No.

If yes, rough estimate of quantity? N/A

Are your digital materials backed up off-site (to avoid loss from disaster)? No.

Are your digital collections actively managed to ensure their integrity and ability to be migrated to the next "platform" of digital hardware software? Yes.

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment

SECURITY NEEDS

Are there problems with building security? No.

If yes, please describe: N/A

Do the collection storage areas have an automatic intrusion system? The doors remain locked.

If yes, is it monitored 24/7? No.

Do the collection storage areas have perimeter security during open hours? If Collections Team is present.

After hours? No.

Does the building have an emergency lighting system? Yes.

Do you have access to an emergency generator? Yes.

If yes, is it inspected on a regular schedule? Yes.

COLLECTION USE ISSUES

Is use of fragile or damaged materials limited? Yes.

Are there written policies regarding the following?

✓ Use of collection items ✓ Handling ✓ Photocopying

Are some collections in-house only? Yes.

For items used in-house only, are users in view of staff? Yes.

In reading/work rooms, are researchers and visitors must:

✓ Register/Check-in ✓ Check bags ✓ Complete Call-Slips

Are procedures in place to document and report theft of collections? Yes ("Damage Reports").

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment

STORAGE NEEDS

Overcrowded conditions? Yes.

Are materials house at least 4" above the floor? Yes.

Problems with storage of oversized materials (books, maps, etc.)? Yes.

Are fragile materials housed in protective containers? No.

Are valuable collections house in basements or attics? No.

Are valuable items sorted in individual protective enclosures/boxes? No.

Other than fire suppression pipes, are there water pipes located above collections? Yes.

Is there a systematic program for stack maintenance? No.

BUILDING NEEDS

Have there been problems with the building?

Structural: Exterior Structural: Interior Electrical Systems

Mold/Mildew Plumbing Systems Basement Flooding

Roof Leaks Window/Skylight Leaks

Are any of the problems chronic or not yet corrected? Problems are known.

Is there a regular building maintenance schedule? Yes.

Have pests been observed in the building?

Termites Silverfish Cockroaches

Rodents Birds Other (please state):
- Spider (and spider mites)
- Woodboring bugs introduced

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment

Are eating and/or drinking permitted in collection storage areas? No, not in processing areas.

Is there evidence of eating or drinking in areas where not permitted? No.

Is there an extermination/pest control program?

Traps Fumigation Spraying

FIRE PROTECTION

Does your building have regular fire safety inspections by official personnel? Yes.

Are the collections protected by an automatic fire *suppression* system? Yes; Gentex

Are the collections protected by an automatic fire *detection* (smoke or heat) system? Yes.

If yes, is it monitored 24/7? Yes.

Are fire detection and/or suppression systems tested on a schedule? Yes.

Do the collection storage areas have portable "ABC" fire extinguishers? Yes.

If yes, are the inspection dates current? Yes.

Is there regular contact with the fire department? Yes -- Department 33

TEMPERATURE AND RELATIVE HUMIDITY

Which of the following can be controlled in the Library...?

Heating Cooling Relative Humidity

Are environmental conditions in storage areas monitored? Temperature Humidity

If yes, with what and how often are these areas monitored? Climate control readers (two models)

Lancaster MOAH, Permanent Collections: Preservation Needs Assessment

LIGHT

Is there evidence to light damage in collections? No.

Are the lights in the storage areas filtered for ultraviolet light? Yes; UV filters on MR and Vault A.

Lights in storage areas are turned on:

During work hours As-needed (to retrieve materials)

Are the windows in the storage areas filtered for ultraviolet light? N/A -- no windows.

Are the storage area windows covered? N/A -- no windows.

LIST OF PRESERVATION NEEDS:

- Disaster Preparedness/Emergency Response Plan
- Recovery/Salvage Plan for collections
- Employee training on all of the above

DEPP: Collections Salvage Guidelines

Initial Response/Prior to Entry	1
1) Initial Response Actions	1
2) Prior to Entry	1
Artifact Procedures	1
1) General Procedures	1
2) Initial Assessment	1
What to do if you experience...	2
1) Water Damage	2
General Instructions	2
a) Textiles	2
b) Ceramics	3
c) Historic Objects	3
d) Glass	3
e) Leather	3
f) Metals	4
g) Organics	4
h) Paintings	5
i) Papers	5
j) Photos	6
k) Glass Negatives/Slides	6
l) Stone	7
m) Wooden Objects	7
2) Mold	8
General Instructions	8
3) Fire	8
General Instructions	8

DEPP: Collections Salvage Guidelines

INITIAL RESPONSE

1) Initial Response Actions:

- a) Notify Emergency Contacts (see “Emergency Contact” list)
- b) The Collection Recovery Team Leader will assemble and direct the Collections Recovery Team in the implementation of the appropriate salvage/recovery actions
- c) Try to control or eliminate the source of the problem
- d) Establish a perimeter around the affected area

2) Prior to Entry:

- a) The Collections Recovery Team will not be allowed to enter the premises until permitted by the proper authorities.
- b) Repairs can be either temporary or permanent; temporary repairs are intended to prevent further damage or to enable the completion of mission essential functions
- c) Sampling for contaminants may be necessary prior to engagement in permanent work. Sample measures could include: air, dust, dirt, water, and mud
- d) Depending on the hazards, specialists may be needed to carry out tasks not routinely performed by Museum staff. Specialists could include: chemists, conservators, adjustors, engineers, animal control, and others.
- e) The Recovery Coordinator will supervise and coordinate artifact recovery matters; this individual will also collect and compile Project Worksheets and maintain financial and budgetary controls related to the recovery efforts.

ARTIFACT PROCEDURES

1) General Procedures:

- a) Turn off electricity and secure/block building access until this is done
- b) Protect objects by covering, lifting, or moving
- c) Inform the Risk Management Department of any initial damage
- d) Diminish mold growth by taking measures to reduce temperature/humidity and promoting air circulation
- e) If necessary, identify an alternate storage location (see “Recovery Contacts” list)
- f) Obtain containers and supports for moving and handling objects: plastic crates, polyethylene sheeting, plywood, saw horses, rubber gloves, dollies, carts
- g) Locate and retrieve Collection Salvage guidelines
- h) If necessary, locate cold storage or freezing facilities
- i) Set up work areas for items that need to be packed or air dried
- j) Prioritize collections, from most important to least important
- k) Handle objects with rubber gloves, contaminated objects may pose a health hazard.

2) Initial Assessment Procedures:

- a) Collection Recovery Team Leader will be required to complete an “Assessment”
 - i) Remember to ALWAYS protect staff first
 - ii) If time and conditions permit, record objects and their initial destination location with pictures, video, or pencil and paper.
 - iii) Assemble collections records: shelf lists, inventory, registrar's logs, etc.

DEPP: Collections Salvage Guidelines

- b) All Collection Recovery Team Members will be issued a way to record condition of collection items. The following information must be recorded:
 - i) Object ID #
 - ii) Object Name
 - iii) Type of Damage and treatment needed
 - iv) Location (both "Found" and "New")
 - v) Photos of artifact conditions and salvage activities
- c) Accompany the insurance adjuster and all investigating persons and contractors, plus take extensive notes of all conversations.

WHAT TO DO FOR...

1) Water Damage

General Instructions

- i) Shut off, divert, or otherwise contain the water source
 - 1) Seal places where water is entering
 - 2) Elevate or move collections if water is rising
- ii) Use pump or wet vacuums to remove water and use fans to promote air circulation.
- iii) Plan for mud removal, remembering that it may be contaminated
- iv) Modify the environment in the damaged area.
 - 1) Attempt to lower the temperature and relative humidity of the affected area (pump out the water, use dehumidifiers) and provide adequate air circulation.
- v) Provide adequate support, lifting objects carefully during transport and treatment.
- vi) Use containers to facilitate object transportation and freezing.
 - 1) Choose strong packing containers. Use cardboard boxes that are small enough to easily handle a heavy, wet load. Poke air holes in each box before filling. Use the same type and size container, if possible, to facilitate stacking.
 - 2) When stacking and temporarily storing containers, allow room for air flow around all sides.
- vii) All labels should be kept with the objects
- viii) Protect broken edges of objects during transport and treatment
- ix) Cover flat drying surfaces, such as tables and floors, with polyethylene sheeting
- x) Wipe surfaces dry after each use, and cover them with a layer of clean blotting materials
- xi) Lay objects on clean blotting materials. Do not overlap objects or allow them to touch other objects (see material-specific instructions).
- xii) If the surface is stable, carefully blot all standing water from the object with available absorbent materials. Change blotting material frequently
- xiii) Air dry objects slowly, ensuring good air circulation around objects. Air flow can be increased by placing fans around objects, but not directly blowing on objects
- xiv) If possible, use direct sunlight to dry objects and prevent mold growth
 - 1) Regularly monitor objects for mold growth, checking at least daily
- xv) Ensure objects are completely dry before packing them for storage.

b) Textiles

- i) What to Expect:
 - 1) Wet objects will be discolored, visibly wet, and will feel wet to the touch
 - 2) Wet objects will be heavier than usual
 - 3) Deformation of objects could occur

DEPP: Collections Salvage Guidelines

- ii) Priority should be placed on wet/damp objects
- iii) Drying Method:
 - 1) Ensure support from all angles, shape can easily be deformed
 - 2) Keep lids on
 - 3) Dry slowly

c) Ceramics

- i) What to Expect:
 - 1) Wet objects will be discolored, visibly wet, and will feel wet to the touch
- ii) Priority placed on:
 - 1) Low-fired wares
 - 2) Objects with instabilities (friable surface or repairs)
- iii) Drying Method (low-fire, unglazed, unpainted):
 - 1) Rinse in clean water if muddy or contaminated
 - 2) Pat and air dry; blotting may be used to absorb moisture
 - 3) Use a low temperature setting on hair dryer, heater to accelerate drying or use fans to speed drying; air flow should not be directly on objects
 - 4) Protect broken edges from further damage; keep all pieces together
 - 5) Be sure objects are truly dry on interior before packing
 - 6) Labels are extremely important, so keep them connected to the item
 - 7) Check for mold growth daily!

d) Historic Objects

- i) Drying Method
 - 1) Rinse with clear water to remove mud or dirt before drying
 - 2) Air dry. Use blotting material to absorb moisture. Change materials at least daily
 - 3) Ensure air circulation from all angles
 - 4) Use fan to keep air moving, without directly blowing on objects
 - 5) Protect broken edges from further damage; keep all pieces together
 - 6) Be sure objects are truly dry on interior before packing
 - 7) Labels are extremely important, so keep them connected to the item

e) Glass

- i) What to expect:
 - 1) Sharp edges if objects are broken
 - 2) Items will be extremely fragile
- ii) Priority should be placed on objects with instabilities (friable surface) or repairs
- iii) Drying Method:
 - 1) Rinse in clean water if muddy or contaminated
 - 2) Protect broken edges from further damage
 - 3) If broken, keep all pieces together
 - 4) Pat and blot dry; air dry
 - 5) Labels are extremely important, so keep them connected to the item

f) Leather

- i) What to expect:
 - 1) Wet objects will be discolored, visibly wet, and will feel wet to the touch

DEPP: Collections Salvage Guidelines

- 2) Fully tanned leathers are fairly resistant to damage from water, unless already deteriorated or rotted
 - 3) Semi-tanned are less resistant to damage to water
 - 4) Un-tanned (rawhide, fur, vellum, parchment) will be heavily damaged by water
 - 5) Mold growth occurs quickly
- ii) Priority should be placed on (in order):
- 1) Parchment and Vellum
 - 2) Rawhide and fur
 - 3) Oil tanned
 - 4) Vegetable tanned
 - 5) Mineral tanned
- iii) Drying Method:
- 1) Pad out items to shape with light materials that promote air circulation
 - 2) Air drying is preferred; DO NOT use heat
 - 3) Leather and vellum books can be freeze dried through a very specialized treatment that is difficult and risky

g) Metals

- i) What to expect:
- 1) Wet objects will be discolored, visibly wet, and will feel wet to the touch
- ii) Priority should be placed on:
- 1) Any iron objects or components
 - 2) Archaeological metals, especially iron and copper alloys
- iii) Drying Method:
- 1) Rinse in clean water if muddy or contaminated
 - 2) Protect broken edges from further damage
 - 3) Pat and blot dry
 - 4) Air dry (special attention to archaeological metals)
 - 5) Use a low temperature setting on hair dryer, heater, or oven to accelerate drying priority materials. Be especially careful to not overheat the metal.
 - 6) Utilize sunlight if possible to hasten drying process
 - 7) Be sure objects are truly dry on interior before packing

h) Organics – ivory, bone, horn, feathers, shell

- i) What to expect:
- 1) Most objects will be discolored, visibly wet, and will feel wet to the touch
 - 2) Deformation of wet objects may occur
- ii) Priority should be placed on ivory and bone
- iii) Drying Method:
- 1) Always keep labels with specimens
 - 2) Air dry in place, within cabinets or within drawers, where possible, to lessen handling and potential for label loss
 - 3) Always use support to transport objects
 - 4) Dry materials slowly, allowing air circulation around but not directly on objects
 - 5) Air dry; blot to absorb excess water
 - 6) Unstable specimens may become separated from parts during drying; secure with cloth tape or string, or contain in a tray

DEPP: Collections Salvage Guidelines

- 7) Bone and ivory may be rinsed in can you say 70/30 ethanol to de-ionized water solution to promote drying. Be aware that the interior of bone and ivory may be damp even if the exterior feels dry
- 8) Do not freeze or freeze-dry fossils, minerals, bone or ivory
- 9) If broken, keep all pieces together

i) Paintings (includes painted surfaces)

i) What to expect:

- 1) Paintings are vulnerable to punctures and tears (even knuckles holding a canvas on a stretcher can push through weakened or wet canvas)
- 2) Be aware of hanging hardware – do not carry by the wire!
- 3) Larger paintings will be very heavy when wet
- 4) Canvas and wooden components expand and contract, often at different rates
- 5) Wet canvas supports can become very taut
- 6) Wood supports can warp and split
- 7) Frames, whether simple or ornately carved and gilded, can be as important as the paintings, so treat them just as carefully
- 8) Paintings are composite objects – support layer, glue and/or priming layer, design layers, and surface coatings/varnishes
- 9) Glue and priming layers will be unstable, and are likely to be water soluble
- 10) Varnishes will be sensitive to abrasion
- 11) Mold growth

ii) Priority should be placed on (in order):

- 1) Mostly highly valued (curatorial and monetary)
- 2) Least damaged
- 3) Slightly damaged
- 4) Severely damaged

iii) Drying Method:

- 1) NEVER FREEZE PAINTINGS
- 2) If surface is insecure, lay paintings face up
- 3) Air dry slowly, with as much control as possible (consider tenting)
- 4) Raise up on blocks to improve air circulation around object
- 5) If paint is stable, place face down on clean surface and gently blot
- 6) Blotter strips can be gently inserted between stretcher bars and canvas
- 7) If frame was water-gilded, handling with wet hands can destroy the finish/surface

iv) Packing Method (for dry paintings only):

- 1) Wrap paintings in glassine, clean newsprint, or clean plastic sheeting
- 2) Sandwich between two pieces of cardboard, slightly larger than frame
- 3) Tape cardboard edges together
- 4) Write "Face" on front of package with brief description

j) Paper

i) What to expect:

- 1) Cockling
- 2) Wet objects will be discolored, visibly wet, and will feel wet to the touch

ii) Priority should be placed on (in order):

- 1) Materials with water-soluble media, example: watercolor paint

DEPP: Collections Salvage Guidelines

- 2) Bleeding inks
 - 3) Materials with water-sensitive media (i.e. handwritten documents)
 - 4) Coated papers (slick or glossy surface)
 - 5) Historic or rare bound books
 - 6) Moldy materials
- iii) Drying Method:
- 1) Artwork: Air dry by spreading out without overlapping; no piece should touch one another
 - 2) Papers: Air dry by spreading out, or interleave in 1/8" piles
 - 3) Books: Air dry by standing up, fanned open if the book binding can handle this position; insert interleaving in the wettest areas
 - 4) Wet paper is extremely weak. Be gentle when handling!
 - 5) Air dry using circulating fans, not blowing directly on materials
 - 6) Use blotting materials to absorb as much liquid as possible
 - 7) Change interleaving materials every four hours or so
 - 8) Maintain organization and intellectual control of groupings
 - 9) If framed, un-frame objects as soon as possible – be careful of glass
 - 10) May freeze or vacuum freeze-dry if paper is not painted
 - 11) Watch for rusting fasteners, clips and staples; remove, if possible
 - 12) Place in milk crates if packing is needed

k) Photographs

- i) What to expect:
- 1) Recovery rate is poor for fully wet items
 - 2) Very fragile surfaces
 - 3) Image loss is common: dyes and pigments solubilize and meld
 - 4) Photos can stick to each other, permanently
 - 5) Some objects have glass supports - be aware of broken glass
 - 6) Insect and rodents (gelatin layers attract pests)
 - 7) Mold will grow
- ii) Priority should be placed on partially wet photos that are touching
- iii) Drying Method:
- 1) Do not touch emulsion layer (image surface)
 - 2) Separate or interleave each photo
 - 3) Air-dry or freeze within 48 hours
 - 4) Order of preference:
 - (a) Air Dry
 - (b) Freeze, thaw, and air dry
 - (c) Freeze dry
 - 5) Air-drying methods have significantly less loss than freeze-drying methods
 - 6) Do not vacuum freeze-dry.
 - (a) If you must freeze: keep photos wet and pack immediately in plastic bags with interleaving images; make sure they are supported but not tight

l) Glass Negatives/Slides

- i) What to expect:
- 1) They are fragile, as they are glass
 - 2) Many plates will have broken bits

DEPP: Collections Salvage Guidelines

- ii) Priority should be placed on:
 - 1) Unbroken Objects
 - 2) Cracked Objects
 - 3) Broken Objects
 - 4) Damp objects have higher priority than dry objects
- iii) Drying Method:
 - 1) Handle with care
 - 2) Do Not Freeze
 - 3) Keep all broken pieces together
 - 4) Keep wet. Pack in plastic bags, vertically in a padded container

m) Stone

- i) What to expect:
 - 1) Wet objects will be discolored, visibly wet, and will feel wet to the touch
 - 2) Stability of objects varies tremendously
- ii) Priority should be placed on:
 - 1) More porous objects
 - 2) Objects exposed to salt, as they may easily shatter
 - 3) Cracked, broken objects
- iii) Drying Method:
 - 1) Can rinse with clear water to remove mud or dirt before drying
 - 2) Air dry. Blotting materials may be used to absorb moisture.
 - (a) Change materials daily (or more frequently)
 - 3) Ensure air circulation from all angles
 - 4) Use fans to keep air moving, without directly blowing on objects
 - 5) Protect broken edges from further damage
 - 6) If broken, keep all pieces together
 - 7) Be sure objects are completely dry on interior before packing
 - 8) Labels are extremely important, so keep them connected to the item
 - 9) Check for mold growth daily

n) Wooden Objects

- i) What to expect:
 - 1) Wood is porous and not dimensionally stable
 - 2) Wet objects will be discolored, visibly wet, and will feel wet to the touch
 - 3) Crackling, splitting, warping is likely; joints may separate
 - 4) There could be many different materials in one object
 - 5) There may be surface coatings of paint, shellac, wax or other finishes
 - 6) Varnish/paint may soften; abrasion and blanching is possible
 - 7) Finished (inlays or veneers) may lift
 - 8) Metal attachments could rust or corrode
 - 9) Mold growth can occur
- ii) Priority should be placed on:
 - 1) Composite objects
 - 2) Veneered objects
- iii) Drying Method:
 - 1) Remove or isolate iron or copper alloy attachments

DEPP: Collections Salvage Guidelines

- 2) If wood is fully wet and muddy, consider rinsing
- 3) Pat dry, don't wipe; Do NOT use heat!
- 4) Dry slowly, consider tenting

2) Mold

General Instructions

- i) Stabilize wet objects that have mold. Active mold growth is slimy or fuzzy, and is usually green, black, orange, or purple. Inactive mold is dry and powdery and may be white.
- ii) Assess the condition, material type, and special characteristics of each object.
- iii) Handle moldy objects carefully, as mold spores can become airborne and cause health problems. Wear plastic/rubber gloves and respirator.
 - 1) Mold spores can lodge in lungs, causing severe infections. Spores can also be extremely dangerous to persons with allergies or respiratory problems. Sensitivity to mold spores can increase with exposure.
 - 2) Minimize handling to lessen the possibility of ingraining mold spores into objects.
- iv) Use appropriate tools and methods to remove mold.
- v) Vacuum objects outside. If vacuuming inside is necessary, vacuum the objects in a separate building or isolated area, away from collections and ventilation systems
 - 1) Vent vacuum exhaust, which may carry spores, outside the building
 - 2) Vacuum objects gently with a low-suction and a HEPA Type-A filter. Place plastic mesh over objects and make sure the nozzle does not touch the object
 - 3) Use a soft, clean, light-colored, natural bristle paintbrush and gently push fine particles into the nozzle of the vacuum. Do not brush or press mold spores into objects. Clean soiled brushes often in a fungicidal detergent. Rinse them thoroughly
- vi) Save any loosened pieces from the objects
 - 1) Bag and label them
- vii) Wash all cleaning surfaces and tools in a fungicidal detergent. Rinse with clean water.
- viii) Seal all contaminated materials (gloves, acid-free storage boxes, vacuum bags, clothing) in plastic bags. Dispose of contaminated materials (contaminated clothing may be laundered with a fungicidal detergent).

3) Fire Damage

General Instructions

- i) Stabilize wet objects that are soot, smoke, and/or fire damaged
- ii) Do not move soot, smoke, and/or fire damaged objects, unless absolutely necessary
- iii) Handle soot, smoke, and/or fire-damaged objects carefully.
- iv) Wear plastic gloves to handle objects and a disposable mask. Do not reuse masks or gloves!
- v) Examine objects carefully for cracks, breaks, old repairs, and unstable surfaces before handling
- vi) Do not touch painted, gilded or finished surfaces
- vii) Make sure metal and stone objects are not hot when picking them up
- viii) In addition to fire damage, objects may also suffer from water damage resulting from sprinkler release or firefighting efforts (for wet objects, see [Section 1: Water](#))
- ix) Do not clean soot, smoke, or fire-damaged objects

Salvage of Water Damaged Collections



Books: Cloth or Paper Covers

Priority

Freeze or dry within 48 hours. Freeze books to stabilize and prevent mold growth if there are a large number of books and/or the books are very wet.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Do not open or close books or remove covers until assessment is completed.

Oversized books need to be fully supported; if possible, move one at a time.

Equipment and Supplies

Air Drying: Water hose / Blotting paper or newsprint (un-inked) / Polyester, spunbond (Reemay or Hollytex) / Clothesline or heavy packing string / Extension cords / Dehumidifiers / Moisture meter / Fans

Freezing: Boxes / Freezer or waxed paper / Large plastic bags for lining cardboard boxes

Preparation for Drying

Books that are muddy should be rinsed before freezing, if possible. Keep the book closed and rinse mud off the exterior.

Drying Method (Air Drying)

Suitable for small quantities of books (up to 1000 volumes) that are not very wet.

To air dry books requires space with electricity in an area away from the disaster to set up books and fans. Lay newsprint, stand books upright on top or bottom edge, and gently fan pages open. The book covers will help support them to stand on their own. Replace the newsprint or blotting paper when it has absorbed moisture; remove wet newsprint from drying area to eliminate any source of additional humidity. Turn the books to stand on their opposite edge after partially dried.

String clothesline to lay pamphlets and small books across to air dry.

Oversize volumes must lay flat on blotting paper; replacing the paper when it becomes wet, and turning the volume. To wick moisture from the book, pages should be interleaved with sheets of un-inked newsprint or blotting paper that is changed as it becomes saturated. Check moisture content of volumes daily with moisture meter.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50 % RH or lower.

Packing Method for Freezing

If air drying is not possible, books should be frozen within 48 hours, spine down in boxes.

Optional: Separate volumes by wrapping every other book with freezer or waxed paper.

Pack closely to prevent slouching or distortion.

Volumes packed with distortions may retain that distortion permanently if vacuum freeze drying.

Drying Method (Vacuum Freeze Drying)

Arrange to have frozen books vacuum freeze dried.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Books: Leather or Vellum Covers

Priority

Vellum covers should be frozen within 24 hours. **Leather covers** air dry or freeze within 24 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Do not open or close books or remove covers until assessment is completed.

Oversized books need to be fully supported, if possible move one at a time.

Equipment and Supplies

Air Drying: Water hose / Blotting paper or newsprint (un-inked) / Polyester, spunbond (Reemay or Hollytex) / Extension cords / Dehumidifiers / Moisture meter / Fans

Freezing: Boxes / Large plastic bags for lining cardboard boxes / Freezer or waxed paper

Preparation for Drying

Do not rinse muddy books with **vellum covers**. Books with leather covers that are muddy should be rinsed before freezing, if possible. Keep the book closed and rinse off the exterior.

Drying Method (Air Drying)

Books with **leather covers** need to be watched carefully during the air drying process. Place blotting paper between the covers and text, and on the outside of the cover. As the text block dries, it should be weighted or put in a press. As the binding dries, it may shrink and cause damage to the text block, in which case it should be carefully removed before more damage is caused.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50 % RH or lower.

Packing Method for freezing

Books with **leather and vellum covers** need to be separated using freezer paper or waxed paper. Books should be packed spine down in boxes; volumes packed with distortions will retain that distortion permanently if vacuum freeze drying.

Drying Method

Thermaline or cryogenic drying is a new technique that promises to be the best for leather and vellum bindings.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Books: Coated Paper

Priority

Books with coated paper will become a solid block if wet pages are allowed to dry.
Freeze within six hours for subsequent vacuum freeze drying.
If damp, separate and air dry before items have an opportunity to dry or pages will fuse together.

Handling Precautions

Do not move items until a place has been prepared to receive them.
Do not open or close books or remove covers until assessment is completed.
Oversized books need to be fully supported, it may only be possible to move one at a time.

Equipment and Supplies

Air Drying: Blotting paper or newsprint (un-inked) / Polyester, spunbond (Reemay or Hollytex) / Silicone release paper / Freezer or waxed paper / Extension cords / Dehumidifiers / Moisture meter / Fans
Freezing: Boxes / Large plastic bags for lining cardboard boxes / Freezer or waxed paper

Preparation for Drying

Muddy books should be rinsed before freezing if possible. Keep book closed and rinse mud off exterior.

Drying Method (Air Drying)

Do not try to air dry saturated books with coated paper. Air drying coated paper is only suitable for a very small number of books that are not very wet. It requires that every page be interleaved with a non-stick material such as silicone release paper, Polyester, spunbond (Reemay or Hollytex), or wax paper as the paper begins to dry.

To air dry books requires space with electricity in an area away from the disaster to set up books and fans. Lay out newsprint or blotting paper, set books upright and gently fan pages open. The book covers will help support them to stand on their own. Replace the newsprint or blotting paper when it has absorbed moisture; remove from drying area to eliminate any source of additional humidity. Turn the books to stand on their other edge.

It is difficult to air dry oversize volumes. They must lay flat on blotting paper, replacing the paper when it becomes wet, and turning the volume. Every page must be interleaved with water-absorbent, non-stick material.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Books should be frozen within 48 hours, spine down in boxes.
Optional: Separate volumes by wrapping every other book with freezer or waxed paper.
Pack closely to prevent slouching or distortion.
Volumes packed with distortions may retain that distortion permanently if vacuum freeze drying.

Drying Method (Vacuum Freeze Drying)

Arrange to have frozen books vacuum freeze dried. Coated paper is most successfully treated by this method; do not use vacuum thermal drying. Materials should not be allowed to thaw before vacuum freeze drying.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"
For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Paper: Uncoated



Priority

Paper (including archival records) with **stable media** should be air dried or frozen within 48 hours to prevent mold growth.

Paper (including archival records) with **soluble media (e.g., watercolors, felt, colored, ball point pens)** should be immediately frozen to arrest the migration of moisture that will feather and blur inks. **Maps and posters** and other large sheets of wet paper should be frozen within 48 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Paper is fragile when wet and can easily tear if unsupported while handling; move as little as possible. Support can be given to single sheets by placing a piece of polyester film on top of the document. Rub the film gently and slowly lift the film while at the same time peeling off the top document in a diagonal direction. Lay the document flat; as it dries, it will separate from the surface of the film.

Equipment and Supplies

Air Drying: Polyester film / Blotting paper or newsprint (un-inked) / Polyester, spunbond (Reemay or Hollytex) / Screen (nylon) / Plastic sheeting / Plywood or masonite board / Plexiglas sheets / Clothesline or heavy packing string / Clothespins (rust proof) / Extension cords / Dehumidifiers / Monitors (temperature and humidity) / Fans

Freezing: Boxes / Large plastic bags for lining cardboard boxes / Freezer or waxed paper / Plastic sheeting / Plywood or masonite board / Plexiglas sheets / Shrinkwrap

Preparation for Drying

Maps and posters and other large sheets of wet paper require extra support when being separated and moved. If in flat files, sponge out any standing water and move materials in file drawers. If paper is encapsulated or in L-sleeves, the polyester must be removed prior to air or freeze drying. Cut edges of the film between the item and the seal; roll back the top piece of polyester in a diagonal direction. If there are any apparent problems with the paper support, seek the assistance of a Conservator.

Framed or matted items must be removed from frames and mats prior to air or freeze drying. Do not freeze framed items. See: *Paper: Framed or Matted*

Drying Method (Air Drying)

Suitable for small numbers of documents which are damp or water-damaged around the edges. Place single sheets or small groups of records on paper-covered flat surfaces. Small groups of records can be fanned out to dry and turned at regularly to encourage evaporation. Replace the newsprint or blotting paper when it has absorbed moisture; remove from drying area to eliminate any source of additional humidity.

To maximize space utilization, small sheets of paper in good condition with stable ink can be hung from a clothesline.

Paper with **soluble media** should be dried face up. Do not attempt to blot the item as it may result in offsetting inks or pigments.

Maps and posters and other large documents can be air dried if space is available and the number of items is small. Support items when relocating with plywood (covered with plastic sheeting) or Plexiglas

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

sheets to prevent damage. To maximize space utilization, individual sheets of damp paper in good condition can be placed on screen (nylon) to allow air to circulate.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50 % RH or lower.

Packing Method for freezing

Place documents in lined boxes vertically, if possible, interleaving every two inches of material with freezer or waxed paper. Keep foldered items together. If materials are in manuscript boxes, place in larger boxes for freezing.

Maps and posters and other large sheets of paper can be frozen in drawers from flat files. Pack flat sheets on plywood covered with plastic sheeting or Plexiglas sheets and wrap with shrinkwrap. Place rolled items horizontally in boxes lined with plastic sheeting.

Drying Methods

Vacuum Freeze Drying: Arrange to have frozen paper materials vacuum freeze dried. For materials in drawers, shipping may require building frames on pallets (palletizing). Materials should not be allowed to thaw during this process.

Dehumidification/Desiccant: Air Drying

Most appropriate when records are only slightly wet. This treatment can be done both on and off-site. Dry air is introduced, while continually removing moist air.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Paper: Coated

Priority

Coated paper will become a solid block if wet sheets are allowed to dry.

If damp, separate and air dry before items have an opportunity to dry or sheets will fuse together. If many items or they are saturated, freeze immediately for subsequent vacuum freeze drying.

Large items on coated paper (**e.g., Maps and posters; Architectural or engineering drafting linens**) should be frozen immediately if possible.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Paper is fragile when wet and can easily tear if unsupported while handling; move as little as possible.

Support can be given to single sheets by placing a piece of polyester film on top of the document. Rub the film gently and slowly lift the film while at the same time peeling off the top document in a diagonal direction. Lay the document flat; as it dries, it will separate from the surface of the film.

Equipment and Supplies

Air Drying: Polyester film / Blotting paper or newsprint (un-inked) / Polyester, spunbond (Reemay or Hollytex) / Screen (nylon) / Plastic sheeting / Plywood or masonite board / Plexiglas sheets / Clothesline or heavy packing string / Clothespins (rust proof) / Extension cords / Dehumidifiers / Monitors (temperature and humidity) / Fans

Freezing: Boxes / Large plastic bags for lining cardboard boxes / Freezer or waxed paper / Plastic sheeting / Plywood or masonite board / Plexiglas sheets / Shrinkwrap

Preparation for Drying

Maps and posters and other large sheets of wet paper require extra support when being separated and moved from disaster site to triage area. If in flat files, sponge out any standing water, and move materials in file drawers.

If paper is encapsulated or in L-sleeves, the polyester must be removed prior to drying. Cut edges of the film between the item and the seal; roll back the top piece of polyester in a diagonal direction.

Place rolled items horizontally in boxes lined with plastic sheeting.

Framed or matted items must be disassembled prior to air drying or freezing. See *Paper: Framed or Matted*.

Drying Method (Air Drying)

Air drying coated paper requires that every sheet be interleaved with a non-stick material such as silicone release paper, Polyester, spunbond (Reemay or Hollytex), or wax paper.

This requires space with electricity in an area away from the disaster to lay out newsprint or blotting paper, set up fans and dehumidifiers. Replace the newsprint or blotting paper when it has absorbed moisture; remove from drying area to eliminate any source of additional humidity.

To maximize space utilization, small individual sheets of paper in good condition with stable ink may be hung from a clothesline.

Maps and posters and other large sheets of coated paper can be air dried if space is available and the number of items is small. Support items when relocating with plywood (covered with plastic sheeting), or Plexiglas sheets to prevent damage when relocating. To maximize space utilization, individual sheets of damp paper in good condition may be placed on screen (nylon) to allow air to circulate on both sides of the item.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50 % RH or lower.

Packing Method (Freezing)

Papers (including archival records) placed in boxes, interleave every two inches of foldered material with freezer or waxed paper. If materials are in manuscript boxes; place in larger boxes for freezing.

Maps and posters and other large sheets of paper can be frozen in drawers from flat files. Pack flat sheets on plywood covered with plastic sheeting or Plexiglas sheets and wrap with shrinkwrap. Place rolled items horizontally in boxes lined with plastic sheeting.

Drying Method (Vacuum Freeze Drying)

Arrange to have frozen paper materials vacuum freeze dried. Coated paper is most successfully treated by this method; do not use vacuum thermal drying. For materials in drawers, shipping may require building frames on pallets (palletizing). Materials should not be allowed to thaw before vacuum freeze drying.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Paper: Framed Works on Paper

Priority

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

Handling Precautions

Do not move items until a place has been prepared to receive them.

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

Equipment and Supplies

Polyester, spunbond (Reemay or Hollytex) / Plastic sheeting / Plywood or masonite board / Plexiglas sheets / needle nose pliers / bubble wrap / microspatula

Preparation for Drying

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

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

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

To remove the item from its mat, place the image facing up. If possible lift window mat board and detach. If item has been hinged to the backing board, carefully cutting hinges to separate. If the object is attached firmly and directly to mat or backing board, do not attempt to remove. Support item, use Polyester, spunbond (Reemay or Hollytex) to move.

Drying Method

Once items are removed from frame or mat complete drying process as recommended for type of paper or format. SEE SECTIONS: Paper: Uncoated; Paper: Coated; Photographs: Prints.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

CDs and DVDs

Priority

Immediately air dry discs. DO NOT FREEZE.

Exposure to water should not extend beyond 72 hours. If longer, refrigerate in plastic bags until cleaned.

Air dry or freeze paper enclosures within 48 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Do not scratch surface.

Equipment and Supplies

Air Drying: Distilled water / lint-free cloth / dish drying rack (plastic covered) /nylon fishing line

Preparation for Drying

Remove discs from cases. Rinse discs with distilled water. Do not rub the discs because dirt could scratch. If necessary, blot with a soft lint-free cloth, from the inside out, not in a circular direction.

Drying Method (Air Drying)

Place vertically in a plastic covered dish drying rack to air dry.

Hang to dry in dust free environment by running nylon fishing line thru the center hole.

Drying Method (Paper Enclosures)

Once paper enclosures are removed from case; complete drying process as recommended for format.
SEE SECTIONS: Paper: Uncoated; Paper: Coated.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Magnetic Media: Computer

Priority

Pack in clean water for data recovery

Exposure to water should not extend beyond 72 hours. If longer, refrigerate in plastic bags until cleaned.

Contact a data recovery company DO NOT FREEZE.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Store disks upright without crowding, in cool, distilled water prior to data recovery.

Equipment and Supplies

Distilled water / plastic bags

Packing Method for Shipping

Pack wet disks in plastic bags and ship overnight to a computer media recovery service vendor for data recovery. Do not dry disks first; dried impurities can etch magnetic coating.

Data Recovery

If a back-up tape is available, it may be better to discard the damaged disk and make a new one from the back-up. If no back-up is available, send to a data recovery company for drying, cleaning, and copying. .

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Magnetic Media: Video and Audio Cassettes

Priority

- Air dry within 72 hours.
- Contact a data recovery company.

Handling Precautions

- Do not move items until a place has been prepared to receive them.
- Do not touch magnetic media.
- Pack cassettes vertically into plastic crates or cardboard boxes.

Equipment and Supplies

- Air Drying: Distilled water / fans / dehumidifiers / un-inked newsprint / blotting paper

Preparation for Drying

- Often the case will keep tape clean and dry.
- If the tape has water or particle damage, disassemble the case and remove tape. Rinse dirty tapes, still wound on reel, in clean distilled water.

Drying Method (Air Drying)

- Support the reels vertically or lay the reels on sheets of clean blotter paper. Leave tapes next to their original cases.

Keep the air moving at all times using fans; direct fans into the air and away from the drying magnetic media. Use dehumidifiers as needed to maintain 50 percent RH; monitor temperature and humidity.

Drying Method (Paper Enclosures)

- For paper enclosures complete drying process as recommended for format. SEE SECTIONS: Paper: Uncoated; Paper: Coated.

Data Recovery

- Once dry, the tapes can be assessed for further cleaning and duplication by a specialized recovery service.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Magnetic Media: Reel-to-Reel Tapes

Priority

- Air dry within 72 hours.
- Contact a data recovery company.

Handling Precautions

- Do not move items until a place has been prepared to receive them.
- Do not touch magnetic media; for reel-to-reel tapes handle by hubs or reels.
- Pack vertically into plastic crates or cardboard cartons.
- Don't put heavy weight or pressure on the sides of the reels.

Equipment and Supplies

Air Drying: Distilled water / fans/ dehumidifiers / un-inked newsprint / blotting paper

Preparation for Drying

- Often contamination by water and other substances is mainly confined to the outermost layers of tape. Do not unwind tapes or remove from the reel.
- In these cases, wash the exposed edges with distilled water.

Drying Method (Air Drying)

- Support the reels vertically or by lay the reels on sheets of uninked newsprint or blotting paper.
- Leave the tapes to dry next to their original boxes.

Keep the air moving at all times using fans; direct fans into the air and away from the drying magnetic media. Use dehumidifiers as needed to maintain 50 percent RH; monitor temperature and humidity.

Data Recovery

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

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Microfiche

Priority

Freeze or dry within 72 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them.

If the fiche cannot be air dried immediately, keep them wet inside a container lined with garbage bags until they are frozen.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifiers / monitors (temperature and relative humidity) / un-inked newsprint / clothesline / rust proof clips

Freezing – Boxes / plastic for lining boxes / plastic bags

Drying Method (Air Drying)

Fiche should be removed from the paper jackets to dry. Jackets should be retained to preserve any information printed on them, but this information should be transferred to new jackets once the fiche is dry and ready to be stored again.

The best air drying method is to clip the fiche to clotheslines with rust-proof clips. Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Place wet microfiche in plastic bags for freezing.

Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Vacuum Freeze Dry)

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

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Microfilm and Motion Picture Film

Priority

Rewash and dry within 72 hours.

Film must be kept wet until it can be reprocessed.

Contact a microfilm lab or film restoration lab to rewash and dry.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Wipe outside of film cans or boxes before opening. Cans that are wet on the outside may contain dry film that should be separated from wet material.

Do not remove wet microfilm from boxes; hold cartons together with rubber bands. Dry film in damp or wet boxes should be removed and kept together with the box.

Equipment and Supplies

Plastic bags / trays / boxes / plastic for lining boxes / sponges / rubber bands

Packing Method for Shipping

Pack wet film in plastic bags and ship overnight to a microfilm lab or film restoration lab.

Data Recovery

A microfilm lab or film restoration lab should be contacted to rewash and dry microfilm and motion picture film.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Paintings on Canvas

Priority:

High priority: Canvases shrink or expand when exposed to moisture or water, extremes of humidity, or drastic changes in temperature. This can cause the paint to “tent,” flake, and separate from the canvas. Begin drying within 48 hours to prevent mold growth.

Handling Precautions:

Do not move items until a place has been prepared to receive them. Immediately remove paintings from water if submersed.

Carefully inspect the paint layer looking for any insecurity. If the paint layer shows any signs of flaking, tenting, or losses; leave it in a horizontal position and immediately call a conservator.

If the paint layer is secure, then the paintings can be transported vertically and dried.

If frame is unstable, remove from painting and label. Move to an area dealing with wood objects.

Equipment and Supplies

Air drying: Fans / dehumidifiers / inked newsprint / blotting paper / cardboard

Damp Paintings and Air Drying:

Paintings that are damp and do not have flaking paint can be air dried; calling a conservator for immediate assistance is recommended.

Use fans to keep air moving in the room without blowing directly on the paintings. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Paintings can be dried face up on a table with blocks beneath each corner to promote air circulation, or paintings can be placed on blocks and leaned against a wall.

If paintings are to be stacked, place corrugated cardboard between paintings so painted surfaces do not touch another painted or any rough surface.

Wet Paintings and Blotter Drying:

Paintings that are wet but have no flaking or tenting paint can be dried with the blotter drying technique. Not many paintings will fall into this category; the best course of action is to immediately call a painting conservator.

Use fans to keep air moving in the room without blowing directly on the paintings. Monitor temperature and humidity; use dehumidifiers as needed to maintain 50% RH or lower.

On a flat surface prepare a bed of blotter paper or uninked newsprint, equal in thickness to the paint layer, with the top-most layer being a strong, clean Japanese tissue. Place painting, still on stretcher/strainer, face down on this surface.

Retain and tag all associated labels, parts and/or components that have detached from the painting or frame.

Cut blotter paper to the dimension of exposed canvas surface and place on back of painting. DO NOT PRESS DOWN WITH HANDS. Cut cardboard or other solid board and place on top of blotters. Add light weight to help maintain even contact of wet canvas and dry blotters. Stacks of books can be helpful.

Repeatedly change backing blotter, being careful not to create impressions in the canvas. Do not change facing materials.

When dry to the touch, remove blotters and pick up painting. If the facing tissue is still attached to the front, do not attempt to remove it. Contact a painting conservator.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Photographs: Prints

Priority

In addition to salvaging based on curatorial priorities, salvage should be done in order of material fragility. A suggested order is as follows:

Carbon prints and Woodburytypes: the binders swell considerably, so dry or freeze these as soon as possible.

Dye transfer prints: Dyes can migrate so separate and dry these as quickly as possible. If transporting them keep them horizontal. DO NOT FREEZE.

Albumen prints, matte and glossy collodion prints, silver gelatin prints, and photomechanical prints: air dry or freeze within 48 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them. Do not touch image.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / polyester spunbond (Reemay or Hollytex) / uninked newsprint / blotting paper / dish drying rack / clothesline / rust proof clips / microspatula

Freezing – Boxes / plastic for lining boxes / plastic bags

Preparation for Drying

Determine photographic format to assess damage. Large photographs require extra support when being separated and moved from disaster site to triage area. Carefully remove prints and film positives and negatives from their enclosures. Keep the enclosure or the file number with each film item if it contains vital information to maintain intellectual control.

Framed photographs should be unframed immediately. Check to be sure that the photograph is not adhered to the glass. While the photograph is face-up remove frame keeping glazing over face of photograph. Carefully and slowly lift the glazing away from the photograph's surface starting from one corner using a microspatula or like tool.

If the photograph appears to be stuck to the glass, do not attempt to remove it from the frame. Instead, dry it intact with the glass side down, and contact a photograph conservator for further assistance as soon as possible.

Drying Method

Order of preference: air dry, freeze/thaw and air dry, or vacuum freeze-dry. Do not vacuum thermal dry or freeze dry.

Air Drying

Dry prints between layers of spunbond polyester on clean absorbent blotter or lay prints emulsion side up (always) on a clean absorbent blotter.

Air Drying is suitable for most photographs. Keep the air moving at all times using fans directed away from the drying materials. Use dehumidifiers as needed to maintain humidity at or below 50% RH.

Freeze/thaw and air dry

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Freezing of water-soaked photographic materials retards deterioration and allows time to prepare for further salvage efforts. **If possible**, photographs should be interleaved with wax paper to prevent sticking and placed in tightly sealed polyethylene bags. As time permits, frozen photographs can be systematically thawed and air-dried.

Conservator

Consult with a photograph conservator for any questions or problems.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Photographs: Cased Images

Priority

Ambrotypes, Pannotypes: Air Dry within 24 hours; DO NOT FREEZE; recovery rate is low

Daguerreotypes: Air Dry within 24 hours; DO NOT FREEZE

Tintypes: Air Dry within 24 hours; DO NOT FREEZE

Handling Precautions

Do not move items until a place has been prepared to receive them.

Handle with care - glass.

Do not dismantle case “sandwich” (brass protector, glass cover, brass mat, image) without training.

Equipment and Supplies

Air Drying: Boxes / bubble wrap / blotting paper / fans / dehumidifiers / monitors (temperature and relative humidity) / extension cords

Preparation for Drying

Carefully open the case and place the photograph face up on blotters. Determine photographic format of case image to determine treatment. Not all “cased images” have complete cases.

Do NOT attempt to disassemble the components, remove debris or wash the photograph. If the affected photo has water or debris trapped within the assemblage, contact a Conservator for proper disassembly.

Drying Method (Air Dry)

Ambrotypes, Pannotypes: Identify emulsion (usually against glass cover), and place on blotter paper emulsion side up. Air Dry on blotter paper in a container lined with bubble pack.

Daguerreotypes: Image is extremely fragile and can be damaged when removing from case “sandwich” without training. The slightest touch will erase a daguerreotype image; handle with extreme care! Air Dry on blotter paper in a container lined with bubble pack. Place on blotter paper image side up, in a dust free area with restricted access.

Tintypes: Identify emulsion (usually against glass cover), and place on blotter paper emulsion side up. Air Dry on blotter paper in a container lined with bubble pack.

Keep the air moving; direct fans into the air and away from the case images. Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Conservator

Consult with a photograph conservator for any questions or problems.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections



Photographs: Color Slides and Film Positives

Priority

Air Dry or freeze within 48 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them.
Do not touch emulsion; handle by mounts or edge of film.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / clothesline / rust proof clips
Freezing – Boxes / plastic bags

Drying Method (Air Dry)

Air dry **color slides (cardboard or plastic mounts) and film positives** by clipping edge to clothesline with rust proof clips; the drying area should not be dusty.

Keep the air moving; direct fans into the air and away from the images. Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Keep wet. Pack in plastic bags inside box.
Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Freeze – Thaw - Air Dry)

Color slides (cardboard or plastic mounts): Remove box of slides from freezer and air dry according to above method.

Color Film positives: Remove box of color film positives from freezer and air dry according to above method.

Drying Method (Freeze – Vacuum Freeze Dry)

Arrange to have frozen color transparencies Vacuum Freeze Dried.

Conservator

Consult with a photograph conservator for any questions or problems.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Photographs: Transparencies

Priority

Additive color transparencies (Autochromes, Agfacolor, Dufaycolor): Air Dry within 24 hours; DO NOT FREEZE; recovery rate is low.

✿ **Silver gelatin positives:** Air Dry or Freeze within 48 hours.

✿ **Color slides (glass mounts):** Remove film positive from glass mount. Air Dry or Freeze within 48 hours.

✿ **Lantern Slides:** Freeze or dry within 48 hours

Handling Precautions

Do not move items until a place has been prepared to receive them.

Handle with care - paper binding holds positive image and glass cover together.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / dish drying rack / clothesline / rust proof clips / blotting paper / uninked newsprint

Freezing – Boxes / plastic for lining boxes / bubble pack or other packing material/ freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex) / shrink wrap

Preparation for Drying

Determine photographic format of lantern slide to determine treatment.

Separate image from glass cover if water has penetrated the paper binding.

Drying Method (Air Dry)

Place on blotting paper emulsion side up.

Keep the air moving; direct fans into the air and away from the images. Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Pack vertically in padded strong boxes; be sure box is not too heavy.

DO NOT FREEZE **Additive color transparencies (Autochromes, Agfacolor, Dufaycolor)**

Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Freeze – Thaw - Air Dry)

Silver gelatin positives, Color slides (glass mounts), Lantern Slides: Remove box of slides from freezer and air dry according to above method.

Conservator

Consult with a photograph conservator for any questions or problems.

✿ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Photographs: Negatives

Priority

Wet Collodion Glass Plate Negatives: Air Dry within 24 hours; DO NOT FREEZE.

*Gelatin Dry Plate Glass Negatives: Air Dry or Freeze within 48 hours.

*B&W or Color polyester-based film; nitrate and acetate negatives: Air Dry or Freeze with 48 hours.

Handling Precautions

Do not move items until a place has been prepared to receive them. Handle glass negatives with care. Do not touch emulsion; hold negatives by the edge of the glass or film.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / dish drying rack / clothesline / rust proof clips

Freezing – Boxes / plastic for lining boxes / large flat supports such as bread trays or pieces of plywood / freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex) / shrink wrap

Preparation for Drying

DO NOT WASH **Wet –Collodion Glass Plate Negatives** or any negatives that have been exposed to mold. Remove paper envelopes prior to air drying; cut information from envelope and keep with negative.

Drying Method (Air Drying)

Wet Collodion Glass Plate Negatives: Air dry immediately. Place glass (emulsion side up) on blotting paper / uninked newsprint; or stand in dish drying rack, emulsion must not touch support.

Gelatin Dry Plate Glass Negatives: Air dry immediately. Place glass (emulsion side up) on blotter paper, or stand in dish drying rack, emulsion side must not touch support.

B&W or Color Polyester-based film, Nitrate and Acetate Negatives: Place on blotting paper or uninked newsprint emulsion side up. Clipping edge of negative to clothesline with rust proof clips; the drying area should not be dusty.

Keep the air moving at all times using fans; direct fans into the air and away from the negatives.

Monitor temperature and RH; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Wet Collodion Glass Plate Negatives: DO NOT FREEZE

Gelatin Dry Plate Glass Negatives: Pack vertically in padded plastic crates.

B&W or Color Polyester-based film, Nitrate and Acetate Negatives: Keep wet; pack in plastic bags inside box. Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Freeze – Thaw - Air Dry)

Gelatin Dry Plate Glass Negatives: Remove box of slides from freezer and air dry according to above method.

B&W or Color Polyester-based film, Nitrate and Acetate Negatives: Remove box of slides from freezer and air dry according to above method.

Drying Method (Freeze – Vacuum Freeze Dry)

* = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Arrange to have **B&W or Color Polyester-based film, Nitrate and Acetate Negatives** Vacuum Freeze Dried. Do not freeze dry glass negatives.

Conservator

Consult with a photograph conservator for any questions or problems.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Record Albums: Shellac, Acetate, and Vinyl

Priority

Dry within 48 hours at ambient temperature away from direct heat and dust.
Freezing is untested; if there are not options, freeze at above 0 degrees F.

Handling Precautions

Do not move items until a place has been prepared to receive them.
Hold disks by their edges. Avoid shocks.
Use caution in removing wet paper next to discs.

Equipment and Supplies

Air Drying – Grease pencil / photo big trays /Kodak Photo Flo / distilled water / dish drying rack (plastic covered) / fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex)
Freezing – Boxes / plastic for lining boxes / freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex) / shrink wrap

Preparation for Drying

Remove the discs from their sleeves and jackets. If labels have separated, mark label information on the center of the disk with a grease pencil and keep track of the label.

Discs that are broken or have any chips that expose inner layers should not be rinsed.

If dirt has been deposited on the disks, wash in a 1 percent solution of Kodak Photo Flo in distilled water. Rinse each disk thoroughly with distilled water.

Each disc format should be washed in its own container (i.e., DO NOT wash shellac discs with vinyl discs.

Drying Method (Air Drying)

Place discs in dish drying rack allowing for free circulation of air.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records.
Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

Pack vertically in padded plastic crates.
Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Freeze – Thaw - Air Dry)

Remove box of discs from freezer and air dry according to above method.

Drying Method (Jackets, Sleeves, and Labels)

Jackets, sleeves, and labels may be air dried or frozen like other paper materials. SEE SECTIONS: Paper Uncoated; Paper Coated.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”
For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Scrapbooks and Photograph Albums

Priority

Freeze or air dry scrapbooks and photograph albums immediately.

Handling Precautions

Do not move items until a place has been prepared to receive them.

Large scrapbooks and photograph albums should be supported with boards.

Wet pages are vulnerable to tearing; support with spun polyester or blotting paper to turn pages.

Equipment and Supplies

Air Drying – Fans / extension cords / dehumidifier / monitors (temperature and relative humidity) / moisture meter / freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex).

Freezing – Boxes / plastic for lining boxes / large flat supports such as bread trays or pieces of plywood / freezer, waxed, or silicone release paper / Polyester, spunbond (Reemay or Hollytex) / shrink wrap

Drying Method (Air Dry)

Air drying may be used for small quantities of scrapbooks or photo albums which are only damp or water-damaged around the edges. The books should not have large amounts of coated paper or soluble adhesives.

Interleave scrapbook pages with uninked newsprint or blotting paper. The interleaving and turning the supported pages regularly will contribute drying. If the binding has failed, it may be advisable to separate the pages and lay them out individually to dry. Care must be taken to maintain page order.

Photograph albums need to be interleaved with a sandwich of spun polyester / blotting paper / spun polyester between each leaf. This will prevent photographic emulsion from adhering to other images, or paper. Change the blotter paper as it becomes damp or wet. If the binding structure is no longer intact or the album can be dismantled, separate the leaves and air dry on spun polyester and blotting paper; periodically turn promote even drying.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records.

Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method for Freezing

If the binding is no longer intact, wrap in shrink wrap.

Packed flat in shallow boxes or trays lined with plastic.

Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility.

Drying Method (Freeze – Thaw - Air Dry)

Preferred method for treatment of large quantities of photograph albums

Remove box of scrapbooks or photograph albums from freezer and air dry according to above method.

Drying Method (Vacuum Freeze Drying)

Vacuum freeze drying is the preferred method for scrapbooks. If air drying is not possible due to media

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

solubility or unacceptable disruption to the structural integrity of the volume, vacuum freeze drying is recommended. Vacuum freeze drying is not recommended for photographs.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Vellum and Parchment Documents

Priority

Dry immediately.
Do not freeze dry gilded or illuminated manuscripts

Handling Precautions

Do not move items until a place has been prepared to receive them.

Equipment and Supplies

Air Drying: Boxes / board / plastic / clips / weights / blotting paper / fans / dehumidifiers / monitors (temperature and relative humidity) / extension cords

Drying Method (Air Drying)

Drying must take place slowly and be carefully controlled. The item needs to be restrained as it dries for it to retain its shape. The edges should be held in place by clipping the document to a plastic covered board or by placing weights at the edges. As it dries, it should be checked at least every 15 minutes and the tension adjusted as necessary. Once the item is almost dry, the clips or weights can be removed and the item should be placed between blotters and weighted overall to complete drying.

Keep the air moving at all times using fans; direct fans into the air and away from the drying records. Monitor temperature and relative humidity; use dehumidifiers as needed to maintain 50% RH or lower.

Packing Method Freezing

Freeze only as a last resort. Interleave spunbond polyester between documents; pack documents flat.

Materials should not be allowed to thaw prior to treatment or during shipment to treatment facility

Drying Method Freezing

Thermaline or cryogenic drying is a new technique that shows promise for vellum and parchment.

Vacuum freeze drying is to be avoided, Freeze drying is a last resort for drying vellum and parchment; likely to have distortion and change in the object.

Conservator

Consult with a conservator for any questions or problems.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Organic Material: Bone, Ivory, Shell, Skin, Leather, Basketry

Priority

Organic objects are very susceptible to damage by water and should be a high priority. They are often hygroscopic and can warp, crack, shrink, and distort when they take on moisture and if they are dried too rapidly. Begin drying within 48 hours to prevent mold growth.

Handling Precautions

Handle with care – wet objects may be fragile. Baskets should be lifted from the bottom. Do not move items until a place has been prepared to receive them. Table surfaces should be prepared with a clean protective cover such as polyethylene sheeting, white blotters with spun polyester web overlay, clean white sheets, or clean white towels.

Equipment and Supplies Needed

plastic sheeting or bags / clear water / sponges, clean towels, paper towels or unprinted newsprint / fans / pallets or lumber / portable dehumidifier

Preparation for drying

Rinse or sponge with clear water to remove mud or dirt before drying.

Drying Method (Air Drying)

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

Baskets, skin and leather objects can be padded with toweling to maintain shape and provide support.

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

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Inorganic Material: Ceramic, Glass, Metal, and Stone

Priority

Objects such as glass, ceramics, and metals are more resistant to water damage, and brief periods of contact should not cause long term damage. Some exceptions to this are iron, which corrode quickly, and unfired and low-fire ceramics, which are porous. Separate these objects from those that do not require immediate attention. Sun baked ceramics or terracotta should be air dried within 24 hours to prevent disintegration and loss of surface.

Handling Precautions

Do not move items until a place has been prepared to receive them. Handling precautions should be based on the fragility of the material (water or wetness has little to no bearing).

Equipment and Supplies Needed

Heater or hair dryer / clear water / sponges, clean towels, paper towels or unprinted newsprint / fans / pallets or lumber / portable dehumidifier

Preparation for drying

Rinse or sponge with clear water to remove mud or dirt before drying.

Drying Method (Air Drying)

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

Examine for instabilities in applied finishes. If applied finishes are secure, blot, do not rub surfaces.

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

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

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

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the “Minnesota History Center Emergency Preparedness Plan”

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Textiles

Priority

Dry archaeological textiles and textiles with bleeding dyes as quickly as possible, all other textiles within 48 hours to prevent mold growth.

✿ Textiles can be frozen as long as they are not composite materials with materials that cannot be frozen, such as beadwork, painted surfaces, boning, etc.

Handling Precautions

Do not move items until a place has been prepared to receive them. Handle wet textile objects only when necessary and as little as possible because textile materials are weaker when wet and can be easily damaged or torn. Be particularly careful with wet archaeological textiles, which can be extremely weakened by contact with water. It is important to support wet textile objects thoroughly when moving them, either on a solid support or in a sling made from a length of fabric, because the added weight of the water increases the possibility of damage. Wet hanging costumes should be carried on a sling and not re-hung. Be sure that all identifying information, such as accession number tags, is retained with the objects, and label any parts that become detached. If it is possible to do so without excessive handling, remove all wet packing materials such as cardboard and tissue from contact with the textiles.

Textile objects often have associated non-textile materials such as metal and leather. See the salvage instruction sheets for these materials, keeping in mind that the textile component will probably be the most vulnerable.

Equipment and Supplies Needed

polyethylene sheeting / terry cloth toweling / blotters / sponges / cheesecloth / muslin or boards for carrying

Preparation for drying

A large area is needed to dry wet textiles, as they cannot be placed on top of each other. Clean floor space can be used. Table and floor surfaces should be covered with clean polyethylene sheeting, and then with clean blotters or other absorbent materials. Fans can be used to increase air circulation and speed drying; place them so that air flow goes across the surface of the textiles for optimal drying.

Drying Method (Air Drying)

Quick drying is essential for best recovery of wet textile objects. Excess water can be removed from very wet textiles in good condition by gentle blotting with sponges. Absorbent materials such as blotters or terry cloth toweling should then be placed on top of the objects, removed when saturated, and replaced with dry ones. When the textiles have dried to an appreciable level, they can be gently handled to open out folds and expose new areas to the air. Costumes can be padded out slightly with acid-free tissue, polyester batting, or nylon tulle to speed drying and prevent creasing.

Textiles with bleeding dyes should be dried first and as quickly as possible; use absorbent materials to remove as much water as possible. Concentrate drying activity on the areas that are bleeding so that they will dry before the surrounding areas; hair dryers on low heat can be used. Cover the textile with cheesecloth and leave the cheesecloth undisturbed until the textile is completely dry.

✿ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

Salvage of Water Damaged Collections

Wood

Priority

Begin drying within 48 hours to prevent mold growth. Polychrome objects require immediate attention.

Handling Precautions

Do not move items until a place has been prepared to receive them. Lift from the bottom of an object: tables from the apron; chairs by the seat rails, not by the arms, stretchers, slats, headpiece or crest rails; trunks from the bottom, etc.

Partially wetted objects can be packed with dry blotting materials such as unlinked newsprint or blotters to remove as much moisture as possible. Thoroughly wet, unpainted objects should be wrapped with blotting materials, then wrapped in polyethylene sheeting to retain as much moisture as possible, since fast drying will cause irreversible damage.

Equipment and Supplies Needed

polyethylene sheeting / soft bristle brush / wooden spatula / sponges, clean towels, paper towels or unprinted newsprint / fans / pallets or lumber / portable dehumidifier

Preparation for drying

Rinse or sponge with clear water to remove mud or dirt before drying. Be careful not to wipe or scour as grit will damage remaining finish. Use a soft bristle brush to clean carvings and crevices. If mud has dried, dampen with a sponge and remove with a wooden spatula; rinse. Remove wet contents and paper liners from drawers and shelves.

Drying Method (Air Drying)

Absorb excess moisture with sponges, clean towels, paper towels, or unprinted newsprint. Blot, do not wipe, to avoid scratching the surface.

Air dry, using fans to keep air moving without blowing directly on the pieces. Tent the objects with polyethylene sheeting to slow the drying. Raise items off the floor on trestles, pallets, or lumber to allow air to circulate on all sides. Open doors and drawers slightly to allow air to circulate inside the items.

Use portable dehumidifiers to slowly remove moisture from the area and objects. Drying quickly will cause warping and cracking. Bring relative humidity down to 50-55%.

❄ = indicates that materials can be safely frozen

Adapted from various publications, including the "Minnesota History Center Emergency Preparedness Plan"

For questions regarding salvage of specific materials, please contact a conservator, or AIC CERT (202) 661-8068

DRYING TECHNIQUES FOR WATER DAMAGED BOOKS AND PAPER

TECHNIQUE	PROCEDURE	SPEED	COST	STAFF & LABOR	RESULTS
Air Drying	Items dried by circulating air, preferably in a cool, low humidity space	days or week	negligible	high	<ul style="list-style-type: none"> • swelling (20-30%) • cockling • blocking • inks running • mold threat
Dehumidification	Large, commercial dehumidifiers installed to dry building, furnishings, and collections in place	varies	varies	moderate	<ul style="list-style-type: none"> • limited cockling, if used only on damp items • inks may run
Freezer Drying	Items placed in self-defrosting freezer (under -10° F) are frozen, then ice is slowly sublimated	months or year(s)	negligible (if done at home)	moderate	<ul style="list-style-type: none"> • swelling • blocking
Vacuum Freeze Drying	Frozen items placed in chamber; vacuum drawn; small amount of heat introduced. Items remain frozen during drying. Ice crystals drawn out by sublimation	1-2 weeks/load	\$5 - \$10 per volume	low	<p>Very good results IF frozen quickly</p> <ul style="list-style-type: none"> • leather & vellum may warp • photos may lose gloss
Vacuum Thermal Drying	Wet or frozen items placed in chamber; vacuum drawn; heat introduced; items dried by evaporation (above 32° F, up to 100° F)	1-2 weeks/load	\$5 - \$10/vol.	low	<p>Damaging to cellulose. Potential:</p> <ul style="list-style-type: none"> • swelling/cockling • inks running • blocking

Note: Water-damaged books & paper often need additional treatments (cleaning, sanitizing, deodorizing) depending on water source or damage from fire extinguishing agents. See NEDCC Preservation Leaflet "*Emergency Salvage of Wet Books and Records*" www.nedcc.org for additional information on drying techniques.

STAFF REPORT

City of Lancaster

Date: February 11, 2020

To: Mayor Parris and City Council Members

From: Jason Caudle, City Manager
Allison E. Burns, City Attorney

Subject: **Amendment to the Lancaster Municipal Code relating to the Lancaster Healthy Community Commission**

NB 3
02/11/20
JC

Recommendation:

Introduce **Ordinance No. 1072**, amending Chapter 2.38 of the Lancaster Municipal Code abolishing the Lancaster Healthy Community Commission and creating the Antelope Valley Healthy Community Commission.

Fiscal Impact:

While the City may incur some slight additional cost associated with the implementation of the new Commission, it is expected to be minimal.

Background:

The City of Lancaster has several Commissions that serve in an advisory capacity to the City Council. Commissioners are residents of, or primarily employed in, the City of Lancaster and the Antelope Valley and appointed by the Mayor with consent of the Council. As such, Commissioners provide feedback and recommendations to City Council for further consideration and action.

Members of City Commissions serve an important role to help shape the policies under which the City operates. Commissioners provide a vital link between residents, City Council, and City staff to ensure our local government remains dynamic, responsive and accountable.

At the January 14, 2020, City Council meeting, the discussion of City Commissions and nomination/appointment of City Commissioners, including the creation of the Antelope Valley Healthy Community was approved by Council action.

Ordinance No. 1072 abolishes the Lancaster Healthy Community Commission and creates the Antelope Valley Community Commission with the purpose of advocating for and promoting better health and well-being in the Antelope Valley.

Attachment:

Ordinance No. 1072

ORDINANCE NO. 1072

AN ORDINANCE OF THE CITY COUNCIL OF THE CITY OF LANCASTER, CALIFORNIA, AMENDING CHAPTER 2.38 OF THE LANCASTER MUNICIPAL CODE ABOLISHING THE LANCASTER HEALTHY COMMUNITY COMMISSION AND CREATING THE ANTELOPE VALLEY HEALTHY COMMUNITY COMMISSION

WHEREAS, the City Council of the City of Lancaster (“City Council”) previously adopted Chapter 2.38 of the Lancaster Municipal Code creating the Neighborhood Vitalization Commission (“Original Commission”); and

WHEREAS, the City Council abolished the Original Commission and created the Lancaster Healthy Community Commission (“Amended Commission”), and

WHEREAS, the City Council intends to abolish the Amended Commission by amending Chapter 2.38 of the Lancaster Municipal Code.

WHEREAS, the City Council of the City of Lancaster (“City Council”) has determined that it is in the public interest to create the Antelope Valley Healthy Community Commission as set forth in Exhibit “A” attached hereto and incorporated herein; and

WHEREAS, the purpose of the Antelope Valley Healthy Community Commission shall be to advocate for and promote better health and well-being in the Antelope Valley.

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF LANCASTER DOES HEREBY ORDAIN AS FOLLOWS:

Section 1. The City Council finds and determines that the above recitals are true and correct and incorporates the recitals herein by this reference.

Section 2. Chapter 2.38 of the Lancaster Municipal Code is hereby amended to read as set forth in Exhibit “A” attached hereto and incorporated herein by reference.

Section 3. If any section, subsection, sentence, clause, phrase or portion of this Ordinance, including Exhibit “A”, is held for any reason to be invalid or unconstitutional by the decision of any court of competent jurisdiction, such decision shall not affect the validity of the remaining portions of this Ordinance. The City Council hereby declares that it would have adopted this Ordinance and each section, subsection, sentence, clause, phrase or portion thereof, irrespective of the fact that any one or more sections, subsections, sentences, clauses, phrases or portions be declared invalid or unconstitutional.

Section 4. All ordinances or resolutions, or provisions of the Lancaster Municipal Code, or parts thereof, that are inconsistent with this Ordinance, are hereby repealed only to the extent of their inconsistency; provided, however, that such repeal shall not be construed to revive any ordinance or resolution, or part thereof.

Section 5. The Mayor shall sign and the City Clerk shall certify to the passage and adoption of this Ordinance and shall cause the same to be published and posted pursuant to the provisions of law in that regard and this Ordinance shall take effect thirty (30) days after its final passage.

I, Andrea Alexander, City Clerk of the City of Lancaster, do hereby certify that the foregoing ordinance was regularly introduced and placed upon its first reading on the 11th day of February, 2020, and placed upon its second reading and adoption at a regular meeting of the City Council on the _____ day of _____, 2020, by the following vote:

AYES:

NOES:

ABSTAIN:

ABSENT:

ATTEST:

APPROVED:

ANDREA ALEXANDER
City Clerk
City of Lancaster

R. REX PARRIS
Mayor
City of Lancaster

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) ss
CITY OF LANCASTER)

CERTIFICATION OF ORDINANCE
CITY COUNCIL

I, _____, _____ City of Lancaster, California, do hereby certify that this is a true and correct copy of the original Ordinance No. 1072, for which the original is on file in my office.

WITNESS MY HAND AND THE SEAL OF THE CITY OF LANCASTER, on this _____ day of _____, _____.

(seal)

EXHIBIT "A"

Sections:

- 2.38.010 Creation and Purpose.
- 2.38.020 Membership.
- 2.38.030 Term of Office.
- 2.38.040 Chairman and vice-chairman.
- 2.38.050 Vacancy.
- 2.38.060 Removal.
- 2.38.070 Attendance.
- 2.38.080 Meetings.

2.38.010 Creation and Purpose.

There is created the Antelope Valley Healthy Community Commission for the city with the purpose of advocating for and promoting better health and well-being in the Antelope Valley.

2.38.020 Membership.

The Antelope Valley Healthy Community Commission shall be composed of five (5) or commissioners and up to three (3) alternates. All commissioners and alternates of the Antelope Valley Healthy Community Commission shall be appointed by the mayor, subject to approval of a majority of the city council. An alternate may replace any commissioner who is absent from a meeting or abstains from a matter due to an actual or potential conflict of interest.

2.38.030 Term of Office.

The term of each commissioner and alternate shall be one (1) year commencing on January 1 of each year and ending on the following December 31. Notwithstanding said term, a commissioner or alternate shall serve until a successor has been appointed. A commissioner or alternate may be reappointed for additional terms. Notwithstanding any provision of this chapter, all commissioners and alternates serve at the pleasure of the mayor and city council.

2.38.040 Chairman and Vice-Chairman.

The mayor shall appoint one of the commissioners of the Antelope Valley Healthy Community Commission as chairman to preside over the commission's meetings and another commissioner to serve as vice-chairman, to preside in the absence of the chairman.

2.38.050 Vacancy.

Any vacancy occurring on the Antelope Valley Healthy Community Commission shall be filled by an appointment made by the mayor, subject to approval of a majority of the city council. Any person appointed to fill such vacancy shall serve for the remainder of the term of the commissioner or alternate whose office has been vacated.

2.38.060 Removal.

Whenever, in the opinion of the mayor or upon a vote of a majority of the city council, the best interests of the city shall be served thereby, any commissioner or alternate of the Antelope Valley Healthy Community Commission may be removed from office by a majority vote of the city council.

2.38.070 Attendance.

If a commissioner is absent without cause from three (3) regular meetings of the Antelope Valley Healthy Community Commission during any calendar year, the mayor, subject to approval of a majority of the city council, may deem said commissioner's appointment immediately terminated, and may fill the vacancy in accordance with the provisions of this chapter.

2.38.080 Meetings.

The Antelope Valley Healthy Community Commission shall hold one regular meeting per month, which meeting(s) shall be held at the Lancaster City Hall Council Chamber located at 44933 Fern Avenue, Lancaster, California. The timing and date of such meeting(s) shall be established by majority of the Antelope Valley Healthy Community Commission.

**MEMORANDUM
CITY OF LANCASTER**

TO: Mayor Parris and City Council Members

FROM: Vice Mayor Marvin Crist

DATE: February 11, 2020

SUBJECT: **Report on the Activities of the Board of Directors for District No. 14 of the County Sanitation Districts of Los Angeles County**

Recommendation:

Receive a report of the proceedings and issues discussed at the January 9, 2020, District No. 14 Board of Directors adjourned regular meeting of the County Sanitation Districts of Los Angeles County (District).

Background:

District No. 14 of the County Sanitation Districts of Los Angeles County is organized to receive through their trunk sewers the wastewater from all of the City of Lancaster, a small region of the westerly portion of the City of Palmdale, and a smaller region of the unincorporated County of Los Angeles. A Board of Directors, comprised of one representative from each City and the County, generally meets monthly to review and decide upon the business of the District.

The following significant events took place at the regular June Board meeting:

Present: Alternate Director Marvin Crist (Chair pro tem)
Director Kathryn Barger
Alternate Director Austin Bishop

Absent: Director R. Rex Parris (Chairperson)
Director Steve Hofbauer
Alternate Director Sheila Kuehl

Receive and Order Filed: Certificate of Presiding Officer and Appointment of Alternate Director:

Receive and order filed, as follows:

- (a) Certificate of Ms. Kathryn Barger, Presiding Officer of the Board of Supervisors of the County of Los Angeles; and,
- (b) Action Appointing Ms. Sheila Kuehl as Alternate Director from the Board of Supervisors of the County of Los Angeles.

Approved (3-0-0-3)

Minutes of Adjourned Regular Meeting Held October 30, 2019.

Approved Minutes of the adjourned regular meeting held on October 30, 2019.
Approved (3-0-0-3)

District Expenses for the Months of September and October 2019.

Approved the District Expenses for the months of September and October 2019:

Local District Expenses:

Operations & Maintenance (O & M):.....\$2,024,563.48

Capital:\$ 1,131,555.69

Legal:\$ 17,971.55

District No. 14's Share of Allocated Expenses for O & M and Capital:

Joint Administration:\$ 212,357.01

Technical Support:\$ 272,284.22

Legal:\$ 12,542.76

Total Expenses:.....\$ 3,671,274.71

Approved (3-0-0-3)

Receive and Order Filed: Comprehensive Annual Financial Report (CAFR).

Receive and Order Filed Comprehensive Annual Financial Report (CAFR) for Fiscal Year Ending June 30, 2019.

Approved (3-0-0-3)

Determine District's Surplus Groundwater Rights.

Determine District's Surplus Groundwater Rights and City of Lancaster's (City) portion for Calendar Year 2020 in accordance with Surplus Groundwater Agreement (Agreement) with City.

Approved based on contingency that District staff shall send document amending surplus ground water rights.

Approved (3-0-0-3)