

---

# **MUSEUM HANDBOOK**



---

## **PART III**

### **MUSEUM COLLECTIONS USE**

## INTRODUCTION

The *Museum Handbook* covers a broad range of topics to guide National Park Service staff in managing museum and archival collections:

- Part I covers planning, preservation, and protection for the disciplines and materials represented in NPS collections, including professional ethics, specialized storage, environment standards, conservation treatments, and emergency preparedness.
- Part II outlines procedures for museum record keeping, including accessioning, cataloging, loans, deaccessioning, photography, and reporting annual collection management data.
- Part III provides guidance on access and use for interpretation, education, exhibition, and research. It covers legal issues, publications, two and three-dimensional reproductions, using museum objects in exhibits and furnished historic structures, and providing access for research.

NPS staff responsible for collections should make informed choices based on their own skills and experience, standards and procedures outlined in the *Museum Handbook*, advice provided by specialists, and additional information provided in the references found in the *Museum Handbook*. Staff should, as needed, seek advice or technical information from support offices, the Harpers Ferry Center, and the Museum Management Program, National Center for Cultural Resources Stewardship and Partnership Programs.

By following the practices represented in this guidance, trained staff can ensure that the National Park Service collections will be, as mandated by the 1916 NPS Organic Act, preserved and maintained for the use and enjoyment of the present and future generations.

Ann Hitchcock  
Chief Curator  
Museum Management Program  
National Center for Cultural Resources  
Stewardship and Partnership Programs  
September 1998

## ACKNOWLEDGMENTS

The NPS *Museum Handbook*, Part III, is coordinated by the Access and Use Team (AUT), Museum Management Program (MMP), National Center for Cultural Resources Stewardship and Partnership Programs. AUT members with contributions from selected NPS and other museum professionals wrote the first three chapters and appendices. AUT members who developed the first three chapters of the new *Museum Handbook*, Part III are Diane Vogt O'Connor, Senior Archivist; Virginia Kilby, Staff Curator; and Joan Bacharach, Museum Curator. AUT members Joan Bacharach and Diane Vogt O'Connor wrote the chapters on two and three-dimensional reproductions, and other uses of museum collections. Joan Bacharach coordinated the project. Cynthia Murdock, Program Assistant, MMP, assisted with the layout and final editing. Chapters on using museum collections in exhibits, furnished historic structures, and research are being developed.

*Museum Handbook*, Part III authors are:

**Chapter 1:** Virginia Kilby, Diane Vogt O'Connor, and Joan Bacharach. Jane Gray, Ethnographer, Archeology and Ethnography Program, National Center for Cultural Resources Stewardship and Partnership Programs (Section E) and Sandy Weber, Interpretive Specialist, Division of Interpretation, Washington Office (Section H) contributed to the chapter.

**Chapter 2:** Diane Vogt O'Connor

**Chapter 3:** Diane Vogt O'Connor and Joan Bacharach (Sections G, and I). Brian Jones, Chief, Division of Audiovisual Arts, Harpers Ferry Center (Section G), and Tom Valentine, Chief, Audio-Visual Services, National Gallery of Art (Section I) also contributed.

**Chapter 4:** Diane Vogt-O'Connor

**Chapter 5:** Joan Bacharach

**Chapter 6:** Joan Bacharach

**Appendix A:** Diane Vogt O'Connor

**Appendix D:** Donald Cumberland, Museum Specialist, MMP

The authors offer a special note of appreciation to Lorrie Castaneda, Editorial Experts, Inc.; Melissa Cronin, Chief, Publications Division, Harpers Ferry Center, National Park Service; Al Gardiner, Mammalogy Department, National Museum of Natural History, Smithsonian Institution; Bob Groves, Supervisor of Digital Imaging Services, National Gallery of Art; Brian Jones, Chief, Division of Audiovisual Arts, Harpers Ferry Center, National Park Service; Martha Lee, Museum Technician, Yosemite National Park; Melissa Smith Levine, National Digital Library, Library of Congress; Edward McManus, Metals Conservator, National Air and Space Museum, Smithsonian Institution; Walt Meshaka, Curator, Everglades National Park; Carla Mattix, Department of the Interior, Office of the Solicitor; Dave Nathanson, Chief, Library and Archival Services, Harpers Ferry Center, National Park Service; and Tom Valentine, Chief, Audio-Visual Services, National Gallery of Art, for their contributions to this Handbook.

Members of the NPS *Museum Handbook* Steering Committee who guided an early version of the Handbook outline from 1991 to 1993 are Michele Aubry, Senior Archeologist, Anthropology Division, Washington Office; Betty Browning, Museum Curator, Valley Forge National Historical Park; John Brucksch, Staff Curator, Historic Furnishing Division, Harpers Ferry Center; Dan Chure, Paleontologist/Curator Dinosaur National Park; Trinkle Jones, Archeologist, Western Archeological and Conservation Center; Dale Durham, Regional Curator, Southeast Region; Steve Harrison, Deputy Regional Curator, Southeast Regional Office; Diane Nicholson, Museum Curator, Golden Gate National Recreation Area; Sarah Olson, Chief, Historic Furnishings Division, Harpers Ferry Center; Carolyn Rose, Senior Research Conservator, National Museum of Natural History, Department of Anthropology, Smithsonian Institution; Virginia Salazar, Regional Curator, Southwest Regional Office; Jim Thomson, Regional Archeologist, Pacific Northwest Regional Office; Sandy Weber, Interpretive Specialist, Division of Interpretation,

Washington Office; and Tony Knapp, Staff Curator and committee coordinator, Virginia Kilby, Staff Curator, and Ann Hitchcock, Chief Curator, Washington Office, ex-officio members. Members are listed by the institutions where they worked during their term of office on the committee.

## TABLE OF CONTENTS

	<u>Page</u>
INTRODUCTION.....	iii
<b>1. EVALUATING AND DOCUMENTING MUSEUM COLLECTIONS USE</b>	
A. Overview .....	1:1
B. Evaluating Proposed Use of Collections.....	1:2
C. Management Issues.....	1:5
D. Ethical Issues.....	1:13
E. Cultural Issues .....	1:26
F. Scientific Issues .....	1:36
G. Preservation and Protection Issues .....	1:39
H. Interpretation Issues.....	1:49
I. User Qualifications .....	1:51
J. Documentation .....	1:53
K. Checklist: Evaluating a Request to Use Museum Objects.....	1:55
L. Bibliography .....	1:57
<b>2. LEGAL ISSUES</b>	
A. Overview .....	2:1
B. Access and Use Legislation.....	2:5
C. Copyright Laws .....	2:6
D. Freedom of Information Act .....	2:25
E. Location Information.....	2:28
F. Privacy and Publicity Legislation.....	2:31
G. Other Legal Issues .....	2:38
H. Patent Laws .....	2:40
I. Trademarks and Servicemarks .....	2:41
J. List of Figures.....	2:42
K. Bibliography .....	2:51
<b>3. PUBLICATIONS</b>	
A. Overview .....	3:1
B. Legal Issues Specific to Publications Using Museum Collections .....	3:4
C. User Requirements .....	3:4
D. Documentation .....	3:8
E. General Information on Producing a Publication .....	3:9
F. Producing Paper Media.....	3:37
G. Producing Moving Images .....	3:50
H. Producing Multimedia.....	3:55
I. Producing Sound Recordings .....	3:60
J. Identifying and Developing Special Skills .....	3:65
K. Annotated Selected Bibliography .....	3:68
L. List of Figures.....	3:71
<b>4. TWO-DIMENSIONAL REPRODUCTIONS</b>	
A. Overview .....	4:1
B. Preliminary Policy and Planning Considerations .....	4:17
C. 2-D Reproductions Management Implementation Issues.....	4:39
D. Glossary .....	4:58
E. Selected Bibliography .....	4:63
F. List of Figures.....	4:68

**5. THREE-DIMENSIONAL REPRODUCTIONS**

A. Overview .....	5:1
B. Preliminary Policy and Planning Considerations .....	5:4
C. Reproductions for NPS Purposes .....	5:7
D. Reproductions for non-NPS Purposes.....	5:10
E. Reproduction Agreements .....	5:11
F. Developing a Standard Operation Procedure for Reproductions by NPS and by Agreement with Others .....	5:17
G. Producing a Reproduction .....	5:19
H. Selected Glossary .....	5:23
I. Selected Bibliography .....	5:24
J. List of Figures.....	5:25

**6. OTHER USES OF MUSEUM COLLECTIONS**

A. Overview .....	6:1
B. Management Concerns.....	6:2
C. General NPS Policy on Filming and Photography .....	6:8
D. Filming and Photography in Spaces Housing Museum Collections .....	6:9
E. Special Events in an Exhibit and Other Spaces Housing Museum Collections.....	6:13
F. Museum Objects in Working Order.....	6:18
G. Museum Objects Used in Performances, Sound Productions or Demonstrations .....	6:23
H. Other Uses of Museum Objects in Educational, Interpretative and Other Programs and Activities .....	6:25
I. Selected Bibliography .....	6:29
J. List of Figures.....	6:29

**7. USING MUSEUM COLLECTIONS IN EXHIBITS**

A. Overview .....	7:1
B. Finding Background Information .....	7:2
C. Getting Started.....	7:7
D. Defining the Purpose and Audience .....	7:12
E. Planning and Designing Exhibits .....	7:17
F. Producing and Installing Exhibits .....	7:23
G. Exhibit Planning, Design, Production, and Installation Documents .....	7:25
H. Exhibit Conservation .....	7:27
I. Preserving and Protecting Objects in the Exhibit Process.....	7:30
J. Exhibit Case Design.....	7:36
K. Traveling and Non-NPS Initiated Exhibits.....	7:39
L. Exhibit Funding and Outreach .....	7:41
M. Documenting Collections on Exhibit .....	7:45
N. Evaluating Exhibits.....	7:49
O. Maintaining Exhibits .....	7:52
P. Rehabilitating Exhibits.....	7:56
Q. Selected Bibliography .....	7:57
R. List of Figures.....	7:58

**8. USING MUSEUM COLLECTIONS IN HISTORIC FURNISHED STRUCTURES**

A. Overview .....	8:1
B. Finding Background Information to Furnish a Historic Structure .....	8:4
C. Getting Started.....	8:8
D. Planning Historic Furnishings Projects .....	8:12
E. Producing and Installing Historic Furnishings .....	8:21
F. Preservation and Maintenance .....	8:25
G. Documenting Historic Furnishings on Exhibit .....	8:30

	<u>Page</u>
H. Interpreting Furnished Historic Interiors.....	8:32
I. Evaluating Historic Furnishings.....	8:35
J. Rehabilitating Historic Furnishings Installations. ....	8:37
K. Selected Bibliography. ....	8:37
L. List of Figures.....	8:39

## APPENDICES

	<u>Page</u>
<b>A. PUBLICATIONS GLOSSARY .....</b>	<b>A:1</b>
<b>B. GUIDANCE ON PLANNING FOR A RESEARCH SPACE</b>	
A. Research Space Definition and Use .....	D:1
B. Research Space Standards .....	D:2
C. Security .....	D:2
D. Environmental Conditions .....	D:3
E. Space Issues.....	D:4
F. Researcher Staging Area.....	D:4
G. Equipment for Research Space .....	D:5
H. Access for Researchers with Disabilities .....	D:5
I. Utilities.....	D:6
J. Planning for Research Space in a New Facility .....	D:6
K. Upgrading Your Facility for Research Space.....	D:6
L. Using the Research Space .....	D:8



## LIST OF FIGURES

Figure Number	Caption	Page
2.1	Access and Use Legal Action Chart .....	2:43
2.2	Sample License Agreement.....	2:50
3.1	Master Checklist for Publication Project (Sample) [Optional].....	3:72
3.2	Intellectual Property Permission Request (Sample) [Optional] .....	3:75
3.3	Research Sheet (Sample) [Optional].....	3:76
3.4	Assignment of Copyright by Contractor (Sample) .....	3:77
3.5	Cooperative Publishing Agreement (Sample) [Optional].....	3:78
3.6	Model Release Form 1 .....	3:80
3.7	Model Release Form 2 .....	3:81
3.8	Paper Printing Job Organizer (Sample) [Optional] .....	3:82
3.9	Museum Management Program Editing Checklist (Sample) [Optional] .....	3:84
3.10	Museum Management Program Proofreaders' Checklist (Sample) [Optional].....	3:87
3.11	Digital Publication Project Checklist (Sample) [Optional] .....	3:89
3.12	Memorandum of Agreement (Sample) [Optional].....	3:97
3.13	Selected Foundations that Fund Publications .....	3:101
4.1	How to Select an Appropriate Process or Format of Reproduction for each Reproduction Purpose or Function.....	4:69
4.2	Reproduction Order Notification Sheet.....	4:70
4.3	Comparison of the Advantages and Disadvantages of 2-D Copy Formats (Sample) .....	4:71
4.4	2-D Reproductions Cost Recovery Chart for Estimating Time Spent (Sample) .....	4:76
4.5	Cost-recovery Fees Formula (Sample).....	4:77
4.6	Permission to Publish Letter (Sample) .....	4:78
4.7	Wording to be Included in a 2-D Independent Contractor Agreement (Sample).....	4:79
5.1	Sample Wording to Include in a Contract between the NPS and a Contractor when a Reproduction is to be Made for In-house Use. ....	5:25
5.2	Sample Wording to Include in an Agreement Authorizing the Park Cooperating Association to Produce Three-dimensional Reproductions on Behalf of the Park. ....	5:27
5.3	Sample Wording to Include in an Agreement between the Park and an Organization to Produce a Three-dimensional Reproduction for Sale and Distribution. ....	5:31
5.4	Sample Wording to Include in a Contract between the Park and a Contractor to Produce a Three-dimensional Reproduction for Sale and Distribution. ....	5:35
6.1	Hold Harmless or Liability Clause to be Included in a Special Use Permit .....	6:30
6.2	Documents Needed for Other Uses of Museum Objects.....	6:31
6.3	Sample Conditions to Attach to a Special Use Permit in Spaces Housing Museum Collections.....	6:32
7.1	Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits.....	7:59
7.2	Sample Fabrication and Installation Contract Wording.....	7:64
7.3	Park Exhibit Checklist.....	7:68
7.4	Exhibit Conservation Checklist.....	7:72
8.1	Checklist for Exhibit Museum Collections in a Furnished Historic Interior.....	8:40
8.2	Checklist for Preventive Object Conservation in Historic Furnished Interior.....	8:44
8.3	Sample Agreement between Harpers Ferry Center, Department of Planning and Research and a Park.....	8:47

	<u>Page</u>
8.4	Annotated Guidelines for Preparing Historic Furnishings Report prepared by HFC, Department of Planning and Research.....8:51
8.5	Determining the Cost of Furnishing Historic Interiors based on a HFC, Department of Planning and Research Document.....8:53
8.6	Outline of Recommended Practices for Historical Furnished Interiors adapted From “Standards for Preservation & Guidelines for Preserving Historic Furnished Interiors” of the NPS Northeast Region’s Guidelines.....8:55

## Chapter 1: Evaluating and Documenting Museum Collections Use

<b>A. Overview</b> .....	1:1
What is meant by access to collections?.....	1:1
How may museum collections be used? .....	1:1
What information does this chapter cover? .....	1:2
<b>B. Evaluating Proposed Use of Collections</b> .....	1:2
Why do I need to evaluate requests to use museum collections? .....	1:2
What should I do before researchers arrive? .....	1:2
What restrictions govern the use of museum collections? .....	1:2
Who can use collections?.....	1:3
How does an interested party make a request to use the collections? .....	1:4
How do I assess a request to use museum collections? .....	1:4
What issues do I consider when evaluating a request for use? .....	1:4
<b>C. Management Issues</b> .....	1:5
Who evaluates a request to use museum collections? .....	1:5
What management concerns determine use? .....	1:5
What NPS procedural guidelines cover using museum collections? .....	1:7
What data do I need to restrict? .....	1:8
What do I need to know about consumptive use? .....	1:9
What do I need to know about the chain of custody?.....	1:12
What do I need to know about hazardous materials and chemical contamination? .....	1:12
How do I establish and implement a park access and use policy? .....	1:13
<b>D. Ethical Issues</b> .....	1:13
What ethical issues affect access and use of NPS museum collections? .....	1:13
What is equal access and how do I provide it? .....	1:13
What are ethical standards of civility and professional cooperation? .....	1:15
What is scholarly integrity and what role does it play in providing access to collections?.....	1:18
How do privacy, confidentiality, and related restrictions affect my conduct?.....	1:19
What role should preservation play in NPS ethical values? .....	1:21
What do I need to know about employee ethics?.....	1:25
What do I need to know about professional ethics?.....	1:26
<b>E. Cultural Issues</b> .....	1:26
What cultural concerns affect use? .....	1:26
How do I identify the concerned parties? .....	1:27
How does NAGPRA affect collections access and use?.....	1:28
How does the Executive Order 13007—Indian Sacred Sites affect access and use? .....	1:28
What are the traditionally associated groups' concerns about access and use?.....	1:29
What limitations may apply to access and use?.....	1:30
What are some factors in determining access to and use of cultural materials?.....	1:30
How does the use context affect cultural concerns about access and use? .....	1:31
What cultural issues may arise when the general public uses a collection? .....	1:32
What concerns affect how traditionally associated groups use museum collections? .....	1:32
What cultural concerns affect the use of natural history collections?.....	1:33
What other concerns may the traditionally associated groups have? .....	1:34
When must I be sensitive to the concerns of traditionally associated groups? .....	1:34
What do I do if I can't grant a traditionally associated group's request? .....	1:35
What religious concerns must I consider? .....	1:35
<b>F. Scientific Issues</b> .....	1:36

What is a natural history type specimen?.....	1:36
What do I need to know about the use of type specimens?.....	1:36
What are voucher specimens?.....	1:37
What do I need to know about the use of voucher specimens?.....	1:37
What do I need to know about the use of threatened and endangered species?.....	1:37
What do I need to know about access to information about threatened and endangered species? .....	1:38
<b>G. Preservation and Protection Issues .....</b>	<b>1:39</b>
How do I balance preservation and use? .....	1:39
How do I preserve collections?.....	1:39
How do I allow access to and use of collections? .....	1:40
What steps are necessary for providing access to and use of collections without critically affecting collection preservation? .....	1:41
How do I assess physical condition?.....	1:42
How do I assess physical and mechanical preservation risks associated with the proposed use and how can I prevent damage? .....	1:43
What are the chemical risks and how can they be avoided? .....	1:44
What are the biological risks and how can they be avoided?.....	1:44
What are the security risks associated with the proposed use? .....	1:45
How do I prevent security problems? .....	1:46
How do I deal with a disturbed, thieving, or destructive individual?.....	1:47
How do I deal with staff theft? .....	1:48
How do I use a facilities report to evaluate risk? .....	1:48
How do I protect objects from overuse?.....	1:48
What do I do if objects are damaged? .....	1:49
How do I recognize over-use?.....	1:49
<b>H. Interpretation Issues .....</b>	<b>1:49</b>
What is NPS interpretation? .....	1:49
What is the NPS interpreter's role in using museum collections?.....	1:49
How do I determine the appropriateness of the proposed use?.....	1:50
Are there alternatives to using the proposed object? .....	1:51
<b>I. User Qualifications.....</b>	<b>1:51</b>
What credentials must users present when requesting access to collections? .....	1:51
How would the user's qualifications affect an access request? .....	1:52
<b>J. Documentation .....</b>	<b>1:53</b>
How do I document access and use of collections?.....	1:53
When should I use an outgoing loan agreement?.....	1:54
<b>K. Checklist: Evaluating a Request to Use Museum Objects.....</b>	<b>1:55</b>
<b>L. Bibliography.....</b>	<b>1:57</b>

# CHAPTER 1: EVALUATING AND DOCUMENTING MUSEUM COLLECTIONS USE

---

## A. Overview

National Park Service museums are responsible for properly preserving, managing, and providing access to their collections. NPS collections support, strengthen, and document the parks' cultural and natural history. To use collections effectively for interpretation, education, exhibition, and research, parks must provide both physical and intellectual access to collections.

Both preservation and use are fundamental to a successful NPS museum program. Collections are maintained because of their value to the park, NPS programs, and the general public. Neither preservation nor use are absolute values. Don't give one preference over the other. If you make informed decisions based on NPS policies and procedures, you'll be able to effectively manage and balance both preservation and use without significant compromises.

Park museum collections are an extraordinary resource. As a manager of park collections, you should make every effort to bring the tangible and intangible values embodied in these collections to the public.

### 1. *What is meant by access to collections?*

Good museum collections management makes collections accessible. Collections access can mean physical access to the museum facility and the collections or intellectual access to the available documentation and background data on the objects.

Providing access to museum collections supports your park's goals by:

- attracting scholars to research and write about your park's history as well as your cultural and natural resources
- encouraging publications, exhibitions, and similar works on your park or program
- developing a constituency of scholarly, international, heritage tourism and other public supporters of your collections who will speak for increased park resources for preservation and access
- helping you locate potential collaborators, cooperators, and partners in your work
- raising the profile of the park in the public's mind in a positive fashion

### 2. *How may museum collections be used?*

Collections may be used for:

- **publications:** journals, books, films, video, multimedia, and sound recordings
- **exhibitions:** furnished historic structures; museum, outdoor and in-situ

exhibits; visible storage; and media exhibits online or on CD-ROM

- **interpretation and education:** demonstrations and park, classroom, and long distance (via World Wide Web) education programs
- **research:** using both objects and documentation and material analysis
- **reproductions:** facsimile products; reproductions for sale; and preservation, deposit, and security copies (provided as alternatives to the original for use)
- **derivative works:** posters, T-shirts, postcards, reproductions, World Wide Web variants, games, toys, and coloring books

3. *What information does this chapter cover?*

In this chapter you will find information that will help you evaluate proposed uses of your collections and document access to the park's museum and archival collections. You will learn how to assess a request to use your park's museum collections.

A checklist to help you evaluate a request is provided. For a listing of NPS procedural guidelines that cover use of museum collections, see Section C, Management Issues.

---

**B. Evaluating Proposed Use of Collections**

1. *Why do I need to evaluate requests to use museum collections ?*

When you receive a request to use the collections, you need to obtain specific information about the proposed use, what access is required, research methodology, and which objects or collections will be used. Often researchers won't know what specific materials are in the collection and can provide only generic information on their needs. Review researchers' requests to use the objects to ensure the proposed use won't violate any laws; or ethical, cultural, or scientific concerns; or any management requirements associated with the use.

2. *What should I do before researchers arrive?*

Examine the objects and determine whether they can be used without risk of destruction or damage. Evaluate whether the objects can be used without compromising their security. Determine if their proposed use conflicts with any federal or state laws. Determine if the use will promote visibility for collections and further the mission of the park.

3. *What restrictions govern the use of museum collections?*

All data, information and collections, except those restricted by law or in accordance with NPS policy, are available to all. Allow only controlled access to a park's museum collection. When you grant permission for access to a user, follow procedures for using the collection and the research space, based on the park's access and use policies. Supervise researchers continuously. Clearly define visitor hours and public areas. Restrict access to all areas that house collections. Security, locked doors, and escorts are essential in non-public areas. For a summary of laws governing access to collections refer to *MH-III*, Chapter 2, Legal Issues.

Access guidance based on management, ethics, cultural considerations, scientific concerns, preservation, protection, and documentation are discussed in this chapter

#### 4. *Who can use collections?*

Anyone can use NPS collections if the use conforms to NPS policies and guidelines. Users may include qualified NPS personnel, artists, contractors, historians, researchers, scientists, and the general public. Institutions and individuals may use park museum collections upon approval from the museum staff designated by the superintendent or center chief. Collections are open to researchers based on the park's written access and use procedures.

- Collections may be approved for non-commercial use:
  - when staff supervision is available, the requested collections are accessioned and cataloged, and the collections are appropriately stabilized
  - when individuals request access for research or study
  - when NPS staff, contractors, or cooperators on official NPS business request use of collections
  - when the NPS requests work (for example, conservation or reformatting) on an object

The object may be loaned to an individual (for example, a contractor) for that work. Otherwise outgoing loans of NPS museum collections are only made to institutions, in accordance with *Museum Handbook*, Part II (*MH-II*), Chapter 5, Outgoing Loans.

- Collections may be approved for non-commercial institutional use:
  - when parks loan collections to nonprofit educational, cultural, or scientific institutions (for example, museums, historical societies, and universities) for exhibition, long-term management, research, and/or photography
  - when representatives of Indian tribes, native Hawaiian organizations, or Alaskan corporations request access to archeological or ethnographic objects associated with their tribes
- Collections may be approved for commercial use:
  - when individuals or representatives of organizations, institutions, or corporations request collections or documentation for legitimate commercial or publicity purposes that are in keeping with park purposes and the NPS mission and don't conflict with legal restrictions such as copyright or privacy legislation or cause significant damage to the item (See Section C, Management Issues, for further guidance.)

5. *How does an interested party make a request to use the collections?* An interested party can make an appointment by phoning, writing, faxing, e-mailing, or visiting the park curator. See Section I, User Qualifications.
6. *How do I assess a request to use museum collections?* When you receive a request for access to collections, use the checklist in Section K and the Conditions for Access to Museum Collections in *Museum Handbook*, Part I (*MH-I*), Appendix G, Figure G.7, to help you evaluate the request. Evaluate requests based on the park's ability to provide access according to law and policy.
- You must consider all requests in an equitable manner, whether from staff, outside scholars, or the general public.
- All access requests should be:
- acknowledged
  - documented through the use of appropriate forms (See Section J, Documentation.)
  - treated with courtesy and respect
- Notify researchers promptly if their requests have been approved or not approved. Provide them with information on the park hours, address, parking, and other pertinent information.
7. *What issues do I consider when evaluating a request for use?* You must consider all of the following issues:
- legal
  - management
  - ethical
  - cultural
  - scientific
  - preservation and protection
  - interpretation
  - user qualifications
- Legal issues are addressed in *MH-III*, Chapter 2. The other issues are discussed in this chapter.

---

## C. Management Issues

1. *Who evaluates a request to use museum* As the manager of the collections, you are delegated by the superintendent to evaluate all requests to use NPS museum collections. You must evaluate



*collections?*

all requests fairly and equally. Establish a museum collection committee to evaluate requests and assist in developing standard operating procedures for access and use, such as publication, duplication, and research requests. See *MH-I*, Appendix G, Protection of NPS Museum Collections, Figure G.7, and *MH-II*, Appendix D, Museum Archives and Manuscript Collections. All loans must be approved by the superintendent.

2. *What management concerns determine use?*

As a museum professional, you should encourage access to and use of collections and their data. You need to balance preservation and protection with providing physical and intellectual access to the collections. You must implement the requirements outlined by NPS policies and procedures, while adhering to professional museum standards, ethics, and the law. For additional information on museum and professional ethics, refer to Section D, Ethical Issues; for information on legal issues, see *MH-III*, Chapter 2, Legal Issues.

Consider the following when evaluating a request:

- Will the user be adequately supervised?

Make sure users will be continuously supervised. You or your staff should take the selected materials to the research room and monitor researchers while they work. You should have sufficient staff to provide the objects, monitor researchers, and respond to their needs. You also should document all materials used. ***Your access hours don't have to be extensive but must be continuously supervised.*** If staffing is an issue, limit access to certain predetermined times during work hours.

Well-supervised access reflects a well-managed collection. Refer to *MH-I*, Chapter 9, Museum Collections Security and Fire Protection, and Appendix G, Protection of NPS Museum Collections, and *MH-II*, Appendix D, Museum Archives and Manuscript Collections.

- Will users have sufficient space?

Assign a research room for users to view and study museum objects. The room should be outside the collections storage area. See *MH-III*, Appendix D, Guidance on Planning for a Research Space, and *MH-I*, Appendix F, NPS Museum Collections Management, which direct museum storage to be separate from all other uses.

A research room also can be an appropriate shared space outside storage where the user can work. It should be a room close to the curatorial staff workspace. This proximity allows you to supervise users easily and answer their questions.

You might use the park library reading room if no other space is available. Refer to *MH-III*, Appendix D, for additional information on using research spaces.

***Never leave a researcher unmonitored in areas with collection materials.***

- Are the materials accessioned and cataloged?

All collections should be accessioned and cataloged prior to use. This way you can track what collections are used and ensure greater accountability and security. If you allow access to and use of unaccessioned and uncataloged collections, you are exposing them to great risk, as you can't prove they are NPS property if they are stolen or damaged. You must make every effort, in accordance with *MH-II*, Chapter 2, Accessioning, and Chapter 3, Cataloging, to accession and catalog collections to make them available for use. Accession and catalog data also provide context, collection provenance or history, object provenience, and research information that are extremely valuable to the user. A catalog record greatly helps the user's research.

- Are the materials too fragile to use?

Collections use should be compatible with preservation objectives. If the object is so fragile that handling it will cause irreparable damage, provide the requestor with an image (photographic or digital) of the object, or a facsimile of the item, plus accompanying information. You should have a collection conservation survey done, and prioritize and address collections conservation and stabilization needs. Refer to Section G of this chapter. You also should have high quality photographs of the most used and fragile objects in the collection.

- Does the proposed borrower's facility meet NPS outgoing loan standards?

If the object will be used away from the museum collections storage, research room, work area, or from the park itself, you must generate an NPS outgoing loan agreement. The user (borrower) must meet all the conditions noted in the agreement. The user is responsible for treating collections carefully to maximize their future usefulness.

The borrowing institution must meet the standards outlined in the *Revised Standard Facility Report* published by the American Association of Museums. See Section G of this chapter and refer to *MH-II*, Chapter 5, Outgoing Loans, Section C, Documenting Loans, for additional information on the facilities report.

- Are there any legal restrictions on the item?

See *MH-III*, Chapter 2, Legal Issues.

3. *What NPS procedural guidelines cover using museum collections?*

NPS *MH-I* contains preservation and protection and *MH-II* contains documentation guidance to effectively use NPS museum collections. The *Conserve O Gram (COG)* series provides additional topical and timely information on preventive conservation for NPS museum collections.

- What NPS management policies and guidelines do I need to know?

Become familiar with the sections related to managing museum collections in the NPS policies and guidelines listed below.

- NPS Management Policies (1988)

This document contains policies that provide direction and set the parameters for management decisions in administrating the National Park Service. The following chapters deal with museum collections:

Chapter 4: Natural Resource Management, covering Natural Resource Collections

Chapter 5: Cultural Resource Management, Museum Objects and Library Materials, covering Treatment of Museum Objects; Acquisition, Management, and Disposition of Museum Objects; Historic Furnishings; Archives and Manuscripts; and Library Materials

- Director's Orders

Director's Orders outline the policies, instructions, and requirements imposed on the NPS at the Director's discretion. They don't restate policies and requirements imposed on the NPS by law, the President, the Secretary, or any other entity. The Director's Orders may, however, affirm that the NPS will comply with those policies and requirements.

- NPS Management Guidelines

NPS management guidelines outline the policies and procedures for many programs. The following pertinent NPS guidelines contain policies and procedures directly related to managing museum collections. They allow us to identify, preserve, protect, and document museum collections for present and future uses:

NPS Cultural Resource Management Guideline  
(formerly NPS-28)

NPS Natural Resources Management Guideline  
(formerly NPS-77)

NPS Personal Property Management Guideline  
(formerly NPS-44)

NPS Records Management Guideline (in prep.)  
(formerly NPS-19)

NPS Special Park Uses Guideline  
(formerly NPS-53)

NPS Interpretation and Visitor Services Guideline  
(formerly NPS-6)

You should be familiar with the *Departmental Manual* Part 411, Policies and Standards for Managing Museum Collections. This document outlines policies, responsibilities, actions, and standards for managing museum property in Department of the Interior bureaus. Refer to *MH-I*, Appendix A, Mandates and Standards, Section B, Departmental Policies and Standards for further information.

- Are the items entered into ANCS?

Make sure all museum collections that will be used have been accessioned and cataloged into the Automated National Catalog System (ANCS) prior to use. This includes objects loaned to off-site repositories. By entering information into ANCS and its successor, ANCS+, you readily can record and track information related to museum collection use.

- What are associated data and how may they be used?

Associated data refer to related information on a specific object or group of objects. Associated data include but are not limited to source of accession information, collection provenance or history (object provenience), and legal documentation of the collection. The catalog record contains extensive data categories that capture information on the object. Additional related data, such as annotations and research findings, are filed in the accession or catalog folder. Field notes, in particular, contain important and associated collection data.

These data are critical to the full understanding and appreciation of the object. Without these data, the research value of the object is diminished greatly. Know the various laws restricting access to museum collection data. Refer to *MH-III*, Chapter 2, Legal Issues, and to Question 4 below.

4. *What data do I need to restrict?*

*MH-III*, Chapter 2, Legal Issues, fully outlines the laws that deal with information on museum collections. Don't give out the following data:

- site location and the nature of archeological resources in accordance with the Archeological Resources Protection Act (ARPA) of 1979
- information protected by privacy and publicity law such as images or words of living private individuals (See *MH-III*, Chapter 2, Legal Issues.)
- location, character, and ownership information on historic resources, including cultural or religious sites, paleontological specimens, geological specimens, and culturally affiliated resources if the disclosure might invade privacy, impede the use of a traditional religious site by a practitioner, or endanger the historic resource according to the National Historic Preservation Act Amendment of 1980 (16 USC 470 w-3) (See *MH-III*, Chapter 2, Legal Issues, for guidance.)

Also restrict the following types of data:

- location information on nesting sites or other specific habitat information on threatened and endangered species consistent with the purpose of the Endangered Species Act (16 USC 1531 et seq.) and NPS Management Policies
- museum collection storage location and appraisal and insurance values, if the release may place collections at risk
- donor and lender addresses, the release of which may infringe on individuals' privacy

Names may be restricted to the fullest extent allowed by law if the donor or lender requests it. Place a notation in the accession folder, describing the donor or lender's privacy request at the time of the accession.

Such information may be considered releasable under the Freedom of Information Act (FOIA) on a case-by-case basis. If you receive a FOIA request, alert your superintendent and immediately contact and work with the FOIA officer to develop a response. Also talk to other affected NPS professionals such as the chief of resources (natural and cultural), Support Office (SO) curator and regional public relations officer. See Section F, Scientific Issues, and *MH-III*, Chapter 2, Legal Issues.

5. *What do I need to know about consumptive use?*

Consumptive use (destructive analysis or sampling) destroys or alters all or part of an object or specimen. It is an acceptable use of certain items in NPS museum collections. *Cultural Resource Management Guideline*, Chapter 9, Section 4, Consumptive Use of Collections states:

*(c) Destructive analysis is a legitimate use of museum collections for approved research purposes when the impact is minor or when the object is common, in which case approval by the superintendent is required. If an object is rare or significant, a request for destructive analysis must be reviewed by the SO curator and approved by the regional director . . . .*

***Consumptive use of type specimens is not allowed.***

Cultural Resource Management Guideline, Chapter 9, further states:

- (e) *The regional director will grant no exemption for use that might lead to loss or deterioration of museum objects that are directly connected with or prime survivors from the park's historic periods, events, or personalities; or are type specimens or one-of-a-kind natural history specimens; or are from systematic archeological collections, have known archeological site provenience, or have scientific value that has not been extracted and documented; or remain of scientific interest. The justification statement must certify that the objects requested for exemption do not meet the above criteria. If this certification cannot be provided, an exemption may be granted only by the director . . . .*
- (f) *No exemption will be granted for use of museum objects where such use may lead to loss or destruction of human remains, associated or unassociated funerary objects, sacred objects, or objects of cultural patrimony as defined by the Native American Graves Protection and Repatriation Act, unless such use is approved by the affiliated cultural group in addition to the regional director or director . . . .*
- (g) *An exemption may be granted for scientific analysis . . . of any museum object, except natural history type specimens, if that analysis is based on a professional research design that clearly documents the scientific need for the use of such techniques . . . .*

For specific information on how to obtain permission for consumptive use of collections, including threatened and endangered species, see *Cultural Resource Management Guideline*, Chapter 9, Section 4, Consumptive Use of Collections. The *Guideline* specifies that the regional archeologist or equivalent must be involved in the review of all proposals for destructive analysis of rare or significant archeological objects or materials. For additional information on threatened and endangered species, see Section F.

Many research uses involve destructive sampling. However, because of developing technologies that allow more powerful and non-invasive analysis, you should use caution when “using up” scarce objects or specimens for destructive analysis. The Guidelines for the Care of Natural History Collections published by the Society for the Preservation of Natural History Collections in *Collection Forum* 10, no. 1, p. 32-40 (1994) state:

***Balance between use and preservation:*** *Associated with the responsibility of ongoing use and education use is obligation of the institution to maximize the value of each specimen for future use. This applies not only to the data associated with each specimen, but also to the physical and chemical integrity of the specimen. Thus, it is critical that the demands placed on natural history specimens for current research and education uses are balanced with the need for preservation of the specimens for future use.*

Consider the following criteria outlined in *Guidelines for Institutional Policies and Planning Natural History Collections* published by the Association of Systematics Collections, 1994, when you evaluate a written request to do destructive analysis:

- *The intended use must have scientific merit.*
- *The researcher must demonstrate competence with the proposed methods . . . .*
- *The proposed methods must be the least intrusive for obtaining the intended results, and must be likely to yield the intended results.*
- *The researcher must have sufficient resources to carry out the method.*
- *There must be sufficient material available to support the destructive sampling without sacrificing all the available material of the particular collecting event (lot or herbarium sheet) . . . .*
- *The researcher must be able to stipulate that (s)he has used all relevant specimens/objects available at the home institution first.*
- *The potential for compromising future utility of the specimen or object for other investigation should be minimized.*
- *The researcher should intend to disseminate results of the work within a reasonable amount of time.*
- *The researcher should be willing to abide by the institution's operational standards for processing and documentation.*
- *The researcher must indicate the quantity of material necessary for his/her research . . . .*
- *Failure of an individual to comply with institutional requirements and standards in previous transactions may be grounds for denying any new requests . . . .*

The researcher should:

- pay for all associated costs
- document the procedure used
- return all unused portions of objects or specimens unless otherwise agreed to in writing
- provide the park with a copy of the resulting analytical data and duplicates of tangible products such as slides within a stipulated time period

6. *What do I need to know about the chain of custody?*

Chain of custody is a legal term used when law enforcement issues or matters of evidence are at stake. Objects, specimens, archives, or personal papers that are collected or impounded for use in a court case as evidence may be subject to a chain of custody.

You must house these objects separately with tightly controlled security and limit access to authorized users. Everyone, including the curator and law enforcement officer(s), who views or handles the objects must log whenever these objects are accessed or used. As the person authorized to hold this material, you must be present whenever this material is viewed or handled by anyone. Nothing may be removed or rearranged. The chain of custody ensures that you can document everyone who had access to the evidence while it was in your custody. Your documentation must be able to withstand scrutiny in a court of law.

7. *What do I need to know about hazardous materials and chemical contamination?*

You should determine what parts of the collections may pose a problem; for example, mercury- or arsenic-treated specimens, radioactive minerals, asbestos-plaster mounts, or moldy, insect- or pest-contaminated records. Older collections especially are vulnerable and have a higher incidence of contamination from chemicals used to prepare, preserve, and protect specimens. Determine what problems may arise from materials used to treat or prepare collections historically, such as arsenic, mercuric chloride, DDT; vaporizing compounds with residues such as naphthalene or paradichlorobenzene; or wet collection fluids such as formaldehyde or alcohol. Review all collection documentation, annotation labels, and preparation notes to determine which chemicals were used to prepare collections. Research manuals and procedures that state past practices. Check the specimens for traces of chemical contamination.

***Handling some objects and biological, geological, and paleontological specimens in the museum can present health risks. Be aware of potential hazards and, if appropriate, monitor for chemical agents.***

If you suspect chemicals have been used, call in a specialist or test them yourself. Refer to *MH-I*, Chapter 11 and Appendix H, Curatorial Health and Safety, and the nine *Conserve O Grams* 2/1-9 on security, fire and curatorial safety. Record all chemicals used to prepare or treat specimens on the catalog record and the accession and catalog folders.

Inform users about objects that may have been treated or contaminated. If possible, have the object decontaminated when you receive a use request. Consult your park safety officer, a conservator, and the SO curator.

When NAGPRA items are repatriated, notify the recipients of any hazards associated with the items, such as arsenic or residual chemicals from fumigation.



8. *How do I establish and implement a park access and use policy?*
- Establish an access policy that covers the park purpose, times of operation, and general access procedures. Refer to *MH-I*, Figure G.5. Sample Park Museum Collection Access Policy and Procedures, for general museum collections, *MH-II*, Figure D.13, Access Policies and Rules Governing Use (Sample), for archival collections, and this chapter. You can adopt these sample policies as they are, or adapt them to your park's needs. The policy should be available to users of the collections. See Section C, Question 1, on establishing a working group to develop a park access and use policy.

---

#### D. Ethical Issues

1. *What ethical issues affect access and use of NPS museum collections?*
- Ethical issues affecting museum collections use include equal access for all researchers; civility and cooperation with colleagues and the general public; scholarly integrity; respect for confidential and private information; and a professional commitment to preservation.

In general, NPS staff must perform their responsibilities as described in the *Museum Handbook*, Parts I and II, Appendix A, Mandates and Standards; *MH-I*, Appendix D, Code of Ethics for Curators, Archivists, and Conservators; and in the ethical statements of the American Association of Museums (AAM), the American Association for State and Local History (AASLH), and the Society of American Archivists (SAA). The questions below further define appropriate conduct for NPS museum curators and archivists.

2. *What is equal access and how do I provide it?*
- Equal access is a fundamental principle. However, museum and archival and manuscript collections have two very different access and use traditions. See Section I, User Qualifications.
- ***For museum objects***, equal access means treating all researchers the same, whether they are NPS staff members or outside researchers. If you require an evaluation process before authorizing use of collections, you must apply this requirement to all individuals conducting personal research, including staff.

The International Council of Museums (ICOM) Code of Professional Ethics states:

*It is the responsibility of the museum to use the collections for the creation and dissemination of new knowledge through research, educational work, permanent displays, temporary exhibitions and other special activities...the museum should seek to ensure that information in displays and exhibitions is honest and objective and does not perpetuate myths or stereotypes . . .*

*Members of the museum profession should deal with the public efficiently and courteously at all times and should in particular deal promptly with all correspondence and enquiries. Subject to the requirements of confidentiality in a particular case, they should share their expertise . . . allowing bona fide researchers properly controlled but, so far as possible, full access to any material or documentation in their care even when this is the subject of personal research or a special field of interest.*

The AAM 1994 *Code of Ethics for Museums* states:

*The museum ensures that . . . access to the collections and regulated information is [sic] permitted and regulated . . .*

All policies and procedures (such as user evaluations) must be implemented equally for staff, visitors, and scholars. For a fuller view of how museum access and use policies have developed differently from archival access and use policies, see Section I, User Qualifications.

- ***For museum archival and manuscript collections***, equal access means providing access to all without review processes or credential evaluations. All taxpayers and visitors have a right to use federally held records and archival collections for research, according to FOIA and state Sunshine (state equivalent of FOIA) laws.

The American Library Association-Society of American Archivists' (ALA-SAA) *Joint Statement on Access to Original Research Materials, in Libraries, Archives, and Manuscript Repositories* states:

*It is the responsibility of a library, archives, or manuscript repository to make available original research materials in its possession on equal terms of access . . . A repository should not deny access to materials to any person or persons, nor grant privileged or exclusive use of materials to any person or persons, nor conceal the existence of any body of material from any researcher, unless required to do so by law, donor, or purchase stipulation.*

The American Historical Association (AHA) *Statement on Standards of Professional Conduct* states:

*Since historians must have access to sources—archival and other—in order to produce reliable history, they have a professional obligation to preserve sources and advocate free, open, equal and nondiscriminatory access to them, and to avoid actions which might prejudice future access.*

You need policies, procedures, appropriate forms, and staff training in monitoring access and providing reference services before granting access. If you are determining procedures and restrictions as the research occurs, you are failing to meet NPS standards.

If you don't have enough staff to handle walk-in researchers (all collections use must be continuously supervised), your access policies may require an appointment. Your policy may not state that only scholars or staff may use the materials, nor may you restrict permanently your archival and manuscript collections without a legal basis. Not having a reference staff is an unacceptable excuse for long-term restrictions. You must learn how to handle reference work or train staff to do it.

FOIA requests may require you to provide access to collections previously designated as restricted by the donor. These restrictions must be honored to the extent allowed by law. It's NPS policy not to accept restricted donations. See *MH-II*, Chapter 2, Accessioning, Figure 2. When such restrictions conflict with a FOIA request, consult with your FOIA officer, the NPS solicitor, and the SO curator.

Once federal archival and manuscript collections are made available to one, they are available to **all** (with the exception of materials exempted by law or preservation condition). See *MH-III*, Chapter 2, Legal Issues, for further guidance on FOIA and other legal issues. For a sample access policy and rules governing use, see *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figures D.13a-b.

- ***For equal access to both museum and archival collections***, establish clear and fair written policies and procedures. Apply your standard operating procedure for handling research and duplication requests equitably, whether the requests come by phone, fax, e-mail, or in person. Restrictions must apply equally to staff, visitors, students, scholars, and others. Staff are not allowed to research within restricted collections. Restrictions can be applied only to the extent allowed by law. For example, FOIA may legally require access to some materials that donors or staff have restricted for legal, ethical, or cultural reasons. Work with your superintendent, FOIA officer, and the NPS solicitor to resolve conflicts between restrictions and legal access requirements.

3. *What are ethical standards of civility and professional cooperation?*

Professional behavior forms a crucial part of this ethical responsibility for equitable access. The ICOM Code of Professional Ethics states,

*Members of the museum profession have an obligation . . . to share their knowledge and experience with their colleagues and with scholars and students in relevant fields. They should show their appreciation and respect to those from whom they have learned and should present without thought of personal gain such advancements in techniques and experience that may be of benefit to others . . . .*

- ***Courteous treatment of researchers:*** All researchers must be made welcome and treated courteously and equitably. NPS policy requires that museum staff serve the public in a professional and courteous manner, regardless of personal inclinations or other duties. NPS staff also are expected to work cooperatively with colleagues.

NPS collections are supported by taxpayer dollars; therefore, it is our responsibility to make these collections available to those for whom we hold them in trust. FOIA and state Sunshine laws provide external mechanisms for enforcing such access.

***NPS should respond promptly to all reference requests for museum object and archival and manuscript collections, generally within 20 working days.***

NPS researcher registration procedures provide an internal process for providing equal access. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Sections T and U, for guidance.

- **Collegial Civility:** NPS staff also have a professional responsibility to:
  - treat their colleagues civilly and with consideration
  - respect diverse viewpoints
  - resolve disagreements without rancor
  - seek common ground for fruitful collaborations

The ICOM Code of Professional Ethics states:

*Members of the profession form working relationships in the course of their duties with numerous other people, both professional and otherwise, within and outside the museum in which they are employed. They are expected to conduct these relationships with courtesy and fair-mindedness and to render their professional services to others efficiently and at a high standard.*

When disagreements occur, as they do in all communities, both parties are responsible for working together to reach common ground. If personalities become an issue, return the focus to actual performance and behavior. Work together to resolve difficulties.

The American Historical Association (AHA) 1992 Statement on Standards of Professional Conduct states:

*. . . the preeminent value of all intellectual communities is reasoned discourse—the continuous colloquy among historians of diverse points of view . . .*

- **Professional Cooperative Responsibilities:** NPS museum staff are encouraged to work in partnership with other museums, libraries, archives, universities, and associations within their state and region to ensure the best preservation, protection, management, and access to NPS museum collections and data.

Staff are encouraged to develop cooperative preservation, descriptive, and access and use strategies to maximize resources and researcher access. For cooperative archival documentation strategies, refer to *MH-II*, Appendix D, Section Q, Questions 11-16. These strategies might include:

- cooperative development work to fund cataloging, preservation and use activities
- shared World Wide Web sites with area museums, archives, and libraries featuring online exhibitions, finding aids, virtual tours, and similar access systems
- cross-referenced and linked Web sites
- shared funding development campaigns with regional repositories, cooperating associations, the National Park Foundation, and other sources to enhance access
- shared published thematic catalogs or shared guides to multiple repository collections (union guides) in a region
- collaborative exhibits and exhibit catalogs using collections from several museums that can be sent to each museum involved
- collaborative research and analysis on collections in more than one museum

Forming partnerships with related organizations enhances the quantity and quality of work completed, giving the general public better access to collections. Additionally, sharing information on museum and archival procedures, techniques, and methods improves the professionalism of all involved. The NPS supports cooperative work with other federal, state, and local organizations and institutions to help meet preservation and access goals for parks and programs.

4. *What is scholarly integrity and what role does it play in providing access to collections?*

Scholarly integrity refers to the high standard of scholarly accuracy, balanced viewpoint, and lack of conflicts of interest that scholars are expected to achieve in their work. Scholarly integrity applies to NPS staff, including museum staff.

- ***NPS staff use of collections for personal research:*** You may use collections for personal research on your own time, as long as this research is:
  - supervised continuously by a professional
  - made known to your immediate supervisor
  - made known to other scholars using the same materials

You may not use restricted collections for *personal* research if those collections are not equally available to all researchers. However, you may use them for management purposes as needed. Avoid using NPS collections in a manner that may be judged a conflict of interest. Potential conflicts should be discussed with the NPS ethics officer.

- ***NPS staff publications:*** Staff should adhere to high standards of research, writing, editing, exhibitions, cultural consultation, and interpretation. Staff must:
  - be aware of changes in research resources, methodologies, and techniques by taking appropriate courses, learning from partners, reading widely, and consulting reviews of the published record
  - avoid factual inaccuracies by checking reputable sources carefully
  - avoid infringing copyright, privacy, and publicity laws and triggering lawsuits by obtaining necessary permissions and licenses
  - not plagiarize, but properly acknowledge others whose work has been used
  - keep informed of publications and exhibitions technologies and techniques in order to choose appropriate technologies for a message
  - conscientiously cite captions and credit lines as requested by creators and repositories holding original materials
  - avoid stereotypes and assumptions by reading widely both historical and current scholarship
  - obtain peer review from a range of qualified scholars and traditionally associated groups
- ***NPS museum staff personal collecting:*** See *MH-I*, Chapter 1, NPS Museums and Collections, Section F, 4b.2, Personal Collecting.
- ***Avoidance of Conflicts of Interest:*** NPS staff are expected to avoid situations that present a conflict of interest between their professional and private lives. See *MH-I*, Chapter 1, Section F, and *Ethics: An Employee Guide* (U.S. Department of the Interior, 1998). If you are uncertain if a situation poses a serious conflict, contact your supervisor, the NPS Ethics Officer, and your SO curator.

5. *How do privacy, confidentiality, and related restrictions affect my conduct?*

A variety of privacy and confidentiality issues affect how NPS staff grant access to and use of NPS collections, including those listed below:

- ***Privacy of donor and lender negotiations:*** Museums and archives have a professional responsibility to respect donors' and lenders' privacy by not divulging information on donor and lender negotiations or contacts. Honor this restriction to the fullest extent allowed by the law. This information might include:

- security arrangements of private or NPS collections
- quality and nature of materials brought into the museum for identification
- addresses of donors, lenders, or potential donors or lenders.

**Note:** Names may be restricted to the fullest extent allowed by law if the donor or lender requests it.

When uncertain of the extent of privacy protection, contact the NPS solicitor and your SO curator. The solicitor may determine that you can restrict this information based upon the National Historic Preservation Act Amendments of 1980. FOIA requests for donor negotiation information must be dealt with according to FOIA policy. See *MH-III*, Chapter 2, Section E, Question 1, and Section F, Question 11.

- ***Privacy of employee personnel, medical, and psychiatric records:*** Don't accession this material into the museum collection; it should be maintained in the park's records management system. If the records are official records, they belong in the National Archives not in the NPS museum collections. If they aren't official records, they are protected by privacy legislation during the lifetime of the individuals documented. See *MH-III*, Chapter 2, Section D, Question 4.
- ***Privacy of research:*** Both museum and archival researchers, whether NPS staff or outside users, must complete registration and duplication request forms according to NPS policy. See Section J, Documentation. These forms are required to:
  - maintain use documentation
  - help plan future acquisitions strategies
  - plan for publications
  - enhance replevin (legal return of illegally removed collections through the courts)
  - discourage theft
  - document parties who may be responsible for collections damage, vandalism, or theft

Although NPS staff collect and maintain these forms for administrative purposes, NPS curators and archivists support the privacy of researcher registration and duplication data to the extent allowed by law.

Treat researcher registration, circulation, and duplication data as if it were both privileged and private (restricted). In general, don't tell researchers:

- what topic other scholars or students are working on
- what is being used as research materials
- what is being duplicated

The only exceptions to this guidance are:

- When possible, notify researchers of similar research by other individuals using the same materials, to save both researchers from conflicts later. Obtain permission from both parties before such notification.
  - Once permission is obtained, parks may share this information for management purposes, such as for Government Performance Results Act (GPRA).
- ***Privacy and confidentiality issues relating to the collection's content:*** Both federal and state law protect the privacy of living, private individuals, while publicity laws in almost half of the states protect celebrities and their estates from unapproved commercial uses of their images. Other specific legislation described in *MH-III*, Chapter 2, protects location information for certain types of materials.

The ICOM Code of Professional Ethics states:

*There is a special responsibility to respect the personal confidences contained in oral history or other personal material. Investigators using recording devices such as cameras or tape recorders or the techniques of oral interviewing should take special care to protect their data and persons investigated, photographed, or interviewed should have the right to remain anonymous if they so choose.*

*This right should be respected where it has been specifically promised. Where there is no clear understanding to the contrary, the primary responsibility of the investigator is to ensure that no information is revealed that might harm the informant or his or her community.*

***Museum staff and their families must not personally profit from, or publish data or information obtained, while working with restricted collections. Restricted access means no one, including staff, has access for personal research.***

- ***Sensitivity to cultural issues:*** Cultural issues may pose powerful ethical challenges for many NPS museum staff. For guidance see Section E, Cultural Issues; *MH-III*, Chapter 2, Legal Issues; and *Cultural Resource Management Guideline*.



- **Donor and lender access and use restrictions:** While the expressed restrictions of collection donors and lenders don't override federal legislation, such as FOIA provisions or subpoenas (see *MH-III*, Chapter 2, Legal Issues), NPS staff should honor donor and lender restrictions to the fullest extent allowed by law. See *MH-II*, Chapter 2, Accessions. It may be necessary to talk with the NPS solicitor on how to best meet donor and lender requirements without conflicting with equal access or FOIA provisions.

6. *What role should preservation play in NPS ethical values?*

The ICOM Code of Professional Ethics states:

*Subject to the primary duty of the museum to preserve unimpaired for the future the significant material that comprises the museum collections, it is the responsibility of the museum to use the collections for the creation and dissemination of new knowledge . . .*

- **Preservation of the museum collections:** Use of collections should not cause significant and irreversible damage to the collections. The exception is destructive analysis, which is a legitimate use of museum collections for approved research purposes when the effect is minor or the object is common. See *Cultural Resource Management Guideline*, Chapter 9, Management of Museum Objects. While all exposure to light, handling, and duplication causes some damage, this is a natural part of the inevitable self-destruction of all organic materials. NPS staff will attempt to mitigate this damage to the greatest extent by following the guidance in *MH-I*, and in Section G, Preservation and Protection Issues, below.
- **Preservation of the informational context of museum objects:** Much of an object's value resides in the information we have about it, including its creator, collector, provenance or history, provenience, cultural and historical context, and topical identifiers, such as:
  - collection provenience for archeology
  - phylum, class, order, family, genus, and species for biological, and paleontological specimens
  - artist, style, medium, technique, iconography, and period for art or historical works
  - creator, dates, provenance, physical description, subject matter, arrangement, restrictions, and historical background for an archival or manuscript collection

It is equally essential, for legal reasons, to document any:

- special permissions or authorizations for use
- releases (model releases or interviewee releases)
- site licenses

These legal authorizations allow copyright or privacy and publicity-protected materials to be used in publications, exhibitions, and other special uses, including the Internet, such as the World Wide Web. You are responsible for accurately maintaining this information and documentation.

Take care to accurately and sensitively reflect the object or document creator's perspective and the cultural context without the addition of errors or unsubstantiated personal opinions.

Museum staff must be:

- eager to serve their audiences with useful and accurate materials
- able to safeguard the accuracy and currency of the data they have on museum collections
- knowledgeable about how to conduct research in a professional manner
- willing to share their work for peer and associated community review and commentary prior to publication
- able to accept editing, fact-checking, and correction
- willing to share their sources, data, and evidence in case of a challenge to the publication or exhibition text
- responsible for monitoring to ensure the object's cultural context is accurately and sensitively reflected in products of researchers, in NPS publications and in other uses of the collections

***When researching and interpreting museum materials during cataloging, exhibitions, publications, and reference work, avoid inserting stereotypes, assumptions, and unsubstantiated personal opinions into the accessioning, cataloging, description, and reference. All personal opinions and observations should be identified and documented as such.***

Museum staff are responsible for enhancing this contextual information through accurate and scholarly research that follows the best practices of the profession. Every attempt should be made to capture substantiated expert knowledge held by donors, scholars, and associated groups for the museum documentation, particularly the catalog record and archival finding aids. Research of NPS museum collections must not endanger this informational context.

Databases, finding aids and other descriptive systems (including automated systems) must be designed and managed to make it impossible for researchers to change data or to access legally restricted data, such as archeological site location information. See *MH-III*, Chapter 2, Legal Issues.

<b>Responsibilities of Museum Staff</b>	
<b>To whom are you responsible?</b>	<b>What must you do?</b>
<b>The General Public</b>	<ul style="list-style-type: none"> <li>• Provide equal access to all non-restricted collections to the extent allowed by law and consistent with NPS policy.</li> <li>• Protect private and confidential information to the fullest extent allowed by law.</li> <li>• Ensure the security of the museum collection. <ul style="list-style-type: none"> <li>– Don't provide access to unaccessioned and uncataloged collections.</li> <li>– Don't provide access without supervision.</li> <li>– Don't provide access to originals of high-value or fragile materials.</li> <li>– Deny access to collections to researchers who have been known to steal from or damage collections.</li> </ul> </li> <li>• Preserve integrity, accuracy, and completeness of the information context (documentation) of museum objects.</li> <li>• Preserve the museum collection physically. <ul style="list-style-type: none"> <li>– Teach researchers how to handle items.</li> <li>– Provide photographs or duplicates for research when materials are fragile.</li> <li>– Maintain proper surveillance of researchers.</li> <li>– Ensure the research room environment doesn't endanger items.</li> </ul> </li> <li>• Record expert knowledge of donors, scholars, and associated groups and add it to the museum documentation as appropriate.</li> </ul>
<b>Your Employer (the NPS)</b>  <b>Your Employer (cont.)</b>	<ul style="list-style-type: none"> <li>• Avoid all conflicts of interest and appearance of such, in the subject area of the collections including: <ul style="list-style-type: none"> <li>– personal research in restricted collections</li> <li>– personal publication or distribution of restricted information</li> <li>– competitive employment or businesses</li> <li>– appraisal of objects outside NPS</li> <li>– receipt of personal gifts</li> <li>– development or research on personal collections</li> <li>– removal of research materials and documentation created during the scope of employment</li> </ul> </li> <li>• Follow the letter and the spirit of NPS and DOI policies and procedures.</li> <li>• Work in a fully professional fashion following the guidelines provided by professional associations (AAM, SAA, and AASLH).</li> </ul>
<b>Yourself and Other Employees</b>	<ul style="list-style-type: none"> <li>• Ensure your staff knows and uses NPS museum management ethics policy and legal guidelines. See <i>MH-III</i>, Chapter 2, Legal Issues, and <i>MH-I</i>, Appendix D, Code of Ethics for Curators, Archivists, and Conservators.</li> <li>• Monitor staff compliance.</li> <li>• Ensure staff use of museum collections is equitable, made known to supervisors and other scholars using the same material.</li> <li>• Determine that NPS staff don't conduct personal research in restricted collections, or publish or distribute restricted information. Staff must not get privileged access.</li> </ul>

<b>Responsibilities of Museum Staff</b>	
<b>To whom are you responsible?</b>	<b>What must you do?</b>
	<ul style="list-style-type: none"> <li>• Ensure NPS staff are informed they can't become dealers or receive gifts from dealers.</li> </ul>
<b>Our Donors and Lenders</b>	<ul style="list-style-type: none"> <li>• Ensure the privacy of donor and lender negotiation information to the extent allowed by law, unless or until written permission is received to share this information.</li> <li>• Follow existing access and use restrictions to the fullest extent allowed by law.</li> <li>• Capture the donor's knowledge about the donated materials.</li> <li>• Obtain from the donor all copyrights, model and interview release forms, and related permissions so that NPS can use the collection fully.</li> </ul>
<b>Creators and Their Heirs</b>	<ul style="list-style-type: none"> <li>• Obtain from all creators or their heirs all copyrights, model and interview release forms, and related permissions so that NPS can fully use the collections.</li> <li>• Give full credit to the creator in all credit lines and citations.</li> <li>• Respect creator restrictions to the fullest extent allowed by law.</li> </ul>
<p><b>Those peoples and groups whose collections NPS holds, or who appear as subject matter of NPS collections</b></p> <ul style="list-style-type: none"> <li>– Affected groups</li> <li>– Ethnic groups</li> <li>– Native Americans</li> <li>– Native Hawaiians</li> </ul> <p><b>Peoples and Groups (cont)</b></p> <ul style="list-style-type: none"> <li>– Private individuals</li> <li>– Religious groups</li> </ul>	<ul style="list-style-type: none"> <li>• Follow legal and policy guidelines on access and use.</li> <li>• Ensure collections are treated with respect and empathy for associated groups.</li> <li>• Investigate and document potential collection sensitivity issues when collections are acquired and <i>before</i> providing access.</li> <li>• Be aware of laws that affect access to these materials. See <i>MH-III</i>, Chapter 2, Legal Issues.</li> <li>• Consult with the associated groups <i>before</i> making decisions that may affect the group, such as acquisition of or access to sacred or otherwise sensitive materials.</li> <li>• Provide access to federal records as required by NPS policy and state and federal laws.</li> </ul>
<p><b>Your Users</b></p> <ul style="list-style-type: none"> <li>– Collaborators</li> <li>– News reporters</li> <li>– Park staff</li> <li>– Publishers</li> <li>– The public</li> <li>– Scholars</li> <li>– Students</li> <li>– Writers</li> </ul>	<ul style="list-style-type: none"> <li>• Provide equal access to all, regardless of whether they are staff, students, scholars, reporters, or public visitors.</li> <li>• Keep researcher registration and duplication data confidential to the fullest extent allowed by law. Only share this data with the researcher's permission.</li> <li>• Provide courteous, knowledgeable, and accurate reference service.</li> <li>• Maintain user documentation including copyright and privacy statements, researcher registration, and duplication forms.</li> <li>• Thoroughly document and maintain files on any permissions given or received to publish or use materials (including site licenses, publication permissions, copyright receipts) for exhibits, Internet sites, and publications.</li> </ul>

<b>Responsibilities of Museum Staff</b>	
<b>To whom are you responsible?</b>	<b>What must you do?</b>
<p><b>Your Professional Colleagues</b></p> <ul style="list-style-type: none"> <li>- Archeologists</li> <li>- Architects</li> <li>- Archivists</li> <li>- Biologists</li> <li>- Conservators</li> <li>- Curators</li> <li>- Geologists</li> <li>- Historians</li> <li>- Landscape Architects</li> <li>- Librarians</li> <li>- Paleontologists</li> <li>- Registrars</li> </ul>	<ul style="list-style-type: none"> <li>• Follow the professional ethics statements of archivists, curators, registrars, and related disciplines.</li> <li>• Provide to all high-quality reference and access service to collection records, consistent with NPS policy and state and federal laws.</li> <li>• Work with cooperative or collaborative partners, such as other museums, archives, educational programs, and libraries to:               <ul style="list-style-type: none"> <li>- create shared Web sites</li> <li>- publish union guides</li> <li>- develop travelling exhibitions and catalogs</li> </ul> </li> <li>• Share information on NPS-developed access and use strategies at professional meetings</li> </ul>

7. *What do I need to know about employee ethics?*

As a federal employee, you are expected to maintain high standards of honesty, integrity, impartiality, and conduct. These standards ensure the proper performance of government business and the continuing confidence of the people of the United States. As a federal employee, you're expected to serve the public responsibly and maintain the public trust. See *MH-I*, Chapter 1.

If you are offered monies for a work created during your normal scope of work as a NPS employee, consult your park Ethics Officer to determine if the park may transfer the money to the cooperating association or

equivalent approved donation accounts for use by the park. You must not personally accept a check or other payment for work completed on NPS time.

8. *What do I need to know about professional ethics?*

Most professional organizations publish ethics statements. See the Codes of Ethics for professions related to museum work in *MH-I*, Appendix D.

## E. Cultural Issues

---

This section addresses some of the cultural concerns that affect use of cultural and natural collections. You should identify the associated groups that have an interest in the park collections, how they were made, created, and are stored, used, or made accessible. Work with the associated groups to identify their concerns and to honor those concerns to the fullest extent allowed under the law and NPS policies. Many groups have valid concerns about how their cultural heritage material is used. You need to understand and deal sensitively with these issues. Management Policies (5:10) states that interested persons will be permitted to inspect and study NPS museum objects and records in accordance with standards for preservation and use of collections and subject to the policies regarding confidentiality of resource data.

Where possible, consult with the associated groups before acquiring potentially sensitive museum collections. Keep in mind that access to NPS museum collections means balancing the interests of many traditionally associated groups—including makers, creators, scholars, and subjects—and those yet to come, whether of the culture represented or outside it. Consult with the SO curator, discipline specialists, your park FOIA officer, the NPS solicitor, and the NPS Ethics Office staff as necessary.

### 1. *What cultural concerns affect use?*

The western notion of intellectual property, copyright, and privacy is being widely discussed. Certain groups have proposed that indigenous peoples have special and collective rights to all aspects of their culture, whether expressed tangibly or not. Such an approach would protect ideas as well as recorded, filmed, painted, sculpted, choreographed, and written expressions of ideas. These proposals run counter to U.S. copyright legislation, which protects only tangible expressions for a limited time.

You should be aware of this debate, but remember you are obliged to follow the law (see *MH-III*, Chapter 2, Legal Issues), implement NPS policies and procedures, and act in accordance with professional standards and ethics. The concerns of some indigenous cultures need to be balanced against the:

- First Amendment rights to freedom of speech, allowing American citizens to write and speak about anything not expressly forbidden by law
- FOIA and related state Sunshine laws, which make information held by public institutions available to the public, unless a particular statutory restriction prohibits access
- lack of a mechanism for limiting access retroactively to information. Once information has been available to one researcher, FOIA requires that other researchers wishing to use the material in federal repositories have equal access
- existing copyright and privacy laws

2. *How do I identify the concerned parties?*

Work with your park or regional ethnographer to determine who the traditionally associated groups (the groups that may be affected by the use of the object) are by identifying the:

- creator of the object(s)
  - artist
  - collector
  - craftsperson
  - photographer
  - researcher
  - writer
- heirs and descendants of the original creator (who may still hold intellectual property rights, such as copyrights)
- donor(s)
  - may be the same or different from the creator or the creator's heirs
  - a collector who purchased or traded for object(s)
- descendants of the donor or former owners
  - may still hold some intellectual property rights, such as copyrights
- communities; tribes; social, ethnic, and occupational groups, whose identity is connected to the:
  - objects(s)
  - symbol(s) on the objects
  - non-symbolic representation(s) on the objects
  - associated rituals
  - associated stories or other legacy information
- archeologists, ethnographers, and others who may have excavated, collected, researched, or worked with the materials
- the general public as taxpayers, researchers, and potential users

An item may be associated with more than one group. Each associated group may have a set of cultural rules and meanings, each of which should be taken into consideration where possible.

3. *How does NAGPRA affect collections access and use?*

In accordance with the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990 (25 USC 3001-3013), NPS is required to consult with all associated or affiliated tribes and lineal descendants regarding the treatment and potential repatriation of those NPS museum collections defined as NAGPRA-eligible. Refer to *Cultural Resource Management Guideline, Appendix R, NAGPRA Compliance* and *MH-II*, Chapter 6, Deaccessioning, for additional information. Consult your SO curator concerning storage and handling procedures of NAGPRA-eligible collections.

NAGPRA doesn't provide a legal basis to restrict access and use of NAGPRA-eligible museum collections documentation or archives. NAGPRA doesn't call for the repatriation of archival and manuscript materials. Documentation of objects being repatriated via NAGPRA may be obtained by FOIA requests, even though the records may be sensitive. Traditionally associated groups should be informed that sensitive NAGPRA documentation cannot be withheld if a FOIA request for it is received. If you receive a FOIA request for NAGPRA documentation, consult with your superintendent, FOIA officer, NPS solicitor and SO curator as explained in *MH-III*, Chapter 2, Legal Issues.

Consider the effect on the traditionally associated groups if the information you collect and maintain is publicly available. You can't change the legal requirement to make information publicly accessible, but you can control what you collect. Collect and keep only the information necessary for managing NPS museum collections.

You may later need to justify your actions, such as deaccessioning, through appropriate documentation. If you have not collected adequate documentation or disposed of the documentation, you may be in a difficult situation. You can avoid this problem by providing more generic information without potentially problematic specifics. For example, you may be able to state, "this ceremonial rattle relates to Spring ceremonies," as opposed to "this XXXX rattle is held by the YYYY priest, who does the following six things with it to induce corn fertility in the Spring."

4. *How does the Executive Order 13007—Indian Sacred Sites affect access and use?*

The NPS management guidelines for carrying out the Executive Order are being drafted and will be distributed when finalized.

5. *What are the traditionally associated groups' concerns about access and use?*

Traditionally associated groups may be concerned about a collection item or the knowledge associated with it. This includes:

- what the item represents to cultural insiders
- information on object use



- documentation of ritual observations or associated stories

Potential concerns may arise with:

- ***Use by the museum in:***
  - exhibitions
  - conservation treatments
  - collections management handling
  - research
  - publications (including text, Internet, sound records, and moving and still images)
- ***Use by the general public when:***
  - photographing
  - interpreting
  - viewing
  - researching
  - handling
- ***Ceremonial use by the associated communities in:***
  - ceremonies in the museum
  - off-site ceremonies and ritual observances

There may be culturally defined rules for transmitting and controlling knowledge about the collection, which may involve rituals or prohibitions. See *MH-III*, Chapter 2.

***Inform traditionally associated groups that NPS-held archives, manuscripts, and collections documentation are subject to FOIA.***

As manager of the park collections, you must strike a balance among the rights of the:

- creator and the creator's heirs (may have the copyrights)
- potential users
- taxpayers who fund use of collections

- park to have accurate and complete collection management information
- individuals and groups documented

6. *What limitations may apply to access and use?*

Collections information may have the following legal restrictions. See *MH-III*, Chapter 2 for specific guidance.

- ***Federal and state privacy and publicity law*** restrictions may apply to the words, images, and persona of living private individuals and celebrities (whether dead or alive), including photographs, family letters, oral and video history interviews and transcripts, and similar materials.
- ***Copyright*** restrictions may apply to the words and works of individuals depending upon when they were created, and if and when they have been published.
- ***Archeological Resources Protection Act*** restrictions apply to location information on archeological excavations. You must **not** grant access to the location of archeological sites, potential sites, or shipwrecks in records, databases, or any format, even if the request is a FOIA request.
- ***National Historic Preservation Act*** restrictions may protect the disclosure of information that can create a substantial risk of harm, theft, or destruction of historic resources, as well as preventing disclosures that invade privacy or impede the use of traditional religious sites by practitioners.

*Once made accessible to one researcher, archival and manuscript materials are available to all under the principle of equal access.*

7. *What are some factors in determining access to and use of cultural materials?*

Different groups may have different rules about how acceptable access and use procedures are determined. These include:

- ***Gender:*** some materials are not available to women or to men
- ***Age:*** some materials are available only to tribal elders as keepers of traditional knowledge
- ***Social and occupational role:*** a person's occupation or membership in particular groups may prohibit using an object
- ***Group membership:*** a group may request access or information be restricted to a particular group
- ***Cultural prohibitions on information:*** for example, viewing or photographing powerful objects may be prohibited

This is one area where traditionally associated group concerns and NPS policies may be in opposition. Remember, you provide equal access to NPS museum collections, unless restricted by law or in accordance with NPS policy. Work with traditionally associated groups to share federal laws and NPS mandates, policies, and procedures, and to develop acceptable strategies. It may be possible to provide:

- *Access during certain periods or only in certain spaces*
- *Access via a copy*
- *Access with notification*

Allow the affiliated group to leave a statement with the museum explaining why the information is sensitive and should not be published. Researchers requesting the item may be asked to read the statement before access is granted.

If both parties are willing, arrange a meeting between the researcher and the traditionally associated groups to address concerns. Speak to your SO curator, discipline specialists, NPS solicitor, and FOIA officer for guidance.

8. *How does the use context affect cultural concerns about access and use?*

Some potential concerns include:

- **Location:** allowing access to a room where a negative event occurred can be a source of power or danger according to some cultures; a location may have negative or positive connotations
- **Temporality:** allowing researchers or staff to use material at a certain time of day or during a particular season may be problematic according to some cultures; the group may want certain uses restricted by date or time
- **Object orientation:** placing an object so that it faces a particular direction in an exhibit or for research may be problematic in some cultures
- **Cultural context:** allowing access by a researcher from a different group, may be a cause for concern; associated groups may object to exhibiting or loaning collections to rival groups
- **Proximity to other objects:** storing sacred objects of a particular group in a room that also has human remains or funerary objects may be problematic for some cultures

The associated group may request that certain ritual considerations be followed before or after use of a collection, such as the blessing of space or a cleansing ceremony. However, potential contamination issues can occur from some ceremonial or ritual activities (for example, if cornmeal is used, it may provide habitat for insects). Work with the group to ensure they understand the reasons for NPS policies and procedures. Make alternative arrangements, where possible, to accommodate these concerns.

9. *What cultural issues may arise when the general public uses a collection?*

When a member of the general public uses a collection, traditionally associated groups may request that public and researcher use be supervised by their representative in addition to NPS staff supervision. A member of the traditionally associated group could accompany the supervisor as an observer, if management so chooses, but only NPS staff should provide supervision. Alternatively, the manager may permit a qualified member of a traditionally associated group *who is a NPS employee or volunteer* to supervise. Another option is for the concerned associated group to leave a statement of concerns to be provided to researchers when the collection is used.

The NPS follows the principle of equal access. The researcher has the right to unobstructed access. Instead of installing a secondary observer, such as a member of the traditionally associated group, which may have a chilling affect on research, work with the traditionally associated groups to identify problematic material and develop access strategies that meet both NPS and the traditionally associated groups' goals. The agreed-upon access and use policies for these materials will be honored to the fullest extent allowed by law.

***Work with traditionally associated groups to establish access procedures for sensitive cultural object(s) before providing access.***

Traditionally associated groups may also request that the NPS restrict a type of use. For example, the associated community may indicate that viewing, but not touching, an object is acceptable or that some objects or information should be excluded from public or ceremonial use. Share the concerns of the aggregated group with the person(s) requesting access. Append a statement of concerns if one is provided. Anyone can use NPS collections if the use conforms to NPS policies and procedures.

10. *What concerns affect how traditionally associated groups use museum collections?*

The following issues may affect how traditionally associated groups use a museum object:

- ***Restricted use due to contested or shared affiliation:*** When an object is affiliated with several groups or when affiliation is contested, one group may ask that another be excluded from consultations and using the collection. Inform individuals requesting restrictions this is counter to NPS policy.
- ***Special use:*** Associated groups may request use of the collection for ceremonial activities, not all of which contribute to preserving the object. For example, the use may result in contaminates from blessing or cleansing rituals or body paint on textiles.

Special uses must be judged equitably by the:

- effect of the use on the object
- applicable legal restrictions on access
- donor and lender restrictions on access
- **Off-site use:** A use request may be for an off-site ceremony because the location of the event may be critical to its success. All uses, including off-site uses, must follow NPS policies and procedures, such as preparing an outgoing loan agreement. Each off-site use request is considered individually. You should have a NPS employee present to supervise the uses that are not traditional museum uses.
- **On-site but unsupervised use:** An associated group may want to perform a ritual unsupervised by NPS, which is against NPS procedures. If a member of the associated community is a NPS employee or volunteer, then that person could provide the supervision.

The following may affect how traditionally associated groups use collection data:

- **Research and publication:** If one group researches and publishes the subject document(s) or archival materials, it has opened the door for authorization of all future research and publication requests, regardless of source, under FOIA and equal access.

Major research projects into a specific group's history, culture, or material culture initiated by NPS staff or an outsider should be undertaken in consultation with the traditionally associated groups where possible. There may be cultural concerns about who does the research, how the research is conducted, how the group will be represented in the study, and the distribution of the study. See *Cultural Resource Management Guideline* for guidance.

11. *What cultural concerns affect the use of natural history collections?*

Most cultural concerns affecting use of natural history collections mirror the concerns discussed above. Specific issues for natural history collections include:

- **Use and value:** The specimen may have multiple uses and values for one community, such as the yucca that has subsistence and ceremonial uses. These uses and values may be related to the traditionally associated groups' subsistence needs, or may be religious or ceremonial in nature. Refer to *Cultural Resource Management Guideline*, Chapter 10, Management of Ethnographic Resources.
- **Meanings:** The specimen(s) can have multiple meanings for different groups; for example, a bear skull can represent subsistence activities of one community, while it has ritual significance for another.

Associated groups may request that NPS restrict access to or use of certain information. This information may violate the parameters governing transmission of knowledge within a particular culture, for example:

- ***Ceremonial or medicinal access concerns:*** Groups may request that NPS restrict access to information on the ceremonial or medicinal uses of certain plants. For example, the medicinal qualities of a plant may be limited to all but a healer or midwife within the requesting culture.
- ***Plant locations:*** Groups may request that NPS restrict subsistence plant locations, especially for plants that gain power from a particular location.

Provide equal access to NPS collections with a few uniformly applied legal exceptions. According to the ethics policies of AAM and ICOM, and FOIA (for archives and museum documentation), if materials are available to one group they must be equally accessible to all. See Section D, Ethical Issues, Question 2.

12. *What other concerns may the traditionally associated groups have?*

Traditionally associated groups may be concerned about:

- scientific testing
- extensive handling
- reformatting or copying

Explain to the associated group, as you do to all users of NPS collections, how NPS staff care for collections. Share NPS guidance with the group. Consider inviting a member of the associated group to attend NPS collections management training. Where reasonable, legal, and ethical, follow the wishes of the associated group.

13. *When must I be sensitive to the concerns of traditionally associated groups?*

Always. Work with traditionally associated groups when developing procedures for using museum collections. Respectfully listen, understand, and honor concerns if they are legally, ethically, and reasonably possible under NPS policy and procedures. You should consult with the traditionally associated groups *before* access is provided.

***If the object, associated knowledge, use, or rituals have religious connotations or cultural restrictions, involve the associated group, where possible, in developing procedures to use and care for the object.***

14. *What do I do if I can't grant a traditionally associated group's request?*

If traditionally associated groups have made special requests for restricting or approving access or use of museum collections, it is important to work with them, even if their request can't be granted. Explain to them what NPS policies and federal and state laws dictate for access to NPS museum collections. Consult with your SO curator and ethnographer prior to meeting with the group to determine how best to ensure your message will be understood.

The group you are working with may have culturally defined roles and a specific context for transmitting knowledge on the associated materials. Some groups won't object to NPS doing research for management purposes, but they may want the data kept confidential. Because we can't guarantee confidentiality due to FOIA and state Sunshine laws, it is important to inform the groups of these legal constraints. In other cases, the group may request research, especially if its members are concerned that traditional knowledge is dying and they see NPS as a repository for their knowledge.

15. *What religious concerns must I consider?*

Cultural issues that affect use of religious item(s), include those discussed in Questions 1, 8, and 10. Identify the associated groups and religious concerns related to the collection. Sacred objects often require culturally specific procedures for care and use. Cultural rules governing the handling and use of an item may vary. See *NPS Management Policies* and *Cultural Resource Management Guideline*. *NPS Management Policies, Chapter 5:11, Ethnographic Resources*, requires that:

*Certain contemporary Native American and other communities are permitted by law, regulation or policy to pursue customary religious . . . and other cultural uses of park resources with which they are traditionally associated . . . .*

NPS Management Policies, Chapter 8:9, Native American Use, states that in keeping with the spirit of the American Religious Freedom Act (42 USC 1996),

*The NPS will be as unrestrictive as possible in permitting Native American access to and use of traditional sacred resources for customary ceremonies.*

and continues,

*. . . requests to conduct Native American activities will be subject to the same criteria as other special park uses unless the activity is specifically authorized by federal statute or treaty right.*

*Management Policies* also states that the NPS will ensure the following:

*. . . access to and use of natural and cultural resources in parks will be applied in an informed and balanced manner that is consistent with park purposes and does not unreasonably interfere with Native American use of . . . sacred resources and does not result in the degradation of park resources (8:9).*

Traditionally associated group(s) may request restrictions on access or use of information about the collection to cultural insiders or specific community members. The traditionally associated groups may:

- request specific procedures to protect the sacredness of the item, or to protect the people who come into contact with the item (See discussion in Question 1.)

- have cultural prohibitions on handling or viewing objects connected with a burial
- want to desanctify sacred objects in NPS custody, eliminating potential religious issues

Follow NPS policies and procedures, and legal guidelines for culturally sensitive collections, just as you do for all collections. Consult with your SO curator, FOIA officer, and the NPS solicitor if you have questions.

---

## F. Scientific Issues

### 1. *What is a natural history type specimen?*

A type specimen is the actual specimen or series of specimens used to describe a taxonomic species or subspecies. It functions as the "name-bearer" of the species designated in the description of a species. Type specimens are the bearers of the scientific names for all taxa. There are several categories of type specimens, such as, holotype, isotype, paratype, and topotype. Refer to the *MH-II*, Appendix H, Natural History, for additional information on type specimens.

### 2. *What do I need to know about the use of type specimens?*

Type specimens are critically important to the scientific community and researchers because they are the international reference standards that provide objectivity in scientific nomenclature. It is an internationally accepted practice that all types are to be held in trust for science by those responsible for their safekeeping. In particular, type specimens are important to management of park natural resources.

Make every effort to ensure these specimens are readily available for present and future research, and for new and developing non-invasive analytical technologies by:

- maintaining them in good condition in a stable environment
- housing them in separate and secure housing within the museum storage area
- closely monitoring and controlling their access and use.

All requests to use a type specimen or series and associated collection data should be in writing. Students should include letters of recommendation from their advisors. The letters should include the type specimen(s) to be examined, and the nature of the use. Researchers should be able to demonstrate they are qualified to conduct the research, and that the particular type specimen(s) requested are critical to their research project. Consumptive use of type specimens is not allowed. See Section C, Question 5 above, for information on consumptive use of specimens.

***Type specimens, in particular holotypes, should not be loaned from the collection unless they are on loan to a repository for management and storage purposes where they may be made available for research purposes.***



Consult with the SO curator and specific systematic discipline specialists if you receive a request to borrow a type specimen.

3. *What are voucher specimens?*

The voucher specimen is proof, as a single specimen or series of specimens, of the existence of a species at a particular time and place. The presence of a voucher supports the tracking of habitat and geographic expansion of a species, or the presence or absence of a species following changes in its habitat.

The *Guidelines for Institutional Policies and Planning Natural History Collections* published by the Association of Systematics Collections (ASC), 1994, states that the voucher is a:

*. . . specimen and its associated data that physically document the existence of that organism or object at a given place and time.*

The *Guidelines for Acquisition and Management of Biological Specimens*, edited by Welton Lee et al, published by ASC, 1982, notes the following:

*Voucher specimens ensure that the identification of organisms studied can be verified . . . They are the sole means to verify the data documented in a report . . . and to make historical comparison possible . . . they provide critical information . . . for future investigations . . .*

4. *What do I need to know about the use of voucher specimens?*

Because of their importance in validating a study, voucher specimens must be documented thoroughly with field and other relevant reports. They must be maintained in good condition and be accessible to researchers.

Requests to use voucher specimens should be in writing. Refer to Question 2 above for what should be included in the request.

Because voucher specimens validate a study, don't allow consumptive use. In rare cases, consumptive use of voucher specimens is possible with approved justification. Consult with the SO curator and specific systematic discipline specialists if you get a consumptive use request. You may lend voucher specimens.

5. *What do I need to know about the use of threatened and endangered species?*

Be familiar with NPS responsibilities in the management of endangered, threatened, and rare species, and candidate and sensitive species. Refer to *Natural Resources Management Guideline*, Chapter 2, Endangered, Threatened, and Rare Species Management. NPS museum collections include threatened and endangered (T&E) species and candidate species. Requests to use T&E species should be in writing. Consumptive use of T&E is possible with a written justification. Refer to *Cultural Resource Management Guideline*, Chapter 9, Management of Museum Objects, Consumptive Use of Museum Objects.

You may lend T&E species. You don't need a permit to loan threatened or endangered species within the United States if they were taken lawfully and "if there is no barter, credit, other form of compensation, or intent to profit or gain . . ." *Fish & Wildlife Facts*, U.S. Department of the Interior, Fish and Wildlife Service (FWS). However, you must get an export permit from the FWS for loaning T&E specimens outside the U.S. The export permit covers the Endangered Species Act as well as the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). Under these regulations, the U.S. established procedures to regulate the import and export of the species covered by the treaty. FWS, Office of Management Authority acts as the U.S. Management Authority for CITES. You'll also need to get an import permit to cover the loan return. You can get the permit from:

Fish and Wildlife Service  
Office of Management Authority  
4401 North Fairfax Drive  
Room 430  
Arlington, VA 22203  
Tel: (800) 358-2104

For additional information, see the following FWS booklets, also available from the above address:

*CITES, Appendices I, II, and III, to the Convention on International Trade in Endangered Species of Wild Flora and Fauna.* August 12, 1996.

*Endangered and Threatened Wildlife and Plants.* 50 CFR 17.11 and 17.12. October 31, 1996.

6. *What do I need to know about access to information about threatened and endangered species?*

Location information on nesting sites or other specific habitat information on threatened and endangered species is extremely sensitive. Consistent with the purpose of the Endangered Species Act (16 USC 1531 et seq.), the NPS

*. . . will promote the conservation of all federally listed threatened, endangered, or candidate species within park boundaries and their critical habitats. As necessary, the Park Service will control visitor access to and use of critical habitats, and it may close such areas to entry for other than official purposes . . .*

*Management Policies*, Chapter 4, Natural Resource Management, Threatened or Endangered Plants and Animals.

In accordance with NPS Management Policies, you should control carefully access to this information. You should make these data available only in response to a written FOIA request. If you get such a request,

immediately contact your FOIA officer, chief of Natural Resources, SO curator, and solicitor. For further information, see *MH-III*, Chapter 2, Legal Issues.

## G. Preservation and Protection Issues

### 1. *How do I balance preservation and use?*

Both preservation and use are fundamental to a successful museum program. Collections are maintained because of their value to the park, the NPS programs, and the general public, who provides the funding. If your museum focuses on preservation to the exclusion of collection access and use, you are not meeting NPS or museum standards.

Neither preservation nor use are absolute values. One should not be given preference over the other. If you make informed decisions based on NPS policies and procedures, you will effectively manage and balance both preservation and use without significant compromises.

### 2. *How do I preserve collections?*

- ***Material stabilization***

Museum materials deteriorate over time. The goal of a balanced preservation and use program is to minimize collection deterioration, while maximizing access. Deterioration can be slowed greatly through the following actions.

- Use proper storage and housing techniques and materials. See *MH-I*, Chapter 7, Museum Collections Storage.
- Conduct collection condition surveys of materials and implement restricted handling procedures when recommended. See *MH-I*, Chapter 3, Museum Objects Preservation.
- Provide treatment when necessary (for example, mending tears or rips in paper documents). See *MH-I*, Chapter 8, Museum Object Conservation Treatment.

- ***Proper handling***

- Train staff and researchers how and why to handle all the types of objects and materials in the collection. See *MH-I*, Chapter 6, Handling, Packing, and Shipping Museum Objects.
- Monitor all use for improper handling techniques, theft, or vandalism. See *MH-I*, Chapter 6, and *MH-II*, Appendix D, Museum Archives and Manuscript Collections.
- Provide copies, duplicates, facsimiles, record photographs, or reproductions for research when an item is fragile, of high value, or vulnerable to damage, alteration, or theft.

- Document the collections to establish and maintain accountability and to monitor and track preventive maintenance.
  - Keep proper records, such as researcher registration, copyright and privacy statements, and duplication forms, to track use of an object or a collection and any theft or vandalism.
  - Encourage users to make initial surveys of holdings using images and documentation, rather than original objects, as they narrow the focus of their research.
- ***Proper storage environment***
    - Monitor and control temperature, relative humidity (RH), and light levels. See *MH-I*, Chapter 4, Museum Collections Environment.
    - Establish and maintain an Integrated Pest Management program. See *MH-I*, Chapter 5, Biological Infestations.
    - Establish and implement security and fire protection procedures. See *MH-I*, Chapter 9, Museum Collection Security and Fire Protection.

Deterioration of museum collections can't be totally halted, only slowed. Access and use must be provided and encouraged, while preserving and protecting the collections.

3. *How do I allow access to and use of collections?*

Access and use of collections must be done systematically in order to minimize the risks of:

- theft
- mishandling
- vandalism
- lawsuits due to intellectual property rights infringements, such as copyright or privacy infringements
- letters of complaint to Congress and superintendents resulting in investigations and audits

For further guidance, see *MH-I*, Chapter 9, Museum Collections Security and Fire Protection and Appendix G, Protection of NPS Museum Collections, and *MH-II*, Appendix D, Museum Archives and Manuscript Collections.

4. *What steps are necessary for providing access to and use of collections without critically affecting collection preservation?*

To effectively balance preservation and use of the park's museum collections, you must follow the standard management steps listed below:

- Review your collection restrictions for legality under FOIA, state Sunshine laws, Archeological Resources Protection Act (ARPA), and other laws outlined in *MH-III*, Chapter 2, **before** you provide access.
- Decide access and use policies and procedures **before** you provide access.
- Train all staff how to apply and follow these policies and procedures (including worst case scenarios, such as how to react in case of theft, vandalism, lawsuits, and mishandling) **before** they provide access.
- Make sure the park staff have and understand how to use all necessary forms for access and use, including forms for researcher registration, copyright and privacy legislation, model and interview releases, and duplication **before** providing access. See *MH-II*, Appendix D.
- Ensure the park staff understand that all researchers, **including park staff**, must be monitored while using collections.
- Show researchers how to handle and use museum collections when they first register to use collections. (*Note:* To simplify this task, you may want to ask the researcher to view a videotape or Web site on this topic.)
- Provide an appropriate space for use as a research or reading room.
- Provide adequate space in the research room for needed research equipment.
- Ensure that researchers sign all forms, such as researcher registration forms, copyright and privacy statements, and researcher duplication forms, so that NPS is protected from potential legal problems and so researchers can be held legally liable for any mishandling.
- Pay attention to how researchers handle materials and tactfully correct any handling problems.
- Monitor and manage your research or reading room environment. See *MH-III*, Appendix D, Guidance on Planning for a Research Space.
- Never store collections in the research room.
- Don't provide access in storage rooms (even if collections are in locked cabinets).

***Never leave any researcher unsupervised or unmonitored in areas with collection materials.***

5. *How do I assess physical condition?*

Use the following tools to help assess the condition of your park's museum collection:

- ***The Collection Management Plan (CMP)*** provides both short- and long-term guidance to parks for managing and caring for objects. The CMP assesses the park's collection management program, identifies problems, and recommends corrections. The subsequent action plan developed by the park identifies and prioritizes corrective actions and specifies needed resources. See *MH-I*, Chapter 3, Museum Objects Preservation, and Appendix F, Museum Collection Management Checklists.
- ***The Collection Condition Survey (CCS)*** is an assessment of the condition of the objects in a collection by a qualified conservator. It looks at objects either individually or in groups of similar materials and their treatment needs. The survey explores the factors that can affect the collections, including ways that collections are used in exhibits, interpretation, education, and research. The report can be used as a tool to develop a systematic approach to improving the conditions of collections and create a baseline for future assessments of object deterioration. See *MH-I*, Chapter 3, Museum Objects Preservation.
- ***The Archival Assessment***, which can be completed as part of a CMP or on its own, evaluates a park's archival and manuscript collection management needs, incorporating collection surveys and evaluations. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections. The survey reports and recommendations from this assessment can help you evaluate the condition of your archival and manuscript collections.
- ***The Object Condition Report and Object Treatment Report*** are prepared by a conservator before and after conservation treatment of an object. The Condition Report provides a description of the materials, structure, and condition of the object based on any observed deterioration and is also used to document the condition of an object before and after loan, exhibit, or other activities. The Treatment Report describes the procedures, materials, method, and extent of treatment. See *MH-I*, Chapter 8, Museum Object Conservation Treatment. The curator keeps these completed reports in the accession or catalog folder, where they can be consulted to determine object condition when a use proposal is received.
- ***Developing a critical eye*** is a skill learned through experience and training for evaluating object condition. This is discussed in *MH-I*, Chapter 4, Museum Collections Environment, Section B. Over time you can become expert in assessing visual clues that signal an object's condition.

6. *How do I assess physical and mechanical preservation risks associated with the proposed use and how can I prevent damage?*

Physical damage includes:

- melting
- burning
- warping
- buckling
- shrinking
- softening binders, such as gelatin or albumen

This type of deterioration results from poor or widely fluctuating climatic conditions.

Prevent physical damage by stabilizing climatic conditions.

Mechanical damage includes:

- tearing, breaking, cracking, or chipping
- scratching or abrading
- soiling or smudging
- creasing or wrinkling

This type of deterioration results from careless and improper object handling and use, neglect, or vandalism.

Prevent mechanical damage by following this advice.

- Make sure that users know your handling policies and procedures. For General Rules on Handling Museum Objects, see *MH-I*, Chapter 6, Handling, Packing, and Shipping, Section C.
- Provide users with a clean, stable, and well-lighted environment.
- Don't allow pens, knives, or similar materials where objects are being used.
- Require and provide No. 2 graphite pencils for notetaking.
- Require researchers to wash their hands and wear gloves, as appropriate, when working with museum collections.
- Register and continuously monitor all researchers
- If you find any signs of vandalism or theft, such as illustrations cut out of historic volumes, check the registration records and determine who has used the collection. Look for a pattern in the damage. If only one

researcher had access to the particular object or collection, this tells you who might have stolen or damaged the material. Contact NPS law enforcement and your SO curator who will inform other parks to watch for this individual.

7. *What are the chemical risks and how can they be avoided?*

Chemical damage includes:

- oxidation, such as rusting
- corrosion
- damage to pigments
- some staining

This type of damage is caused by reaction to another chemical, such as air pollution or oils from a user's hands.

Photochemical damage includes:

- some staining
- color shifts
- fading
- flaking media
- embrittlement of textiles and paper

This type of damage is caused by exposure to excessive light levels.

Chemical risks associated with use can be avoided by following this advice.

- Monitor and manage your storage, work, exhibition, and research room environments.
- Establish a light monitoring program in exhibit and research areas. Correct light levels that exceed standards. See *MH-I*, Chapter 4, Museum Collections Environment, Section E.
- Follow the guidelines in *MH-I*, and the *COGs* for specific types of material.
- Limit the level and duration of light in all museum spaces.

8. *What are the biological risks and how can they be avoided?*

Biological damage includes:

- mold and fungal growth
- insect damage or residue



- rats, squirrels, mice, and other vermin damage or residue

Prevent biological damage by doing the following:

- Don't allow smoking, drinking, eating, chewing, or similar activity in the research room.
- Institute an Integrated Pest Management Program.
- Keep plants and animals out of storage, exhibition areas, research rooms, and work spaces.
- Monitor and manage your storage, exhibition areas, work space, and research room environments.
- Follow the guidelines in *MH-I*, Chapter 5, Biological Infestations, and the COGs for specific types of material.

9. *What are the security risks associated with the proposed use?*

Security problems may include:

- collection vandalism, such as ripping, marking, or damaging collections

Follow the procedures described above and in Question 6.

- theft by staff or outside researchers

Contact NPS law enforcement staff and SO curator immediately. Assemble all pertinent accession and catalog records, as well as researcher registration documentation on researchers who have requested access to the stolen materials during the last several years. See *MH-II*, Chapter 4, Inventory and Other Special Instructions, Section III on loss.

- misplacement or temporary loss of collection materials

Look at which researchers used the materials most recently. Identify what other collections they worked with and check those locations. If you still can't find the missing materials, assemble all researcher registration and use information and contact your law enforcement officer and SO curator.

- damage during loans

See *MH-II*, Chapter 5, Outgoing Loans.

- damage during transportation

See *MH-I*, Chapter 6, Handling, Packing and Shipping Museum Objects.

- damage during exhibitions, especially in open display and furnished historic structures without protective enclosures

Except for historic period settings, this open display technique should be avoided.

- damage during duplication

See *COG 19/12 Contracting for Reformatting of Photographs*.

- arson and fire damage

See *MH-I*, Chapter 9, Museum Collections Security and Fire Protection.

10. *How do I prevent security problems?*

Security problems can be avoided or minimized when you follow the guidance below:

- Provide continuously supervised access to museum collections. If supervision is not possible, you may refuse access if the refusal is temporary and applied equally to all researchers, including staff. See *MH-I*, Chapter 9, Museum Collections Security and Fire Protection, and *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Sections T and U.
- Restrict access to unaccessioned and uncataloged museum collections and to not yet cataloged, described, arranged, or rehoused archival and manuscript materials. You may refuse access if the refusal is temporary and applied equally to all researchers, including staff.
- Provide additional supervision for access to original, high value, highly collectible, or similar objects (for example autograph materials, gold jewelry). Limit the number of objects to one or a few that you provide at one time to researchers, or make photographs or reproductions (such as digital, xerographic, or microfilm copies) available for use.
- Refuse access to researchers with a record of thievery or vandalism towards museum, archival, or library collections. Contact organizations listed in *MH-II*, Chapter 4, Section C, Reporting Loss of Museum Objects, to get information on convicted thieves and vandals. In the case of the destructive individual or documented thief, consult with your NPS law enforcement staff, the SO curator, and the NPS solicitor for remedies.
- Develop and implement researcher (including staff) registration procedures. See Section J, Documentation.
- Establish and implement research room operating procedures for monitoring and duplication. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections.
- Follow outgoing loan procedures. See *MH-II*, Chapter 5, Outgoing Loans.

- Establish and follow exhibition procedures. See *MH-III*, Chapter 7, Using Museum Objects in Exhibits (in prep).
- Implement duplication forms and procedures. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections.

11. *How do I deal with a disturbed, thieving, or destructive individual?*

Beyond the security issues described above, you may have to deal occasionally with angry, dissatisfied, or disgruntled visitors. When this occurs, you must follow these procedures:

- Ask for back-up from another collections person, so you have a witness.
- Locate another staff member to handle the research room.
- React in a calm, empathic, and tactful manner, without yelling or arguing.
- Determine what the researcher's concern is and restate the concern, so it is clear you understand it.
- Calmly inform the visitor of the NPS policy or procedure that covers the situation.
- Tell your visitor that you are expected to execute the procedure or policy the same way for all visitors.
- Explain that you are personally held accountable by a supervisor for applying the procedure equitably.
- Offer to show the visitor the policy or procedure.
- Offer to take the visitor to your park's public affairs officer or park ranger headquarters.
- Encourage the visitor to leave the research room, but *don't* touch the individual.
- Call the park law enforcement officers to defuse the situation if the individual becomes violent or abusive. Ideally ask the person to step outside and then lock the door to the research room. Notify the park public relations officer.

12. *How do I deal with staff theft?*

Don't confront the suspect. The thief may destroy essential collections documentation or hurt you. Report your concerns, with related facts or documentation, to law enforcement and the individual's supervisor or the park superintendent.

The supervisor and park superintendent will determine if the individual should be placed on administrative or other leave during the investigation. The suspect must be given a chance to clear his or her name without placing any portion of the museum collection at risk.

If a theft occurs, gather all appropriate collections documentation to indicate what was stolen, including catalog records, inventories, and researcher registration information. Follow the guidelines in *MH-II*, Chapter 4, Inventory and Other Special Instructions, Section III, Reporting Loss of Museum Objects.

Don't try to hide thefts. Work with NPS law enforcement officers, solicitors, and other museums, archives, dealers, and professionals to recover your stolen materials.

13. *How do I use a facilities report to evaluate risk?*

When your museum receives a loan request, you should request a completed facility report from the borrowing institution. See *MH-II*, Chapter 5, Outgoing Loans. This report details that institution's physical condition and the standard practices of its staff. It can uncover potential security, handling, or environmental problems that can be resolved before the loan is made.

A facility report typically provides information about the borrower's environmental controls, security, fire protection, and ability to care for and handle collections. You can use this information to determine the risk of lending the object by verifying the borrower will care for your objects properly. See *MH-II*, Chapter 5, Outgoing Loans. A standard facility report is published by the American Association of Museums Registrars Committee. Parks can contact NPS Museum Management Program for a copy.

14. *How do I protect objects from overuse?*

Monitor collection use. Refer to the researcher log book and researcher registration forms to determine frequency of use of a particular collection or object.

Look at the level of light exposure the objects are receiving. See *MH-I*, Chapter 4, Museum Collections Environment. If fragile or vulnerable materials are exposed to light levels exceeding those recommended for exhibitions, consider reformatting the materials via digital and microfilm copies.

Rotate objects on exhibit. See *MH-III*, Chapter 7, Using Museum Objects in Exhibits (in prep.).

If microfilm and digital copies are not an option, consider producing a master set of xerographic copies on acid-free paper of high-use materials. For three-dimensional materials, have high-quality record photographs made and later scanned for use.

If certain archival collections are heavily used for research or duplication for more than a month, have them reformatted into microfilm and digital formats for access. The original can then be retired to the museum storage space for preservation.

Computer software manufacturers are developing ways to turn digitized files of photographs into "virtual" museum objects so you may provide three-dimensional reference files of museum objects in CD-ROMS, on your hard drive, or on the World Wide Web. This technology makes your collections accessible to a wider audience.

15. *What do I do if objects are damaged?* If an object is broken or damaged during use, return the object to storage until it can be stabilized and treated. Document damage on the catalog card and supplement with photographs. If the item is destroyed, follow the guidance in *MH-II*, Chapter 4, Section III, Reporting Loss of Museum Objects. Consult a conservator for treatment recommendations.

Damaged archival and manuscript items must be stabilized before they may be made available. If the damaged item forms part of a group of materials (for example, one document in a box of archival documents), replace it with a separation sheet and a xerographic copy. The separation sheet will indicate the new storage location of the item. Put the damaged original in safe storage until it can be treated by a conservator. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections.

16. *How do I recognize over-use?* When materials show obvious damage, such as fading, wrinkling, tearing, smearing, surface losses, abrading, wear, or other damage discussed in Question 4, they are being over-used. When reviewing accession or catalog files or the researcher log book, if you notice repeated use by researchers of the same object or collection, you should examine these items immediately for signs of wear.

By monitoring files and log books and inspecting object condition as they are returned to storage following use, you may anticipate potential over-use before objects reach this state. Consult a conservator if you question whether an object has become too fragile or vulnerable for further use without treatment.

---

## H. Interpretation Issues

1. *What is NPS interpretation?* Interpretation links park resources and the values, ideas, and meanings of the people who used them. The goal of NPS interpretation is to allow visitors to forge relationships with NPS resources. Museum collections are both park resources and a means to interpret and further the mission of the park and the NPS Servicewide.

2. *What is the NPS interpreter's role in using museum collections?* The interpreter's role is to help visitors discover some of the uses of and values represented by the resources they see and experience in the park. You should work with interpretive staff to make museum collections a vital part of the park's interpretive program to:

*. . . assure that the interpretive process manifests a variety of cultural and intellectual perspectives and reflects an appreciation for the diversity of the museums' public dimension.*

as noted in the 1992 American Association of Museums report *Excellence and Equity, Education and the Public Dimension of Museums*.

The museum collections are part of a park's fabric. Museum collections enrich our knowledge, understanding, and appreciation of the park's mission and goals. The interpreter helps the visitor appreciate and understand park resources so that:

*Objects are no longer viewed solely as things in themselves, but as things with complex contexts and associated value-laden significance . . . Changing interpretive approaches will have a strong impact on museum collections and the public's understanding of them . . .*

*Excellence and Equity, Education and the Public Dimension of Museums, American Association of Museums.*

Effective NPS interpretation should help the visitor connect the objects, the people who used them, collections research, and the park mission. Museum collections interpretation should provide "enriching experiences through the interaction of objects and ideas."

3. *How do I determine the appropriateness of the proposed use?*

You can use objects effectively in educational and interpretive programs. Museum collections are park resources, but they also help to convey to the visitor the park's history and mission.

Use the following considerations to determine if an object is appropriate and an effective means to meet your interpretive objectives.

- Value-related considerations

Determine:

- what specific linkages you're trying to convey through the use of the objects
- if these relationships are connected to your specific interpretive themes and the NPS thematic framework (see *Revision of the National Park Service' Thematic Framework*, 1996)
- if use of objects will improve significantly the visitors' understanding of the park's mission, goal, history, and resources
- if the proposed use respects the creator's (if any) intent, original use, and context of the objects, or if it recognizes its original setting and association with other objects
- if you know enough about the objects to use them accurately and sensitively
- if the information you plan to share about the objects is accurate and balanced
- if the information is current and from authoritative sources

- Condition-related considerations

Determine:

- if the objects can be used or displayed safely without risking loss or damage
- if all who will work with the materials have been taught appropriate handling and use procedures, and have been appropriately and continuously supervised in such use
- if you have enough objects that meet the theme-related requirements listed above to skip using a fragile piece
- if you can use a variety of objects in a regular rotation to lessen damage from over-exposure or handling of any one object

4. *Are there alternatives to using the proposed object?*

You need to ask whether there is a viable alternative to using this particular object. The alternative may be recommending using a similar but less fragile or valuable object, or a reproduction item. You should then ask if an original object is essential for the link you are trying to convey, or could a reproduction or other representation be substituted effectively?

---

## I. User Qualifications

1. *What credentials must users present when requesting access to collections?*

Since museum objects and museum archival and manuscript collections have different access and use traditions, access is different for the two types of collections.

- Museum Objects

Museums traditionally provide collections access to scholars, private individuals, and staff by appointment. The public generally has access to museum collections through exhibitions, catalogs, educational programs, and multimedia. In the last decade museums have moved toward providing access to a broader spectrum of the public with learning centers, interpretive programs, and electronic and interactive access.

Museums require some information on a researcher's background sufficient to evaluate whether the proposed use is appropriate. This background information includes:

- the presentation of credentials (such as university affiliation and drivers license)
- a request for an appointment to obtain museum collection access briefly outlining:

researcher's name, address, institutional affiliation, if applicable

project summary (the topics and materials to be studied and methodology)

project duration

publication plans

special support needs, such as photography of objects

All users must complete a researcher registration form accompanied by showing a drivers license or other picture identification.

Evaluate each request, and, if appropriate, arrange for the researcher to use the collection. The user completes and signs forms outlined in Section J, Documentation.

- Museum Archival and Manuscript Collections

Museum archival and manuscript collections come out of the archives and library access and use tradition. Most state and federal archives and libraries provide access to all.

The only individuals restricted from using the collections are those who previously have stolen or vandalized archival collections. Professional organizations of archivists and librarians, such as the Society of American Archivists circulate information on convicted thieves and vandals. The only archival access requirement is that the archives must have something on the topic being researched and the researcher has a demonstrated need for primary source material. See *MH-II*, Appendix D, Museum Archives and Manuscript Collection.

Sheer curiosity is not a demonstrated need for handling original archival materials. Courteously show curious visitors exhibitions, publications, and reformatted copies, but don't allow them to handle original materials (except for research and those materials approved for consumptive use), as extensive handling affects the life of collections.

Archives generally require that the documents listed in Section J, Documentation, be completed and signed.

2. *How would the user's qualifications affect an access request?*

The weight of user qualification on whether a researcher gains access to collections depends upon whether the request is for use of museum objects or archival and manuscript collections. In the cases of both museum and archival research, an appointment for research may be necessary, such as when a park has limited space or staff or the objects require conservation treatment.

- Museum Objects

Museum collections are available to any user as long as the use does not endanger the object's preservation and security, conflict with federal or state legislation, or NPS policy.

- Museum Archival and Manuscript Collections



By state and federal law all, visitors and researchers may have access to all museum archival and manuscript collections (with a few specific statutory or donor-specific restrictions). The user's qualifications have no effect.

There are no systematic excuses for refusing access. Parks must provide good-faith attempts to make their archival and manuscript collections available. Every attempt should be made to provide prompt, courteous, and accurate reference support.

---

## J. Documentation

### 1. *How do I document access and use of collections?*

Don't provide access to the collections until the following documents are completed.

- Researcher Logbook

Maintain a researcher logbook and require the researcher to sign each time he enters or leaves the research room. See *MH-I*, Appendix G, Museum Collection Protection, Figure G.6, Sample Visitor Log, and G.7, Conditions for Access to Museum Collections; and *MH-II*, Appendix D, Museum Archives and Manuscript Collections.

- Access Policies and Rules Governing Use Statement

When entering a museum's research room, this is the first document the researcher sees. This statement provides a clear concise overview of the museum's rules on access, citations, research room rules, permission to publish requirements, and handling policies. The researcher must read and sign this statement before he can register to use the collection. See *MH-I*, Appendix G, Figure G.5, Sample Park Museum Collection Access Policy and Procedures and *MH-II*, Appendix D, Figure D.13a-b, Access Policies and Rules Governing Use for a sample statement.

- Researcher Registration Form

After reading the Access Policies and Rules Governing Use, the researcher must complete a Researcher Registration Form.

A Researcher Registration Form includes the date and information about the researcher, institutional affiliation, and a summary of the research project and publication plans. The names of the collections used, and boxes of archival collections used and the name and accession numbers of the museum objects viewed are noted on the reverse of the form. See *MH-II*, Appendix D, Figure D.16.

- Copyright and Privacy Restriction Statement

Immediately after registering, the researcher reads and signs a Copyright/Privacy Restriction Statement. This statement explains the legal uses of park collections under the copyright and privacy acts, and alerts the researcher about misuse of protected materials.

The document contains an indemnification statement holding the researcher legally liable for any misuse and indemnifying the NPS from all claims, demands, losses, and damages arising out of legal actions due to the researcher's misuse of materials. This researcher signs this statement prior to collection use. See *MH-II*, Appendix D, Figure D.15.

- Duplication Forms

When the researcher requests photographic or xerographic (photocopies) copies or equivalent digital files, microfilm, or other copies, the researcher completes a Researcher Duplication Form. This form includes the researcher's name, date the order was filled and who filled it, reason for the copies (such as publication, research), special duplication needs (for example, rush orders, blow-ups), and material to be copied (collection, location, description, and number and type of copy).

A Duplication Form contains an indemnification statement, holding the researcher responsible for all illegal use of the material and indemnifying the park from any legal liability resulting from misuse. The researcher signs and dates this statement before duplication takes place. See *MH-II*, Appendix D, Figure D.14.

2. *When should I use an outgoing loan agreement?*

You can lend museum objects from the park museum collection for a variety of purposes. These include:

- exhibition
- research
- scientific or exhibit preparation
- analysis
- photography
- conservation or other services requested by the park

Museum collections also are loaned for long-term collections management and storage. You must use an outgoing loan agreement whenever you generate an outgoing loan transaction. Refer to *MH-II*, Chapter 5, Outgoing Loans for detailed information on outgoing loans.

**K. Checklist: Evaluating a Request to Use Museum Objects**

*[Park Name/Address]*

**Requested by:** Name: \_\_\_\_\_ Title: \_\_\_\_\_

Institution: \_\_\_\_\_ Date requested: \_\_\_\_\_

Address: \_\_\_\_\_

Tel/e-mail: \_\_\_\_\_

**Staff evaluator:** Name: \_\_\_\_\_ Title: \_\_\_\_\_

**Proposed use is for:** Publication Exhibit Interpretation/Education Research Project Destructive Analysis Other  
Explain:

**Benefits to:** Park/NPS Association group User Discipline/Profession Other  
Explain:

**Laws affecting this request:** Copyright FOIA Privacy Publicity Case law Other  
Explain:

**Management issues:** User supervision available Work space available Associated data can be used  
Objects are: Accessioned Cataloged Entered in ANCS  
Data needs to be restricted. Explain:

**Ethical issues:** Employee ethics concerns Professional ethics concerns  
Explain:

**Cultural concerns:** Affect use of natural history collections Sensitive issues related to associated groups  
Religious concerns Consultation with traditionally associated groups  
Explain:

**Scientific uses:** Type specimens Voucher specimens Threatened and endangered species  
Explain:

**Preservation and protection issues:** Borrowing institution facility meets NPS outgoing loan standards  
The object is in good physical condition appropriate for the proposed use  
There are: Mechanical risks Biological risks Chemical risks Security risks  
Explain:

**Interpretation issues:** Object essential for proposed use Traditionally associated group's concerns respected  
Alternatives to using proposed object: Photograph Reproduction Microfilm Digital copy Other  
None:  
Explain:

**Documentation issues** (Forms Completed): Researcher Registration Copyright/Privacy Statement  
Duplication Form Outgoing Loan Other  
Explain:

**The User:** Presented credentials Agrees to provide \_\_\_\_\_courtesy copies to the park  
Agrees to provide the following additional items for the park: Digital copies Posters Other:  
Explain:

User publication plans are:

Agrees to credit the park as follows:

Approved by \_\_\_\_\_ Title \_\_\_\_\_ Date \_\_\_\_\_

**L. Bibliography**

American Association of Museums: *Code of Ethics for Museums*. Washington, D.C.: American Association of Museums, 1994.

\_\_\_\_\_. *Excellence and Equity, Education and the Public Dimension of Museums*. Washington, D.C.: American Association of Museums, 1992.

\_\_\_\_\_. *Revised Standard Facility Report*. Washington, D.C.: American Association of Museums, 1998.

American Historical Association. *Statement of Standards of Professional Conduct*. Washington, D.C.: American Historical Association, 1992.

- American Library Association and Society of American Archivists. *ALA-SAA Joint Statement on Access to Original Research Materials in Libraries, Archives, and Manuscript Repositories*, undated.
- Anderson, Carolyn, and Thomas W. Benson. "Direct Cinema and the Myth of Informed Consent: The Case of Titcut Follies." In *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television*, edited by Larry Gross, John S. Katz, and Jay Ruby, 58-90. New York: Oxford University Press, 1988.
- Aoki, Keith. "(Intellectual) Property and Sovereignty: Notes Toward a Cultural Geography of Authorship." *Stanford Law Review* 48, no 5 (1996): 1293-1355.
- Ardito, Stephanie. "The Information Broker and Intellectual Property Rights." *Bulletin of the American Society for Information Science* 21, no 3 (February/March 1995): 19-20.
- Association of Systematics Collections. *Guidelines for Institutional Policies and Planning Natural History Collections*. Washington, D.C.: Association of Systematics Collections, 1994.
- Barlow, John Perry. "Selling Wine Without Bottles: The Economy of Mind on the Global Net." <[http://www.eff.org/pub/Intellectual\\_property](http://www.eff.org/pub/Intellectual_property)> Accessed 1 January 1996.
- Boyle, James. *Shamans, Software, and Spleens: Law and the Construction of the Information Society*. Cambridge, Mass.: Harvard University Press, 1996.
- Brandt, Elizabeth A. "On Secrecy and the Control of Knowledge: Taos Pueblo." In *Secrecy: A Cross-Cultural Perspective*, edited by Stanton K. Tefft, 123-146. New York: Human Sciences Press, 1980.
- Brown, Michael. *The Channeling Zone: American Spirituality in an Anxious Age*. Cambridge, Mass.: Harvard University Press, 1997.
- Brush, Stephen B. "Indigenous Knowledge of Biological Resources and Intellectual Property Rights: The Role of Anthropology." *American Anthropologist* 95, no. 3 (1993): 653-686.
- Daes, Erica-Irene. *Study on the Protection of the Cultural and Intellectual Property of Indigenous Peoples*. New York: United Nations Economic and Social Council, Commission on Human Rights, 1993.
- Dowler, Lawrence. "The Role of Use in Defining Archival Practice and Principles: A Research Agenda for the Availability and Use of Records." *American Archivist* 51 (Spring 1988): 74-86.
- Fowler, Catherine. "Ethical Considerations." In *Preserving the Anthropological Record*, 2d edition, edited by Sydel Silverman and Nancy J. Parezo, 63-72. New York: Wenner-Gren Foundation for Anthropological Research, Inc, 1995.
- Golvan, Colin. "Aboriginal Art and the Protection of Indigenous Cultural Rights." *European Intellectual Property Review* 14, no. 7 (1992): 227-232.
- Inter-Apache Summit on Repatriation. "Inter-Apache Policy on Repatriation and the Protection of Apache Cultures." Unpublished document, 1995.
- International Council of Museums. *Code of Professional Ethics*. Paris: ICOM, Maison de l'UNESCO, 1996.
- Kepley, David R. "Reference Service and Access." In *Managing Archives and Archival Institutions*, edited by James Gregory Bradsher, 228-240. London: Mansell Publishing, 1988.
- Lee, Welton, ed. *Guidelines for Acquisition and Management of Biological Specimens*. Washington, D.C.: Association of Systematics Collections, 1982.
- MacNeil, Heather. *Without Consent: The Ethics of Disclosing Personal Information in Public Archives*. Metuchen, NPS Museum Handbook, Part III (1998)

- N.J.: Scarecrow Press, 1992.
- Munro, Doug. "Who 'Owns' Pacific History?" *The Journal of Pacific History* 29, no 2 (1994): 232-237.
- Posey, Darrell A., and Graham Dutfield. *Beyond Intellectual Property: Toward Traditional Resource Rights for Indigenous Peoples and Local Communities*. Ottawa, Canada: International Development Research Centre, 1996.
- Pugh, Mary Jo. *Archival Fundamentals: Providing Reference Services*. Chicago: Society of American Archivists, 1992.
- Ruth, Janice E. "Educating the Reference Archivist." *American Archivist* 51 (Summer 1988): 266-276.
- Sandager, Elizabeth. "Ethical Implications of the Documentary Record." *New England Archivists Newsletter* 2, no. 2 (1994): 4-6.
- Society for the Preservation of Natural History Collections. "Guidelines for the Care of Natural History Collections." *Collection Forum* 10, no. 1 (1994): 32-40.
- Society of American Archivists. *SAA Code of Ethics for Archivists*. Chicago: Society of American Archivists, 1992.
- Strathern, Marilyn. "Potential Property: Intellectual Rights and Property in Persons." *Social Anthropology* 4, no. 1 (1996): 17-32.
- Warren, Karen J. "A Philosophical Perspective on the Ethics and Resolution of Cultural Property Issues." In *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* edited by Phyllis Mauch Messenger, 1-26. Albuquerque, N.Mex.: University of New Mexico Press, 1989.
- Whalen, Lucille, ed. *Reference Services in Archives*. New York: The Haworth Press, 1986.
- Ziff, Bruce, and Pratima V. Rao, eds. *Borrowed Power: Essays on Cultural Appropriation*. New Brunswick, N.J.: Rutgers University Press, 1997.

## Chapter 2: Legal Issues

Page

<b>A. Overview</b> .....	2:1
What does this chapter cover? .....	2:1
Where can I get additional information on these laws?.....	2:1
What are some frequently asked questions?.....	2:1
<b>B. Access and Use Legislation</b> .....	2:5
What laws affect the use of museum collections? .....	2:5
How do I address reference questions involving legal issues? .....	2:6
<b>C. Copyright Laws</b> .....	2:6
What is copyright?.....	2:6
What laws make up copyright? .....	2:7
What is covered by copyright?.....	2:7
Can a person copyright an idea or fact?.....	2:8
What is not protected by copyright?.....	2:8
Why are federal employees' works not protected by copyright?.....	2:8
Are the works of federal contractors, cooperators, partners, and volunteers protected by copyright? .....	2:9
When do copyright protections become active? .....	2:10
What is the duration of copyright protection?.....	2:10
When do I need to get copyright permissions? .....	2:12
What information do I need in order to obtain permission from the copyright owner?.....	2:13
If the park owns the material physically, does it also own the copyrights?.....	2:13
If the park doesn't own the copyright, but I want to use the materials in a publication, what do I do? .....	2:14
Can copyright be restored once it has lapsed? .....	2:15
What is fair use?.....	2:15
What criteria determine fair use? .....	2:16
How does fair use exemption impact me?.....	2:17
Are there additional copyright exemptions besides fair use?.....	2:18
What should I do if I'm uncertain of the copyright status of a work and the fair use quality of a reference request?.....	2:19
Is fair use different in a networked electronic environment?.....	2:21
Why and when must I place copyright notices on copies and copiers?.....	2:23
How do I handle unpublished materials? .....	2:24
What is the public domain? .....	2:24
When is a work in the public domain? .....	2:24
What is the right of "first sale"?.....	2:25
What are visual artist's moral rights? .....	2:25
<b>D. Freedom of Information Act</b> .....	2:25
What is the Freedom of Information Act (5 USC 552)? .....	2:25
What are federal records?.....	2:25
How does FOIA affect park museum collections? .....	2:26
What must I provide under FOIA? .....	2:26
What don't I have to provide under FOIA? .....	2:27
What do I do if I receive a FOIA request?.....	2:28
<b>E. Location Information</b> .....	2:28
How does the Archeological Resources Protection Act (ARPA) of 1979 (16 USC 470) affect use? .....	2:28
How does the National Historic Preservation Act of 1966, as amended	

16 USC 470-470t, 110) affect use? .....	2:29
How does the Executive Order 13007—Indian Sacred Sites (May 24, 1996) affect use? .....	2:30
How does the Federal Cave Resources Protection Act of 1988 (16 USC 4301-4309) affect use? .....	2:30
What do I need to know about the National Parks Omnibus Management Act of 1998 (PL105-391) .....	2:30
What do I need to know about the Endangered Species Act of 1973 as amended (16 USC 1531-1543)? .....	2:31
What do I need to know about protecting the location of paleontological sites? .....	2:31
<b>F. Privacy and Publicity Legislation</b> .....	2:31
How does privacy legislation (5 USC 552) affect park museum collections? .....	2:31
Who has little or no right to privacy? .....	2:33
What is covered under the right to privacy? .....	2:34
May I provide private information for fair use, such as education and research? .....	2:35
How does privacy law affect museum or archival collections? .....	2:35
How do I avoid rights problems when producing new products, such as photos? .....	2:35
How do I avoid rights problems when using old photographs and related materials? .....	2:36
What should I do if I have materials without signed releases? .....	2:36
How do the courts enforce state privacy laws? .....	2:37
What is the difference between publicity and privacy laws? .....	2:37
How do I know if use is potentially illegal? .....	2:38
How does publicity legislation affect park museum collections? .....	2:38
<b>G. Other Legal Issues</b> .....	2:38
How do donor restrictions affect use? .....	2:38
What is meant by sensitive information? .....	2:39
What slander and libel laws affect use of museum collections? .....	2:39
What is obscenity, and how does it concern museum collections? .....	2:39
What pictures of nudes are exempt from obscenity concerns? .....	2:40
How can I manage nude images that I have in my collection? .....	2:40
How does evolving case law affect my practices? .....	2:40
Do restrictions for National Defense, Foreign Policy, and Classified Data affect museum collection use? .....	2:40
What are the restrictions for access to Internal Personnel Rules and Practices? .....	2:40
<b>H. Patent Laws</b> .....	2:40
What are patents? .....	2:40
How do patents protect inventions? .....	2:41
What can be protected by patents? .....	2:41
How do patents affect museums and scholars? .....	2:41
What is the period of patent protection? .....	2:41
<b>I. Trademarks and Servicemarks</b> .....	2:41
What are trademarks? .....	2:41
How are trademarks different from servicemarks? .....	2:41
Why do businesses have trademarks and servicemarks? .....	2:41
How do trademarks and servicemarks affect museums? .....	2:41
Must I register for trademark and servicemark protection? .....	2:42
How long do trademark and servicemark protections last? .....	2:42
<b>J. List of Figures</b> .....	2:42
<b>K. Bibliography</b> .....	2:51



## CHAPTER 2: LEGAL ISSUES

---

### A. Overview

1. *What does this chapter cover?*

This chapter lists and discusses the laws, regulations and other legal guidance that affect access and use of NPS museum and archival collections.
2. *Where can I get additional information on these laws?*

For a quick summary, see *Museum Handbook*, Part II (*MH-II*), Appendix A: Mandates and Standards for NPS Museum Collection Management. Many law school libraries have collections on these topics. An easy way to get an overview of applicable laws is to view the web sites in the bibliography, particularly the following, listed alphabetically:

  - American Association of Museums Registrars Committee Rights and Reproductions Information Network (RARIN) at <http://www.panix.com/~squigle/rarin/01rsite.ht>
  - Copyright charts: [www.copyright.cornell.edu/training/Hirtle\\_Public\\_Domain.html](http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.html)
  - Fair Use guidelines by documentary filmmakers, <http://www.centerforsocialmedia.org/rock/backgrounddocs/bestpractices.pdf>
  - Harvard University's Intellectual Property Primers at <http://cyber.law.harvard.edu/property/library/primerlib.html>
  - Legislation section of the NPS web site at <http://www.cr.nps.gov/linklaws.htm>
  - National Humanities Alliance's Basic Principles for Managing Intellectual Property in the Digital Environment at <http://www.ninch.org/#issues>
  - University of California at Berkeley's Copyright, Intellectual Property Rights, and Licensing Issues at <http://sunsite.berkeley.edu/Copyright/>
  - University of Texas at Austin's Copyright Crash Course at <http://www.utsystem.edu/ogc/intellectualproperty/cprtindx.htm>
  - Zorich, Diane, "Developing Intellectual Property Policies: A How To Guide for Museums" and Bibliography (2003) [http://www.chin.gc.ca/English/Intellectual\\_Property/Developing\\_Policies/index.html](http://www.chin.gc.ca/English/Intellectual_Property/Developing_Policies/index.html)

If Internet addresses should change, search on the keywords in the above Web addresses.
3. *What are some frequently asked questions?*

This section includes some recommendations on how to respond to frequently asked questions. Consult with your regional curator and the NPS solicitor or with the Park Museum Management Program office if

you have any concerns or are unsure of how to respond.

<p>1. <i>What do I need to know when considering requests to access and use collections?</i></p>	<p>Before responding to a request, find answers to the following questions:</p> <ul style="list-style-type: none"> <li>• Who owns the material?</li> <li>• Is there a title transfer document in the accession folder?</li> <li>• Is the material copyrighted?</li> <li>• Will release of information make the resource, both the object itself and other park resources, vulnerable?</li> <li>• If so, what laws and regulations protect the resource?</li> </ul> <p>This chapter provides guidance on how to respond to these questions. Consult with your regional curator or the NPS solicitor through the Park Museum Management Program, if you have any questions.</p>
<p>2. <i>How do I handle an NPS investigator's field notes, raw data, and unpublished manuscripts?</i></p>	<p>Field notes, raw data and unpublished manuscripts created by NPS employees within the scope of their employment are not protected by copyright and are, for purposes of copyright, in the public domain. (See 2.C.6). In general, requests to access or publish such materials may be granted.</p> <p>These materials, however, may be 'pre-decisional' and part of park planning efforts and not appropriate for public release under FOIA or other requests (2.D.4); or specific information may need to be withheld in accordance with the Archeological Resources Protection Act, the National Historic Preservation Act [see B.1.], National Parks Omnibus Management Act, or other legislation (see D.5.). Other factors, such as privacy laws (see F.1.), should be considered before granting permission to access or publish NPS-created materials.</p>
<p>3. <i>How do I handle a non-NPS investigator's field notes, raw data, and unpublished manuscripts?</i></p>	<p>While many permits, contracts, and agreements that NPS issues or signs include provisions that allow NPS to acquire field notes and other research products, you need to review the terms of the actual issued permit, contract, or agreement to determine the extent to which NPS may use such materials. Work with the responsible park staff to ensure that permits, contracts, and agreements that result in a collection 1) include a request for field notes and other research materials; and 2) specify unrestricted NPS use of the materials. See section C.7.</p> <p>Field notes, raw data and unpublished manuscripts created by non-NPS permittees doing research on NPS land and obtained by NPS through permit conditions may be subject to copyright protection. In most cases, the permittee is considered the creator or author of the work. Field notes and unpublished manuscripts likely have copyright protection. (See 2.C.23). The creators may donate their copyright to NPS.</p>

	<p>Generally, raw data itself will have little or no copyright protection (See 2.C.4). The presentation of raw data, if expressed in a unique manner, may have some copyright protection. However, raw data may contain sensitive information, which if disclosed, might harm the resource, and may be subject to other legislation that protects location information (see section E.).</p> <p>In general, requests to access such materials do not have copyright implications. Other issues, such as privacy rights (See 2.F.4-8), FOIA (see 2.D.4), and statutorily protected categories of information under ARPA and other laws (see 2.E.1-6) may arise when providing access.</p> <p>Copyright consideration must be given when there are requests to publish field notes and unpublished manuscripts. See 2.C.13 and 2.C.19 for further guidance on responding to publication requests.</p> <p>A non-NPS investigator who completed work on NPS lands that did not require a permit or worked in related localities, may donate field notes, raw data, and unpublished manuscripts, providing that the donation fits the park’s Scope of Collection Statement. The donor may convey copyright with the donation. Check the Deed of Gift in the accession file to determine copyright implications.</p>
<p>4. <i>Does the NPS own the copyright of letters in the park collections?</i></p>	<p>Generally not. For letters that private citizens and other private entities write to the government or to other recipients, the author holds the copyright even though the letters are in the park collection and are owned and managed by the NPS. To publish, electronically distribute or exhibit these letters, you must determine if the letters are under copyright protection (a function of who produced or ‘created’ them), whether they were registered or published, and when. Then you must find the copyright holder, and obtain written permission to use these letters. See C.12.</p>
<p>5. <i>How do I respond to a request for <b>access</b> to photos and other archival items that don’t have any associated information or rights transfer documents?</i></p>	<p>A request to have <i>access</i> to materials such as photos and letters (versus use, such as copying or publishing the material), does not have copyright implications (see 2.C.19). Other issues, such as privacy rights (See 2.F.4-8), FOIA (see 2.D.4), and statutorily protected categories of information under ARPA and other laws (see 2.E.1-6) may arise when providing access.</p>
<p>6. <i>How do I respond to a request to <b>publish</b> or otherwise <b>use</b> photos, documents and other works that don’t have any associated information or rights transfer documents, that is, ‘orphaned works?’</i></p>	<p>Give careful attention to requests to <i>publish or otherwise use</i> materials that do not have any copyright or owner information. These materials are referred to as “<i>orphan works</i>.” They occur when the owner of a copyrighted work can’t be identified and located by someone who wants to use the work in a manner that requires the copyright owner’s permission. Even where NPS has made a reasonably diligent effort to find the owner, if the owner is not found, NPS faces uncertainty. The NPS cannot determine whether or under what conditions the owner would permit use. Where the proposed use goes beyond an exemption or limitation to copyright, NPS cannot reduce the risk of copyright liability for such use, because there is</p>

	<p>always a possibility, however remote, that a copyright owner could bring an infringement action after that use has begun.</p> <p>The issue of orphan works and how to provide some certainty for their use is currently under consideration by the Copyright Office and Congress. Meanwhile, orphan works may be used in limited circumstances if the risk of infringement appears unlikely.</p> <p>Fair use considerations apply to orphan works (See 2.C. 15-16). Also, for dated works that were created before the effective date of the Copyright Act of 1976, a risk analysis regarding the duration of copyright, in consultation with the regional curator, regional solicitor, or the Park Museum Management Program and the Solicitor’s Office, can be done to determine whether use might be appropriate.</p>
<p>7. <i>How do I respond to a publication request for access to photos, letters, and other materials, in the collections where there are names but no rights transfers documents?</i></p>	<p>Treat a third party request to access materials for which NPS has ownership and background information as discussed above. The same access considerations, such as FOIA, privacy considerations and other laws governing access apply.</p> <p>When a request involves copyright concerns, grant a third party permission to publish or otherwise use materials that have limited information regarding potential ownership only after NPS has made an effort to determine its own rights in the material (see 2.C.10-13, 19 for further guidance).</p>
<p>8. <i>Are park collections considered ‘public domain?’</i></p>	<p>Not all park collections are in the public domain. Some collections may be in the public domain because they were developed or created by federal employees or the copyright has expired. However, NPS may hold copyrighted works that are transferred to a park, therefore, many of the park collections have existing copyrights and are not in the public domain (see. 2. C. 25-26). Requests for access to or to publish collections that are in the public domain do not have copyright implications. However, other issues, such as privacy rights (See 2.F.4-8), FOIA (see 2.D.4), and statutorily protected categories of information under ARPA and other laws (see 2.E.1-6) may still exist.</p>
<p>9. <i>a. If a child inherits a parent’s photo collection, does the child have the right to transfer copyright?</i></p> <p><i>b. Do I need to get rights transferred if the original copyright owner is an institution such as a newspaper that is now defunct?</i></p>	<p>No. Transfer of copyright ownership from one generation to the next by will, or otherwise, creates another class of problems involving individual copyright owners. Some heirs are completely unaware of their rights. Rights may be fractionally distributed among a variety of heirs, some or all of which may be remote from each other, or the potential user. In many cases, it is difficult to access information about an author’s (creator) estate. The copyrights may have been transferred prior to the author’s death or they may have been a work for hire. To determine current copyright ownership, the child and involved parties should be contacted for more information. Photos taken before 1978 may still have copyright protection (see 2.C. 9).</p> <p>If the newspaper is no longer in business, the intellectual property rights will likely have been transferred elsewhere during the dissolution of the business, for example, to a business that acquired</p>

	<p>the newspaper. NPS will have to determine to whom or to what entity the rights were transferred before using the photos.</p>
<p>10. <i>How do I handle requests to film, videotape, record, or do photography that will be used for commercial purposes?</i></p>	<p>NPS permits commercial filming and still photography when it is consistent with the NPS mission and will not harm the resource or interfere with the visitor experience. <i>All</i> commercial filming activities taking place within a unit of the National Park system need a permit. Commercial filming includes capturing a moving image on film and video as well as still recordings. Still photographers require a permit when: 1) the activity takes place at location(s) during times when members of the public are allowed; or 2) the activity uses model(s), set(s), or prop(s) that are not a part of the location’s natural or cultural resources or administrative facilities; or 3) the park would incur additional administrative costs to monitor the activity.</p> <p>All commercial filming and still photography meeting the above requirements involving NPS museum collections require a permit. Refer to Chapter 6, Other Uses of Museum Collections.</p> <p>Potential permittees should contact the park administrative office to obtain information and a permit application. Requests by permittees to commercially film or photograph museum collections with copyrights, such as paintings, must be treated like any other requests to use or access museum collections. Before granting permission, NPS should ensure that there are no access restrictions and that NPS has appropriate copyrights and authority to grant permission.</p>
<p>11. <i>If the park has a historic photograph dating to the early 1900s, and there are identical prints held at other institutions, are the images ‘in the public domain’ and can the park make them available for publication?’</i></p>	<p>If the image was published prior to 1923, it is now in the public domain and not subject to copyright protection. The image may be made available for publication unless there are any privacy concerns. In general, privacy concerns protect living individuals that are identifiable in the image. (See 2.F.).</p>

---

**B. Access and Use Legislation**

1. *What laws affect the use*

The primary provisions that affect access and use of NPS museum

*of museum collections?*

collections and their associated documentation include the following, listed in alphabetical order:

- American Indian Religious Freedom Act of 1978 (42 USC section 1996)
- Archeological Resources Protection Act (16 USC 470 aa-mm)
- The Copyright Act of 1976 (17 USC 101-810, 1001-1010)
- Defamation, including slander and libel (state law)
- Developing Case Law
- Executive Order 13007—Indian Sacred Sites (May 24, 1996)
- Endangered Species Act of 1973 as amended (16 USC 1531-1543)
- Federal Cave Protection Act of 1988 (16 USC 4301-4309)
- Freedom of Information Act (FOIA)
- Publicity laws (state common or statutory law in almost half the states)
- Native American Graves Protection and Repatriation Act (25 USC 3001-3013)
- National Historic Preservation Act of 1966, as amended (16 USC 470-470t, 110)
- National Parks Omnibus Management Act of 1998 (16 USC 5901-5937)
- The Patent Act (35 USC 101-376)
- The Lanham Act (Trademarks) (15 USC 1051 - 1127)
- The Privacy Act (5 USC 552a) and state common or statutory privacy laws
- Obscenity and Pornography (state law as well as federal, including the Child Protection Act of 1984)
- Publicity laws (state common or statutory law in almost half the states)
- Preservation Act of 1966, as amended (16 USC 470-470t, 110)  
National Historic

Further information on applicable legislation, including legal mandates for protecting, preserving, and documenting NPS museum collections, appears as Appendix A: Mandates and Standards for NPS Museum

Collections Management in the *Museum Handbook*, Parts I and II.

2. *How do I address questions involving legal issues?*

See the Access and Use Legal Action chart in Figure 2.1 as a guide for addressing various questions that may pose legal issues related to reference, publications and accessioning. Figure 2.1 describes the type of request in the first column, the applicable legislation in the second, and the suggested action by park staff in the third column. Also refer to MH-II for information on legal issues related to accessioning, deaccessioning and loans.

---

## C. Copyright Laws

1. *What is copyright?*

The Copyright Act of 1976 grants creators (for example, authors, artists, photographers, and architects) exclusive rights to their creative work, from the moment the work is in fixed form. Copyrights relate to use. Copyrights are a bundle of rights given to creators, including the economic rights to:

- ***reproduce the work***
- ***distribute copies*** by sale, lease, rental, loan, or transfer of ownership (including the right to control the first public distribution or publication of the work)
- ***publicly perform the work*** by recital, playing, dancing, rendering the work in a public space or by a public transmission of images and sounds through technological means
- ***adapt and prepare derivative works from the original work***, including translations, art reproductions, spin-off products, images of the original work
- ***publicly display the work*** by showing more than a single copy of the work either directly or by means of a film, slide, television image or other device or process

The creator of a work may divide the rights to the work and transfer some or all of the rights to another at his or her discretion. The creator may give, sell, or license any right or rights (such as the right to prepare derivative works, such as posters or T-shirts) to another, while retaining other portions of the copyright. Copyright sales or transfers may be exclusive (all copyrights to Company X) or for a specific time or place (for example, a single edition of a book).

2. *What laws make up copyright?*

In the United States, the following laws and treaties govern copyright:

- United States Constitution (Article I, Section 8)
- Copyright Act of 1909
- Copyright Act of 1976

- International treaties:
  - Berne Convention for the Protection of Literary and Artistic Works

3. *What is covered by copyright?*

The Copyright Act of 1976 protects any original material in fixed form from the moment of creation, including:

- architectural designs, including drawings, plans, and structures
- archival and manuscript materials, including architectural plans, correspondence, graphic, oral histories, photos, and pictorial works
- audiovisual works
- computer software
- dramatic and literary works
- graphic and pictorial works
- motion pictures and videotaped works
- photographic works
- recorded or notated choreographic works and pantomime
- recorded or notated musical works and sound recordings
- sculptural works
- vessel hull designs

4. *Can a person copyright an idea or fact?*

No. Only the creator's unique, original expression (such as an author's words, an artist's painting, a photographer's image, object, or composition) is protected, *not* ideas, facts, or topics. Your photograph or words are protected, but other individuals can write about the same topic or photograph the same object. Copyright protects a unique work. The topic, scene, or scenario can't be copyrighted, only the particular work based upon the topic or scene. The original work must be in a fixed form.

5. *What is not protected by copyright?*

Copyright doesn't protect:

- copy images of works (including digital and photographic works) if the copies are slavish or lacking in originality (Bridgeman Art Library Ltd v. Corel Corporation 1999, 36 F. Supp. 2d 191 [SD NY 1999])
- works created by U.S. Government employees as part of an employee's official duties (See C.6 and 7 below for further guidance.)
- ideas or concepts (patents protect ideas or concepts)



- facts
- systems, procedures, or methods of operation
- common or standard works, such as:
  - height and weight charts
  - blank forms
- works with little creative authorship, such as
  - slogans and short phrases
  - names and titles
  - variations in typographic lettering, coloring, or ornamentation

6. *Why are federal employees' works not protected by copyright?*

Works produced by federal employees within the scope of their employment are *not* protected by copyright because the Copyright Act of 1976 specifically excludes this category of work from copyright protection. The federal government, however, may hold copyrights when such rights are transferred or assigned to the United States. Since federal government-produced works are *not* protected by copyright, this puts the works produced by federal employees within the scope of their employment in the public domain.

An image taken by the NPS employee is not entitled to copyright protection. However, that does not mean that it can be freely used or distributed. Any copyrights existing in the object that is the subject of the image need to be considered when that image is further used. NPS use of such an image for inventory/security or research purposes is likely considered fair use if NPS does not own the underlying copyright. Such an instance should be covered in a loan agreement. Refer to 2.15 for information on fair use.

When a work, such as a book, consists of chapters or figures by both federal and non-federal creators (artists, authors, or photographers, for example), place a notice in the introduction indicating what portion (particular chapters, pages, and figures) of the work is covered by copyright protection. A notice might look like the following sample:

*Copyright 1999, Susan Smith, Copyright claimed in chapters 5-7 and figures 5-1 through 7-30, exclusive of U.S. Government forms D-93 and D-333.*

The notice assists researchers who want to obtain permission to use the work. *Note:* If, on their own time, federal employees create original works that have no relationship to their duties, the employees may copyright the works. If the works in question are related to their federal duties, the employees should obtain clearance, preferably in writing, from their NPS ethics officer before publishing and copyrighting the works.

7. *Are the works of federal contractors, cooperators, partners, and volunteers protected by copyright?*

Generally, yes. Copyrights created by contractors, cooperators, partners and volunteers do not automatically belong to NPS, even if NPS is paying for the work. If you hire independent contractors or work with cooperators, volunteers, and partners who create source material (such as a publication, painting, or World Wide Web home pages), the works they create may be eligible for copyright protection. Therefore, *always execute a written contract, license, cooperative agreement, or other agreement that governs issues of copyright ownership and use of the work before the contractor or cooperator begins work.* See Figure 3.6 for a sample. *Have the agreement expressly state that the individual's work is a 'work-for-hire' and all copyrights belong to the National Park Service.* In a work-for-hire situation, the employer becomes the *de facto* creator in the eyes of the law. Thus the creator/employer owns the copyrights. If, for any reason the contractor's work is deemed not to be a work-for-hire, your contract should stipulate that the contractor transfers any and all rights that he or she might have to the NPS.

*Ensure that all your federal contracts, cooperative agreements, memorandums of understanding, volunteer-in-park, and similar agreements state that all copyrighted works and the copyrights of those works created as part of the contract belong to the National Park Service. Otherwise you may find that you are legally obligated to pay a royalty to the contractor, cooperator, partner, or volunteer each time you use the materials, as they will own the copyrights.*

8. *When do copyright protections become active?*

Under the Copyright Act of 1976, copyright protection becomes active the moment an item is placed in fixed form; for example, when a photographic negative is made, a digital image created, a document written, or a charcoal drawing first sketched.

For works published in the U.S. after March 1, 1989, copyright notice (the symbol ©, the author's name, and date) is not required for copyright protection. For works published prior to March 1, 1989, a copyright notice is required to preserve the copyright in the work.

9. *What is the duration of copyright protection?*

The duration of copyright protection in the U.S. depends on when the work was first created or published. The chart below summarizes the duration periods.

<i>“When Works Pass into the Public Domain”</i> [by Laura N. Gasaway]		
<b>Date of Work</b>	<b>Protected From</b>	<b>Term of Protection</b>
Created January 1, 1978, or after	The time the work first is fixed in a tangible medium of expression	Life of the creator plus 70 years (or, if work is made for hire or anonymous or pseudonymous, 95

		years from publication, or 120 years from creation, whichever is shorter).
Published prior to 1923	The time it was first published with a copyright notice	None. Now in the public domain.
Published 1923 - 1963	The time it was first published with a copyright notice	28 years protection for the first term, plus could be renewed for 47 years; in 1998 it was extended to 67 years for a total coverage of 95 years if renewed. If not renewed, it is now in the public domain.
Published between 1964 and 1977	The time it was first published with a copyright notice	95 years from publication.
Created before January 1, 1978, but not published	January 1, 1978, the effective date of the 1976 Act	Life of the creator plus 70 years, or if the author's death date is unknown 120 years from date of creation. If work was unpublished as of 12/31/02, the work is in the public domain.
Created before January 1, 1978, but published between then and December 31, 2002	January 1, 1978, the effective date of the Act	Life of the creator plus 70 years or 12/31/2047, whichever is greater.

**Note:** The above chart was adapted from a chart prepared in December 1996 (updated November 4, 2003) by Laura N. Gasaway. (See <http://www.unc.edu/~unc1ng/public-d.htm>.) The actual legal date of publication may be hard to determine in some cases. Consult the regional curator or NPS solicitor through the Park Museum Management Program, if you have questions.

Additional considerations:

Works created before January 1, 1978	<ul style="list-style-type: none"> <li>• If a work was published either anonymously or without a copyright symbol before January 1, 1978 or was published before 1923 or had a single term of copyright protection (28 years) before 1963 with no renewal, the work is likely to be in the public domain. Note: There is an exception for foreign works, which may have copyright restored after it lapses. Consult the Solicitor's Office to determine the copyright duration of a foreign work.</li> <li>• If the work is unpublished and was not registered for copyright protection with the U.S. Copyright Office, but created before January 1, 1978, the work is protected for the life of the creator, plus 70 years. If the work is anonymous or pseudonymous or a work made for hire, it is protected for 120 years from the date of creation. A work that remained unpublished as of 12/31/02 is in the public domain.</li> <li>• If the work is published for the first time before December 31, 2002, the term of protection will not</li> </ul>
--------------------------------------	---

	<p>expire before the life of the author plus 70 years or December 31, 2047, whichever is greater.</p> <p>You can check with the Copyright Office of the Library of Congress to see when the copyright expires, if the work was published before January 1, 1978. Usually the coverage was 28 years from the date filed, with one renewal possible.</p>
Works produced on or after January 1, 1978	<ul style="list-style-type: none"> <li>• General copyright protection for works produced after January 1, 1978, endures for the life of the author plus 70 years.</li> <li>• Duration for joint works produced after January 1, 1978, is measured from the death of the last surviving author plus 70 years.</li> <li>• Anonymous works, pseudonymous works, and works made-for-hire produced after January 1, 1978, are protected for the greater of 95 years from first publication or 120 years from creation.</li> </ul>
Works published before March 1, 1989	<p>Works published before March 1, 1989, must contain a notice of copyright to be protected. Copyright notices usually consisted of the symbol © (or the word "copyright" or "copr."), the creator's name, and the date. Certain exceptions exist for foreign works.</p>
Works published on or after March 1, 1989	<p>Works published on or after March 1, 1989, do not require the notice, although most have it. Posting a notice gives the copyright holder certain additional benefits in the case of lawsuits if the work's copyright is infringed.</p>

For more information on copyright duration, request Copyright Circulars 15, 15a, and 15t from the Registrar of Copyrights, Copyright Office, Library of Congress, Washington, DC 20559-6000, or call the hotline at (202) 707-9100.

10. *When do I need to get copyright permissions?*

Get all necessary permissions *before* using or authorizing the use of the material in publications, exhibits, performances, through reproductions, or in derivative works.

***There is a limited exception for exhibitions. If NPS owns a copy, including an original copy, lawfully made under the Copyright Act, it is entitled to display that copy publicly, either directly or by projection of no more than one image at a time, to viewers present at the place where the copy is located. This exhibition exception does not apply to putting digital images on the web.***

“Publication” includes offering to distribute copies of a work to the public for purposes of written publication, public performance, exhibition, or further

distribution. Public distribution or the offer to distribute is key to determining if publication has occurred.

While a single exhibition or display may not be considered a 'publication,' the right to display a copyrighted work is protected, and displaying the work, except under the exception mentioned above, requires permission from the copyright owner. Make sure you obtain the rights to exhibit or display collections in the appropriate accession documents.

Derivative works are alternative or variant versions of a work based upon an original piece such as:

- postcards made from graphic or photomechanical prints, photographs, or paintings
- posters made from original photographs
- art work based closely upon existing original photographs or other art work
- exhibition captions that quote or paraphrase existing work

If you are asked to grant permission before you are certain of the legal status of the work *and* you want to do so, agree only to grant those rights that the NPS has, not all rights.

11. *What information do I need in order to obtain permission from the copyright owner?*

If you want to use, display, exhibit, publish or distribute work protected by copyright that is not held by NPS, you *must* obtain the permission of the copyright owner, unless there is a reasonable basis for considering the use a fair use. Discover as much information as you can:

- Was the work created by a federal employee within the scope of his or her employment or by a federal contractor? If a contractor was the creator, what did his or her contract state about copyrights?
- Does your accession document specifically state that you received all copyrights? If not, revisit and update the accession folder in accordance with guidelines outlined in MH-II, Chapter 2, Accessioning.
- Who created the work and is the creator alive? If not, when did the creator die?

Generally, copyright lasts for the life of the creator, plus 70 years. Copyright belongs to the heirs of the creator for 70 years after the creator's death unless the creator has transferred it to another.

- Is it a joint work created by two or more authors?

If so, it is protected for 70 years from the death of the last surviving author. You need to determine which authors are living.

12. *If the park owns the material physically, does*

No, not necessarily. Physical ownership or possession of materials is *not* an indicator of ownership of corresponding copyrights. Check the

*it also own the copyrights?*

accession document to see which of the following your park acquired:

- Transfer of all rights, including copyrights and/or literary rights to the park, made in writing You should obtain all rights, including all copyrights, for the park when you acquire materials for the museum collections. See MH-II, Chapter 2, Accessioning.
- written permission by the creator or his or her heirs to use the materials in limited circumstances for certain purposes
- no copyrights, as nothing was written about copyright in the accession document

If you must know a work's copyright status for a NPS project, you must research it. Since copyright notice and registration aren't required for protection of unpublished works, you can't simply assume that works without a copyright notice are unprotected. Works are now protected from the moment the creator's pen is lifted from the finished work. Writing the U.S. Copyright Office may not be sufficient to establish the copyright status of collections of paintings, sculpture, photographs, personal papers, assembled manuscript collections, and similar materials created outside federal agencies.

For example, the copyrights to all letters written to the NPS by a private citizen are held by that private citizen, even though the documents are owned and managed by the NPS. To obtain permission to publish, electronically distribute, or exhibit these letters, you must determine if the letters are under copyright protection (a function of who produced them, whether they were registered or published, and when), find the copyright holder, and obtain written permission to use the letters. For further guidance on determining copyright ownership and duration, see Question 13, 'If the park doesn't own the copyright, but I want to use the materials in a publication, what do I do?' below.

13. *If the park doesn't own the copyright, but I want to use the materials in a publication, what do I do?*

Regardless of whether the request is from park staff or from outside requestors, if you have no copyright or only limited permission to use the material, or if you doubt the person who granted you the copyright actually had it (for example, if the donor was not the creator or his or her heirs):

- You must *not* publish the work or grant permission to publish the work without obtaining permission, a usage license, or copyright first. Publication is the distribution of copies of a work to the public by:
  - selling or transferring ownership
  - renting
  - leasing
  - lending

- sharing freely without charge or restrictions

If all rights are not transferred to NPS as part of an acquisition, avoid future copyright issues by ensuring that the source of accession signs a statement on the accession form giving the park the unrestricted right to exhibit, publish in an exhibit catalog, do publicity, or use the item for other park purposes. Refer to MH-II, Chapter 2, Accessioning and A.3.5. on orphaned works.

- Generally speaking, for third party requests, it is the researcher's responsibility to obtain permissions and rights. It is not your responsibility to tell the researcher how to do this, as you are not a lawyer. If appropriate, you may provide the researcher with source of accession information, **if** the source is the copyright holder, which allows him to pursue permission. Make sure not to provide information that may compromise the source of accession's privacy. Consult with your regional curator should this situation arise.
- If you want to determine the copyright status of a work, you should do the following:
  - Find out if and when the creator died.
  - Find out who owns the copyrights if they are still active (usually the creator or his or her heirs).
  - If you are accessioning a copyrighted work, if appropriate, have the copyright owner or his/her heir sign the gift form or statement noting that he/she is the heir, owns the copyrights, and transfers copyrights to the NPS.
  - Make a good faith attempt to track down the creator, his or her heirs, or any known copyright holder. (Cumulative international telephone directories on the Internet can help your search.)
  - Document your attempts to track down these individuals.

Request permission in writing to use the work when you locate the copyright holder. See Figure 3.5 for a sample use agreement. Additional information is contained in the U.S. Copyright Office publication entitled "How to Investigate the Copyright Status of a Work." at <http://www.copyright.gov/circs/circ22.html>.

- Once you find the copyright holder, explain why the material has value to your park and request, in writing, **all** copyrights.
- If the creator or his or her heirs won't grant you all copyrights, consider asking for a license or permission to use the materials for special purposes, such as on the Web, in park publications and exhibitions, and for scholarly external use. Be specific. Refer to the wording in the sample licensing agreement, Figure 2.2.

- If you cannot find the copyright holder, and you are aware that copyrights exist, you cannot publish the work or grant permission to publish the work. If no information regarding copyright or the owner of the work is available, the work may be considered an orphan work. See FAQ #6 for further guidance.

14. *Can copyright be restored once it has lapsed?*

Yes. Despite the combined resistance to such legislation by archivists, librarians, and curators, several recent trade agreements have provisions for restoring copyrights for some motion pictures and sound recordings.

- The North American Free Trade Agreement Implementation Act provided copyright restoration for certain motion pictures created or published in Mexico or Canada if they entered the public domain in the U.S. because they were published between January 1, 1978, and March 1, 1989, without a required copyright notice.
- The Uruguay Round Agreements Act (17 USC 104a and 109) restores some foreign copyrights in foreign work in the public domain in the U.S., including art, literature, and sound recordings fixed before February 15, 1972, if the works were protected in their source country on January 1, 1996.

More such copyright restoration legislation may be in the works. Read your professional journals and newspapers or watch the legal Web sites listed in the bibliography for updates.

15. *What is fair use?*

Fair use is a defense to a claim of copyright infringement. Under the Copyright Act, certain “fair” uses of a work do not require permission of the copyright owner if the use is limited, primarily noncommercial, and in the context of:

- teaching
- private study, scholarship, or research
- satire, parody, commentary, and criticism
- news reporting

*You may always copy or adaptively reuse facts and ideas, but NOT the specific words in which they were expressed.*

16. *What criteria determine fair use?*

Don't assume that simply because a proposed use is non-profit, educational, scholarly, for news reporting or purposes of satire or parody that it is automatically a fair use. Fair use is subject to a case-by-case analysis of the four factors listed below:

- ***The purpose and character of the use:*** To be judged fair use, a usage should be a "transformative" use that adds value to the work. Works that add significant new commentary, contextualization, or content to the work are more apt to be judged fair than would be a



simple quote. Generally, uses for personal research, criticism, satire, parody, or news reporting are more likely to be judged as fair uses.

Commercial uses are less likely to be judged fair, while nonprofit usage is more likely to be judged fair. Commercial means that money was made using the material in question, even if the institution that made the money was a non-profit.

Commentary is a fair use, while a quote may not be. Substantial quotes are frowned upon, particularly in a commercial setting. Simply stating that you are quoting the item for news reporting purposes when you substantially quote a work does not excuse or authorize your use. You must offer transformative commentary or report on the material, which adds value to the work.

- ***The nature of the copyrighted work:*** Is the work fact or fiction? Is the work published or unpublished? You may quote facts and concepts, but *not* particular wording, except for fair use purposes (such as commentary, parody, satire, criticism, news reporting, teaching, private study, scholarship, or research). All usages of creative, dramatic, or fictional works are more likely to be judged infringements than are non-fictional or conceptual quotes.

***The courts generally grant creators the right to control the first publication of their work, so infringements of unpublished materials tend to be dealt with more harshly if they involve a first publication situation by someone other than the creator or the creator's heirs.***

- ***The amount and significance of the portion of the work to be used:*** Fair use is based upon the amount of the work being copied *and* the significance of the portion being copied in relation to the entire work. Using a whole work or the most significant section of a work is frowned upon. There is no pre-set amount or percentage of an item that is always okay to publish. Copying five relatively insignificant pages of a 75-page document may be judged acceptable, while copying the single most significant page may not. One page letters or photographs clearly shouldn't be used in their entirety.

***Close paraphrasing of part or all of a document and other forms of plagiarism violate copyright protection unless you are simply repeating facts.***

- ***The relationship of the item's use to the market for the item:*** Might the use affect the current or future market for the item? If a usage affects sales, to what extent are sales affected?

If you begin distributing copies to people who normally buy the item, you are having a negative effect. A ranger may be allowed to copy a page of a publication for a free park course for staff as that will have a minimal effect on the future demand for the item. Usages that serve

as equivalents to the original item in the marketplace (also known as market substitutes) are generally not judged to be fair usage.

A commercial training organization's use of the same material repeatedly in a profit-making course may be judged an unacceptable use. It doesn't matter if the item is currently out-of-print, rare, or still being sold on the newsstand, copying may be viewed as affecting an existing or potential market for the work. The extent of the effect must be determined.

17. *How does the fair use exemption impact me?*

When you attempt to apply copyright law, it may seem ambiguous. If you are uncertain about whether your proposed use is a fair use, obtain permission from the copyright holder or don't use the item. Practically speaking, uses that don't affect the market for the work and which use a small portion of a work, are the least likely to have problems in court. Request help from the regional curator or WASO NPS solicitor if you have questions.

Case law determines how a balance is struck between the rights of the creator and the needs of the user. See the bibliography Web resource list, particularly FindLaw's site at <<http://www.findlaw.com/casecode/>>, for guidance on how to track appropriate case law developments.

A recent case addressed whether fair use applied to the widespread photocopying of journal articles by scientists engaged in research on behalf of their employer, a private corporation that subscribed to the journal for the scientists' use. The corporation did not obtain permission or pay additional compensation to the publisher of the journal for the photocopies.

The court held that such photocopying was *not* a fair use and infringed on the copyright held by the publisher of the journal. *American Geophysical Union v. Texaco Inc.*, 60 F.3d 913 (2<sup>nd</sup> Cir. 1994). This interpretation of fair use has ramifications for those in NPS who wish to reproduce materials subject to copyright for internal agency use, whether in electronic or print form, without the permission of, and possible compensation to, copyright owners. If you are not sure, obtain permission from the copyright holder or don't use the materials.

18. *Are there additional copyright exemptions besides fair use?*

Yes. The library/archival provision of the law (under section 108 of the Copyright Act of 1976) has several exemptions that allow archives and libraries to make copies of a copyrighted work in limited circumstances. NPS archival collections fall under this exemption. ***However, note that this exemption currently does not apply to museums. The Copyright Office is considering whether museums should be included.***

The section 108 exemptions include the following provisions:

1. The right to reproduce and distribute three copies or phonorecords of an **unpublished work** duplicated solely for purposes of preservation and security or for deposit for research use in another library or archives if:
  - (a) the copy or phonorecord reproduced is currently in the collections of the library or archives; and
  - (b) any such copy or phonorecord that is reproduced in digital format is not otherwise distributed in that format and is not made available to the

public in that format outside the premises of the library or archives.

2. The right to reproduce three copies or phonorecords of a **published work** duplicated solely for the purpose of replacement of a copy or phonorecord that is damaged, deteriorating, lost, or stolen, or if the existing format in which the work is stored has become obsolete, if:

(a) the library or archives has, after a reasonable effort, determined that an unused replacement cannot be obtained at a fair price; and

(b) any such copy or phonorecord that is reproduced in digital format is not made available to the public in that format outside the premises of the library or archives in lawful possession of such copy.

A format shall be considered obsolete if the machine or device necessary to render perceptible a work stored in that format is no longer manufactured or is no longer reasonably available in the commercial marketplace.

3. The right to reproduce and distribute a single copy, made from the collection of a library or archives, where the user (including other libraries/archives) makes his request of no more than one article or other contribution to a copyrighted collection or periodical issue, or to a copy or phonorecord of a small part of any other copyrighted work, as long as the copy is used for purposes of study, scholarship or research, and a copyright notice is included with the provided copy.

4. The right to reproduce and distribute a single copy of the entire work, or a substantial part of it, if the library or archives has first determined, on the basis of a reasonable investigation, that a copy of the work cannot be obtained at a fair price, as long as the copy is used for purposes of study, scholarship or research, and a copyright notice is included with the provided copy.

***Audiovisual, film, graphic, pictorial, musical, and sculptural works are not covered under this exemption and should NOT be copied under this provision of the copyright law.*** This limitation does not apply to (1) or (2) above, nor does it apply to pictorial or graphic works contained within works described in (3) and (4) above.

Up to three preservation copies in digital or analog form may be made of textual works when:

- the library or archives already has an original copy of the work (even if the original copy has been lost or stolen)
- the copy is solely for preservation, security, or deposit in another library
- the copy will be available only in the archives or library, not outside the archives or library. *Note:* There is one exception to this rule. Copies may be made for deposit in another library for purposes of preservation or security
- the format of the original has become obsolete, such as if equipment or devices necessary to play it are no longer manufactured or

commercially available

When libraries and archives want to copy works without infringing copyright, according to Section 108 of the Copyright Act, the institutions must:

- be open to the public without restrictions or to a specified portion of the public, such as a group of researchers on a particular topic
- not provide the copy for commercial purposes or for distribution outside of the premises of the repository other than for face-to-face teaching activities within a classroom
- include a copyright notice on or with the copies provided or a clear statement about the applicability of copyright to the work

19. *What should I do if I'm uncertain of the copyright status of a work and the fair use quality of a reference request?*

Copyright is a use, not an access, restriction. Subject to privacy or other applicable laws, anyone may look at the material at any time for research, study, private scholarship, satire, parody, criticism, and news reporting. Copyright law allows limited copying of small portions of copyrighted materials *for non-commercial purposes, if the copying qualifies as fair use*. Copyright also allows copying for security, preservation, and deposit in another institution.

So, if you are uncertain of the copyright status of a work, don't grant permission to:

- publish
- distribute
- reproduce
- produce derivative works from the original item.

*Never authorize public distribution, public performance, public display of multiple copies, or alterations or production of derivative works or publication in writing unless you are absolutely certain that:*

- you have the copyrights, *or*
- the copyrights have expired, *or*
- the copyrights never existed (as with government works), *or* the copyright holder has granted you a written license or permission to use the work, the terms of which allow you to grant permissions to others.

***Tell the requester he is responsible for obtaining the rights and permissions from the copyright holder, which is not necessarily the NPS. You may inform the requester that he may make a FOIA request for the source of accession information to pursue permission***

You should also:

- Ask the requester to sign an NPS researcher registration and duplication form and a copyright and privacy restrictions statement. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figures D.14-D.16 and the ANCS+ User Manual.
- Inform the requester that by signing the copyright and privacy restrictions form, he or she has indemnified your park.
- Place a warning concerning copyright restrictions in your research room on your own copy machine that states:

*The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement. This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.*

Contact the regional curator or the NPS solicitor through the Park Museum Management Program, if you have copyright questions.

20. *Is fair use different in a networked electronic environment?*

Although the concept of fair use is the same, applying it may be quite different. In addition, legislation and case law are only beginning to catch up with recent changes in technology. The Digital Millennium Copyright Act (DMCA) has addressed copyright issues involving newer forms of technology. The DMCA exempts online service providers from some copyright infringement claims, prohibits removal of identifying information from copyrighted works, prohibits technological removal or circumvention of devices designed to protect copyrights, and allows archives and libraries to make digital copies for archival purposes. See Section C.11 for how to legally use digital media for preservation.

In *Kelly v. Arriba Soft Corp.*, 336 F.3d 811 (9<sup>th</sup> Cir. 2003), the court held that a search engine's creation of small reproductions ("thumbnails") of images and placing them on its own website did not diminish the potential market for the sale or licensing of those images. The court reasoned that the thumbnails were much smaller and of much poorer quality than the original photos and provided an index of the images to facilitate public access to them. However, original creative electronic materials are protected by copyright. If you copy something electronically that doesn't meet the fair use criteria described in Question 10, it may constitute copyright infringement.

Because copyright issues in the electronic networked environment, such as

the examples discussed above and below, are relatively recent and just starting to be addressed by the courts, contact your regional curator or the NPS solicitor with any questions involving these areas.

Some examples of potential electronic infringements include:

- ***Quoting another person's message in its entirety in the body of your e-mail message:*** Instead, state in a summary sentence what the discussion was about.

In some contexts, such as commenting on the original message in the original electronic location, this may be an implied license (see below), because reasonable people expect comment on the information they post on public bulletin boards. Sending the quoted message to another electronic bulletin board, however, may be an infringement.

Messages produced by government employees during the scope of their work are not copyrighted. Such federally produced work is in the public domain. Many of the federally produced messages on government bulletin boards may be quoted or reproduced in their entirety without reservation.

Don't reproduce messages by non-federal correspondents in their entirety in your message or forward them to other bulletin boards without permission of the creator. Significant quotes from non-federal correspondents' messages should be done with discretion, and only when there is an implied license (see below). The legality of such unapproved uses is decided on a case-by-case basis.

- ***Downloading a Web publication and forwarding it to a bulletin board or newsgroup:*** Instead, post the uniform resource locator (URL) or Internet address. Downloading a copyright protected publication onto a permanent storage device (server, disk, or tape) is an infringement of the right to reproduction.
- ***Maintaining an online Web site of material pulled from other Web sites without obtaining a license or permission to use the material:*** Instead, list URLs, link to the existing materials, or obtain permission to use the material. This is an infringement of the copyright holder's right of reproduction.
- ***Modifying an image taken from another source and loading it onto a permanent storage device (such as a disk, hard drive, or server) infringes the copyright holder's rights of reproduction, distribution, and adaptation (or derivative rights).*** If the work dates from after June 1, 1991, and is visual art, the usage may also infringe the copyright holder's moral rights under the Visual Artist's Rights Act.
- ***Using the concept of implied license to authorize publication and distribution:*** The concept of implied license is often used to justify certain kinds of publications that don't fall under fair use. Implied license is when a creator (who holds copyright) acts in such a way

that you, as a reasonable individual, would assume you have permission to publish the piece. An example is when an individual writes a letter to the editor of a newspaper. It has been normal practice for newspapers to publish these letters without seeking additional permission. Since most of the world knows about this practice, sending a letter to the editor grants implied license. The implied license would not extend to those using such a letter in an archive. Only the newspaper received the implied license, based on the use the newspaper and the author intended.

Implied license doesn't justify new activities in the electronic realm, such as forwarding e-mail messages to individuals other than those to whom the creator sent the piece, copying messages from one electronic bulletin board and posting them on another, or similar activities. Apply the concept of implied license cautiously. Just because your site is secure and password-protected doesn't make copying of materials without permission a fair use. Even on a secured site you still need permission to use copyrighted materials. If you have questions, contact your regional curator or the NPS solicitor.

- ***Removing a “technological control”*** such as encryption used to protect copyrighted works or attached intellectual property rights management information from a file's metadata is a violation under the Digital Millennium Copyright Act (DMCA) for purposes other than fair use
- ***Removing the name of author(s) from a work***, is a violation under the DMCA and may be an infringement under the Visual Artist's Rights Act, if the work was created after June 1, 1991.
- ***Deep linking (that is linking to a lower level of a web site rather than the site's home page)*** may also pose problems as the creator/author's credit may be obscured, or the site content may change to potentially offensive material. Avoid links that avoid providing credit to the linked site's creators and sponsors. The Visual Artist's Rights Act partially protects these works. Follow the NPS policy on linking (DO 70, Internet and Intranet Publishing).
- ***Linking to another site without permission so that the link implies a connection, endorsement, or authorization that doesn't exist.*** Refer to Director's Order 70, Internet and Intranet Publishing at <http://data2.itc.nps.gov/npspolicy/DOrders.cfm>.
- ***Framing another Web site's text via the use of a border, window, or frame must be done only when you have that Web site creator's permission*** in writing. Generally you must keep the original credit line, captions, and intellectual property rights management information on the site or you will be infringing the Web site creator's rights to adapt or produce derivative works.

## 21. *Why and when must I place copyright notices on*

Although original works don't require a copyright notice to be protected, notices serve as an excellent warning when materials are protected,

*copies and copiers?*

particularly for copies. Such notices can protect archives, libraries, and museums from lawsuits. By law, copies provided for fair use purposes or under the library/archives exemption **MUST** be marked with a copyright statement. Each copy should carry one of the following notices:

- **If the original work already has a copyright notice**, place the following statement on the copy: “The work from which this copy was made included the following copyright notice: ‘[transcribe the original notice and place it here].’”
- **If the original work has no copyright notice**, place the following notice on the copy as a rubberstamp, typed transcription, or other marking: “The work from which this copy was made did not include a formal copyright notice. This work may be protected by U.S. copyright law (Title 17, U.S. Code), which governs reproduction, distribution, public display, and other uses of protected works. Uses may be allowed with permission from the copyright holder, or if the copyright on the work has expired, or if the use is “fair use” or within another exemption. The user of this work is responsible for compliance with the law.”
- Copiers and copy order desks should have the following notice posted:

*“The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specific conditions is that the photocopy or reproduction is not to be ‘used for any purpose other than private study, scholarship, or research.’ If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of ‘fair use,’ that user may be liable for copyright infringement. This institution reserves the right to refuse a copying order if, in its judgment, fulfillment of the order would involve violation of copyright.”*

- With regard to taking **photographs of original works of art**, such as paintings, you may consider posting a notice in the exhibit area that explains the NPS commercial filming and photography permit requirements. This notice could also remind visitors that copyrights may exist for some items on exhibit. However, NPS is not required to post such a notice since we aren’t providing the copies themselves or the means (such as a copy machine) to make copies.

For further guidance read *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Section T, Providing Access to Archival and Manuscript Collections and Section U, Identifying Appropriate Restrictions for Archival and Manuscript Collections.

22. *How do I handle unpublished materials?*

Unpublished manuscripts, drawings, and other materials may still be subject to copyright protection.



Generally, unpublished materials created on or after January 1, 1978, are subject to copyright protection for the life of the creator plus 70 years. Copyrights for unpublished works made for hire or anonymous or pseudonymous works created on or after January 1, 1978, last 120 years from the date of creation.

Draft documents have the same potential for copyright protection as non-draft documents.

Copyright protection for unpublished materials created before 1978 lasts for the life of the author plus 70 years. However, if the work created before 1978 remained unpublished as of December 31, 2002, the copyright is expired.

If you wish to publish an unpublished work, get permission from the creator, copyright holder or his or her heirs. Contact the regional curator and the NPS solicitor for assistance on how to proceed.

23. *What is the public domain?*

Works are in the public domain if they have no copyright protections. This may occur for a variety of reasons. See 2.24, 'When is a work in the public domain?'

**Note:** Be cautious when assuming a work is in the public domain. In certain instances, works of foreign origin that once were in the public domain may have had their copyright protections extended.

24. *When is a work in the public domain?*

Work is in the public domain, available for general use without written permission or payment, when one of the following applies.

- It was created by federal employees as part of their official responsibilities. (Federal government work can't be copyrighted even though such work may appear occasionally in published volumes that are copyrighted. The federally produced portion of the material is not covered.)
- The copyright term has expired without renewal or restoration. See 2.9, 'What is the duration of copyright protection?'
- Copyright protection never existed, such as when a work was published before 1978 without a required notice of copyright.
- The work is ineligible for copyright protection, such as a work that consists solely of facts.
- The copyright owner relinquished all rights and effected an intent to place the work in the public domain.

25. *What is the right of "first sale?"*

The right of first sale is an exemption to the creator's copyright to sell a work. Any individual, who lawfully owns a copy of a work, has the right to "first sale" of the work. That is, a collector who has bought a work from a creator may sell or otherwise dispose of his or her lawful copy without permission from the creator who owns the copyright.

For example, if you purchased a copy of a poster, you may later resell or donate that poster to whomever you please without obtaining permission from the creator or other copyright holder. However, you may NOT duplicate, publicly distribute, perform, or exhibit multiples of that poster.

Most states (except California) don't require that a portion of revenues from sales of works automatically go to the original creator of the work if another owns the work being sold, such as a collector.

26. *What are visual artist's moral rights?*

Under Section 106(A) of the Copyright Law, artists and other creators of visual work (as defined by the statute) created after June 1, 1991, are given the additional "moral" rights of having:

- their works properly attributed (correct captions and credit lines)
- no works created by others (not the artist) wrongly attributed to the artist
- their works created after June 1, 1991, protected from destruction during the artist's lifetime
- the integrity of their works maintained (no destruction; no rearranging composition, color values, or picture elements)

---

**D. Freedom of Information Act**

1. *What is the Freedom of Information Act (5 USC 552)?*

The Freedom of Information Act (FOIA) provides citizens with information on their government's actions through access to the documentary records of those actions. State FOIA laws, which exist in many states, do the same for state records. FOIA governs what federal records, including federal records in NPS museum collections and materials under records management control must be made accessible by law.

2. *What are federal records?*

Records include all books, papers, maps, photographs, machine readable materials, or other documentary materials, regardless of physical form or characteristics, made or received by an agency of the United States Government under Federal law or in connection with the transaction of public business and preserved or appropriate for preservation by that agency or its legitimate successor as evidence of the organization, functions, policies, decisions, procedures, operations or other activities of the Government or because of the informational value of the data in them. Excluded materials are extra copies of documents kept only for reference, stocks of publications and processed documents, and library or museum materials intended solely for reference or exhibit. (44 U.S.C. 3301)

3. *How does FOIA affect park museum collections?*

FOIA requires that NPS staff and other federal government agencies provide the public swift access to certain governmental records upon request, regardless of other priorities or the effect of sharing such information (with certain exemptions).

FOIA involves a quick response within 20 days to information requests that include:

- determining if the requested material exists
- locating the appropriate materials
- determining whether FOIA exemptions apply
- responding to the FOIA request within 20 days of receipt

4. *What must I provide under FOIA?*

In general, you must provide:

- any federal records already provided to outside users, such as the public, Congress, or the courts. Once provided, these materials are public records, available to all requesters
- any federal records, except those listed as exemptions in D.4.

Many organizations have found World Wide Web sites to be a cost-effective way of providing access to commonly requested information.

***FOIA gives the public access rights to government records. FOIA doesn't apply to museum collections, other than federal records that are managed in museum collections (such as resource management records) and museum records.***

***Don't attempt to answer FOIA requests on your own. Refer all such requests, whether written or oral, to the superintendent, administrative officer, and designated park FOIA officer. You may be asked to collect response data or to draft a response for the Superintendent's signature. Information requested under FOIA on collection storage location, appraisal and insurance values, or the donor or lender's address will in most cases, be withheld. Before denying any FOIA request, consult the Solicitor's Office and the regional curator.***

5. *What don't I have to provide under FOIA?*

You don't have to conduct original research to answer FOIA requests. Provide only existing records. You don't have to create records where none exist. Some federal records are legally exempt from FOIA requests. The FOIA exemptions include:

- matters of national defense, foreign policy, or intelligence (classified records)
- internal personnel rules and practices
- trade secrets, commercial, or financial information that might help a competitor
- privileged interagency or intra-agency memoranda or letters,

including pre-decisional and attorney-client privileged documents.

- personal information affecting an individual's privacy, such as medical, psychiatric, or employment records
- records compiled for law enforcement
- records of financial institutions
- geological and geophysical information concerning wells
- materials protected by other statutes, such as the Archeological Resources Protection Act, the National Historic Preservation Act, and the National Parks Omnibus Management Act of 1998, which allow withholding of information on the nature and location of certain resources

Confirm first with the regional curator, NPS solicitor, the affected park staff (for example, cultural or natural resource managers), the FOIA officer, the superintendent, and the regional public relations officer, the ability to withhold the following sensitive information before responding to a FOIA request for information noted below:

- location of nesting sites or other habitat information of threatened and endangered species, consistent with the Endangered Species Act (16 USC 1531 et seq.). See Section F, Question 14.
- museum collection storage location and appraisal and insurance values
- donor or lender addresses
- draft research and publications that haven't yet been completed, particularly scientific findings
- location information for archeological and paleontological sites
- information concerning the nature and specific location of a National Park System resource which is endangered, threatened, rare, or commercially valuable, of mineral or paleontological objects within units of the National Park System, or of objects of cultural patrimony within units of the National Park System

Information covered under these exemptions is only releasable under FOIA in limited circumstances, on a case-by-case basis. **If you get such a request, immediately contact the FOIA officer who may contact the NPS solicitor.**

*The Executive Order on Sacred Sites is NOT a FOIA exemption. A FOIA request for information covered under this Executive Order should be brought to the attention of the NPS solicitor as other legislation such as the National Historic Preservation Act may apply.*

6. *What do I do if I receive a FOIA request?*

*Alert your superintendent, and then work with your park or FOIA officer to develop an immediate response.* Be aware that the NPS solicitor must approve any denial of information that you make to a request. Removing a single word from a requested document (redacting text) is considered a denial, even though the deletion may be classified as an exemption. Provide the required documentation to the requester within 20 days, unless the request fits one of the exemptions listed above.

If you are unsure if you should fill the FOIA request, discuss this with the FOIA officer, the regional curator, and the regional public affairs officer immediately. A response letter stating that the application is under review must go out within 20 days of receipt of the request.

If the material requested originated with another federal agency or a non-federal entity, contact the FOIA office for special instructions.

---

## E. Location Information

1. *How does the Archeological Resources Protection Act (ARPA) of 1979 (16 USC 470) affect use?*

ARPA defines archeological resources as material remains of human life or activities that are 100 or more years old and capable of supporting humanistic or scientific studies of past human behavior and cultural adaptation through the application of scientific or scholarly techniques. In particular, ARPA protects archeological resources and their location, including *sites, field records, Geographic Information Systems and Global Positioning System documentation, databases, maps, notes, documentation, and location-notated objects*— on public and Indian lands by:

- requiring that information on the location and nature of archeological resources remain confidential if disclosure might harm the resource
- requiring permits for studies
- establishing penalties for damage, excavation, or removal of resources without a permit
- requiring that resources excavated on public land have all resulting materials preserved with their associated records in a suitable repository
- giving the Secretary of the Interior authority to issue regulations for the proper curation of federally owned and managed archeological collections

2. *How does the National Historic Preservation Act of 1966, as amended (16 USC 470-470t, 110) affect use?*

In Section 304, the National Historic Preservation Act provides a requirement to:

*"...withhold from disclosure to the public, information about the location, character, or ownership of a historic resource if the Secretary and the agency determine that disclosure may:*

- (1) cause a significant invasion of privacy*

(2) *risk harm to the historic resources; or*

(3) *impede the use of a traditional religious site by practitioners."*

The types of information that can be withheld according to a written opinion by Jerry Rogers, NPS Associate Director of Cultural Resources, in an October 18, 1993, letter to F. Dale Robertson, Chief of the U.S. Forest Service, includes:

- location information that identifies where a historic property was constructed or where a historic event occurred
- character information, such as the combination of qualities or features that make a resource significant, for example archeological artifacts or architectural ornamentation, which could attract theft or vandalism
- private ownership information, such as the owner's address

***Don't attempt to answer FOIA requests on your own. Refer all such requests, whether written or oral, to the superintendent, administrative officer, and designated park FOIA officer. You may be asked to collect response data or to draft a response for the Superintendent's signature.***

***Information requested under FOIA on collection storage location, appraisal and insurance values, or the donor or lender's address will in most cases, be withheld. Before denying any FOIA request, consult the Solicitor's Office and the regional curator.***

If you receive a request for information that is protected under this law, first check with your superintendent, regional public relations officer, and FOIA officer and the NPS solicitor, then follow the FOIA denial procedures. Write to the requester within 20 days, indicating the request is being denied under the National Historic Act Preservation Amendment.

3. *How does the Executive Order 13007—Indian Sacred Sites (May 24, 1996) affect use?*

The Executive Order states that where appropriate, agencies shall maintain the confidentiality of sacred sites. However, where there is conflict regarding the release of information under FOIA, FOIA governs and supersedes the Executive Order. Consequently, site information confidentiality cannot be guaranteed under FOIA. However, site location and other information may be withholdable under ARPA, NHPA, NPOMA (see E.4) or other legislation. Bring FOIA requests for sacred site location information to the attention of the NPS solicitor, as well as the FOIA officer, the regional public relations officer, and SO staff.

4. *How does the Federal Cave Resources Protection Act of 1988 (16 USC 4301-4309) affect use?*

The Federal Cave Resources Protection Act states that federal cave location information may not be made available to the public unless the Secretary of the Department of the Interior determines that further disclosure would serve departmental purposes and *not* create a substantial risk of harm, theft, or destruction of the cave.

The DOI Secretary may make information available regarding significant caves upon written request by:

- federal and state government agencies
- bona fide educational institutions
- research institutions

If you receive a request for information you wish to protect under this law, such as federally-protected cave location information, first check with your superintendent, regional public relations officer, FOIA officer, and the NPS solicitor, then follow the FOIA denial procedures. Write to the requester within 20 days, indicating that the request is being denied.

5. *What do I need to know about the National Parks Omnibus Management Act of 1998 (P.L. 105-391)?*

The National Parks Omnibus Management Act of 1998 (NPOMA) addresses information in two ways. It establishes a research mandate to expand information on resources of the National Park System to benefit science and resource management and provides for control of that information to protect resources. The section on confidentiality of information states:

*Confidentiality of Information. Information concerning the nature and specific location of a National Park System resource which is endangered, threatened, rare, or commercially valuable, of mineral, or paleontological objects within units of the National Park System, or of objects of cultural patrimony within units of the National Park System, may be withheld from the public in response to a request under section 552 of title 5, United States Code, unless the Secretary determines that (1) disclosure of the information would further the purposes of the unit of the National Park System in which the resource or object is located and would not create an unreasonable risk of harm, theft, or destruction of the resource or object, including the individual organic or inorganic specimens; and (2) disclosure is consistent with other applicable laws protecting the resource or object.*

If you receive a request for information that falls under this category, such as the location or nature of mineral or paleontological specimens that are threatened, endangered, rare, or commercially valuable, you may restrict this information. Consult with your regional curator when receiving a request for this type of information.

You may also restrict access to objects of cultural patrimony and the information related to those objects. Objects of cultural patrimony may be any items which have been identified by the NPS as having importance for archeology, history, ethnography, literature, art, physical or natural sciences, or culturally affiliated groups. This definition includes, but may not be limited to, the definition of “objects of cultural patrimony” used in 25 USC Sect. 3001-3013 for certain objects associated with Native American groups or cultures.

If the request comes as a FOIA request, contact your park FOIA officer, as well as the park's natural resource manager, regional public relations officer, regional curator, the WASO threatened and endangered species coordinator, and the NPS solicitor. Work with these professionals to

discover if the request can be denied under the National Parks Omnibus Management Act of 1998 confidentiality provision. The FOIA officer will make the decision on a case-by-case basis. For information, see Chapter 1, Section F, Scientific Issues.

6. *What do I need to know about the Endangered Species Act of 1973 as amended (16 USC 1531-1543)?*

Location information on nesting sites or specific habitat of threatened, endangered, rare, or commercially valuable species is extremely sensitive. Restrict general access to this information. If you receive a FOIA request for this information, contact your park FOIA officer, regional curator, the WASO threatened and endangered species coordinator, and the NPS solicitor immediately to determine whether the information can be withheld under FOIA.

The FOIA officer makes the final decision. See Chapter 1, Section F, Scientific Issues.

7. *What do I need to know about protecting the location of paleontological sites?*

Location information on paleontological sites is protected by NPOMA described above. You should restrict access to this information to protect paleontological resources unless the park superintendent and paleontologist determine otherwise. Make these data available only after a careful review process.

If you receive a FOIA request, contact your park FOIA officer, the regional public relations officer, the park's paleontologist or natural resource manager, your regional curator, and the NPS solicitor immediately. See Chapter 1, Section F, Scientific Issues.

---

## **F. Privacy and Publicity Legislation**

1. *How does privacy legislation affect park museum collections?*

Federal and state privacy laws protect living private individuals by giving them a legal right to be left alone without intrusion into their personal affairs. There are four components of privacy protection:

- Protection from public intrusion on a private living individual's personal or private life
- Protection from public disclosure of private, potentially embarrassing information, such as medical, legal, or counseling information
- Protection from the circulation of misleading information about a private living individual or the placing of true information about the private living individual in a misleading light that implies something that is not true about the individual
- Protection from the use or appropriation of a private living individual's name or likeness by another, particularly for gain

Privacy protections are not absolute and without limits. To be judged illegal, a usage must be distasteful, embarrassing, or objectionable to a person of normal sensibilities. Public figures are generally judged to have a lesser right to privacy protections as they have a lesser expectation of privacy. Unlike copyright, an individual's right to privacy ends at death.



The level of protection applicable to a situation may vary. Documentation of private living individuals produced when an individual has an expectation of privacy, such as in their own home, has a higher level of protection. Documentation of the same individual produced in a public arena might be treated differently by the courts. For example, a photograph taken while the same private person was walking in a public visitor center in a park, is generally somewhat less well protected (as the individual had a lesser expectation of privacy) than a similar image taken in a private locale (where the person had a greater expectation of privacy).

Some private information may be withheld under FOIA. However, where FOIA provisions and state privacy laws conflict, the FOIA provisions will govern.

Practically speaking, privacy legislation stops museums from publicly disclosing private data. Privacy legislation also limits how museum staff may provide access to certain documentation on private, living individuals including:

- medical and psychiatric records
- employment records
- legal records
- oral and video histories (transcripts and tapes) [unless a release authorizing NPS has been signed]
- photographs (including portraits, candid shots, and images of private residences)
- motion pictures (including amateur and professional footage, both posed and candid)
- video and audio tapes (including amateur and professional footage, both posed and candid)

To use materials that document private, living individuals, you need to obtain signed release forms or permission statements from the documented individuals. Releases and transfers of rights, including copyrights, should be obtained when material is accessioned into the museum collections. See Figure 3.6 and 3.7 for sample release documents. Obtain releases from both interviewees and interviewers *prior* to allowing access or publication. Without the release forms, your park may be subject to lawsuits for invasion of privacy.

Special areas of concern for privacy issues are:

- material that intrudes on one's seclusion or private affairs
- any material usage that publicly discloses private information

- material that places a person in a misleading or false light; for example, a published statement that implies an individual was wealthy, a spy, a police officer, or a criminal when the individual was none of those things
- any material that places a private individual in an embarrassing situation
- any material that contains nudity (whether of adults or children)
- any commercial usage of any private information

For all of these materials, the researcher will need to obtain permission to use these materials and information about the individual from the subject. Remember, fair use applies only to copyright and *not* to publicity and privacy claims

Your researcher duplication form should include an indemnification statement that the researcher must sign agreeing to pay all court and legal costs in case of a lawsuit. See *MH-II*, Appendix D, Figure D.14, Researcher Duplication Form.

As with copyright, the burden of obtaining the permission to use private information is on the researcher. You must notify the researcher in writing (such as on your researcher registration and duplication forms) that he or she is responsible for obtaining the necessary permissions from the individuals documented before the park can grant permission to publish. If the documented individuals refuse to grant permission, or the researcher is unable to locate them to obtain permission, don't grant permission to publish, distribute, or otherwise use the material until all private individuals documented in the materials are deceased.

## 2. *Who has little or no right to privacy?*

In general, the dead have no rights to privacy. However, in limited circumstances, privacy concerns may arise for the living relatives of the deceased individual. For example, personnel records might indicate psychiatric or medical histories that the family does not want to share with the public.

In many court cases, famous people have been judged to have less than full right to privacy, including:

- movie and TV stars
- famous singers and musicians
- well-known criminals
- other well-publicized individuals

In the case of famous individuals, it is wise to take a conservative approach to avoid lawsuits. Request permission to use materials that may be construed by the courts to be private from all living individuals, even if

the individual portrayed is famous.

3. *What is covered under the right to privacy?*

Generally, the right to privacy provided by state laws protects private, living individuals from intrusion, including:

- audio- and videotaping of their conversations
- photographing, filming, or taping of the person or home
- public disclosure of private information, such as:
  - medical and psychiatric history
  - personnel records and employment history
  - confidential lawyer-client and clergy-client discussions
  - information that embarrasses an individual, even though the information may be true
  - information that places a person in a false light or an untrue or misleading situation

*Note:* This is similar to defamation laws (also known as libel and slander laws); although in libel and slander laws the individual is protected only from the disclosure of information that is both false and willfully misleading. Unpleasant but true information may not be defamatory, although disclosure of that information may be an invasion of privacy, depending on the facts of the case.

- The right to privacy also includes freedom from having anyone else use any aspect of your persona or your information for gain, including your:
  - name
  - face
  - nude image (adult or children)
  - fingerprints
  - house (images)
  - private words

4. *May I provide private information for fair use, such as education and research?*

No. Privacy is an access as well as a use restriction. *In most states, the fair use clause does not allow access to private information.* Researchers may not have access to private information about other private, living individuals for the following reasons:

- The general public has no legal right to private information about individuals other than themselves.

- FOIA has a privacy restriction to ensure private information is not wrongly provided as the result of a FOIA request.

5. *How does privacy law affect museum or archival collections?*

Two broad categories of museum materials may pose privacy problems:

- oral and video history tapes and transcripts without signed release forms from all participants, including the interviewers and the interviewees
- photos, videotapes, digital files, and motion picture film footage without signed release forms from all individuals shown

Don't provide these materials unless you have signed release forms or permission statements from the individuals (interviewees and interviewers) documented in the tapes, transcripts, files, and other documents.

If you are involved in creating oral or video histories, you should get an oral release statement on the tape itself from both the interviewer and the interviewee at the start of the interview. Have a formal release signed by both parties once the tape has been recorded and transcribed and edited by the interviewee. Once the transcript is prepared have both the interviewer and the interviewee sign a separate release form for the transcript. Include a copy of the release form in the accession folder.

6. *How do I avoid rights problems when producing new products, such as photos?*

Have all private individuals who are taped, transcribed, filmed, or photographed sign a release form giving you all copyrights and written permission to use this material in any way you wish (also called a release form). See Chapter 3, Figures 3.6 and 3.7 for sample release forms

Documenting federal staff during work hours is generally considered part of the documented person's job. For example, videotaping interpretive rangers for training purposes may be considered part of their job.

***Always have individuals who are being taped, filmed, photographed or transcribed, sign a release form.***

If a private individual gives you permission to use material in one setting, such as an interpretive slide show, ***don't*** assume that you may use it in another setting, such as on the World Wide Web or in another publication, without getting additional permission. You must either have the individual sign a general release form, or receive written permission for each new type of use.

7. *How do I avoid privacy rights problems when using old photographs and related materials?*

Obtain written permission from the rights holder where possible. You or your researchers may need to obtain multiple permissions to use a single work within your collections in publications or exhibitions. If you do not know who the rights holder is and you want to use the work, consult the Solicitor's Office for advice regarding the level of legal risk associated with using the material.

The risk of violating the right of privacy is minimal in the case of a celebrity or public official because both seek public attention and

voluntarily live in the public eye. The right of privacy tends to relate more to private persons because they generally do not seek public attention. A private person may lose protection if the individual becomes the subject of newsworthy attention; this balances privacy interests with First Amendment concerns.

The risk of violating the right of privacy is also minimal with respect to deceased individuals. However, even when the individual documented is deceased, you have to judge what problems the records might cause living relatives of the individual.

8. *What should I do if I have materials without signed releases?*

Take the following steps to protect your park:

- ***Inform researchers they must obtain permission from the relevant individual(s).***
- ***Follow the NPS records schedule in the Records Management Guideline*** (formerly NPS-19) to transfer or dispose of employment, law enforcement, medical, and similar records as required by law.

Most NPS records with privacy issues, such as employment and medical records, shouldn't become part of museum collections, but instead should go to the National Archives and Records Administration (NARA). For records of related organizations, such as concessionaires, don't make the materials available unless the persons involved are no longer living.

Even when the individual documented is deceased, you have to judge what problems the records might cause relatives of the individual. For example, personnel records might indicate psychiatric or medical histories that the family does not want to share with the public. These decisions should be made on a case-by-case basis during the appraisal process prior to accessioning.

- ***Don't provide access to medical, legal, psychiatric, personnel, or other private records,*** except for subpoenas and federal audits. Requests for employee records found in corporate archives or personal papers within NPS collections, such as the Thomas A. Edison or Frederick Law Olmsted papers, should be referred to your solicitor, administrative officer, and, where appropriate, FOIA officer. Records of living federally employed individuals should be in the personnel office, not the museum collection. Refer all such requests for records of federal employees to your administrative officer, through your superintendent.
- ***Talk to the NPS solicitor and FOIA officer*** about potentially private materials. Be conservative with private information. Don't allow use of these records without the NPS solicitor's approval.
- ***Don't publish, exhibit, distribute, or authorize others to use this potentially private material*** in publications, exhibitions, or other public distributions, such as the World Wide Web, without the subject's permission (even if the individual documented was a child

when the materials were produced).

- ***Consult with the appropriate discipline specialist if the materials document a particular culture, but you can't locate the individuals documented.*** Working with the anthropologist or ethnographer, contact the appropriate cultural group to identify the individuals documented, obtain permissions, and determine if the use is appropriate. If permission from identifiable individuals in the material is not available, do not publish, exhibit or authorize others to do so.

See Chapter 1: Evaluating and Documenting Museum Collections Use, Section E, Cultural Issues.

9. *How do the courts enforce state privacy laws?*

Each case is decided on its own merits. Generally speaking, courts are particularly hard on any uses that:

- place a private person or group in a misleading light
- embarrass a private person or group
- include any nudity
- result from intrusion on private space or affairs
- disclose medical, psychiatric, employment, or related information

10. *What is the difference between publicity and privacy laws?*

Publicity legislation, which exists in almost half the states, protects the rights of celebrities to benefit from any use of their name, face, image, voice, and other aspects of their image or persona for commercial gain. These state laws, which apply to federal entities within the state, limit commercial use of museum objects that illustrate or capture the image, voice, or persona of celebrities without permission of the celebrities portrayed or their estates.

***State privacy legislation overlaps somewhat with publicity legislation enacted by such states as California, New York, and Tennessee. Both privacy and publicity legislation are state laws that may vary in content from state to state. These laws may apply to federal collections within the state.***

Two major differences exist between privacy and publicity legislation:

- Privacy is a non-commercial right, while publicity is a commercial right.
- In some states, publicity rights extend after death and may be enforced by the estates of celebrities, while privacy rights always end at death.

Whether and how the publicity right applies depends on the applicable state law—some states do not recognize it, and no federal law applies. However, the number of states recognizing some version of publicity law

is growing rapidly. NPS staff should seek written permission from celebrities or their families (some states extend the right for a period after death) for all NPS uses of their persona, particularly if a proposed use is more commercial than educational. If a researcher wishes to use such materials, don't authorize such use until the researcher has obtained written permission from the celebrity.

11. *How do I know if use is potentially illegal?*

First, read this chapter. Then consult with the NPS solicitor and regional curator for guidance if you feel a usage may be illegal. In general, obtain written permission to use the material from celebrities or their heirs, particularly for all commercial uses to avoid potential lawsuits.

12. *How does publicity legislation affect park museum collections?*

Parks in states with publicity legislation should be aware that they must be particularly careful how they use images of celebrities, living or dead. Avoid authorizing such use in writing unless the researcher has obtained written permission from celebrities or their estates. Discuss all commercial or electronic uses of celebrity-related materials with NPS solicitors and regional curators.

---

## G. Other Legal Issues

1. *How do donor restrictions affect use?*

Prior to 1984, parks were advised that donor letters should contain a statement that gifts are unconditional. (See *Manual for Museums*, Chapter 2, How to Acquire.) Since 1984, NPS policy, as noted in *MH-II*, Chapter 2, Accessions, Figure 2: Deed of Gift, is to accession only unrestricted donations. Although counter to NPS policy, some materials may have been received with donor restrictions. Donor restrictions act as a binding contract between the museum and the donor. If you discover materials within your collection that have donor restrictions, honor them to the extent allowed by law. *Note:* at the time of the accession, park staff need to inform donors/sources of accession that files are protected to the extent of the law.

The NPS must follow FOIA procedures and may not deny materials requested through FOIA or subpoena automatically because of donor restrictions. Occasionally, FOIA and donor restrictions clash, with FOIA requiring access to materials that are denied under donor restrictions. When donor restricted materials are requested under FOIA, the case must be decided individually. Ask your superintendent, NPS solicitor, FOIA officer, and regional curator for guidance.

2. *What is meant by sensitive information?*

In general, sensitive information is a catch-all category of privileged, exclusive, private, or restricted information that isn't protected by law(s). Restricting access to such information rarely has any legal basis. You need to honor restrictions to the extent permitted by law. However, in the absence of a donor restriction or a legal basis, sensitive information must be provided when requested by FOIA. Contact the NPS FOIA officer and solicitor for guidance. For more information see Chapter 1, Section D, Ethical Issues, and E, Cultural Issues.

3. *What slander and libel laws affect use of*

State defamation law generally provides recourse for publication (communication to a third party) of *false* written (libel) or spoken (slander)

*museum collections?*

remarks that hold *living* persons or corporations up to hatred, contempt, or ridicule. Most state defamation law doesn't apply to the dead, allowing unlimited commentary without recourse. The medium and method of communication can sometimes affect whether a statement is viewed as defamatory or not.

Materials most frequently affected by slander and libel laws are:

- oral and video history tapes and transcripts
- correspondence, particularly informal correspondence, such as memos and e-mail
- diaries

Of these materials, the most likely to pose problems for park museum staff are back-up tapes from e-mail systems requested via FOIA and oral and video history tapes and transcripts. If you have such materials that contain defamatory content, contact your regional curator. If you receive FOIA requests for this material, also contact your park FOIA officer and the NPS solicitor.

4. *What is obscenity, and how does it concern museum collections?*

Obscenity is indecent, lewd, or offensive expression. There are state and federal criminal penalties for those who provide obscene material to the public. Laws and standards dealing with obscenity vary by state. Generally, the following are obscene:

- ***Nudity***, particularly in photographs, is often judged to be obscene by state and local courts. Nude images of children are particularly inflammatory according to recent legal rulings. Don't publish nudes of children unless they are essential to your work and you have cleared the use with the NPS solicitor and your Regional curator.
- ***Visual depiction of a minor engaged in sexually explicit conduct***, including "lascivious exhibition of the genitals," should *not* be reproduced, exhibited, or distributed (such as on the Internet) without first obtaining the consent of the NPS solicitor and consulting with an appropriate discipline specialist. Criminal penalties for child pornography make it advisable to avoid exhibiting, publishing, or distributing depictions of nude children, even if disseminated for academic purposes. Dissemination of an image (not just the solicitation of a minor to pose for such images) may result in criminal penalty, even in the absence of any commercial purpose.

5. *What pictures of nudes are exempt from obscenity concerns?*

Practically speaking, none are exempt although educational, medical, or scientific images disseminated for legitimate academic purposes are less likely to be judged sexually explicit. For example, facing a court challenge for displaying a Renoir nude in a fine art museum is unlikely. An equivalently posed nude taken as a contemporary color photograph and distributed online without context is more likely to receive an obscenity challenge.

If, however, the photo is the source material for a painting held by the



NPS that is being critically studied in the publication, the danger again recedes. Handling concerns of this nature is a matter of risk management and should be done in conjunction with a NPS solicitor familiar with these concerns.

6. *How can I manage nude images that I have in my collection?*

If your collections or potential donations contain images that depict nudity, consider consulting a group of discipline specialists. An informal, professional advisory group can substantively evaluate the artistic, scientific, or educational merit of disseminating particular materials and ensure that all delicate matters and culturally sensitive materials are presented appropriately.

Such good-faith efforts will stand you in good stead if you are ever taken to court. Your access and use policy should recognize these issues, require an evaluation of the reason for and merit of disseminating sensitive images, and direct staff to consult with the NPS solicitor for assistance.

7. *How does evolving case law affect my practices?*

Case law can totally change the meaning of an act or how a piece of legislation is interpreted. Case law, unfortunately, is fluid and changes rapidly. You can learn about recent changes by reading professional museum publications and a major newspaper, and by consulting with the NPS solicitor.

8. *Do restrictions for National Defense, Foreign Policy, and Classified Data affect museum collection use?*

Yes, particularly former military installations such as forts or bases, may encounter this problem. If you find classified, national defense, or foreign policy documents or objects in your collections marked with restrictions, replace them with a separation sheet or “object temporarily removed” tag, lock up the originals, and contact the NPS solicitor and your regional curator. They can help you determine how to contact the appropriate government agency for declassification or review, regardless of the document's age. See MH-II, Appendix D, Figure D.5, for separation sheets.

9. *What are the restrictions for access to internal personnel rules and practices?*

Refer requests for information concerning internal personnel rules and practices to your administrative officer. If the request is a FOIA request, also check with your FOIA officer, superintendent, and regional public relations officer. In general, policy documents are provided upon request under FOIA.

---

## H. Patent Laws

1. *What are patents?*

Patents (U.S. Constitution, Article I, Section 8 and 35 USC 101-376) are a form of intellectual property protection for machines, objects, and processes. Patents are authorizations granted by the government to inventors and/or their employers to exclusively produce, sell, or use an invention within the United States.

2. *How do patents protect inventions?*

Patents prohibit individuals other than creators of an item from making, using, selling, or offering for sale patent protected items in the United States.

3. *What can be protected by*

Inventions, such as machines, objects, and processes can be protected by

*patents?*

patents. Ideas, suggestions, and natural or physical processes may NOT be patented.

4. *How do patents affect museums and scholars?*

Patents have relatively little impact on museums. There are no restrictions on viewing, exhibiting, or documenting patented items. In fact, once an item is patented anyone may request and purchase detailed drawings of the patented item from the U.S. Patent Office. However, museums may NOT make working replicas or 3-D reproductions of patented items without permission from the patent holder.

5. *What is the period of patent protection?*

Utility patents, protecting the way an invention is used and works, are for 20 years from the date of the filing of the patent application for applications filed on or after June 8, 1995, or if the application contains a specific reference to an earlier application under 35 USC 120, 121, or 365(c), 20 years from the earliest effective U.S. filing date. Design patents, protecting the way an article looks, are for 14 years from the date the patent is granted.

---

## **I. Trademarks and Servicemarks**

1. *What are trademarks?*

Trademarks are distinctive symbols, logos, and/or words used by businesses or other organizations to identify the source of a product or service. Businesses create trademarks so that their products can be easily distinguished from their competitor's products.

2. *How are trademarks different from servicemarks?*

Trademarks appear only on products as indications of the source of goods. Servicemarks are used to distinguish the source of services. Both measures are "branding" tools that indicate sources and qualities of either goods or services provided by merchants and organizations.

3. *Why do businesses have trademarks and servicemarks?*

Trademarks and servicemarks protect the reputation of a company and make it easy to distinguish a company's products and services from those of competitors. Use of a trade or servicemark serves the purpose of crediting the group that created the object or offered the service, keeping others from claiming credit or misleading potential customers as to the type or quality of materials and services offered.

4. *How do trademarks and servicemarks affect museums?*

Museums may claim trademark or servicemark protection for the name of the museum and any logos associated with the museum, including special exhibitions, when used in connection with a product or service provided by the museum, such as museum store items or restaurant operations. NPS protects the NPS arrowhead and DOI logos as trademarks.

When using another organization's trademark, such as on a website or identifying a NPS partner in exhibit materials, NPS must request permission to use the trademark.

5. *Must I register for trademark and servicemark protection?*

No. As soon as an organization uses a distinctive mark regularly and consistently the organization has common law trademark and servicemark protection. However, the mark must be distinct from that of other organizations and the museum must be the first organization to use that mark.

If another organization can show prior use, ownership, or a significant amount of consumer confusion as to the ownership or source of the mark, the mark's validity can be revoked or ownership can be reappraised. Federal registration grants additional rights in case of a legal conflict. Many states also offer some form of trademark and/or servicemark protection.

6. *How long do trademark or servicemark protections last?*

Trademarks and servicemarks registered prior to November 16, 1989 are initially protected for 20 years while those subsequently registered are initially protected for 10 years. Trademarks and servicemarks may be renewed indefinitely for additional 10 year periods as long as the mark is still being used in commerce.

---

**J. List of Figures**

2.1 Access and Use Legal Action Chart.....	2:43
2.2 Sample License Agreement. ....	2:50

Figure 2.1. Access and Use Legal Action

Access and Use Legal Action Chart		
Type of Request The Researcher (NPS or External) asks for . . .	Applicable Legislation or Restrictions	Appropriate Action  You, as Park Staff, should . . .
<p>Any work (published or unpublished) produced by NPS staff, contractors, volunteers or other federal employees as part of their normal work, including:</p> <ul style="list-style-type: none"> <li>• art works</li> <li>• audiotapes</li> <li>• field notes</li> <li>• photographs</li> <li>• published and unpublished writings</li> <li>• reports</li> <li>• research notes</li> <li>• videotapes</li> </ul> <p><i>Note:</i> NPS contract work may also fall in this category depending upon the terms of the contract. See C.7.</p>	<ul style="list-style-type: none"> <li>• Archeological Resources Protection Act</li> <li>• Endangered Species Act of 1973 as amended (16 USC 1531-1543)</li> <li>• FOIA</li> <li>• Federal Cave Protection Act of 1988 (16 USC 4301-4309)</li> <li>• National Historic Preservation Act</li> <li>• National Parks Omnibus Management Act of 1998</li> <li>• Obscenity and Pornography</li> <li>• Privacy</li> <li>• Publicity</li> <li>• Slander and libel</li> <li>• Visual Artist’s Rights Act</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Allow the researcher to use the work without copyright restrictions as all federally produced work is in the public domain, as long as there are no other restrictions (cultural or natural resource management protection, ethical, or legal restrictions).</li> <li>• Credit all works appropriately to the correct creator.</li> <li>• Instruct the researcher in writing to obtain written permission (also called a release) from any private non-federal individuals illustrated, taped, or documented before copying, publishing, distributing, preparing derivative works, or exhibiting.</li> <li>• Instruct the researcher in writing to obtain written permission from a celebrity or a celebrity's estate <i>before</i> using the material commercially or in a publication.</li> <li>• Contact your superintendent, regional public affairs officer, regional curator, and FOIA officer immediately if the reference request comes via FOIA.</li> <li>• Review the publication context with subject specialists and the NPS solicitor <i>before</i> allowing publication of any images of nudes or potentially defamatory materials.</li> <li>• See archeological research below.</li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>
<p>Any work held by NPS museum collections that has a donor restriction</p> <p><i>Note:</i> NPS policy (as noted in <i>MH-II</i>, Chapter 2, Deed of Gift) is to accept only unrestricted gifts. The NPS will honor existing donor restrictions to the extent permitted by law.</p>	<ul style="list-style-type: none"> <li>• All of the above</li> <li>• Donor restriction</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, legal, cultural, natural and cultural resource management, and ethical restrictions <i>before</i> providing access.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Consult with the NPS solicitor to determine to what extent the law allows you to honor the restriction. Also speak to your regional curator and any associated groups, if appropriate.</li> <li>• Consult with your superintendent, regional public affairs officer, regional curator, and FOIA officer if the reference request comes via FOIA. You <i>must</i> respond to the FOIA request within 20 days.</li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>

<b>Access and Use Legal Action Chart</b>		
<b>Type of Request The Researcher (NPS or External) asks for . . .</b>	<b>Applicable Legislation or Restrictions</b>	<b>Appropriate Action  You, as Park Staff, should . . .</b>
<p>Moving or still audio-visual images or recorded words of living recognizable people or celebrities (living or dead) taken by individuals other than NPS staff including:</p> <ul style="list-style-type: none"> <li>• audiotapes</li> <li>• electronic audio/video files</li> <li>• motion picture recordings</li> <li>• oral history audiotapes</li> <li>• oral history transcripts</li> <li>• still images, including photographs</li> <li>• video history videotapes</li> <li>• video history transcripts</li> </ul>	<ul style="list-style-type: none"> <li>• Donor restriction</li> <li>• Copyright</li> <li>• Privacy</li> <li>• Publicity</li> <li>• FOIA</li> <li>• Obscenity and Pornography</li> <li>• Slander and libel</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, cultural, ethical, or legal restrictions <i>before</i> providing access.</li> <li>• Consult with your regional curator and the NPS solicitor.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Allow the researcher to view and use materials for fair use purposes <i>if</i> no restrictions exist.</li> <li>• Don't authorize publication unless the work is in the public domain or the park has the copyright or permission to allow publication from the copyright holder.</li> <li>• Instruct the researcher in writing to obtain written permission from the celebrity or the celebrity's estate before using the material commercially or in a publication.</li> <li>• Talk to your superintendent, regional public affairs officer, regional curator, and FOIA officer if the reference request comes via FOIA. See if a FOIA exemption, such as the privacy exemption, applies.</li> <li>• Review the situation with subject specialists and the NPS solicitor before allowing publication of any images of nudes or potentially defamatory materials.</li> <li>• Have the researcher sign a researcher registration form and a copyright and privacy statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>

**Access and Use Legal Action Chart**

<p align="center"><b>Type of Request The Researcher (NPS or External) asks for . . .</b></p>	<p align="center"><b>Applicable Legislation or Restrictions</b></p>	<p align="center"><b>Appropriate Action  You, as Park Staff, should . . .</b></p>
<p>Unpublished written materials, by individuals <i>other</i> than NPS staff, such as:</p> <ul style="list-style-type: none"> <li>• correspondence</li> <li>• diaries</li> <li>• daybooks</li> <li>• ledgers</li> <li>• lists</li> <li>• manuscripts</li> <li>• notes</li> </ul>	<ul style="list-style-type: none"> <li>• Donor restrictions</li> <li>• Copyright</li> <li>• FOIA</li> <li>• Privacy</li> <li>• Publicity</li> <li>• Obscenity and pornography</li> <li>• Libel</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> <li>• Archeological Resources Protection Act</li> <li>• National Parks Omnibus Management Act of 1998</li> <li>• National Historic Preservation Act</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, cultural, natural and cultural resource management, ethical, or legal restrictions <i>before</i> providing access.</li> <li>• Determine if a FOIA exemption applies.</li> <li>• Talk to the NPS solicitor and your regional curator.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Allow the researcher to view and use copyright-protected work only for fair use purposes (if no other restrictions exist).</li> <li>• Don't authorize publication (grant permission to publish) unless the work is in the public domain or the park has the copyright or permission to allow publication from the copyright holder</li> <li>• Allow unlimited use of unrestricted materials that are in the public domain.</li> <li>• Talk to your superintendent, regional public affairs officer, regional curator, and FOIA officer if the reference request comes via FOIA.</li> <li>• Instruct the researcher to obtain written permission from the person quoted or shown or his or her heirs <i>before</i> the researcher publishes, distributes, or otherwise uses the item if the person shown is either a celebrity or a living, private individual.</li> <li>• Review the request with subject specialists and the NPS solicitor <i>before</i> allowing publication of any nudes or potentially defamatory materials.</li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restrictions statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>
<p>Published written or recorded materials produced by non-NPS individuals, such as:</p> <ul style="list-style-type: none"> <li>• articles</li> <li>• books</li> <li>• exhibit catalogs</li> <li>• pamphlets</li> <li>• published manuscripts</li> <li>• reports created by individuals <i>other</i> than NPS staff</li> </ul>	<ul style="list-style-type: none"> <li>• Copyright</li> <li>• FOIA</li> <li>• Donor restrictions</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Allow the researcher to view, use for fair use purposes, and make a limited number of copies of a <i>small or insignificant</i> portion of the work if no restrictions apply. For example: let researchers copy a few pages of a long manuscript if the work is not in the public domain. See Section C, Questions 9 and 10.</li> <li>• Instruct the researcher to obtain written permission from the holder of the copyright <i>before</i> the researcher copies, publishes, distributes, prepares derivative works, performs, or exhibits.</li> <li>• Don't authorize re-publication in any format (including published use of extensive quotes) unless the work is in the public domain, <i>or</i> the NPS has the copyrights <i>or</i> permission to allow publication from the holder of the copyrights.</li> <li>• Talk to your superintendent, regional public affairs officer, regional curator, and FOIA officer if the reference request comes via FOIA. Determine if there is a FOIA exemption that applies.</li> </ul>

Access and Use Legal Action Chart		
Type of Request The Researcher (NPS or External) asks for . . .	Applicable Legislation or Restrictions	Appropriate Action  You, as Park Staff, should . . .
		<ul style="list-style-type: none"> <li>• Ensure the researcher signs a researcher registration form and a copyright/privacy restriction statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>
<p>Archeological research materials such as:</p> <ul style="list-style-type: none"> <li>• charts</li> <li>• databases</li> <li>• field diaries</li> <li>• geographic information system records</li> <li>• graphics</li> <li>• journals or day books</li> <li>• maps</li> <li>• notes</li> <li>• photographs</li> </ul> <p><i>Note:</i> You must deny access to records (including catalog records and databases unless they are set up to electronically block the fields) containing archeological location information such as:</p> <ul style="list-style-type: none"> <li>• archeological resources, including excavations and shipwrecks</li> <li>• caves and cave resources</li> <li>• historic resources at risk of harm, theft, or destruction</li> </ul>	<ul style="list-style-type: none"> <li>• Archeological Resources Protection Act (ARPA) of 1979 (16 USC 470)</li> <li>• Executive Order 13007—Indian Sacred Sites</li> <li>• Federal Cave Protection Act of 1988 (16 USC 4301-4309)</li> <li>• National Historic Preservation Act of 1966, as amended (16 USC 470-470t,110)</li> <li>• National Parks Omnibus Management Act of 1998</li> <li>• FOIA</li> <li>• Copyright</li> <li>• Donor restrictions</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Withhold location information on archeological sites or shipwrecks to prevent looting.</li> <li>• Withhold location information on sacred sites.</li> <li>• Withhold location information on federally-protected caves if disclosure would create a risk of harm, theft, or destruction.</li> <li>• Withhold information on historic resource location, ownership, or character, if the disclosure creates a substantial risk of harm, theft, or destruction of such resources or the area or place where they are located</li> <li>• Deny access to the above-described materials, <i>including</i> access for scholarly research. Replace restricted items with a separation sheet and lock up the originals if they pose a disclosure problem. <b>Block the restricted information on catalog cards, databases and the Web Catalog.</b> Don't restrict the entire collection or unblocked data. <i>Don't alter originals.</i></li> <li>• Consult with the NPS solicitor, FOIA officer, your superintendent, regional public relations officer, and your regional curator. Follow FOIA denial procedures for both NHPA and FOIA.</li> <li>• Work with subject specialists to determine if a portion of the information can be provided <b>as long as no location information is included.</b></li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restrictions statement before authorizing use if some information is provided (see <i>MH-II</i>, Appendix D, Figure D.15 and 16).</li> <li>• Determine if the records were produced by NPS staff during work hours and are Federal records with no copyright protection or by non-Federal staff or contractors without a copyright statement in their contract. If the latter, copyright permissions may be necessary before providing materials.</li> </ul>
<p>Ethnological field records that incorporate information of a sensitive, sacred, or subsistence-related character including:</p> <ul style="list-style-type: none"> <li>• charts</li> <li>• databases</li> <li>• field diaries</li> <li>• geographic information system records</li> </ul>	<ul style="list-style-type: none"> <li>• Archeological Resources Protection Act (ARPA) of 1979 (16 USC 470)</li> <li>• Copyright</li> <li>• Executive Order 13007 Indian Sacred Sites</li> <li>• National Historic Preservation Act of 1966, as amended</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, cultural, ethical, and legal restrictions <i>before</i> providing access.</li> <li>• Talk to the NPS solicitor, regional curator, and the associated group when devising access policies and when questions arise.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Consult with your superintendent, regional public relations officer, Regional curator, and FOIA officer if the reference request comes via FOIA. Determine if a statutory exemption to FOIA is applicable, such as the privacy exemption.</li> </ul>

**Access and Use Legal Action Chart**

<p align="center"><b>Type of Request The Researcher (NPS or External) asks for . . .</b></p>	<p align="center"><b>Applicable Legislation or Restrictions</b></p>	<p align="center"><b>Appropriate Action  You, as Park Staff, should . . .</b></p>
<ul style="list-style-type: none"> <li>• graphics</li> <li>• journals or day books</li> <li>• maps</li> <li>• notes</li> <li>• photographs</li> <li>• oral histories</li> <li>• videotapes</li> </ul>	<p>(16 USC 470-470t,110)</p> <ul style="list-style-type: none"> <li>• National Parks Omnibus Management Act of 1998</li> <li>• Donor restrictions</li> <li>• FOIA</li> <li>• Privacy</li> <li>• Publicity</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Withhold information on historic resource location if the disclosure creates a substantial risk of harm, theft, or destruction of such resources or the area where they are located.</li> <li>• Inform researchers in writing that they may need to obtain written permission from the person(s) quoted or shown, or his heirs <i>before</i> publishing, distributing, producing derivative works, etc., if the person shown is a celebrity or a living, private individual.</li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restriction statement <i>before</i> authorizing use. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> <li>• Determine if the records were produced by NPS staff during work hours and are federal records with no copyright protection, <i>or</i> by contractors without a copyright statement in their contract (may be copyrighted). If the latter, copyright permissions may be necessary before providing materials for use.</li> </ul>
<p>Photographic, digital, micrographic, or xerographic copies of NPS-owned museum objects requested for:</p> <ul style="list-style-type: none"> <li>• potential publication</li> <li>• exhibition</li> <li>• performance</li> <li>• distribution</li> <li>• production of derivative works, such as postcards of paintings.</li> </ul> <p>Requested materials for copies might include:</p> <ul style="list-style-type: none"> <li>• architectural drawings</li> <li>• bound volumes</li> <li>• drawings</li> <li>• exhibits</li> <li>• graphic prints</li> <li>• herbarium specimens</li> <li>• manuscripts of poems and plays</li> <li>• maps</li> <li>• mounted animals</li> <li>• paintings</li> <li>• photographs</li> <li>• sculpture</li> <li>• other original works</li> </ul>	<ul style="list-style-type: none"> <li>• Donor restrictions</li> <li>• Copyright</li> <li>• Privacy</li> <li>• Publicity</li> <li>• FOIA</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> <li>• National Park Omnibus Management Act</li> <li>• Obscenity and Pornography</li> <li>• Slander and libel</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, cultural, ethical, natural and cultural resource management, and legal restrictions <i>before</i> providing copies.</li> <li>• Consult with the NPS solicitor and your regional curator.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Allow the researcher to view and obtain limited copies for fair use purposes if no donor restrictions apply. Don't authorize copying, publication, distribution, or the production of derivative works <i>unless</i> the work is in the public domain <i>or</i> the park has the copyrights <i>or</i> permission to allow these activities from the copyrights holder.</li> <li>• Inform the researcher that according to Section 106(A) of the Copyright Act of 1976, some visual artists have a right to proper attribution (credit) to their works and maintenance of the integrity of their works (no image modifications such as “morphing”).</li> <li>• Instruct the researcher in writing to obtain written permission from the persons quoted or shown or their estates <i>before</i> publishing or distributing the materials.</li> <li>• Talk to your superintendent, regional public relations officer, regional curator, and FOIA officer if the reference request comes via FOIA. Determine if a statutory exemption to FOIA applies, such as the privacy exemption.</li> <li>• Review carefully the situation with subject specialists and the NPS solicitor before allowing publication of any nudes or potentially defamatory materials.</li> <li>• Restrict access to information on objects of cultural patrimony, as well as documents containing information on the specific nature and location of a threatened, rare, or commercially valuable mineral, or paleontological</li> </ul>



Access and Use Legal Action Chart		
Type of Request The Researcher (NPS or External) asks for . . .	Applicable Legislation or Restrictions	Appropriate Action  You, as Park Staff, should . . .
		<p>specimens, unless the Service determines, in writing, that disclosure would further the park mission and not create an unreasonable risk of harm, theft, or destruction to the resource, and would be consistent with other applicable laws. Consult with the regional curator and the NPS solicitor before releasing such information.</p> <ul style="list-style-type: none"> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restrictions statement <i>before</i> authorizing use. (See <i>MH-II</i>, App D, Figures D.15 and D.16.)</li> </ul>
<p>Permission to create facsimile (near identical copies in the same media, same process, and same format) reproductions of original works of creativity, such as:</p> <ul style="list-style-type: none"> <li>• furniture</li> <li>• graphic prints</li> <li>• paintings</li> <li>• photography</li> <li>• sculpture</li> <li>• wallpaper</li> <li>• ceramics</li> <li>• beadwork</li> <li>• quilts</li> <li>• costumes</li> </ul>	<ul style="list-style-type: none"> <li>• Donor restrictions</li> <li>• Copyright</li> <li>• FOIA</li> <li>• Privacy</li> <li>• Publicity</li> <li>• Obscenity and pornography</li> <li>• Cultural restrictions</li> <li>• Ethical restrictions</li> </ul>	<ul style="list-style-type: none"> <li>• Check for donor, cultural, ethical, natural and cultural resource management, and legal restrictions <i>before</i> providing permission.</li> <li>• Talk to the NPS solicitor and regional curator.</li> <li>• Honor restrictions to the fullest extent allowed by the law.</li> <li>• Allow the researcher to view and use for fair use purposes if no restrictions apply. Making facsimiles or reproductions for sale is <i>not</i> a fair use.</li> <li>• Instruct the researcher to obtain permission from the copyright holder, unless the facsimiles are being made for preservation, security, or deposit in another repository.</li> <li>• Not authorize reproductions in writing unless you are certain the work is in the public domain <i>or</i> the park owns the copyright, <i>or</i> the park has appropriate written permissions from the copyright holder.</li> <li>• Inform the researcher that according to Section 106(A) of the Copyright Act of 1976, visual artists have a right to proper attribution (credit) of their works and maintenance of the integrity of their works (no modifications such as morphing, digital image manipulation).</li> <li>• Consult with your superintendent, regional public relations officer, regional curator, and FOIA officer to discover if a statutory exemption to FOIA is applicable, such as the privacy exemption, if the reference request comes via FOIA.</li> <li>• Instruct the researchers in writing that they may need to obtain written permission from the persons quoted or shown (identifiable models) before publishing or using commercially.</li> <li>• Not authorize facsimiles <i>until</i> permission is obtained unless the model shown is both dead and not a celebrity and your state law allows this.</li> <li>• Review the situation with subject specialists and the NPS solicitor <i>before</i> allowing publication of any images of nudes or potentially defamatory materials.</li> </ul>

Access and Use Legal Action Chart		
Type of Request The Researcher (NPS or External) asks for . . .	Applicable Legislation or Restrictions	Appropriate Action  You, as Park Staff, should . . .
Information or files that are labeled "classified" or "restricted" by the U.S. military or intelligence community, regardless of the date of the material.	<ul style="list-style-type: none"> <li>FOIA</li> </ul>	<ul style="list-style-type: none"> <li>Withhold this information.</li> <li>Replace the original document with a completed separation sheet. Lock up the original. If the restricted information is in electronic format, make a copy for access and redact (delete) the restricted information on the copy. Only the classified or restricted material is restricted, not the entire collection or file.</li> <li>Consult with the NPS solicitor and your regional curator about how to make arrangements for declassifying or unrestricting the document with the appropriate branch of the government. You may also ask for help from the National Archives and Records Administration to determine how best to proceed.</li> <li>Work with your superintendent, regional public relations officer, regional curator, and FOIA officer if the request has come through FOIA to ensure proper procedures are followed in denying the request.</li> </ul>
Information protected by other FOIA exemptions, including: <ul style="list-style-type: none"> <li>Files of privileged intra-agency communications (<i>Note</i>: Covers very little.)</li> <li>Trade secrets of concessionaires held by the park in trust</li> <li>Financial records</li> <li>Personnel records of living individuals</li> <li>Psychiatric, medical, or counseling records of living individuals</li> <li>Law enforcement and investigatory records that include documentation on living individuals</li> </ul>	<ul style="list-style-type: none"> <li>FOIA</li> <li>Privacy</li> </ul>	<ul style="list-style-type: none"> <li>Withhold this information.</li> <li>Consult with the NPS solicitor and your regional curator about how to proceed.</li> <li>Replace the document with a completed separation sheet. Lock up the original. If in electronic format, make a copy for access purposes with the restricted materials deleted on the copy. Only the problematic material is restricted, not the entire collection.</li> <li>Work with your superintendent, regional public relations officer, regional curator, and FOIA officer if the request has come through FOIA to ensure that all the proper procedures are followed in denying the request.</li> <li>Work with subject specialists and the NPS solicitor to determine if a portion of the information can be provided, while still maintaining the secrecy of the restricted materials.</li> </ul>
Materials, such as files, tapes, or videotapes that contain false and misleading information about a third party that may defame that third party.  <i>Note</i> : This is one reason why you should discourage access to unprocessed (unaccessioned, uncataloged, unarranged, and undescribed archival and manuscript) materials.	<ul style="list-style-type: none"> <li>Slander and libel</li> <li>Privacy</li> <li>FOIA</li> </ul>	<ul style="list-style-type: none"> <li>Allow access if the individuals referenced are dead. If the individuals referenced are alive, <i>don't</i> allow copying or publication. Ask your solicitor if state defamation law restricts the material.</li> <li>Call the NPS solicitor and your regional curator immediately.</li> <li>Work with your superintendent, regional public relations officer, regional curator, and FOIA officer if the request has come through FOIA to ensure proper procedures are followed in denying the request. Work with subject specialists and the NPS solicitor to determine if a portion of the information can be provided while still preventing a defamation lawsuit.</li> </ul>

<b>Access and Use Legal Action Chart</b>		
<b>Type of Request The Researcher (NPS or External) asks for . . .</b>	<b>Applicable Legislation or Restrictions</b>	<b>Appropriate Action  You, as Park Staff, should . . .</b>
		<ul style="list-style-type: none"> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restrictions statement <i>before</i> you authorize use of any information. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>
<p>Paintings, sculptures, and photographs (including historical anthropological photography) of nude people (particularly children) and similar materials that may be judged obscene or pornographic.</p>	<ul style="list-style-type: none"> <li>• Obscenity and pornography</li> <li>• FOIA</li> </ul>	<ul style="list-style-type: none"> <li>• Not allow copying or publication of materials that may be judged obscene or pornographic, particularly nudes of children. Talk to your regional curator and the NPS solicitor before allowing any copying or publication of such materials.</li> <li>• Work with subject specialists to provide an appropriate scientific, fine art, or equivalent context for nude imagery.</li> <li>• Work with your superintendent, regional public relations officer, FOIA officer, the NPS solicitor, and your Regional curator to determine how to proceed if a request for this material comes via FOIA (applicable only to documents or photos).</li> <li>• Have the researcher sign a researcher registration form and a copyright/privacy restrictions statement <i>before</i> authorizing use if some information is provided. (See <i>MH-II</i>, Appendix D, Figures D.15 and D.16.)</li> </ul>
Files that have been subpoenaed.		<ul style="list-style-type: none"> <li>• Call your regional curator and the NPS solicitor immediately for advice.</li> </ul>
Information on the nature and specific location of a NPS resource which is endangered, threatened, rare, or commercially valuable of mineral or paleontological objects or objects of cultural patrimony within the NPS or of an archeological site or burial.	<ul style="list-style-type: none"> <li>• National Parks Omnibus Management Act of 1998</li> <li>• ARPA</li> <li>• National Historic Preservation Act of 1966, as amended (16 USC 470-470t,110)</li> </ul>	<p>Consult with your regional curator on receiving such a request. Refer all such requests, whether written or oral, to the superintendent, park T &amp; E officer, and archeologist or paleontologist. You may be asked to collect response data or to draft a response for the Superintendent's signature.</p> <ul style="list-style-type: none"> <li>• Restrict information and records containing information on the nature and location of archeological sites.</li> <li>• Restrict information and records containing the nature and location of mineral and paleontological sites if rare, endangered, threatened, or commercially valuable.</li> <li>• Restrict information or records containing the nature and location of objects of cultural patrimony found within the NPS.</li> </ul>
Information and files as part of a federal audit process.		<ul style="list-style-type: none"> <li>• Provide the information, unless it falls into a FOIA exemption category (such as classified, protected cave and well location, and archeological site location) in which case you should withhold it.</li> <li>• Withhold the information until you check with the superintendent, NPS solicitor, FOIA officer, and your Regional curator if you are uncertain about whether there is a restriction. Check <i>very</i> rapidly.</li> </ul>

**Figure 2.2. Sample License Agreement**

<b>LICENSE AGREEMENT</b>		
<p>I, _____, am the owner or am authorized to act on behalf of the owner of certain materials described below, including copyright that the National Park Service has requested to use and reproduce. (If not the copyright owner, please specify in the space below any additional permissions needed, if any, to grant these rights.) I hereby grant to the National Park Service a royalty-free, irrevocable, and non-exclusive license to use the materials specified herein for non-profit National Park Service uses, including educational, exhibition, archival, and research uses. These materials may be used, reproduced and displayed for these purposes in any and all medium including, but not limited to, the World Wide Web.</p>		
<b>Restrictions on Use of Materials, if any:</b> _____.		
<b>Types of Materials (please check):</b>		
Photographs _____	Illustrations _____	Textual materials _____ Oral History/Interviews _____
Audiotape _____	Videotape _____	Other (describe) _____
<b>Detailed Description of Materials:</b> _____.		
<b>Credit Line and/or Caption:</b> _____.		
<b>Additional Permissions Needed, if any</b> (for example, copyright owner, subjects in photographs, illustrations, and in text): _____.		
<b>Disposition of Materials After Use</b> (please check one): _____ Return to owner: _____ May be retained		
<b>Warranty:</b> I warrant and represent that I am or legally represent the owner of the materials described, including copyright, and that I have the full authority to grant the requested license. If the materials include materials for which multiple permissions are required, I warrant that I have obtained all necessary permissions, including without limitation, copyright and rights of privacy and publicity, from the rights-holders or have specified on the "Additional Permissions" line, above, all additional permissions that the National Park Service must obtain to fully exercise the rights granted herein.		
_____ Name (please print)	_____ Signature	_____ Date
Address		
Telephone Number:		
Fax Number:		
Email:		

**Figure 2.2. Sample License Agreement**

---

## K. Bibliography

- Anderson, Carolyn, and Thomas W. Benson. "Direct Cinema and the Myth of Informed Consent: The Case of Titcut Follies." In *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television*, edited by Larry Gross, John Stuart Katz, and Jay Ruby, 58-90. New York: Oxford University Press, 1988.
- Aoki, Keith. "(Intellectual) Property and Sovereignty: Notes Toward a Cultural Geography of Authorship." *Stanford Law Review* 48, no. 5 (1996): 1293-1355.
- Ardito, Stephanie. "The Information Broker and Intellectual Property Rights." *Bulletin of the American Society for Information Science* 21, no. 3 (Feb/March 1995): 19-20.
- Barlow, John Perry. "Selling Wine Without Bottles: The Economy of Mind on the Global Net." <[http://www.eff.org/pub/Intellectual\\_property](http://www.eff.org/pub/Intellectual_property)> Accessed 1 January 1996.
- Baron, Robert, ed. "The Great Image Debate." *Visual Resources* 22, nos. 3-4 (1997).
- Bennett, Scott. "The Copyright Challenge: Strengthening the Public Interest in the Digital Age." *Library Journal* 119, no. 19 (Nov 15, 1994): 34-37.
- Berryman, Cathryn A. "Toward More Universal Protection of Intangible Cultural Property." *Journal of Intellectual Property Law* 1, no. 2 (1994): 293-333.
- Boyle, James. *Shamans, Software, and Spleens: Law and the Deconstruction of the Information Society*. Cambridge, Mass.: Harvard University Press, 1996.
- Branscomb, Anne Wells. "Public and Private Domains of Information: Defining the Legal Boundaries." *Bulletin of the American Society for Information Science* 21, no. 2 (Dec/Jan 1995): 14-18.
- \_\_\_\_\_. *Who Owns Information: From Privacy to Public Access*. New York: Basic Books, 1995.
- Brinson, J. Dianne, and Mark F. Radcliffe. *MultiMedia Law and Business Handbook: A Practical Guide for Developers and Publishers*. New York: Ladera Press Quality Books, 1996.
- Brown, Michael F. "Can Culture be Copyrighted?" *Current Anthropology* 39, no. 2 (1998): 193-206.
- \_\_\_\_\_. *The Channeling Zone: American Spirituality in an Anxious Age*. Cambridge: Harvard Univ. Press, 1997.
- Buck, Rebecca A., and Jean Allman Gilmore, eds. *The New Museum Registration Methods*. 4<sup>th</sup> ed. Washington, D.C.: American Association of Museums, 1998.
- College Art Association Committee on Intellectual Property, ed. *The College Art Association Guide to Copyright and Fair Use for Art Historians and Artists in Academia*. New York: College Art Association, 1999.
- Cleveland, David A., and Stephen C. Murray. "The World's Crop Genetic Resources and the Rights of Indigenous Farmers." *Current Anthropology* 38 (1997): 477-515.
- Coombe, Rosemary. "Objects of Property and Subjects of Politics: Intellectual Property Laws and Democratic Debate." *Texas Law Review*. 69, no. 7 (1991): 1853-1880.
- \_\_\_\_\_. "Cultural and Intellectual Properties: Occupying the Colonial Imagination." *Political and Legal Anthropology Review* 16 (March 1993): 8-15.

- Conley, Diane. "Author, User, Scholar, Thief: Fair Use and Unpublished Works." *Cardozo Arts and Entertainment Law Journal* 9, no. 1 (1990): 15-60.
- Crawford, Tad. *Business and Legal Forms for Fine Artists*. New York: Allworth Press, 1990.
- \_\_\_\_\_. *Legal Guide for the Visual Artist: The Professional's Handbook*. 3rd edition. New York: Allworth Press, 1995.
- Crews, Kenneth D. *Copyright, Fair Use, and the Challenge for Universities: Promoting the Progress of Higher Education*. Chicago: University of Chicago Press, 1993.
- Daes, Erica-Irene. *Study on the protection of the cultural and intellectual property of indigenous peoples*. E/CH.4/Sub.2/1993/28. New York: United Nations Economic and Social Council, Commission on Human Rights, 1993.
- Darraby, Jessica L. *Art, Artifact & Architecture Law*. Rochester, N.Y.: Clark, Boardman, and Callaghan, 1996.
- Feldman, Franklin, and S. E. Weill. *Art Law: Rights and Liabilities of Creators and Collectors*. Boston: Little, Brown and Co., 1988.
- Gasaway, Laura N., and Sarah K. Wiant. *Libraries and Copyright: A Guide to Copyright Law in the 1990s*. Washington, D.C.: Special Libraries Association, 1994.
- Harris, Lesley Ellen. *Digital Property: Currency of the 21<sup>st</sup> Century*. Toronto: McGraw-Hill Ryerson, Ltd., 1997.
- Hitchcock, Ann. "FOIA and Protecting Cultural Resources." People, Places and Parks: Proceedings of the 2005 George Wright Society Conference on Parks, protected Areas, and Cultural Sites. Hancock, Michigan: The George Wright Society.
- Jaszi, Peter. "On the Author Effect: Contemporary Copyright and Collective Creativity." *Cardozo Arts and Entertainment Law Journal* 10, no. 2 (1992): 293-320.
- Jones-Garmil, Katherine. *The Wired Museum*. Washington, D.C.: American Association of Museums, 1997.
- Lange, David. "Copyright and the Constitution in the Age of Intellectual Property." *Journal of Intellectual Property Law* 1, no. 1 (1993): 119-134.
- \_\_\_\_\_. "Recognizing the Public Domain." *Law and Contemporary Problems* 44 (1981): 147-178.
- MacNeil, Heather. *Without Consent: The Ethics of Disclosing Personal Information in Public Archives*. Metuchen, N.J.: Scarecrow Press, 1992.
- Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. 2<sup>nd</sup> ed. Washington, D.C.: Smithsonian Institution Press, 1998.
- McCarthy, J. Thomas. *The Rights of Publicity and Privacy*. Eagan, Minn.: West Group, 1999.
- McClung, Patricia, and Christie Stephenson, eds. *Images Online: Perspectives on the Museum Education Site Licensing Project*. Los Angeles: The J. Paul Getty Trust, 1998.
- Nimmer, Melville B., and David Nimmer. *Nimmer on Copyright*. New York: Matthew Bender & Co., 1998.
- Patry, William F. *The Fair Use Privilege in Copyright Law*. 2<sup>nd</sup> ed. Washington, D.C.: Bureau of National Affairs

Books, 1995.

- Pask, Amanda. "Cultural Appropriation and the Law: An Analysis of the Legal Regimes Concerning Culture." *Intellectual Property Journal* 8, no. 1 (1993): 57-86.
- Peterson, Gary M., and Trudy Huskamp Peterson. *Archives and Manuscripts: Law*. Chicago: Society of American Archivists, 1985.
- Peters, Marybeth. "The U.S. Copyright System." In *Legal Problems of Museum Administration*, 525-568. Washington, D.C.: ALI-ABA, 1997.
- Puri, Kamal. "Cultural Ownership and Intellectual Property Rights Post-Mabo: Putting Ideas Into Action." *Intellectual Property Journal* 9, no. 3 (1995): 293-347.
- Samuels, Geoffrey, ed. *Sample CD-ROM Licensing Agreements for Museums*. Washington, D.C.: American Association of Museums, 1996.
- Sandager, Elizabeth. "Ethical Implications of the Documentary Record." *New England Archivists Newsletter* 2, no. 2 (1994): 4-6.
- Smith Levine, Melissa. "Electronic Publishing: A Legal and Practical Primer." *CRM* 18, no. 9 (1994): 27-30.
- Shapiro, Michael S. "Not Control, Progress." *Museum News* 76, no. 5 (1998): 37-38 and 41.
- Steiner, Christine. "The Double Edged Sword: Museums and the Fair Use Doctrine." *Museum News* 76, no. 5 (1998): 32-35, 48-49.
- Stephenson, Christie, and Patricia McClung, eds. *Delivering Digital Images: Cultural Heritage Resources for Education*. Los Angeles: The J. Paul Getty Trust, 1998.
- Stephenson, David J., Jr. "A Legal Paradigm for Protecting Traditional Knowledge." In *Intellectual Property Rights for Indigenous Peoples, A Sourcebook*. Edited by Tom Greaves, 179-190. Oklahoma City: Society for Applied Anthropology, 1994.
- Weil, Stephen E. "Not Money, Control." *Museum News* 76, no. 5 (1998): 36, 38, and 41.
- Wolff, Beverly M., ed. "Selected Materials on Copyright Update on Fair Use." In *Legal Problems of Museum Administration*, 569-586. Washington, D.C.: ALI-ABA, 1997.
- Zorich, Diane M. *Introduction to Managing Digital Assets: Options for Cultural and Educational Organizations*. Los Angeles: The J. Paul Getty Trust, 1999.

#### Web Sites:

*Administrative Codes and Registers for States* (not federal government) is at  
<<http://www.nass.org/acr/acrdir.htm>>.

*American Association of Law Libraries* is at <<http://www.aallnet.org>>.

*American Association of Museums* is at <<http://www.aam-us.org/>>.

*American Association of Museums Registrars Committee (RARIN) Rights and Reproduction Information Network* is at  
<<http://www.panix.com/~squigle/rarin/01rcsite.html>>.

*American Bar Association* is at <<http://www.abanet.org>> .

*American Law Institute-American Bar Association* is at <<http://www.ali-aba.org>> .

*American Library Association* is at <<http://www.ala.org>> .

*American Law Sources Online (ALSO)* at <<http://www.lawsource.com/also>> is a great tool for searching state laws.

*Association of American Publishers, Inc.* at <<http://www.publishers.org>> provides useful information on how to obtain permission from publishers and authors to use copyrighted works.

Browning, Minde C. ed. *Trademark Resources on the Internet: A Bibliography*.  
<<http://www.iulaw.indy.indiana.edu/library/TMRbibliography.htm>>

*CataLaw* at <<http://www.catalaw.com>> is a basic gateway site for legal information.

*Code of Federal Regulations* is searchable on the Web at <<http://www.access.gpo.gov/nara/cfr>>

*Conference on Fair Use (CONFU)* report is at <<http://www.uspto.gov/web/offices/dcom/olia/confu/indexx.html>> .  
CONFU is listed on the U.S. Patent and Trademark Office, which is one of the major players in the ongoing effort to revise and update copyright legislation.

*Copyright Clearance Center, Inc (CCC)* at <<http://www.copyright.com>> CCC is a licensing agency that provides useful linkages to other copyright guidance via its Web site.

*Copyright, Intellectual Property Rights, and Licensing Issues* at <<http://sunsite.berkeley.edu/Copyright>> is a UC Berkeley Web page that focuses on digital copyright issues.

*Cornell University's Legal Information Institute* at <<http://www.law.cornell.edu>> is a great place to begin your legal research.

*Digital Future Coalition* at <<http://www.dfc.org>> is a non-profit organization that focuses on copyright ownership and access rights in a digital environment.

*Federal Register* is available via the Government Printing Office Web site at  
<[http://www.access.gpo.gov/su\\_docs/aces/aces140.html](http://www.access.gpo.gov/su_docs/aces/aces140.html)> .

*Federal-State Court Directory* of the West Publishing Company is at <<http://www.courts.com/directory.html>> .

*Federal Web Locator* at <<http://www.infoctr.edu/fwl>> provides a links list for online federal agencies, which frequently list publication, regulations, and court or agency decisions.

*FindLaw* at <<http://www.findlaw.com>> is a general starting point for legal research, particularly the FindLaw Legal News at <<http://legalnews.findlaw.com>> .

*Government Printing Office* is at <[http://www.access.gpo.gov/su\\_docs](http://www.access.gpo.gov/su_docs)> . Also see the Federal Register page at:  
<[http://www.access.gpo.gov/su\\_docs/aces/aces140.html](http://www.access.gpo.gov/su_docs/aces/aces140.html)> .

*Great American Web Site* at <<http://www.uncle-sam.com>> provides good coverage of federal agencies regulations.

Harvard Law School's *Basic Intellectual Property Primers* are at  
<<http://cyber.law.harvard.edu/property/library/primerlib.html>> . Harvard Law School's Berkman Center for



Internet and Society offers helpful links to intellectual property guidance on such topics as copyright, privacy legislation, publicity legislation, and patent/trademark legislation.

*Hieros Gamos* at <<http://www.hg.org/hg2.html>> provides a fine gateway to legal information available.

*Intellectual Property Information Mall* at <<http://www.ipmall.fplc.edu/iptools/NEWMAL2.htm>> provides useful copyright information and links to other information sources.

*Internet Legal Resource Guide* at <<http://www.ilrg.com>> is a good gateway site leading you to many other legal sites.

*Law Journal Extra!* provides legal news and updates at: <<http://www.ljx.com>>.

*Legal Information Institute* at <<http://www4.law.cornell.edu/uscode>> provides excellent basic legal information, such as their copy of the *United States Code*.

*Legislative History Resources on the Web* include:

Library of Congress's Thomas site is at <<http://thomas.loc.gov>>.

University of Michigan's Legislative History Site is at

<<http://www.lib.umicy.edu/libhome/Documents.center/legishis.html>>.

Library of Congress. *Copyright Law of the United States of America*. Copyright Office. Library of Congress <<http://lcweb.loc.gov/copyright/title17/#top>>. Also see the *THOMAS: Legislative Information on the Internet* at: <[thomas.loc.gov/](http://thomas.loc.gov/)>. and the *U.S. Copyright Office* at <[lcweb.loc.gov/copyright/](http://lcweb.loc.gov/copyright/)>.

Louis-Jacques, Lyolette. *Listserv Lists*: These are Law Listservs at <<http://www.lib.uchicago.edu/~llou/lawlists/info.html>>.

*Louisiana State University Libraries' U.S. Federal Government Agencies Page* is at <<http://www.lib.lsu.edu/gov/fedgov.html>>.

*National Association of State Information Resource Executives' State Search*, is a topical links page to state agencies that is available at <<http://www.nasire.org/stateSearch>>.

*National Initiative for a Networked Cultural Heritage* is at <<http://www.ninch.org/#issues>>. NINCH is a non-profit organization that offers useful information on digital copyright legislation and intellectual property rights issues. Note: particularly check out their Basic Principles for Managing Intellectual Property in the Digital Environment, National Humanities Alliance of March 24, 1997, at <<http://www.ninch.org/#issues>>.

*Online Legal Guidebooks and Directories* available include Martindale-Hubbell at <<http://www.martindale.com>> and West's Legal Directory at: <<http://www.wld.com>>

*Piper Resources' State and Local Government Resources on the Net* features extensive links to state agencies on the Web at <<http://www.piperinfo.com/state/states.html>>.

*Regulation Home Page* at <<http://www.regulation.org>> features a guide to information, statistics, and studies on regulations

*Rights and Reproductions Information Network* taskforce of the Registrars Committee - a Standing Professional Committee of the American Association of Museums. <http://www.panix.com/~squigle/rarin/01rcsite.html>

*Stanford University's Copyright and Fair Use Site* at <<http://fairuse.stanford.edu>> is Stanford's Web site offering guidance on copyright including laws, opinions, and links to other sites.

*State Court Decisions* at American Law Sources Online (ALSO) is at < <http://www.lawsource.com/also> > and < <http://www.wolfenet.com/~dhillis/caselink.htm> > .

*State Legislative:*

State Legislative Comparisons in chart format is at < <http://www.multistate.com/weblis.htm> > .

State Statutes and Legislation is at < <http://www.prairienet.org/~scruffy/f.htm> > . (Full text)

University of Pennsylvania's Drafts of Uniform and Model State Acts is at

< <http://www.law.upenn.edu/bll/ulc/ulc.htm> > .

*THOMAS* at < <http://thomas.loc.gov> > is a Library of Congress Web site with summaries and text of new bills and statutes. This is also one of the best places to put together a legislative history.

UNESCO, Collection of National Copyright Laws. [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=14076&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=14076&URL_DO=DO_TOPIC&URL_SECTION=201.html)

*United States Code* (at U.S. House of Representatives Law Library) is available at

< <http://uscode.house.gov/usc.htm> > . Also available from Cornell at the Legal Information Institute at

< <http://www4.law.cornell.edu/uscode> > .

*U.S. Copyright Office* is at < <http://lcweb.loc.gov/copyright> > . This useful site provides guidance on copyright including registration forms, overviews and summaries, and full text of the laws, plus the ever *useful Copyright Office Information Circulars and Form Letters*, available at < <http://www.loc.gov/copyright/circs/> > .

*United States Federal Court Decisions and Appeals* may be found at:

< <http://www.law.vill.edu/Fed-Ct/fedcourt.html> > . (This is from Villanova's Center for Law & Information Policy.)

< <http://www.law.emory.edu/FEDCTS> > . (This is the Federal Courts Finder at Emory Law School, which connects to individual U.S. Courts of Appeals.)

*U.S. House of Representatives Internet Law Library* is online at < <http://law.house.gov> > .

*U.S. Patent and Trademark Office* is at < <http://www.uspto.gov/> > . See *Basic Facts about Registering a Trademark* at < <http://www.uspto.gov/web/offices/tac/doc/basic/> > .

*United States Supreme Court Cases and Arguments* may be found at the following Web sites:

< <http://www.findlaw.com/cascode/supreme.html> >

< <http://www.law.vill.edu/Fed-Ct/sct.html> >

< <http://www.fedworld.gov/supcourt> >

< <http://supct.law.cornell.edu/supct> >

< <http://oyez.nwu.edu> >

*University of California at Berkeley's Copyright, Intellectual Property Rights, and Licensing Issues* Section of the Berkeley Digital Library is at < <http://sunsite.berkeley.edu/Copyright/> > .

*University of Michigan's guide to preparing United States Congress Legislative Histories* is at

< <http://www.lib.umich.edu/libhome/Documents.center/legishis.html> > .

*University of Michigan Documents Center for locating government documents* is online at

< <http://www.lib.umich.edu/libhome/Documents.center> > .

*University of Pennsylvania's Drafts of Uniform and Model Acts* is at < <http://www.law.upenn.edu/bll/ulc/ulc.htm> > .

*University of Texas Copyright Crash Course* is at < <http://www.utsystem.edu/ogc/intellectualproperty/cprtindx.htm> > .

*University of Virginia Library's Government Information Resources* at <<http://www.lib.virginia.edu/govdocs>> is a guide to government documents.

*Volunteer Lawyers for the Arts* is at <<http://www.artlaw.org>>

*Washburn University's WashLaw* is at <<http://washlaw.edu>> is another good gateway site for legal information.

*World Intellectual Property Organization (WIPO)* is at <<http://www.wipo.org/>> .

*WWW Virtual Law Library* at <<http://www.law.indiana.edu/law/v-lib/lawindex.html>> is an excellent gateway to legal information of all sorts.

Yale University Library. *How to Find Government Information*, a topical guide to government documents, is online at <<http://www.library.yale.edu/govdocs/govdoc.html>> . Also see *LibLicense: Licensing Digital Information* at <<http://www.library.yale.edu/~llicense/index.shtml>> .

Zorich, Diane *A Survey of Digital Cultural Heritage Initiatives and Their Sustainability Concerns*. Washington, D.C.: Council on Library and Information Resources, 2003.

*A Museum Guide to Copyright and Trademark*. American Association of Museums. 1999

*Developing Intellectual Property Policies: A Guide for Museums*, Canadian Heritage Information Network/National Initiative for a Networked Cultural Heritage

## Chapter 3: Publications

	<u>Page</u>
<b>A. Overview</b> .....	3:1
What is a publication? .....	3:1
What kinds of publications use museum collections? .....	3:1
How does the park benefit by using museum collections in publications? .....	3:2
Where can I find additional information on developing publications? .....	3:3
<b>B. Legal Issues Specific to Publications Using Museum Collections</b> .....	3:4
<b>C. User Requirements</b> .....	3:4
What NPS policies and procedures must a researcher and publisher agree to follow when using NPS museum collections in a publication? .....	3:4
What are the elements of a credit line and when must they appear? .....	3:4
How do I ensure the researcher gives the park publication copies? .....	3:5
What is a park-specific rights and reproduction policy? .....	3:5
How do I prepare a park-specific rights and reproduction policy? .....	3:6
What duplication and copying procedures apply? .....	3:7
What credentials must the user have to use the park's collections in a publication? .....	3:8
<b>D. Documentation</b> .....	3:8
How do I document objects used in a publication? .....	3:8
What is an exclusive use agreement? .....	3:8
Should I agree to an exclusive use agreement? .....	3:8
What is licensing? .....	3:8
Who can publish using NPS museum resources? .....	3:9
<b>E. General Information on Producing a Publication</b> .....	3:9
What is the purpose of the publication? .....	3:9
Who is involved in developing a publication? .....	3:10
How do I decide which media or format to use? .....	3:11
What are the advantages and disadvantages of each publications format? .....	3:12
How do I determine publication specifications? .....	3:14
What are the basic steps in the publication process? .....	3:17
How do I identify the audience? .....	3:17
How do I plan and develop a theme? .....	3:19
What do I include in writing a formal publication proposal? .....	3:20
Where do I find funding? .....	3:22
How do I find partnerships and why is it desirable to have them? .....	3:22
Why would I consider a partnership? .....	3:23
What should I do to prepare a publication? .....	3:24
When do I begin writing text? .....	3:27
What does a writer do? .....	3:27
What are the steps in selecting content? .....	3:29
How do I obtain licenses and permissions? .....	3:30
What do I need to know about writing captions? .....	3:31
When do I begin review and final fact-checking? .....	3:32
What do I need to know about editing? .....	3:32

Page

What do I need to know about design and layout?.....	3:34
How do I work with a professional designer? .....	3:35
Should I produce a camera-ready copy or an electronic manuscript?.....	3:36
How do I obtain illustrations for my publication? .....	3:36
<b>F. Producing Paper Media</b> .....	3:36
What do I need to know to select the best kind of paper publication for my purpose? .....	3:36
How do I plan and develop a brochure?.....	3:37
How do I plan and develop a journal article or an entire journal issue? .....	3:39
How do I plan and develop a monograph? .....	3:41
What do I receive from the editor and how do I respond?.....	3:46
What other work must I provide?.....	3:47
How do I plan and develop a catalog?.....	3:47
Should I use permanent paper? .....	3:49
<b>G. Producing Moving Images</b> .....	3:49
What types of moving images media are there?.....	3:49
How do I plan to make a film or video? .....	3:51
What resources will I need?.....	3:51
What are the advantages and disadvantages of these formats?.....	3:51
When is it appropriate to produce a video in-house?.....	3:53
When is it appropriate to work with a professional? .....	3:54
How do I select a film or video maker? .....	3:54
How do I negotiate with a film or video maker?.....	3:54
What are the steps involved in production of a film or video?.....	3:54
What is the Harpers Ferry Center - Audiovisual Division (HFC-AV)?.....	3:55
<b>H. Producing Multimedia</b> .....	3:55
What types of multimedia publications exist?.....	3:55
How do I plan and develop multimedia publications?.....	3:55
What resources will I need?.....	3:56
What is the vocabulary of multimedia? .....	3:56
What are the advantages and disadvantages of these multimedia formats?.....	3:56
When is it appropriate to produce a Web page or CD-ROM in house?.....	3:58
What do I need to know to produce a museum collections Web site? .....	3:59
How do I produce a museum collections Web site?.....	3:59
What do I need to know to produce a CD-ROM? .....	3:59
How do I produce a CD-ROM?.....	3:59
What is an online order fulfillment service? .....	3:59
How do I negotiate with potential order fulfillment services and multimedia publishers? .....	3:60
How do I select a multimedia publisher or producer? .....	3:60
<b>I. Producing Sound Recordings</b> .....	3:60
How do I plan and develop a sound recording?.....	3:60
What resources will I need?.....	3:61
What are the major types of audio formats?.....	3:62
What are the advantages and disadvantages of these formats?.....	3:62
When is it appropriate to produce a sound recording in-house? .....	3:64
When can I use historic recordings or instruments?.....	3:64
What must I do to locate a good sound publisher? .....	3:65

Page

<b>J. Identifying and Developing Special Skills</b> .....	3:65
What skills are required to produce sound and multimedia publications?.....	3:65
How do I learn to produce NPS publications?.....	3:65
What do I look for when reviewing resumes and portfolios of non-NPS publication contractors? .....	3:66
How do I contract or partner? .....	3:66
What is a scope of work? .....	3:66
What is a contract?.....	3:66
Who handles bids? .....	3:66
How do I market my publications? .....	3:67
<b>K. Annotated Selected Bibliography</b> .....	3:68
<b>L. List of Figures</b> .....	3:71



# CHAPTER 3: PUBLICATIONS

---

## A. Overview

### 1. *What is a publication?*

A publication is information distributed to the public through communications media, including:

- books (monographs, biographies, reference works, bound collection catalogs, exhibition catalogs, coffee table books, and similar works)
- articles in journals or newspapers
- pamphlets (site bulletins, fliers, brochures, or special handouts)
- archival finding aids such as repository-level guides, indices, databases mounted on the Web, or folder lists
- motion picture films, filmstrips, and commercial programmatic videotapes
- sound recordings
- research reports
- published slide show packages and mass-distributed portfolios of prints and photographs
- CD-ROMs containing software, games, and virtual museum tours
- Internet sites such as the World Wide Web

For a glossary of terms used in this chapter, refer to *Museum Handbook*, Part III (*MH-III*), Appendix A.

### 2. *What kinds of publications use museum collections?*

Many kinds of publications may use NPS museum collections including:

- Educational publications:
  - textbooks
  - curricula and lesson plans
  - long-distance learning courses that stay online after completion
  - NPS films and educational videos
  - interpretive publications
  - World Wide Web and other Internet publications
  - CD-ROM educational packages



- Scholarly publications:
  - books (scholarly studies incorporating elements from natural history and cultural resources collections and archival images)
  - periodicals
  - museum exhibition catalogs
  - museum collection catalogs
  - catalog raisonnés (complete in-depth listing and analysis of all works by an artist or school of artists)
  - union catalogs (a collection catalog that documents the collections of multiple repositories or parks, such as all park museum collections in the Midwest)
  - archival and manuscript-finding aids
  - research reports
- Popular publications:
  - heritage tourism, heritage education and travel books
  - popular survey volumes on a variety of topics
  - television programs
  - Web and other Internet pages
- Administrative publications:
  - General Management Plans
  - Collections Management Plans
  - Administrative Histories
  - reports of various kinds

3. *How does the park benefit by using museum collections in publications?*

The park benefits by:

- allowing the public, staff, and scholars to see our collections, often for the first time, since less than 1% of our museum holdings are exhibited at any given time
- enriching heritage education and tourism

- providing physical evidence of the past for scholarly study, allowing parks to obtain new interpretations, understandings, and knowledge based on their natural history, ecosystems, history, and material culture resources
- allowing access to information on NPS collections without physical risk to the collection
- attracting significant outside researchers, institutions, and publishers to NPS resources for future collaborative projects in education and interpretation
- enhancing park and center visibility and developing a strong national and international community of park advocates who care about preserving NPS resources and making them accessible
- capturing in print a snapshot of park resources for future use as baseline data and research resources and to document and mitigate changes in the resources
- illustrating why NPS requires funding to preserve and make accessible these collections

4. *Where can I find additional information on developing publications?*

- Take courses at your local college in:
  - research methodology
  - writing
  - editing
  - design and layout
  - desktop publishing
  - indexing
- Search the World Wide Web writing sites posted on the curatorial bulletin board on cc:Mail or via a search engine.
- Borrow or buy books on the subject.
- Talk to other NPS staff who prepare publications, for example, the editors of NPS journals, such as *CRM* and *Common Ground*, and the DOI newspaper *People, Land, and Water*.
- Talk to cooperating association staff who work on publications.
- Work with Harpers Ferry Center and Denver Service Center's Publication Office and your park or regional printing coordinator.

- Form a partnership or develop a cooperative agreement with a local publications expert, such as a university press or other museum publication staff.
- Hire and work alongside a qualified contractor

---

## M. Legal Issues Specific to Publications Using Museum Collections

The laws affecting publications using museum collections include copyright, the Freedom of Information Act, privacy legislation, publicity legislation, obscenity legislation, and laws on historic resources, endangered cave resources, and archeological resources preservation. This legislation is described in *MH-III*, Chapter 2, Legal Issues.

---

## N. User Requirements

1. *What NPS policies and procedures must a researcher and publisher agree to follow when using NPS museum collections in a publication?*

Researchers must complete researcher registration forms, copyright and privacy statements, and researcher duplication forms described in *MH-III*, Chapter 1, Evaluating and Documenting Museum Collections Use, Section H, User Qualifications. Also see *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figures D.13-18 for sample forms. *MH-III*, Chapter 1, Section I, Documentation, provides more information.

As a publisher, you must:

- follow NPS policies and guidelines relating to publications
- work with your printing coordinator
- understand and follow the procedures suggested in this chapter

In accordance with the Government Printing and Binding Regulations (USC, Title 44, Section 501), the Government Printing Office (GPO) prints federally funded work. If you're using government funds to produce a paper (hard copy) publication, work with your regional printing coordinator.

2. *What are the elements of a credit line and when must they appear?*

NPS procedures require that researchers cite a NPS format credit line in all published captions, references, quotation citations, bibliographies, and footnotes that use NPS collections, regardless of format (Web, paper, sound recording, or moving images). Researchers and publishers must cite the following elements in a NPS format credit line:

- National Park Service
  - park or center name
  - object or collection title or description (for archives, also include box number and folder title or number)
-

- control number, such as a catalog or negative number (to help others order copies when they see the item reproduced in the publication)
- credit to the original creator of the item (the original artist, writer, photographer, or scientific collector)

For example, “Courtesy of National Park Service, Yellowstone National Park, Thomas Moran, “Sand in the Canyon,” 1871, YELL 8542”

*Note:* For some visual artists, particularly fine artists and photographers, this credit line is required as part of copyright protection.

Use the Department of the Interior buffalo seal and NPS arrowhead logo on all printed material paid for with government funds. If you use more than one color in any printed publication, you need approval from the Washington Office printing officer. You may make your printed publications available for sale through GPO by submitting a GPO Form 3868, Notification of Intent to Publish. This form is available from your regional printing coordinator or the Washington Office printing officer.

3. *How do I ensure the researcher gives the park publication copies?*

When the researcher first registers, ask for at least two copies of any publication produced using park collections. Restate that request when the researcher requests copy photographs. Within 10 days of publication, ask the researcher to give copies to the park. Explain that the park maintains copies of works based on park collections, and lists those publications on the NPS Museum Management Program (MMP) Web site.

Place your request for publication copies of works produced using park collections on your park's researcher registration or duplication forms, so the researcher understands this from the minute of registration. You should request a small publications budget to buy works based on your park's collection.

You or the park librarian should send full bibliographic citations of the received publications to the Museum Management Program (MMP), National Center for Cultural Resources Stewardship and Partnership Programs, to have the publication listed on the Web site.

4. *What is a park-specific rights and reproduction policy?*

A park's rights and reproductions policy must cover the following issues:

- the purpose of giving researchers copies, usually to enhance access and use of collections under the fair use provisions of copyright laws (See *MH-III*, Chapter 2, Legal Issues.)
- procedures for obtaining copies and for payment
- the park's fee schedule for copies, including supplementary fees for rush orders and other special projects
- policies on when visitors may use their own equipment to make copies, and how requests are made and considered

- procedures for collecting, managing, and using fees collected
- definition of terms used in the policy, such as rush job, fair use, indemnification, and oversize
- procedures for requesting and obtaining publishing permissions, rights clearances, and licenses
- acknowledgment (crediting and captioning) procedures
- how and when park and NPS logos and names may be used
- pre-publication review procedures
- how to request reproductions or copying permission for loaned materials

See Figure 3.5 for a sample cooperative publishing agreement, Figures 3.6 and 3.7 for sample model release forms, and Figure 3.12 for a sample Memorandum of Agreement for a publication.

5. *How do I prepare a park-specific rights and reproduction policy?*

Park rights and reproductions policies will vary considerably, depending on a park's circumstances, such as its ability to collect reproduction fees and the level of staffing to handle duplication or copy order work involved in reproductions.

Work with your cooperating association or have memoranda of agreement with private companies for large projects to recover costs involved in producing copies, captions, derivative works, and publications. These sources may be used to cover the staff salaries and user costs associated with a publication project.

To develop a rights and reproduction policy, work with a team of staff including:

- curators
- archivists
- registrars
- librarians
- discipline specialists
- budget officers
- contracting officers
- public affairs officers
- cooperating association staff

- NPS solicitors
- associated groups, as appropriate

Use this team to develop a working draft for review by the NPS solicitor and the superintendent. For more information see *MH-III*, Chapter 4, Reproductions (in prep.).

6. *What duplication and copying procedures apply?*

If the researcher wishes to have xerographic, photographic, microfilm, or digital copies produced of the park's museum objects, you should:

- follow the park-specific rights and reproductions policy (developed **before** materials are copied and given to the researcher)
- ensure researchers fill out the researcher registration form, the access and use policy statement, the researcher duplication form, and the copyright and privacy restriction statement **before** they obtain copies
- make certain that on the researcher forms or on the researcher's equivalent task directive statement, if the researcher is conducting a park-supported research project, the researcher has indicated precisely how the copied materials will be used (for example, one-time internal use of the image within chapter 6, page 56, of the second edition of the book as a full-page spread, sized 6" x 9" with caption)
- don't allow researchers to make their own copies because they may damage original materials or unknowingly infringe copyright or privacy or publicity restrictions
- ask researchers to identify items they wish to copy by writing an accurate description on the researcher duplication form; if the research is archival, the researcher should use an acid-free strip of paper (no post-it notes or sticky tabs) so it is clear where the item is located
- ensure the researcher knows he or she is responsible for securing any necessary third-party permissions, such as copyrights, privacy or publicity rights, consultations, etc., with traditionally associated groups for sensitive cultural materials; the NPS reserves the right to demand proof of receipt of such permissions before providing copies (See Section D on Cultural Issues for further guidance.)
- determine if the copy will be used in product development, such as reproducing a piece of furniture for sale, or developing a multimedia product with a significant portion (5%+) of NPS-provided content; if so, follow the guidance provided in that section of Chapter 4, Reproductions (in prep.)

***If you have preservation or record copies (such as record photographs, digital files, xerographic copies, or reproductions) of your objects, provide these materials to the researcher instead of the original object.***

7. *What credentials must the user have to use the park's collections in a publication?*

See *MH-III*, Chapter 1, Section H, User Qualifications.

---

## O. Documentation

1. *How do I document objects used in a publication?*

Note when materials have been published in the catalog record and accession folder. Place a photocopy of the title page of the publication and the page(s) that show the object in the accession folder, and if available, the catalog folder.

Consider creating a publications notebook(s), organized by catalog numbers in increasing numerical order, with tabs by year, to hold the pages and any notes or copies of the researcher registration form you wish to keep together to document collections usage. Use the citation screen in ANCS+ to record this information on particular works.

Ask researchers for copies of publications using park collections. Keep one copy in the museum archives and others in the park library.

2. *What is an exclusive use agreement?*

On occasion, publishers, authors, or multimedia distributors will request an exclusive use agreement. This agreement states that the park will not provide copies of the research materials to any other publisher, author, or multimedia distributor for publication, use, or distribution. The details of the contracts can vary significantly from publisher to publisher.

***NPS staff may NOT sign exclusive use agreements for NPS-produced or owned archival and manuscript collections because most materials are available by law to all.***

3. *Should I agree to an exclusive use agreement?*

No. The NPS collections are held in trust for the American people, not for just a single user. Agreements benefiting one organization or group at the expense of others are questionable at best. According to the NPS policy of equal access, any materials supplied to one publisher also must be supplied to any other requesting publisher. See *MH-III*, Chapter 1, Section C, Ethical Issues.

4. *What is licensing?*

Licensing is a written or contractual agreement allowing an organization or individual to use materials in a certain way or in a certain geographic area during a given period of time and after providing royalties. Licensing implies that something is being given to one group and denied from other groups. NPS may *not* grant exclusive or sole use of (i.e., license) our public collections to one group. The NPS has no authority to license products. Though the NPS can't license or authorize exclusive use, agreements are possible. See Figure 3.5 for a sample agreement.

5. *Who can publish using NPS museum resources?*

Anyone who follows the NPS policies and procedures for access, researcher registration, duplication, and the copyright and privacy statement and their related laws may publish NPS objects.

NPS provides equal access to all unrestricted materials, though such access is regulated by the park's specific policies on access and use and rights and reproduction policies. Access, use, and duplication may be limited to specific times because of limited park resources, particularly staffing.

Many publications relying on NPS collections for illustrations or research are written by non-NPS researchers and authors. Publishers of park resources might include park archeologists, curators, archivists, interpreters, research scientists, and cultural and natural resource managers. Users who publish might be reporters, researchers, scholars, students, or writers.

Another major community of users is made up of cooperating associations; park concessionaires; partners, such as museums; local school districts; universities; historical societies; and other organizations. The Parks as Classrooms program is one example of a cooperative venture. Cooperating associations are the foremost publishers of park-related materials. For a list of cooperating associations, write to:

Conference of National Park Cooperating Associations  
PO Box 640  
Charles Town, WV 25414

*The NPS doesn't limit the right to publish NPS museum objects to staff or to a few individuals. Anyone who follows NPS policies and procedures may publish using NPS collections.*

---

**P. General Information on Producing a Publication**

1. *What is the purpose of the publication?*

Before beginning a publication, it is essential to identify the purpose of the publication:

- Who is the audience to be reached?
  - What is the message to be conveyed?
  - What is the publication's purpose?
  - What publication format and media best reach the audience? See the chart in Question 4 for a summary of the advantages and disadvantages of:
    - paper publications (books, pamphlets, image portfolios, document packages, journals)
    - moving image publications (video and film)
-



- multimedia publications (CD-ROMs and Internet sites such as the World Wide Web)
- sound recording publications (CD-ROMs, cassette tapes, Web radio programs, and oral histories)
- Is the project realistic, considering:
  - the park's museum collections and its strengths and weaknesses?
  - the park staff and partner's publication skills in writing, editing, designing, layout, and their topical expertise?
  - park staff and partner's available time, budget, and other resources?

2. *Who is involved in developing a publication?*

Producing a publication involves various skills and talents that may be found in one or two people, or among internal and external staff, including partners, contractors, and publishing professionals.

The necessary skills for producing a publication include planning, researching, interviewing (may not be required), writing, editing, consulting with others, designing, and project managing. The needed skills vary depending on the type of publication.

For a CD-ROM or Web site, the emphasis is on writing, producing a storyboard, design and layout, and establishing the work flow (linkages). For moving images such as video, the emphasis is on producing a storyboard, identifying locations, preparing actors and locations for filming, editing, and obtaining permissions. For sound publications, the needed skills are for selecting a program and performers, hiring a performance locale or professional sound studio and crew, mixing elements, and marketing.

Internal participants might have any or all of the above skills. These include:

- discipline specialists such as park, center, or SO museum staff, archeologists, biologists, paleontologists, ethnographers, historians, archivists, librarians, and interpreters
- public affairs officers
- printing coordinators
- Support Office (SO) staff
- Harpers Ferry Center staff for exhibitions, publications, film, sound recordings, and videotapes
- Denver Service Center staff
- National Center staff

Regardless of the people involved, one person must be the responsible project manager who oversees the production from planning and proposal to marketing the final piece. This person must have a sound understanding of publishing and good managerial skills.

Any of the required skills can be contracted or obtained from a partner. External participants include NPS partners such as cooperating associations, the National Park Foundation staff, and local universities or schools.

If you work with a publishing house, such as a University Press or the GPO, you probably will be expected to submit a manuscript in electronic form. You may be asked to code the manuscript electronically, or to produce formatted electronic final pages (mechanicals). If you are working with a contracting sound or video publisher, you may be asked to develop a storyboard, script, or program.

The publisher may do some of the production for you, such as layout and design, editing, indexing, and marketing. The amount of work done by the publishing firm depends on the contract you negotiate with them.

3. *How do I decide which media or format to use?*

Before you select a publications format, identify your audience, message, and the purpose of your publication. Learn the advantages and disadvantages of the different publications formats as a tool to reach your specific audience.

Each medium or publications format reaches different audiences. A quick summary of these audiences, by format follows:

- **Paper publications** are used in every home, school, library, office, and organization around the country, although getting a publication to all of these venues can be expensive.
- **Moving images** reach people largely through television, although many schools and theaters also show moving images directly. Growth areas for moving images include CD-ROMs, videotape screenings on commercial aircraft flights, and public library circulation of videotapes and CD-ROMs.

Sold through catalogs and stores, video is marketed, played, and used for education worldwide in various formats, from Beta and VHS, to the PAL system (used in England). Digital Versatile Discs (DVDs), a new CD-ROM format, hold entire commercial motion pictures on one CD.

- **Multimedia (Web and CD-ROM)** reach more than 40 million individuals and institutions worldwide through the Internet and the World Wide Web. Individual CD-ROMs are marketed like books, although they can contain text, sound files, still and moving images, or software. Most computers being sold contain CD-ROM drives and an increasing number are reaching American schools.

The global market for CDs and quantities of freeware CDs is growing proportionally. See *COG 19/19, Care of Archival Compact Discs* for background information on CD technologies.

- **Sound recordings** reach most households, schools, libraries, offices, and organizations around the country. The most popular sound recording form is CD. The new Web Radio format and online sound files on the Web are making sound recordings more widely available than ever before.

4. *What are the advantages and disadvantages of each publications format?*

See the following chart.

<b>Publication Formats Summary Chart</b>		
<b>Type of Media</b>	<b>Advantages</b>	<b>Disadvantages</b>
<p><b>Paper</b> (Books, Pamphlets, Journals, Image Portfolios, Document Packages)</p>	<ul style="list-style-type: none"> <li>• Familiar and comfortable</li> <li>• Portable and easily shipped via the post office, fax, or by other carriers such as UPS</li> <li>• Easy to use, requires no special playback equipment</li> <li>• Can last for 100+ years if prepared to preservation standards</li> <li>• Is 16 times less expensive than magnetic or electronic media to store because it doesn't need refreshing, migration, software, and equipment maintenance</li> <li>• Used widely in the home, schools, and public libraries</li> <li>• Included in all information distribution systems for education, research (abstracting and indexing), and documentation (accessioning and cataloging) worldwide</li> </ul>	<ul style="list-style-type: none"> <li>• Can be seen as old fashioned</li> <li>• Expensive to distribute and bulky to carry</li> <li>• Expensive to print, so fewer copies are made and reach fewer people initially</li> <li>• If wood pulp, can deteriorate fast, reaching fewer people over time</li> <li>• Cumbersome to update, as you must reprint it</li> <li>• Not interactive</li> <li>• Not a good learning medium for some students</li> <li>• Not easily searched like electronic records</li> </ul>
<p><b>Moving Images</b></p>	<ul style="list-style-type: none"> <li>• Available internationally via the Web and television</li> <li>• Popular</li> <li>• Attractive to hearing and sight</li> <li>• A widely used technology in schools, libraries, theaters, offices, homes and on airlines</li> <li>• Saleable in shops and catalogs worldwide</li> <li>• Effectively show action, time, and sequence</li> <li>• Have freeze-frame and rewind, so individual learners can review something they missed or didn't understand.</li> <li>• Used for self-paced learning for basic how-to skills</li> </ul>	<ul style="list-style-type: none"> <li>• Are passive media that appeal to the senses of sight and sound</li> <li>• Can be expensive to produce</li> <li>• Easy to create a non-professional quality video; difficult and expensive to do a professional-quality product</li> <li>• Videotape is short-lived and requires refreshing and migration (reformatting); film is longer-lived media but requires excellent cold storage and usage copies</li> <li>• Requires equipment to play</li> <li>• The newer technology isn't always compatible with older technology, for example, VHS equipment doesn't play old Beta or PAL formats</li> </ul>

**Publication Formats Summary Chart**

Type of Media	Advantages	Disadvantages
<b>Multimedia</b> (CD-ROM and Web)	<ul style="list-style-type: none"> <li>• Popular internationally</li> <li>• Interactive and user-driven</li> <li>• Attractive to hearing, sight, and touch (virtual reality, the mouse); it can incorporate text, image, sound, and video files, and virtual reality experiences in real time</li> <li>• Allows for simulated learning situations</li> <li>• Effectively shows action, time, and sequence</li> <li>• Relatively inexpensive to produce</li> <li>• Easy and inexpensive to update and distribute</li> <li>• Reaches millions of users internationally</li> <li>• Engages users in self-paced learning with hypertext links, which allow users to explore peripheral areas of interest</li> </ul>	<ul style="list-style-type: none"> <li>• Requires an excellent writer, editor, and graphic designer, and the multimedia abilities of a filmmaker, and specialized coding skills</li> <li>• CD technologies are fragile, change rapidly, and often can't play earlier CD formats</li> <li>• Modern Web access is not yet as universal as television</li> <li>• Not eye legible, requires equipment to use that must be maintained</li> <li>• Not all home systems can play sound, video, and image files</li> <li>• No single Web style manual; no equivalent to the <i>Chicago Manual of Style</i></li> </ul>
<b>Sound Recordings</b>	<ul style="list-style-type: none"> <li>• Can be used on the radio, television, and on the Web, reaching millions easily</li> <li>• A very personalized, "real time" media that gives a sense of actually "being there" with a famous personality or performer</li> <li>• Can reach people that the written word does not reach effectively</li> <li>• Can be distributed as CD-ROMs cheaply and effectively</li> </ul>	<ul style="list-style-type: none"> <li>• While Web radio is growing tremendously in popularity, not all home or office computer systems have speakers or sound cards to play sound files</li> <li>• Requires equipment that must be maintained</li> <li>• Technologies change quickly, and are not compatible with earlier formats</li> </ul>

5. *How do I determine publication specifications?*

Before you write your publication specifications, decide whether the publication will be of permanent value to the NPS.

Permanently valuable publications might include:

- collections catalogs
- catalog raisonnés
- archival finding aids
- Internet (Web) features
- studies of park site elements (histories, archeological, natural resource and architectural studies)

Temporarily valuable publications might include:

- handouts of special events
- temporary leaflets
- special event posters of minor event

See the following chart for determining publication specifications.

<b>How to Determine Appropriate Publication Specifications</b>		
<b>Type of Publication</b>	<b>If Permanent Select . . .</b>	<b>If Temporary Select. . . .</b>
<b>Books</b>	<ul style="list-style-type: none"> <li>• Permanent and durable paper (lignin-free, high alpha-cellulose paper with a pH between 7.5-8) as listed in American National Standards Institute (ANSI) standard for permanence of paper for printed library materials, P39.48-1984</li> <li>• Carbon black or inorganic ink</li> <li>• Sewn, not glued hardcover binding for durability</li> <li>• Wide gutters (wide interior margins) so text isn't cropped if rebound</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive paper allowed by NPS publications coordinator</li> <li>• Any ink</li> <li>• Any margins</li> <li>• A glued soft-cover binding for lowest cost</li> </ul>
<b>Journals</b>	<ul style="list-style-type: none"> <li>• Usually no choice as the publication material and format are determined by the editor and publisher; should be permanent and durable paper for special issues</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format; any paper or ink will do</li> </ul>
<b>Pamphlets</b>	<ul style="list-style-type: none"> <li>• Permanent and durable paper (lignin-free, high alpha-cellulose paper with a pH between 7.5-8) as listed in ANSI specification P39.48-1984</li> <li>• Sewn, not stapled</li> <li>• Wide gutters (interior margins so text isn't cropped if rebound)</li> <li>• Carbon black or inorganic ink, not produced on a daisy wheel printer, ink jet printer, or with a thermograph or mimeograph (If printed from a computer, use laser jet printer; if xerographically copied, make certain the toner has fused.)</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format; any paper, ink, or format will do from hectograph, mimeograph, to daisy wheel printer on demand</li> </ul>

<b>How to Determine Appropriate Publication Specifications</b>		
<b>Type of Publication</b>	<b>If Permanent Select . . .</b>	<b>If Temporary Select. . . .</b>
<b>Image Portfolios</b>	<ul style="list-style-type: none"> <li>• Permanent and durable paper folder or photographic paper (lignin-free, high alpha-cellulose paper with a pH between 7.5-8) as listed in ANSI specification P39.48-1984</li> <li>• Images processed according to ANSI standards if photographic</li> <li>• Images tested for residual thiosulfate and density</li> <li>• Sewn (if bound), not stapled</li> <li>• Wide gutters (interior margins so images aren't cropped if rebound)</li> <li>• Carbon black or inorganic ink if printed</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format—any paper, ink, or binding, even short-lived color photography or xero-graphic processes</li> </ul>
<b>Document Portfolios</b>	<ul style="list-style-type: none"> <li>• Permanent and durable paper folder and document paper (lignin-free, high alpha-cellulose paper with a pH between 7.5-8) as listed in ANSI specification P39.48-1984</li> <li>• Sewn (if bound), not stapled</li> <li>• Wide gutters (interior margins) so images aren't cropped if rebound</li> <li>• Carbon black or inorganic inks or pigments (not dyes) if printed</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format</li> </ul>
<b>Moving Image-Motion Pictures</b>	<ul style="list-style-type: none"> <li>• Film processed to ANSI standards</li> <li>• Film tested for residual thiosulfate, resolution, and density</li> <li>• Film issued in archival film cans such as polyester</li> <li>• Archival quality tape leader and splices to prevent film sticking and tape ooze</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format—probably videotape</li> </ul>
<b>Moving Image</b> Videotape and Sound Recordings-Cassettes and Reel-to-Reel	<ul style="list-style-type: none"> <li>• PET or Mylar tapes that are short-playing (less than 30 minutes); they are stronger</li> <li>• Tapes with iron oxide pigments, not metal particulate or chromium dioxide pigments</li> <li>• Reel-to-reel format for master copies; short-playing thick tape cassettes (not long-playing) for viewing copies</li> <li>• An inert plastic (such as polyester) film reel container</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format—probably long-playing videotape in a microcassette format</li> </ul>
<b>Moving Image</b> Digital Versatile Disc (DVD) and Sound Recordings	<ul style="list-style-type: none"> <li>• A more tested media; no permanence data available yet for DVD and sound recordings</li> </ul>	<ul style="list-style-type: none"> <li>• DVD</li> </ul>

How to Determine Appropriate Publication Specifications		
Type of Publication	If Permanent Select . . .	If Temporary Select. . . .
<b>Moving Image</b> Laser Disc	<ul style="list-style-type: none"> <li>• A disc that has a stable external layer (such as gold), stable pigments, and an inert plastic or etched glass substrate</li> <li>• A scratch resistant disc</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format</li> </ul>
<b>Multimedia-Diskettes</b>	<ul style="list-style-type: none"> <li>• Diskettes, but realize they are short-lived</li> <li>• Reel-to-reel tapes, as your master; short-playing thick tape cartridges for usage and sales</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format</li> </ul>
<b>Multimedia</b> CD-ROMs and Sound recordings-CD-ROMs	<ul style="list-style-type: none"> <li>• A scratch-resistant disc with a gold layer, thalocyanine dye, and an inert plastic or etched glass substrate, <i>not</i> an aluminum reflective layer or substrate</li> <li>• An Error Detection and Correction (EDAC) format disc</li> <li>• Polystyrene jewel cases with an internal tray and hub to hold CD in place for distribution and storage</li> <li>• An ink-printed paper label under the jewel case tray for reading through the clear jewel case cover, instead of printing directly on the CD</li> </ul>	<ul style="list-style-type: none"> <li>• The least expensive format</li> </ul>

6. *What are the basic steps in the publication process?*

The basic steps necessary to all types of publications include:

- identifying your audience
- planning and developing your theme
- writing a publication proposal
- finding funding

7. *How do I identify the audience?*

Determine the purpose or function of your publication. Ask yourself why you want to produce this publication. For example, are you preparing something to:

- attract the attention of scholars to your collections?
- aid in park interpretation?
- be used in the school curricula by teachers? If so, at what level?
- interest the public in museum collections by showcasing them thematically in catalogs or exhibits?

Ask yourself how:



- the publication will serve the NPS's mission
- the publication will help the park
- the publication will serve your discipline/profession
- the publication features NPS museum collections
- the publication differs from others on the topic

What is the age group of the potential audience? The Library of Congress National Digital Library has published a report prepared by the Center for Children and Technology (available at [cct@edc.org](mailto:cct@edc.org)) called *Collection Evaluation Criteria*, which identifies key thinking skills for history, culture, English language, literature, science and technology, and social sciences, such as:

- comprehension
- analysis and comparison
- research
- interpretation
- decision-making
- applying these skills to real-life examples

If you are planning to produce an educational publication, you might find it helpful to understand what level of skills your audience will have. For further information on this publication, look at the Library of Congress Web site at <http://www.loc.gov> to see how it handles these educational issues.

Another useful Web homepage is Federal Resources for Educational Excellence (FREE) located at <http://www.ed.gov/free/>. This site provides a compilation of excellent educational materials produced by federal agencies, including the NPS. It is searchable by subjects, such as "social sciences" or "arts."

As you develop a Web site or feature, plan to put it on the NPS server under your park, office, or center. There is very useful guidance and policy on creating NPS Web pages at <http://www.nps.gov/helpdesk/>. In order to make your Web site available to the widest audience, please inform the Cultural Resources Web team leader, National Center, Cultural Resources Stewardship and Partnership via cc:Mail at CR Web\_Team. Appropriate links will be set up from the "Links to the Past" homepage at <http://www.cr.nps.gov/>, especially under "Tools for Teachers."

Some software packages have built-in language assessment features that determine the grade-level of your publication's vocabulary.

Know what geographic population you wish to reach. Some publication formats, such as television and the World Wide Web, are international, while others don't reach most homes. Use television to reach the most households in the United States and video or paper to reach the most schools.

Know your audience's disciplines and professions and the publications and research trends in which they are interested. Learn the demographics of the gender and other socioeconomic factors of your audience, as not all media reach all groups equally. For example, the Web reaches more men than women, although this is rapidly changing.

8. *How do I plan and develop a theme?*

The following steps, taken in sequence, should help you develop the purpose and scope of your theme.

- ***Don't work in a vacuum.*** Involve expert, discipline-specific professionals in all stages of the project from researching, writing, and editing, to peer review. This group becomes the project team.
- ***Develop expertise.*** Read widely on the topic area so you know the current standards of scholarship. Ensure your project team has no gaps in expertise.
- ***Establish project evaluation criteria.*** Have the team establish criteria for evaluating the publication before they begin work.
- ***Identify traditionally associated groups concerned about this topic.*** Identify the issues of concern, then produce a bulleted list of the major questions to be answered in the publication. Avoid stereotypes and assumptions. See *MH-III*, Chapter 1, Section D, Cultural Issues.
- ***Avoid conflicts of interest in your participants.*** Avoid asking an employee of a major corporation to serve on your project team if the publication will compete with the employee's corporate products.
- ***Determine the project depth or level of investigation.*** As described in the Cultural Resource Management Guideline (formerly NPS 28), Chapter 2, Research:
  - ***an exhaustive project*** might include exhausting all original documentary sources, making physical comparisons with similar objects, and sampling and testing fabric for identification, dating, and circumstantial evidence
  - ***a thorough project*** is more selective, using readily available documentation and includes a comparison of similar objects
  - ***a limited project*** checks easily located, relevant documentation and compares a few similar objects

- **Focus your topic.** Don't try to cover too much. Use time and geography to limit your topic. Writing a publication on the Civil War may be too immense for your park. Try writing on a Civil War action in a particular area during a particular time. Focusing your topic gives you an achievable goal. Unfocused publications tend never to be completed.

*The most common mistake of first-time publishers and writers is to pick a topic that is too large or unfocused.*

- **Be comprehensive.** Once you have focused your topic, answer the questions who, what, where, why, when, and how about it. Write a paragraph or two summarizing the publication. Cover your topic systematically without leaving any major gaps.
- **Ensure the topic works when applied to museum collections.** Is the topic applicable to the materials you wish to include? Does the topic work as an examination of material culture? If not, rewrite the message.
- **Get a peer review.** Send the summary paragraph, issues list, and criteria to a peer review panel that includes related discipline specialists. Identify the issues of concern to all traditionally associated groups.
- **Incorporate the review comments.** Then revise and update the summary paragraph, issues list, outline, and criteria for evaluation, as necessary.
- **Produce an outline for the publication.** Break the outline into chapters or sections and detail the content of each chapter or section. Send the outline for another peer review that includes discipline specialists.
- **Meet with the project team.** Determine who will write the sample publication section (such as a book chapter); finalize the outline, timeline, and budget; and develop the book specifications.

9. *What do I include in writing a formal publication proposal?*

You should prepare:

- a summary paragraph overview of the publication
- a purpose statement
- a description of the publication's audience and the publication's benefits to that audience
- an outline of the publication including the major questions you will be investigating or covering and:
  - a table of contents

- a brief description of each chapter or primary section of a Web site
- the name and curriculum vitae of the author(s) and editor(s)
- lists of the elements to be found in the front matter (such as table of contents, acknowledgments, frontispieces, etc.)
- lists of elements to be found in the back matter (such as indices, bibliographies, footnotes, illustrations)
- specifications including:
  - publication content
  - size in characters, pages, and publication format size
  - format and type (for example, book specifications might include the number and type of illustrations, whether cloth or paperback, size of printing edition in number of copies, front- and back-matter details, and the proposed retail price)
- a timetable with the names of all parties responsible for each section
- *Management Policy* requirements for research (cited in Chapter 5:3, December 1988):
  - the relationship of the research to the management objectives
  - the project’s theoretical orientation and methodology
  - how data will be recorded
  - how confidentiality will be preserved
  - how the results will be disseminated
  - how the resulting research documentation will be preserved
  - how the publication and research documentation will be made available in the future
- a list of participants, partners, and supporters and their resumes
- a budget (consider getting an estimate from the GPO)
- a sample section, such as a chapter or essay, to evaluate the quality of the research and writing, required by some publishers

10. *Where do I find funding?*

Various funding sources, both internal and external, are available for NPS publications, including:

- park cooperating associations, which can apply for and receive federal funding for publication projects for the park
- National Park Foundation
- National Center for Technology and Training publications grants
- university presses, which might publish NPS manuscripts at no charge if they can profit (See the bibliography for source lists of publishers.)
- professional or popular periodicals or existing scheduled NPS publications, such as *CRM*
- foundations (See Figure 3.13 for a list of foundations that fund such publications and the bibliography for a list of appropriate source books on foundations.)

**Note:** You may use commercial and university presses only when working with a cooperator. Generally speaking, you must publish federally produced work through GPO.

11. *How do I find partnerships and why is it desirable to have them?*

If you are raising outside funds, consider your cooperating association, the National Park Foundation, and collaborative partnerships with private publishers, such as university presses or professional organizations. Evaluate local and regional universities, foundations, and publishing houses that have a history of publishing on the topic you wish to document.

- ***To find a suitable publisher:***
  - Ask a discipline specialist for a list of the best presses publishing this topic.
  - Call the reference desk at your closest university library and ask to speak to the expert bibliographer on your topic. Ask this bibliographer what presses are best regarded on your topic. Request help in identifying other regional publication resources in your discipline, such as writers, editors, and indexers; organizations; contractors; publications training programs; and publications manuals and handbooks.
  - Go to the volumes *Publishers, Distributors, and Wholesalers of the U.S.* and *Books in Print* (see bibliography) at your local library, and look under your topic and in your region for names and addresses of appropriate publishers.
- ***To find possible partners*** to help you in the planning and development of your publication, consider approaching the following sources of help:

- Contact your SO curator and other SO disciplinary specialists, park archivist and librarian, ParkNet cluster and park coordinators, and Cultural Resources Web Team leader, National Center staff and the NPS Web master. They can provide ideas and guidance for your publication project.
- Look up the volume *The World of Learning* (see bibliography) in your local library. Identify the various academies, learned societies, research institutes, libraries and archives, and universities and colleges in your state and region. Consider and explore forming partnerships with these groups. Ask your local bibliographer to help you determine if they have a publishing record. If so, look at the reviews of their work, then contact these organizations.
- Contact your local or state university publications program (in the English department, generally) or multimedia communications department, which provide guidance, interns, and editorial expertise. The university's press might provide guidance, editorial expertise, and actually publish the work for you.
- Talk to your local or state university computer science department (for CD and Web publications), which can help with hypertext mark-up language (html) coding, Web access, layout, and technical issues.
- Contact your local newspaper, which might help you find suitable participants.
- Contact local professional organizations, which can help you find good contract writers and editors. Check published sources such as *Encyclopedia of Associations* and *Instant Information* at your local library.

*All partners should be informed early in production, that official publications must be reviewed to ensure that any NPS policy position described in the publication is accurate.*

12. *Why would I consider a partnership?*

Partnerships have distinct advantages and disadvantages. See the following chart.

**Advantages and Disadvantages of Publishing Partnerships**

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>The partner may have expertise in writing, editing, indexing, publishing, marketing, or topical areas the NPS staff lack. This expertise is essential to getting the publication done.</li> </ul>	<ul style="list-style-type: none"> <li>The partner may wish to control how the project is planned, written, and produced, ignoring NPS goals.</li> </ul>
<ul style="list-style-type: none"> <li>The partner may have resources for publishing, such as equipment, funding, or facilities that NPS lacks. This expertise may be essential to getting the publication done.</li> </ul>	<ul style="list-style-type: none"> <li>The project may be reshaped to fit the partner's schedule and budget, altering the NPS publication deadline, or the desired publication specifications.</li> </ul>
<ul style="list-style-type: none"> <li>The partner's resources may allow the NPS publication to have an increased press run (a larger publication edition) and a lower unit cost.</li> </ul>	<ul style="list-style-type: none"> <li>The partner may imperil the partnership by requesting all copyrights to the work or exclusive licensing. The partner must be warned that work produced by NPS employees during work hours can't be copyrighted (although the rest of the publication can be) and that NPS doesn't provide exclusive license to anyone. These negotiations may slow production.</li> </ul>
<ul style="list-style-type: none"> <li>The partner's resources may allow the NPS publication to have higher quality specifications, such as more illustrations, full-color illustrations, an illustrated cover, cloth binding, larger type, a contract Web designer, and a more long-lived format. While NPS staff may NOT accept personal payment for publishing material produced during work hours, some NPS parks have had private publishers send author's payments to the park's cooperating association as a donation to use for museum publications. Parks can also negotiate for a number of copies for NPS use.</li> </ul>	<ul style="list-style-type: none"> <li>The partner may request all royalties generated by the partnership. This is a point of negotiation.</li> </ul>
<ul style="list-style-type: none"> <li>The partner's resources may allow the publication to be better marketed and distributed, thus enhancing the visibility of the museum collections.</li> </ul>	<ul style="list-style-type: none"> <li>The partner may request special mention or credit within the volume that is not extended equally to NPS. This is a point of negotiation. NPS should have a credit, such as co-authorship, or a listing in credit lines, for work done for publications. All photographs must be credited appropriately.</li> </ul>

13. *What should I do to prepare a publication?*

- **Prepare a schedule** so you can plan and manage the work effectively at all stages of publication. Schedules simplify life by telling you who is responsible for what piece of a publication and when.
- **Use a style manual.** It explains how to keep a publication's elements, from captions to text, logically consistent and parallel throughout. NPS park staff should use the *Chicago Manual of Style*, which explains how to manage all aspects of paper publication, from writing to editing.

Occasionally you may need style manuals for special publication formats, such as, *Wired Style: Principles of English Usage in the Digital Age*, or style manuals for special topics, such as *Science and Technical Writing: A Manual of Style* (see bibliography). Many groups issue specialized style manuals, such as the Council of Biology Editors, for specialized issues. The Museum Management Program (MMP) has developed an in-house style manual for the Plain English format used in this and other volumes of the *Museum Handbook*. Plain English is particularly effective for administrative reports, multimedia publications, and pamphlets and similar informal publications. Contact the Program Assistant, Museum Management Program, National Center for Cultural Resources Stewardship and Partnerships Programs, for a copy.

- ***Begin to research using the steps noted below*** once you have a rough research proposal and a list of questions to answer as described above.
  - ***Conduct a thorough computer search*** on your topics on various search engines on the World Wide Web.

Use boolean qualifiers (and, or, but not) to produce a clear search (for example: **dogs** and **cats**, but not **pumas**). Explore the topic thoroughly by using synonyms. Print, read, and file the results. Make any necessary changes to your research proposal and questions list.

Check Internet-based bibliographic databases and look for publication citations on your topic, which you can request on interlibrary loan through the Department of Interior Library or your local library. You might try the Library of Congress Marvel System at <<http://www.loc.gov>>.

Be cautious when using the Web for research. Select your information only from credible sources that are frequently updated, and which post their criteria for inclusion. Such sites often provide lists of authors and their credentials. Sites of universities, federal agencies, and professional organizations are likely sources. Avoid using personal homepages, fans' pages, or enthusiasts' pages as source material, as they may contain misinformation.

- ***Go to a university library*** after your basic Web research. Set up an appointment with the bibliographer and give the bibliographer a copy of your outline and explain what you are researching. Ask for help in identifying the best and most appropriate secondary and tertiary sources on your topics.

For example, the following may be helpful sources for monographs, journal articles, and textbook indexing and abstracting services.

In the Arts:  
Art Index



## Bibliography History of Art

### In the Humanities and Social Sciences:

*America: History and Life*  
*Anthropology Abstracts*  
*Historical Abstracts*  
*Public Affairs Information Bulletin*  
*Humanities Index*  
*Social Sciences Index*  
*Social Sciences and Humanities Citation Index*

### In General Studies:

*Dissertation Abstracts (now on CD-ROM)*  
*Monthly Catalog of U.S. Government Publications*  
*Readers Guide to Periodical Literature*

### In Natural Sciences:

*Biological Abstracts*  
*Science Citation Index*  
*Wildlife Abstracts*

Ask for similar resources for databases and unpublished sources, such as archival and manuscript collections.

- ***Answer the questions you developed using the sources you've located.*** Flesh out your outline with notes on the topics covered. As you research, take good notes so you don't inadvertently plagiarize or infringe on copyright. Capture complete citations for all sources used.
- ***Determine which published sources are considered most valuable.*** Consult the citation indices listed above, look at book reviews (ask your bibliographer to help locate them), or ask for the advice of the bibliographer or a discipline specialist. As with Web sites, more current publications by major university presses have an advantage over obscure or self-published works. Reviews and the bibliographer can help you evaluate sources.
- ***Answer your research questions.*** Keep an alphabetical list of topics to be researched. This list might look like Figure 3.3, Sample Research Sheet. Answer your questions and record the bibliographic citation of your sources. Check and locate missing information. Have peers review it. Ensure your research is complete, accurate, and devoid of stereotypes and preconceptions. Accurately cite your sources.
- ***Go to the museum collections*** after your basic research is completed. You or the author will need staff time and assistance to locate and pull objects and arrange for photography or photocopying.

- **Travel to see other museum collections, and consult sources at libraries, archives, and universities** to complete research. Funding for such work should be included when planning the project budget. Use the *National Union Catalog of Manuscript Collections* available via the Research Library Information Network (RLIN) at many university libraries, or via the Library of Congress Web site at: <<http://www.loc.gov>>, to locate appropriate archival source materials. Refer to *MH-II*, Appendix D, Museum Archives and Manuscript Collections, for an overview of how archival research is conducted.

14. *When do I begin writing text?*

- **Complete your note taking and research**, then develop a revised outline in question form (see the Table of Contents for an example) *before* you begin drafting text. If you write the text before you have completed your research, you may have significant rewriting to do later.
- **Decide what writing style you will follow.** Most curators and archivists are taught standard academic writing style in school. This style, as illustrated in the *Chicago Manual of Style*, is perfect for scholarly publications, such as exhibition or collection catalogs. Administrative, educational and popular publications benefit from the more lively and direct tone and style described below, and referred to throughout the *Museum Handbook* series as Plain English.
- **Think about your audience.** As you begin writing, review your research. Arrange your research outline in order of importance to your audience. Group the questions on the outline using the questions as headers. Start each section with a summary of the section's contents.

15. *What does a writer do?*

As you write, follow the sequential activities described below:

<b>Writers' Dos and Don'ts List</b>	
<b>To write well, do . . .</b>	<b>Don't . . .</b>
<ul style="list-style-type: none"> <li>• Develop an outline consisting of a structured list of questions to be answered. Work from this outline using plain English writing (active voice, concrete examples) rather than indirect bureaucratic language. Write your first draft, working directly from the outline. If you run into problems, rewrite the outline and start over.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't forget to give your outline a peer review to confirm the necessary issues are covered, and the order is rational. Don't fuss about details as you write the first draft. Get the basic text down, then fix it. Don't worry if you have to rewrite your outline once you start writing.</li> </ul>
<ul style="list-style-type: none"> <li>• Begin your writing by placing one of the following sections first:               <ul style="list-style-type: none"> <li>- most important section</li> <li>- most general section</li> </ul>               Or if one section will be more useful to your audience than all others, consider beginning with the most frequently used sections.             </li> </ul>	<ul style="list-style-type: none"> <li>• Don't automatically organize your writing by chronology or discipline, think of what your reader will want to know first. Instead, try to provide the most useful information first.</li> </ul>

<b>Writers' Dos and Don'ts List</b>	
<b>To write well, do . . .</b>	<b>Don't . . .</b>
<ul style="list-style-type: none"> <li>• Start each section with a summary that is short, lively, and direct.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't make your summary long, rambling, and chatty.</li> </ul>
<ul style="list-style-type: none"> <li>• Use ordinary English, for example: <ul style="list-style-type: none"> <li>- meet not attain</li> <li>- begin not commence</li> <li>- boundaries not parameters</li> <li>- often not frequently</li> <li>- finish or complete not finalize</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Don't use complex, discipline-specific, or technical terms unless essential. Define all technical language in the text. Don't use bureaucratic, indirect, affected, or gentrified language (such as parameter, input, approximately, consequently, currently, compile, consists, discontinue, or specificity).</li> </ul>
<ul style="list-style-type: none"> <li>• Use the active voice and action verbs. Speak directly to the reader wherever possible, for example, "Write using lively language."</li> </ul>	<ul style="list-style-type: none"> <li>• Don't automatically use the academic, passive voice and avoid all forms of the intransitive verb of being. Don't use nouns or adjectives as verbs (such as to target, to optimize, to keyboard, to archive, to interface, or to finalize).</li> </ul>
<ul style="list-style-type: none"> <li>• Use bulleted lists for strings of parallel terms, such as: <ul style="list-style-type: none"> <li>- deer</li> <li>- elk</li> <li>- moose</li> <li>- caribou</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Don't drown your reader in a swamp of words. Don't add items that aren't parallel to your list. If your list includes deer, elk, and moose, keep it parallel.</li> </ul>
<ul style="list-style-type: none"> <li>• Spice up your text by using: <ul style="list-style-type: none"> <li>- <b>bold</b> for emphasis</li> <li>- headers in mixed case</li> <li>- varied punctuation (,;--?!)</li> <li>- varied paragraph and sentence lengths</li> <li>- varied sentence structure</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Don't produce cookie-cutter text. Don't automatically structure all your sentences as a noun followed by a verb followed by an adverb. Avoid excessive use of prepositional phrases (of the . . . , by the . . . , around the . . . , and so forth).</li> </ul>
<ul style="list-style-type: none"> <li>• Use lively headers throughout your text to signal changes in topics, and to keep the reader's attention. Follow your header with a summary, your major points, and supporting details, in that order. List examples in order of diminishing importance.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't write long blocks of undifferentiated text as it discourages readers.</li> </ul>
<ul style="list-style-type: none"> <li>• Write concretely, using specific examples, such as, "The twelve-year-old girl wove six cotton coverlets in 1876, five of which are in our museum collection."</li> </ul>	<ul style="list-style-type: none"> <li>• Don't use overly broad or abstract examples, such as "the girl wove cloth."</li> </ul>
<ul style="list-style-type: none"> <li>• After the first draft, have a discipline-specialist editor to do a substantive edit. The editor will identify and fix the logical and structural problems, streamline the writing, identify where fact checking is necessary, and correct any errors and questionable assumptions.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't circulate your text for a wide peer review <i>until</i> you have completed this substantive edit or you will waste the panel's time.</li> </ul>

<b>Writers' Dos and Don'ts List</b>	
<b>To write well, do . . .</b>	<b>Don't . . .</b>
<ul style="list-style-type: none"> <li>• Following all necessary follow-up research and rewriting after the substantive edit, edit for style, grammar, punctuation, and format (footnotes, bibliography, and other special components).</li> </ul>	<ul style="list-style-type: none"> <li>• Don't assume you can effectively edit your own writing. Find a subject specialist editor. After this second edit, obtain a peer review of the piece.</li> </ul>
<ul style="list-style-type: none"> <li>• Check to ensure you have completed all phases of the edit. Have an editor fix any stylistic errors according to your style manual.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't forget to instruct the editor as to what he or she is to watch for in the text. This includes spelling, punctuation, compounding, abbreviations, italics, headers and footers, active voice, unclear antecedents, bibliographies, variant numeration (1, one, or I), and acronyms.</li> </ul>
<ul style="list-style-type: none"> <li>• Have an outside peer review team read the piece for content. Fix any problems. Be sure to give your reviewers advance notice of what they are to review and how much time is needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Don't skip the peer review. It is an essential part of publication.</li> </ul>

16. *What are the steps in selecting content?*

When you are selecting content, such as illustrations, sound recordings, or videotape, for a publication, you should be concerned about the following:

- ***legal restrictions*** (See *MH-III*, Chapter 2, Legal Issues.)
- ***cultural sensitivities*** (See *MH-III*, Chapter 1, Section D, Cultural Issues.)
- ***audience's comprehension level, interests, and ability to use what you are selecting*** (See Question 7, "How do I identify the audience?")
- ***whether the collection is widely available and extensively used elsewhere.***
- ***the appropriateness of the collection to the topic***

Talk to discipline specialists if you are uncertain whether the collection is pertinent to the topic, and consider the following criteria:

- **informational value:** Is it a clear and useful example? The content under consideration should document:
  - who* (people, groups, corporations, and animals)
  - what* (objects, plants, structures, activities, and events illustrated)
  - where* (places)
  - why* (circumstances of creation or documentation)
  - when* (date, era, or period)
  - how* (underlying reasons or causes, materials, techniques, and processes being covered)
- **artifactual value:** Is it a fine example of a particular process or format?
- **associational value:** Does it relate to a major figure, culture, event, or place, such as the Booth derringer used to kill Lincoln?
- **evidential value:** Is it historical, legal, or scientific proof of an activity or event, such as land records, or a type specimen that was labeled completely and photographed at the time of capture?
- **administrative value:** Does it provide a baseline of park resources, such as resource management records, maps of back country land, GIS data on park resources or a herbarium that includes all plant species found in the park in 1900?
- **monetary value in the marketplace:** Are the selected collections viewed by the public as treasures, such as the silver collection at Morristown National Historical Park, Peale paintings at Independence National Historical Park, or Ansel Adams photographs at Yosemite National Park?

17. *How do I obtain licenses and permissions?*

If you are researching or preparing your own publication, you are responsible for obtaining permissions (licenses) to use any materials you quote, reproduce, or otherwise use in the text you publish. All other researchers using the park collections must obtain all rights and permissions themselves. You do not have to obtain the rights or permissions for a researcher.

To obtain permissions, write to the creator of the work (author, photographer, editor, or publisher) and obtain written permission to use the materials. You may be asked to pay a fee.

In your letter of request, you should clearly identify:

- the title of the work
- the location where you found the work (full bibliographic citation, if possible)
- the nature of the publication in which you wish to use the work, for example, as an interior full-page illustration in a commercial, for profit book's first edition
- the type of usage you want approved, such as nonexclusive international publication rights in all languages, and for all editions, for all media, including the Internet

To protect your park from a potential lawsuit, you must be able to show you made a good-faith effort to obtain a license or permission. This effort should include:

- identifying the work's creator
- attempting to locate and contact the creator for a permission
- searching the U.S. Copyright Office records for any copyright on the materials (Write to the U.S. Copyright Office at the Library of Congress, or use the Library of Congress Copyright Office Web Page at <http://lcweb.loc.gov/copyright/>. Once on the page, select the Copyright Office Records-How to Conduct a Search.)

Publishers' addresses can be obtained from *Books In Print*, available in most public libraries. You also must obtain permissions required under state and federal privacy and publicity laws. See *MH-III*, Chapter 2, Legal Issues, for details. See Figure 3.2 for a sample Intellectual Property Permission Request.

Obtaining permission may take weeks. Allow ample time in your publication schedule to do this. With any luck, your creator or publisher will sign your letter of request and return it. Without permission, don't publish the item.

18. *What do I need to know about writing captions?*

Captions are the context you provide for an image. A good caption enhances the value of the image. A poor one leaves readers wondering why the image was selected and reproduced and leaves the image subject to misinterpretation. Captions tend to be terse, often incomplete, sentences.

A good caption includes the following elements:

- item title in quotes, followed by (or)
- object name or collection title
- brief description (including material and measurements)

- dates(s)
- plate, page, or image number in the text
- name of the object creator
- photographer, if appropriate
- park name
- catalog number
- negative number, if appropriate

For example:

Western Mono Cooking Basket  
 ca. 1910-1920  
 Collected by Ansel F. Hall at the 1921 Indian Field Days  
 Sedge root, bracken fern root, bunchgrass. H 6 1/2", Dia. 14"  
 Yosemite National Park, YOSE133  
 Gift of Mrs. William Moyle DuVal

Plate 97, Keystone View Company, "Yellowstone National Park" shows  
 an appreciative crowd of Hardy Hotel waitresses in full costume  
 gathered around Old Faithful ca. 1918. Wapantucket Collection, YELL  
 123, Negative # 98977

19. *When do I begin review  
 and final fact-checking?*

You should fact-check throughout your project. The easiest way to do this is to produce a research sheet. A research sheet is an alphabetical list of facts that need to be checked, such as spellings, dates, how events happened, and so forth. Your research sheet will grow to enormous proportions if you do your job right. A research sheet list of entries might look like Figure 3.3, Sample Research Sheet.

Before you give your piece to the editor, go to the library and check all the missing information on the research sheet. After reading the text, the editor will ask additional questions that will become part of your research sheet for later fact-checking. Your research sheet should be completed, all research sheet answers found, and all research incorporated into the text before it goes out for peer review.

20. *What do I need to know  
 about editing?*

You can't overstate the importance of a good editor to any publication project. A professional editor can significantly improve your manuscript. Self-editing rarely catches most problems. You know what you were trying to say and are not in an objective position to judge if you did so effectively. Work with a discipline-specialist editor to create the finest possible product. Tell the editor who your audience is and the publication's purpose, specifications, and deadline.

Editing occurs in several stages:

- **Substantive Edit** is the first edit a piece receives by a subject specialist editor (not the writers). The substantive editor focuses on the logic, structure, completeness, flow, and organization of the piece and may reformat and correct word usage. A substantive editor points out or fixes:
  - structural flaws in the work's organization
  - errors in logic and poor reasoning
  - weaknesses in theoretical presentations or research methodology
  - inaccuracies and errors
  - incompleteness, missing sections, and gaps in the theme
  - poor flow of sections and ideas
  - awkward writing
  - unnecessary repetition
  - poor word usage or ineffective writing

See the Museum Management Program Editing Checklist, Figure 3.9 for a full list of substantive editing tasks. A good substantive editor also may point out everything a copyeditor identifies (see below). Substantive editing is slow and time-consuming. A substantive editor may get through no more than 5-10 pages in a day if the manuscript is poor.

- **Copyedit** is the second major edit a piece receives by someone other than the writers. In general, the errors described under the substantive edit (above) should already have been corrected. The copy or stylistic editor focuses on and fixes:
  - excessive wordiness
  - improper tone or voice
  - spelling and grammar errors
  - punctuation errors
  - incorrect word compounding
  - excessive use of abbreviations, acronyms, and jargon
  - improper use of italics, bold, and underlining
  - nonparallel or incorrect headers and footers
  - excessive use of passive voice



- unclear antecedents
- inconsistent bibliographic and numeric style
- noun and verb disagreements

Copyediting is the fastest way to improve a manuscript. A copyeditor focusing on simple errors in grammar, punctuation, and spelling can edit at 5-15 minutes a page, depending upon the state of the manuscript and the level of improvement desired. Simple grammar, punctuation, and spelling are the easiest to correct. If the editor is to improve sentences and correct word usage, the work will take longer. See the Museum Management Program Editing Checklist, Figure 3.9, for a list of copyediting tasks.

21. *What do I need to know about design and layout?*

Layout must enhance, not obstruct the usefulness of your publication. Design reinforces the text, providing a clear visual guide to its structure. Good layout attracts attention without overwhelming the message. An effective layout makes the message easier to read. Any element that obstructs the text or makes the reader's eye jump around the page is a hazard and should be changed.

Four basic principles to consider when planning the layout of a book, article, pamphlet, CD-ROM, or Web page are:

- **Contrast:** Just as in writing, varying sentence structure and length and paragraph length is important. Strive for varied type levels, colors, sizes, lines, thicknesses, shapes, spaces, and other elements to make pages more interesting. Contrast the differences between unequal items. Contrast effectively organizes text, indicating when text is different or new. When using contrast, avoid using elements that are just slightly different or your contrast will vanish. To be effective, contrast must be carefully controlled and balanced.

*The most common design mistake made by amateur designers is overdoing contrast with too many different type sizes, styles, column widths, shapes, and spaces.*

- **Consistency:** Develop a consistent design strategy for your piece using repeating elements as road signs for the reader to find the same parts of the text on each page. Give your piece a unified identity by using repeating colors, textures, spatial relationships, shapes, bullets, numbered lists, typefaces, headers and footers, rules (lines), and bolded text. Repeating design elements clarify the relationships among the parts of the text for the reader, allowing readers to focus on what is being said.
- **Relationships:** Place related items in a cohesive grouping. Don't group unlike materials or place materials equally distant all over the page. Grouping by relationship streamlines your design and eliminates clutter, giving your work a cleaner appearance.

- **Composition:** Place items on a page in a visual relationship so they appear balanced. Use your white space effectively. Feel free to be asymmetrical. Think of a page as a composition. Rather than continually centering text, try right or left alignments for a more sophisticated look. Don't place too many elements on a page. Don't stick design elements in corners.

Take a look at the NPS ParkNet and "Links to the Past" to see effectively designed Web publications.

22. *How do I work with a professional designer?*

If a professional designer is working on your publication, you can assist the designer by providing certain information when the book is planned, such as:

- the anticipated audience
- the message
- the schedule
- publication specifications, such as format; size; quantity of illustrations, charts, graphs, tables, or other special media; quantity, type, and placement of publication elements, such as front matter (prefaces, tables of contents, and acknowledgments), back matter (such as indices, bibliography and footnotes), or a credit page on a Web site
- format and media (a particular paper, CD-ROM, or Web format)

The designer will:

- produce the cover, packaging, or visual component
- develop an overall concept for the publication
- select all typefaces
- place all illustrations
- determine color usage
- set all text into units
- determine how the publication's elements will work together

If you or your team must design the publication, you will need training, a partner, or a contractor. Consider asking your local newspaper staff for help, or take classes at your local university.

23. *Should I produce a camera-ready copy or an electronic manuscript?*

If you have a choice, produce an electronic manuscript (using a word processing software that can be saved to a hypertext mark-up language ("html") format) to be designed and laid out by a trained designer. Your publication will be enhanced greatly by the work of a professional designer.

If you must do the design yourself, try to find partners in publications departments, local newspapers, or call the Volunteer in the Parks Program to locate volunteers with design skills.

24. *How do I obtain illustrations for my publication?*

Once you've determined what kind and number of images you want, select the appropriate format you want to use. Some of the options are color prints, black-and-white prints, slides, or transparencies in various sizes from 35mm to 8" x 10".

Obtain illustrations during research while you are working in museum or archival collections. Use the Sample Intellectual Property Permissions Form, Figure 3.2, to obtain permissions. If you must acquire images from outside sources, follow their procedures and obtain permission to publish them from the appropriate source. This may be costly and time consuming.

Determine the number and quality of record or publication photographs of the objects you wish to publish. If high-quality reproductions of these objects are desired, you may need to have them made. Complete the park's Researcher Duplication Form (see *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figure D.16) indicating the type, quality, format, and size of image desired. Work with a photographer, and as part of the contract, arrange a visit, handle the object, supervise any on-site work, and instruct how off-site handling and duplication should be done. You may have to pay a cost-recovery fee for the photographs.

To save time, capture the appropriate caption and credit line information when you request the photograph. See *MH-II*, Appendix R, Curatorial Care of Photographic Collections, and *MH-III*, Chapter 2, Legal Issues, for guidance on copyright, privacy, and other related intellectual property issues.

**Q. Producing Paper Media**

1. *What do I need to know to select the best kind of paper publication for my purpose?*

You should be aware of the advantages and disadvantages of the various types of paper publications. See the chart below:

Advantages and Disadvantages of Paper Publications		
Format	Advantages	Disadvantages

<b>Advantages and Disadvantages of Paper Publications</b>		
<b>Format</b>	<b>Advantages</b>	<b>Disadvantages</b>
<b>Brochures</b> (includes pamphlets and fliers)	<ul style="list-style-type: none"> <li>• Inexpensive to produce and distribute</li> <li>• Easy to file</li> <li>• Potentially attractive to all ages</li> <li>• Can incorporate images and text</li> <li>• Can be placed in windows and on walls</li> </ul>	<ul style="list-style-type: none"> <li>• Easy to lose</li> <li>• Often thrown out, not cataloged and maintained</li> <li>• Can be useless if not well-written and designed</li> <li>• Allow relatively little space for text and images</li> <li>• Usually intended for relatively short number of years</li> </ul>
<b>Journals</b>	<ul style="list-style-type: none"> <li>• Many are eager for content, so you may get published easily</li> <li>• Easy to submit materials</li> <li>• Are maintained by libraries for use later</li> <li>• Can reach many thousands of people</li> <li>• Can incorporate images and text</li> <li>• Are well indexed by a variety of reference works</li> </ul>	<ul style="list-style-type: none"> <li>• Quality can be very uneven</li> <li>• Usually printed on poor paper, meaning a relatively short lifetime, thus fewer people have the opportunity to read it</li> <li>• Quality of image reproduction can be poor</li> </ul>
<b>Monograph</b> (Book)	<ul style="list-style-type: none"> <li>• If the press has a good name, can enhance the reputation of the publication</li> <li>• Allows a greater scope for investigation than articles or pamphlets</li> <li>• If the paper is high quality, will be maintained in libraries for many years (&gt;100)</li> <li>• Can incorporate images and text</li> </ul>	<ul style="list-style-type: none"> <li>• Frequently published in very small editions, making the cost-per-volume high</li> <li>• Color images often kept to a minimum, in a single section, or require a financial subsidy because they increase cost</li> <li>• Easy to produce a mediocre volume</li> </ul>
<b>Catalogs</b>	<ul style="list-style-type: none"> <li>• Can effectively showcase collections, exhibitions, the work of an artist, and staff scholarship</li> <li>• Can be organized by topic, geography, creator, period, style, format, medium, or many other subjects, allowing the authors maximum flexibility</li> <li>• Often accompany an exhibition, thus providing additional benefits since viewers can actually see the originals and then learn about their context</li> </ul>	<ul style="list-style-type: none"> <li>• With full-color, high-quality images have become extremely expensive in the last two decades</li> <li>• Require extensive reproductions, permissions, and high usage fees for images</li> </ul>

2. *How do I plan and develop a brochure?*

Follow the same steps that you follow when producing a book. See Section E, Producing a Publication Using Museum Collections, above. Follow the steps outlined in Figure 3.1, Master Checklist for Publication Project (Sample).

- ***Resources you will need***

Pamphlets and brochures can be done inexpensively on xerographic copy machines, requiring only researchers, writers, editors, designers, technical layout staff, and photocopying supplies.

Brochures can be done professionally by a contract writer and a professional design firm, who prints them in color on coated paper stock. For professional publications, you must budget for contractors, supplies, permissions (usually very few), printing, last minute textual changes, and shipping costs. The costs can vary depending upon the quality and quantity desired.

- ***The two types of brochures***

The Harpers Ferry Center (HFC) of the NPS uses two standard types of brochures:

- ***Site Bulletins***: These are park-produced, supplementary publications for urgent or intermittent needs. The bulletins include standard formats, Unigrid-based layouts, computer (or occasionally typewriter) composition, and are reproduced by office xerographic copier (or occasionally a printer).

Content can be topical and include changeable information such as temporary park folders, trail guides, schedules, and other information essential to park operations. For specifications for this pamphlet type, contact HFC's Publications Officer and request the Site Bulletins Supplementary Graphics System pamphlet.

- ***NPS Site Folders***: These pamphlets are in the Unigrid standardized graphic and production design format developed for NPS. Production follows a broadside approach on folded size, one printing paper in two sizes, and 10 basic formats. The system's pivotal component is a grid of horizontal and vertical lines creating small rectangles over the 10 basic formats. This grid provides a structure for the layouts. For more information on Unigrid, contact HFC's Publications Officer and request the Unigrid design specifications pamphlet.

- ***Selecting an appropriate type of brochure***

Use the supplementary graphics systems format for site bulletins, including supplementary documentation on museum collections, exhibitions, and similar matters. Use the Unigrid system of design for all pamphlets.

- ***The steps for producing a brochure***

The steps mirror those in Figure 3.11, Digital Publication Project Checklist. Pamphlets are less elaborate than books and require fewer participants, less production time, and less funding. They also have fewer design options, since the Unigrid system dictates the layout. Brochures can be produced effectively in-house.

3. *How do I plan and develop a journal article or an entire journal issue?*

Contact the journal editor and find out the submission guidelines, schedule, organizing issue themes, and the need for unsolicited pieces for the coming year or two. Consider journals with a history of pieces on material culture, history, art history, or discipline areas that mirror NPS museum collections such as anthropology, archeology, archives, natural resources, and similar topics.

- ***Determine the format for your submission***

Most periodicals have submission guidelines, which you can obtain from the editor. These guidelines explain in detail how to submit articles and special issues. They also explain submission format, including bibliography, required writing style, and publication scheduling.

Some journals post a scheduled list of special theme issues for which they are soliciting articles. Frequently these listings can be found in the journal or on the publication's Web site. If you are interested in submitting materials on any of these themes, notify the journal of the topic of the article you would like to submit.

- ***Provide the editor with the following***

By publication deadline, you should submit the completed peer-reviewed article with any supplementary material, such as bibliographies, footnotes, biographies, or acknowledgments, in the format and style described in the submission guidelines. Many journals conduct their own peer review of a submitted article. Generally, the editor will tell you the desired publication format and what you need to submit.

- ***Other work you must do***

Once the journal editor reads your piece, you are usually asked to review the page proofs (sometimes called galley). These pages may be printouts or printed text and headings set for the full width of the page. During proofing, you should look for lost text, missing headers and footers, word breaks, and all the other items marked on Figure 3.10, Proofreader's Checklist for Reviewing Page Proofs, Mechanicals, and Bluelines.

Errors found on proofs must be marked as described in the *Chicago Manual of Style (most recent edition)*, or in Figure 3.10. During this final stage of publication, you should have completed all of the earlier tasks described above.

- ***What you will receive from the editor***

You should receive a number of author's copies of the publication for use by the park as stipulated in the contract, at least one copy of which belongs in the park archives and one in the park library

You can't accept money for a work created during your normal scope of work as a NPS employee. Speak to your park Ethics Officer to see if any money can be accepted by the park cooperating association for the park's use.

***You must never personally accept a check or other payment for work completed on NPS time.***

- ***The steps in producing a journal article***

The steps are similar to those for all other publications. See Figure 3.1, Master Checklist for Publication Project, and Figure 3.8, Paper Printing Job Organizer.

- ***Additional steps you must take if you are producing an entire journal issue***

If you are producing an entire issue, you are acting as the editor. When serving as an editor, you must also:

- locate authors
- coordinate with all participants to avoid duplication
- manage the publication schedule
- edit all text, both substantively and for style
- fact-check if authors won't
- make textual changes after consulting with authors
- submit articles for peer review
- revise as necessary, edit, and fact check
- locate sufficient illustrations if authors don't
- obtain permissions if authors don't
- ensure all text and bibliography are in appropriate style for the journal as expressed in the journal's submission guidelines
- coordinate with the standard journal editor

- manage the shipment of bluelines, page proofs, and mechanicals to all authors for changes and review
- ensure all changes are checked in bluelines, page proofs, and mechanicals, and implemented if appropriate
- ensure all authors receive free copies of their work
- thank all authors in writing

4. *How do I plan and develop a monograph?*

Monographs are scholarly works on a specialized topic, frequently published by university presses. Skills necessary to produce a monograph are listed in Figure 3.1, Master Checklist for Publication Project, and Figure 3.8, Paper Printing Job Organizer.

- ***Necessary resources***

To create a monograph, you need sufficient resources to complete the tasks listed in Question 3 above. The cost to the park depends on how much of this work your staff can complete. If your staff doesn't already have these skills, you will need to contract:

- researchers
- writers
- editors
- design and layout staff
- indexers
- printers
- binders
- marketing staff

You will have to budget for:

- permission fees for pictures and quotes
- printer's surcharges for last minute changes in text during the blueline, page proof, and mechanical stages of printing
- supplies (paper, glue, and ink)
- shipping charges
- advertising
- review and formal copies to reviewers



- author copies

The costs for a book publication depend upon the size of the edition, the size of the volume, the number of illustrations, the number of changes made to the text during the final production stages (proofs, mechanicals, bluelines), the contracting policies of the publisher, and the contents, and nature of the book.

- ***Types of monographs***

A monograph can be a scholarly book, article, or pamphlet. Commonly, monograph refers to a scholarly bound volume, such as a book.

- ***Their advantages and disadvantages***

See the Publication Formats Summary Chart in Section E, above, Producing a Publication Using Museum Collections.

- ***Self-publication***

Self-publication is a good choice if your park has the skills necessary to research, write, edit, design, index, print, and publicize the book. If not, you would be wiser to consider working with a professional press, at least until you and your publications team have experience to do the work at a professional level.

While a high-quality publication will enhance the park's reputation, a poor publication can damage it, particularly in the scholarly community. It would be better not to publish anything than to publish a slipshod work.

- ***Working with a publisher***

Non-federally funded projects may be printed by any publisher. Federally funded projects, however, must be printed through GPO. It is perfectly appropriate to work with a publisher for a non-federally funded publication *unless* one or more of the following applies.

- Use clearly violates state or federal law or NPS or DOI policies and procedures, such as publishing archeological site, cave, or well locations.
- Use violates NPS ethics policy, such as publishing sensitive data. (See *MH-III*, Chapter 2, Section F.)
- Publisher demands an exclusive license or a long-term contract or agreement.
- Publisher's contract doesn't meet NPS standards as expressed by the NPS solicitor.

- Publisher asks for a type of use that places the museum object at risk physically, such as stress on fragile materials.
- Publisher asks for a use that poses a risk to intellectual property rights, such as producing electronic copies of copyrighted images or images with privacy or publicity related issues for posting on the Web where the images will not be secure from unauthorized downloading, transferring, copying, and manipulation of content.
- Publisher requests the right to use the National Park Service name, the park name, and the arrowhead without obtaining appropriate permissions from the NPS solicitor and the Policy Office.
- Use clearly violates existing agreements with traditionally associated groups.
- Use implies NPS, DOI, or government endorsement of the publisher or the publisher's products.

For further guidance see the sample agreements and contracts in Figure 3.5, Sample Cooperative Publishing Agreement, and Figure 3.12, Memorandum of Agreement for the Joint Production of a CD-ROM.

- ***Finding a good publisher***

Research who is publishing your topic. Talk to discipline specialists. Search the World Wide Web under your topic and the word "publisher."

Go to your local university library and ask the bibliographer on your topic area to recommend publishers who work in your discipline or look in one of the following reference sources:

- *Publishers, Distributors & Wholesalers of the United States* [current year] (this volume is organized geographically)
- *Books in Print* (contains an alphabetical list of publishers)
- *CD-ROMs in Print* (contains an alphabetical list of publishers)

- ***Developing a sample section or chapter***

If well prepared, a sample section or chapter is a powerful tool that can be used in:

- fund raising
- convincing institutional partners or other authors to work collaboratively

- locating an editor
- finding a publisher

A sample chapter frequently is used as a marketing tool to convince publishers to accept a publication.

- ***Negotiating with publishers***

Before you meet with the publisher you must be prepared.

- ***Know your park's or center's publication specifications***, including paper and binding requirements (refer to Question 3 of this section). For example, the park wants 5,000 8" x 11" hardback volumes with a full-color cover, printed with all indexing, editing, layout, paper selection, and binding done by the publisher.
- ***Learn what you are forbidden to offer***, such as exclusive licenses, granting authorization to publish intellectual property rights you don't have, or access to legally restricted materials.
- ***Find out how the project will be funded*** such as what resources the park can provide and what must be provided by the publisher or by a grant funder.
- ***Know your human resources and skills the park can supply*** for this work, for example, can the park do some of the picture research, indexing, or editing?
- ***Know what partnership resources the park can obtain***, such as help from local universities, cooperating associations, foundation funding, the National Park Foundation or National Center for Preservation Technology and Training publication grants.

Examine all publishing contracts carefully. Avoid long-term contracts that lock you in for more than 5 years. Ensure if the book goes out of print, you have a clause allowing the park to reprint it. Review contracts with the contracting office, the NPS Solicitor, and SO staff. Publishers routinely change their standard contracts if the collaborating authors insist. Negotiate! You don't have to settle for the publisher's first offer.

Once you meet with the publisher, do not sign anything for the NPS until the park superintendent, contracting officer, and the NPS solicitor agree the offer should be pursued.

<b><i>Never grant "all rights in perpetuity" to anyone.</i></b>
---

- ***Creating a publisher's agreement***

The following questions should be answered in a publisher's agreement.

- ***When do payments start to facilitate production cost recovery?***  
Stipulate on which editions the park receives cost-recovery payments. Confirm how much, if any, payment the park will receive. Confirm if the park will receive an advance, and the amount of the advance. Stipulate what cost-recovery payments the park will receive for revised or later editions. (*Note*: most commonly this funding is paid to the park's cooperating association or the National Park Foundation.)
- ***What expenses will the publisher pay?*** For example, will the publisher pay for:
  - an index?
  - a special paper for illustrations?
  - permission fees for illustrations?
  - copyediting?
- ***What manuscript components must the park provide?***
  - front matter (tables of contents, introductions, acknowledgments, prefaces)?
  - text?
  - illustrations and captions?
  - permission to use quotes and images?
  - back matter (indices, bibliographies, footnotes)?
- ***What are the quality standards the manuscript must meet for acceptance?***
  - Chicago Manual of Style* format and style?
- ***What rights will the publisher have?***
  - North American printing rights?
  - International rights?
- ***What happens to the rights if the book goes out of print?***
  - Can the park reprint it?
  - Can the park put some or all of it up on the Internet?

– ***Who has the copyrights?***

the publisher?

– ***What rights does the park have to read and correct proofs?***

What will the park have to pay for author's alterations to page proofs? (**Note:** authors usually are allowed to make proof modifications of between 5-10% of the initial cost of composition. Changes over this amount usually must be paid for by the park.)

– ***What number of free author's copies will the park receive?***

5-20 copies?

• ***Defining your responsibilities***

Once your negotiations are completed, your publication contract, based upon the publisher's agreement described above, should stipulate precisely what it is you are to produce. Your next step is to identify an appropriate editor, author(s), and decide upon a schedule.

Generally, the park is responsible for the following activities beyond the usual research and writing:

- obtaining permissions for quotes and images
- guaranteeing that the work is original (no plagiarism), non-libelous, and doesn't infringe intellectual property rights of others such as copyright, publicity rights, or privacy rights. See *MH-III*, Chapter 2, Legal Issues, for guidance.
- indemnifying the press against claims or judgments on copyright, privacy, and other intellectual property rights issues

• ***Scheduling book production work***

See the schedule listed under monographs for an example of a book schedule. The time necessary for various stages of production must be determined with the publisher. The publisher probably will attempt to bring the completed work out for a specific merchandising catalog or publication season.

5. ***What do I receive from the editor and how do I respond?***

***Check galley or page proofs.*** You may be asked to review the page proofs (sometimes called galleys) for lost text, missing headers and footers, word breaks, and all other items marked on Figure 3.10, Proofreader's Checklist. Errors must be marked as described in the *Chicago Manual of Style* (14th edition) or in Figure 3.10.

**Review mechanicals.** Mechanicals are page mock-ups produced by the designer. Mechanicals may be produced electronically and should incorporate type and images. Check these mock-ups as described in Figure 3.10, Museum Management Program Proofreader's Checklist. Watch for photographic completeness and print and line clarity. You should not be editing or changing words at this stage because you will be charged a fee for new typesetting, called author's alterations. You should check only for errors made by the printer.

**Check negatives or bluelines.** Finally, you must review the negatives made from the mechanicals, called bluelines. A blueline review is your last chance to check the print job. Use it to check for missing elements; smudged, blurred, or broken text; and flipped illustrations.

**Mark all errors.** Errors found on proofs, mechanicals, or bluelines must be marked as described in the *Chicago Manual of Style (14th edition)*, p. 105, Section 1.1, or in Figure 3.10, Proofreader's Checklist. Proofreading takes two-thirds to three-quarters the time it takes to do data entry. Some professionals cite the average proofreader rate as 4,000 words an hour with an error rate of one error missed on each proof page. Proofreading at each level (page proofs, mechanicals, and bluelines) should be done at least twice (preferably by two different people) to catch these errors.

More complex pages with charts, graphs, tables, foreign language text, technical text, and complex formatting will take longer and have more errors. When doing this work, take a five-minute break every hour or you will lose your focus and concentration. Allow time to check all text several times. Have someone unacquainted with the text review the final copy.

Pay particular attention to where pages, paragraphs, and sections begin; where pages and lines break; where type faces and sizes change; and where other errors frequently occur. Check all mathematical totals with a calculator. Pay attention to every element of the text, even boilerplate. Before this final stage of publication work, you should have completed all of the earlier tasks described above.

6. *What other work must I provide?*

The publisher may ask you to supply a brief biography and complete a marketing questionnaire. Inform potential publishers that primary markets for publications are park visitor centers and concessionaire shops, catalogs, and Web pages. Other choices might be the publisher's or NPS's Web page shop. Catalog sales and bookstores are other possibilities. You may be asked to provide the names of journals, newspapers, and magazines that might review your publication or to provide the names of potential reviewers.

7. *How do I plan and develop a catalog?*

Plan a catalog exactly as you would any other book publication. (See the section on book publication above.) Catalogs require scholarly expertise, excellent illustrations, and detailed descriptions of the style, period, materials, schools, formats, genres, themes, iconography, and subject matter of art works or the taxa of natural history specimens, and material culture of contemporary groups and prehistoric cultures for ethnographic and archeological collections. The value of what you do hinges on the quality of your illustrations and authors.

- ***Resources you'll need***

Generally museum exhibition catalogs incur the same expenses as books, such as shipping, advertising, review copies, printer's surcharges for changes to page proofs, and contractors' fees. However, because catalogs tend to be luxury volumes with more illustrations, the costs of some routine items greatly increase, such as:

- permissions fees for quotes and reproductions
- high-quality printing costs, particularly numerous and/or color illustrations
- high-quality paper costs
- contractors' bills for design, editing, and other services

Because of these expenses, oversize blockbuster catalogs usually cost significantly more than most publications to produce. Generally, exhibition catalogs can have poor resale value after the exhibition closes, so they are relatively expensive to underwrite. Many museums seek support from corporations or foundations to underwrite production costs.

- ***Types of catalogs***

A catalog may be a monograph, according to the dictionary definition. However, when most people use the word catalog, they are referring to one of the common types of catalogs described below.

- ***Catalog raisonné*** is a complete listing of all works attributed to an artist or school of artists by a scholar(s). This tends to be a fine or decorative arts format with in-depth examination of the artist.
- ***Collection catalog*** is an overview of the holdings of a museum, or a vehicle for studies in material culture or natural history.
- ***Exhibition catalog*** documents the exhibition themes and the items included in the exhibition.
- ***Union catalog*** is an archival term that refers to catalogs that cover the collections of a broad spectrum of repositories, such as all archives or museums in Texas or the entire Region or Support Office area.

- ***Develop collection catalogs by type of material, media, or format.***

Collection catalogs of all types are developed the same. If your catalog focuses on types of material, culture area, period, media, subject, or format, select an editor and authors knowledgeable on these issues.

- ***Choosing self publication***

Self publication is a good choice *if* you have:

- mastered all phases of publishing, including research, writing, editing, indexing, layout, design, print production, marketing, and distribution
- the ability to view your own work critically and revise it with a professional eye
- extensive publishing experience
- sufficient time to invest in this labor-intensive process

- ***Working with a publisher***

Work with a publisher when you need professional help to produce the highest-quality publication, or when you need someone else to absorb some of the production costs. Before beginning work, have a signed agreement in hand stating your responsibilities and the production schedule.

8. *Should I use permanent paper?*

Yes, because permanent, high alphasellulose, low lignin, neutral pH paper has a very long life, isn't expensive, and is environmentally friendly. By using permanent paper, you'll ensure that images and information about the park's museum collection will be available for research, education, and interpretation for several hundreds of years! Permanent paper should meet the international permanent paper standard (ISO 9706: 1994; Information and Documentation; Paper for Documents: Requirements for Permanence). In the printing contract specify "ISO 9706: 1994."

---

**R. Producing Moving Images**

1. *What types of moving images media are there?*

Several moving image formats can be used alone or in combinations. These are noted below. The field is evolving constantly with new formats and technological advances. Because of the complexity of formats and recording (gathering) and playback (delivery) equipment, you should always consult with Harpers Ferry Center-Audio Visual (HFC-AV) staff and specialists early in your project. The Interior Service Center, Telecommunications Services Office, may also provide this information.



- **Film:** Both a long-lived image recording system and a playback system. Films are made on stock using a camera and other specialized equipment. All film stocks have a light-sensitive layer called an emulsion and backing support called the base. Film stock has sprocket holes, which allow the camera, projector, editing machine, or printer to transport the film. Film has many formats, ranging from super 8mm, 16mm, super 16mm, and 35mm to 70mm, such as Cinemascope, Widescreen, and Imax. While many feature films are 35mm, 16mm is the most commonly used format.

As an image-recording medium, professional film captures high-resolution images. When you shoot film, you typically archive your camera original and have a work print made. You edit the work print and conform the camera original to the work print. This may be used as the master from which you'll produce copies. If you're making more than 10 copies, you should have an inner negative made of the original. A good lab can produce many copies from a master. This film can be used as is, or transferred to professional format videotape or laserdisc to produce top-quality interpretive shows. You'll need a projection system to show film.

- **Video:** Both a relatively short-lived image recording system and a playback system. For a new media, it is widely used in industry, home, and film-making. Video has many formats, ranging from Sony High 8, VHS-S, Super VHS, Super VHS-C, to Betacam and D2, which are professional formats. The latter delivers high-resolution images with a superior soundtrack. Video is gaining in acceptance because it is easy to use, portable, and transfers easily into digital technologies. Digital video produces a superior image over traditional analog formats.

You can use video as an image-recording system if you're doing a program on a small budget. Use professional videotape. Video is an inexpensive and easy way to distribute information on the park museum program, either by mail or a television screening. Videotapes wear out with repeated showings, so keep a backup supply. Videotape is both less durable and less expensive than film.

Video Cassette Recorders (VCR) are not as effective as laserdiscs for repeated use. Tapes wear out quickly and require regular maintenance and a backup supply. Videotapes can be transferred to laserdisc format for delivery.

- **Laserdisc:** Highly recommended as a delivery system because of its low maintenance, reliability, and durability. Because the laserdisc player only plays laserdiscs, film or video must be transferred to that format. However, once the video has been mastered to, and programmed for the laserdisc, it is much more dependable than running a videotape on a VCR. The laserdisc player gives you the option of using a computer controller, and can be controlled from a remote location. You can program alternate modes such as endless repeating, visitor activation, and send signals to dim lights or other timed events. One controller can control two disk players.

With either delivery system (videotape or laserdisc) you can use a monitor of any size for viewing purposes or a projection system.

- ***New video formats:*** Video formats are undergoing major changes. New technologies promise to improve greatly the quality of video signals for delivery systems. They are expensive and require special equipment. Professionals probably will move from laserdisc to these new media in the next few years. These new formats include ***High Definition Television (HDTV) and Digital Versatile Disc (DVD)*** which require different image recording and projection equipment. DVD has very clean images with few dropouts (a tear in the line), and good sound quality. It can hold video, audio, and computer data. Many DVD machines can play older CD-ROM formats. DVD aims to encompass home entertainment, computers, and business information with a single-digital format.

2. *How do I plan to make a film or video?*

The steps you take to plan to make a film or video are similar to those you take producing sound recordings, Web exhibits, and other publications described in this chapter. You should:

- identify the purpose
- identify your audience
- outline the message and the major points
- identify subject matter specialists
- develop a realistic budget
- select the media type and equipment
- select actors
- select locations
- get permissions
- edit, select music, prepare titles and credits

3. *What resources will I need?*

To produce good moving images, you'll need:

- subject matter specialists, writers, editors and actors
- video or film equipment
- director, producer, and editor
- camera, lighting, sound, and special effects specialist(s)

4. *What are the advantages and disadvantages of these formats?*

See the following chart.



Major Advantages and Disadvantages of Moving Image Formats		
Format	Advantages	Disadvantages
<b>Film</b>	<ul style="list-style-type: none"> <li>• Better resolution than video. Produces higher quality images than video.</li> <li>• More durable and is an archival storage medium</li> <li>• Much longer-lived</li> <li>• Often used to shoot for editing on video</li> <li>• Has a warmer, more blended look</li> </ul>	<ul style="list-style-type: none"> <li>• Difficult to produce. Requires specialized personnel and equipment.</li> <li>• Can take longer to produce</li> <li>• Expensive to copy</li> <li>• Costs slightly more to produce</li> <li>• May require projectionist to run the projection system for 35mm film</li> </ul>
<b>Laserdisc</b>	<ul style="list-style-type: none"> <li>• Excellent delivery system</li> <li>• Durable but is not an archival medium</li> <li>• Low maintenance</li> <li>• Reliable</li> <li>• Can be made from any videotape or still</li> </ul>	<ul style="list-style-type: none"> <li>• Not a recording medium, it's only a delivery and distribution medium</li> <li>• Expensive</li> <li>• Proprietary—not easy to move to next generation of formats</li> <li>• Larger than CDs</li> <li>• Difficult to produce</li> </ul>
<b>Video-formats</b>	<ul style="list-style-type: none"> <li>• Widely used</li> <li>• Portability</li> <li>• More cost effective to produce and show</li> <li>• Can be made from any video or film</li> <li>• Easy to edit and produce</li> </ul>	<ul style="list-style-type: none"> <li>• Analog format makes for a short life span; not an archival medium</li> <li>• Quality decreases with each successive generational copy</li> <li>• Fragile and short-lived</li> <li>• Short-lived</li> <li>• Must be migrated (recopied) and refreshed (rewound) every 5 years</li> </ul>
<b>Digital video</b>	<ul style="list-style-type: none"> <li>• Digital format</li> <li>• Can make copies without any loss of quality; copies as good as the original</li> <li>• Superior image quality over analog format</li> </ul>	<ul style="list-style-type: none"> <li>• Fragile; is not an archival medium</li> <li>• Expensive to maintain</li> <li>• Must be migrated and refreshed every 5 years</li> </ul>

5. *When is it appropriate to produce a video in-house?*

Video is an excellent tool to document storage conditions, damage such as leaks or vandalism, contract work and exhibits installation and removal. You also can use it to do a park history or record staff expertise. You can videotape using a VHS, 8mm, or Hi8 camcorder that has a camera, recorder, and playback mode and allows you to review tape footage readily.

A video inventory of the collection area is useful for individual objects, but video quality doesn't match that of high-quality still images. Video has poor resolution and a short lifetime compared to still images. Unlike still images, it is a poor archival medium, because it wears out after a few years, when the metal particles detach from the plastic backing.

You should use videotape only to document speeches or panels if you have good equipment such as lighting, miking, and multiple cameras, and a skilled person taping the show. If you don't have the necessary equipment and experience, you should contract with a professional.

6. *When is it appropriate to work with a professional?*

If your video is intended for professional or public outreach and will be viewed by the general public, you should work with or hire a professional. Film and video production is a specialized skill. Don't consider this kind of production without funding.

7. *How do I select a film or video maker?*

Find a production company or media producer experienced in your subject. The most important factor in selecting film or video producers is to see recent examples of their work. Read reviews of the producer's work. Wherever possible, select the producer based on the staff he or she brings to the project.

8. *How do I negotiate with a film or video maker?*

Develop a scope of work, budget, and schedule, and draft the contract and product specifications. All contracting must be handled through your contracting office. Consult with HFC-AV to get information on what should be covered in the negotiations.

9. *What are the steps involved in production of a film or video?*

As the project manager, you need to ensure the steps noted below are completed by qualified professionals.

- ***Write a Scope of Work.***

Outline what the film or video will accomplish, a message summary, the audience, length, delivery system, and format.

- ***Develop a budget and schedule.***

Identify cost, cast, crewmembers, and establish production schedule and phased delivery dates.

- ***Write a treatment.***

Outline what information is to be included, how it will be communicated, length of finished video.

- ***Write a script.***

Approve, review, and revise as needed.

- ***Outline a shooting schedule.***

Show who will do what, when.

- ***Identify a location for shooting and recording.***

- ***Edit footage.***

- **Review the rough cut.**

Review, revise, and approve.

- **Produce a fine cut (final product).**

- **Produce or obtain the deliverables.**

Obtain the finished film or video, negatives, large format masters plus all raw footage.

- **Distribute and market the film or video.**

10. *What is the Harpers Ferry Center - Audiovisual Division (HFC-AV)?*

The Harpers Ferry Center-Audiovisual (HFC-AV) Division provides AV support, ranging from planning advice to producing a show. They can advise you on various formats, equipment, and technical specifications. They can assist in evaluating proposals and potential contractors. Consult with the Division on all aspects of your project when you start planning. You can reach them at (304) 535-6081.

HFC-AV recommends the use of standardized equipment throughout the NPS. This equipment can be acquired through the HFC-AV Equipment Depot. If purchased through the Depot, the HFC-AV department will repair or replace this equipment.

---

## S. Producing Multimedia

1. *What types of multimedia publications exist?*

Three major kinds of multimedia publications are available:

- **World Wide Web sites** (Web sites), which are on the Internet, can integrate images, texts, links to other sites called hyperlinks, video recordings, sound recordings, and animated icons.
- **Compact Discs** (CDs) come in a variety of formats including CD-ROMs (compact disc read only memory); CD-R (compact discs-recordable), rewritable CDs, and WORM CDs (Write Once Read Many Times), which can contain video, hyperlinks, sound recordings, and animation; CD-DA (Compact Disc Digital Audio), which are popular music carriers; and DVD discs (digital versatile discs, also known as digital video discs), which are popular carriers for videos and motion pictures.
- **Hybrid publications** are contemporary publications that can be mounted on CDs with updates to the publications placed on a Web site over time. This allows for a distributable product that can be kept updated daily and periodically, and allow you to use the major advantages of both formats of multimedia.

2. *How do I plan and develop multimedia publications?*

Plan a multimedia publication much as you would any other publication. See the Master Checklist for Publication Project, Figure 3.13.

3. *What resources will I need?*

To produce a good multimedia publication you will need:

- *expert multimedia designers and layout people*
- *coding experience* for preparing links to other sites and pages
- *scanning and software skills* for scanning and retouching images, sound files, text, and video or contract monies to have this done outside
- *topically expert writers and editors* experienced writing information for multimedia in brief, pithy text, and active voice
- *knowledge of legal issues*, particularly when, how, and why to obtain permissions for intellectual property rights such as copyright, privacy, and publicity concerns.
- *permission and/or fees* for quotes and images
- *appropriate hardware and software*

4. *What is the vocabulary of multimedia?*

Multimedia has its own jargon. To work effectively in the field, you should know terms defined in *MH-III*, Appendix A.

5. *What are the advantages and disadvantages of these multimedia formats?*

For an overview of the various advantages and disadvantages of the three formats see the following charts.

Advantages and Disadvantages of Multimedia Publishing Formats		
Format	Advantages	Disadvantages
CDs	<ul style="list-style-type: none"> <li>• <b>Compact:</b> CDs, like microfilm, can hold huge amounts of data in a small space.</li> <li>• <b>Inexpensive:</b> CDs cost only a few dollars to press. The rapidly rising cost of paper can be avoided by distributing in CD format.</li> <li>• <b>Searchable:</b> CDs are one of the first fully searchable storage media, making them attractive to researchers.</li> <li>• <b>Transferable:</b> Can be copied and compressed without generational loss.</li> <li>• <b>Self Correcting:</b> Can contain EDAC (error detection and correction systems)</li> <li>• <b>A True Multimedia Format:</b> Widely used to distribute software, music and other sound files, images, videos, and text.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Not Updateable:</b> Most CDs, like microfilm, can't be readily updated.</li> <li>• <b>Changing Formats:</b> Most CD equipment only plays certain types of CDs. You must refresh and migrate CDs because software and hardware change frequently.</li> <li>• <b>Not Necessarily Long Lived:</b> While most manufacturers promise 100s of years of life for CDs, they only warranty their CDs for 10 years.</li> <li>• <b>Require Migration:</b> CD contents must be migrated to new formats as software and hardware changes or they will be lost.</li> <li>• <b>Damage Easily:</b> CDs fail fast when handled roughly, primarily because of physical stress leading to delaminating, warping, scratching, yellowing of the plastic, oxidation of the aluminum layer. High humidity can make a CD unplayable.</li> <li>• <b>Sells Poorly:</b> Cultural CDs produced by museums, historical organizations and archives have sold poorly, leading to a great retreat from their production and sales recently. Games sell well.</li> </ul>



Advantages and Disadvantages of Multimedia Publishing Formats		
Format	Advantages	Disadvantages
<b>Web</b>	<ul style="list-style-type: none"> <li>• <b>International:</b> Used internationally in schools, businesses, government, and the entertainment industry.</li> <li>• <b>Inexpensive:</b> The major costs of the Web are in the publication preparations, such as writing, editing, and design, thus skipping the cost of paper, printing, shipping, and advertising. Use of the Web is free.</li> <li>• <b>Searchable and Linkable:</b> The Web is fully searchable and sites can be linked together with hypertext to lead to a fully interactive non-linear learning environment. Web sites can also be linked to CDs so that a hybrid system is produced in which unchanging data rests on the CD and updates are linked to the CD and placed on the Web. Viewers can seamlessly navigate between the two at the click of a mouse.</li> <li>• <b>Easy to Update and Change:</b> Doesn't require new editions, just a few changes in code and materials to change a site.</li> <li>• <b>Multimedia Format:</b> Provides access to still and moving pictures, and sound clips. Has capability to display 360-degree panoramic images.</li> <li>• <b>Reaches Masses:</b> Used by over 40+ million readers regularly, including schools, offices, organizations, and many homes. Reaches large numbers of the public who might never visit national parks. Provides NPS information about resources to the public. Allows for planning trips and research not ever provided before.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited Access:</b> Many schools, libraries, corporations, and homes lack access to the World Wide Web, or can only handle the text version. However, there is a dramatic increase in access to the Web.</li> <li>• <b>Amateur Quality:</b> Many users assume that because Web work is inexpensive and easy to learn anyone can do it. Much poor quality work goes up on the Web. The Web also requires considerable maintenance and upkeep.</li> <li>• <b>Lost in CyberSpace:</b> Unless your Web site structure is useful, your links helpful, your content rich and accurate, and your pages well identified, you will rapidly lose your audience, which can escape from your site with the click of a mouse.</li> <li>• <b>Garbage In and Out:</b> The Web is so easy to produce, a lot of error-ridden garbage appears there. To keep the public's imagination, you must update your site regularly with high-quality content and new features.</li> <li>• <b>Speed:</b> Downloading can take a long time and is limited by the user's hardware.</li> <li>• <b>Evaluation Necessary:</b> Much of the public doesn't know how to evaluate the Web's contents, so Web resources often are used inappropriately.</li> </ul>

6. *When is it appropriate to produce a Web page or CD-ROM in house?*

Produce a Web page or CD-ROM publication in house when all of the following apply.

- You have the appropriate design, writing, coding, and editing skills.
- You have permission from your supervisor, superintendent, and publications officer.

- You have contacted your park Web specialist, center, or program about mounting your materials and maintaining access to your subdirectory, as well as your cluster Web coordinator.
  - You are aware of the legal issues involved in such work and have obtained all necessary permissions.
  - You have the time, energy, skill, training, experience, and resources to do it well and update it regularly.
7. *What do I need to know to produce a museum collections Web site?*
- To produce a museum collection site you need:
- html coding, including knowledge of metadata to facilitate search engines in finding and indexing your site
  - the basics of multimedia design and layout (look at other sites to see a range of solutions), and accurate, interesting, and well-written information
  - high quality visuals and sound files
8. *How do I produce a museum collections Web site?*
- Follow the steps in the Figure 3.1, Master Checklist for Publication Project.
9. *What do I need to know to produce a CD-ROM?*
- The skills are the same as for Web sites, but you must also:
- develop an advertising and marketing plan for the finished product
  - determine what operating system your CD will use
  - determine if you want your product to link to a Web site as a hybrid CD
10. *How do I produce a CD-ROM?*
- You can use CDs as back-up files to document Web sites or as publications. CD-ROMs can be produced by downloading a Web site to a CD to make a permanent copy. For commercial CDs, you should follow all the standard publication steps described for Web publishing. When a publication-quality CD is desired, follow the Web publishing process above, but add a marketing and packaging step after publication to ensure the publication reaches the widest audience.
11. *What is an online order fulfillment service?*
- An online order-fulfillment service is an electronic stock image agency or image bank that provides image, video, or sound files to publishers, authors, and filmmakers for a fee.
- Many contemporary agencies provide watermark-protected thumbnail (small) images of the files over the World Wide Web and allow clients to purchase materials electronically through telephone or Internet-based funds transfer. A watermark is a marking system built into the image.

When online order fulfillment services ask to incorporate your materials, they generally expect to profit from them. Be careful not to give these groups copyright, privacy, publicity law protected images, or exclusive licensing. Commercial use of these materials carries stringent penalties. See *MH-III*, Chapter 2, Legal Issues.

You might investigate the possibility of all sales generating a small royalty to be given to your cooperating association for preserving the park's collections, or to fund new digital publications.

12. *How do I negotiate with potential order fulfillment services and multimedia publishers?*

Familiarize yourself with the legal and ethical issues described in Chapters 1 and 2 of *MH-III*. Read the Digital Publication Project Checklist, Figure 3.11, for a summary of issues. Ask to see copies of the contracts used by the corporation when dealing with private and public museums, archives, and libraries, and when negotiating directly with photographers. Determine cost recovery, what level of initial payment, credit line, caption and context control, and other control you will have. Get the offer in writing.

***Don't agree to exclusive or perpetual licensing arrangements with order fulfillment services or multimedia publishers.***

Work with the contracting office, the SO curator, and the NPS solicitor to consider the contract or agreement. Remember that equal access is a fundamental principle.

13. *How do I select a multimedia publisher or producer?*

Select a multimedia publisher or producer the same way you select a publisher or producer. Research who is producing material on your subject. Read their reviews. Check the products they have produced. Ensure their work is done with qualified discipline specialists, rather than programmers. Talk to discipline specialists and multimedia bibliographers for recommendations.

---

## **T. Producing Sound Recordings**

1. *How do I plan and develop a sound recording?*

The steps you take to plan and develop a sound recording are similar to those you take in doing any publication. You should:

- identify the purpose of the recording
- identify your audience
- outline theme(s) and major points or programs
- develop a budget and schedule
- select a producer/project manager

- select the recording format
- select art and design work, if appropriate
- prepare and edit the script or program
- select a narrator, performer(s) or musician(s)
- obtain all necessary permissions
- tape the narrator, performer(s) or musician(s)
- review the recording
- edit and mix the recording
- produce a master in digital format with working copies and appropriate labels
- duplicate the recording
- market and distribute the recording

Once you've identified the purpose of the recording project, you should ask the following questions.

- Is it for in-house training or informational purposes only?
- Will it be used for visitor education?
- Will it be used for general distribution?

Answers to these questions, combined with your budget will allow you to make appropriate plans to record and produce a sound recording.

2. *What resources will I need?*

To produce a good sound recording publication you'll need:

- subject matter specialists, writers, editors or narrators, performers such as musicians or singers
- recording equipment
- recording engineers and editors
- knowledge of legal issues and how to obtain permission for recording and performance rights

You should contact the HFC-AV for additional information on technical sound matters.

Consider the following when developing the budget:

- script or program preparation (writing and editing)
- outside director or producer fees, if used
- creation and recording of custom music
- creation of artwork for cover and inserts, if used
- reproduction rights and cost to use other recorded material
- recording studio time
- mixing and sound editing
- printing and duplication
- marketing

3. *What are the major types of audio formats?*

The major types of audio formats include:

- cassette
- microcassette
- 1/4" reel-to-reel
- CD (compact disc)
- minidisc
- DAT (digital audio tape)

4. *What are the advantages and disadvantages of these formats?*

See the following chart.

<b>Major Advantages and Disadvantages of Sound Recording Formats</b>		
<b>Format</b>	<b>Advantages</b>	<b>Disadvantages</b>
<b>Cassette</b>	<ul style="list-style-type: none"> <li>• Widely used delivery format; can also be used for sound capture (recording)</li> <li>• Excellent for lectures, music distribution and transcription</li> <li>• Portable and easy to store</li> <li>• Available everywhere</li> <li>• High-bias tape with Dolby noise reduction gives excellent results, especially when working with music</li> </ul>	<ul style="list-style-type: none"> <li>• Analog format has lower fidelity (audio quality) than a CD; tape hiss and noise</li> <li>• High maintenance</li> <li>• Relatively limited life span; not an archival medium</li> <li>• Not recommended for repeat playback due to rewind time and tape life</li> <li>• Loses quality with repeated use</li> </ul>
<b>Microcassette</b>	<ul style="list-style-type: none"> <li>• Used primarily for dictation and transcription</li> <li>• Trouble-free field recording of the voice</li> <li>• Compact size</li> <li>• Convenient</li> </ul>	<ul style="list-style-type: none"> <li>• Extremely low audio quality and short lived; not an archival medium.</li> <li>• Not suited for music</li> <li>• Not as widely used as the standard cassette and not used by production professionals</li> <li>• Equipment not widely available</li> </ul>
<b>1/4" Reel to Reel</b>	<ul style="list-style-type: none"> <li>• Sound quality as good as or better than cassette</li> <li>• Durable</li> <li>• Commonly used in studio work</li> </ul>	<ul style="list-style-type: none"> <li>• Equipment is expensive and not commonly available</li> <li>• More expensive to copy</li> <li>• Tape stock is more difficult to obtain</li> </ul>
<b>Compact Disc (CD)</b>	<ul style="list-style-type: none"> <li>• Excellent delivery system</li> <li>• Provides the highest quality for music and voice recordings</li> <li>• Ideal format for repeat playback necessary in exhibitions</li> <li>• Format of choice for popular music distribution and sale</li> </ul>	<ul style="list-style-type: none"> <li>• Higher costs than cassette for mass production</li> <li>• Not an archival medium; refer to <i>Conserve O Gram</i> 19/19, Care of Archival Compact Disks</li> <li>• More difficult to move (migrate) to new formats</li> <li>• Formats can change and are not compatible so older CDs become unplayable</li> </ul>
<b>Digital Audio Tape (DAT)</b>	<ul style="list-style-type: none"> <li>• Digital format used by professionals</li> <li>• Used for production purposes and mastering with no loss of quality</li> <li>• Has CD quality</li> </ul>	<ul style="list-style-type: none"> <li>• Not an archival format</li> <li>• Not as durable as CDs</li> <li>• Not yet tested by conservators for durability</li> </ul>

Major Advantages and Disadvantages of Sound Recording Formats		
Format	Advantages	Disadvantages
Minidisc	<ul style="list-style-type: none"> <li>• Excellent sound quality</li> <li>• Easy to edit and access tracks</li> <li>• Good repeat playback</li> <li>• Compact</li> </ul>	<ul style="list-style-type: none"> <li>• Not yet tested by conservators for durability</li> <li>• Relatively new format, equipment and titles not as available as CD or cassette</li> <li>• May not be playable when the format changes</li> <li>• No industry standard</li> </ul>

5. *When is it appropriate to produce a sound recording in-house?*

Produce a sound recording in-house when you have:

- appropriate writing and editing skills or narration, performance or musical skills
- to make the recording for information purposes only
- sound recording equipment and know how to use it
- authorization from your supervisor, superintendent and publication coordinator
- familiarity with legal issues and have obtained all necessary permissions

If you're interested only in the informational value of the sound recording for in-house use, you don't need special skills to record an interview or tape an oral history. You can get good results by using a quality hand-held cassette recorder or a desktop unit with one or two good microphones.

Practice with the equipment until you're comfortable, and then do the final taping. Rehearse the material whether it's a script or music, but not for an oral history interview, before you record. You should record several versions so that you can select the best one.

However, if you plan to use the recording for an audio, video or film production, you should use the services of a professional sound engineer and professional recording equipment. This includes a high quality professional microphone and tape recorder with monitoring during recording capability. Contact HFC-AV at the beginning of your project. HFC-AV will give you information on formats, sound engineers, equipment, and duplication services.

6. *When can I use historic recordings or instruments?*

Many available historic recordings and instruments are not pristine, but this shouldn't be the overriding factor in deciding whether to use them. A scratched old recording of a historic event or person, such as Thomas Edison, adds feeling, color, and dimension to a soundtrack.

Sound engineers have discovered useful information in background noise on older recordings. Don't automatically wipe this information out when you migrate your sound recordings to a new format.

Take great care when handling these materials. If the sound is good enough, work from duplicates whenever possible. Old recordings can be restored, but this is an expensive undertaking. Consult your SO curator, a conservator, and staff at the HFC-AV.

7. *What must I do to locate a good sound publisher?*

Contact HFC-AV for information on locating a good sound publisher, or for any other sound recording questions you have. Get recommendations from local museums, television and radio stations, and other organizations. Find out who published a product you like and call them for information. You also can access information on the Internet.

---

**U. Identifying and Developing Special Skills**

1. *What skills are required to produce sound and multimedia publications?*

The same skills are necessary for all publications: research, fact-checking, writing, editing (both substantive editing and copyediting), and design and layout. The only new skill required is mastering the technical aspects of the publishing, such as html coding and online proofreading. When these skills are added to a thorough knowledge of your audience, you can produce an excellent publication, regardless of the medium.

2. *How do I learn to produce NPS publications?*

Obtain training and experience by:

- taking courses at your local university
- working alongside partners or contractors trained in this area
- working first on small projects, then taking on more significant publications as you gain expertise
- if producing a paper publication, working with your regional printing coordinator
- if producing a Web publication, working with your region's Webmaster
- reviewing a broad range of NPS publications
- reviewing museum publications from all sources
- consulting with appropriate HFC-AV and Denver Service Center (DSC) staff as you start planning your publication.



3. *What do I look for when reviewing resumes and portfolios of non-NPS publication contractors?* Look for long-term experience, especially experience specific to your project. Ask for copies of their work. Read reviews in appropriate publications. Ask your local librarian to help you find publication reviews. You must work with your contracting officer to hire any contractors.
4. *How do I contract or partner?* You must work with your contracting office, SO staff, and supervisor to arrange for partnerships, memoranda of agreements, or cooperative agreements. The formats and requirements for these documents and agreements vary over time. See examples of some current contracts and agreements in the figures section, for example, Figure 3.5, Cooperative Publishing Agreement, and Figure 3.12, Memorandum of Agreement. This work probably will require a scope of work, a contract, bids, and personnel selection.
5. *What is a scope of work?* A scope of work is a document that lists the tasks, responsibilities, and activities involved in a particular job or area. The tasks listed under each type of publication in this chapter are the basic activities you would be listing and assigning to staff in a scope of work.
6. *What is a contract?* A contract is a legally binding agreement between two parties that states what each party will do and when. All NPS contracts must be processed through the contracting office. Provide the contracting office with a draft contract outlining the details of what is required, deliverables (products), work, and payment schedule.
- The Contracting Officer (CO) finalizes and issues the contract. You may be designated, in writing, the Contracting Officer's Technical Representative (COTR) by the CO. As COTR you assist in the administration of a contract under the provision of the DOI Acquisition Regulation (DIAR) 1401.670.2 and as outlined in the letter of designation. The COTR is not empowered to:
- award, agree to, or sign any contract (including delivery or purchase orders) or modification of any contract
  - obligate the payment of money by the government
  - make a final decision on any contract matter concerning a dispute
  - terminate for any cause, the contractor's right to proceed
  - take any action that may have an impact on contract or schedules, funds, or scope of work
- All contractual agreements, commitments, or modifications that involve prices, quantities, quality, or delivery schedules can only be made by the CO. Work with the CO to authorize payments after the satisfactory products(s) have been delivered.
7. *Who handles bids?* Your CO handles all aspects of the bid process.

8. *How do I market my publications?*

You can market your publication by:

- providing review copies to high-profile reviewers, such as *Library Journal*, *Choice*, and *College and Research Libraries*
- providing your publisher with a complete list of journals that should receive review copies
- providing your publisher with a complete list of likely reviewers
- sending out announcements to mailing lists of your professional organizations
- posting announcements on discipline specific "listservs" and electronic bulletin boards
- purchasing advertising in journals and newsletters
- placing handouts on announcement tables at professional organizations
- asking colleagues to submit the work for publication awards
- placing ads in your professional journals to alert colleagues to the publication
- issuing press releases upon publication to key newspapers and journals
- posting announcements and messages about the publication on Internet bulletin boards and listservs
- sending announcements of Web publications and appropriate index terms to appropriate search engines
- including good descriptive terms and metadata in the file headers of the NPS Web site to help the work of search engines.

## V. Annotated Selected Bibliography

- Able, Edward H., Jr. "Publish or Perish." *Museum News* 72, no. 4 (1993): 71.
- American Association of Museums. *American Association of Museums Bookstore Catalog* (Annual). American Association of Museums, 1575 Eye Street NW, Suite 400, Washington, DC 20005. (A catalog of publications available from the AAM; includes several titles on publishing).
- Bailey, Edward P., Jr. *The Plain English Approach to Business Writing*. New York: Oxford University Press, 1996.
- Barzun, Jacques, and Henry G. Graff. *The Modern Researcher*, 3rd ed. New York: Harcourt, Brace, and Jovanovich, 1986.
- Beach, Mark. *Graphically Speaking: An Illustrated Guide to the Working Language of Design and Printing*. Manzanita, Ore.: Elk Ridge Press (distributed by North Light Books, Cincinnati), 1992. (A good reference book; includes a Spanish index.)
- Beach, Mark, and Kathleen Ryan. *Papers for Printing: How to Choose the Right Paper at the Right Price for all your Design and Printing Needs*. Portland, Ore.: Coast-to-Coast Books, 1991. (A great resource for understanding different kinds of paper and how they can be used in a publishing project.)
- Beach, Mark, Steve Shapiro, and Ken Russon. *Getting it Printed: How to Work with Printers and Graphic Arts Services to Assure Quality, Stay on Schedule, and Control Costs*. Portland, Ore.: Coast-to-Coast Books, 1986. (A good, useful overall guide to planning and producing a publication; includes copy-ready forms for planning jobs and writing specifications.)
- Books in Print*. New York: R. R. Bowker, 1997.
- Brandenburg, Aliko Liacouras. *How a Book is Made*. Harper and Row, Harper Trophy Book, 1988. (A well-illustrated children's book about publishing and printing; good overview.)
- Brown, Osa. "Partners in Print: A Co-Publishing How-To." *Museum News* 72, no. 4 (1993): 46-47 and 61-62.
- CD-ROMs in Print*. New York: R. R. Bowker, 1997.
- The Chicago Manual of Style for Authors, Editors and Copywriters (14th edition)*. Chicago: University of Chicago Press, 1992. (The NPS advises using *The Chicago Manual of Style* as the standard for writing and editing.)
- Felici, James. *The Desktop Style Guide: The Comprehensive Reference for Creating Professional Documents on the Desktop*. New York: Bantam Books, 1991.
- The Foundation Center. *Grants for Libraries and Information Services*. Washington, D.C.: The Foundation Center, 1996.
- Hale, Constance, ed. *Wired Style: Principles of English Usage in the Digital Age*. San Francisco, Calif.: Wired Books, 1996.
- Hopkins, Bruce, ed. *Information Design: Tools and Techniques for Parks*. Philadelphia and Bozeman, Mont.: National Park Service, 1997. (The published proceedings of a 1995 NPS workshop on desktop publishing, with sections on designing, writing, editing, working with print shops, and Web publishing.)

Hudson, Chris. "Publishing with Partners: The Museum's Perspective." *Journal of Scholarly Publishing* 26, no. 2 (1995): 129-137.

International Paper Company. *Pocket Pal: A Graphic Arts Production Handbook*. New York: International Paper Company, 1989. (Revised every few years.)

Kerabian, Helen, and William Padgett. *Production of Museum Publications: A Step-by-Step Guide*. New York: Gallery Association of New York State, 1989. (Very good; available from AAM.)

Krebs, Arlene, ed. *Distance Learning Funding Source Book*. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1996.  
Kremer, John. *101 Ways to Market Your Books, for Authors and Publishers*. Fairfield, Iowa: Ad-Lib Publications, 1984.

Laing Research Services. *Publishing Partners: Plans and Pro Formas for Museums, Associations, Institutions and Their Publishing Partners* (the Business of Publishing Monograph). Redmond, Wash: Laing Communications, Inc., 1991. (Available from AAM; provides different ways of looking at publishing options and evaluating their financial viability.)

Lee, Marshall. *Bookmaking: The Illustrated Guide to Design, Production, Editing*, 2nd ed. New York: R. R. Bowker, 1979. (A well-written, illustrated book on the mechanics of bookmaking.)

Lem, Dean. *Graphics Master 3: A Workbook of Planning Aids, Reference Guides and Graphics Tools for the Design, Estimating, Preparation and Production of Printing and Print Advertising*. Los Angeles, Calif: Dean Lem Associates, 1983. (Good, concise, easy-to-use reference guide; includes useful charts and typeface samples.)

National Park Service. *Design Specifications, National Park Service, Informational Folder Program*. (pamphlet) Harpers Ferry, W.Va.: National Park Service, n.d.

\_\_\_\_\_. *Natural Resources Publication Management Handbook*. Washington, D.C.: National Park Service, 1991. (Chapter 5, "Manuscript and Production Standards," and Chapter 6, "Printing and Publication Processes," are particularly pertinent and useful, even for non-Natural Resource publications.)

\_\_\_\_\_. *Cultural Resource Management Guideline (formerly NPS-28)*, Washington, D.C.: National Park Service, 1997. (See appendices for additional bibliographies and cultural resources reports.)

\_\_\_\_\_. *Supplementary Graphics Systems, National Park Service, U.S. Department of the Interior* (pamphlet): Harpers Ferry, W.Va.: National Park Service, n.d.

\_\_\_\_\_. ParkNet Web Publication Guidelines. <<http://www.nps.gov/helpdesk/>>

National Research Council. *Science and the National Parks*. The Committee on Improving the Science and Technology Programs of the National Park Service. Washington, D.C.: National Academy Press, 1992. (Discusses the importance of research for the National Park Service; includes a good bibliography pertaining to science in the parks.)

*Publishers, Distributors, & Wholesalers of the United States, 1997-1998*. New York: R. R. Bowker, 1998.

Rossen, Susan F. "Beyond Vanity: A New Era for Museum Publishing." *Museum News* 72, no. 4 (1993): 44-45 and 59-62.

Rossen, Susan F. Preface: "Publishing in Museums." *Journal of Scholarly Publishing* 26, no. 2 (1995):

103-105. (This issue of the *Journal of Scholarly Publishing* distills presentations from the last two years of the Museum Publishing Seminars.)

Rubens, Philip. *Science and Technical Writing: A Manual of Style*. Markham, Ontario: Henry Holt and Sons: 1992.

Skillen, Marjorie E. *Words Into Type*. New York: Prentice-Hall, 1974. (A manual covering both general and specifics of grammar, usage, and manuscript production; has comprehensive index.)

Strand, John. "Letter from the Editor." *Museum News* 72, no. 4 (1993): 5.

The Taft Group. *The Big Book of Museum Grant Money* (prepared by The Taft Group for American Association of Museums). Rockville, Md.: The Taft Group, 1995.

Tilden, Freeman. *Interpreting Our Heritage: Principles and Practices for Visitor Services in Parks, Museum, and Historic Places*. Chapel Hill, N.C.: University of North Carolina Press, 1957.

U.S. Department of the Interior. *Ethics and Conduct Information Bulletin: New Standards of Conduct for the Executive Branch*, Bulletin No. 92-1, August 1992. Washington, D.C.: U.S. Department of the Interior, 1992.

\_\_\_\_\_. *Ethics: An Employee Guide*. Washington, D.C.: U.S. Department of the Interior: Division of Printing and Publications, 1993.

U.S. Office of Government Ethics. "5 CFR Part 2635: Standards of Ethical Conduct for Employees of the Executive Branch; Final Rule. Friday, August 7, 1992." *Federal Register* 57, no. 153 (1992): 35006-35067.

Vogt-O'Connor, Diane. *Report on Funding Possibilities for the National Park Service Education Initiative*, Washington, D.C.: National Park Service, 1998.

Wilson, Adrian. *The Design of Books*. San Francisco, Calif.: Chronicle Books, 1993. (Discusses the artistry of design and the importance of good design.)

Zinsser, William. *On Writing Well: An Informal Guide to Writing Non-Fiction*. 2nd ed. New York: Harper and Row, 1980. (Gives useful pointers on style and usage for writers.)

\_\_\_\_\_. *Writing to Learn*. New York: Harper and Row, 1988. (Author states his purpose is to take the fear out of writing for science-minded people, and to take the fear out of science for humanities-minded people.)

---

**W. L. List of Figures**

Figure 3.1	Master Checklist for Publication Project (Sample) [Optional].....	3:72
Figure 3.2	Intellectual Property Permission Request (Sample) [Optional] .....	3:75
Figure 3.3	Research Sheet (Sample) [Optional].....	3:76
Figure 3.4	Assignment of Copyright by Contractor (Sample).....	3:77
Figure 3.5	Cooperative Publishing Agreement (Sample) [Optional].....	3:78
Figure 3.6	Model Release Form 1 .....	3:80
Figure 3.7	Model Release Form 2 .....	3:81
Figure 3.8	Paper Printing Job Organizer (Sample) [Optional].....	3:82
Figure 3.9	Museum Management Program Editing Checklist (Sample) [Optional].....	3:84
Figure 3.10	Museum Management Program Proofreaders' Checklist (Sample) [Optional].....	3:87
Figure 3.11	Digital Publication Project Checklist (Sample) [Optional].....	3:89
Figure 3.12	Memorandum of Agreement (Sample) [Optional] .....	3:97
Figure 3.13	Selected Foundations that Fund Publications	3:101

### Master Checklist for Publication Project

Project Name: \_\_\_\_\_ Date: \_\_\_\_\_

Reviewer: \_\_\_\_\_

	<p><b>Audience:</b></p> <ul style="list-style-type: none"> <li>– Have you defined the project audience, including level, interests, and geography?</li> </ul>
	<p><b>Message:</b></p> <ul style="list-style-type: none"> <li>– Have you defined the project message clearly in a paragraph including the Who, What, Where, Why, When, and How of the topic?</li> <li>– Have you checked the message via discipline specialists and peer review?</li> </ul>
	<p><b>Specifications:</b></p> <ul style="list-style-type: none"> <li>– Have you selected the project's media or publication format based on its advantages and disadvantages?</li> <li>– Are the project size, format, illustrations, and other media indicated?</li> <li>– Do you have a sample section?</li> <li>– Did you decide what special contents to include, such as front and back matter?</li> <li>– Have you started planning your marketing?</li> </ul>
	<p><b>Budget:</b></p> <ul style="list-style-type: none"> <li>– Have you developed a project budget?</li> <li>– Have you obtained bids for production work, such as typesetting, printing, and binding?</li> <li>– Have appropriate internal resources been found?</li> <li>– If not, has external funding been located, such as foundation funding?</li> <li>– Have you investigated working with a partner or an existing external press that might underwrite the publication?</li> </ul>
	<p><b>Participants:</b></p> <ul style="list-style-type: none"> <li>– Have you selected authors, editors, designers, layout staff, a publisher, and other participants based upon their experience and skills?</li> <li>– Have you filled subject expertise gaps by bringing in qualified outside partners or contractors?</li> <li>– Are necessary contracts or cooperative agreements in place?</li> </ul>
	<p><b>Schedule:</b></p> <ul style="list-style-type: none"> <li>– Have you developed a project schedule?</li> <li>– Is the schedule reasonable?</li> <li>– What elements might lead to delays?</li> </ul>
	<p><b>Research:</b></p> <ul style="list-style-type: none"> <li>– Has the project research been completed?</li> <li>– Did you consult discipline specialists and university library bibliographers?               <ul style="list-style-type: none"> <li>– Have you consulted a wide array of reputable sources, including recent well-reviewed articles and book sources?</li> </ul> </li> <li>– Did you use a style sheet of materials requiring fact checking?</li> </ul>

- 1.
2. *Figure 3.1. Master Checklist for Publication Project*

<b>Master Checklist for Publication Project</b>	
Project Name: _____ Date: _____	
Reviewer: _____	
	<p><b>Image and Quote Selection:</b></p> <ul style="list-style-type: none"> <li>- Has the external content been selected or created, such as artwork, photographs, and contract writing, etc.?</li> <li>- Has the work been edited and reviewed?</li> <li>- Have revisions been made as necessary?</li> <li>- Did you take good notes for captions and permission solicitation?</li> </ul>
	<p><b>Legal Issues:</b></p> <ul style="list-style-type: none"> <li>- Have you sought permission for all quoted or reprinted materials including copyrights, privacy permissions, publicity permissions, etc.?</li> <li>- Have you received permission in writing to use all protected materials being published? <ul style="list-style-type: none"> <li>- Have you avoided publishing location information on archeological sites, protected caves, and endangered species?</li> </ul> </li> </ul>
	<p><b>Ethical and Cultural Issues:</b></p> <ul style="list-style-type: none"> <li>- Have you consulted with any associated groups who might be directly affected by your publication?</li> <li>- Did you work with the associated groups to resolve differences and difficulties?</li> <li>- Do all associated groups know what will be published and why?</li> </ul>
	<p><b>Planning:</b></p> <ul style="list-style-type: none"> <li>- Have you outlined your publication and produced storyboards for all videos, Web sites, and CDs?</li> <li>- Have you obtained peer review for these outlines and storyboards?</li> <li>- Did you correct any problems discovered during peer review?</li> <li>- Did you select a style manual?</li> </ul>
	<p><b>Design:</b></p> <ul style="list-style-type: none"> <li>- Have you planned the format and design of the work?</li> <li>- Has the design received peer review to determine if it is appropriate and helpful for the work?</li> <li>- Has any necessary artwork been produced and reviewed?</li> <li>- Are captions completed for all artwork?</li> <li>- Were all storyboards reviewed and potential links indicated?</li> </ul>
	<p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>- Have the authors written their text?</li> <li>- Has the text received peer review?</li> <li>- Were necessary changes made?</li> <li>- Did you develop a style sheet containing information to be fact-checked?</li> <li>- Has all fact-checking occurred?</li> <li>- Were factual revisions inserted into the text appropriately?</li> <li>- Are the final results clear, consistent, and useful?</li> </ul>

3. *Figure 3.1. Master Checklist for Publication Project (continued)*



<b>Master Checklist for Publication Project</b>	
Project Name: _____ Date: _____	
Reviewer: _____	
	<ul style="list-style-type: none"> <li>- Do you have a table of contents?</li> <li>- Do you have a bibliography?</li> <li>- Do you have an index?</li> <li>- Do you have appendices?</li> <li>- Are the appropriate people credited and acknowledged?</li> </ul>
	<p><b>Editing:</b></p> <ul style="list-style-type: none"> <li>- Have you completed a substantive edit as listed in the checklist?</li> <li>- Have you made all resulting changes to the text?</li> <li>- Did you edit for style as listed in the checklist?</li> <li>- Did you make all resulting changes to the text?</li> <li>- Did the text receive a peer review for content?</li> <li>- Did you make all resulting changes to the text?</li> <li>- Have you sent the final edited version of the text to the printer?</li> <li>- Have you edited and checked all front and back matter?</li> <li>- Have you checked all headers and footers and equivalent matter?</li> </ul>
	<p><b>Proofreading:</b></p> <ul style="list-style-type: none"> <li>- Has the proofreading been done as listed in the proofreader's checklist?</li> <li>- Did you make all resulting changes to the text?</li> </ul>
	<p><b>Mechanicals Review:</b></p> <ul style="list-style-type: none"> <li>- Have you reviewed the mechanical or preliminary electronic text per the proofreader's checklist?</li> <li>- Did you make all resulting changes to the text?</li> </ul>
	<p><b>Bluelines or Final Electronic Publication Review:</b></p> <ul style="list-style-type: none"> <li>- Have you reviewed the bluelines or final electronic text per special instruction on the proofreader's checklist?</li> <li>- Did you make all resulting changes to the text?</li> </ul>
	<p><b>Final (Binding or Mirror Site) Check:</b></p> <ul style="list-style-type: none"> <li>- Did you check the final version (such as the binding)?</li> <li>- Was the mirror site in perfect form for release on the World Wide Web?</li> <li>- Did you make all resulting changes as required?</li> </ul>
	<p><b>Marketing:</b></p> <ul style="list-style-type: none"> <li>- Have you sent review copies as stipulated?</li> <li>- Did you mail announcements to likely libraries?</li> <li>- Have you displayed the book at book fairs and conferences?</li> <li>- Did you advertise in appropriate journals?</li> <li>- Did you title and create metadata for your Web site for use by search engines?</li> </ul>

**Figure 3.1. Master Checklist for Publication Project (continued)**

# Intellectual Property Permission Request

Corporate Name  
Permissions Department  
Address

Dear:

I am writing to request permission to reprint the following items from your publication:

Author/Title of Publication or Name of Web site  
Page Numbers or URL of Web site:  
Other Information:

We would like to reprint the materials as published originally in the following work that the National Park Service is preparing for publication:

Author(Editor)/Title/Format/Media/URL (if appropriate):  
Proposed Date of Publication:  
Comments:

We request nonexclusive world rights, as part of our publication only, in all languages, and in all editions.

If you are the copyright holder, may I have your permission to reprint this material in our book? If you do not state otherwise, we will use the usual scholarly form of acknowledgement, including, publisher, author, and title.

If you are not the copyright holder, or if additional permission is necessary for world rights from another source, please indicate the name, address, and phone number of the individual(s) we should contact.

Thank you for considering this request. A duplicate copy is enclosed for your convenience.

Sincerely,

Superintendent  
Name/Signature  
Address,  
Telephone, Fax, and E-mail numbers

The above request is hereby approved on the conditions specified below, and on the understanding that full credit will be given to the source.

Date: \_\_\_\_\_ Approved by: \_\_\_\_\_

**Figure 3.2. Intellectual Property Permission Request (Sample) [Optional]**

4.

5.

6. *Research Sheet*

**Yucotow National Park  
Exhibition Project, 12/1999**

**Dates:**

*1856 or 1865? (date of first fire falls?)*

*1898 or 1899? (when did Harvey girls come to Yucotow NP?)*

**Names and Biographies:**

*Ablestone, Martin M (1850-1923)? or Aablestone, Martine (1853-1920)?*

*which one was the first park concessionaire?*

*was Martine Martin's eldest daughter? cousin? paramour?*

**Subjects:**

*Brandaise, Muggins or Marjoram? (first superintendent)*

*Hardpat Falls*

*When were they first photographed?*

*When was bridge built?*

*Who built and why?*

*Visit of the Secretary of the Interior to the park*

*When?*

*Toured which areas?*

*Length of stay?*

*Members of his party?*

**Place Names:**

*Check spelling of Eleuvian Plateau*

*What county is Geyserville in?*

**Cultural groups:**

*Navaho or Navajo?*

**Figure 3.3. Research Sheet (Sample) [Optional]**

## Assignment of Copyright by Contractor

The contract developer ("Developer"), for good and valuable consideration, the receipt of which is acknowledged, grants to the National Park Service ("Client"), its successors and assigns all right, title and interest in the copyright in the work named ("Work") prepared by Developer under its Agreement with Client dated \_\_\_\_\_.

Developer authorizes the recordation of this notice with the Copyright Office. The copyright registration number/name of the Work is \_\_\_\_\_.

Description of the Work:

NPS (CLIENT):

DEVELOPER:

Superintendent: \_\_\_\_\_

Responsible Official: \_\_\_\_\_

Name/Signature \_\_\_\_\_

Name/Signature \_\_\_\_\_

Address: \_\_\_\_\_

Address: \_\_\_\_\_

Date: \_\_\_\_\_

Date: \_\_\_\_\_

*Note: If you are spending governmental money, some required language may need to be included in the contract. This language changes over time. Please check with your contracting office.*

**Figure 3.4. Assignment of Copyright by Contractor (Sample)**

### Cooperative Publishing Agreement

NPS Park : \_\_\_\_\_

Address: \_\_\_\_\_

City/State: \_\_\_\_\_

This agreement is made and entered into this \_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_ by and between \_\_\_\_\_ (National Park Service) \_\_\_\_\_ ("NPS") and \_\_\_\_\_ ("Producer") and covers the agreement to last until: \_\_\_\_\_ (Date).

1. GRANT OF RIGHTS: For the agreed upon cost recovery fee, the receipt and sufficiency of which are hereby acknowledged, National Park Service hereby grants to Producer a nonexclusive agreement to incorporate the Work, into the Production, both as hereinafter defined.

The NPS agreement granted hereunder includes the right to (specify the allowed usages here, for example: edit, telecast, cablecast, rerun, reproduce, use, and digitize) without destroying the historical integrity, dropping the caption, or modifying or compromising the images (specify what you want here). The Producer may (list what you want here, e.g., distribute in one videotape edition or broadcast in perpetuity), the Work, in whole or in part), as incorporated in the Production. Indicate if any Production-related advertising and promotion work is also acceptable.

This agreement specifically excludes the right to use the Work independently of the Production. All usage for advertising and promotion of the work or the NPS name or logo related thereto must be approved separately by the NPS. The rights granted herein shall not confer in the Producer any rights of ownership in the original materials; nor shall it grant the NPS any copyrights in the Production, including, without limitation, the copyright thereto. All copyrights in the original Work remain the exclusive property of the NPS. All copyrights in the Production, remain the exclusive property of the Producer, except that the NPS shall retain copyright in the Work, which the Producer will not copyright or attempt to copyright.

NPS understands and acknowledges that the Production may consist of several different formats of the same Production, each format compatible with a different delivery system of multi-media (by way of example only, a DOS format and a MacIntosh format or for videotapes a Beta format and a VHS format).

2. DESCRIPTION OF WORK: (Format, Subject matter, Content)  
\_\_\_\_\_ (the "Work").

3. DESCRIPTION OF PRODUCTION:

4. CREDIT: In consideration of the rights granted to Producer herein, and provided the Work is used in the Production and the Production is actually released, Producer agrees to give the NPS appropriate credit in the Production in substantially the following form:

Courtesy of: National Park Service, \_\_\_\_\_ (Park), \_\_\_\_\_ Collection

Figure 3.5. Cooperative Publishing Agreement (Sample) [Optional]

5. **MONETARY CONSIDERATION:** In further consideration of the rights granted to Producer herein, Producer shall pay to NPS the cost recovery fee of \$\_\_\_\_\_ per each photographic image, textual page, video frame, or audio statement scanned by Producer. This fee reimburses NPS for handling, labeling, locating, supervising use, and similar work. Producer shall scan all materials on the NPS's premises following NPS access and use policies, procedures, and requirements with Producer's own equipment. Any special requirements by Producer, such as before or after hours access, special support staff assistance, staff research support, or other activities may require additional cost recovery fee payments by the Producer. All resulting cost recovery monies will be paid directly to the park cooperating association (list name) for the direct benefit of the park museum collections.

6. **REPRESENTATIONS AND WARRANTIES:** The NPS represents and warrants to Producer that it has the authority to grant to Producer the rights provided for herein.

7. **ASSIGNMENT:** The NPS acknowledges and agrees that Producer may assign its rights and obligations under this Agreement in whole or in part, subject to the advanced written approval of the NPS. NPS consents herein to Producer assigning for publication and distribution the Production in which the Work will be contained.

8. **GENERAL:** A waiver of any of the terms or conditions of this Agreement in any instance shall not be deemed or construed to be a waiver of such term or condition for the future.

9. **HEADINGS:** The headings at the beginning of each of the paragraphs hereof are for reference only and shall not affect the meaning or construction of this Agreement.

10. **NON-DISCRIMINATION:** The parties agree to be bound by applicable state and federal rules governing Equal Employment Opportunity and Non-Discrimination.

11. **ENTIRE UNDERSTANDING:** The provisions herein constitute the entire understanding between the parties hereto with respect to the subject matter hereof. Any additions to or changes in the Agreement shall be valid only if set forth in writing and signed by the parties.

**Accepted for National Park Service:**

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Accepted for \_\_\_\_\_ (Producer):**

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Figure 3.5. Cooperative Publishing Agreement (Sample) [Optional] (continued)**

**Model Release Form 1**

I hereby give \_\_\_\_\_ (National Park Foundation, Association, or Park) the absolute irrevocable right and permission, forever and throughout the world, in connection with the \_\_\_\_\_  
\_\_\_\_\_ (photographs; videotape; motion picture film; digital sound, imagery or video files; audiotape  
interview) taken of me by the National Park Service staff, or in which I may be included with others, the following:

- The right to use and reuse in any manner at all, including distortion, said \_\_\_\_\_ (photographs,  
videotape, motion picture film, digital sound, imagery or video files, audiotape interview) and my name in conjunction with the caption or text, either whole or in part, either by themselves or in conjunction with other materials, in any medium including online and for promotional and advertising uses, and other trade, educational, non-profit, and for-profit purposes, as well as using my name in connection therewith, if (the National Park Foundation, the Association or Park) so chooses; and
- The right to copyright said materials in the name of \_\_\_\_\_ (National Park Foundation, Association, or Park) or in any other name selected.

I forever release and discharge \_\_\_\_\_ (National Park Foundation, Association, or Park) from any and all claims, actions, and demands arising out of or in connection with the use of said materials, including, without limitation, any and all claims for invasion of privacy, publicity, and libel or slander.

This release shall inure to the benefit of the assigns and legal representatives of \_\_\_\_\_ (National Park Foundation, Association, or Park), as well as the party(ies) for whom (National Park Foundation, Association, or Park), created said materials.

I represent that I am over the age of twenty-one years and that I have read the foregoing and fully and completely understand the contents hereof.

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Signature \_\_\_\_\_

Witness: \_\_\_\_\_

Address: \_\_\_\_\_

**Figure 3.6. Model Release Form 1 (Sample) [Optional]**



**Model Release Form 2**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Model Release/National Park Service (NPS)

I hereby grant to NPS the absolute and irrevocable right and permission, in respect of the photographs or audio or videotape recordings and their transcripts, that it has taken or has had taken of me or in which I may be included with others, to copyright the same, in its own name or otherwise (and assign my rights throughout the world in such photograph and audio and video recordings and their transcripts), to use, reuse, publish, and republish, and otherwise reproduce, modify and display the same, in whole or in part, individually or with other photographs, and with any copyrighted matter, in any and all media now or hereafter known, for illustration, promotion, art, advertising and trade, or any other purpose whatsoever; and to use my name in connection therewith if it so chooses.

I hereby release and discharge NPS from any and all claims and demands arising out of, or in connection to, the use of the photographs, including without limitation any and all claims for libel or invasion of privacy. NPS may sell, assign, or otherwise transfer all rights granted to it hereunder.

This authorization and release shall also inure to the benefit of the specific park(s), legal representatives and assigns of NPS, as well as the staff representative(s) (if any) for whom it took the photographs.

I am of full age and have the right to contract in my own name. I have read the foregoing and fully understand the contents thereof. This release shall be binding upon me and my heirs, legal representatives and assigns. I further release NPS from any responsibility for injury incurred during the photography or audio or videotaping session.

Signed: \_\_\_\_\_

Printed Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax Number: \_\_\_\_\_

Date: \_\_\_\_\_

**Figure 3.7. Model Release Form 2 (Sample) [Optional]**

**Paper Printing Job Organizer**

Project: \_\_\_\_\_ Coordinator: \_\_\_\_\_ Date: \_\_\_\_\_

<i>Function</i>	<i>Person Responsible</i>	<i>Supplier</i>	<i>Date Due</i>	<i>Date Done</i>
Write copy				
Edit Copy				
Proofread copy				
Approve copy				
Make rough layout				
Approve rough layout				
Make dummy				
Approve dummy				
Choose typesetter				
Specify type and mark up copy				
Set type				
Proofread type				
Create illustrations				
Create charts, graphs, maps				
Create and select photographs				
Approve visual elements				
Miscellaneous camera work				

7. Figure 3.8. Paper Printing Job Organizer (Sample) [Optional]

<i>Function</i>	<i>Person Responsible</i>	<i>Supplier</i>	<i>Due Date</i>	<i>Date Done</i>
Choose production artist				
Paste up mechanicals				
Proofread mechanicals				
Approve mechanicals				
Choose or specify trade services				
Make halftones and separations				
Approve proofs of photographs				
Select paper and binding				
Write printing and binding specifications				
Select possible printers				
Obtain bids from printers				
Choose printer				
Contract with printer				
Approve proofs from printer				
Do printing				
Approve press sheets				
Do bindery work				
Verify job done per specs				
Verify charges for alterations				
Verify mechanicals and art returned				
Pay printer and trade services				

8.

9. *Figure 3.8. Paper Printing Job Organizer (Sample) [Optional] (continued)*

**Museum Management Program Editing Checklist**

**Writing Project Editor:** Name: \_\_\_\_\_ Date: \_\_\_\_\_

**SUBSTANTIVE EDIT:** Name: \_\_\_\_\_ Date: \_\_\_\_\_

- \_\_\_\_\_ The text completely covers all topics listed in the project outline. Missing sections are noted.
- \_\_\_\_\_ Research methodology was good; any weaknesses are noted.
- \_\_\_\_\_ All major issues raised by reviewers and team members are covered; any gaps or missing sections are noted.
- \_\_\_\_\_ Author's approach to issues reflects NPS and DOI policies, procedures, and guidance; any missing guidance or citations have been added.
- \_\_\_\_\_ Author's tone and approach to the topic is appropriate; inappropriate sections are marked.
- \_\_\_\_\_ Facts are substantially correct. Any errors or questionable assumptions are marked.
- \_\_\_\_\_ Repetitious text was deleted.
- \_\_\_\_\_ Text is organized rationally; structural flaws are noted with suggestions for improvement.
- \_\_\_\_\_ Headers, subheaders, and section summaries are logical and clear. Problems are noted.
- \_\_\_\_\_ Transitions between sections are good. Any sections that flow poorly are noted.
- \_\_\_\_\_ Writing is clear and coherent. Awkward writing is noted.
- \_\_\_\_\_ Writing is logical and consistent (non-contradictory). Inconsistencies or poor reasoning is noted.
- \_\_\_\_\_ Literary style, format, and approach are consistent with the park's program style. Inconsistencies are noted.
- \_\_\_\_\_ Table of contents is prepared. Inconsistencies between the text and the table of contents are noted.
- \_\_\_\_\_ Descriptions of figures and tables match the actual figures and tables themselves. Inconsistencies are noted.

**PLAIN ENGLISH**

**STYLE AND FORMAT:** Name: \_\_\_\_\_ Date: \_\_\_\_\_

- \_\_\_\_\_ The most important, general, or frequently changed or used subjects are placed first.
- \_\_\_\_\_ Specific procedures and seldom-used or changed sections are placed in subsidiary paragraphs.
- \_\_\_\_\_ "You" are the actor implied or spoken to throughout the text.
- \_\_\_\_\_ Most (95%) verbs are action verbs.
- \_\_\_\_\_ Sentence and paragraph lengths vary.
- \_\_\_\_\_ Major sections of the text are parallel or equivalent.
- \_\_\_\_\_ Question and answer format is used throughout, anticipating the reader's questions.
- \_\_\_\_\_ Any section with more than 15 subsections is subdivided.
- \_\_\_\_\_ Table of contents includes lists of questions.
- \_\_\_\_\_ The first section of the text is called "overview," not "introduction" unless this is inappropriate.
- \_\_\_\_\_ Main headers, such as section headings, are in mixed case, 10 point Arial bold.

**Figure 3.9. Museum Management Program Editing Checklist (Sample) [Optional]**

- \_\_\_\_\_ Secondary headers (questions), have only their first word capitalized and are in 10 point Arial italic
- \_\_\_\_\_ The text is in 10 point CG Times; the footers are in 9 point CG Times.
- \_\_\_\_\_ Strings of parallel terms are placed in bulleted lists.
- \_\_\_\_\_ First level lists use 10 point bullets.
- \_\_\_\_\_ Second level lists use dashes.
- \_\_\_\_\_ Italics are used only for numbered section subheadings in the left text column, or for small portions of text.
- \_\_\_\_\_ Small tables are not boxed, but instead are left hanging in the text.
- \_\_\_\_\_ Large tables are boxed, but have no internal grid. CG Times italics is used for headers and regular CG Times font for the table's text body.
- \_\_\_\_\_ Bold and italics are used for emphasis, rather than double bold.
- \_\_\_\_\_ Titles are capitalized only when they are followed immediately by a name.
- \_\_\_\_\_ Numbers are aligned along their decimal points when listed vertically.
- \_\_\_\_\_ The possessive pronoun "your" is not used when referring to people or collections (your superintendent, your museum collections).
- \_\_\_\_\_ Section references, rather than page numbers, are used in cross-references.
- \_\_\_\_\_ Quotations are indented in a block and in quotation marks.
- \_\_\_\_\_ Abbreviations are avoided. If necessary, they are spelled out for the first usage, followed by the abbreviation in parentheses.
- \_\_\_\_\_ The Latin abbreviations e.g., and i.e., are not used. Instead of e.g., "for example" is used. An explanatory word or phrase in parentheses is used instead of i.e.
- \_\_\_\_\_ When abbreviating document titles, for example, CMP, periods are not used.
- \_\_\_\_\_ Two-letter state abbreviations with no periods, for example, MI, are used in addresses, but traditional state abbreviations are used in the bibliography.
- \_\_\_\_\_ Periods are not used after common bureau and agency abbreviations, for example, NPS.
- \_\_\_\_\_ The following acceptable abbreviations are used: lf for linear feet, % for percent, RH for relative humidity, and pH for measuring acidity.
- \_\_\_\_\_ The first word after a colon is capitalized unless it is in the middle of a sentence. **Note:** Graphic style with bulleted lists is NOT considered a sentence.
- \_\_\_\_\_ A word is capitalized only when it is the first word in a sentence or where emphasis is needed.

**COPYEDITING:**                      Name: \_\_\_\_\_ Date: \_\_\_\_\_

- \_\_\_\_\_ Queries and questions on the text are resolved.
- \_\_\_\_\_ Comments and review suggestions are addressed.
- \_\_\_\_\_ Author changes, additions, and suggestions are incorporated.
- \_\_\_\_\_ Fact checking is completed and incorporated.
- \_\_\_\_\_ Text is clear, concise, and consistent.
- \_\_\_\_\_ Wordiness is eliminated.
- \_\_\_\_\_ Tone is proper throughout. No nagging, hectoring, or scolding.
- \_\_\_\_\_ Grammar is checked.
- \_\_\_\_\_ Compounding of words is checked.
- \_\_\_\_\_ Punctuation is checked.
- \_\_\_\_\_ Spelling is checked.

**Figure 3.9. Museum Management Program Editing Checklist (Sample) [Optional] (continued)**

_____	Noun/verb agreement is checked.
_____	Active voice is substituted for passive voice where possible.
_____	Figure numbers, math, and textual numbers are checked.
_____	Pagination is checked for accuracy and completeness.
_____	Table of contents is verified against the text.
_____	Titles and subheaders are checked for accuracy and parallel structure.
_____	Running headers and footers are checked.
_____	Pronouns are checked for clear antecedents.
_____	All technical language, including acronyms, is defined and jargon is removed.
_____	Capitalization is checked.
_____	Geographic place names are checked.
_____	Glossaries are checked.
_____	Bibliographies are checked.
_____	All personal and organizational names, titles, telephone numbers, and addresses are verified.
_____	In-text citations are checked for completeness, correctness, and format. (Use <i>Chicago Manual of Style</i> , or the format provided by the editor, such as, Book example: Abel, Peter. <i>Peter Abel's Ethics</i> . Oxford: Clarendon Press, 1971; Journal example: Bran, Mark. "Bran's Brain." <i>Philosophy Journal</i> 33 (1958): 1-19; NPS example: <i>Conserve O Gram</i> 19/10 "Title of the COG." Second Citation of same COG: <i>COG</i> 19/10; Handbook example: <i>Museum Handbook</i> , Part II, Chapter 6, "Title of Chapter." Second citation for same: <i>MH-II</i> , Chapter 6.).
_____	Spacing, layout, and format details are checked.
_____	Illustrations, figures, and tables are reviewed.
_____	All tables are consistent with the proper format.
_____	Figures and tables follow their first mention in the text unless they are placed after the bibliography.
_____	Captions are checked for accuracy, image match, and position.
_____	Manuscript is checked for completeness.
_____	Particular editing problems to watch for with this specific author are listed here and checked (for example, that/which usage; noun/verb agreement; misuse of a particular word or phrase).
_____	All pronouns are checked for clear antecedents; pronouns lacking antecedents are replaced with nouns or the text is rewritten.
_____	Sexist and racist language is removed.
_____	Cross-references are checked.
_____	Manuscript is in <i>Chicago Manual of Style</i> or <i>Plain English</i> format.
_____	Noun strings are broken up.
_____	Smothered verbs are eliminated.
_____	Awkward or confusing sections are noted.
_____	Major organizational problems are noted.
_____	Inconsistencies in style of numbers, words, and compounding are identified.
_____	Use of bold and italics is checked for consistency.
_____	Final Read Behind is completed.

**Figure 3.9. Museum Management Program Editing Checklist (Sample) [Optional] (continued)**

# Museum Management Program Proofreaders' Checklist

- **Special Instructions to Proofreaders:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- **General Notational Instructions for Marking Page Proofs:**  
\_\_\_\_ Mark all printer's errors (deviations from copy, specifications, or standards) with PE.  
\_\_\_\_ Mark all author's alterations (changes from dead copy or specifications made after live copy is prepared) with AA.

- **Notational Instructions for using this List:**  
\_\_\_\_ Mark all queries of any sort with a Q.  
\_\_\_\_ Mark ignored proofing tasks with I on this list as an instruction to ignore this type of proofing.  
\_\_\_\_ Mark jobs to be done with an M.  
\_\_\_\_ Mark completed tasks with a check mark.

- **Proofing Tasks:**  
\_\_\_\_ Query all missing pages.  
\_\_\_\_ Query all blank text.  
\_\_\_\_ Query all breaks in alphabetical sequence.  
\_\_\_\_ Query all breaks in numerical sequence.  
\_\_\_\_ Correct all misspellings and mark as AA.  
\_\_\_\_ Check Table of Contents against text, query any differences.  
\_\_\_\_ Check all tables for capitalization, missing data, punctuation, inconsistencies, misalignment, spacing, and headers; query potential problems.  
\_\_\_\_ Check to make certain that referenced figures, charts, and graphs follow their first mention.  
\_\_\_\_ Check all running heads and footers; query errors, misalignments, or inconsistencies.  
\_\_\_\_ Check all cross-references for accuracy and completeness.  
\_\_\_\_ Check text throughout for dropped copy; query potential problems.  
\_\_\_\_ Check text for widows and orphans of pages and paragraphs.  
\_\_\_\_ Check for word division errors.  
\_\_\_\_ Check for active voice.  
\_\_\_\_ Check for sexist or racist language.  
\_\_\_\_ Check for parallelism in format.  
\_\_\_\_ Check for grammatical errors.  
\_\_\_\_ Check for improper use of italics, underlining, bullets, dashes, and bold.  
\_\_\_\_ Check for compounding.  
\_\_\_\_ Check for capitalization consistency.  
\_\_\_\_ Check for number style consistency.

**Figure 3.10. Museum Management Program Proofreaders' Checklist (Sample) [Optional]**

<p><input type="checkbox"/> Check for spelling consistency.</p> <p><input type="checkbox"/> Check for abbrevia tions consistency.</p> <p><input type="checkbox"/> Check for material that makes no sense.</p> <p><input type="checkbox"/> Check for obvious omissions.</p> <p><input type="checkbox"/> Check for incomplete sentences.</p> <p><input type="checkbox"/> Check for oddities of language.</p> <p><input type="checkbox"/> Check for spacing errors in indentation, justification, line spacing, and columns.</p> <p><input type="checkbox"/> Check for mechanical faults such as misaligned characters, broken links, and dirty type.</p> <p>Name: _____</p> <p>Date: _____</p>
--

**Figure 3.10. Museum Management Program Proofreaders' Checklist (Sample) [Optional]  
(continued)**



### Digital Publication Project Checklist

**Instructions:** Use this checklist to remind yourself of the issues you must address in planning a digital publication project or contract. Please check a category when you have addressed it adequately in your planning.

#### 1. Technical Production Issues:

- Production Methods:** Determine how the digitized file will be created, through digitizing:
  - original park collection materials (such as images, sound recordings, videotapes, motion picture films, and documents or books) *or*
  - copies of those materials (such as photographs of objects) which are then digitized, *or*
  - park structures, landscapes, museum collections, and other resources by creating new digital photographs in a digital camera. (If the latter, the work can be done either by park staff or by a contractor. Remember that the creator (photographer) retains the copyrights to his or her images, unless they were produced on work time.)
- Production Needs:** Do high-quality copies exist of the materials to be digitized so the digitizing firm can use those instead of the originals? If not, will the project produce high-quality photographic copies first? If not, will the digitizing work from the originals be done in the park, requiring special set-ups of lights; equipment; security; support staff; or before- or after-hours access, fees or special permits?
- Transportation Needs:** Will the digitizing work be done elsewhere from copies, requiring shipping, packing, and inspection? If not, will the digitizing work be done with loans of original NPS materials, requiring loans of original NPS materials, shipping, packing, insurance, loan, and special handling? If the latter, will a trained collection manager travel with, and be on hand, during digitization to ensure the safety of the materials? If not, can the work be done in the park, where the digitization process can be monitored by park staff?
- Collections Handling:** Is the digitizing firm equipped and trained to follow NPS handling and collections management procedures? Will a staff member trained in materials handling be present during the digitization process to ensure that museum collections are not form-fed through scanners, left under hot lights, or otherwise mishandled?
- Authenticity:** Will the digitizing personnel respect the integrity of the object? The scanner must not modify the appearance of the original except to clarify the information it contains (such as stain removal). Ensure the appearance of the object being digitized will not be significantly altered in any way.
- File Format:** Identify the file format desired for publication. Also indicate the format in which the files will be provided to the park (diskettes or CD-ROMs) and any other publicly available formats used by the digital publisher for any purposes. Determine if any of the formats used are proprietary or restricted use. If so, try to change the format to a non-proprietary format. Does the park have equipment to use this format? Are vendors supporting the equipment and format? If not, propose a different format, such as JPEG or TIF.
- File Size:** Indicate the file size (pixel resolution) you desire. Remember, large files contain the most information. Derivative copy files of various sizes can be made from your large original files. Thumbnail files are desirable as derivatives of your large master file, since they can be viewed speedily from most Web browsers on most systems.

Figure 3.11. Digital Publication Project Checklist (Sample) [Optional]

## 1. Technical Production Issues (cont.):

- File Descriptive Conventions:** Specify the file naming, numbering, and indexing conventions so that files obtained can be used easily. If the contractor or digitizer produces an index, can the park obtain a copy? What software will be used to manage the images? Can the park obtain the software easily? Will the vendor supply it and support it?
- File Compression:** Will files be provided in a compressed format? Ensure the park is equipped to deal with this format. Is this lossless compression (so that a decompressed image will look the same as one that was never compressed); or lossy (so that it will have a different visual appearance after decompression)? Will the software and hardware needed to decompress the image be available where the image is to be used?
- Captions:** Indicate what information you must provide as captions and credit lines. Determine if you will have to research to write these captions. Will the researcher or publisher underwrite this work? If not, what other work will be set aside? Have you developed a fee schedule for cost recovery, including staff time, benefits, communications costs, and supplies? If not, work with your cooperating association or partners to do so.
- File Preservation:**
  - Ensure permanent and durable media were selected during the file creation stage, such as Kodak Photo CDs, 3-M Super CDs, or Digipress CDs.
  - Ensure digital media will be stored in an appropriate environment (See *Draft Conserve O Gram* 19/19 "Care of Archival Compact Discs" and 19/20 "Care of Archival Digital and Magnetic Media.")
  - Ensure park staff know how to handle and use the media, and that appropriate usage and duplication copies exist.
  - Indicate the file verification and refreshing conventions followed by the publisher during the project life.
  - Indicate when and how file migration will take place.
  - Ensure you have the necessary hardware and software to use the digital file in good condition with appropriate maintenance contracts.
- Identification of Desired Materials:** First identify the items that the researcher wishes to use. Using the criteria of value, use, and risk prioritize items the park wants digitized (see *Conserve O Gram* 19/10, "Reformatting for Preservation and Access: Prioritizing Materials for Duplication"). Encourage the researcher to digitize items that match your collection priorities. If the material is requested by another, insist on a written request with a description of the project. Avoid standard contracts, as they were written to benefit the organization providing them. Once appropriate items are identified, determine if these materials must be denied because of any of the following legal or ethical reasons:

## 2. Legal and Ethical Issues:

- Copyrights** (17 US Code [USC] 101 et seq., 1978 & Supp V 1993): If the material was not originally produced by the federal government or a federal contractor (and *is* therefore in the public domain) *and* your deed of gift does not give you "all copyrights" *and* the copyright protection has not expired, you may not grant the vendor permission to
  - reproduce
  - distribute copies by sale or transfer of ownership
  - exhibit online
  - prepare derivative works (postcards, CDs, videos, posters) from the materials.

**Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)**

## 2. Legal and Ethical Issues :

Inform the researcher and publisher in writing they must use good-faith efforts to identify the copyright owner and secure written permission to use the protected works. The publisher may have to pay a royalty. The publisher is responsible for obtaining these permissions from the holder of the original copyright, which is not necessarily the NPS. The publisher indemnifies your organization (the NPS) from this responsibility by agreeing to pay for all legal and court costs resulting from lawsuits due to infringements of copyright. Talk to your lawyer.

- Trademarks and Trade names:** Is the item trademarked or trade-named, and would the publication reproduce that trademark or trade name? Will the publisher clear the use of this material with the holder(s) of the original trademarks and trade names? Talk to your lawyer.
- State Privacy Legislation:** Does the item reproduce the home(s), face(s), name(s), fingerprints, or medical, employment, psychiatric, or law enforcement history of a living private individual, family, group, or corporation? Would public exposure of the document place the private individual in a false light, or embarrass him or her? Will the researcher or publisher obtain written permission to use this material from the individuals, groups, or corporations portrayed? Without such written permission, don't provide access to the materials (much less copies) without a subpoena unless your park solicitor advises otherwise.
- Faces and Figures:** If the image, video, or file reproduces a living recognizable private or celebrity individual, group, or corporation, do you have a signed model release form? Tell the publisher in writing that he or she is responsible for obtaining permission to use this material from the individuals portrayed. Ensure the permission obtained matches the proposed usage. If not, don't provide the material for publication or distribution, only for fair use purposes. *Note:* The dead have no right to privacy.
- Interview (5 USC 552a):** If the file reproduces part of an oral history or video history interview, do you have a signed interview release form from all living individuals interviewed or serving as interviewers allowing this sort of use? If not, don't allow publication. Will the publisher be responsible for obtaining written permissions to use this material from the individuals involved? If you have no permissions and the publisher won't make a good faith effort to obtain it, don't provide copies for use for publication or distribution without talking to your lawyer.
- Libel and Slander:** Does the file contain willfully misleading, damaging, or false information about an individual, group, firm, or organization? Will the publisher or vendor obtain permission to use this material from the individual or corporation that may have been libeled or slandered? If not, talk to the solicitor. *Note:* Libel refers to written falsehoods; slander refers to spoken falsehoods.
- Restrictions and the Freedom of Information Act (5 USC 552):** Does the publisher understand that federal employees must make federal holdings (including the digital copies) available to any individual who asks for them? All files, with a few exceptions, are available under a Freedom of Information Act request or a subpoena, and subject to the nine exemptions of the Act. We can't limit access to one publisher or researcher.

**Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)**

## 2. Legal and Ethical Issues (cont.):

- American Indian Religious Freedom Act (42 USC 1996 and 1996a):** Does the file reproduce items or places that are sacred, religious, or sensitive, such as burial materials, remains, or sacred landscapes? Will the publisher obtain permission to use any materials judged sensitive by NPS with the affiliated group(s)? If not, talk to the solicitor.
- Location of Caves and Wells (16 USC 4301-4310 and 5 USC 552):** Does the file indicate the physical location of caves or wells? Do not provide this to non-authorized park personnel, such as researchers, without checking with solicitors and park managers. Will the publisher ensure all specific location information is excluded in electronic versions of the documents to be used for access? If not, talk to the solicitor.
- National Historic Preservation Act Amendments of 1980 (16 USC 470w-3):** Does the file provide information on historic resources that might be damaged if the information is disclosed? For example, would disclosure cause a significant invasion of privacy? Will disclosure impede the use of a traditional religious site by practitioners? Will disclosure risk harm to a historic resource? If so, in consultation with the NPS solicitor, you may withhold information on the nature and location of historic properties, and owners' names and addresses.
- Archeological Sites (16 USC 469-469c and 16 USC 470 aa):** Does the file indicate the location or universal transverse mercator (UTM) of archeological sites including underwater wrecks? Don't provide location information to non-authorized personnel without checking with archeologists and solicitors. Will the publisher ensure all specific location information is excluded in all electronic versions of the documents intended for access?
- Classified Information (5 USC 552):** Does the file reproduce any classified military or intelligence information? If so, don't provide it to a vendor until it has been declassified. Ensure all documents provided are free from such classifications, even if they are old.
- Publicity Rights (State Laws):** Does the file reproduce the name, image, words, or persona of a famous individual (living *or* dead), which may be protected under state publicity legislation? Will the publisher obtain permission to use these names or images from the holder of the publicity rights or their heirs?
- Image Manipulation and Moral Rights:** Does the project plan on manipulating the work of an artist? Will the project publish an artist's work without a credit line?
- Authorized Negotiator:** Have you identified who in your organization is authorized to accept or deny the offers of digital publishers and order fulfillment services? Is a procedure in place for considering such offers to guide the park negotiator?
- Cost Recovery:** Will the park receive cost recovery fees? How is the money collected, accounted for, and received by the NPS? What account is authorized to receive the funds? How will the money be used?
- Exclusive Rights:** Don't grant exclusive rights to use, publish, distribute, exhibit, perform, prepare derivative works from, sell, or reproduce NPS cultural or natural resources including materials under copyright protection or in the public domain. According to the Freedom of Information Act, if one organization has access, others may also.

Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)

### 3. Content and Context Use Issues of Digital Images and Products

- Number of Uses:** Determine if the publisher is asking for one-time interior use of an image (exterior would be the CD-ROM box or book cover, and must be negotiated and agreed to in writing) in one format in one edition (one language and one publisher). If the publisher is asking for multiple edition use, multiple title use, or all digital rights, move the discussion to one-time use. Supplemental editions must be authorized and paid for separately.
- Credit Line:** Require the vendor to always include the full park credit line as supplied, such as "Courtesy of National Park Service, (Park Name), (Collection Name) (Collection Catalog Number), (if possible also include, Box number, Folder number, and Image number.)" The text may require a provenance line that incorporates the creator (photographer or author's name, media/format, date, title, subject, and size).
- Captions Source:** Determine if you will be responsible for providing the caption or if the caption will be assembled by the digital publisher and reviewed by the park before publication. If you won't have the opportunity to review the captions, insist the captions be published as provided by you. Or include a clause that states . . . "the digital contractor may edit or change the caption as long as the caption information published does not delete correct information or provide erroneous descriptions or information about the elements."
- Context Control:** Find out if you will have final approval of the context (product, text, captions, layout, and informational context or position in the text) of the digital image for approval purposes, or if you will only have the right to correct factual inaccuracies.
- Retaining the Image on a Database:** Once the agreement has lapsed, the publisher or author is informed that he must erase the image from his database.
- Contracts Revoked:** If the planned product based on the museum's digital files gets published, all rights revert to the NPS, and all digital files must be erased by the publisher or author.
- Security:** Will the publication be sufficiently secure to prevent:
  - unauthorized downloading
  - transferring
  - copying
  - manipulation of content

Are specialized technologies (watermarks, encryption codes, or digital thumbprints) used to protect digital images? Ensure file names and icons do not appear in windows or on the desktop. Don't authorize distribution via floppy discs or other insecure formats.

- Reproductions Appearance:** Digital image files must be made from color-corrected transparencies or curatorially and editorially approved black-and-white photographs provided by the NPS. Black-and-white conversions from color transparencies are not permitted, nor are reproductions from printed images, 35mm slides, or photographic materials obtained outside of the NPS or created for other purposes, such as park brochures.

Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)

### 3. Content and Context Use Issues of Digital Images and Products (cont.):

- Reproduction Size:** Each reproduction must be shown in the electronic document in its entirety, within a framed border, so that the image *is not cropped by the edges of the monitor viewing screen*, regardless of the hardware or software used. Nothing may be superimposed on the reproductions, including lettering or another image. Credit lines must be near, or hypertext linked to, the images.
- Documentation:** All digital images, sound files, video files, and text files require a caption including a credit line, a provenance line (creator, media/format, date, title, size), and copyright notice that must appear as specified without editing, omissions, or use of acronyms. The caption must appear in the space surrounding the reproduction on the same monitor or screen.
- Special Uses:** Special permission is necessary if the digital reproduction appears as a frontispiece, chapter divider, additional Web page, box image, or non-editorial, decorative illustration; in such cases an additional fee is payable. For other than interior usage, such as covers or exterior, all requests to reproduce will be considered upon application. No special or multiple use may be made of these digital images without permission, including promotional trailer programs or advertisements.
- Repurposing:** No reuse of scanned NPS materials is allowed without further permission. All applications for repurposing of NPS materials must be made in writing.

### 4. Negotiating, Contracting, and Payment Issues:

- Third Party Agreements:** Third party agreements are not allowed without the written consent of the NPS. All applications for third party agreements must be made in writing.
- NPS Name, Arrowhead Logo, and Image:** The National Park Service name, the park name, or the National Park Service arrowhead cannot be used without written permission in the contract.
- Negotiator:** Is the individual identified who is authorized to negotiate with the publisher (for example, the cooperating association)? Does this person need support from a NPS or DOI solicitor or Association or National Park Foundation staff member?
- Project Information:** Determine if the publisher can provide the following:
  - the project title
  - project media of publication
  - alternative publication plans
  - publication or release date
  - language(s)
  - publisher, distributor, project manager(s) name(s)
  - editor and designers' names, addresses, e-mail, and phone and fax numbers
  - retail cost per product.
- Product Schedule:** Has the publisher provided a publication schedule or work plan that meets the park's needs? If not, request a detailed schedule of all shoots with an overview of participants and a daily location shoot list.

Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)

#### 4. Negotiating, Contracting, and Payment Issues: (continued)

- Contract:** Was the publisher's offer made in writing with all the details described here spelled out? Have the lawyer and the contracting department reviewed and approved it?
- Length of Contract:** Many firms will ask for 10- or 20-year contracts. Try for short-term contracts for single products. If the publisher is asking for multiple-edition use, multiple-title use, or all digital rights, move the discussion to one-time use. Supplemental editions must be negotiated, authorized, and paid for separately.
- Publication Report and Review:** Has the publisher agreed to provide a written report at the end of the project indicating the NPS materials used and how many times and where each item was used? If not, ask for this.
- Fees:** Will you charge fees to recover costs of security and support staff (such as park curators or historians) during the image production process? Have you determined how you will handle fees received? Try to ensure the money received from digital work goes either towards preserving the items digitized or towards funding equipment and software to use the digitized files for reference and outreach, thus limiting collection wear and tear.
- Royalties:** Include a statement in the contract that states, "the NPS assumes no responsibility for any royalties or fees claimed by the creator of the digitized work or on the creator's behalf."
- Indemnification:** Has the publisher or researcher agreed to indemnify, defend, save, and hold the NPS harmless from any and all claims, demands, losses, or damages (including reasonable attorney's fees and expenses) arising out of or in connection with, any claim by a third party that results in a bona fide settlement, claim, or adjustment, and which, if proved true, would constitute a breach of the representations and warranties set forth above? If not, have this language added to the contract to protect the park.
- Copyrights:** The publisher is responsible for obtaining permission from the holders of the original copyright for all NPS items. The NPS is not necessarily the copyright holder. Get the publisher to sign a statement to this effect. Determine if the publisher is planning to copyright their digital file of your cultural resources. If so, ensure the vendor knows that other individuals will be producing digital files from the same items. The publisher may hold the copyrights to the completed work, such as a CD-ROM, while the NPS and others continue to hold copyrights for individual items reproduced therein. Determine what rights the NPS has to cite, publicize, or otherwise use the final product in education, Web work, and other endeavors. NPS should have permission to use the CD for non-profit purposes.
- Courtesy Copies:** The publisher is to provide four copies of the finished piece for your collections. At the NPS, one copy goes to the park's museum collection, another to the park's library, the third goes to the National Center Library of the appropriate program, and the fourth to the Harpers Ferry Center Library.

Figure 3.11. Digital Publication Project Checklist (Sample) [Optional] (continued)

#### **4. Negotiating, Contracting, and Payment Issues (cont.):**

- In-Kind Donations:** Discover whether the park will receive:
  - gifts of the finished product
  - discounts on products
  - discounts on digitizing services
  - donations of the rights to use products or digital images
  - donations of software and hardware
  - financial donations towards the preservation of the original item
  - financial donations to fund historical, archival, or curatorial fellowship in the park to aid future digitization
  - gifts of the right to use high-resolution, large preservation files of the image without restrictions in NPS products, including the World Wide Web

Check the NPS donor recognition guidelines from the Policy Office for more guidance.

**Figure 3.11. Digital Publication Project Checklist (Sample), [Optional] (continued)**



**Memorandum of Agreement**  
**between**  
**NATIONAL PARK SERVICE**  
**and**  
**Z CORPORATION**

This agreement, entered into on \_\_\_\_\_ (year), between Z Corporation (**Z**) and the United States of America, acting by and through the National Park Service (NPS), A National Park (**A**).

**ARTICLE I. Background and Objectives**

Whereas, 16 U.S.C. Section 6 authorizes the NPS to agree to accept donations of money for the purposes of the National Park System; and

Whereas, 16 U.S.C. Section 18f(a) authorizes the NPS to accept donations and bequests of money or other personal property, and administer them for museum purposes; and

Whereas, the NPS and A have the responsibility for protection of park resources through interpretation and education; and

Whereas, **Z** will produce a CD-ROM product on A's resources that will help A meet its educational responsibilities at no cost to A; and

Whereas, **Z** wishes to use the produced CD-ROM title to demonstrate the capabilities of its software package, M, in delivering multimedia information; and

Whereas, the parties hereto intend to define the terms and conditions under which the project is to be performed; and,

Now Therefore, the parties agree:

**ARTICLE II. Statement of Work**

A. A Agrees to:

1. [Define objectives of the CD-ROM project.]
2. Provide access to museum for photographing, copying, digitizing of agreed upon museum collection items.

10.

11. *Figure 3.12. Memorandum of Agreement (Sample) [Optional]*

3. Provide guidance on what items in the collection will best illustrate agreed-upon story lines.
4. Provide names and phone numbers of subject matter experts for **Z** to contact.
5. Provide periodic review of the project.
6. Provide staff time up to and including 50 hours to accomplish the above.
  - a. Submit costs incurred by **A** on this project to **Z** monthly.
7. Allow the use of the CD-ROM to demonstrate **Z**'s software in delivering multimedia information.
  - a. Such allowance does not include using **A**'s name as an endorser or promoter of the software. **A** and the NPS do not endorse products.

**B. Z agrees to:**

1. Compensate **A** for all development, design and resulting costs of the proposed CD-ROM including but not limited to:
  - a. All materials, travel and staff time related to the project, calculated to be \$\_\_\_\_\_.
  - b. All materials, travel and staff time related to the project whether or not the project is completed.
2. Provide copies to **A** of all digitized materials, videos, photographs, audio tapes produced, including out-takes and other materials not used (specify size in pixels) and specify format such as CD-ROM or tape cartridge.
  - a. These materials will be the highest quality possible including high resolution for the digitized materials (indicate size desired here).
3. Provide to **A** a state of the art IBM compatible computer system to allow visitors to use the CD-ROMs at **A**.
4. Provide to **A** 1000 CD-ROMs, Macintosh compatible on \_\_\_\_\_(date).
5. Provide to **A** 1500 CD-ROMs, IBM compatible on \_\_\_\_\_(date).
6. Provide to **A** a copy of **Z**'s software developed for this project.

**C. It is mutually agreed that:**

1. **A** has final approval of all elements of the CD-ROM package.

**Figure 3.12. Memorandum of Agreement (Sample) [Optional] (continued)**

12.

2. Parties will meet periodically to define timelines, review points, and decision junctures.
3. No alteration or variation of the terms of this Agreement shall be valid unless made in writing and signed by the parties hereto, and no oral understanding or agreement not incorporated herein shall be binding on any of the parties hereto.
4. Z will indemnify A from all lawsuits including court costs and legal fees, resulting from this CD-ROM or its advertising, sale or distribution including copyright settlements, privacy settlements, and publicity settlements.

### **ARTICLE III. Term of Agreement**

The terms of this Agreement shall be from the execution of this Agreement to \_\_\_\_\_(date). This Agreement may be renewed upon mutual written agreement between both parties.

### **ARTICLE IV. Key Officials**

Park:  
Superintendent:  
Name/Signature  
Address  
City, State Zip Code            Telephone Number  
Z Corporation:  
Responsible Official:  
Address  
City, State Zip Code            Telephone Number

### **ARTICLE V. Payment**

Z will reimburse A for actual staff costs which are \$\_\_\_\_\_.

### **ARTICLE VI. Property Management and Disposition**

- A. All materials produced by this project become the property of A.
1. CD-ROM masters will be turned over to A, including hardware and software to produce more.
  2. IBM compatible computer system will be entered onto A property lists.

### **ARTICLE VII. Standard Clauses**

During performance of the Agreement, the participants agree to abide by the terms of the Executive Order 11246 on non-discrimination and will not discriminate against any person because of race, color, religion, sex, or national origin. The participants will take affirmative action to ensure that applicants

**Figure 3.12. Memorandum of Agreement (Sample) [Optional] (continued)**

are employed without regard to race, sex, color, creed, age, marital status, national origin, sexual orientation, non-disqualifying handicap conditions, or any other non-merit factors.

No member or delegate to Congress, or resident commissioner, shall be admitted to any share or part of this Agreement, or benefit that may arise therefrom, but this provision shall not be construed to extend to the Agreement if made with a corporation for its general benefit.

Z shall not publicize, or otherwise circulate, promotional material (such as advertisements, sales brochures, press releases, speeches, still and motion pictures, articles, manuscripts or other publications) which states or implies Governmental, Departmental, bureau, or Government employee endorsement of a product, service, or position. No release of information relating to this Agreement may state or imply that the Government approves of the Z's work product, or considers Z's work product to be superior to other products or services.

Z must obtain prior Government approval from the Superintendent of A for any public information releases which refer to the Department of the Interior, any bureau, park unit, or employee (by name or title), or this Agreement. The specific text, layout, photographs, etc., of the proposed release must be submitted with the request for approval.

**ARTICLE VIII. Termination**

This Agreement shall terminate upon completion of the project or on \_\_\_\_ (date), unless terminated or renewed by mutual agreement.

This Agreement may be terminated by either party, prior to the completion of the project, upon thirty (30) calendar days written notice to the other party with the reasons for termination stated in the notice.

**SIGNATURES**

For Z Corporation:

\_\_\_\_\_

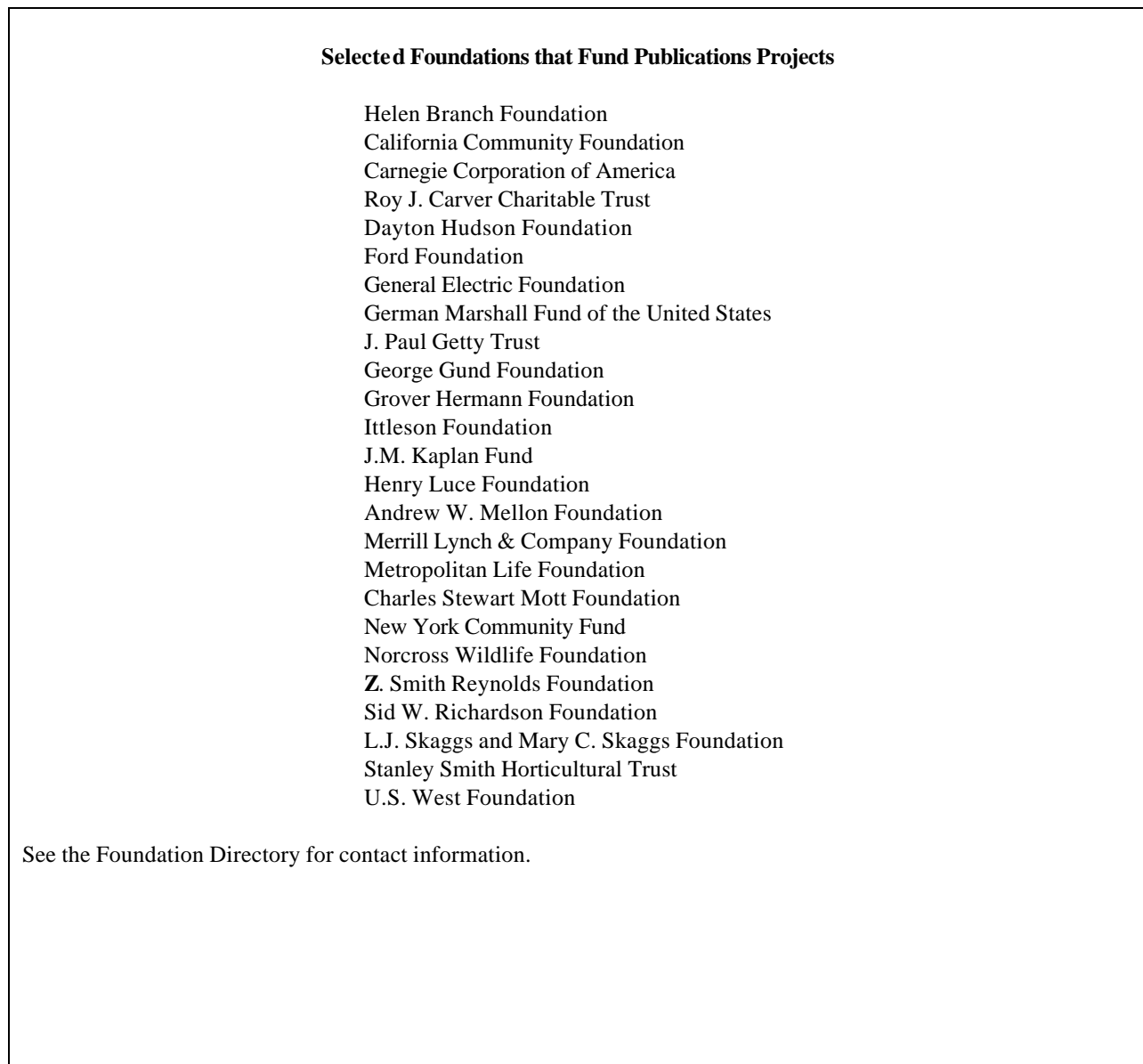
Date: \_\_\_\_\_  
Responsible Official      Name/Signature

For the National Park Service, A:

\_\_\_\_\_

Date: \_\_\_\_\_  
Superintendent              Name/Signature

**Figure 3.12. Memorandum of Agreement (Sample) [Optional] (continued)**



**Figure 3.13. Selected Foundations that Fund Publications**

## Chapter 4: Two-Dimensional Reproductions

	<u>Page</u>
<b>A. Overview</b> .....	4:1
What information will I find in this chapter? .....	4:1
What NPS policies and guidelines do I need to know? .....	4:1
What are 2-D reproductions? .....	4:2
What are masters? .....	4:3
What is the difference between copies, derivatives, duplicates, facsimiles, and surrogates? .....	4:3
What other basic concepts must I understand? .....	4:5
When and why would I want 2-D reproductions? .....	4:7
How do I know what process and format to select for what purpose? .....	4:8
What reproduction services should my park provide to researchers and park staff? .....	4:8
What do I need to know before I begin planning my park's 2-D reproductions standard operating procedure? .....	4:9
How do I handle commercial requests to film or photograph park collections? .....	4:13
What sources of additional guidance should I consult? .....	4:17
<b>B. Preliminary Policy and Planning Considerations</b> .....	4:17
What are the various kinds of 2-D reproductions? .....	4:17
Who wants these 2-D reproductions? .....	4:18
What materials are most frequently reproduced? .....	4:19
Why should I produce 2-D reproductions? .....	4:20
How do I set up my park's 2-D reproduction fee schedule? .....	4:21
Do I have to make all types of 2-D reproductions available? .....	4:22
How do I produce these 2-D reproductions? .....	4:23
How should I select and work with a cooperating association or reprographic contractor? .....	4:23
How do I maintain control when working with a contractor or cooperating association to produce 2-D reproductions for special projects? .....	4:25
How do I maintain control during digital projects? .....	4:28
How do I maintain control during microfilming projects? .....	4:28
How do I maintain control for motion picture film and photography projects? .....	4:29
How do I maintain control over collections for audiotaping and videotaping projects? .....	4:30
How do I maintain control for printed and xerographic reproduction projects? .....	4:30
How should I operate if I choose to do the work in-house? .....	4:31
How do I keep control of my content when producing 2-D reproductions in-house? .....	4:31
Is approval necessary before 2-D reproductions are made? .....	4:33
How do I handle requests for photographs of original archival and museum materials? .....	4:33
What items require examination and/or stabilization before being copied? .....	4:34
Should I allow researchers to make private 2-D copies of museum objects with personal equipment? .....	4:37
What notice should I place on all copies? .....	4:38
<b>C. 2-D Reproductions Management Implementation Issues</b> .....	4:39
What management issues apply to all kinds of 2-D reproductions? .....	4:39
What 2-D reproduction procedures should I set up for my park? .....	4:40
What is the standard operating procedure for obtaining 2-D reproductions? .....	4:42
What work don't I have to do for researchers? .....	4:47
What information must the researcher supply on a Researcher Duplication Request Form? .....	4:48
How and why do I determine if a usage is for-profit or not-for-profit? .....	4:49
How do I handle a permission to publish request? .....	4:50
How do I judge whether a usage is appropriate or not? .....	4:50
How do I decide whether to approve a researcher duplication or publication request? .....	4:51
When might I refuse to grant permission to publish? .....	4:54

Must researchers fill out NPS Special Use Permits to publish a NPS image? .....	4:54
What are the appropriate caption and credit line policies? .....	4:54
Can I charge money for permission to publish a NPS item? .....	4:55
How do I handle cost-recovery money received from duplication work? .....	4:55
What special needs might the researcher indicate? .....	4:56
How do I identify the impacts on the collection? .....	4:56
What steps do I take to prevent collections from being damaged? .....	4:57
How do I inspect copies once they have been returned? .....	4:57
<b>D. Glossary</b> .....	4:58
<b>E. Selected Bibliography</b> .....	4:63
<b>F. List of Figures</b> .....	4:68

# CHAPTER 4: TWO-DIMENSIONAL REPRODUCTIONS

---

## A. Overview

### 1. What information will I find in this chapter?

This chapter contains summary information on a broad range of issues relating to the production of two-dimensional (2-D) copies of archival and museum objects. This chapter outlines the basic steps necessary to make digital, microfilm, motion picture film, photographic, sound recording, videotape, or xerographic copies of archival collections and images of museum objects for exhibition, research, sale, and use in publications.

This chapter doesn't cover the production of three-dimensional (3-D) reproductions of 3-D items; although it does discuss the creation of 2-D images (photographs and digital images) of 3-D objects. For information on 3-D reproductions, see Chapter 5: Three-Dimensional Reproductions. Also see *Museum Handbook*, Part II (MH-II), Appendix L: Photography, and *Museum Handbook*, Part I (MH-I), Appendix R: Curatorial Care of Photographic Collections.

### 2. What NPS policies and guidelines do I need to know?

You should become familiar with the sections related to managing museum collections in the federal law and NPS policies and guidelines listed in Chapter 1: Evaluating and Documenting Collections Use, Section C.3, Chapter 2: Legal Issues, and the guidelines listed below:

- 43 USC 1460 (Copies of records, documents, etc.; charges; disposition of receipts):

*The Secretary of the Interior, or any of the officers of that Department may, when not prejudicial to the interests of the Government, furnish authenticated or unauthenticated copies of any official books, records, papers, documents, maps, plats, or diagrams within his custody, and may charge therefore a sum equal to the cost of production thereof, plus the cost of administrative services involved in handling the records for such purposes....*

- PL 106-206 (Commercial filming activities on federal land-106<sup>th</sup> Congress, Second Session, May 2000):

*...establish[es] a fee [and permit system] for commercial filming activities on Federal land....such fee shall...be based upon the following criteria: 1) The number of days the filming activity or similar project takes place...2) the size of the film crew present...3) the amount and type of equipment present [and]...other factors...the Secretary shall not require a permit nor assess a fee for still photography...if such photography takes place where members of the public are generally allowed. The Secretary may require a permit, fee, or both, if such photography takes place at other locations where members of the public are generally not allowed, or where additional administration costs are likely. The Secretary shall require...a reasonable fee for still photography that uses models or props....*



**Note:** No filming or photography is allowed if it causes a likelihood of resource damage, unreasonably disrupts the public's use and enjoyment of the site, or poses health and safety risks to the public.

- Director's Order #32: Cooperating Associations
- Director's Order #21: Donations and Fundraising
- NPS Cooperative Agreement Authority (February 2, 1998)
- Omnibus Consolidated Appropriations Act of 1997, Public Law 104e-208 (September 30, 1996), Title 1, National Park Service Administrative Provisions allow the NPS to:

*...enter into cooperative agreements...that...transfer NPS appropriated funds to...State, local and tribal governments, other public entities, educational institutions, and private, nonprofit organizations for the public purpose of carrying out NPS programs...*

### 3. What are 2-D reproductions?

2-D reproductions are flat, copy images of original works that are exact copies of the contents of the originals, although the size and process of the copy may be quite different. The original works may be:

- 2-D items such as documents, drawings and plans, graphic prints, magnetic tape, and photographs
- 3-D objects such as biological and/or paleontological specimens and archeological, ethnographic, and historical objects (including fine arts objects)

While direct imaging from museum objects is simply called photography or digital imaging, the generic process of creating copies is called **reprographics**. The related term **reformatting** implies any or all of the following actions:

- producing a later generation copy image from either an original item or a copy
- starting with an original or copy in one format, such as a photographic original, and using it to produce a second generation copy in another format, such as microfilm or digital files
- beginning with original content, such as a TIFF file, then changing either file format (for example, to JPEG or GIF) or laying out the textual or visual format on the page in a new way so that all the original elements are there, but the copy is now visually different (for example, the original text or image may be vertical, while the copy text or image is horizontal)  
**Note:** See the glossary at the end of this chapter for definitions of TIFF, JPEG, and GIF.

This chapter describes these seven key reproduction formats:

- digital files
- microfilm

- motion picture film
- photographic reproductions
- sound recordings
- videotapes
- xerographic copies

#### 4. *What are masters?*

Masters are the original or first generation images.

- ***Digital files:*** The digital master file (first digital copy) is usually a large file that hasn't been compressed (shrunk by removing non-essential information for ease of storage). Some digital file formats are proprietary or owned by a software firm. Firms may change formats frequently to keep up with software changes, making older files impossible or difficult to use on new software. Digital masters shouldn't be in proprietary formats, but instead should be in generic formats such as uncompressed TIFF for ease of future use.
- ***Photos and microfilm:*** The original negative, print, slide, and/or transparency made by the original photographer are all considered the first generation or master images for photographs and microfilm. The copies are all 2-D reproductions and second or later generation copies made from the originals. According to photographic terminology, a duplication master negative or preservation master transparency is not a copy, because it is a first generation image.
- ***Xerographic copies*** (also known as electrostatic copies or photocopies): The xerographic master is used for other copying and is considered the first generation.

#### 5. *What are the differences between copies, derivatives, duplicates, facsimiles, and surrogates?*

Generally speaking, 2-D reproductions are one of the following:

- ***Copies*** are non-original (second generation or later) reproductions made from first generation or master negatives, digital files, or other source documents. Copies include copy prints made from master negatives, derivative files made from master digital files, and microfilm distribution copies made from master microfilm negatives. Second generation or later prints of record photographs or photographic negatives or prints made from original negatives or prints may also be called copies. Copies are often known by their method of creation, such as carbon copy.
- ***Derivatives*** are digital (electronic) files made from other digital files often in a different size or for a special purpose. These digital derivatives may be thumbnails (very small files) or derivatives made for special usages, such as on the Web. Derivatives are sometimes referred to as digital surrogates.
- ***Duplicates*** are two identical versions of the same generation. The original creator of the item may create two identical originals at the same time on the same equipment using the same materials. For example: the same photographer may take two identical images of the same subject

matter on the same roll of film using the same camera at the same time and place. While the two images are snapped only seconds apart and appear identical, they have different frame numbers and purposes and are said to be duplicates of each other. The first photograph is the preservation master, the second the usage copy. In this example, both images are originals as they are both first generation and identical to each other for most practical purposes. A duplicate is the only “copy” process that may be first generation. If the duplicates are letters, they should both have original signatures. **Note:** Most people now use the word “duplicate” interchangeably with the word “copy.”

- **Facsimiles** are copies of the content of an item usually made as close to identical as possible to the original often using the same media, process, appearance, and often the same format as the original. Facsimiles are almost always produced later by someone other than the creator of the original. When the word “facsimile” is preceded by a process name, such as “photographic facsimile,” you are being notified that the facsimile is NOT in the same process or format as the original. Therefore the facsimile *is* a close-to-identical copy in that process or format.
- **Surrogates** are copies, most frequently digital files, made from an original object as the result of digital capture, digital photograph, or digital imaging that take the place of an original for a specific purpose, such as preservation, deposit at another institution, or for other purposes noted under Section A.2 above.

***The copyright law authorizes the production of a preservation surrogate of original works held by a museum, even when the museum doesn't have the copyright to the work. See Chapter 2: Legal Issues, Section C.13***

The word “surrogate” is widely used when referring to copies produced in digital format to alert readers that the original has been reformatted to produce the copy. The difference between a surrogate and a derivative is that the derivative is always made from another digital file, while a surrogate may be an original digital image of an object. The process of making a digital image of an original object may be called digital capture, digital photography, or digital imaging.

In some reprographic processes, such as photography, microfilm, and motion picture film, each generation of copy after the first has less information. This information loss between generations is due to a loss of resolution inherent in lens and film-based imaging systems. To ensure that the park maintains the more complete and valuable original, all copies should be labeled as “copy” to ensure that they don't become confused with originals.

It is also wise to stamp, scan, or post a copyright warning statement on all xerographic and digital duplicates to ensure that researchers realize that the copies provided are being made available for research purposes, not publication. Further information on labeling and watermarking can be found in Section A.9. See also Chapter 3: Publications, for further guidance.

6. *What other basic concepts must I understand?*

The most basic concept is that of generations of reproductions, which are organized like family lineages. The original or first generation item is often called the preservation master (or simply the master). The second and later generation images are copies and may also function as facsimiles or surrogates.

- **For digital files**, the original (first generation) large, non-proprietary and uncompressed parent file is often called the master file. Non-proprietary file formats are free and generic, as software companies do not own them. Later files, which can be in thumbnail (very small), compressed, proprietary, or any other useful format, are called derivatives or usage files (the copies or child files). Digital cameras can be used to produce original images as well as copies. Scanning from original materials, sometimes called “direct digital capture” refers to:
  - *original or first generation images* made in a digital camera
  - *copy files* made from originals
  - “*lossless*” *compressed digital files* (such as TIFF files) don’t lose information from generation-to-generation. Lossless compression, however, compresses files to 1/2 to 1/3 their original size, while lossy compression, described below, shrinks files to 1/10 their original size.
  - “*lossy compression*” *file formats* (such as GIF or JPEG) ensure that the image will look different when decompressed than it did before compression. These differences between the original and the copy result in odd visual phenomena in the copy. These effects may be like looking through a piece of bubble glass or a prism and are known as “compression artifacts” or “unintended visual effects.” For lossy compression, the amount of information in compressed files is less than that in the original uncompressed files. “Lossy” digital file compression works by discarding information that is not easy to view, thus ensuring that the copy file is different from the original.

For more information see *Conserve O Gram (COG) 19/9*, Planning Digital Projects for Access and Preservation, and the Appendix A: Publications Glossary.

- **For microfilm**, the first camera-produced microfilm negative is usually a silver halide negative called the master (the parent image) and is said to be first generation or original. The subsequent or second generation negative and positives made from this master are called copies (child images). There are several copy processes, including diazo, silver halide, vesicular, and color processes. There are also many formats of microfilm including aperture cards, card jackets, and roll film in several film gauges (sizes) such as 16mm and 35mm.

In some cases copies may be produced in the longer-lived silver halide roll film format for deposit in another archives, library, or museum.

**Note:** Each generation away from the original negatives results in a decrease in the amount of information in the copy.

- ***For motion picture film***, the first camera-produced negative is the true original (the parent image), although the first generation film transparency and many outtakes (film footage cut from the original film) can also be considered originals. Later edited generations, such as the commercial films viewed in theaters, are often many generations removed from the original or first generation film. **Note:** Edited films are rarely first generation, but may be duplication masters (second generation) or usage masters (third generation) or viewing copies (anything from the third generation on). Each generation removed from the original negative has less information than the one before it.
- ***For photographs***, the first camera-produced negative and first print or transparency are called originals (the parent images) and are said to be of the first generation. Images made from first generation originals are called copies or second generation images (the child images). Copies can be produced from the negative, the positive, or the transparency, depending upon the type of reproduction process employed (direct duplicate, interpositive, or copy negative). **Note:** Each generation removed from the original negative and print has less information than the one before it. Photography can be used either for copy work or to produce original works.
- ***For sound recordings***, the material originally recorded upon, whether a wax cylinder, wire recording, or reel-to-reel or cassette tape, is considered the original, first generation material. Copies made from the originals on phonograph discs, reel-to-reel tape, or tape cassettes are called copies or second generation recordings (child recordings). **Note:** Unlike photographs, each duplicate of an original magnetic recording can be as good as the original unless improperly recorded. If improperly recorded, information can be lost. For further information see Chapter 3: Publications, Section I, Sound Recordings.

It is possible to sound engineer recordings, thus significantly reducing background noise. Background noise may provide information, such as the circumstances and ambience of the original recording effort. So, while second and later generation magnetic copies may be identical to the original if unaltered and copied well, they are not necessarily identical as they may have been edited or copied poorly. Editing and sound engineering alter a recording's characteristics and informational content.

- ***For videotapes***, the first recording, whether two-inch reel-to-reel tape in Beta format or tape cassettes in VHS format, is the original or first generation material (parent recording). Copies made from the originals on reel-to-reel tape or tape cassettes or cartridges are called copies or second generation recordings (child recordings).

Unlike photographs, each duplicate of an original magnetic recording is identical to the original, as there is no generational loss when copying. However, it is possible to edit recordings, cutting portions of the tape, sound engineering the audio content, and effectively revising the original recording. Magnetic copies may have been edited or sound engineered, thus altering their characteristics and their informational content.

- ***In xerographic files (photocopies)***, the original document is the parent, while the first high quality copy (second generation or child image) becomes a duplication master, used to produce additional copies (third generation or grandchild image) for reference and research purposes. **Note:** Xerographic copies can be almost as good as original printed text or line art, although they rarely capture the nuances of continuous tone photographs and may not amply capture all handwriting. Information is lost with each successive copy generation.

7. *When and why would I want 2-D reproductions?*

You produce 2-D reproductions because you, your park staff, researchers, and scholars will need them regularly. Most parks already produce 2-D reproductions for education, exhibitions, interpretation, publications, public service, and a host of similar functions, including:

- ***condition photographs*** to document in detail changes, damage, defects, or flaws in an item for insurance, loans, and similar purposes
- ***deposit copies*** created for placement at another repository to facilitate research
- ***duplication masters*** to be used when making further copies
- ***evidential copies*** created as legal evidence for courts and certified by the copy agency to be a true and complete copy of the original
- ***exhibition copies*** for use in an exhibit or display to replace the original item, either in a museum exhibit or as an exhibit on the World Wide Web
- ***fair use copies***, as defined by copyright laws, made for non-profit use in education, scholarly research, news reporting, commentaries, and parodies as long as the use doesn't affect the market for the work. Scholars often request copies for research instead of taking notes. Researchers don't need written permission from the holder of the copyright before using the materials for this purpose. See Chapter 1: Evaluating and Documenting Museum Collections Use, and Chapter 2: Legal Issues, for more guidance.
- ***presentation copies*** used in films, slide shows, and videotaped presentations or for award purposes
- ***preservation copies*** created as non-profit preservation facsimiles of the original, which may be deteriorated
- ***publication copies*** for use in an article, book, brochure, exhibit catalog, finding aid, motion picture film, pamphlet, videotape, Website or other publication
- ***record copies*** to document what has been published or reproduced to help with future planning and tracking activities
- ***research photographs*** for educational, interpretive, scholarly, and student work (See "fair use copies" above.)

- **sales copies** created at the request of an individual or organization for use in a for-profit publication, such as a book or videotape, or for use in a derivative work, such as a tee shirt, calendar, or similar product, or as a facsimile for sale
- **security copies** created to serve as back-up copies in case of theft or destruction of the original or to take the place of the original in a high risk situation, such as a traveling exhibition
- **treatment photographs** to document the before and after states of objects undergoing conservation treatment
- **use copies** to save the original item from handling damage
- **commercially produced copies** created by for-profit organizations for their own use when approved by the NPS (See Section B.9.)

Archival and museum professional standards support the need for archives and museums to provide 2-D reproductions of collections as a basic service to the community of scholars and staff.

The *Statement on the Reproduction of Manuscripts and Archives for Reference* by the Society of American Archivists states:

*It is the responsibility of a library, archives, or manuscript repository to assist researchers by making or having made reproductions of any material in its possession, for research purposes, subject to certain conditions. Manuscript and archival materials may be reproduced if:*

- (a) The conditions of the originals will permit such reproductions*
- (b) The originals have no gift, purchase, or legal restrictions on reproduction.*

8. *How do I know what process and format to select for what purpose?* See Figure 4.1 to identify what process or format of reproduction you should use for each of the purposes listed in Section A.6 above
9. *What reproduction services should my park provide to researchers and park staff?* Your park can provide basic services internally on a cost-recovery charge-back basis or you can have the work done by a contractor or cooperating association who will follow NPS policies and procedures. The essential elements of your programs include:
  - **Documentation services:** Be able to provide researchers with captions and credit lines promptly upon request. (**Note:** The park charges back the cost of these services to the researcher in accordance with 43 USC 1460.)
  - **High quality publication images:** Have the capability to provide inexpensive but high-quality images for publications or exhibitions in a timely fashion. (**Note:** Again, this work must be done by professionals, not researchers or untrained staff. See Sections B.9-10 for reasons. Copies are charged back to the researcher on a full cost-recovery basis as per 43 USC 1460.)
  - **Image search capability:** Be able to search images at the item-level quickly by subject, name, creator, process, format, and era. (**Note:** In

most parks whether or not you can search at the item-level depends upon whether or not the items were well cataloged into ANCS+. For many archival items, the actual item-level cataloging will not take place until the item is requested for duplication as most archives are not item-level cataloged, and the cost may be charged back to the researcher for the work.)

- ***Rights and permissions help:*** Have the ability to obtain quickly intellectual property rights (particularly copyrights) and permission to publish, exhibit, and use for other purposes. See *MH-III*, Chapter 2: Legal Issues, for guidance.

Park staff should help researchers by informing them of the rights that the park can authorize. When the researcher's proposed use is appropriate and the requested work is in the public domain or the park has the rights, the park staff should offer to authorize appropriate publications.

***NPS staff should never undertake rights research work (locating copyright holders) or attempt to obtain permissions or licenses for requesters. Park staff should never grant permission to publish materials for which the NPS doesn't have the rights, including copyrights, and privacy and publicity rights. In these cases, restrict access to privacy-related materials, don't allow copying of publicity related materials, and provide copies of copyrighted materials for fair use purposes only. See Chapter 2: Legal Issues, for guidance.***

Insist that the researcher complete the copyright/privacy statement, the researcher registration form, and the researcher duplication form. (See *MH-II*, Appendix D, for forms.) When a researcher or publisher asks the NPS to authorize publications and the park staff wish to comply, park staff will send out the NPS permission letters to the researcher or publisher, rather than signing researcher or publisher's permission forms. See Figure 4.6, Permission to Publish Letter.

- ***Speedy production of low-resolution research images:*** Be able to provide low quality or low-resolution research images, such as xerographic copies, quickly and inexpensively. **Note:** While lower resolution digital files and xerographic copies can often serve this purpose, this work must be done by park staff trained in copy procedures, materials handling, and policy and legal issues, not by researchers or untrained staff. Again, the full cost of the work will be charged back to the researcher.

10. *What do I need to know before I plan my park's 2-D reproductions standard operating procedure?*

Work with other park staff to develop a park reproduction procedure. If possible, include in your procedure development team any or all of the following people: your park or regional archivist, cultural resources manager, curator, Freedom of Information Act (FOIA) officer, historian, librarian, natural resources manager, public relations officer, and records manager. Also include at least one member of your administrative staff. See Chapter 1: Evaluating and Documenting Museum Collections Use, Chapter 2: Legal Issues, Chapter 6: Other Uses of Museum Collections, and Director's Order #53: Special Park Uses, Section 14, Filming and Photography.



The 2-D reproduction standard operating procedure should resolve the following issues:

- **Responsibilities and services:** Determine whether your park will provide each of the seven contemporary reformatting options (digital, microfilm, motion picture film, photographs, sound recordings, videotapes, and xerographic copies). Decide the following:
  - Will the work be done in-house using park staff or with cooperating associations or collaborators within or outside of the park?
  - Who will produce the copies, how, and to what standards?
  - Who will manage the visual collections (cataloging, preservation, and similar issues)?
  - Who will handle the correspondence, image location, labeling, captioning, intellectual property rights work, credit line production, financial transactions, copy inspection, and packing and shipping of the copies? These jobs may be assigned to several individuals.
  - How will the park handle requests for rush orders, unusual formats, or special requests, such as requests from the NPS senior staff, reporters, and members of Congress?

**Note:** Fill requests within 20 days, unless there is a problem with obtaining copies from a remote location or a need to stabilize the original before it is copied. You may choose to give priority to certain types of requests in your policy, but you must respond to FOIA requests within 20 days.

- **Cost-recovery payment:** Describe how your park will handle the recovery of costs, under the authority of 43 USC 1460, which allows that the

*“Secretary of the Interior or any of the officers of that Department, may...furnish copies of any official books, records, papers, documents, maps, plats or diagrams within his custody and may charge therefore a sum equal to the cost of production thereof [of the copy], plus the cost of administrative services involved in handling the records for such purposes....”*

The park cost-recovery policy should be specific:

- Will the park charge the researcher for the production of a negative or original photograph or equivalent work when no duplication master exists in the park?
- Will the park insist that any negatives or transparencies produced to facilitate production of a print remain in the park, regardless of who paid for it? **Note:** Doing so will help the park retain control of its collections.
- How will money received be handled, recorded, secured, and appropriately documented?

- Will the park accept cash payments, money orders, credit cards, and personal checks for cost-recovery purposes?
- How will bounced checks be handled? Will fees be charged? Will collection agencies be used? If so, how?
- Will the park demand either prepayment (or at least a deposit) when the order is placed? If so, how will additional unexpected costs be handled?
- Which account will receive the money? **Note:** The superintendent will make this decision.
- For what future purposes will the money be used?
- Who will control the disbursement of the money?
- How will the cost-recovery fee level be set? (**Note:** Base cost-recovery fees upon actual park costs, such as the salary level of the staff members answering requests? Our legislation requires that parks and centers charge the same charge-back costs for all researchers, whether profit or non-profit, colleagues or strangers.
- When will fees be waived or reduced?
- **Contractor, staff, volunteers, or cooperating association selection:**  
Indicate how the group doing the reproduction work will be selected:
  - What specifications and standards must they meet?
  - What pilot or test projects must they undertake?
  - Will the park run a test comparison by duplicating the same images with several candidate contractors and then inspecting the results?
  - Will the park send photographic pilot project work to a testing laboratory?
  - What will be the park's procedures for ordering and filling copy requests?
  - Will the park define proper handling procedures for the laboratory?
  - Will the park inspect how the group handles the materials?
  - Will the park indicate how limited the brightness/duration of light exposure must be?
  - Will the park specify the types of equipment that may be used (such as no mechanical or automatic feed copy equipment)?
  - Will the park inspect the group's equipment and laboratory?

- Will the park dictate how materials will be stored while at the duplication laboratory?
- Will the park require that the work be done in-house?
- Will the park set quality standards for 2-D reproductions? For example, will the park limit general requests for microfilm to the 16mm format silver halide; limit digital reproductions to 72 dots per inch (dpi); and offer only copy prints (not copy negatives)?
- How will shipment of materials to the researcher be handled?

**Note:** Regardless of who does the work, they must be trained in handling materials and be required to sign over to the park all copyrights to copies produced.

You may ship 2-D archival and manuscript materials for duplication purposes. Museum 3-D objects generally are not shipped out for record photographs unless already going out on loan, such as for conservation or exhibition. For archival and manuscript materials, ship duplication masters whenever possible. If shipping of original archival materials is necessary to make preservation, duplication, or usage copies, do so with caution to limit future preservation risks. Hand delivery is best. High priority materials for duplication include fragile or self-destructing items, particularly original cellulose nitrate, cellulose ester, and glass plate photographic collections. Stabilization may be necessary prior to reformatting.

- **Legal risk:** Decide what level of legal risk the park will accept:
  - Will the park insist on seeing the permissions from the intellectual property rights holders? *or*
  - Will the park simply require evidence of a good faith effort to obtain the permissions (such as a copyright search and letters to the last known address of the copyright holder)? *or*
  - Will the park provide the copy without authorizing publication and warn the researcher of his/her responsibility to obtain permissions? **Note:** See Figure 4.2 for a form that may be used for this purpose.
  - Will the park insist on use of the NPS digital watermark and the captions and credit line procedures listed in this chapter?
  - Will the park tell individuals making or obtaining copies that materials in the public domain (that is, materials that are no longer under copyright protection or that were created by the government) may not be copyrighted by another organization?
  - How will you ensure that the researcher is aware that he is legally responsible for observing intellectual property rights including copyright, privacy, publicity, and related legal issues?

- Will the park stamp, watermark, or mark all copies with a copyright notification statement? See Chapter 2: Legal Issues, Section C.12.
- Will the park notify the researcher that he/she must legally indemnify the NPS from any lawsuits resulting from his/her misuse of materials? See *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figures D.13a and D.14a for sample forms.
- **Restrictions:** Determine what rights the park will grant researchers:
  - May researchers digitize, photograph, videotape, film, microfilm, and resell 2-D copies of museum objects? In general this is NOT a good idea.
  - Will the park honor donor restrictions on duplication? If not, why not?
  - How will the park determine what materials are restricted and why? See Chapter 1: Evaluating and Documenting Museum Collections Use, and Chapter 2: Legal Issues, for guidance.

11. *How do I handle commercial requests to film or photograph park collections?*

PL 06-206 provides a mechanism for parks to collect fees from commercial organizations that are filming or photographing collections outside of public spaces or when commercial filming or photography poses additional administrative costs for the NPS.

**For commercial filming:** Before authorizing filming, you must determine if the filming will cause the collections damage, unreasonably disrupt collections use by the public, or pose a public health and safety threat. You must also ensure that the filming doesn't infringe copyright, privacy/publicity legislation, donor restrictions, or any restricted or sensitive data. If any of these situations are true, deny the filming.

If you authorize motion picture or video filming, the commercial organizations must complete a special use permit and pay a fee based upon the number of days of filming, the size of the film crew, and the amount and type of equipment present.

**For commercial photography of collections:** You may approve commercial still photography as long as it doesn't pose risks to the collections, doesn't affect the staff ability to serve the public, and doesn't pose health and safety risks. You will also want to ensure that no copyrights, privacy/publicity legislation, donor restrictions, sensitive or restricted data is copied. If the proposed photography poses any of these problems, deny the request. Generally large-scale duplication is a bad idea because it is very easy to miss a legal restriction or sensitive bit of protected data when many items are being copied at once.

Do not assess a fee or require a permit to film the exterior of the building or interior public spaces, but do so if the commercial firm wants to work in locations where the public is not allowed (museum storage or work spaces or exhibits after hours).

You may also charge a fee when additional administrative costs are likely, such as when staff must identify, locate, and handle objects for filming or still photography purposes. When extra work or non-public spaces are involved, you may require a fee and/or insist upon a permit. Fees collected go to the Recreation Fee Demonstration Program.

*Don't allow outside researchers to make original 2-D copies of large quantities of NPS-held materials with their own cameras or scanners as it may infringe copyright, privacy, or publicity concerns; cause handling damage; cause light damage; strain relationships with affiliated groups if materials are later misused; or result in lawsuits. Park staff can't effectively control use of images made by researchers with their own equipment.*

- **Maintaining control:** Decide how the park will maintain control over collections it manages. Decide how the park will warn researchers that they are not authorized to publish items that they obtained as research copies. Determine how the park will warn researchers that they aren't authorized to publish an item in a second edition or publication just because they obtained permission to use it in an earlier edition or publication.
  - When will the park refuse to provide copies? (damage to the resource; a negative impact on public accessibility; potential violation of copyright, privacy, publicity, or other statutory restrictions; preservation concerns; donor restrictions; and identified cultural sensitivities that may be protected by law)
  - Will the park decide that each use must be individually authorized by the park? (This is commonly done.)
  - Will the park refuse to grant long-term permissions to use material, such as “in perpetuity” or “all international rights in perpetuity?” (*Note:* Generally, it is best to grant limited, one-time use, or single-edition use for publications.)
  - How will the park prevent researchers, publishers, or others from using their own scanners, cameras, or other copy equipment to make copies of park collections?
  - How will the park implement the use of a watermark, hatch mark, or a clear plastic overlay sheet stating “Courtesy of \_\_\_\_\_ National Park. All rights reserved”? *Note:* NPS staff may use watermarks on all reproductions to indicate ownership and prevent misuse of images, with the potential exception FOIA requests that specifically state they want no watermark. FOIA requests for documents with no watermarks should be reviewed with the park FOIA officer on a case-by-case basis.
  - How will the park monitor the copying process to ensure proper handling of the originals and that proper captions and credit lines will always appear?

**Note:** It is essential to ensure that the copyrights, privacy rights, publicity rights, and similar legal, ethical, cultural, and donor-affiliated restrictions are not violated. Generally speaking this is easiest to manage if approvals are on a case-by-case basis, **hence copying using the researcher's own equipment and bulk copying pose particular risks to NPS collections and should be avoided.** If researchers (including park staff) are allowed to duplicate materials with their own equipment, have the researchers complete a duplication request form and copyright/privacy statement and indicate in writing with their signature, the purposes for which they may use the 2-D reproductions. See Figure 4.7, Wording to be Included in a 2-D Independent Contractor Agreement; Chapter 3: Publications; and Chapter 5, Figure 5.5, Cooperative Publishing Agreement.

- **Watermark:** A watermark is a visible or invisible encoding pattern (in an electronic file) or arrangement of paper fibers (in a non-magnetic paper document) that indicates the origins of the item (for digital files) or the material used in making the item (for paper documents). Not all digital watermarking packages work precisely the same. Some simply mark or produce a pattern on a document.

Others allow parks to search throughout the World Wide Web for all uses of NPS digitally watermarked items. Using these systems, researchers may click on the watermark to link directly to the NPS Web page that lists how to obtain permission to use the image and how to obtain higher quality copies. Thus the watermark can help NPS track use of digital files, as well as help non-NPS individuals learn more about how to obtain permissions and additional copies of NPS materials.

- Will the park require the use of a NPS or park watermark to indicate ownership by NPS or the park?
- Will the park insist that outside individuals creating files of NPS objects (if allowed), use a NPS digital watermark or other attribution mark so that the NPS can track use for appropriateness?
- **Digital copyright:** Decide the following:
  - How will the park protect from copyright conflicts those park images being digitized by non-contract organizations or individuals?
  - Will the park refuse to allow digitization if the digitizing firm plans to copyright the digital copy? If so, this policy should be applied consistently to all researchers.
  - Will the park refuse to allow cooperating associations to copyright digital copies of park-owned objects? **Note:** Recent case law (The Bridgeman Art Library vs. Corel Corporation in Federal District Court in New York, November 1998) indicates that mechanically produced reproductions of 2-D materials may not be copyrighted as they lack sufficient originality to qualify as an original work.
- **Management policy:** Determine how you will identify and deal with the management policy requirements that certain items in your collection be restricted and 2-D reproductions not be supplied. See Chapter 1: Evaluating and Documenting Museum Collections Use.

- **Extensive quotes and other non-fair uses:** Decide how requests for extensive 2-D reproductions, complete copies of a work, or direct quotations (beyond fair use), including images of textual documents, supplied as copies will be handled by the park. Develop a permission form and policy.

See Figure 4.6, Permission to Publish Letter, and Chapter 2: Legal Issues, Sections C.9 and C.10.

- **Bulk copying:** Determine whether you will allow other organizations to copy significant portions of your holdings outside of FOIA requests. What requirements must the researcher meet to ensure that the park's concerns are met for consultation with culturally affiliated peoples over sensitive materials, compliance with legal requirements, proper NPS attribution via credit lines, and NPS cost recovery?

**Note:** Bulk copying of NPS collections is generally frowned upon because legal, ethical, cultural, or preservation problems may arise. If individuals or organizations ask to copy entire or significant portions of a NPS-held collection, ensure that they are aware of restrictions that have been placed on use, including further 2-D reproductions from the copy. Screen the materials for donor restrictions, cultural sensitivities, and legal restrictions prior to the copying. Insist on proper captioning and citations of the park collection in all usages. ***The most commonly approved method of bulk copying is microfilming of entire collections for deposit in another archive or library or for scholarly use.*** See Sections C.11 and C. 12. Don't allow copying of materials with donor restrictions.

All bulk copies provided should be clearly labeled as copies and should contain the full citation and credit line (see Sections C.11 and C.12) of the original materials and appropriate copyright warnings. Don't allow bulk copying of materials protected by copyright unless the researcher has received written permission from the holder of the copyright. To maximize park control, your superintendent may require that anyone undertaking bulk copying complete a special use permit.

**NPS fees are based upon and used for cost recovery. Each park will have fee schedules based upon the:**

- **number and salary levels of staff doing the work**
- **prices of local contractors**
- **supplies used**
- **types of 2-D reproductions being provided**

**Once you develop generic cost-recovery procedures based on these figures, you can use these fees for all requests until your costs change. See Chapter 6: Other Uses of Museum Collections.**

For commercial filming in the parks, fees may also be based upon the number of days of filming, the size of the film crew, and the amount and type of equipment present.

12. *What sources of additional guidance should I consult?*

See the following publications for further guidance in the creation, storage, housing, and handling of reproduction formats:

- *Museum Handbook, Part I (MH-I)*, Appendix R: Curatorial Care of Photographs
- *Museum Handbook, Part II (MH-II)*, Appendix D: Museum Archives and Manuscript Collections, Sections T-W.
- *Conserve O Gram* leaflets, in the categories of Museum Collections Storage, Photographs, and Archival and Manuscript Collections and Rare Books.

---

## B. Preliminary Policy and Planning Considerations

1. *What are the various kinds of 2-D reproductions?*

In archival and museum collections you can find a variety of historical 2-D reproduction processes and formats created using chemical, magnetic, pressure, photographic, photomechanical, and printing techniques, including:

- ***architectural drawing and plan processes:*** aniline prints, blacklines, blueines, blueprints, chronaflex mylar prints, diazo prints, electrostatic plotter prints, ferrogallic prints, ferroprussiate prints, ink jet prints, magic marker drawings, ozalid prints, photostatic prints, sepia prints
- ***computer printouts:*** daisy wheel, ink jet, laser
- ***digital and magnetic media:*** CD-ROMs, Digibeta (for video), DAT (audio), diskettes, reel-to-reel tape, tape cartridges
- ***drawings and sketches:*** charcoal, conte crayon, graphite, ink, magic markers, pastels, watercolor
- ***early and largely extinct copy processes:*** carbon papers and carbonless copy papers, gelatin dry transfer copies, hectographs, letterpress books and papers, mimeographs, thermographs
- ***facsimile (fax) transmissions***
- ***graphic printing processes:*** engravings, etchings, halftone illustrations, lithographs, woodblock prints (***Note:*** While graphic prints can be original art objects, they were also used frequently before the development of photography in 1839 to distribute copy images of other artwork.)
- ***micrographic processes:*** color, diazo, silver halide, vesicular



- ***motion picture processes:*** cellulose ester, cellulose nitrate, color dye processes
- ***photographic processes:*** albumen prints, collodion processes, cyanotypes, gelatin silver prints and several thousand other processes
- ***photomechanical processes*** (e.g., Woodburytypes)
- ***xerographic copies***

**Note:** Some of these formats and processes were used to produce both original and copy materials, such as graphic prints, photography, and photomechanicals. Careful examination may prove whether some materials are originals or copies, but it is not always possible to distinguish between the two.

An overview of the relative permanence of these historic formats can be found in *COG 19/14, Judging Permanence for Reformatting Projects: Paper and Inks*. Care and handling instructions can be found in *COG 19/15, Storing Archival Paper-Based Materials*; *COG 19/16, Housing Archival Paper-Based Materials*; and *COG 19/17, Handling Archival Paper-Based Materials*.

## 2. Who wants these 2-D reproductions?

2-D reproductions are desired by many commercial and nonprofit individuals. These individuals fall into two natural groups:

- ***Museum staff***, including archivists, collateral duty staff, conservators, curators, museum specialists, and registrars, who want high quality, low-cost images such as:
  - ***record photographs*** for placement with catalog records
  - ***condition and treatment photographs*** to document the before, during, and after states of objects undergoing treatment or to document changes, damage, defects, or flaws in an item for insurance or liability purposes
  - ***deposit copies*** for placement at another repository to facilitate research
  - ***duplication master*** to be used when making additional copies
  - ***exhibition copies*** for use in an exhibit or display to replace the original item
  - ***preservation masters*** to use in the production of further duplication masters when existing duplication masters are damaged or deteriorated
  - ***duplication record photographs*** to serve as a record of what has been published or reproduced (Keep publications, as future orders may cite the publication name and page number when placing their order. Maintaining the publication will save you time as you try to fill the orders.)

- *security copies* to serve as back-up copies in case of theft of the original or to take the place of the original in a high risk situation
- *use copies* to save the original item from handling damage
- **Researchers**, including authors, contract researchers, discipline specialists, editors, educators, exhibit designers and writers, film and video production staff and writers, interpreters, park staff, public relations personnel, publishers, reporters, scholars, students, Web designers and writers, and others may want:
  - *deposit copies* placed in repositories near them to facilitate research
  - *fair use copies*, as defined by the copyright law, so that the scholar doesn't have to obtain permission from the copyright holder for research, news reporting, parody, or satire use of the item (Only when the item will actually be published or distributed, must the researcher obtain permission from the copyright holders. See Chapter 2: Legal Issues, for more guidance.)
  - *publication copies* for use in an article, book, exhibit catalog, finding aid, motion picture film, pamphlet, videotape, Website or other publication (*Note:* Researchers from nonprofit institutions often expect to be charged a lesser fee or no fee. Deciding when cost-recovery fees will be waived must be addressed in the park's 2-D reproduction standard operating procedure. Like all NPS procedures, the waiver of cost-recovery fees should be uniformly applied. Waiving fees only for colleagues or friends is discriminatory. Once regularly waived for some people, the waiving of fees must be offered to all other applicants in similar circumstances. Make certain you don't set precedents that will be too costly for the park to follow.)
  - *research photographs* for long-term scholarly work (*Note:* Scholars frequently don't want to worry about intellectual property rights or credit lines as the reproduction is raw material for scholarship. However, if the park doesn't collect any necessary fees up front, it is very difficult to obtain them later.)
  - *sales copies* for use in a derivative work, such as a tee shirt or calendar.

3. *What materials are most frequently reproduced?*

The materials reproduced most frequently are those that have already been exhibited, filmed, interpreted, published, or distributed on products, such as on tee shirts or posters. These materials tend to be:

- **photographs** (the most commonly reproduced items), including:
  - historical photos, particularly portraits, landscapes, and street or park scenes
  - high quality record images of museum objects and specimens
  - interpretive and resource management images of park sites

- **documents**, particularly:
  - autograph materials
  - drawings, including architectural, lighthouse, and ship drawings and plans
  - holographic (handwritten) documents, such as diaries and letters
  - maps
- **moving images**, including:
  - motion picture film footage
  - videotapes, particularly commercial programs and video histories
- **sound recordings**, particularly:
  - oral histories
  - music

Publishing previously unpublished park objects and documents serves the park's preservation goals as published copies reach many individuals who previously had to visit the park and handle original objects. Once published, however, demand to view the item is likely to increase, so it is important to have the original secure and, if possible, well stabilized or to have high quality copies for viewing.

Publishing also serves educational and outreach goals as well as giving authors, exhibit designers, and publishers the opportunity to provide new and interesting materials to the public.

4. *Why should I produce 2-D reproductions?*

You will provide or contract out to provide 2-D reproductions to:

- **meet a basic park staff need** for management control documents that:
  - serve as preservation masters for use instead of the original item
  - serve as duplication masters from which to make additional copies
  - serve as catalog record shots
  - serve as deposit copies for placement in other institutions to enhance access
  - document collection condition
  - document collection treatment, both before and after
  - serve as security copies to be used in lieu of valuable originals

- **enhance visibility** and usefulness of the collections for the public by providing images for use in:
  - articles
  - books
  - brochures
  - collection catalogs
  - derivative works (calendars, tee shirts, CD-ROMs, and other products)
  - electronic publications, such as CD-ROMs and the World Wide Web
  - exhibits and exhibit catalogs
  - family histories
  - research
  - student and staff reports
  - television programs and videotapes
- **increase the level of scholarship** on the National Park Service and particularly the park’s museum and archival collections
- **enhance support** (Leveraging the NPS museum and archival collection contents to raise popular support for and future donations to the NPS is a practical and effective strategy.)
- **help meet professional standards requiring that institutions provide copies for research**, such as the American Association of Museums (AAM) accreditation standards, the AAM Museum Assessment Program (MAP), and the Society of American Archivists (SAA), particularly Figure 4.7, Statement on the Reproduction of Manuscripts and Archives for Reference Use of the Society of American Archivists

5. *How do I set up my park’s 2-D reproduction fee schedule?*

***You may recover costs for the work and materials involved in producing 2-D reproductions according to 43 USC 1460.*** These fees may not be determined by what other organizations charge, but must instead be based upon the actual resource and staff costs of the people doing the work in your park. You may also charge fees for commercial filming and photography work with collections. To figure out the park’s cost-recovery duplication fees you must determine the:

- **salary and benefit costs per hour of the personnel** routinely performing the work (**Note:** If more than one person performs the work, determine the percentage of the time each participant handles the copy orders. Then, pro-rate the work according to the frequency with which the employees undertake it. For example, if a GS-7 collateral duty park

ranger and a GS-11 curator each do the work half the time, the cost-recovery plan fees should reflect an average of the two salaries.)

- **average time** it takes the personnel to perform each of the above steps per item order (See Section C.2, Duplication Fees, and Figure 4.4, 2-D Reproductions Cost Recovery Chart for Estimating Time Spent [Sample], for an example.)
- **cost to produce each type of duplicate** at your local contractors, cooperating association, or in-house service agency (Obtain this information from your contractor or staff member.)
- **special service fees** charged by the contractor on demand, such as for a rush order or special service such as toning, retouching, or darkroom work on a copy print (Obtain this from the contractor.)
- **average peripheral costs**, such as mailing, special delivery, supplies, housing, and boxes or envelopes for copies and originals (Determine this based on supply and postage costs.)

Under Public Law 106-206 you may charge fees for commercial filming and photography. For filming, the cost is determined by the above factors and the number of days of filming, the size of the film crew, and the amount and type of equipment present. For photography, a fee is assessed only if the photography is in a location where members of the public are generally not allowed or where additional administrative costs are likely. All fees from this work go to the Fee Demonstration Program.

**Cost-recovery Fee Formula:**

**Hourly salary and benefit costs (30% of salary) of park staff  
x number of hours to do the work (See Section C.2)  
+ regular duplication costs of external contractor  
+ special service fees and costs charged by contractors for rush orders  
or services  
+ transportation cost and supply costs charged back by NPS**

Once the cost of an average item for each of the types of copies you produce is computed, determine the costs of special orders (such as having a negative, print, slide, and transparency produced from an original photograph or microfiche produced from roll microfilm).

Determine the costs of the various special services and orders listed in Section C.2. For an overview of the staff work involved, see Figure 4.4, 2-D Reproductions Cost-Recovery Chart for Estimating Time Spent. Be sure that you have a fee schedule for each reproduction format that you produce. Update your park's duplication cost-recovery fee schedule each time fees from contractors or participating staff salary change. See Section C.2 and Figure 4.4.

6. *Do I have to make all types of 2-D reproductions available?*

No. However, if a type of reproduction is requested that you don't normally provide, you must take reasonable steps to attempt to meet the need.

For example, if you don't normally make copies of motion picture film, but you receive a request for a copy of a film, contact your regional/SO curator

for help in finding a contractor who will take on this work. Obtain cost information from the potential contractor and determine if the copy work would be prohibitively expensive for the researcher, as you would have to set up new procedures to meet the need.

7. *How do I produce these 2-D reproductions?*

You have the following options:

- Train park staff to produce the 2-D reproductions.
- Hire a contractor to reproduce the work following your instructions on how to handle and make 2-D reproductions of archival and museum materials to NPS specified standards.
- Work with a cooperating association to reproduce the work following your instructions as above.

Whichever solution you choose, ensure that the work is done to specified standards. Follow the quality control standards listed in the *Selected Bibliography*.

8. *How should I select and work with a cooperating association or reprographic contractor?*

If a cooperating association or contractor is permitted to digitize selected park holdings for profit-making purposes, you will need to charge for such services as curatorial assistance, security services, and special access during off-duty hours. Inform cooperating associations and contractors in advance of NPS requirements. If your superintendent approves, you may require the cooperating association or contractor to complete a special use permit indicating how and when the materials may be used.

To keep the process simple, the park may determine not to charge cost-recovery fees if the costs to be recovered are less than \$25 or some park-determined amount. When no park fee is charged, you may ask the researcher to send the duplication payment directly to the contractor or cooperating association producing the copy. Direct payment facilitates the work and limits the amount of park paperwork required.

If you decide to work with staff of a cooperating association or contractor for reprographic services, follow these guidelines:

- ***Select your cooperating association or contractor based upon:***
  - ***recommendations*** from fellow professionals (Contact your NPS colleagues, regional/SO curators, archivists, and librarians for referrals.)
  - ***results of a pilot project*** of a selected group of materials that include a full range of text, continuous tone and line art (black-and-white and color images), combined text and images, and similar materials (Send the pilot project to each of the contractors or cooperating associations being considered. Inspect and test the results as described in Sections C and F.)
  - ***an inspection visit*** to the contractor's or cooperating association's laboratory during the pilot project to ensure that the facility is environmentally appropriate and has appropriate equipment

(For example, no equipment should use an automatic feed or force-feed mechanism.)

- ***interviews with contractor’s or cooperating association’s staff*** during the pilot project to ensure that the staff understand appropriate handling, light levels, benchmarks for quality and exposures, metadata requirements (descriptive data about the file, including size, format, document name, and contents), and packaging and shipping needs
- ***Train contractor’s or cooperating association’s staff*** in handling and shipping techniques. Ensure that contractors know to:
  - *leave materials in original order* and never rearrange materials by density and resolution
  - *keep hazardous materials separate* from non-hazardous materials during shipping; for example, keep cellulose nitrate negatives and film in separate sleeves, envelopes, and boxes from polyester copies
  - *provide special handling and shipping for cellulose nitrate materials*, never leaving them in hot rooms, in closed vehicles, or under hot lights
  - *provide new housing for all copies*, never reusing deteriorated housing or housing that has previously held cellulose nitrate or cellulose ester films including acetate, diacetate, and triacetate films, as the old housing will contaminate new 2-D reproductions
  - *use equipment that will not damage originals*, avoiding force-feed equipment when copying NPS materials, as they can cause abrasion, tearing, scratching, and bending of original items
- ***Write a contract, agreement, or memorandum of agreement*** that covers all the issues described above and also holds contractors to the standards listed in the *Selected Bibliography*. See COG 19/12, Contracting for Reformatting of Photographs.
- ***Cooperate***. If work will be ongoing, set up a cooperative relationship with the contractor or cooperating association.
- ***Inspect*** all returned originals. Make sure copies meet standards. Use a testing laboratory to check density and residual chemistry of microfilm, film, and photographs.
- ***Avoid over-exposure of the same treasures***. Nothing leads to increased demand for reproductions like past visibility. You will continue to receive regular requests for 2-D reproductions of the park’s best known collections. Many potential cooperating associations are interested in NPS content because it can be useful for education, entertainment, and as an expression of what is best in American culture. NPS museums must strike a balance between access and preservation in making materials available to the public. Simply “skimming the cream” or once again reproducing the top 1% of NPS collections in another format is to be avoided as:

- these materials have already received good exposure
- repeated use may present a preservation challenge for materials, which have been subjected to excessive handling and light exposure

Instead, select materials based upon their value, usage, and risks. See *COG 19/10, Reformatting for Preservation and Access: Prioritizing Materials for Duplication*.

Additional exposure of the same materials should be done in a way to help preserve them while sharing them with the public at little cost, such as publication on the NPS Website. Simply making them available to a contractor who will charge for public access is not as helpful to the public as placing them on the NPS Website.

Encourage proposals to stabilize and research the original object and provide Web access or publication of the copy. If your object is in a condition where only limited use can be supported, favor uses that will provide wide access without charging significant access fees.

9. *How do I maintain control when working with a contractor or cooperating association to produce 2-D reproductions for special projects?*

Maintain control by following NPS requirements on marking, legal issues, contracting, and format usage. Some formats, such as digital files, encourage widespread access (such as via the World Wide Web) and subsequent loss of control. Other copy formats, such as microfilm, provide excellent control, as only poor to moderate quality copies may be made one-at-a-time. See Section B.5 for guidance on commercial filming and photography of park collections and Figure 4.3, Comparison of the Advantages and Disadvantages of 2-D Copy Formats, for guidance on selecting a format.

***Look into the contractor's background.*** If you are working with a contractor or cooperating association for a specific external project that was not initiated by the NPS, begin by learning the basic background on the project, including the:

- project title
- project publication media
- project schedule
- publication release dates
- language(s)
- publisher's and distributor's names
- project manager's name (also address, e-mail, phone, and fax numbers)
- editor's and designer's names (also address, e-mail, phone, and fax numbers)
- length of the proposed collaboration



- whether the park superintendent will receive a written report at the end of the project listing all NPS materials used and indicating how many times, and where each item was used
- whether the contractor or cooperating association plans to donate a portion of the proceeds to the park
- whether the contractor or cooperating association will provide at least two copies of the finished piece for the NPS—one for the library and one for the archives
- whether the contractor or cooperating association will indemnify the NPS from lawsuits and claims as stated in *MH-II*, Figure D.14, Copyright and Privacy Statement

***Gather your contract or agreement information.*** Once you have the basic background information on the project, have your cooperating association or contractor indicate in writing in your agreement or contract, the following information about how the 2-D reproductions will appear in the final work:

- what size they will be
- where they will appear in the final work
- whether or not they may be cropped, compressed, or enlarged in any way
- how and where the caption line and credit lines will appear in the final work (Find out if the captions/credit lines will be next to the item, linked to the item [less desirable] or simply placed elsewhere in the publication with no linkage [least desirable])
- what additional copies or derivatives may be made from the 2-D reproductions
  - whether anything may be superimposed upon it or near it
  - whether the 2-D reproductions may be color corrected, sound engineered, or airbrushed; or have stains removed digitally; or be in any other way altered. ***Note:*** Retouching or enhancing the image produces an inauthentic copy that is significantly different from the original. Such retouching or correction may damage or destroy the evidential value of the copy
  - whether the 2-D reproductions will be used for any special purposes, such as for a frontispiece, book or box covers, advertising copy, or for film trailers
  - whether the NPS arrowhead logo must appear with the 2-D reproductions

***Indicate any restrictions.*** Ensure that you have a clear written contract with the reprographic firm or cooperating association that has been signed by both

parties. Ensure that the cooperating associations or contractors know that having produced the copy doesn't allow them to:

- ***publish, distribute, sell, or use the materials in additional products*** or publications without permission from the park superintendent and the holders of any intellectual property rights and without using the appropriate caption and credit lines (See Sections C.12 and C.14) except for fair use purposes. See *MH-III*, Chapter 2: Legal Issues.
- ***authorize others to use, distribute, or publish the copies without the written permission*** of the park superintendent and the holders of any intellectual property rights and the use of the appropriate caption and credit lines (See Sections C.12 and C.14.)
- ***permanently keep copies after the life of the joint agreement is over*** without the written permission of the park superintendent and any intellectual property rights holders and affiliated peoples
- ***copyright the copies of materials held by the NPS*** without the written permission of the park superintendent and the holders of any intellectual property rights (See Chapter 2: Legal Issues, Sections C.6 and C.7.)
- ***morph or alter the copy, except for purposes of satire or parody***, without the written permission of the park superintendent and the holders of any intellectual property rights except when requested by park staff to enhance the clarity of the information contained (such as for stain removal)

***Specify all uses by the contractor/cooperating association.*** The contract should stipulate what uses the contractor and cooperating association may make of the reproduced items, if any. For example, may the contractor use the reproduced items in only one edition (one language, one publisher) in only one format (one Website, one book, one videotape)? If the contractor is asking for multiple edition use, multiple title use, or all digital rights, move the discussion to one time use to avoid losing control of NPS content. If the cooperating association or contractor wants to use the materials in all editions, on the box, and on the advertising, each permission must be negotiated and agreed to in writing with the superintendent.

***Don't sign any agreements granting anyone "exclusive usage," "exclusive rights," "all rights in perpetuity," or "all galactic rights."***

The contract must clearly state under what circumstances (if any) the contractor or cooperating association may make additional copies of the copies for deposit in other institutions or for sales purposes. If you grant usage to one contractor or cooperating association, you must be willing to do so to all others who request it, unless the preservation situation of the works change.

For further guidance see Figures 4.6, Permission to Publish Letter, and 4.8, Wording to be Included in a 2-D Independent Contractor Agreement; and *MH-II*, Appendix D: Managing Museum Archives and Manuscript Collections, Figures D.14, Researcher Duplication Form, D.15, Copyright and Privacy Form, and D.16, Researcher Registration Form. See also Chapter 3: Publications, Figure 3.12, Memorandum of Agreement.

10. *How do I maintain control during digital projects?*

Follow the guidance on maintaining control above under B.9.

- **Indicate who will do any collection preparatory work** required before scanning, such as collections stabilization or flattening and opening documents.
- **Identify the descriptive conventions**, particularly how and when the scanning contractor or cooperating association will do the file naming, numbering, indexing, and labeling.
- **Indicate what file formats and compression schemes** the scanning contractor or cooperating association will use.
- **Identify who will handle quality control testing** of files and metadata.
- **Identify who will use a digital watermark** stating “NPS” on original and on all the copies. See the definition of watermark in Section A.9 for more information.
- **Ensure that the contractor’s or cooperating association’s network is sufficiently secure** to prevent unauthorized downloading, transferring, copying, and manipulation of content. Avoid using non-secure formats, such as floppy diskettes, for distribution.
- **After the digitizing project is over the park should receive:**
  - *copies of all digital master files* (uncompressed TIFF files)
  - *copies of all derivative files* in various file formats, compression schemes, and sizes (thumbnail JPEGs, 200 dpi GIF, and so forth)
  - *copies of all metadata* (descriptive data on files)
  - *copies of all quality control test results* if the work is done outside the park
  - *copies of all indices*

11. *How do I maintain control during microfilming projects?*

Follow the guidance on maintaining control above under Section B.9. If an outside organization requests the right to microfilm selected park holdings, be aware that more work is involved in microfilming than in many copy activities.

- **Identify each party’s role.** Will it be the park or contractor/cooperating association that will:
  - *do any collection preparatory work required before filming*, such as loosening tight bindings or flattening and opening documents
  - *work with a conservator* to stabilize any deteriorated, fragile, or damaged items prior to filming

- *identify any missing items* or pages, locate, and replace them prior to filming
- *prepare targets* (internal labels for shooting next to museum materials) including credit lines (see Section C.12), tables of contents for each roll and each collection or groups of materials, resolution (focus) charts, bibliographic data (creator, title, date, media, publisher, if any, and date) and indications of missing documents or items for a series of linked materials
- *produce a table of contents for the entire project*
- *ensure that microfilm targets (internal indexing) are accurate, legible, and according to park requirements*
- *arrange the materials* for shooting in original order
- *quality control check* to ensure that nothing was rearranged out of original order during shooting
- ***Set up timetables*** for this work.
- ***Determine the quality control standards*** to be followed.
- ***After the microfilming project is over, check that the park receives:***
  - *the negative* of the microfilm plus a full set of copies
  - *a copy of all targets* or indices to the microfilm
  - *copies of all quality control test results*, including methylene blue tests and densitometric tests

See *COG 19/21, Planning for Microfilming Projects*, for further guidance.

12. *How do I maintain control for motion picture film and photography projects?*

If an outside organization requests the right to film or photograph selected park holdings:

- ***Indicate when and for how long the film may be used***, for example, for non-commercial usage on National Public Television for a five-year period.
- ***Indicate how long the photography may be used***, for example, in a single edition of a single English language publication or on a Website for five years.
- ***Ensure that the director and producer understand clearly and state in writing when and how the photography and film may be used.***
- ***After the filming or photography project is over, check that the park receives:***

- *all negatives plus a positive print or transparency* of each item, preferably on a long-lived film stock such as a polyester film base
- *copies of all final edited or retouched versions* and any outtakes or unused film footage
- *copies of all quality control tests* including densitometric tests and resolution tests
- *copies of any captions, indices, or directories*

See Section B.5 on commercial copying and Chapter 6: Other Uses of Museum Collections, Section C, for further guidance.

13. *How do I maintain control over collections for audiotaping and videotaping projects?*

If an outside organization requests the right to record selected park on audiotape or videotape:

- ***Indicate when and for how long the tapes may be used*** in concerts or broadcasts, for example, for non-commercial use on National Public Radio or Television for a 25-year period.
- ***Ensure that the director and producer understand clearly*** and state in writing when and how the tapes may be used.
- ***After the taping project is over,*** check to make sure the park receives :
  - *all master tapes plus an edited copy*, preferably on a long-lived tape stock such as professional quality reel-to-reel tape or short-play professional quality cassettes (<60 minutes per cassette) or on CD-ROM (For more information see *COG 19/19, Care of Archival Compact Discs*, and *19/20, Care of Archival Digital and Magnetic Media.*)
  - *copies of all final versions* and any outtakes or unused tape footage
  - *copies of any indices or directories*
  - *copies of all quality control tests*

See *MH-I*, Appendix C: Professional Organizations, for a list of groups that may be of assistance.

14. *How do I maintain control over printed and xerographic reproduction projects?*

If an outside organization requests the right to make printed or xerographic copies of selected park holdings:

- ***Ask to see all page proofs and bluelines*** to ensure that the object is reproduced correctly.
- ***After the printed or xerographic duplication project is over, ensure the park receives:***
  - *copies of page proofs and bluelines* for review purposes

- *two sets of the publication* (one for the library, one for the archives)
- *preservation and duplication master copies* on high quality acid-free paper with carbon-based laser toner for park use
- *a copy of any indices* to the copies
- *copies of all quality control test results* on the paper and toner

15. *How should I operate if I choose to do the work in-house?*

If you choose to do the work in-house:

- **Professionally train** your staff by sending them to courses sponsored by professional organizations.
- **Gain practical experience before beginning.** Ensure that your staff members doing the copy work obtain some practical experience through cross training or a detail with a major professional organization that does reproduction work to national standards.
- **Be aware of hidden costs.** Don't expect that the work will be done more quickly, cheaply, or easily if it is done in-house. **There is a very steep learning curve with most 2-D reproduction work** (all but xerographic copies) that may ultimately make it more cost effective to contract out, unless your staff has significant prior experience with reformatting.
- **Do effective quality control and reproduction testing.** Test and inspect in-house work just as you would contract work. See Section C.3 and the Selected Bibliography.

16. *How do I keep control of my content when producing 2-D reproductions in-house?*

When undertaking reproduction programs:

- **Don't allow researchers or untrained park staff to do the copy work** or to use their own equipment. The NPS should attempt to control handling and be responsible for legal (copyright, privacy, and publicity issues), ethical (donor restrictions) and cultural issues (Archaeological Resources Protection Act [ARPA] restrictions, and cultural sensitivities) relating to access and use of NPS collections. Allowing others to copy materials without careful supervision can lead to ongoing donor, legal, and cultural relations problems.
- **Don't allow park staff, volunteers, vendors, contractors, cooperating associations, or others to copyright their 2-D reproductions of your museum materials.** The copyright may pose significant confusion and access problems in the future. Some digital publishers and contractors are copyrighting their individual digital copies of public domain materials, even when the original items are already covered by copyright held by others. The lawsuit *The Bridgeman Art Library vs. Corel Corporation* in Federal District Court in New York of November 1998 indicates that mechanically produced reproductions of 2-D materials may not be copyrighted as they lack sufficient originality to qualify as an original art work. See Chapter 2: Legal Issues, Sections C.6 and C.7.

Most publishers copyright their entire work (book, journal, Website) even when they don't own the copyright to some individual pieces within

the publication. Such copyrighting of an assemblage of pieces doesn't change the copyright status of individual items already copyrighted or in the public domain. Copyrighting of a work that contains public domain materials serves as a notice that the publisher considers the sequence of content to be an original work capable of being protected under the law.

Don't authorize a contractor or cooperating association to place a copyright notice on an individual NPS-owned item and claim copyright ownership of something that is already in the public domain or whose copyright is held by another.

Such placement of a copyright notice on an unprotected or already protected item implies that the contractor or cooperating association has some control over the access and use of the original item. This is not true. Placing a copyright notice on something that is in the public domain or already is copyrighted is simply an ineffectual and misleading gesture.

- ***Don't allow park staff, volunteers, vendors, contractors, cooperating associations, or others to keep master images or files***, such as the photographic negatives or digital master file unless you have a signed agreement. The agreement must indicate that the NPS owns the material and controls access and the cooperating association is committed to preserving, migrating, and managing the materials on behalf of the NPS over time.

Many copy laboratories will argue that they can store and manage park duplication masters better than parks, particularly since shipping the duplication masters isn't necessary when the park wishes to place subsequent orders. Once you have lost physical control of the master, it may be difficult to regain it or legal title to the materials. See Figure 4.7, Wording to be Included in 2-D Independent Contractor Agreement, and Chapter 3: Publications, Figure 3.12, Memorandum of Agreement.

***Don't store park 2-D reproduction masters with park contractors or cooperating associations unless the park has a very clear and specific agreement signed by both parties, stating:***

- *precisely what services will be provided and at what cost*
- *how the materials will be handled and used*
- *that 2-D reproductions may be made only with written permission of the park staff*
- *that the park owns the materials and can regain custody when required*
- *precisely what materials are covered by the agreement in inventory form*

Keep all masters in the park, as this will allow the park to control access and use, monitor usage, and limit risk, such as intellectual property right infringements and inappropriate use of sensitive or confidential data. See Section B.9.

- **Don't allow researchers to deliver the materials to the copy laboratory themselves.** Researchers are not park staff. If the researcher loses the material, the park would be in a very awkward position legally. Either have park staff deliver the items or hire a delivery service.

17. *Is approval necessary before 2-D reproductions are made?*

Yes. Items must not be removed from museum storage for any non-research or reference purpose without archival/curatorial examination and approval. Determine if the object is stable and capable of being handled and reproduced. In some cases, it may be necessary to work from a copy image or object rather than reproducing from the original.

18. *How do I handle requests for photographs of original archival and museum materials?*

Researchers and park staff often require 2-D reproductions of museum objects. Staff may want usage, duplication, or reference copies to serve as surrogates for the originals. Researchers generally want copies for publication or scholarly purposes. Handle all requests in the same manner:

- **Document the request.**
  - *Ensure that all appropriate forms are completed* and that the researchers sign them. (See *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figures D.14, Researcher Duplication Form, D.15, Copyright and Privacy Form, and D.16, Researcher Registration Form.)
  - *Ask for copies of all final edited or final program versions* and any outtakes.
  - *Request that a clear credit line and caption line* always accompany the item in all products (see Section C.12).
  - *Inform users that having a copy doesn't allow them to use the materials in additional or later programs, films, tapes, performances, products, or publications* without obtaining additional NPS approval and written permission.
- **Examine the item.** Determine if the objects/items require stabilization or are particularly vulnerable to handling or light damage during reformatting. (See Section B.19.)
- **Stabilize the item.** If necessary, send the object to a conservator for treatment prior to reproduction.
- **Work with a museum objects photographer.** Ask your regional/SO curator for assistance in locating a trained photographer. See *MH-II*, Appendix L: Photography.
- **Arrange for a cost-recovery payment.** See Section B.8.
- **Ensure that the park obtains all copyright and model release forms** from the original image creator and all master images, such as original negatives, and that no copies or negatives stay with the photographer when the park is funding the request.



- **Ensure that your contract or agreement clearly states that the park owns all copyrights** and receives all model and interview release forms, as well as all negatives, slides, transparencies, prints, digital files, etc. See Chapter 3: Publications, Figure 3.4, Assignment of Copyright by Contractor (Sample).
- **Ensure that the researcher funds any and all processing costs, including negative production if necessary.** Most museums and archives require that the researcher fund not only their copy, but also the production of a negative or other master image that stays with the museum if no such master image or negative already exists. Your policy should indicate that the park receives the duplication master (the negative) and the preservation master (the transparency) if the work is being funded by an outside agency and the park doesn't already have masters for these purposes.
- **Don't loan, sell, or distribute duplication or preservation masters to researchers,** as the park may lose control of the intellectual property rights and the ability to manage the sensitivities and usage context. Instead, share usage copies, which may be photographic prints, xerographic copies, smaller digital files (around 72 dpi) and non-broadcast quality materials.
- **Ensure that the original object is handled appropriately** and replaced in storage.
- **Compare the copy image** side-by-side with the original item for quality, completeness, focus, tonal range, and other issues. See COG 19/13, Preservation Reformatting: Inspection of Copy Photographs.

19. *What items require examination and/or stabilization before being copied?*

Examine all items to ensure that they are not too fragile, faded, or damaged to be handled, transported from storage, or lit for reproduction. Many items may need to be treated or stabilized by a conservator. This section will alert you to potential problems and vulnerabilities when materials are placed in new environments such as photo laboratories with their resulting changes in temperature and humidity, strong lighting, rapid handling, and transportation difficulties. Among the items that are particularly vulnerable to the handling, humidity and temperature changes, and light damage that often accompany reformatting are:

- **photographs**, including:
  - *cased images*, such as daguerreotypes, ambrotypes, tintypes, opalotypes, and similar images (**Note:** Although cased images may be very difficult to copy due to dirty or deteriorating cover glasses, copyists must be warned not to dismount the original case, frame, and cover glass assemblage or they may destroy the items.)
  - *cellulose ester*, including acetate, diacetate, and triacetate negatives, transparencies, and X-rays (**Note:** These materials may give off acetic gases that damage nearby materials. Cellulose ester images must not be housed, packaged, or shipped with non-cellulose ester materials.)

- *cellulose nitrate*, particularly as nitrate negatives, X-rays, motion picture film, and aerial photographs (**Note:** Nitrate is a fire, health, safety, and structural hazard unless stored at a low temperature and humidity and kept far from sources of ignition. Nitrate materials must not be housed, packaged, or shipped in containers with non-nitrate materials.)
- *ferroprussiate process prints*, including cyanotypes and blueprints (**Note:** These items are extremely susceptible to fading under strong light and have very weak paper fibers. See *COG 19/7, Care of Blueprints and Cyanotypes.*)
- *glass plates*, including albumen photographic transparencies, autochromes, collodion wet plate negatives, collodion dry plate negatives, lantern slides, opalotypes, silver gelatin dry plates (**Note:** Glass plates may be broken, cracked, or chipped and/or have flaking emulsions. Glass plates generally are fragile and require attentive handling/shipping to ensure that no two plates touch each other.)
- *paper-based images*, particularly wood pulp paper (**Note:** Paper materials are susceptible to environmental damage, particularly light damage. Light can bleach and weaken paper fibers, as well as fade media and dyes.)
- *shaped and curved images*, such as stereographs (**Note:** The natural curve of the image and base will not lay easily on the platen of a scanner or xerographic copier. Older stereographs can separate from their bases, posing additional stabilization and copy problems.)
- **books**, which may need to be either individually copied on a rare-book-equipped copy machine that has V-shaped special book edges (allowing books to be copied without pressing them flat) or copied with special book cradles to keep their bindings intact. Avoid any sort of automatic feed mechanism as well as any copy equipment that requires placing pressure on the book spine. Additional book problems requiring stabilization include acidic pages, flaking due to red rot, loose or missing pages, illustrations, such as photographs or maps, that must be copied in the middle of text (posing particular problems when you are using xerographic copying or digital copy technologies).

Other book reproduction problems include:

- *albums, scrapbooks, historical leather bound volumes, and rare books, which are often:*
  - damaged on their spine or covers
  - difficult to work with unless you have a book cradle for shooting (placing them flat may destroy their bindings)
  - distorted or warped dimensionally
  - experiencing mold, insects, or vermin problems
  - fragile, brittle, and acidic, requiring a book cradle to view them
  - full of affixed objects that are falling off, requiring reattachment and documentation
  - suffering red rot (flaking or powdering leather) on covers and spines

- *tightly bound books and books with narrow gutters (inner margins), which may be:*
  - awkward to handle
  - difficult to copy without destroying the binding or disbinding the book

- ***magnetic media***, including:

- *audiotapes*, which have a media life expectancy of 50-100 years depending upon their base materials
- *digital reel-to-reel tape*, which has a media life expectancy of 30 years (if the base is polyester) and a software/hardware life expectancy of 3-5 years
- *diskettes*, which have a media life expectancy of 10-15 years and a software/hardware life expectancy of 3-5 years
- *tape cartridges and cassettes*, which have a media life expectancy of 5-50 years but a software/hardware life expectancy of 3-5 years
- *videotape*, which has a media life expectancy of 30-100 years depending upon the media base

(**Note:** These materials can have bases, such as cellulose ester, that are unstable; flaking media; and coatings, all of which are sensitive to environmental changes and the shock of handling and transportation.)

- ***manuscripts***, including:

- *letterhead holographic letters*
- *diaries*
- *memoranda*
- *notes*

- ***museum objects***, which are often fragile, very large, high-value, and heavy, and which may require special packing, handling training, copy set-ups (a risk in themselves in tight storage spaces), and cameras to be effectively photographed, including:

- *decorative arts materials*, such as: basketry, ceramics, furniture, glass, jewelry, medals
- *archeological objects*, such as: basketry; bone and ivory objects, including jewelry and sculptures; ceramics, including pots, vessels, and similar containers; metal objects, including tools and weapons

(**Note:** These and similar materials may be too fragile for easy transportation, thus requiring in-park photography to produce a 2-D image of a 3-D object.)

- *artwork*, such as: architectural fragments; art on paper, including graphic media, photographic media, and photomechanicals (**Note:** These items are extremely susceptible to environmental damage, particularly light damage. Light can bleach and weaken paper fibers and fade media/dyes.); framed and/or matted items, which may require careful removal of frames and mats before photography; friable media, including charcoal, conte crayon, pastel drawings, pencil sketches, and similar images or documents with smearable, loose media. (**Note:** The surface of these media must never be touched, placed directly on a glass platen, have a glass or plastic sheet placed upon them to hold them flat or otherwise be touched. Keep light levels relatively low and for relatively brief duration.); graphic prints, including engravings, etchings, intaglio, lithographs, and wood engravings; paintings, including watercolors (**Note:** Paintings can have fragile surfaces and light-sensitive media.); sculpture
- *natural history specimens*, including: specimens in alcohol, specimens in formaldehyde in glass jars, specimens with arsenic or other chemical contamination

(**Note:** These materials, which may be contaminated with potentially dangerous chemicals, may require special packing, handling training, copy set-ups, and cameras to effectively portray a 3-D object in a 2-D image. While 3-D digital imaging systems exist, none of the currently available systems offers full 3-D imaging capabilities at a reasonable cost, although this eventually will become possible.)

20. *Should I allow researchers to make private 2-D copies of museum objects with personal equipment?*

No, although visitors are generally free to take photographs of items on exhibit. While you may allow photography of some materials without legal, management policy, or sensitivity concerns, when possible provide copies rather than allowing private photography or digital copying of museum or archival collection items. Such activity may pose serious problems that are described below. **Your duplication standard operating procedure should discourage the use of private imaging equipment**, including personal digital cameras, scanners, and cameras. Instead, researchers should obtain appropriately marked fair use copies from the park See Chapter 6: Other Uses of Museum Collections, Sections C and D. Allowing the creation of private 2-D copies of public collections may cause:

- **disruption** of museum research spaces or storage or work areas to accommodate a single individual
- **intellectual property rights concerns**, as the user now has a publication-quality image, which may be used without regard to copyrights, privacy rights, and publicity rights
- **potential liability problems**, if the copyist inappropriately publishes the item without obtaining permission from the holder of the intellectual property rights
- **preservation problems**, as non-custom copyists handle items for the speediest copy work, often ignoring the damage they cause to originals

- ***public relation concerns with affiliated group and other stakeholders***, when the copyist produces a publication quality copy that is then used inappropriately or inaccurately without consulting affiliated groups
- ***public relations concerns with scholars and the general public***, when the copyist publishes the item with inaccurate or inappropriate information alongside the NPS credit line
- ***supervisory responsibilities***, as staff must constantly monitor for inappropriate handling

Museum object documentation of fine and decorative arts materials, some ethnographic materials, and archives by a private individual or firm may pose a legal threat to effectively managing copyright and privacy/publicity rights and restricted collections. While biological, archeological, and similar objects aren't intellectual property concerns, they can be damaged if not handled with great care. Light damage from copy stands can also pose problems. **Note:** This is generally not a concern for natural history specimens or archival collections already screened for problems if they are to be microfilmed for scholarly uses, for preservation, or for deposit in another library.

Some copy agencies are copyrighting their digital reproductions of original works even when the copyrights of the original works are held by public museums or are in the public domain. Don't allow this to happen to NPS collections. The NPS museum collections are held in trust for the public and must not be misrepresented by false copyright claims or usage that violates NPS policies, procedures, and protective legislation.

21. *What notice should I place on all copies?*

According to Section 108 of the U.S. Copyright Act, you must place a notice of copyright directly upon the copies the park provides to users. You may rubber stamp the items, write the notice upon the copy by hand, or use a viewable digital watermark.

- If the original work includes a formal copyright statement, use the following notice:

*The work from which this copy was made included the following copyright notice: (Transcribe the original notice and place it here.)*

- If the work to be reproduced doesn't contain a copyright notice, place the following notice on it:

*The work from which this copy was made did not include a formal copyright notice. Copyright law may protect this work. Uses may be allowed with permission from the rights holder, or if the copyright on the work has expired, or if the use is 'fair use' or within another exemption. The user of this work is responsible for determining lawful uses.*

---

## C. 2-D Reproductions Management Implementation Issues

### 1. *What management issues apply to all kinds of 2-D reproductions?*

A number of issues apply to all reproduction work, regardless of process and format. These include:

- **legal issues**, such as copyright, privacy legislation, publicity legislation, obscenity, Freedom of Information Act, Archaeological Resources Protection Act, National Historic Preservation Act Amendment of 1980, Executive Order 13007-Indian Sacred Sites (May 24, 1996), Federal Cave Resources Protection Act, and Endangered Species Act of 1973

For guidance on these and other legal and ethical issues, see Chapter 2: Legal Issues, and Chapter 1: Evaluating and Documenting Museum Collections Use, Section E, Cultural Issues.

- **procedural issues**, such as adequacy of researcher supervision, fragility of materials to be reformatted, the need to catalog materials that are reformatted, sensitive or restricted data, consumptive use concerns, maintaining the chain of custody, how to handle contaminated and/or hazardous materials (such as cellulose nitrate), establishing a park access and use policy, and setting up user fees

See Chapter 1: Evaluating and Documenting Museum Collections Use, Section C, Management Issues, and *MH-I*, Appendix D: Museum Archives and Manuscript Collections, and Appendix R: Photographs.

- **ethical issues**, such as donor restrictions, equality of access, confidentiality and privacy, preservation, employee ethics, and professional ethics

For more information, see Chapter 1: Evaluating and Documenting Museum Collections Use, Section D, Ethical Issues.

- **cultural issues**, such as sacred ceremonies and sites, circumstances of usage, and authorized users and cultural privacy

For more information, see Chapter 1: Evaluating and Documenting Museum Collections Use, Section E, Cultural Issues.

- **scientific issues**, including concerns about information on the location of threatened and endangered species

For more information, see Chapter 1: Evaluating and Documenting Museum Collections Use, Section F, Scientific Issues.

- **preservation and protection issues**, such as assessment of the original object's physical condition, care and handling of originals (such as cellulose nitrate, cellulose ester films, and glass plate negatives as well as deteriorating museum originals of all kinds) and copies, an overview of potential preservation risks, an overview of security risks, including theft and vandalism, how to evaluate risks, how to recognize and prevent

overuse, how to mitigate damage, and how to migrate and refresh electronic and magnetic media

See Chapter 1: Evaluating and Documenting Museum Collections Use, Section G, Preservation and Protection Issues, and *MH-I*, Chapter 3: Preservation: Getting Started, and Appendix M: Management of Cellulose Nitrate and Ester Film.

- **interpretive issues**, such as the interpreter's role in making and using reproductions, determining the appropriateness of the proposed use, and exploring alternatives to the proposed reproduction or use

See Chapter 1: Evaluating and Documenting Museum Collections Use, Section H, Interpretation Issues.

- **documentation issues**, such as how to document access and use of collections, when to use an outgoing loan agreement, when to require a special use permit (such as for bulk or commercial copying), and when to expand ANCS+ cataloging records (when you lack item-level control)

See Chapter 1: Evaluating and Documenting Museum Collections Use, Section J, Documentation, and *MH-II*, Chapter 5: Outgoing Loans.

2. *What 2-D reproduction procedures should I set up for my park?*

Each park needs to set up these basic 2-D reproduction procedures:

- **Researcher Duplication Form:** This form captures the basic information on the researcher's request and requires the researcher to acknowledge that the use is for non-commercial and non-profit research, news reporting, criticism, and commentary purposes only and not for publications and derivative works. Some information on the form, such as name, address, and affiliation, should be checked against picture identification cards, such as drivers' licenses and employment identification cards. See Question 3 below and *MH-II*, Appendix D: Administration of Archives and Manuscript Collections, Figure D.14, Researcher Duplication Form (Sample).
- **Copyright and Privacy Restrictions Statement:** This statement warns the researcher that permission to publish, exhibit, perform, reproduce, prepare derivative works (such as posters or tee shirts) from, or distribute the item must be obtained by the researcher from the individual(s) who hold the rights (not necessarily the NPS). See *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figure D.15, Copyright and Privacy Restriction Form.

Researchers sign the form to indicate that they:

- understand their responsibilities regarding intellectual property rights
  - agree to the park's terms including indemnifying or holding the NPS harmless from legal claims arising from the researchers' use of the item
- **Duplication Fee Schedule:** The fee schedule is given to researchers to alert them to the park's cost-recovery fees for duplication services. After reviewing the fee schedule and selecting images for duplication,

researchers must complete Researcher Duplication Forms (*MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figure D.14) correctly and completely.

- **Order Process:** The park staff begins the order process by:
  - *identifying and retrieving* the item being requested
  - *determining the intellectual property right status* of the item requested (privacy, publicity, and copyrights) by checking the deed of gift
  - *checking the requested items* for damage, health and safety issues, and/ or legal or preservation risks
  - *answering the request* in person, or via mail, phone, e-mail, or fax (All responses should be prompt, or at least within 20 days, to acknowledge receipt of the order, explain the park duplication policy, indicate any cost-recovery fees, and cite any duplication restrictions due to the copyright status of the item.)
  - *stabilizing the item to be duplicated*, if necessary; if not possible, creation or location of a duplication master to serve as the original for duplication purposes
  - *rehousing the item and copies* (if necessary)
  - *labeling the item and copies* (if necessary)
  - *packing the item and copies* (if the item is being shipped)
  - *completing all loan or other necessary forms*
  - *depositing any researcher payments* into the appropriate account (**Note:** Reproduction work should not be done without first receiving all payments, as the NPS is not set up to handle billing and debt collection.)
  - *transporting the items to contractor or staff* responsible for duplication, and if necessary, completing their duplication order form
  - *unpacking and checking-in items* after duplication
  - *inspecting returned originals for deterioration* or missing items
  - *inspecting copies* against originals for outside researchers to ensure image completeness, appropriate focus, color balance, and similar visual issues
  - *reordering of duplicates for any missed items* or items that don't pass inspection
  - *quality control testing* of any copies for internal use



- *producing captions and citations*
- *rehousing (if necessary) and refiling the original material*
- *verifying payment of contractor and park by researcher*
- *completing any necessary paperwork, including cover letter to researcher*
- *packaging and mailing of duplicate to researcher*

3. *What is the standard operating procedure for obtaining 2-D reproductions?*

Obtaining 2-D reproductions is a simple process that is the same for staff as for visitors:

- **Flag or list the originals.** The researcher determines what will be reproduced.
  - *For archives*, the researcher marks that item by placing a reproduction flag next to it. A reproduction flag is a stiff, 3"x11" piece of acid-free paper. Place the flag in the archival storage box immediately in front of the item to be reproduced. If it is not absolutely clear which item should be copied, note in pencil on the top of the flag the item location or a unique identifier, for example, box 1, folder 6, item 9, and erase or strike out any previously marked location information. See *MH-II*, Appendix D: Museum Archives and Manuscript Collections.
  - *For museum objects*, make a list of all items to be reproduced including their catalog numbers, object/specimen names, and locations

Attach this list to the Researcher Duplication Form. **Note:** This procedure should be followed when retrieving items for duplication, regardless of the reason. Follow the guidance in *MH-II*, Appendix L: Photography, when making photographs of 3-D museum objects.

- **Register the request.** The researcher completes a researcher request form, copyright and privacy form, and duplication request form completely and legibly. See Chapter 2: Legal Issues, and *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figures D.14, Researcher Duplication Form, D.15, Copyright and Privacy Restrictions Form, and D.16, Researcher Registration Form.
- **Check the forms.** Ensure that the researcher has completed researcher registration, copyright and privacy, and researcher duplication forms completely, clearly, and legibly.
- **Evaluate the request.** The responsible park staff member examines the request and determines whether the copy can be provided given:
  - *the legal (copyright, privacy, and publicity, and legislation) status of the items requested for copying (Note: If the copyright status is unknown, grant only "fair use" of the materials. See Chapter 2:*

Legal Issues. ***The researcher, not the park, is responsible for obtaining permission to publish.*** If the image is of a private living individual and the park lacks a model release form, don't duplicate it as the image may be protected by privacy legislation. If the individual shown is a park staff member or no longer living, you may duplicate the image.

- *the preservation state of the original item*
- *the proposed usage* (publication or use in a for-profit product) of the copy
- *any special concerns* related to NPS management policy (for example, the original item is NAGPRA-eligible and requires consultation with affiliated groups prior to use)

**Note:** During evaluation, Cellulose nitrate and cellulose ester (acetate, diacetate, and triacetate) materials may be judged too dangerous and deteriorated to be removed from cold storage for publication purposes. Researchers and duplication staff may be instructed to work with copy negatives instead. Some materials are restricted by other laws or management policy.

Usage for research that doesn't involve publication—such as limited distribution for not-for-profit education, and publication for news reporting, parody, or satire—doesn't require copyright permissions. However, if a copy is made during some other activity, such as conservation treatment, the user must be notified that there may be legal or other restrictions on the use of the reproduction.

Any reuse, even in a later publication or lecture for education or training purposes, may be prohibited unless permission is obtained. See Chapter 1: Evaluating and Documenting Museum Collections Use, and Chapter 2: Legal Issues.

The researcher must obtain a statement from the copyright holder authorizing the use if:

- the use doesn't fit the fair use criteria described in Chapter 2: Legal Issues
- the park doesn't have all copyrights (Check the deed of gift and accession file.)
- the work isn't in the public domain (See Chapter 2: Legal Issues.)
- the park staff can't find any documentation of any sort on the copyright status of the work

The copyright holder's statement (a model for use by researchers seeking to obtain permission to publish, distribute, perform, exhibit, or prepare derivative works from park-held copyright protected materials) should be modeled on Figure 4.6. The statement should say:

“I \_\_\_\_\_ (full name of copyright holder) *authorize the applicant* \_\_\_\_\_ (full name of applicant) *to publish (or exhibit, distribute, perform, or film, or whatever is agreed to) the following item* \_\_\_\_\_ (describe the item by creator, date, catalog number, and title) *in the following publication* \_\_\_\_\_ (list the publication by title, author, publication date, edition and language; if an exhibition, list museums, travel schedule, dates, title, and sponsor; if for classroom use, list the course title, dates, school, method of distribution, and audience).”

Signed \_\_\_\_\_

This statement should be signed by the copyright holder, with the copyright holder’s name, address, phone number, fax number, and e-mail address following the signature.

This copyright statement authorizes the use if the researcher plans to publish, re-sell, exhibit, perform, or distribute the item (including over the Web).

Or, alternatively, the researcher can indicate in writing on the Researcher Duplication Form (*MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figure D.14) that he/she won’t use the image in publications, exhibits, performances, or derivative works. Check the accession and catalog folders of the requested object to see what intellectual property rights the park has and what other restrictions (donor restrictions) may apply.

Ask yourself:

- Has the researcher obtained any necessary permission(s) for copyright, privacy, and similar issues?
- Is the researcher proposing to do anything he/she shouldn’t given the intellectual property rights status of the work?

**Note:** Any use from which money is made in any way requires copyright permissions unless the work is in the public domain. See Chapter 1: Evaluating and Documenting Collections Use, and Chapter 2: Legal Issues, for further guidance.

- **Inform the researcher.** Confirm the request as soon as possible (at least within 20 days) using the same communication media used by the researcher, for example, if the researcher called, return the call; if the researcher wrote, reply in writing.

Inform the researcher of the:

- park publication policy
- arrangements necessary to have copies made (prepayment, signed forms)
- cost-recovery fee schedule and a rough estimate of the cost of the requested work
- permissions that the researcher must obtain elsewhere

- restrictions making the use of the item impossible (Check the accession and catalog folders to find the deed of gift or any related correspondence detailing this.)

If the original to be copied lacks an original negative (duplication master) or if the type of copy requested would require contracting with an outside professional for image production, notify the researcher immediately. Alert the researcher that each required service has an equivalent cost-recovery fee. Ensure that the researcher knows that all negatives, including those he/she pays for, stay at the park.

- **Collect cost-recovery payments in accordance with 43 USC 1460.** The researcher indicates if he/she wants to proceed and provides payment for the estimated cost of the work. The park policy should indicate what forms of payment are acceptable, for example:
  - *cash*, which requires a written receipt and may induce
  - *credit cards*, which result in a partial loss of revenue due to fees by the company and may be stolen, resulting in no payment
  - *money orders*, which are always safe although somewhat inconvenient for researchers
  - *personal checks*, which sometimes bounce and must be addressed by bill collectors

These cost-recovery fees are based upon a park-derived formula. The money is then deposited in the park's account for use by the museum program to furnish future copies. See Section B.5 for information on how to determine fees.

- **Complete an outgoing loan form.** The responsible park museum staff member completes an outgoing loan form (form 10-127 Rev.) for any item to be duplicated away from the museum. If the reprographics laboratory is in the park, the museum staff member packs the item (if necessary) and transfers it.

You can minimize risk of loss or damage and avoid any outgoing loan by having the outside laboratory do the image capture in the park. **Note:** Generally courier delivery is the safest way to arrange delivery to an outside contractor or cooperating association's laboratory. Never let the researcher deliver the item to the laboratory.

For further guidance on outgoing loans, see *MH-II*, Chapter 5: Outgoing Loans, and *MH-I*, Chapter 6: Handling, Packing, and Shipping Museum Objects.

- **Arrange for photography.** Select a photographer and set up any agreements or complete any necessary paperwork. Warn photographers of any health or safety hazards, such as deteriorating cellulose nitrate film. Alert the photographer if he/she should expect any unusual processes, formats, or genres of images, such as glass plate negatives, specimens with asbestos, or moldy or previously vermin-infested items.

For more information on museum object photography, see *MH-II*, Appendix L: Photography.

- **Prepare a credit line and draft caption text.** While the item is being photographed or copied, prepare the credit line and caption to accompany the image. Check any necessary facts while the materials are being copied. See Section C.12 for details and Chapter 3: Publications, Section C.18.
- **Inspect the original and the copies:** Upon receipt of the returned original and copy, inspect the original's condition to ensure that it wasn't damaged during the copying.
  - *For 2-D originals and copy images*, place the original and copy side-by-side on a clean, color-corrected viewing station (matching computer monitors or color balanced light tables) and examine the two images against each other visually and against the photographic order form.
  - *For 3-D original objects and copy images*, place the original object on a safe, clean, and level space next to the color-corrected viewing station that has been electronically calibrated by a computer professional to maintain proper color balance between the monitor, the central processing unit, and the files. Examine the copy visually against both the original and against the photographic order form.

Ask yourself the following questions about the copy:

- Is the copy in the desired process, size, format, and configuration?
  - Is the copy as described on the request form?
  - Is the copy an accurate and complete reproduction of the original? Is anything missing?
  - Is the copy acceptably sharp with a good tonal or audio range and/or color balance or sound that matches the original?
  - Is the copy usable/acceptable as a document?
  - Does the copy require any specific testing such as methylene blue testing or densitometric testing before being provided to the researcher? (**Note:** Generally this will be done only upon request or for materials being added to NPS collections. See *COG 19/13*, Preservation Reformatting: Inspection of Copy Photographs.)
- **Test the copies.** If testing of the copies is required, a loan form is prepared for the copy items, which are packaged and delivered to the testing laboratory using a courier service. Upon return, the testing results are reviewed.

If the copies don't pass the inspection standards listed in the contract, the contractor must re-copy the items at no cost to the park. If the copies pass the testing, the test results are placed with the catalog folder.

See COG 19/13, Preservation Reformatting: Inspection of Copy Photographs.

- **Stamp or mark the copy with the copyright statement** (“For fair use purposes only. No publication,” the word “Copy” and the image negative number.)
- **Re-file the original.**
- **Do a final check for any problems**, such as sensitivities of the subject matter that might cause you to notify the researcher to consult with an affiliated group.
- **Prepare an invoice for any additional or unanticipated charges not already prepaid.** Work with park budget, procurement, or contracting staff to prepare an invoice for any remaining amount due the park for the reprographic services. Also prepare a cover memo describing the fees and the payment methods accepted. This might be a form letter.
- **Arrange for delivery.** Package the copy for delivery. Mail the copy to the researcher along with a copy of the required caption and credit line statements and a copy of the original order. **Note:** At this time, file a copy of the order form in a master file to be kept at least five years for park studies of collection usage.
- **Credit the researcher’s full payment.** Once received, credit any additional amount due for the reproduction services.
- **Document the publication.** Place the publication citations into the ANCS+ catalog record for the items documented. Also keep a follow-up publication file of actual publications using park collections for exhibitions and reference. (**Note:** This list may be generated from ANCS+.)

A list of publications created using park collections is posted on the NPS Museum Management Program (MMP) Publications Page on the World Wide Web at <<http://www.cr.nps.gov/csd>>.

4. *What work don’t I have to do for researchers?*

You don’t have to:

- **undertake any research**, including copyrights or caption research
- **make subjective judgements** about the informational, artifactual, associational, evidential, or monetary values of materials for potential researchers
- **thematically search through collections** to locate specific sorts of items for scholars

Instead, the park determines in the duplication policy what level of support it will provide in response to absentee queries via phone, fax, and e-mail. Generally parks provide phone, fax, and e-mail requests with less support than they provide to scholars who come to the park. Often phone, fax, and e-mail requests receive about 30 minutes support per researcher per month, unless the work has a special status. Special status projects might include a

television documentary, newspaper report, or major scholarly study identified by the park superintendent as receiving special support. Each park must determine what level of support it will provide, when it will provide more, and then stick systematically to this policy. Equality of access is a basic guideline.

Researchers must complete all necessary forms including researcher registration, duplication, and copyright/privacy forms regardless of how their requests were received. (See *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figures D.14, Researcher Duplication Form, D.15, Copyright and Privacy Restrictions Form, and D.16, Researcher Registration Form.) You will need to mail, fax, or e-mail your forms to those individuals who contact you via these media.

Finally, researchers must pre-pay or provide a monetary deposit for all copies prior to copy production.

5. *What information must the researcher supply on a Researcher Duplication Request Form?*

*The researcher should complete the Researcher Duplication Form* (see *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figure D.14). The form incorporates:

- *researcher's contact information*, including full name, address, fax number, and phone number
- *researcher's identification*, including picture identification type and number
- *amount of and type of deposit* to cover duplication costs
- *researcher's institutional affiliation* (employer)
- *date the order was filled*, for order fulfillment tracking purposes
- *who filled the order*, for order fulfillment tracking purposes
- *reason for the copies*, including whether a publication or exhibit is planned
- *description of any special duplication needs*, such as blow-ups, details, or rush order
- *name and catalog number of the collection* from which the item to be duplicated is to be removed or for 3-D objects, the objects specimens name and catalog number as given on the catalog record
- *description of the item to be duplicated*, including catalog or negative number, type of item, process, format, and a description of any subject matter, genre, or other unique identifying characteristics (*Note:* For 3-D objects this would be the object/specimen name).
- *number and type of duplicates wanted*, indicating the size, process, format, color, surface characteristics, and other qualities of the requested duplicate, such as a 8" x 10" glossy black-and-white silver gelatin photographic print on Ilfobrome paper or a 30K TIFF file on a 3.5" diskette.

**Note:** On this duplication form, the researcher reads and signs a statement that indicates that the use is for non-commercial and non-profit fair use purposes and that the provision of a duplicate doesn't authorize publication or further reproduction. The researcher is also asked to legally indemnify the park from any liability resulting from use of the copies.

6. *How and why do I determine if a use is for-profit or not for-profit?*

Whether a proposed work will be sold is the determining factor. The status of the agency creating the work (a corporation or a non-profit organization) is **not** the factor that determines if a use is for profit. Ask if the items being created (publications, derivative works, etc.) are going to be sold. Ask if admission will be charged if the items are put on exhibit.

If the answer to either question is "yes," then the product is considered for-profit. This for-profit status is important, as the NPS doesn't hold the intellectual property rights, such as copyrights, for all items within its collections. If you authorize a non-fair use, such as public distribution or multiple exhibitions of the same image, you must seek permission in writing from the rights holders. There may be a fee required before rights holders will authorize (license) such a use.

***You may provide a limited number of copies of small and insignificant portions of a copyrighted work for purposes of criticism, education, news reporting, parody, and research (which is called fair use). For-profit or sales usages of items for which NPS doesn't hold the copyright aren't legitimate. Nor is widespread distribution of significant portions of an item, such as placing a document on the Web, legitimate. Both the sales usages and the widespread distribution of significant portions of a work are copyright infringements.***

To protect the NPS from copyright infringement, don't grant permission to publish works unless:

- the work is in the public domain, *or*
- the park has the copyrights, *or*
- the park or the researcher has received permission from the copyright holders

**Note:** If the work was produced under an agreement, partnership, by a volunteer, or by a contractor, the partner, cooperating association, volunteer, or contractor holds the copyrights unless there is a specific written agreement that states that the work is a "work for hire" or that the individual gives all copyrights to the park. Remember that the park also requires model release forms, interview release forms, or equivalent permissions from all individuals shown (including interviewees and interviewer), or represented in the materials. For examples of release forms, see *MH-III*, Chapter 3: Publications, particularly Section E.17 and Figures 3.6 and 3.7. ***Even when the publication request meets the above criteria, don't sign forms provided by researchers that state that the park is granting permission to publish. Instead, send the researcher a Permission to Publish Letter (Figure 4.6.). See Chapter 2: Legal Issues.***



7. *How do I handle a permission to publish request?*

Don't sign publishers' and authors' standard permission forms. Instead, send them a notice or letter like that in Figure 4.6, Permission to Publish Letter. The letter makes it clear that the NPS provides copies for fair use purposes only. The NPS may not have the copyrights and other intellectual property permissions necessary to authorize publication. Therefore the researcher is personally responsible for obtaining all permissions and a signed Copyright and Privacy Restriction Statement (*MH-II*, Appendix D, Figure D.15) when in the park.

The letter sent out to the researcher should also indicate:

- that the park can only grant the permission to publish to the extent that it has this right
- whether the individual is granted permission or is not granted permission by checking the appropriate box at the bottom of the form
- precisely which editions and versions of the publication are being authorized (See Chapter 3: Publications, Sections C.5 and C.6 and D.1-D.5.)

***Never authorize permission to use NPS materials in all versions of a publication, film, video, or Website in perpetuity.***

8. *How do I judge whether a usage is appropriate or not?*

There are a number of questions you want to have answered:

- **Forms:** Did the researcher completely and accurately fill out the researcher registration form, copyright and privacy form, and researcher duplication request? If not, the use isn't appropriate.
- **Type of usage:** Did the researcher indicate whether the use involves:
  - **publishing** the item
  - **exhibiting** in a for-profit environment (exhibits that charge admission or raise a profit for an organization)
  - **distributing** (including placing materials online in multiple viewing stations or on the Web)
  - **performing** (broadcasting, recording, or performing a copyrighted work for a fee or admission charge)
  - **preparing a derivative** work (tee-shirt, poster, or postcard)

To fill these non-fair use requests, the park must have the copyrights **or** the images must be in the public domain either because copyright has lapsed or because the materials didn't qualify for protection (such as federally produced works). If the park doesn't have the copyrights to the work, the publications, derivative works, distribution, and performances aren't appropriate. You must not grant permission for such inappropriate uses. ***If you are aware that a researcher intends an illicit or potentially illegal usage, don't provide a copy.***

- **Duration of usage:** Did the researcher indicate for how many editions and in how many countries the work would be published? If not, and the park has the copyright, go back to the researcher and ask him/her to clarify the usage being requested. Keep permission authorizations as short term as possible—for a single edition if possible. Never agree to grant “all publication rights in perpetuity internationally.” If the park doesn’t have the copyright, don’t give any written or spoken permission to publish, even if the researcher states that “this is a standard form and everyone else fills it out.”
- **Contract researcher concerns:** Is the researcher a contractor who is collecting the duplicates on behalf of someone else? Examples might be picture researchers or contract researchers.

If your researcher is under contract, stress the importance of recording and sharing negative and catalog numbers with the contracting author or publisher. If correct catalog and negative numbers aren’t collected during research, the request will come without this essential information. The museum staff may later be expected to identify and make publication-quality copies for the publisher working only from poor quality xerographic copies with no control numbers. If this scenario does happen, the cost of the extra time required to identify the images should be charged back as part of the order.

If the researcher supplies incorrect data—for example non-existent catalog numbers—don’t undertake significant research on his/her behalf without charging back the costs. Also don’t provide permission to publish until it is clear precisely what is being requested.

9. *How do I decide whether to approve a researcher duplication or publication request?*

When you are deciding whether to approve a standard researcher duplication request, follow the guidance in your park reproduction procedures and in Chapter 1: Evaluating and Documenting Museum Collections Use, and Chapter 2: Legal Issues.

Subject to NPS policy and procedural guidance, approve all scholarly, non-profit educational, and news reporting requests, as well as all those for satire and parody purposes as these purposes are listed as fair use exemptions within the copyright law itself. See Chapter 2: Legal Issues, Section C.10.

These fair use requests are legitimate as long as:

- the request uses only a small or relatively insignificant part of the work, for example, not an entire film but one frame, not an entire photograph but an insignificant detail or portion of an image, not an entire letter but an insignificant paragraph
- the use will not affect the future market for the item and is non-commercial

See Chapter 2: Legal Issues, Section C.9 for further guidance. If the copy usage will result in a for-sale product, wide-spread distribution, or publication, or if the usage utilizes a significant portion of the work or affects the market for the work; or if this is the first publication of a previously unpublished work:

- either the park must have the copyright and be willing to authorize the publication, **or**
- the work must be in the public domain, **or**
- the researcher must have obtained permission to publish from the holder of the original copyright

If the latter is the case, ask for a copy of the copyright holder's permission statement for the park files if you are going to authorize use. In addition, the work must not be legally, ethically, or culturally restricted for any of the reasons described in Section C.1 and Chapter 1. For more guidance, see Chapter 1: Evaluating and Documenting Collections Use, and Chapter 2: Legal Issues.

***For non-standard or non-routine requests***, such as requests to license a NPS image or to undertake special activities beware of the following:

- ***Incomplete, vague, or incoherent requests for duplicates or publication:***

It is the researchers' responsibility to indicate clearly and cogently what items they would like to have copied, as well as precisely what publication plans they have, if any. The duplicate request form must be filled out, completely and legibly, before the park fills the request.

- ***Publishers "standard" permission forms:***

Many publishers send out "standard" publication permission forms that grant the publisher extensive rights to the copy image. The publisher may indicate that unless the NPS staff signs the form, the publisher won't use the NPS copy. Don't comply. Just because the publisher wants you to use his form doesn't mean you must. Instead, reply with your standard permission form (Figure 4.6, Permission to Publish Letter).

- ***Image morphing or manipulation:***

The Visual Artists Rights Act is a sub-set of the copyright law, which states that no image manipulation is allowed for works produced after 1971 (except for purposes of parody, criticism, and satire) during the term of copyright protection. Therefore, before providing copies and authorizing publication involving visual image manipulation, you should determine whether the image is still protected by copyright.

If the visual image is protected by copyright, don't authorize multiple exhibitions, or any publications or products involving manipulation of the visual image in the copy. **Note:** Images produced by federal employees are not protected by copyright. For contract work, the copyright status depends upon what the contract states. See Chapter 2: Legal Issues.

- ***Requests for permission in perpetuity or internationally:***

You want the park to be able to retain some control over usages of park collections to:

- *protect your park from potential liability* from copyright, libel, privacy, publicity, and similar legal problems
- *generate allowable cost-recovery revenue* from park collections to help make park collections more self-sufficient
- *ensure that proposed future usages are not culturally or ethically insensitive* (If they are sensitive, alert the publisher to the problem and explore solutions. See Chapter 1: Evaluating and Documenting Museum Collections Use.)
- *ensure that proposed future usages meet current NPS policy* (See Section C.1)

Limit all permissions to publish by a time limit. Some publishers will request “all rights in perpetuity internationally,” rights for “all editions,” or “all rights overtime throughout the galaxy.” Don’t agree to any of those requests. Instead, grant rights for a single edition or two or for all editions published prior to a given date—perhaps for the next five years. The edition may be international, but shouldn’t be “in perpetuity” or “galaxywide.” When you limit your permissions, the publisher can always come back to you again later to request permissions for additional editions.

- ***Exclusive usage:***

Some publishers and researchers will request exclusive usage or publication of some items. This is particularly likely to happen with groups requesting 2-D reproductions for use on online order fulfillment services (which post images on the Web and then sell 2-D reproductions or high quality digital files to interested parties).

***The NPS may NOT offer exclusive usage of federal collections to anyone.***

- ***Incorrect or insensitive usage:***

On occasion you may receive a request to publish a NPS copy in a publication that you feel contains incorrect, culturally insensitive, or otherwise troublesome content. As public servants, NPS staff should not censor publications. Instead we must support freedom of speech. That said, however, NPS collections shouldn’t be exhibited, performed, published, or used in products in ways counter to the law, professional ethics, or NPS management policy. The ultimate decision rests with your superintendent.

10. *When might I refuse to grant permission to publish?*

There are several situations in which you might appropriately deny permission to publish or place multiple copies of an object on exhibition or use them in a product such as a poster. These include instances when publishing, exhibiting, distributing, or preparing a derivative work from the proposed image is:

- ***illegal***, such as when the copyright is held by someone other than the NPS and the researcher has not obtained permission; or the caption contains protected archeological site location information (See Chapter 2: Legal Issues for further guidance.)
- ***against NPS management policy***, such as when the caption contains protected or legally restricted information or when reproduction will cause significant damage to the original object or a protected resource (See Chapter 1: Evaluating and Documenting Museum Collections Use, Section C, Management Issues.)
- ***against professional ethics***, such as publishing information on a NPS museum object that is substantially incorrect or untrue or that might contain racial, sexual, or similar slurs or misleading or incorrect information about a living private individual (See Chapter 1: Evaluating and Documenting Museum Collections Use, Section D, Ethical Issues, and Section E, Cultural Issues.)

If specific questions arise, talk to your regional/SO curator and the NPS or DOI solicitor.

11. *Must researchers fill out NPS Special Use Permits to publish a NPS image?*

No. Researchers should instead fill out the Researcher Registration Form, Researcher Duplication Form, Copyright and Privacy Restrictions Form, and pay for their requested copies. A special use permit is not required to publish, exhibit, or research NPS collections. Do, however, keep a copy file of all publication permissions you grant for documentation purposes.

The park superintendent may require that any bulk copying or commercial agreement be formalized via the use of a special use permit. Keep one copy of permissions in the item's accession or catalog folder.

12. *What are the appropriate caption and credit line policies?*

The Access Policies and Rules Governing Use Statement in *MH-II*, Appendix D: Museum Archives and Manuscript Collections, Figure D.13a-b, indicates the proper credit line and caption format for use by publishers, researchers, and staff for archival materials. The caption and credit line statement in Chapter 3: Publications, Section E.18, indicates the proper format for 3-D items. Use this combined caption and citation format to indicate the nature and source of material to be published, whether in an article, book, catalog, or on the Web.

The recommended components of a proper citation are:

- item title in quotes followed by object name or collection title
- brief description (including process, format, materials, and measurements)
- date(s)

- plate, page, or image number in the text
- name of the object creator
- photographer, if appropriate
- park name
- item or collection catalog number
- negative number, if appropriate
- donor, if applicable

For example:

Western Mono Cooking Basket  
 ca. 1910-1920  
 Collected by Ansel F. Hall at the 1921 Indian Field Days  
 Sedge root, bracken fern root, bunchgrass. H 6 1/2", Dia. 14"  
 YOSE-133  
 Gift of Mrs. William Moyle DuVal

Plate 97, Keystone View Company, "Yellowstone National Park" shows an appreciative crowd of Hardy Hotel waitresses in full costume gathered around Old Faithful ca. 1918. Wapantucket Collection, YELL 123, Negative # 98977.

Refer to Chapter 3: Publications, Section E.18. **Note:** The order of the elements within the caption is flexible, depending upon the use.

Publishers and authors don't always follow correct citation procedures. You may request a chance to review text and captions for accuracy before publication. Encouraging researchers and publishers to be specific and accurate will save you time and effort later when you must fill future reproduction requests generated by these publications.

13. *Can I charge money for permission to publish a NPS item?*

No. You can't charge money to publish., You can charge back the cost of your work, however, for cost-recovery purposes in accordance with 43 USC 1460, including:

- time spent on research, whether you grant the permission or not
- correspondence with those seeking permission to publish

You may also charge fees for commercial filming and photography of collections. See Section B.5. You might wish to determine the average cost of doing this work. Future charge backs might be done at this average rate in order to save time and money. See Sections C.2 and C.3.

14. *How do I handle cost-recovery money received from duplication work?*

You should handle cost-recovery fees by transferring them to an appropriate park account with the assistance of park fiscal, procurement, or contracting officers. The account must be used in the future to furnish copies.

15. *What special needs might the researcher indicate?*

The researcher might ask for any or all of the following:

- ***rush orders*** (*Note:* Check with your laboratory first before accepting rush orders.)
- ***copies that are details of portions of originals*** rather than complete 1:1 copies (*Note:* 1:1 means that the copy is an exact model of the original. The copy matches the original's dimensions exactly.)
- ***copies that have a perfect scale match*** to the original 1:1, such as exact scale engineering drawings
- ***enlarged copies of originals***
- ***copies made under special lighting***, such as under raking or infrared lighting for examination purposes
- ***copies made against special backgrounds***, such as back-lit transparencies being rephotographed
- ***copies made under special conditions***, such as an object being photographed against a blue background or the image made using a special filter
- ***manipulated copies***, with darkroom modifications such as airbrushing, dodging and burning, and retouching, or post print manipulation such as retouching or hand-tinting, as well as with digital manipulation such as morphed images. See *MH-I*, Appendix R: Care of Photographic Collections, for details
- ***rights to shoot scenery, museum objects, or exhibitions for commercial purposes*** (in which case a special use permit is necessary if the work is commercial filming and may be necessary for commercial photography)
- ***toned copies made to enhance their longevity***, for example photographs or microfilm with polysulfide toning
- ***unusual formats of copies***, such as making card jackets or microfiche from roll microfilm masters

When possible, accommodate these requests. Your photographer or contractor should be able to handle most of these special requirements. Remember to inquire about these special requirements when you are contracting.

16. *How do I identify the impacts on the collection?*

The major impacts on the collection are usually the result of:

- ***Handling damage:*** Ensure that all copy staff working with the originals understand how to handle original museum materials. See *MH-I*, Chapter 6: Handling, Packing and Shipping Museum Objects. Also see *COG* leaflets 19/4, Archives: Preservation Through Photocopying; 19/7, Archives: Reference Photocopying; 19/8, Preservation of Magnetic Media, 19/17; Handling Archival Paper-Based Materials; 19/19, Care of Archival Compact Discs; and 19/20, Care of Archival Digital and Magnetic Media.

- **Shipping damage:** See *MH-I*, Chapter 6: Handling, Packing and Shipping Museum Objects, and *COG* 14/8, Caring for Cellulose Nitrate Film.
- **High intensity or long duration light exposure:** See *MH-I*, Chapter 4: Museum Collections Environment, Section E, Light, and the appendices for the specific type(s) of material you are dealing with, such as Appendix J: Curatorial Care of Paper Objects; Appendix M: Management of Cellulose Nitrate and Ester Film; Appendix R: Curatorial Care of Photographic Collections.
- **Environmental stresses** caused by wide fluctuations in temperature and relative humidity. See *MH-I*, Chapter 4: Museum Collections Environment.
- **Usage of automatic feed copying equipment** such as force-feed xerographic copy machines, step-and-repeat microfilm cameras, and form-feed scanners.

17. *What steps do I take to prevent collections from being damaged?*

There are a number of simple steps you can take:

- **Prepare a Park Museum and Archival Access and Usage Policy**
- **Train** your staff and contractors thoroughly.
- **Inspect** how the work is being done on a regular basis by making surprise visits to the copy site.
- **Establish quality control procedures** to check and test the resulting copy product carefully.
- **Monitor** the condition of returned original items. If a change in condition is noted, inquire at the laboratory. Register your concern and ask how the problem may have occurred, for example, the photographic fading is most likely due to overexposure to light or too intensive a light exposure.
- **Contract effectively** by ensuring that any contracts or job descriptions written for copy work include quality control evaluation criteria, a requirement to meet national standards, and clear statements about how the work is to be done and what constitutes unacceptable performance.

18. *How do I inspect copies once they have been returned?*

When the copies are back from the reproducing firm or park copy office, follow the guidance listed in Section C.3, within your contract specifications, and in the various *COG* leaflets cited in Section A.10.



---

## D. Glossary:

**Aperture Card** is a punch card (stiff board computer data processing system card) with holes that contain micrographic images.

**Bordering** refers to identifying the non-textual or image frame or margin area around a source document so that markings in the margins or frame are not captured.

**Cartridge** is a cassette of magnetic tape (audiotape, videotape, or electronic record) or microfilm that is in an enclosed container. Cartridges are loaded and unloaded into playback devices, such as a microfilm reader or tape player.

**Cassettes** are containers holding audiotape, videotape, microfilm, or motion picture film on a spool with an internal take-up spool to contain the film or tape once played. The entire package is enclosed and protected from mishandling.

**CD-ROM** refers to Compact Disc Read-Only Memory, which are magnetic media storage devices requiring hardware and software for access. CD-ROMs are produced as flat discs made out of a variety of non-archival media generally lasting 5-30 years. When selecting CDs for storage, select CDs with a scratch resistant lacquer, a gold reflector layer, thalocyanine dyes, and a stable substrate. Avoid all CDs or DVDs with cyanine dyes and aluminum reflection layers, or those requiring proprietary software or file formats. See *COG 19/19*, Care of Archival Compact Discs.

**Cellulose ester film** includes the three most common forms of late 20<sup>th</sup> century motion picture and still photographic negatives after cellulose nitrate. While not a safety hazard, acetate, diacetate, and triacetate films self-destruct rapidly over time. Most modern color film, including slides made today, are cellulose ester. See *MH-I*, Appendix M: Management of Cellulose Nitrate and Ester Film.

**Cellulose nitrate film** is the most common form of 20<sup>th</sup> century motion picture (popular from around 1890-1950) and still photographic negative and X-ray film. It is a health and safety hazard and requires rapid copying and cold storage. See *MH-I*, Appendix M: Management of Cellulose Nitrate and Ester Film.

**Centering** refers to placing a source document or the image of a document in the center of the field of vision or copy document.

**Color correction** refers to the process of changing color in a copy to more closely match that in the source document. This should be done systematically and should be documented in all metadata.

**Color management** refers to a systematic attempt to maintain color balance in copies that are equivalent to those in the original source document by calibrating and managing all equipment (including monitors, scanners, and original lighting), software, and processes to maximize accuracy.

**Computer Output Microfilm (COM)** is a method of printing electronic data directly from a database or other electronic source onto microfilm. This is a “hybrid approach” to reprographics that uses digital media for access and microfilm for preservation to circumvent the short useful lifetime of microfilm and the awkward access methods of microfilm.

**Compression** is the process of forcing more electronic data into less space to speed processing, storage, and transmission. This is a digital process. See also *Lossy compression* and *Lossless compression*.

**Copies** are non-original (second generation) reproductions made from first generation or master negatives, digital files, or other sources. Copies include copy prints made from master negatives, derivative files made from master digital files, and microfilm distribution copies made from master microfilm negatives. Second generation prints of record photographs or photographic negatives or prints made from original negatives or prints may also be called copies.

**Decompression** is the process of inflating compressed digital data and attempting to retrieve the original data unchanged. See also **Lossless compression** and **Lossy compression**.

**Derivatives** are digital (electronic) files made from other digital files often in a different size or for a special purpose. These digital derivatives may be thumbnails (very small files) or derivatives made for special usages, such as the Web. Derivatives are sometimes referred to as digital surrogates.

**Diazo film** is a form of non-archival quality microfilm in which the image is produced by the effect of light upon diazonium.

**Digital cameras** magnetically capture digital images from source documents or objects.

**Digital surrogates.** See **Surrogates**.

**DPI** refers to dots per inch, the indication of the resolution of a scanned image.

**Duplicates** are two identical copies of the same generation. The original creator of the item may create two identical originals at the same time on the same equipment using the same materials. For example: the same photographer may take two identical images of the same subject matter on the same roll of film using the same camera at the same time and place. While the two images are snapped only seconds apart and appear identical, they have different frame numbers and purposes and are said to be duplicates of each other. The first photograph is the preservation master, the second the usage copy. If the duplicates are letters, they should both have original signatures. In this example, both images are originals as they are both first generation and identical to each other for most practical purposes. A duplicate is the only “copy” process that may be first generation. **Note:** Most people now use the word “duplicate” interchangeably with the word “copy.”

**Duplication master** is a copy of an item used to produce future copies, such as a negative.

**Dynamic range** is the color or bit depth in a digital file listed in bits to indicate the number of colors represented. For example, 8-bit images allow up to 265 colors; 24-bit images can represent 16 million colors, and so forth.

**Electrostatic process** is a dry direct copy process that uses plain paper (hopefully acid-free) and a copy machine that utilizes an electrically photo conductive process.

**Enlargement** is a blow-up of a copy made larger than the original. This term is also used to refer to the interpositive (transparency) used to make the reproduction.

**Facsimiles** are copies of the content of an item usually made as close to identical as possible to the original often using the same media, process, appearance, and often the same format as the original. Facsimiles are almost always produced later by someone other than the creator of the original. When the word “facsimile” is preceded by a process name, such as “photographic facsimile” you are being notified that the facsimile is NOT in the same process or format as the original. Therefore the facsimile *is* a close-to-identical copy in that process or format. **Note:** This usage should be distinguished from that of “fax” a copy image of a document sent electronically to a different locale.

**Fair copy** refers to a complete and exact copy of the final version of a document.

**Fax** is a copy image of a document sent electronically to a different locale.

**Fiche.** See **Microfiche**.

**Film** is a transparent and flexible sheet of plastic or gelatin that may contain images or magnetic particles.

**Floppy disk** is a flat sheet of magnetic film in the shape of a disk that is held within a stiff cover.

**GIF** refers to graphic image file, a widely used proprietary digital file format owned by CompuServe.

**Gray scale** refers to the number of shades of gray in an image that can be identified and copied.

**Hard disk** is a computer hardware storage device for containing data.

**Header** refers to metadata in a scanned image containing file size, name, and source that is placed with the image file and the label on a piece of microfiche.

**Image enhancement** is the process of using a darkroom, xerographic copier, or digital scanner and editing software to change, modify, edit, or alter an image.

**Image** is a broad term used to refer to either an original visual document, such as a photograph, drawing, or painting; or a copy of an original document.

**Imaging** is the process of digital or photographic capture of a document, drawing, or photograph.

**JPEG** is a digital file format proposed by the Joint Photographic Experts Group and supported by the International Standards Organization for compression and storage of still images. This widely used format may be lossy.

**Lossless compression** is a digital file reduction process that cuts the file size without causing a change in the file's appearance (once uncompressed) or any loss of data. Lossless compression doesn't generally compress files as much as lossy compression. TIFF files can be a lossless compression format.

**Lossy compression** drops "inessential" information from a digital file, so that the amount of storage space needed for the file can be limited. Lossy compression reduces file size more than lossless compression; however when uncompressed, the file quality and appearance will have changed somewhat due to the amount of information discarded. The amount of file change may lead to "unintended visual affects" such as "compression artifacts" that may be patterns or marks in the copy that aren't in the original. On occasion, the visual changes may be relatively imperceptible. GIF and JPEG files are lossy compression file formats.

**Magnetic media** includes audiotape, videotape, and electronic records that have been captured as magnetized particles on the surface of a tape or other media.

**Magnetic tape** is a format of plastic tape coated with an electromagnetic layer that can hold audiotape recordings, video recordings, and electronic records.

**Masters** are original first generation images.

**Metadata** is "information about data and data systems." In plain English, metadata refers to digital or magnetic descriptions of file sizes, contents, and formats; database system contents, location data, characteristics, usage guidance, or similar instructions. Metadata is commonly created to facilitate access and usage of the files and their data and may become a part of the file, such as a file header.

**Microfiche** is a thin rectangular sheet of clear film that contains a number of microfilm images in horizontal rows, like cartoon strips and in columns. Also called "fiche" these microfiche, often have an eye-legible label or heading on their top.

**Microfilm** is a very sensitive form of photographic film capable of capturing very small and detailed images of materials in a variety of film processes, including silver gelatin (also called silver halide), diazo film, and vesicular film. The latter two processes are used for distribution or usage copies and aren't considered archival (permanent and durable).

**Micrographics** is the process of producing microfilm copies of original materials.

**Migrate** is the process of moving digital data into file formats compatible with new software and hardware. Software changes every 18 months to 5 years. All electronic data should be moved to the latest edition of software and hardware compatible formats at least that often in order to remain usable. Many software packages are not “backwardly compatible,” that is capable of playing or using older files produced on earlier versions of the same software. When a software package or file format is proprietary, the problem is compounded because fewer contractors can support the migration. Materials in proprietary formats may require rescanning rather than migration. See also **Refreshing**.

**Negative** is the master photographic image produced by most cameras and used to produce photographic prints. Negatives have reversed tonalities from positive images; that is, the light areas in a print are dark in a negative. In a colored negative the colors are reversed to complementary tonal values.

**Open reel tape.** See **Reel-to-reel tape**.

**Original** is the source document or object that is to be copied.

**Photo CD** or photo Compact Disc is a proprietary Kodak file format that produces five different sizes of digital files of each image stored on a single compact disc. This is not a long-lived archival storage media. Finally this form is proprietary meaning that only a single vendor supports it. When the software and hardware and processing infrastructure are no longer being supported by this vendor, it will be challenging to migrate this captured information to the next generation of file formats, software, and hardware.

**Pixel** is a digital picture element or a tonal value in binary code.

**Polarity** refers to the reversal of tones found in a photographic negative so that light areas in the print become dark areas in the negative and vice versa.

**Quality control** is the process of checking copies against standards produced by the American National Standards Institute (ANSI) and the Association of Information and Image Management (AIIM) and other organizations, including completeness, density, labeling or indexing, resolution, and residual chemicals for photographs and microfilm.

**Reader** is an optical enlarging and playback device for viewing microfilm.

**Reader-Printer** is an optical enlarging and playback device for viewing and making xerographic copies of microfilm.

**Reduction ratio** is the scale of the shrinkage of a microfilm when compared to the original source document, for example, 12X refers to a 12:1 ratio. 12:1 tells you that the linear dimension of the document is 12 times smaller in the microfilm.

**Reel** is an open spool for containing microfilm, motion picture, film, or magnetic tape that has at least two flanges.

**Reel-to-reel tape** is magnetic (audiotape, videotape, or electronic) tape on an open spool without the protective casing that characterizes cassettes and cartridges. Reel-to-reel tape should be stored on hubs (unflanged spools) in stable film cans.

**Refreshing** refers to the process of rewinding and forming a smooth “tape pack” that ensures that no stresses are placed on any particular section of a tape. Also occasionally used to refer to the process of copying a tape. See also **Migrate**.

**Reprographics** is the focus of this chapter. It includes all copy and duplication processes including photography, motion picture film duplication, micrographics, and xerography. Some authors also include digital scanning, audiotape copying, and videotape copying.

**Reproduction** is an exact copy of a source document in content, although the size, process, and context may be quite different.

**Resolution** refers to the sharpness of detail or focus of an image expressed as a numeric value, either as lines per millimeter discernible in a standard test pattern image or for digital files as the numbers of pixels listed as height x width in pixels or dots per inch (dpi), for example 50 x 100 dots per inch.

**RGB** refers to the system of additive color creation used in video display devices and some photographic processes.

**Scanner** is a piece of hardware that captures an electronic image of a source document for access purposes.

**Silver gelatin film** is an archival form of photographic film, motion picture film, and microfilm created by the action of light on silver halide particles within a gelatin emulsion.

**Silver halide film.** See *Silver gelatin film*.

**Sound recordings** include any base or medium that contains captured sound whether a wire recording, magnetic recording, phonograph recording, wax recording, or filament recording.

**Surrogates** are copies that take the place of an original for a specific purpose, such as preservation, deposit at another institution, or for other purposes noted under Section A.2

**Threshold** is the bitonal digital scanning setting at which gray is read as either black or as white.

**TIFF** or tagged image/interchange file format is a lossless digital file format that is widely used as an industry standard and often selected as the best format for digital master files.

**True color** generally is used to describe 24-bit color scanning that can represent 16 million colors. See *Dynamic range*.

**Vesicular film** is a form of non-archival microfilm in which bubbles form an image that is made somewhat more durable by heating and cooling. This process has a much shorter life expectancy than silver gelatin films.

**Videodisc** is a laser-etched optical disc used for storing sound and moving images. Although non-magnetic, this process is dependent upon having a working playback device.

**Videotape** is a magnetic recording media for moving images that is not archival as it is relatively short-lived and not durable. The only truly long-lived moving images are motion picture film on polyester film bases.

**Watermark:** A watermark is a visible or invisible encoding pattern (in an electronic file) or arrangement of paper fibers (in a non-magnetic paper document) that indicates the origins or physical ownership of the electronic item (for digital files) or the material used in making the item (for paper documents). Not all digital watermarking packages work precisely the same. Some watermark software simply marks a document. Other watermarking software packages allow the watermarked item to be directly linked to a Web page that provides source information, as well as allowing the watermark owner to search the Internet for all occurrences of the watermarked item on the Web.

## E. Selected Bibliography

---

### Digital Media:

- Agfa. *An Introduction to Digital Scanning*. Mt. Prospect, Ill.: Agfa Pre-press Education Resources, 1998.
- Besser, Howard. "Adding an Image Database to an Existing Library and Computer Environment: Design and Technical Considerations," *ASIS 1991 Midyear Proceedings: Multimedia Information Systems*, 1992.
- \_\_\_\_\_. "Image Databases," *Encyclopedia of Library and Information Sciences* 53:16, New York: Marcel Dekker, 1994, 1-15.
- Besser, Howard and Jennifer Trant. *Introduction to Imaging*. Santa Monica, Calif.: Getty Art History Information Program, 1995.
- Conway, Paul. *Conversion of Microfilm to Digital Imagery: A Demonstration Project*. New Haven, Conn.: Yale University Library, 1996.
- Donovan, Kevin. "The Anatomy of an Imaging Project: A Primer for Museums, Libraries, Archives, and Other Visual Collections." *Spectra* 23:2. Laguna Beach, Calif.: Museum Computer Network (Winter 1995/1996) 19-22.
- Elkington, Nancy E. *Digital Imaging for Libraries & Archives*. Mountain View, Calif.: Research Libraries Group, Inc., 1994.
- \_\_\_\_\_. *Digital Imaging Technology for Preservation: An RLG Symposium*. Mountain View, Calif.: Research Libraries Group, Inc., 1994.
- Ester, Michael. *Digital Image Collections: Issues and Practice*. Washington, D.C.: The Commission on Preservation and Access, 1996.
- Fleischhauer, Carl. *Frameworks and Finding Aids: Organizing Digital Archival Collections*. Washington, D.C.: Library of Congress, October 1994. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.
- Gaynor, Edward. "From MARC to Markup: SGML and Online Library Systems" in From Catalog to Gateway, Briefings from the CFFC, No. 7, 1996, a supplement to *ALCTS Newsletter* 7, 2: A-D (1996). **Note:** ALCTS is the Association for Library Collections & Technical Services.
- Image Permanence Institute. *Recommendations for the Evaluation of Digital Images Produced from Photographic, Micrographic, and Various Paper Formats*. Rochester, N.Y.: Image Permanence Institute for the Library of Congress, May 1996. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.
- Kenney, Anne, and Stephen Chapman. *Digital Imaging for Libraries and Archives*. Ithaca, N.Y.: Cornell University, 1996.
- Kenney, Anne, and Oya Rieger. *Using Kodak Photo CD Technology for Preservation and Access*. Ithaca, N.Y.: Cornell University Library and New York State Department Program for the Conservation and Preservation of Library Materials, 1998.
- Library of Congress. *Access Aids and Interoperability*. Washington D.C.: Library of Congress, 1996. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Digital Formats for Content Reproductions*. Washington D.C.: Library of Congress, 1998. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Reproduction Quality Issues in a Digital Library System*. Washington D.C.: Library of Congress, 1992. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Digital Historical Collections: Types, Elements, and Construction*. Washington D.C.: Library of Congress, 1996. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Final Report of the American Memory User Evaluation*. Washington D.C.: Library of Congress, 1993. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Proceedings of the Workshop on Electronic Texts*. Washington D.C.: Library of Congress, June 1992. Also available at <<http://memory.loc.gov/ammem/ftpfiles.html>>.

\_\_\_\_\_. *Requests Proposals for Digital Images from Original Documents, Text Conversion and SGML-Encoding National Digital Library Program (RFP96-18)*. Washington D.C.: Contracts and Logistics Services, 1996.

\_\_\_\_\_. *Requests Proposals for Digital Images of Pictorial materials: National Digital Library Program (RFP97-9)*. Washington D.C.: Contracts and Logistics Services, 1996.

Lu, Kathleen. "Technological Challenges to Artists' Rights in the Age of Multimedia: The Future Role of Moral Rights," *Reference Services Review* 22, 1 (1994): 1-10.

Ostrow, Stephen. *Digitizing Historical Pictorial Collections for the Internet*. Washington, D.C.: Council on Library and Information Resources, 1998.

Puglia, Steven. *Creating Permanent, Durable Information*. Washington, D.C.: National Archives and Records Administration, 1998.

\_\_\_\_\_. *NARA Guidelines for Digitizing Archival Materials for Electronic Access*. Washington, D.C.: National Archives and Records Administration, January 1998.

\_\_\_\_\_. *U.S. National Archives and Records Administration Electronic Access Project Scanning and File Format Matrix*. Washington, D.C.: National Archives and Records Administration, 1997.

Reilly, James M. *Technical Choices in Digital Imaging: The Technical Images Test Project in Review*. Presented at the Society of American Archivists Annual Conference in Indianapolis, Ind., September, 1994 and in Mountain View, Calif., at the Image Access Project of Research Libraries Group in 1995.

Research Libraries Group. *Managing Digital Imaging Project: An RLG Workshop*. Mountain View, Calif.: Research Libraries Group, 1997.

\_\_\_\_\_. *Selecting Library & Archive Collections for Digital Reformatting: An RLG Symposium*. Mountain View, Calif.: Research Libraries Group, 1997.

Weinstein, William. "Designing an Image Database: A Holistic Approach." *Visual Resources* 10:1 (1994): 49-56.

### **Web-based Digital Data Information Sites:**

ALA-SAA Joint Statement on Access: Guidelines for Access to Original Research Materials:  
<[http://www.archivists.org/governance/handbook/app\\_k12.htm](http://www.archivists.org/governance/handbook/app_k12.htm)>.

Archivists Warn: Don't Depend on Digital Tape: <[http://www.connact.com/~eaw/minidisc/dat\\_archiving.html](http://www.connact.com/~eaw/minidisc/dat_archiving.html)>.

Association of Information and Image Management: <<http://www.aiim.org>>.

Challenge of Archiving Digital Information: <<http://www.rlg.org/ArchTF/chaleng.html>>.

Commission on Preservation and Access: <<http://www.clir.org/cpa>>.

D-Lib Magazine (a monthly magazine on what's new in digital archives and library work): <<http://www.dlib.org/>>

Future Directions in Access and Preservation Technologies and New Electronic Formats:  
<<http://www.nla.gov.au/nla/staffpaper/cwebb3.html>>.

Infomedia Project of Carnegie Mellon University: <<http://www.informedia.cs.cmu.edu/>>.

Library of Congress technical information and background papers: <<http://memory.loc.gov/ammem/ftpfiles.html>>.

National Archives and Records Administration (NARA) Center for Electronic Records: <<http://www.nara.gov/nara/electronic>>.

NARA Electronic Access Project Scanning and File Format Matrix : <<http://www.nara.gov/nara/vision/eap/eapspec.html>>.

NARA Guidelines for Digitizing Archival Materials for Electronic Access: <<http://www.nara.gov/nara/vision/eap/eapspec.html>>.

National Media Laboratory: <<http://www.nml.org/MediaStability>>.

Preserving Access to Digital Information: <<http://www.nla.gov.au/padi>>

Preserving Digital Information: <<http://www.rlg.org/ArchTF/TFADI/index.htm>>.

Preserving the Internet: <<http://www.sciam.com/0397issue/>>.

Research Library Group Preservation Program: <<http://www.rlg.org/preserv>>.

Society of American Archivists Statement on Copyright, Archival Institutions and the Digital Environment:  
<[http://www.archivists.org/governance/handbook/app\\_K5.htm](http://www.archivists.org/governance/handbook/app_K5.htm)>.

Society of American Archivists Statement on the Preservation of Digitized Reproductions:  
<[http://www.archivists.org/governance/handbook/app\\_K6.htm](http://www.archivists.org/governance/handbook/app_K6.htm)>.

UC Berkeley Digital Library Project: <<http://elib.cs.berkeley.edu/>>.

Universal Preservation Format: <<http://info.wgbh.org/upf/>>.

### **Microfilm:**

**Note: American National Standards Institute (ANSI) standards are available from 1430 Broadway New York, NY, 10018; while Association for Information and Image Management (AIIM) standards are available from 1100 Wayne Ave, Silver Spring, MD, 20910:**

AIIM. TR11 (*Microfilm Jacket Formatting and Loading Techniques*)  
ANSI/AIIM MS5-1992 (*Microfiche*)  
ANSI/AIIM MS 23-1991 (*Operation, Inspection, and Quality Control Procedures for First-Generation, Silver Gelatin Microfilm*)  
ANSI/AIIM MS14-1988 (*16mm and 35mm Formats for Roll Microfilm*)



ANSI/AIIM MS19-1987 (*Microform Identification*)  
ANSI/AIIM MS23-1991 (*Roll Microfilm Inspection*)  
ANSI/AIIM MS34-1990 (*Reels for Roll Microfilm*)  
ANSI/AIIM MS43-1988 (*Copy Microform Inspection*)  
ANSI/AIIM MS45-1990 (*Microform Inspection for Deterioration*)  
ANSI/AIIM MS51-1991 (*Micrographics Resolution*)  
ANSI/AIIM PH1.43-1985 (*Micrographic Storage*)  
ANSI/AIIM PH1.53-1984 (*Micrographic Storage*)  
ANSI/ASC PH4.8-1985 (*Finding and Measuring Residual Photographic Chemicals, particularly Thiosulfate*)  
ANSI/ASC PH1.4-1984 (*Silver Gelatin on Polyester Film Photography of Archival Records*)  
ANSI/NFPA 232, (*Protection of Records*)  
ANSI/NFPA A 232M (*Archives and Records Centers Protection Techniques*)  
ANSI/NFPA 910 (*Library Protection Techniques*)  
ANSI/NFPA 72E, (*Automatic Fire Detectors*)  
ANSI PH 1.43-1985 (*Storage of Processed Safety Film*)  
ANSI PH 1.43-1983 (*Storage of Processed Safety Film*)  
ANSI PH 5.6-1974 (*Dimensions for 100-Foot Reels for Processed 16mm and 35mm Microfilm*)  
ANSI Z39.62 (*Microfiche Heading Information*)

Eastman Kodak. *Storage and Preservation of Microfilms, Kodak Publication D-3*. Rochester, N.Y.: Eastman Kodak Company, 1996.

Elkington, Nancy, ed. *RLG Archives Microfilming Manual*. Mountain View, Calif.: Research Libraries Group, 1994.

\_\_\_\_\_. *RLG Preservation Microfilming, Handbook*. Mountain View, Calif.: 1992.

Gwin, Nancy E. *Preservation Microfilming: A Guide for Librarians and Archivists*. Chicago: American Library Association, 1987.

Library of Congress. *Specifications for the Microfilming of Books and Pamphlets in the Library of Congress*, Silver Spring, MD: National Micrographics Association, 1983.

Waters, Donald J. *From Microfilm to Digital Imagery*. Washington, D.C.: Commission on Preservation and Access, 1991.

### **Photographs:**

American National Standards Institute (ANSI) Standards:

ANSI.IT9.5.1996/ISO8225, Ammonia-Processed Diazo Photographic Films  
ANSI.IT9.12.1995/ISO 9718, Processed Vesicular Photographic Film  
ANSI IT9.1994, Thermally Processed Silver Microfilm  
ANSI IT9.91996, Stability of Color Photographic Images-Methods for Measuring  
ANSI IT9.21.1996, Life Expectancy of Compact Discs (CD-ROM)-Methods for Estimating  
ANSI PIMA IT9.26, Life Expectancy of Magneto-Optic (MO) Disks  
ANSI PIMA IT9.27, Life Expectancy of Information Stored in Recordable Compact Disc Systems

Eastman Kodak. *Copying and Duplicating: Photographic and Digital Imaging Techniques*. Rochester, N.Y.: Kodak Publication M-1, CAT No. E152- 7969.

Northeast Document Conservation Center (NEDCC). *Technical Leaflet. Reformatting: Duplication of Historical Negatives*. Andover, Mass.: NEDCC, 1994.

NEDCC. *Technical Leaflet. Photographic Materials: A Short Guide to Nitrate Negatives: History, Care, and Duplication*. Andover, Mass.: NEDCC, 1994.

\_\_\_\_\_ and the National Park Service. *Afterimages: Reformatting Visual Materials in a Digital World*. Andover, Mass.: NEDCC, 1998 (200+ page conference proceedings sent to each regional curator).

Puglia, Steve. *The Copying of Oversized Materials*. College Park, Md.: National Archives and Records Administration, March 1993, revised 1998.

\_\_\_\_\_. "Duplication Options for Deteriorating Photo Collections," in *Photograph Preservation and the Research Library*. Mountain View, Calif.: The Research Libraries Group, 1991.

\_\_\_\_\_. *The Preservation of Acetate Film Materials: A Cost/Benefit Analysis for Duplication and Cool/Cold Storage*. College Park, Md.: National Archives and Records Administration, 1998.

Robb, Andrew, and Monique C. Fischer. *Guidelines for Care & Identification of Film-Base Photographic Materials*. Winterthur, Del.: University of Delaware Winterthur Museum, 1993.

### **Sound and Video Recordings:**

Association for Recorded Sound Collections. Associated Audio Archives Committee. *Audio Preservation: A Planning Study*. Silver Spring, Md.: Association for Recorded Sound Collections, 1987.

Bertram, H.N., and A. Eshel. *Recording Media Archival Attributes (Magnetic)*. Redwood City, Calif.: Ampex Corporation, 1979.

Calmes, Alan. "New Preservation Concern: Video Recordings." *Commission on Preservation and Access Newsletter*, 22 (April 1990). Washington, D.C.: Commission on Preservation and Access, 1990.

Committee on Preservation of Historical Records. *Preservation of Historic Records: Magnetic Recording Media*. Washington, D.C.: National Academy Press, 1986.

Ward, Alan. *A Manual of Sound Archive Administration*. Trowbridge, Wiltsire, Great Britain: Gower Publishing Company, 1990.

### **Xerographic Copies:**

ANSI/NISO Z39.48.1992, Permanence of Paper for Publications and Documents in Libraries and Archives.

NARA Bulletin No. 95-7.

Joint Committee on Printing A270  
ISO 9706  
ISO 11108

---

## F. List of Figures

Figure 4.1.	How to Select an Appropriate Process or Format of Reproduction for each Reproduction Purpose or Function .....	4:69
Figure 4.2.	Reproduction Order Notification Sheet.....	4:70
Figure 4.3.	Comparison of the Advantages and Disadvantages of 2-D Copy Formats4: (Sample) .....	4:71
Figure 4.4.	2-D Reproductions Cost Recovery Chart for Estimating Time Spent (Sample) .....	4:76
Figure 4.5.	Cost-recovery Fees Formula (Sample).....	4:77
Figure 4.6.	Permission to Publish Letter (Sample).....	4:78
Figure 4.7.	Wording to be Included in a 2-D Independent Contractor Agreement (Sample) .....	4:79

**Figure 4.1. How to Select an Appropriate Process or Format of Reproduction for each Reproduction Purpose or Function** (*Note: This chart focuses on visual and textual documents rather than sound, moving images, or magnetic media. For guidance on museum object photography, see MH-II, Appendix L: Photography. For guidance on magnetic media, etc., see the Conserve O Grams series.*)

Purpose or Function of the Copy	Process/Format of Reproduction to be Produced
<ul style="list-style-type: none"> <li>• Duplication Masters</li> <li>• Preservation Masters</li> <li>• Condition Copy</li> <li>• Deposit Copy</li> <li>• Record Copy</li> <li>• Security Copy</li> <li>• Treatment Copy</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Duplication Master:</b> Produce a 4" x 5" master copy photographic still negative or larger to serve as your park's duplication master.</li> <li>• <b>Preservation Master:</b> Produce a 4" x 5" preservation transparency (that can later be used to produce new negatives) as your park's preservation master.</li> <li>• <b>Usage Copies:</b> Produce 8" x 10" print(s) for park usage, such as for: <ul style="list-style-type: none"> <li>– condition reporting copies</li> <li>– deposit in other institutions - record copies for placement with the accession and catalog files</li> <li>– security copies (replacement of valuable originals in files)</li> <li>– treatment copies (illustrating conservation treatments)</li> </ul> </li> </ul> <p>At minimum produce the negative and transparency. Use color only if crucial to conveying the nature of the item. Ensure that your negative and transparency film bases are polyester, not cellulose ester. Ensure that the process chosen is long-lived, tested, and if possible is polysulfide toned. Images may be scanned for usage, but the preservation and duplication master copies should be 4" x 5" photographic negatives and transparencies, not digital processes.</p>
<ul style="list-style-type: none"> <li>• Evidential Copy</li> </ul>	<ul style="list-style-type: none"> <li>• Produce identical copies using the same process, format, and technology as that of the original item. Don't modify the document in any way, such as through sound engineering or editing or cutting. Indicate the date the copy was made, your name, the method of copying, and any other requirements that the lawyers provide, plus the statement "this is a true and exact copy."</li> </ul>
<ul style="list-style-type: none"> <li>• Exhibition Copy</li> <li>• Fair Use Copy, includes: <ul style="list-style-type: none"> <li>– News Reporting</li> <li>– Parody</li> <li>– Research</li> <li>– Teaching</li> </ul> </li> <li>• Performance or Presentation Copy</li> <li>• Presentation Copy</li> <li>• Sales Copy</li> <li>• Usage Copy</li> </ul>	<ul style="list-style-type: none"> <li>• <b>For Outside Uses:</b> If there is no negative or sound master, produce a high quality 4" x 5" or larger master copy negative plus whatever sized print necessary or a reel-to-reel sound file. You may also produce a usage copy by scanning from the negative or sound master. If the researcher is willing to fund the production costs, also have a transparency or cassette produced. Charge back the costs for the entire process (both negative and print production). If a digital copy is requested from the negative, produce a 600 dots-per-inch (dpi) master scan or a very large sound file. Produce appropriately sized derivative (copy) files from the digital master file as indicated by the researcher. Charge back the costs for the entire process (master scan and requested derivatives) to the researcher. Watermark all scans provided to the researcher and all derivative files, but not the original master scan kept in the park. Keep a copy of all the scans in the park. The park then uses the negative or master reel-to-reel and master scan to limit the need for future handling of fragile originals to produce reproductions.</li> <li>• <b>For NPS Use:</b> If producing photographs, moving images, or sound files for NPS purposes (such as exhibitions, fair use, performance or presentation copies (such as for slide shows), follow the guidance under preservation and duplication masters above. Once the masters are produced, use a copy for the special purpose, but keep the first generation copy as the reproduction master (for future duplication purposes) and the transparency or first generation copy as a preservation master (so that when the existing production master (negative or reel-to-reel) wears out, a new production master can be readily produced). Your first or master digital file should be relatively high resolution, such as a 600 dots per inch scan, and should include a gray scale or color bar to facilitate system color calibration and image color correction. Watermark all derivatives made from the master scan. Keep a copy of all the scans in the park.</li> </ul>

#### Figure 4.2. Reproduction Order Notification Sheet

These copies are provided for fair use purposes only, such as non-commercial and non-profit research, news reporting, criticism, parody, and commentary purposes. The provision of copies by the park does NOT authorize publication (including extensive quoting or use in books or magazines, films, tapes, or multimedia works such as the Web or CD-ROMs), exhibition, distribution, resale, performance, reproduction, or the production of derivative works from these items.

Permission for publication (including articles, audiotapes, books, CD-ROMs, films, videotapes, and Web and other Internet usage), exhibition, distribution, resale, performance, reproduction, modification, extensive quoting, or the production of derivative works (for example, calendars, tee-shirts, postcards, posters, scarves, or stationery) must be obtained from the intellectual property rights holders in writing. The National Park Service is NOT necessarily the holder of all rights to these works. Nor is the NPS responsible for researching these rights for individuals who wish to use the works.

The copies provided may include materials that are covered by one or more of the following legal, cultural, or ethical restrictions:

- copyright (US Constitution Article I, Section 8; Copyright Act of 1976; 17 USC 101-810 et seq; Sonny Bono Term Extension Act of 1998 (PL 105-298, 112 Stat. 2827); the Digital Millennium Copyright Act, (PL 105-304, 112 Stat. 2860); and International Treaties such as the Berne Convention for the Protection of Literary and Artistic Works, the North American Free Trade Agreement Implementation Act; and the Uruguay Round Agreements which is 17 USC 104a and 109)
- privacy law (5 USC 552a and state laws including Restatement [Second] of Torts 652A-652I and the Lanham Act Section [15 USC 1125])
- publicity law (state common or statutory laws in almost half the states)
- defamation (including slander or libel-which are state laws)
- obscenity law (state law as well as the Child Protection Act of 1984)
- cultural sensitivities (Executive Order 13007-Indian Sacred Sites)

You as the researcher of these materials are responsible for all lawsuits, civil actions, or related actions, including lawyers and court costs, arising out of inappropriate usage of these copies.

**Figure 4.3. Comparison of the Advantages and Disadvantages of 2-D Copy Formats**

<b>Comparison of the Advantages and Disadvantages of 2-D Copy Formats</b>	
<b>Advantages</b>	<b>Disadvantages</b>
<p><b>Digital surrogates have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Digital media, such as magnetic tape, are excellent for document management purposes, as they can be rapidly searched and retrieved.</li> <li>• Digital images don't lose quality from generation to generation so copies can be as good as originals.</li> <li>• Digital files require little storage space and storage prices are dropping rapidly.</li> <li>• Digital images are easily manipulated, making them valuable for modeling and simulations.</li> <li>• Digital copies can be mounted on the Web and made available simultaneously to millions of researchers internationally at relatively low cost or shared in vast quantities on a single CD-ROM.</li> <li>• Digital files allow text to be wedded to images, sound, and motion, so that, for example, the catalog record can contain an image of the object.</li> <li>• Digital files can be manipulated to achieve the very best possible image using desktop equipment.</li> <li>• Digital file creation costs are relatively low.</li> <li>• Digital file standards exist, such as the Dublin Core, for exchange and searching of data internationally.</li> <li>• Digital images can be watermarked to ease locating unauthorized uses on the World Wide Web.</li> <li>• Digital images can reach students who learn best by doing or through sound or motion rather than written words.</li> <li>• Digital images have many output formats from thumbnail images that load rapidly on the Web and have little detail to master files of great size with tremendous detail. Different formats are useful for different purposes.</li> <li>• Digital storage standards exist for maximum life. (<i>Note:</i> Store magnetic tape at temperatures below 73°F (23°C) and at 20% RH. Storage of tapes at temperatures below 46°F (8°C) may lead to the lubricant separating from the tape binder. Store optical discs at temperatures below 73°F (23°C) and at 20-50% RH. See <i>COG</i> 19/20 "Care of Archival Digital and Magnetic Media," and 19/19, "Care of Archival Compact Discs.")</li> </ul>	<p><b>Digital surrogates have the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Digital data system obsolescence is the most important factor in determining the useful life expectancy of digital data. Most systems last 18 months-5 years before data must be migrated.</li> <li>• Digital files on polyester-based magnetic tape last only about 10-50 years if stored in average conditions at 21 °C and 50% RH.</li> <li>• Digital surrogates are not eye-legible. They are totally dependent on fragile, rapidly changing, and expensive hardware and software systems.</li> <li>• Digital images are not evidence as they can be manipulated and changed without leaving any easily visible trace since they are numerical data.</li> <li>• Digital start-up costs are 1/3 for digitizing the items and 2/3 for cataloging, metadata, and quality control on the files produced.</li> <li>• Digital file management costs are 50-100% of the initial project investment during the first 10 years of the file life alone according to the National Archives and Records Administration (NARA).</li> <li>• Digital images are much more expensive to manage over time than paper, as you must refresh the image; manage the hardware, software, and metadata; and continuously migrate the file (every 18 months-five years).</li> <li>• Digital files don't appear the same on all types of computer systems. They are affected by the file format, the color balance of the monitor, the type of computer (Macintosh or IBM compatible PC).</li> <li>• Digital files can't be used by all researchers as some lack computers; others can only work with some file formats.</li> <li>• Digital master files should be housed offline in an uncompressed and non-proprietary file format. Only derivative files should be used.</li> <li>• Digital files require the use of different types of scanners to scan text, oversize items, photographic prints, slides, and other formats.</li> <li>• Digital quality control is a very complex process.</li> <li>• Digital metadata capture and management is a very complex and expensive process.</li> <li>• Digital scanning may need to be done and redone again often if the project is ill conceived, resulting in data that can't be migrated.</li> </ul>

## Comparison of the Advantages and Disadvantages of 2-D Copy Formats

Advantages	Disadvantages
<p><b>Microfilm copies have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Microfilm (thermally processed silver halide roll microfilm, diazo, and vesicular film) should last at least 100 years if stored at 21°C and 50% RH.</li> <li>• Microfilm is very long-lived and must be duplicated only every 50 years to produce a new printing master.</li> <li>• Microfilm takes up very little space and is cheap to store.</li> <li>• Microfilm--particularly commercial film--is listed in a national registry of microfilm masters to help prevent duplication of effort by several different repositories. Microfilm production standards, manuals, and training courses exist.</li> <li>• Microfilm can accommodate both text and images.</li> <li>• Microfilm comes in a variety of formats, including microfiche, roll film, aperture cards, and card jackets. Each format offers certain advantages.</li> <li>• Microfilm publishing is an established industry that shares and distributes copies of archival and library materials with repositories internationally.</li> <li>• Microfilm is eye-legible with a magnifier and includes internal targets (indices) to help find data.</li> <li>• Microfiche can be filed by topic.</li> <li>• Microfilm is system independent requiring no software.</li> <li>• Microfilm is most effective as a copy technology when entire organized collections or bodies of work must be reproduced and exchanged with other repositories or small numbers of researchers.</li> <li>• Microfilm is a relatively non-damaging copy format that is good for bound and fragile materials and frequently used for oversize items.</li> </ul>	<p><b>Microfilm copies have the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Microfilm is an awkward access media. Most researchers avoid microfilm.</li> <li>• Microfilm is a poor document management system requiring extensive work in targeting (internal index preparation) and arranging original materials prior to filming.</li> <li>• Microfilm is relatively slow and somewhat awkward as an access medium.</li> <li>• Microfilm is known to require exacting processing and creation work that requires elaborate equipment and highly trained personnel.</li> <li>• Microfilm is NOT a good copy medium for exchanging copies of just a few pages or a small quantity of materials.</li> <li>• Microfilm requires a fairly demanding storage environment. For long-term storage for polyester film based materials the temperature must not exceed 70°F (21°C) and 20-50% RH.</li> <li>• Microfilming work, both archival and library in-house work and work done by commercial contractors, often doesn't meet the ANSI/AIIM standards for permanence.</li> <li>• Microfilming requires extensive quality control testing before acceptance of the final copies.</li> </ul>
<p><b>Motion picture film has the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Motion picture film (film) offers very long life expectancy (&gt;500 years) if created, stored, and handled correctly.</li> <li>• Film can hold very detailed high quality visual information including sound, color, as well as text.</li> <li>• Film captures motion, time, and sequence easily.</li> <li>• Film is relatively easy to store and transport.</li> <li>• Film can be used in multi-user settings, such as theaters, classrooms, and television.</li> <li>• Film care guidance exists. See <i>COG</i> series.</li> </ul>	<p><b>Motion picture film has the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Film requires sophisticated equipment, experience, and expensive chemicals to produce.</li> <li>• Motion picture film made by amateurs is rarely satisfactory as high quality and long-lived work.</li> <li>• Film often has poor color stability.</li> <li>• Film bases prior to polyester have been unstable, including cellulose nitrate, cellulose acetate, cellulose diacetate, and cellulose triacetate.</li> <li>• Films are very expensive to produce.</li> <li>• Film requires elaborate editing and quality control procedures.</li> </ul>

## Comparison of the Advantages and Disadvantages of 2-D Copy Formats

Advantages	Disadvantages
<p><b>Photographic copies have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Photographic films that are black and white polyester-based will last 500 years at 21°C and 50% RH; while cellulose ester films such as acetate, diacetate, and triacetate last 100 years.</li> <li>• Photographs can hold more information than most digital files as the information is chemically encoded and goes down to the molecular level.</li> <li>• Photographs have excellent handling, storage, housing, and management standards already developed.</li> <li>• Photographs are long-lived when created, housed, and stored correctly.</li> <li>• Photographic studios exist in most towns, so local expertise is available.</li> <li>• Photographs are popular with most researchers.</li> <li>• Photographs are the most requested format for most publishers.</li> <li>• Photographs are the most common image format created by artists and the public and the most common image format in archives and museums.</li> <li>• Photographs are eye-legible and can be filed in self-indexing files and function without requiring software or hardware.</li> <li>• Photographs are still the reproduction medium of choice for most publishers and authors.</li> <li>• Photographic guidance is widespread. See the <i>COG</i> leaflets cited in Section A.9, <i>MH-I</i>, Appendix R: Care of Photo Collections; and <i>MH-II</i>, Appendix L: Photography.</li> </ul>	<p><b>Photographic copies have the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Photographs are easy to produce with poor focus, poor processing, or other problems.</li> <li>• Producing a good photograph requires skill.</li> <li>• Photographs lose visual information each time they are copied with each new generation having less information.</li> <li>• Photographic reproduction system selection is complex. Each copy system has certain advantages and disadvantages: <ul style="list-style-type: none"> <li>- <i>the interpositive process</i> provides the best tonal accuracy but greatest cost</li> <li>- <i>direct duplicate negatives</i> provide the least generational loss but are not good at maintaining image detail</li> <li>- <i>prints from copy negatives</i> are the easiest to produce, but are poor quality</li> </ul> </li> <li>• “Photographs don’t lie; but liars photograph” therefore the veracity of photos is overrated as they can be manipulated in a darkroom or by careful composition by a professional photographer.</li> <li>• Photographs such as color images and cellulose nitrate and acetate negatives deteriorate faster than many other document types. These materials are particularly sensitive to humidity and temperature.</li> <li>• Photographs must be produced in a darkroom and photographers must deal with chemicals, elaborate equipment, and escalating supply costs.</li> <li>• Photographic collections take up significant space and require separate indices for access.</li> <li>• Photographic images can serve only a single researcher at a time unless multiple copies are made.</li> <li>• Photographic creation costs are relatively high.</li> <li>• Photographic storage costs are high. Photo storage requires cold storage of valuable original photographs and the duplication of preservation and usage copies.</li> <li>• Photographic copies are not as efficient as digital for document management purposes, as they must be manually retrieved and may require a separate database or index.</li> <li>• Photographs have fairly diverse and demanding storage environmental needs for long-term storage.</li> <li>• Photographs generally are not very effective for multi-user situations, except for slide shows.</li> <li>• Photos are difficult to manage as they fade when exposed to light and are damaged by handling.</li> </ul>



## Comparison of the Advantages and Disadvantages of 2-D Copy Formats

Advantages	Disadvantages
<p><b>Sound recordings have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Sound recordings are simple to produce. They don't require a professional's services.</li> <li>• Sound recordings are inexpensive to produce.</li> <li>• Sound recordings are popular with scholars as oral histories and music and with the public on the Web and as CDs.</li> <li>• Sound recordings are the tools of choice for certain historians for oral histories.</li> <li>• Sound recordings capture nuances and atmosphere that textual transcriptions lack</li> <li>• Sound recordings that are magnetic have no loss from generation-to-generation of copies.</li> <li>• Sound recordings can be provided to multiple users via the radio.</li> <li>• Sound recording care standards exist. See the <i>COGs</i> described in Section A.9.</li> </ul>	<p><b>Sound recordings have the following disadvantages</b></p> <ul style="list-style-type: none"> <li>• Sound recordings made magnetically (tapes) are short-lived (&lt;30 years)</li> <li>• Sound recordings, although easy to produce, are often of very poor quality when made by amateurs.</li> <li>• Sound recordings are awkward to index and search effectively.</li> <li>• Magnetic sound recordings require rewinding and a new tape pack every 3 years or so.</li> <li>• Magnetic sound recordings require migration every 5 years or so or every time the recording/playback system equipment changes.</li> <li>• Sound recordings can be edited, leaving little sign of the reworking, making them poor as evidence.</li> <li>• Spoken sound recordings may require transcription, which is costly and time consuming.</li> <li>• Sound recordings that are magnetic, such as reel-to-reel audiotapes and cassettes, require well-maintained tape players for playback purposes or the tapes may be damaged.</li> </ul>
<p><b>Videotape recordings have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Videotape recordings (videos) come in many storage formats from cartridges, cassettes, to reel-to-reel. Videos come in many recording formats from PAL and BETA to VH-S.</li> <li>• Videos are inexpensive and easy to produce.</li> <li>• Videos are popular with scholars and the public. Videos can be made available to multiple users via television, auditoriums, and classrooms.</li> <li>• Videos are the tools of choice for certain types of scholarship such as visual anthropology and video history interviews.</li> <li>• Videos can be copied without generational loss of information.</li> <li>• Video storage standards are known. Store tapes at 5°C (40°F) ±2° and 20% RH ±2%.</li> <li>• Videotape storage, handling, and usage standards exist. See the <i>COGs</i> listed in Section A.9.</li> </ul>	<p><b>Videotape recordings have the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Videotapes are short-lived (&lt;30 years)</li> <li>• Videotapes made of metal particulate or chromium dioxide pigments are particularly short-lived.</li> <li>• Videos are awkward to index and search effectively. Videotapes require smooth even rewinding every several years to prevent tape layers from sticking together and transferring magnetic particles.</li> <li>• Video recordings require migration (recopying onto new polyester-based tape) every 5 years or so.</li> <li>• Video recordings can be almost invisibly edited, making them poor as evidential sources.</li> <li>• Videos often begin deteriorating after about 16-20 playback sessions or 10-30 years. See <i>COG</i> 19/20. Video equipment must be tuned-up regularly and cleaned so it is dust-and debris free, and dry.</li> <li>• Video recording equipment frame codes vary from machine to machine. Don't use machine-based frame codes for indexing tapes.</li> <li>• Videos produced in the U.S. must be reformatted into other recording formats for use internationally.</li> </ul>

### Comparison of the Advantages and Disadvantages of 2-D Copy Formats

Advantages	Disadvantages
<p><b>Xerographic copies have the following advantages:</b></p> <ul style="list-style-type: none"> <li>• Xerographic copies on acid-free paper stored in a standard office environment of 21°C and 50% RH should last &gt;100 years.</li> <li>• Xerographic copies ideally should be stored at 35°F (2°C) to 65°F (18°C; ± 2°F or ± 1°C maximum daily fluctuation) and 30-50% RH (±3% maximum daily fluctuation.), making them a fairly robust media at near-to-office conditions.</li> <li>• Xerographic copies are cheap, easy, and fast to produce.</li> <li>• Xerographic copies are the most frequently requested types of copy by most researchers.</li> <li>• All parks have xerographic copy equipment and staff who can use it.</li> <li>• Xerographic copy testing for permanence is easy. Simply run a white gloved hand over the toner to see if it has fused, then check the paper acidity.</li> <li>• Acid-free paper for long-lived preservation xerographic copying is easy to locate and use.</li> <li>• Xerographic storage, handling, and housing standards already exist. See the <i>COG</i> leaflets cited in Section A.9.</li> </ul>	<p><b>Xerographic copies have the following disadvantages:</b></p> <ul style="list-style-type: none"> <li>• Xerographic copies are easily damaged by rough or frequent handling.</li> <li>• Xerographic copies are easily damaged by frequent viewing in high light situations or frequent copying. Exposure to significant light and form feeders; such as happens when they are frequently copied in xerographic copiers is especially damaging.</li> <li>• Xerographic copies require a fair amount of space to store. When copying non-standard sized items smaller than 8" x 10", you may need more space to house the copy than the original.</li> <li>• Xerographic copies are poor for document management purposes. They are slow to retrieve.</li> <li>• Xerographic copies require a separate index or cataloging system for access or must be filed in self-indexing folders using multiple copies under multiple subject headings.</li> </ul>

**Figures: 4.4. 2-D Reproductions Cost Recovery Chart for Estimating Time Spent (Sample)**

*Note:* The actual time will depend upon park specifics, such as location, staff expertise, and level of existing cataloging.

<b>Tasks Involved in Reproduction Requests</b>	<b>Minutes</b>
<ul style="list-style-type: none"> <li>Ensuring that a duplication request form is filled in correctly and completely (See Section B.5)</li> </ul>	<b>5</b>
<ul style="list-style-type: none"> <li>Identifying and retrieving the item being requested</li> </ul>	<b>10</b>
<ul style="list-style-type: none"> <li>Checking the intellectual property right status of the item requested (privacy, publicity, and copyrights) by looking at the deed of gift in the museum records</li> </ul>	<b>5</b>
<ul style="list-style-type: none"> <li>Answering the request in person, or via mail, phone, e-mail, or fax. All responses should be done rapidly, or at least within 20 days, to acknowledge receipt of the order, to explain the park duplication policy, indicate any cost-recovery fees, and indicate if there are any duplication restrictions due to the copyright status of the item. Use a standardized response modified for each situation.</li> </ul>	<b>10</b>
<ul style="list-style-type: none"> <li>Stabilizing the item to be duplicated, if necessary. If stabilization is not possible, creation or location of a duplication master to serve as the original for duplication purposes. Not always necessary.</li> </ul>	<b>Varies; in this case none is necessary</b>
<ul style="list-style-type: none"> <li>Rehousing ,if necessary, and packing the item</li> </ul>	<b>15</b>
<ul style="list-style-type: none"> <li>Depositing any researcher payments into the appropriate account. <i>Note:</i> Reproduction work should not be done without first receiving all payments, as the NPS is not set up to handle billing and debt collection.</li> </ul>	<b>10</b>
<ul style="list-style-type: none"> <li>Transporting items to and from the contractor or staff responsible for duplication, and, if necessary, completion of their duplication order form</li> </ul>	<b>Varies; in this case 15 minutes</b>
<ul style="list-style-type: none"> <li>Unpacking and checking-in items once duplication is done</li> </ul>	<b>5</b>
<ul style="list-style-type: none"> <li>Inspection returned copy for quality and returned original for deterioration</li> </ul>	<b>10</b>
<ul style="list-style-type: none"> <li>Reordering duplicates for any missed items or items that don't pass inspection</li> </ul>	<b>Varies. Not necessary here.</b>
<ul style="list-style-type: none"> <li>Visually inspecting copies against originals for outside researchers to ensure image completeness, appropriate focus, color balance, and similar visual issues</li> </ul>	<b>5</b>
<ul style="list-style-type: none"> <li>Producing caption and citation</li> </ul>	<b>15</b>
<ul style="list-style-type: none"> <li>Rehousing, if necessary, and refiling the original material</li> </ul>	<b>10</b>
<ul style="list-style-type: none"> <li>Verifying payment of contractor and park by researcher</li> </ul>	<b>5</b>
<ul style="list-style-type: none"> <li>Completing any necessary paperwork, including cover letter to researcher and packaging and mailing duplicate for shipment to researcher</li> </ul>	<b>20</b>
<ul style="list-style-type: none"> <li>Other</li> </ul>	
<b>Total of Work in Minutes</b>	<b>140 minutes per item or 2.33 hours</b>

**Figure 4.5. Cost-recovery Fees Formula (Sample)**

<i>Cost-recovery Fees Formula:</i>	
\$16.58	Hourly salary and benefit costs per hour at the GS-7/1 rate
x <u>2.33</u>	Number of hours to do the work (See Section C.2 and Figure 4.4.)
\$38.63	
+ \$15.00	Regular duplication costs by external contractor
+ 0.00	Special service fees and costs charged by contractors for rush orders or services
+ \$5.00	Transportation cost and supply costs charged back by NPS
+ <u>0.00</u>	Other special fees (specify )
\$58.63	Total cost

**Figure 4.6. Permission to Publish Letter (Sample)**

Dear Sir or Madame:

\_\_\_\_\_ (Park name) has received your request for permission to publish \_\_\_\_\_

\_\_\_\_\_

in the following publication (Title) \_\_\_\_\_

(Author) \_\_\_\_\_ (Publisher) \_\_\_\_\_ (Publication date) \_\_\_\_\_

(Edition number) \_\_\_\_\_ (Language) \_\_\_\_\_

\_\_\_\_\_ (Park name) allows researchers to use park collections for purposes of:

- private research
- non-profit teaching
- parody, satire, commentary, and criticism
- news reporting

in accordance with the fair use provisions of the U.S. Copyright Act of 1976 (17 USC 101-810 et seq. [1988 & Supp. v. 1993]). If you wish to use materials obtained for a non-approved or non-fair use purpose such as a publication or derivative work, **you are responsible for obtaining written permission from all holders of intellectual property rights, which are not necessarily the NPS.** X NP doesn't hold the copyright or other intellectual property rights to all materials within the park. The X NP can only grant permission to use the materials to the extent that the park has the rights.

As a researcher, you signed the Copyright/Privacy Restrictions Statement agreeing that permission to publish, exhibit, perform, reproduce, prepare derivative works from, sell, or otherwise distribute the item must be obtained by the researcher separately in writing from the holder of the original copyright (or if the creator is dead from his/her heirs) as well as from any individual(s), groups, or corporations whose name, image, recorded words, or private information (e.g., employment information) may be reproduced in the source material.

The holder of the original copyright isn't necessarily the National Park Service. The National Park Service is not legally liable for copyright, privacy, or publicity infringement when materials are wrongfully used after being provided to researchers for fair use. I, (insert name) \_\_\_\_\_, the researcher, understand and agree to the above terms and will indemnify, defend, save, and hold the National Park Service harmless from all claims, demands, losses, or damages (including attorney's fees and expenses) arising out of any legal action, settlement, or adjustment resulting from my not having followed the guidelines provided above.

To the extent allowed by law and by the holders of the intellectual property rights, you \_\_\_\_\_ have \_\_\_\_\_ do not have the \_\_\_\_\_ (Park name) permission to use these materials in \_\_\_\_\_ the \_\_\_\_\_ edition of the \_\_\_\_\_ language work or until \_\_\_\_\_. This should not be construed as a permission to publish beyond the extent to which the NPS can authorize publication.

Sincerely,

Name  
Title  
Address  
Phone  
Fax

**Figure 4.7. Wording to be Included in a 2-D Independent Contractor Agreement (Sample to be mailed, e-mailed, faxed, or handed to appropriate potential contractors for signature prior to beginning work as 2-D reformatting contractors)**

## INDEPENDENT CONTRACTOR AGREEMENT

THIS AGREEMENT (“Agreement”) is entered into by and between \_\_\_\_\_ (Park name), National Park Service, a federal agency, and the undersigned (the “Contractor”).

**1. Engagement of Services.** Contractor agrees to perform services as designated in Exhibit A and hereafter referred to as the “Project” for the \_\_\_\_\_ (Park name), National Park Service, as follows:

The \_\_\_\_\_ (Park name), National Park Service, selected Contractor to perform these services based upon the \_\_\_\_\_ (Park name), National Park Service, receiving Contractor’s personal service and therefore Contractor may not subcontract or otherwise delegate its obligations under this Agreement without the \_\_\_\_\_ (Park name), National Park Service’s prior written consent. Contractor agrees to perform the services in a professional manner as designated in Exhibit A.

### 2. Compensation.

**2.1 Fees and Approved Expenses.** The \_\_\_\_\_ (Park name), National Park Service, will pay Contractor the fee set forth in Exhibit A for services rendered by Contractor pursuant to this Agreement. Contractor will not be reimbursed for any expenses incurred in connection with the performance of services under this Agreement, unless those expenses are approved in advance and in writing by the \_\_\_\_\_ (Park name), National Park Service.

**2.2 Timing.** The \_\_\_\_\_ (Park name), National Park Service, will pay Contractor for services and will reimburse Contractor for previously approved expenses within \_\_\_\_ days of the date of Contractor’s invoice.

**3. Independent Contractor Relationship.** Contractor and the \_\_\_\_\_ (Park name), National Park Service, understand, acknowledge, and agree that Contractor’s relationship with the \_\_\_\_\_ (Park name), National Park Service, will be that of an independent contractor and nothing in this Agreement is intended to or should be construed to create a partnership, joint venture, or employment relationship.

### 4. Confidential Information and Intellectual Property Rights.

#### 4.1 Disclosure.

(a) Contractor agrees to disclose promptly in writing to the \_\_\_\_\_ (Park name), National Park Service, or any person designated by the \_\_\_\_\_ (Park name), National Park Service, all work product, including but not limited to audiotapes and videotapes, photographs, digital files, computer programs, processes, know-how and other copyrightable material, that is conceived, developed, made or reduced to practice by Contractor within the scope of the Project. [*Note:* The park should clearly define precisely what is to be done here.]

(b) Contractor represents that his performance of all of the terms of this Agreement does not and will not breach any agreement to keep in confidence any confidential or proprietary information, knowledge or data of a third party and Contractor will not disclose to the \_\_\_\_\_ (Park name), National Park Service, or induce the \_\_\_\_\_ (Park name), National Park Service, to use any confidential or proprietary information belonging to third parties unless such use or disclosure is authorized in writing by such owners.

(c) Contractor represents that any audiotapes, CD-ROMs, DVDs, digital files, files, microfilm, motion picture film, negatives, photographs, publications, transparencies, videotapes, xerographic copies, or intellectual or tangible works of any sort including copyrighted works relating to the \_\_\_\_\_ (Park name), National Park Service’s actual or anticipated business or research and development which Contractor has conceived,

developed, made, or reduced to practice at the time of signing this Agreement [hereafter “previously conceived and copyrighted works], have been disclosed in writing to the \_\_\_\_\_ (Park name), National Park Service, and attached to this Agreement as Exhibit B.

#### **4.2 Confidential Information.**

Contractor agrees during the term of this Agreement and thereafter to take all steps reasonably necessary to hold in trust and confidence information which he knows or has reason to know is considered confidential by the \_\_\_\_\_ (Park name), National Park Service, (“Confidential Information”). Contractor agrees to use the Confidential Information solely to perform the project hereunder. Confidential Information includes, but is not limited to, historic, management, and technical information including:

- the locations of archeological sites, endangered geological and paleontological resources, endangered species nesting and habitat sites, shipwrecks, sacred places, protected caves, wells, and endangered or threatened historical resources such as forts and historic structures
- documentation of ethnographic activities, including sacred ceremonies and food gathering activities
- potentially libelous or slanderous material contained in materials being copied
- images and words of private living individuals lacking model release forms
- images and words of famous individuals lacking permissions

All work done for the \_\_\_\_\_ (Park name), National Park Service, in terms of creating original images of archival, library, and museum collections and copying materials found in those collections will be held in absolute confidentiality by the contractor and his sub-contractors. Contractor’s obligations with respect to the Confidential Information also extend to any third party’s proprietary or confidential information disclosed to Contractor in the course of providing services to the \_\_\_\_\_ (Park name), National Park Service. This obligation shall not extend to any information that becomes generally known to the public without breach of this Agreement. This obligation shall survive the termination of this Agreement.

**4.3 No Conflict of Interest.** Contractor agrees during the term of this Agreement not to accept work or enter into a contract or accept an obligation, inconsistent or incompatible with Contractor’s obligations or the scope of services rendered for the \_\_\_\_\_ (Park name), National Park Service, under this Agreement.

#### **4.4 Assignment of Work Product.**

(a) “Work Product” means the original and copy images, master negatives, interpositives, copy negatives, master digital files, all derivative files of digital materials, master videotapes, outtakes of video or film, camera-ready film, A and B reels of film, microfilm negatives, microfilm copy negatives, microfilm positives including spin-offs such as microfiche or aperture cards, master audiotapes, outtakes of audiotapes, xerographic copies and other electrostatic copy processes, and all other copies or original images of NPS materials, as well as all captions, credit lines, microfilm targets, indices, descriptive databases, contextual information, and similar materials that include tangible works of authorship of any sort solely or jointly conceived, created, copied, duplicated, developed or reproduced during the Project.

Contractor hereby irrevocably assigns, conveys and otherwise transfers to the \_\_\_\_\_ (Park name), National Park Service, and its respective successors and assigns, the actual objects and all rights, title and interests worldwide in and to the Work Product and any copies, variants, or derivatives, and all proprietary rights therein, including, without limitation, all copyrights, trademarks, design patents, trade secret rights, moral rights, privacy rights and permissions, publicity rights and permissions, and all contract and licensing rights, and all claims and causes of action of any kind with respect to any of the foregoing, whether now known or hereafter to become known.

In the event Contractor has any rights in and to the Work Product that cannot be assigned to the \_\_\_\_\_ (Park name), National Park Service, Contractor hereby unconditionally and irrevocably waives the enforcement of all such rights, and all claims and causes of action of any kind with respect to any of the foregoing against the \_\_\_\_\_ (Park name), National Park Service, its distributors and customers, whether now known or hereafter to become known and agrees, at the request and expense of the \_\_\_\_\_ (Park name), National Park Service, and its respective successors and assigns, to consent to and join in any action to enforce such rights and to procure a waiver of such rights from the holders of such rights.

Any previously conceived and copyrighted works created by the contractor prior to his work with \_\_\_\_\_ (Park name) are not assigned to the \_\_\_\_\_ (Park name), National Park Service. However, if Contractor produces new or copies or reproduces different or additional audiotapes, CD-ROMs, DVDs, digital files, files, microfilm, motion picture film, negatives, photographs, publications, transparencies, videotapes, xerographic copies, or intellectual or tangible works of any sort including copyrighted works during the scope of the Project, Contractor grants to the \_\_\_\_\_ (Park name), National Park Service, all copyrights and a royalty-free, worldwide, perpetual, irrevocable, non-exclusive license, with the right to sublicense, to reproduce, distribute, modify, publicly perform and publicly display such inventions and copyrighted works in the \_\_\_\_\_ (Park name), National Park Service's products based on the Project.

In the event Contractor has any rights in and to the Work Product that cannot be assigned to the \_\_\_\_\_ (Park name), National Park Service, and cannot be waived, Contractor hereby grants to the \_\_\_\_\_ (Park name), National Park Service, and its respective successors and assigns, an exclusive, worldwide, royalty-free license during the term of the rights to reproduce, distribute, modify, publicly perform and publicly display, with the right to sublicense and assign such rights in and to the Work Product including, without limitation, the right to use in any way whatsoever the Work Product. Contractor retains no rights to use the Work Product and agrees not to challenge the validity of the ownership by the \_\_\_\_\_ (Park name), National Park Service, in the Work Product.

(b) Contractor agrees to assist the \_\_\_\_\_ (Park name), National Park Service, in any reasonable manner to obtain and enforce for the \_\_\_\_\_ (Park name), National Park Service's benefit patents, copyrights, and other property rights covering the Work Product in any and all countries. Contractor agrees to execute, when requested, patent, copyright, or similar applications and assignments to the \_\_\_\_\_ (Park name), National Park Service, and any other lawful documents deemed necessary by the \_\_\_\_\_ (Park name), National Park Service, to carry out the purpose of this Agreement. Contractor further agrees that the obligations and undertaking stated in this Section 4.4(b) will continue beyond the termination of Contractor's service to the \_\_\_\_\_ (Park name), National Park Service.

(c) In the event that the \_\_\_\_\_ (Park name), National Park Service, is unable for any reason whatsoever to secure Contractor's signature to any lawful and necessary document required to apply for or execute any patent, copyright or other applications with respect to any Work Product (including improvements, renewals, extensions, continuations, divisions or continuations in part thereof), Contractor hereby irrevocably designates and appoints the \_\_\_\_\_ (Park name), National Park Service, and its duly authorized officers and agents as his agents and attorneys-in-fact to act for and in his behalf and instead of Contractor, to execute and file any such application and to do all other lawfully permitted acts to further the prosecution and issuance of patents, copyrights or other rights thereon with the same legal force and effect as if executed by Contractor.

**4.5 Return of the \_\_\_\_\_ (Park name), National Park Service's Property.** Contractor acknowledges that the \_\_\_\_\_ (Park name), National Park Service's sole and exclusive property includes all documents, such as digital files and derivatives, microfilm (including microfiche, aperture cards, card jackets, and roll microfilm), motion picture film (including negatives, positives, outtakes, sound reels, and A and B reels), photographs (including negatives, prints, and transparencies), sound recordings (including audiotapes, CD-ROMs, DVDs, phonograph records, reel-to-reel tape, and other historic processes), videotape



recordings (including cartridges, reel-to-reel tape and other historic processes), xerographic copies (including copies of film and paper) and other materials such as blueprints, drawings, plans, and the captions and indices to these materials in his custody or possession, whether delivered to Contractor by the \_\_\_\_\_ (Park name), National Park Service, or made by Contractor in the performance of services under this Agreement, relating to the business activities of the \_\_\_\_\_ (Park name), National Park Service, or its customers or suppliers and containing any information or data whatsoever, whether or not Confidential Information.

Contractor agrees to deliver promptly all of the \_\_\_\_\_ (Park name), National Park Service's property and all copies, derivatives, surrogates, facsimiles, and variants of the property produced (including digital files on hard drives or diskettes) of the \_\_\_\_\_ (Park name), National Park Service's property in Contractor's possession to the \_\_\_\_\_ (Park name), National Park Service, at any time upon the \_\_\_\_\_ (Park name), National Park Service's request. The Contractor may not keep any copy, reproduction, original, derivative, or variant version for any purpose without prior written permission of the superintendent of \_\_\_\_\_ (Park name).

**4.6 Warranties.** Contractor represents and warrants that:

(a) the Work Product was created solely by him, his full-time employees during the course of their employment, or independent contractors who assigned all right, title and interest in their work to Contractor;

(b) Contractor assigns any and all rights, title and interests he may have in the tangible forms of the Work Product and all intellectual property rights protecting them to \_\_\_\_\_ (Park name). The Work Product and the intellectual property rights protecting them are free and clear of all encumbrances, including, without limitation, security interests, licenses, liens, charges or other restrictions except as set forth in Exhibit C;

(c) Contractor has maintained the Work Product in confidence;

(d) the use, reproduction, distribution, or modification of the Work Product does not and will not violate the rights of any third parties in the Work Product including, but not limited to, trade secrets, trademarks, publicity, privacy, copyrights, and patents;

(e) the Work Product is not in the public domain, or if in the public domain will not be claimed or copyrighted by the contractor;

(f) Contractor has full power and authority to make and enter into this Agreement.

**4.7 Performance.** Contractor represents and warrants that for a period of [indicate how long here for example five years] following acceptance of the Work Product (i) the product will be free from defects in workmanship and materials under normal use, and (ii) that the product will perform in accordance with the specifications in Exhibit A (Use the standards cited in the Selected Bibliography).

**4.8 Indemnification.** Contractor agrees to defend, indemnify, and hold harmless the \_\_\_\_\_ (Park name), National Park Service, their officers, directors, sublicensees, employees and agents, from and against any claims, actions or demands, including without limitation reasonable legal and accounting fees, alleging or resulting from the breach of the warranties in Section 4.6. The \_\_\_\_\_ (Park name), National Park Service, shall provide notice to Contractor promptly of any such claim, suit, or proceeding and shall assist Contractor, at Contractor's expense, in defending any such claim, suit or proceeding.

## **5. Termination-Noninterference with Business.**

**5.1 Termination by the \_\_\_\_\_ (Park name), National Park Service.** The \_\_\_\_\_ (Park name), National Park Service, may terminate this Agreement for material breach at any time upon fifteen (15) days prior written notice to Contractor. The \_\_\_\_\_ (Park name), National Park Service, also may terminate this Agreement immediately in its sole discretion upon Contractor's material breach of Article 4 and/or Section 5.3 of this Agreement and/or upon any acts of gross misconduct by Contractor directly affecting this Agreement or the independent contractor relationship.

**5.2 Termination by Contractor.** Contractor may terminate this Agreement for material breach at any time upon thirty (30) days prior written notice to the \_\_\_\_\_ (Park name), National Park Service.

**5.3 Noninterference with Business.** During and for a period of two (2) years immediately following termination of this Agreement by either party, Contractor agrees not to solicit or induce any employee or independent contractor to terminate or breach an employment, contractual or other relationship with the \_\_\_\_\_ (Park name), National Park Service.

**6. General Provisions.** This Agreement will be governed by and construed in accordance with the laws of the United States and the State of \_\_\_\_\_ as applied to agreements entered into and to be performed entirely within State of \_\_\_\_\_ between State of \_\_\_\_\_ residents.

This Agreement, including all Exhibits to this Agreement, constitutes the entire agreement between the parties relating to this subject matter and supersedes all prior or simultaneous representations, discussions, negotiations, and agreements, whether written or oral.

No term or provision hereof will be considered waived by either party, and no breach excused by either party, unless such waiver or consent is in writing signed on behalf of the party against whom the waiver is asserted. No consent by either party to, or waiver of, a breach by either party, whether express or implied, will constitute a consent to, waiver of, or excuse of any other, different, or subsequent breach by either party. Contractor may not assign its rights or obligations arising under this Agreement without the \_\_\_\_\_ (Park name), National Park Service's prior written consent. The \_\_\_\_\_ (Park name), National Park Service, may assign its rights and obligations under this Agreement.

This Agreement will be for the benefit of the \_\_\_\_\_ (Park name), National Park Service's successors and assigns, and will be binding on Contractor's heirs, legal representatives, and permitted assignees. If any dispute arises between the parties with respect to the matters covered by this Agreement which leads to a proceeding to resolve such dispute, the prevailing party in such proceeding shall be entitled to receive its reasonable attorneys' fees, expert witness fees and out-of-pocket costs incurred in connection with such proceeding, in addition to any other relief to which it may be entitled.

All notices, requests and other communications required to be given under this Agreement must be in writing, and must be mailed by registered or certified mail, postage prepaid and return receipt requested, or delivered by hand to the party to whom such notice is required or permitted to be given. Any such notice will be considered to have been given when received, or if mailed, ten (10) business days after it was mailed, as evidenced by the postmark. The mailing address for notice to either party will be the address shown on the signature page of this Agreement. Either party may change its mailing address by notice as provided by this Section. The following provisions shall survive termination of this Agreement: Article 4 and Section 5.3. This Agreement is effective as of, \_\_\_\_\_(date), and will terminate on \_\_\_\_\_(date), unless terminated earlier in accordance with Section 5 above.

**“THE \_\_\_\_\_ (Park name),  
NATIONAL PARK SERVICE”:**

By: \_\_\_\_\_

Typed name

Title

Address:

**“CONTRACTOR”:**

By: \_\_\_\_\_

Typed name

Title

Address:

EXHIBIT A

Project and Specifications

*(Note: Use the ANSI and AIIM standards in the Bibliography listed under the appropriate type of media being produced [for example, photographs or microfilm])*

EXHIBIT B

Prior Work Product Disclosure

*(Note: Produced by the Contractor to indicate existing materials pertaining to the park to which the contractor has and owns the property rights.)*

EXHIBIT C

Exceptions

## Chapter 5: Three-Dimensional Reproductions

	<u>Page</u>
<b>A. Overview</b> .....	5:1
What does this chapter cover? .....	5:1
What is a three-dimensional reproduction? .....	5:1
What's the purpose of producing a 3-D reproduction of an object or specimen? .....	5:2
Who wants these 3-D reproductions? .....	5:3
How can parks make 3-D reproductions of park collections for NPS purposes? .....	5:3
Can parks allow others to reproduce park collections for non-NPS purposes? .....	5:3
What 3-D museum collection items are most frequently reproduced? .....	5:3
<b>B. Preliminary Policy and Planning Considerations</b> .....	5:4
What NPS policies and guidelines do I need to know? .....	5:4
Under what conditions can I grant permission to reproduce a NPS object? .....	5:4
Can the NPS control the manufacture of a reproduction? .....	5:5
Can the park license reproductions or charge a fee for a reproduction? .....	5:5
What management issues do I need to consider? .....	5:6
<b>C. Reproductions for NPS Purposes</b> .....	5:7
How do I determine if park staff can make the reproduction? .....	5:7
What arrangements do I need to make for a park employee to reproduce a museum object? .....	5:8
With whom should I work to produce reproductions for the NPS? .....	5:8
Do procedures differ depending on NPS involvement in the reproduction process? .....	5:8
Why should a park make a reproduction? .....	5:9
Why should I set up cooperative relationships with cooperating associations and other organizations? .....	5:9
How do I set up cooperative relationships with cooperating associations and other organizations? .....	5:10
<b>D. Reproductions for non-NPS Purposes</b> .....	5:10
What do I need to know to make a decision about the appropriateness of the reproduction request? .....	5:11
What kind of agreement do I need for a reproduction that is for a non-NPS purpose? .....	5:11
When should I deny a request for a reproduction? .....	5:11
<b>E. Reproduction Agreements</b> .....	5:11
Why should I have a formal reproduction agreement? .....	5:11
What information should a reproduction agreement contain? .....	5:12
Should I have a special use permit in addition to a reproduction agreement? .....	5:14
Should I agree to an exclusive use agreement? .....	5:14
Should I grant perpetual or international rights? .....	5:15
What is an appropriate caption to use? .....	5:15
What information should the interpretive text contain? .....	5:15
What limitations can I place on a reproduction? .....	5:16
<b>F. Developing a Standard Operating Procedure for Reproductions by NPS     and by Agreement with Others</b> .....	5:17
Whom should I involve in setting up a park reproduction program? .....	5:17
What standard operating procedure should I set up for the park? .....	5:17

	<u>Page</u>
<b>G. Producing a Reproduction</b> .....	5:19
Is a special use permit required to reproduce an object? .....	5:19
How do I calculate the costs of reproduction? .....	5:19
How should I choose a contractor or reproduction company? .....	5:20
How do I judge the quality of reproductions? .....	5:21
What steps do I take to prevent collections from being damaged? .....	5:21
Are there any special considerations for making a mold or a cast? .....	5:22
How do I mark and label the reproduction? .....	5:23
What should I do if an inappropriate reproduction is being made or marketed? .....	5:23
<b>H. Selected Glossary</b> .....	5:23
<b>I. Selected Bibliography</b> .....	5:24
<b>J. List of Figures</b> .....	5:24

# CHAPTER 5: THREE-DIMENSIONAL REPRODUCTIONS

---

## A. Overview

1. *What does this chapter cover?*

This chapter contains information on the reproduction of three-dimensional (3-D) museum objects. It outlines the steps to take when you reproduce or arrange for the reproduction of a NPS museum object. Sample agreements for making 3-D reproductions and a glossary are included. The chapter doesn't cover reproducing photographic or digital images of 3-D objects, digital files, microfilm, motion picture film, photographic reproduction, sound recordings, videotapes, and xerographic copies. These topics are covered in Chapter 4: Two-Dimensional Reproductions.

2. *What is a three-dimensional reproduction?*

A 3-D reproduction is a three-dimensional copy of the original. A 3-D reproduction can be one of the following:

- **Adaptation:** an object that is based on an original work in the NPS museum collection whose shape, size, form, or materials have been altered to meet contemporary requirements. An adaptation captures the spirit of the original but isn't considered a copy, such as a branding iron made into a candlestick.
- **Cast:** an exact duplicate of the original but in a different material or medium. It is produced by first making a mold of the original and then making an exact cast from the mold. Examples include paleontology specimen casts.
- **Creation:** a newly developed item that is based on research or inspired by the original object. Examples include a coloring book based on a park theme or a card game based on the battle commemorated by the park.
- **Interpretation\*** (also called a derivative work): an object whose shape or design motif is based on a motif or derived from an original work in the NPS museum collection. It is produced in a different context, medium, or form from that of the original. The resulting object may bear little or no resemblance to the original work but preserves some aspect of the original, such as making jewelry based on a portrait in the collection, or putting a pottery motif on a scarf.
- **Reproduction\*** (also called a replica): an exact copy of an original object or specimen in the NPS museum collection. A reproduction accurately duplicates materials, proportions, size, color, and decorative techniques. A reproduction is often, but not necessarily, made using the same manufacturing process as the original object. Minor changes in size, materials, or internal structure may be necessary, but the essential character and integrity of the original object is unchanged. Examples include a reproduction of the Martin van Buren dining table and a copy of a hand-woven Navajo rug on exhibit at Hubbell Trading Post.

- **Scale model:** a to-scale copy of an original object or specimen in the NPS museum collection. It accurately renders, to scale, the object or specimen's proportions, color, structure, surface, and materials. Examples include scale models of trains, miniature cannon, vehicles, paleontology, and large mammal specimens.

\*The asterisked definitions noted above are adapted from the Henry Francis du Pont Winterthur Museum, Inc., *Requirements for Licensees, Specifications for Winterthur Products, and the Product Development Process* and The Thomas Jefferson Memorial Foundation License Agreement.

3. *What's the purpose of making a 3-D reproduction of an object or specimen?*

A 3-D reproduction makes NPS museum collections more accessible to a wide range of people and promotes the NPS mission of preservation, research, and public enjoyment of park resources. A high quality reproduction stimulates recognition of the people, places, and events the park commemorates. A reproduction fosters appreciation and understanding of the tangible objects people made or used, and of the flora and fauna that are present or were once present in the park.

When you use a reproduction in an exhibition, you need to clearly state that it is a reproduction in the accompanying caption label. As a courtesy and an educational and interpretive tool, you should also explain why you are using a reproduction rather than the original.

A museum object can be reproduced for:

- **Exhibition:** if the original object is too fragile to put on extended exhibit such as a feather headdress or hand-dyed and woven rug. You may reproduce objects that aren't in the museum collection but may be original to the park, for use in an exhibit. Examples include reproducing and exhibiting a writing desk that belonged to the park's eminent figure. When you use a reproduction in an exhibit, the accompanying caption should clearly state that it is a reproduction (refer to Section E.7). As a courtesy and an educational tool, you should also explain why you are using a reproduction rather than the original.
- **Research:** if the object is needed for research and study purposes, such as reproducing a paleontology type specimen or an archeological artifact, such as a projectile point. A reproduction saves the original from extended use and wear. Casts make study specimens more widely available to the research community.
- **Education and Interpretation:** if the original museum object is needed for the park's education and interpretation program where it would be subjected to unacceptable wear or deterioration, or there is a strong possibility of breakage, vandalism, or theft (See Chapter 1, Section H, Interpretation Issues.)
- **Commercial Use:** as an attractive sale item.

4. *Who wants these 3-D reproductions?*
- Many people use 3-D museum reproductions. Professionals who want these reproductions include museum, education, and research professionals, such as curators, exhibit designers, educators, interpreters, and discipline specialists, and educational organizations. Many private individuals, contractors, and for-profit organizations that make reproductions for commercial purposes would also like to have them.
5. *How can parks make 3-D reproductions of park collections for NPS purposes?*
- Parks can make reproductions in three ways:
- The park can reproduce objects in-house to incorporate into an exhibit or to fill a gap in the museum collection.
  - The park can hire a contractor to reproduce a museum object or specimen to include in an exhibit or to fill a gap in the museum collection, that is, for use in-house.
  - The park can enter into an agreement with a cooperating association, which in turn enters into a third party agreement with an individual contractor or organization (for-profit or nonprofit) to reproduce a museum object for distribution or sale. Three-dimensional reproductions can be sold through:
    - the park cooperating association shop
    - the regional cooperating association
    - non-NPS museum shop(s)
    - catalog sales
    - electronic sales, such as the World Wide Web
6. *Can parks allow others to reproduce park collections for non-NPS purposes?*
- Yes, through an agreement, the park can allow a contractor or organization (for profit or nonprofit) to reproduce a museum object for sale or distribution. In this instance the park isn't involved in the reproduction, distribution, and sales process.
- However, it isn't always possible to control the manufacture of a park museum reproduction. An individual might take a picture or make a sketch of an object in the park museum during regular hours, and then go home and make a reproduction without entering into an agreement with the park. In this instance, the park really has no control over the reproduction, and it can't be an authorized NPS reproduction.
7. *What 3-D collection items are most frequently reproduced?*
- The most frequently reproduced items are:
- *objects*, including cannon, clothing, furniture, jewelry, and household items, such as clocks, cutlery, coins, mugs, vessels, dinnerware, wall coverings, and sculpture
  - *specimens*, including paleontology and biology items, such as botanical, mammal or ornithology specimens



Documents, manuscripts, and images, including photographs (traditional or digital) of three-dimensional objects are the most frequently reproduced NPS museum collections. For additional information, refer to Chapter 4: Two-Dimensional Reproductions, and *Museum Handbook*, Part II (*MH-II*) Appendix L: Photography.

---

## B. Preliminary Policy and Planning Considerations

### 1. *What NPS policies and guidelines do I need to know?*

Familiarize yourself with the sections related to managing museum collections in the NPS policies and guidelines listed in Chapter 1, Section C.3; Chapter 2: Legal Issues; and the guidelines below:

- Director's Order #32: Cooperating Associations
- Director's Order #21: Donations and Fundraising
- Director's Order #53: Special Park Uses and *Reference Manual 53* (formerly NPS-53)
- NPS Cooperative Agreement Authority (February 2, 1998)
- Omnibus Consolidated Appropriations Act of 1997 (PL 104e-208 [September 30, 1996], Title I, National Park Service, Administrative) allows the NPS to *enter into cooperative agreements...for the public purpose of carrying out NPS programs....*

### 2. *Under what conditions can I grant permission to reproduce a NPS object?*

The superintendent can authorize the reproduction of a NPS museum object, if the issues outlined in Chapter 1: Evaluating and Documenting Museum Collections Use, are addressed. If you grant permission to one non-NPS individual or organization to reproduce a museum object, then you should allow the same access to other non-NPS individuals or organizations. However, you can deny permission to reproduce the object if conditions have changed since you first authorized a reproduction, or if management issues outlined in Chapter 1, Section C, become a concern. This includes a change in object condition or if you determine that additional handling or the reproduction process itself may cause damage. You can limit access to specific times because of limited park resources such as staffing.

You should provide access to museum collections in order to make a reproduction in accordance with NPS:

- policy
- preservation and protection guidelines
- access and use guidelines
- confidentiality of resources data

***Remember that only the superintendent can authorize the reproduction of a museum object or specimen.***

3. *Can the NPS control the manufacture of a reproduction?*

*Yes and no.*

- Yes, the NPS can control the reproduction if there's a signed reproduction agreement between the concerned parties. The NPS can control the reproduction if:
  - the NPS requested and contracted for the reproduction
  - the reproducer works with the park to develop and distribute the product as an authorized authentic NPS reproduction

The reproduction agreement signed by the NPS and the contractor or organization should stipulate all the conditions and specifications that must be met. It should indicate what steps will be taken if the conditions aren't met.

***Every reproduction of a NPS museum object must carry a reproduction mark, NPS credit, caption and interpretive label.***

Refer to Section E.6 for detailed information on NPS credits and captions.

- No, the NPS can't control the reproduction if there isn't an agreement between the NPS and the reproducer. If the reproducer develops a 3-D reproduction on his or her own, basing the reproduction on memory, interpretation, or a photograph taken in an area that is open to the general public (see Chapter 6, Section D, Filming and Photography in Spaces that House Museum Collections), then the NPS has no control over the reproduction. In this instance, the reproducer has had the same access to the collections as the general park visitor. The park didn't provide any special access to the collection and therefore has no control.

It is also possible that a person may have had access to the object and studied, measured, and photographed the object, and then at a later date decided to reproduce the object without an agreement. In this instance, the NPS has no control over the reproduction. However, the reproduction can't be considered or called a NPS authorized reproduction. If the reproducer calls the item an authorized NPS reproduction, the park should consult with the regional/SO curator and solicitor to determine what action to take.

4. *Can the park license reproductions or charge a fee for a reproduction?*

No. The NPS doesn't have the authority to license products or receive royalties or a fee for making a reproduction of a museum object or specimen. The NPS may recover its associated costs if a special use permit for the reproduction has been issued. A third party, such as the park cooperating association, can license a product. The park, however, needs to follow procedures outlined in Figures 5.3 and 5.4, and in Chapter 3, Section E.17, How do I obtain licenses and permissions? Refer to Chapter 6, Section B.7, and Director's Order #53: Special Park Uses, and the accompanying *Reference Manual 53*. The specifics of recouping costs should be spelled out in the special use permit and any agreement the park signs. Establish a mechanism for the park museum to recover costs in accordance with Special Park Uses. Work with the park administrative and contracting officers to make sure the reproduction costs go into a cost recovery account.

5. *What management issues do I need to consider?*

Carefully weigh all the legal, ethical, cultural, management, scientific, preservation and protection, documentation, and interpretive issues outlined in Chapter 1: Evaluating and Documenting Museum Collection Use, when considering a reproduction request. Evaluate all requests fairly and equally, whether it's an in-house, contractor, or a commercial or nonprofit organization request. Work with a museum collection committee as recommended in Chapter 1, Section C, Management Issues, to develop park reproduction procedures and to evaluate all requests to reproduce a museum object or specimen.

If you permit a non-NPS requester to reproduce a museum object for non-NPS purposes once, you must permit it to other non-NPS requesters, unless there is a legitimate management reason not to do so. Each request requires you to reconsider all management issues outlined in Chapter 1, Section C. If the object condition has deteriorated since the last authorized reproduction, or the proposed reproduction process or material may damage the object or specimen, then you can deny the request.

Evaluate the following issues when considering a request:

- **Legal restrictions:** Refer to Chapter 2: Legal Issues, for detailed information on laws and regulations governing museum collections. The requester needs to obtain written permission from the rights holder to reproduce objects that are covered by:
  - copyright
  - patent
  - trademark (or service mark)
  - license

Refer to Section E, Glossary, for definitions of these terms.

- **Donor restrictions:** Check the accession folder to make sure that there are no donor stipulations that restrict reproduction of an object. Refer to Chapter 2, Section H.5, How do donor restrictions affect use?
- **Ethical implications:** Refer to Chapter 1, Section D, Ethical Issues, when you consider ethical issues prior to permitting an object to be reproduced.
- **Cultural concerns:** Refer to Chapter 1, Section C, Cultural Issues, for additional information.
- **Preservation and protection requirements:** Before allowing a reproduction to be made, make sure that the object or specimen isn't placed at risk or can be damaged by the reproduction process or materials used in the process, such as those used in mold or cast making. Where possible and practicable, have the object reproduced at the park. This will allow you to supervise the process and ensure that adequate preservation and protection precautions are being taken. Limit the

object's exposure to unnecessary or excessive handling and light and keep the temperature and relative humidity stable and within the ranges outlined in the *MH-I*, Chapter 4: Museum Collections Environment.

Supervise access to the object while the person who is reproducing the object documents the object. If the object can't be reproduced at the park, you must generate an outgoing loan. If appropriate, the borrower should complete a Standard Facilities Report, see *MH-II*, Chapter 5: Outgoing Loans. Verify that the object will be carefully handled, stored, and protected at the reproduction site. Inspect the site. Make sure that the object is stored in accordance with the *MH-I*, Chapter 7: Museum Collections Storage, for the duration of the loan. For additional guidance, refer to Chapter 1, Section G, Preservation and Protection Issues.

- **Handling, packing, and shipping:** Make sure that all object handling, packing, and shipping procedures, from the time the object is taken from the park museum to its return, follow the handling procedures outlined in the *MH-I*, Chapter 6: Handling, Packing and Shipping Museum Objects.
- **Documentation:** Record all activities associated with the reproduction process in accordance with Chapter 1, Section J, Documentation. Refer to Figures 5.1-5.4 for additional information. Make sure the requester completes all NPS required forms and that there is a signed agreement outlining conditions and detailed specifications.

Account for reproductions that come into the park's possession in accordance with procedures outlined in the *MH-II*, Chapter 4, Section IV, Reproductions, Living History Items, Exhibition Aids, and Outdoor Exhibits. For reproductions in the museum collection, file all documentation in the accession or catalog folder. You can also establish a reproduction folder that contains duplicate documentation for ready reference.

---

## C. Reproductions for NPS Purposes

### 1. *How do I determine if park staff can make the reproduction?*

Determine whether NPS staff has the skill, tools, equipment, and time to make a high-quality reproduction. If not, identify a suitable contractor or commercial organization to make the reproduction. Make sure that the product is appropriate to the park mission. Remember that manufacturing a good reproduction takes considerable staff commitment and resources. Calculate how much it will cost you to make a reproduction in-house, as opposed to having it made by an outside contractor.

- Don't allow unskilled or untrained staff to do the reproduction work. Survey park staff to identify skilled professionals or artisans who have the necessary expertise. A glass blower or metal smith in the park living history program or a paleontologist who is skilled at making specimen molds and casts may be an ideal candidate.
- Train the individual in handling museum objects and specimens.

- Make sure that the park has the right supplies and equipment to produce a high quality reproduction. By owning the tools and equipment, blueprints, or drawings, the park will have greater control of the process and development of reproductions in the future.

2. *What arrangements do I need for a park employee to reproduce a museum object?*

Make these arrangements:

- Get the supervisor's authorization in writing for the individual to work on the project.
- Have a signed reproduction agreement with the individual NPS staff member to make the reproduction as part of his or her NPS job responsibility.
- Allot sufficient time to the project to ensure its timely completion. Remember that doing a project in-house doesn't necessarily save the park money and may even take an unacceptably long time.
- Follow the same steps in the reproduction process that you would if working with an outside contractor or manufacturer

3. *With whom should I work to produce reproductions for the NPS?*

Work with individuals or organizations experienced in manufacturing and, if you plan to distribute reproductions, distributing reproductions. The park cooperating or regional association should be able to provide you with names of possible contractors. Select an individual or organization that has:

- experience in developing, manufacturing, and distributing reproductions
- the infrastructure to initiate and complete the reproduction cycle
- qualified staff and equipment to manufacture, distribute, and market the reproduction items
- ability to determine whether the items you want to reproduce have broad appeal

Most parks work with the park cooperating association, which in turn, works with an individual or organization. The park cooperating association, in accordance with Director's Order #32, can ensure that the park museum program can benefit from the reproduction process. You can also work directly with a contractor or for-profit or nonprofit organizations. However, the park can't receive any funds, other than cost recovery monies from this activity. Whichever route you select, make sure that the reproduction agreement includes the sample wording found in Figures 5.1, 5.2, 5.3 and 5.4.

4. *Do procedures differ depending on NPS involvement in the reproduction process?*

The issues you need to evaluate, such as staffing, legal, preservation and protection, and cultural and ethical concerns apply to all reproductions. Generally, you should follow the same procedures whether you're producing the reproduction using:

- in-house staff
- park cooperating associations

- contractors
- commercial product development companies
- nonprofit organizations

5. *Why should a park make a reproduction?*

The park can make a reproduction or have a reproduction made:

- for in-house use, such as an exhibit or interpretive program
- available for sale and distribution through the park cooperating association

The park should enter into an agreement with the cooperating association authorizing the cooperating association to enter into agreements with third parties to produce a reproduction. The park agreement with the cooperating association gives the park control over the quality of the reproduction. See Figure 5.2 for sample wording to include in such an agreement. Monies resulting from these activities can be used to benefit the park museum program in accordance with guidelines outlined in Director's Order #32. Financial terms between the cooperating association and the third party contractor are handled independently of the park. You don't need a special use permit when you work with the cooperating association.

- available for sale and distribution through an individual contractor, commercial company or nonprofit organization

The park is not authorized to, and therefore can't receive proceeds that result from this activity. However, you can recover costs if a special use permit has been issued (see Figure 5.3). You'll need a reproduction agreement and a special use permit. Work with the park contracting officer to develop the reproduction agreement and a museum cost recovery account.

***The superintendent must approve all 3-D reproduction requests.***

6. *Why should I set up cooperative relationships with cooperating associations and other organizations?*

NPS park cooperating associations provide excellent opportunities for parks to increase access to museum collections. In regard to reproductions, the purpose of cooperating associations is to:

- assist parks in supporting museums, exhibits, publications, and other aspects of the park interpretive, educational, and scientific research programs
- sell interpretive and educational materials related to areas and themes of the National Park System
- sponsor or co-sponsor the development and production of materials that directly or indirectly increase the understanding and appreciation of individual park units, the National Park System, or the National Park Service

- Work with the park to develop a park reproduction or act as a co-sponsor with a third party to develop reproductions for distribution and determine if the reproduction:
  - is fairly priced
  - is in keeping with the park’s museum collection as outlined in the scope of collection statement (This includes the reproduction content, method of manufacture, durability and packaging.)
  - fits into the overall balance of the cooperating association’s interpretive sales items

7. *How do I set up cooperative relationships with cooperating associations and other organizations?*

Begin with a formal agreement:

- Develop a reproduction agreement that outlines the specifications, limitations of production, time, and if applicable, a cost-recovery mechanism. Refer to Section E.2, and Figures 5.1-5.4 for sample wording to include in an agreement.
- Ensure that the agreement includes:
  - a patent, trademark, and license statement outlining the responsibility of the contractor or organization to obtain permission to reproduce the object

For example: The reproducer (contractor or organization) agrees to obtain written permission to reproduce the item from the patent, trademark, and license holder.

- a statement that holds the NPS harmless from legal claims arising from the manufacture, sale, and use of the reproduction

For example: The reproducer (contractor or organization) will indemnify, save, and hold harmless the United States against all fines, claims, damages, losses, judgments, and expenses arising out of, or from, any omission or activity of the manufacture, sale, and use of the reproduction.

Refer to Director’s Order #32 and to Chapter 3, Section J.6.

---

**D. Reproductions for Non-NPS Purposes**

You may receive a request from a non-NPS entity to reproduce a NPS museum object or specimen. Whether the entity is a federal or non-federal organization, you should answer the questions listed below.

1. *What do I need to know to make a decision about the appropriateness of the reproduction request?*
- In addition to satisfying the management concerns outlined in Chapter 1, you need acceptable answers to the following questions:
- Will the reproduction enhance and support the research and educational mission of the NPS and the park?
  - Is the reproduction related to the park's interpretive themes?
  - Does the reproduction help park visitors better understand and appreciate NPS park museum resources?
  - Will a greater number of researchers and the general public have increased access to NPS museum resources?

If you determine that the reproduction request and subsequent use is potentially problematic, carefully document your findings. Consult with the regional/SO curator and the NPS solicitor. Send your recommendation and supporting documentation to the superintendent for approval.

Always ask the same questions and apply the same procedures to all reproduction requests. This will ensure that the park's actions are consistent and fair.

2. *What kind of agreement do I need for a reproduction that is for a non-NPS purpose?*
- When you develop a reproduction agreement for non-NPS use, include the information outlined in Section E.2 and refer to the figures at the end of this chapter.
3. *When should I deny a request for a reproduction?*
- You should deny a request to make a reproduction of all or part of a museum object or specimen when:
- the making of the reproduction has the potential to harm or degrade the museum object or specimen
  - NPS staff aren't available to supervise the process
  - the process significantly interferes with regular museum operations
  - the reproduction presents possible legal liability problems for the NPS, such as a functioning historic firearm, edged weapons, or bow and arrow, or any object relating to alcohol or tobacco
  - copying of the object would violate copyright or other legal restrictions associated with the object

---

## E. Reproduction Agreements

1. *Why should I have a formal reproduction agreement?*
- A formal reproduction agreement protects the NPS and all the park's rights associated with the museum objects being reproduced. The reproduction agreement outlines the rights and responsibilities of the park and the staff member, contractor, or commercial organization. It allows the park to



maintain control over all the steps in the development and implementation of the reproduction program. See Figures 5.1, 5.2, 5.3, and 5.4 for sample reproduction agreements.

2. *What information should a reproduction agreement contain?*

The reproduction agreement should contain the information noted below. See Figures 5.1-5.4 for sample wording to include in a contract or agreement.

- contractor or organization; address and fax and phone numbers; responsible official
- project description, including
  - an overview of what will be produced
  - the technique used to reproduce the object
  - detailed specifications, including dimensions, weight, color and texture of the finished product
  - what access to the original will be granted
  - the location(s) where the product will be manufactured
  - distribution information, if appropriate
- list of objects or specimens to be reproduced, including catalog number, object description, and object condition report
- object captions, credits and interpretive text
- limitations and restrictions
- duration of the agreement, including:
  - start and end date
  - renewal terms, if appropriate

*Don't make any duration "perpetual" or "indefinite."*

- use of the reproduction, indicating whether the approved usage is:
  - non-exclusive
  - one time (single)
  - limited (For example, the reproduction may only be sold through NPS cooperating association shops.)
- number of editions to be made

- geographic area covered by the agreement:
  - restricted to the USA where possible
  - other countries added separately to the agreement
- prototype specifications, including material, proportions, structure, finish, color, and design
- reproduction process, including technique and materials to be used in making the reproduction, cast, or mold
- production and delivery schedule
- cost recovery fees and payment schedule
- statement that contractor performance is subject to NPS and cooperating association approval
- object handling techniques
- documentation and record keeping requirements
- quality control, including:
  - quality standards
  - how and when the prototype will be reviewed and approved
  - who will evaluate and approve work samples, the approval schedule, and how the work will be evaluated
- schedule for continuing submission of prototypes or samples
- park's authority to inspect the contractor or organization's operation
- compliance with applicable laws
- statement that no modifications are to be made to the reproduction agreement without the park's prior written approval
- statement that park retains the right to withdraw approval in the event of an unacceptable modification or an unfavorable reflection on the park caused by the product
- instructions for packing and shipping originals and reproductions
- product delivery
- product liability insurance

- intellectual rights, including copyright and trademark and patent rights provisions

The reproducer assumes the responsibility of obtaining permission to reproduce objects with trademark, copyright, and any other rights, and patent protection. Refer to the glossary and Chapter 2: Legal Issues, for additional information.

- warranties and indemnification
- dispute resolution, such as mediation or non-binding arbitration
- termination of agreement
- miscellaneous information

The NPS needs a reproduction agreement in place, whether it is with the park cooperating association or with a contractor or organization. The reproduction agreement allows the NPS to establish specifications and maintain quality control. When you work with a cooperating association, make sure that the cooperating association handles all the financial terms between the cooperating association and the organization independently of the NPS. If you're working directly with a contractor or organization to sell and distribute reproductions, and the project was initiated by the contractor or organization and not the NPS, you should have a special use permit in addition to the reproduction agreement. You can recover costs if a special use permit has been issued.

To minimize your workload, write an agreement that lasts for two to five years. For sample wording to include in an agreement refer to Figures 5.1-5.4.

***Don't sign a contractor or manufacturer's standard form or contract. Always use a NPS-generated agreement.***

Consult with the park contracting officer and the regional/SO curator and contracting officer and get NPS solicitor review of the document.

3. *Should I have a special use permit in addition to a reproduction agreement?*

Generally, if the project was initiated by the NPS, you don't need a special use permit. However, you should have a special use permit in addition to the reproduction agreement if the project meets the criteria for special use, and you want to be able to recover reproduction costs. Complete the permit and set up cost recovery arrangements in accordance with the procedures outlined in Director's Order #53. You can download a copy of the document from <<http://www.nps.gov/refdesk/DOrders>>. You should also refer to Chapter 6, Section E.5. Attach a copy of the agreement conditions to the special use permit and make a note on the special use permit that the terms of the attached agreement must be met.

4. *Should I agree to an exclusive use agreement?*

No, never grant any organization exclusive use of NPS museum collections. NPS museum collections are held in trust for all the American people. You can't grant exclusive rights to an individual, group, or organization.

Permission to reproduce any object granted to one contractor or organization should be granted to all other requesters subject to NPS policy and procedural guidelines. However, you can refuse permission if the management issues identified in the Section C, Management Issues, aren't addressed.

***If the superintendent approves the request and the requester sends you a standard form for NPS to grant exclusive use and rights, don't complete it. Always use a NPS-generated agreement that outlines conditions and detailed specification of reproduction.***

5. *Should I grant perpetual or international rights?* **No, never.** Limit all use to a specific time and/or geographic location. Don't grant requests for all international rights or all rights in perpetuity. Grant rights for each defined use, time period, and location. For example, you might grant rights to a vendor to reproduce and distribute Rodman cannon, Catalog Number PARK 4542, in the United States for a period of three years. This will ensure that the NPS retains control over the reproduction process. Requesters can renegotiate or amend existing agreements to accommodate additional uses.

6. *What should be included in a caption?* NPS procedures require that all users of NPS collections, including reproducers, cite a NPS caption. Cite the following elements in a NPS caption:

- item title in quotes, if applicable
- object name
- brief description, including materials and measurements
- date(s)
- artist/maker
- National Park Service
- park or center name
- catalog number

For example: "Coffee Urn; silver, ivory and steel; Rococo style; Height 52.1, Width 31.75 cm; circa 1825; attributed to Samuel Kirk; National Park Service; Hampton National Historic Site, HAMP 3505"

***Always include "National Park Service" and the park name on captions and credits.***

Refer to Chapter 3, E.18, What do I need to know about writing captions?

7. *What information should the interpretive text contain?* In addition to the caption, museum reproductions should carry accompanying interpretive text that provides additional information on the original museum object. The text should benefit the public, increase knowledge, and promote the visibility of the park museum collection. It should further the educational,

interpretive and research goals of the NPS. You should write the text or provide the information to the reproducer. Review the final interpretive label before production to ensure its accuracy.

The short interpretive text that accompanies the reproduction should include information on the following:

- how the reproduction was made
- how the reproduction differs from the original
- where the reproduction was made
- where the original museum object was made
- who made the original
- the function and purpose of the museum object
- cultural, artistic, historical, or scientific significance of the item, including associations with notable individuals or groups, historic events, or significant places, information about usage, and any other pertinent information
- how the consumer should care for the reproduction
- the park's museum collection

You, or the reproducer can combine the caption and interpretive text into a single document to be provided with each reproduction. When you use a reproduction in an exhibit, the accompanying caption should clearly state that the item is a reproduction.

8. *What limitations can I place on a reproduction?*

If you commissioned the reproduction or the vendor is marketing the reproduction as a NPS-approved, authentic copy of a NPS museum object, you can require that:

- the park approves the reproduction
- the reproduction meets the specifications of the agreement, including:
  - design
  - pattern
  - manufacturing technique
  - dimensions
  - proportion
  - structure
  - material

- color
- surface finish
- each product component carries a “reproduction” mark
- the weight of the reproduction differs from the weight of the original, if possible

This information should be noted in the caption and in the accession and catalog folder. This is done to avoid possible confusion between the original and the 3-D reproduction.

- planned differences in manufacture and the final product are noted in the caption, such as a different color wallpaper used with the same design

**F. Developing a Standard Operating Procedure for Reproductions by NPS and By Agreement with Others**

1. *Whom should I involve in setting up a park reproduction program?*

Work with the museum collection committee described in Chapter 1, Section C.1, to develop park reproduction procedures and evaluate reproduction requests. The committee makes recommendations to the superintendent who approves all reproductions. The committee should include the park curator and consult with the following individuals, as appropriate, if they aren't on the committee:

- conservator
- contracting officer
- cultural resource manager
- historian
- interpreter
- natural resource manager
- public affairs officer

Consult with the regional/SO curator, NPS solicitor, and associated groups, as appropriate.

2. *What standard operating procedure should I set up for the park?*

Develop the park standard operating procedure (SOP) for reproductions in consultation with the committee and key park participants. The SOP should outline the park's resources, such as in-house staffing, contractors, nonprofit, and for-profit commercial organizations, and the nature of the park museum

collections. The committee should review all reproduction requests and make recommendations to the superintendent.

To develop a park SOP:

- Define objectives of the SOP.
- Develop a standard restrictions procedure explaining how the park will handle requests to reproduce objects and specimens when such use is restricted by law or NPS management policy and procedures.
- Establish a mechanism to evaluate reproduction requests against management needs of adequate staffing, supervision, space, preservation and protection, and cultural and ethical concerns.
- Identify who will oversee the production of the reproduction.
- Identify under what conditions reproductions won't be allowed.
- Determine how you will identify and meet park-affiliated groups' concerns.
- Determine how to inform the contractor of his or her legal obligations to obtain copyright and other rights and permissions, including use of trade or service marks, patents, and licensed products.
- Develop a production and delivery schedule.
- Establish a procedure for the object to be measured, photographed, and digitized in preparation for the project, including the completion of an object condition report.
- Determine how to select the contractor or manufacturer for NPS initiated projects.
- Establish a mechanism to calculate and receive cost recovery monies.
- Identify potential liability issues associated with making and distributing reproductions. Don't reproduce items that may contain risk or that may harm persons or property, such as firearms or knives. Include language in the agreement to protect and indemnify the NPS from possible litigation. Consult with the NPS solicitor and refer to the sample wording in Figures 5.1-5.4.

***Develop only reproductions that are safe for consumer use.***

- Arrange for adequate insurance coverage in consultation with the park administrative officer and regional/SO curator.
- Make sure all reproductions carry a permanent mark such as "reproduction."

- State standards for the caption, credit, and interpretive text for each reproduction.
- Develop an agreement on reproduction procedures in consultation with the:
  - park contracting officer
  - park administrative officer
  - regional/SO curator
  - regional contracting officer
  - park cooperating association
- Develop a park reproduction agreement template (see Figures 5.1-5.4) with applicable conditions and detailed specifications that can be modified for each project.
- Determine when the park will issue a special use permit in conjunction with a reproduction.

---

## G. Producing a Reproduction

1. *Is a special use permit required to reproduce an object?*

*Yes* and *no*.

Yes, if you're working directly with a non-NPS entity that plans to sell and distribute or otherwise use museum reproductions for its own purposes, you'll need a special use permit and a reproduction agreement. You may also issue a special use permit in addition to a reproduction agreement if you are working with a cooperator, other than the park cooperating association, to sell and distribute or otherwise use museum reproductions for a purpose that will benefit the NPS. You may recover costs if a special use permit has been issued. Refer to Section E.3 for additional information.

No, you don't need a special use permit if you're working with a cooperating association, as you'll have an agreement with the association that is subject to Director's Order #32. Also, if you are working directly with a vendor and have a contract, you don't need a special use permit. Generally, if the project was initiated by the NPS, you don't need a special use permit. However, you should have a special use permit and a reproduction agreement if the project meets the criteria for special use. Refer to Section E.1 for more information.

2. *How do I calculate the costs of reproduction?*

To determine costs, identify all related activities. Calculate reproduction costs by determining the costs to:

- identify the object to be reproduced
- locate pertinent documentation in the accession and catalog folders



- research the objects
- document object measurements
- stabilize and conserve the object
- travel in association with the reproduction
- photograph the object
- purchase materials, supplies, and equipment, if appropriate
- transport the object or specimen to the contractor, if appropriate
- pay staff salaries and benefits associated with the reproduction
- supervise the contractor's access to the object or specimen
- inspect the prototype
- control quality during production
- pack and mail the reproduction
- produce captions and credits
- complete necessary paperwork, including outgoing loan forms and object condition reports
- manufacture actual prototype and reproduction, if appropriate
- furnish utilities
- determine environmental and cultural compliance
- use vehicles and other equipment

***You may recover costs only if you generate a special use permit.***

The NPS has the authority to recover and retain costs associated with making museum reproductions if a special use permit has been issued. Refer to *Reference Manual #53, Chapter 7: Management of Permit Fees*, for detailed information. You'll need to work with the park administrative and contracting officer to set up an appropriate park account to receive cost recovery funds. Refer to Section E.1 of this chapter.

3. *How should I choose a contractor or reproduction company?*

Consult your contracting officer, obtain recommendations from colleagues, and follow NPS contracting guidelines.

- Seek out contractors or companies that have made similar products, particularly museum reproductions, successfully. You don't want this to be a learning experience for the contractor.
- Find out as much as you can about the company. Determine whether the contractor or manufacturer has the equipment and capacity to make a high quality reproduction. Check on the contractor's work. Evaluate other items the contractor has reproduced.
- Establish that the quality of work is high and that the work is completed in a timely fashion.
- Evaluate staff qualifications and expertise.
- Make sure staff are trained to handle museum collections.
- Visit workshops, laboratories, and studios.
- Examine and evaluate the products the company has produced.
- Inspect the facility, if possible.
- Develop and evaluate a prototype.
- Determine if the company can satisfactorily deal with related legal and distribution issues.

4. *How do I judge the quality of reproductions?*

Compare the final product or prototype with the original. Determine whether the method of manufacture and the materials and craftsmanship meet the highest standards and the terms of your agreement.

- Are the designs and patterns, technique of manufacture, material, and color true to the original?
- Is the cast an exact replica of the original specimen? Take a close look at the two side-by-side to establish that the cast is truly identical to the original specimen in all but weight and material.
- Will the reproduction withstand normal wear and tear appropriate to its use, such as a reproduction chair that can be subjected to daily use for an extended period?

5. *What steps do I take to prevent collections from being damaged?*

Take the following steps:

- Always inspect the original museum object closely before initiating the work.
- Complete a detailed object condition report. (See *MH-II*, Chapter 5, Section C.3, Condition Reports and Photographs, and Figure 5.6, Object Condition Report Form 10-637. The form can also be printed from ANCS+.)

- Allow only NPS museum staff to handle an object that is not in good and stable condition.
- Supervise photography, measurement, and examination of the object.
- Take detailed record and condition photographs of the object.
- Make certain that the reproduction process and materials don't damage the object or specimen. Generally, only the making of a mold involves direct contact with the original. The specimen itself must be sturdy and its surface stable enough to withstand adherence and removal of molding material.
- Make sure the molding material is inert and will not harm the object or specimen.
- Make sure reproduction staff are trained to work with museum collections if the work is being done off-site.
- Monitor production.
- Visit the site regularly, if possible.

6. *Are there any special considerations for making a mold or a cast?*

Yes. The original object or specimen must be in stable condition in order to make a mold or a cast. Parks frequently make casts of paleontology specimens and less frequently of other items, such as lithic tools. Casts are used to replicate paleontological type specimens and rare or very large specimens. Molds may be made just of sections of an object or specimen to show tool marks on bone, use marks on lithic material, basketry impressions on ceramics, or fossil tracks in order to facilitate study. Molds and casts are also made of objects such as jewelry or sculpture. Casts often document particular features or relationships of bones before preparation is completed. Casts can also be made of a specimen after it is prepared. Molds and casts can be made of specimens in situ or in the laboratory.

To get an exact duplicate of the specimen, first make a mold. Then pour casting medium into the mold to get a cast of the original. The mold itself (latex peel, silicone rubber, or other material) and a cast of the mold can be produced and one or both made available for study.

Record all materials used in making a mold or cast, including release agents, mold-making material, and anything that might be in contact with the object. It's important to know how a mold or cast is going to be made because the material used to make a mold comes into direct contact with the specimen and the process directly affects the specimen. Some mold-making materials have been known to affect dating techniques. Latex molds have a finite life and will degrade and become unstable due to inherent vice. Repeated use of a specimen to create molds causes deterioration. Limit or deny access for molding or casting purposes if you determine that the process or materials will damage the specimen.

You should consult with the regional/SO curator, a conservator, and a park or local paleontologist or archeologist before authorizing a request to make a whole or partial cast of a NPS specimen.

7. *How do I mark and label the reproduction?* All reproductions done under reproduction agreement with the NPS must be clearly and indelibly identified as such to avoid any confusion with the original.

***Permanently mark each reproduction with “NPS Reproduction” or “National Park Service Reproduction.”***

If the reproduction is individually made, the artisan or craftsperson’s name and the date should be engraved, incised, or stamped on it in small characters in an unobtrusive but visible location. Casts and molds should be permanently marked as reproductions. This will ensure that the public, researchers, and museum staff won’t confuse the original with the reproduction.

8. *What should I do if an inappropriate reproduction is being made or marketed?* If you have a reproduction agreement with the reproducer and the reproduction isn’t accurate or adequately reproduced, insist on compliance in accordance with the terms of the agreement. Notify the reproducer in writing and require the problems be addressed. If you still aren’t satisfied, consult with the regional/SO curator and the NPS solicitor.

If you don’t have an agreement and the reproducer makes inappropriate claims, such as NPS endorsement of the reproduction, the NPS does have recourse. If this is the case, contact the regional/SO curator and the NPS solicitor for guidance on how to proceed.

---

## H. Selected Glossary

**Copyright:** The Copyright Act of 1976 grants creators (for example, authors, artists, and architects) exclusive rights to their works, from the moment the work is in fixed form. Copyrights are a bundle of rights given to creators, including the economic rights to: reproduce the work, distribute copies by sale or transfer of ownership, publicly perform the work, prepare derivative works, and publicly display the works. While copyright is not available for any work of the U.S. Government, the Government can receive and hold copyrights transferred to it by third parties. A copyright-protected work can be designated by the “©” symbol. For additional information on copyright and visual artists’ rights refer to Chapter 2, Section C, Copyright Laws.

**Licensing:** Licensing is the formal granting of permission by the owner of an intellectual property right (“the licensor”) to another party (“the licensee”) to use the intellectual property, subject to certain terms and conditions. At present, the NPS doesn’t have licensing authority.

**Patent:** A patent is a grant given by the federal government to protect an invention. It gives the patent holder the exclusive right to exclude others from making, using, and selling the invention as defined in the claim. A patent gives the holder 14-year exclusive rights from the date of issue on a design invention, and 20-year exclusive rights from the date of filing for a utility invention. In order to use the patented invention, you have to get the patent holder’s permission. The U.S. Patent and Trademark Office reviews applications and issues patents.

**Registration:** Federal law provides that marks in use may be registered with the U.S. Patent and Trademark Office and/or with the U.S. Copyright Office. Registration provides additional rights beyond those that would be available

under the common law, such as jurisdiction in federal courts for infringement claims, greater damages and attorney fees, a presumption of ownership and validity, and rights in a greater geographical area.

**Trademark (or Servicemark):** A trademark is a word, name, logo, symbol, or device, or any combination thereof that is used to identify and distinguish the goods of one person from goods manufactured or sold by others and to indicate the source of the goods. Servicemarks are the same thing as trademarks except that they identify and distinguish services rather than products, such as real estate or consulting services. Marks may be licensed and assigned with certain caveats. A mark can only be assigned together with the goods of the business that is symbolized by the mark, for example clothing and perfumes associated with Chanel. When licensing others to use the mark, the owner must take measures to ensure that the licensee’s products or services retain the characteristics and level of quality that the public has come to associate with the mark. Marks are protected under state common law (designated by a “™”) and through federal registration (designated by a “®”) at the U.S. Patent and Trademark office.

---

## I. Selected Bibliography

Battersby, Gregory J. *The Toy & Game Inventor’s Guide*. Stamford, Conn.: Kent Press, 1996.

Henry Francis du Pont Winterthur Museum, Inc. *Requirements for Licensees, Specifications for Winterthur Products, and the Product Development Process*. Winterthur, Del.: Marketing Division, Henry Francis du Pont Winterthur Museum, Inc., 1990.

Moore, Marilyn. *A Guide to Licensing Artwork*. Stamford, Conn.: Kent Press, 1996.

*Museum Store Association Magazine*. Denver, Colo.

Revoyr, Jack. *A Primer on Licensing*. Stamford, Conn.: Kent Press, 1995.

Theobald, Mary Miley. *Museum Store Management*. Nashville, Tenn.: American Association for State and Local History, 1991.

Thomas Jefferson Memorial Foundation License Agreement. No date.

---

## J. List of Figures

Figure 5.1. Sample Wording to Include in a Contract between the NPS and a Contractor when a Reproduction is to be Made for In-house Use.....	5:25
Figure 5.2. Sample Wording to Include in an Agreement Authorizing the Park Cooperating Association to Produce Three-dimensional Reproductions on Behalf of the Park.....	5:27
Figure 5.3. Sample Wording to Include in an Agreement between the Park and an Organization to Produce a Three-dimensional Reproduction for Sale and Distribution.....	5:31
Figure 5.4. Sample Wording to Include in a Contract between the Park and a Contractor to Produce a Three-dimensional Reproduction for Sale and Distribution.....	5:35

**Figure 5.1. Sample Wording to Include in a Contract between the NPS and a Contractor when a Reproduction is to be Made for In-house Use.** *Work with the park contracting officer to incorporate this wording into a contract.*

**SAMPLE WORDING**  
**to include in a contract between the**  
**NATIONAL PARK SERVICE**  
**and a**  
**CONTRACTOR**

This Contract is made and entered into between the \_\_\_\_\_(Park name), National Park Service, U.S. Department of the Interior, \_\_\_\_\_(address), hereafter referred to as "Park" and \_\_\_\_\_(Contractor), \_\_\_\_\_(address), referred to hereafter as "Contractor."

**PURPOSE:**

The Contractor will produce a reproduction of an object or specimen from the Park museum collection to be used in the Park's exhibition, interpretation, and education programs. The \_\_\_\_\_(reproduction, cast, adaptation, interpretation, or creation) that is made of \_\_\_\_\_(object or specimen), \_\_\_\_\_(catalog number) from the Park museum collections, or that is developed from specifications provided by Park will be produced exclusively for the Park.

**WITH REGARD** to the reproduction produced by Contractor for the Park, the undersigned Contractor agrees that the Contractor can't make additional reproductions of the object without the written permission of the Park. The Park is the sole judge of whether the reproduction meets the standards and specifications required by the Park. See attached specifications. Any copyrights of said reproductions will be the sole property of the NPS.

**1. MANNER OF REPRODUCTION**

- (a) The Park will provide the Contractor with photographs, dimensions, weight, and reasonable access to the objects, subject to the Park's access procedures outlined in the *Museum Handbook*, Part III, Museum Collections Use. The Park will permit the Contractor to make molds, casts, photographs, negatives, and drawings and to use other reasonable methods to reproduce in the Park's workroom or at such other place(s) as may be agreed upon by the parties.
- (b) The Contractor will pay all costs of making any molds, casts, photographs, negatives, or drawings, or using any other method of reproducing or adapting any object. This includes, but isn't limited to the cost of all materials, machinery, equipment, labor, services, and other expenses, including employees of the Park if needed and used, unless otherwise agreed to in writing.
- (c) The Contractor will ensure that due care is taken in reproducing and adapting any objects to protect and safeguard such works from damage, defacement, destruction, or any acts of the Contractor's employees or agents.
- (d) The Contractor will obtain or arrange to obtain, written permission to reproduce the item from the patent, trademark and license holder(s).
- (e) The Contractor will indemnify or arrange to indemnify the Park and hold it harmless from and against all loss and damage to the objects suffered or incurred.  
WHEREAS, the Park is willing to cooperate in the reproduction of such works and to grant the Contractor the right to use the name approved by the Park, the said policy of insurance shall be delivered to the Park before any objects or specimens are delivered to the Contractor and before the start of any copying, reproduction, photographing or any other authorized use.
- (f) The Contractor will pay insurance costs unless otherwise agreed to in writing. The Park, at its sole discretion, will select the form and type of insurance, amount of coverage, and the insurance carrier. The said policy of insurance shall be delivered to the Park before any objects are delivered to the Contractor and before the start of any copying, reproduction, photographing or any other authorized use by the Contractor.
- (g) In the event that one or more of the objects is removed from the Park by the Contractor to a place(s) agreed upon by the parties, all expenses of transportation, packing, mailing and insuring each object will be paid for by the Contractor unless otherwise agreed to in writing.

**2. QUALITY CONTROL**

- (a) A “to-scale” model or drawing of each reproduction will be submitted to the Park for its written approval prior to its manufacture. The Park may, at its sole discretion, refuse to approve any model or drawing. [Optional: The Park will not approve a reproduction that weighs the same as the original object or specimen].
- (b) If the Park approves the model or drawing the Contractor will make every effort to ensure that the reproduction conforms to the approved model or drawing. The Park and its agents or employees will be permitted at any time(s) during normal business hours to inspect the process and the reproduction. If the Park determines in its sole discretion that any reproduction doesn’t conform to the approved model or drawing, at the request of the Park, the Contractor will modify the reproduction to the Park’s satisfaction, or shall cancel or destroy the same in a manner satisfactory to the Park.

**3. TERMINATION**

- (a) This Contract is binding on the two parties for the period noted below. The Contractor will deliver a completed reproduction to the Park, subject to the Park’s approval and acceptance, no later than the termination date of this Contract.
- (b) On termination of this Contract all molds, casts, photographs, drawings, negatives, and other methods developed or used by the Contractor to make the reproduction of any objects will be disposed of in a manner satisfactory to the Park or returned to the Park.
- (c) In the event that the Park or the Contractor breaches any material terms or conditions of the Contract and fails to cure said breach within fourteen (14) days after written notice of such breach from the other party, this Contract may be cancelled by the other party. In the event of such cancellation, the parties shall have no further obligations under this Contract other than those, if any, which have accrued as to the termination date.
- (d) The Contractor can’t use the fact that he or she is a supplier for the NPS and the Park in any printed or electronic format without written permission of the NPS.

**4. MARKING AND LABELING**

- (a) The Contractor must clearly and permanently mark each reproduction, including casts and molds with a “National Park Service Reproduction” or if there is not sufficient space, “NPS Reproduction.”
- (b) The maker’s name must be engraved, incised, or stamped on the reproduction in small characters in an unobtrusive but visible location.

**5. TERM**

Contract initiation date:\_\_\_\_\_ Contract termination date:\_\_\_\_\_

**6. SPECIFICATIONS**

See attached specifications (provided by the park).

**Figure 5.2. Sample Wording to Include in an Agreement Authorizing the Park Cooperating Association to Produce Three-dimensional Reproductions on Behalf of the Park.** *Work with the park contracting officer to incorporate this wording into a contract.*

**SAMPLE WORDING  
to include in a  
THREE-DIMENSIONAL REPRODUCTION  
AGREEMENT  
with the  
PARK COOPERATING ASSOCIATION**

This Agreement is made and entered into between the \_\_\_\_\_ (Park Name) "Park", National Park Service, U.S. Department of the Interior, \_\_\_\_\_ (Address), hereafter referred to as "Park", and the \_\_\_\_\_ (Cooperating Association), \_\_\_\_\_ (Address), hereafter referred to as "Cooperating Association."

**BACKGROUND AND OBJECTIVES**

The Park will increase access to National Park Service (NPS) museum collections and enhance the NPS goals of preservation, education, interpretation, and research by developing reproductions of NPS museum collections.

The Agreement authorizes the Cooperating Association to enter into agreements with third parties to develop park museum reproductions for sale and distribution. The agreement establishes terms and conditions that the Cooperating Association must include in all agreements between the Cooperating Association and third parties.

**AUTHORITY**

The following statutory authorities provide the legal basis for the NPS to enter into this agreement:

Organic Act of 1916, 16 USC 1 et seq.

Historic Sites Act of 1935, 16 USC 461-467, as amended

Museum Properties Management Act of 1955, 16 USC 18(f), as amended

Director's Order #32: Cooperating Associations

Director's Order #21: Donations and Fundraising

NPS Cooperative Agreement Authority (February 2, 1998)

Omnibus Consolidated Appropriations Act of 1997, PL 104e-208 (September 30, 1996), Title I, National Park Service, Administrative Provisions allows the NPS to *enter into cooperative agreements...for the purpose of carrying out NPS programs...*

**STATEMENT OF WORK**

The Park authorizes the Park Cooperating Association to manufacture and/or distribute reproductions of \_\_\_\_\_ (Objects/Specimens) described in \_\_\_\_\_ (Attachment) in accordance with terms and conditions outlined in this Agreement.

**NOW THEREFORE**, in consideration of the mutual promises set forth herein, the parties agree:

WHEREAS, the Cooperating Association is engaged in managing the manufacture of reproductions, adaptations, interpretations, creations, scale models, and casts of original museum objects and specimens, henceforth referred to as reproductions, and in the distribution and sale of such reproductions. It is mutually agreed as follows:

**1. PROCEDURES FOR THE COOPERATING ASSOCIATION TO ENTER INTO THIRD PARTY AGREEMENTS**

The Park agrees to allow the Cooperating Association to reproduce or arrange to reproduce, selected objects from the Park museum collections.

The Cooperating Association will seek written approval from the Park of all requests to make three-dimensional museum reproductions. The Park will provide written approval of the contractor/organization(s) selected to manufacture and distribute three-dimensional reproductions of Park museum objects and specimens. Upon Park approval, the Cooperating Association will enter into a separate agreement with the third party that includes all the



terms and conditions outlined in this Contract. The Cooperating Association and the third party will abide by all terms and conditions noted below.

## 2. NON-EXCLUSIVE RIGHTS

- (a) Subject to conditions set forth herein, the Park grants to the Cooperating Association and the approved organization/contractor(s) the non-exclusive, personal, and non-assignable right for the term of this Agreement to use the Park's name on the reproductions as well as in labeling, advertising, and promoting works from the Park's collections as noted in \_\_\_\_\_(Attachment). This right is granted on such other and additional works, if any, as the parties hereto from time to time agree upon in writing.
- (b) The Park grants to the Cooperating Association and the approved organization/contractor the non-exclusive right during the term of this Agreement to make or cause to be made, reproductions of Park objects or specimens that will be sold throughout the USA.

## 3. MANNER OF REPRODUCTION

- (a) The Park will provide the Cooperating Association and approved organization/contractor, with photographs, dimensions, weight, and reasonable access to the object or specimen, subject to the Park's access procedures outlined in the *Museum Handbook*, Part III, Museum Collections Use. The Park will permit the Cooperating Association and the organization/contractor to make molds, casts, photographs, negatives, and drawings and to use other reasonable methods to reproduce in the Park's workroom or at such other place(s) as may be agreed upon by the parties.
- (b) The Cooperating Association will pay or arrange to have paid, all costs of making any molds, casts, photographs, negatives, or drawings, or using any other method of reproducing or adapting any object. This includes, but isn't limited to the cost of all materials, machinery, equipment, labor, including employees of the Park if needed and used, services, insurance and other expenses.
- (c) The Cooperating Association will obtain or arrange to obtain, written permission to reproduce the item from the patent, trademark and license holder(s).
- (d) The Cooperating Association will ensure that due care is taken in reproducing and adapting any objects to protect and safeguard such works from damage, defacement, destruction, or any acts of its employees or agents.
- (e) The Cooperating Association will indemnify or arrange to indemnify the Park and hold it harmless from and against all loss and damage to the objects suffered or incurred, and adaptations as well as in labeling, advertising, and promoting the sale of such reproductions.

WHEREAS, the Park is willing to cooperate in the reproduction of such works and to grant the Cooperating Association or approved organization/contractor the right to use the name approved by the Park, the said policy of insurance shall be delivered to the Park before any objects or specimens are delivered to the approved organization/contractor and before the start of any copying, reproduction, photographing or any other authorized use.

- (f) The Cooperating Association or approved organization/contractor will pay insurance costs, unless otherwise agreed to in writing. The Park, at its sole discretion will select the form and type of insurance, amount of coverage, and the insurance carrier. The said policy of insurance shall be delivered to the Park before any objects are delivered to the Cooperating Association or approved organization/contractor.
- (g) In the event that one or more of the objects is removed from the Park by the Cooperating Association or approved organization/contractor to a place(s) agreed upon by the parties, all expenses of transportation, packing, mailing and insuring each object will be paid for by the Cooperating Association or approved organization/contractor, unless otherwise agreed to in writing.

## 4. QUALITY CONTROL

- (a) A prototype of each reproduction will be submitted to the Park for its written approval prior to its manufacture or sale. The Park may, at its sole discretion, refuse to approve any prototype. In this case the Cooperating Association or approved organization/contractor will not manufacture or sell such reproduction, and will cancel or destroy the same in a manner satisfactory to the Park. [Optional: The Park will not approve a prototype that weighs the same as the object or specimen.]
- (b) If the Park approves a prototype in writing, the Cooperating Association will make every effort to ensure that all reproductions conform to the approved prototype. The Park and its agents or employees will be permitted at any time(s) during normal business hours to examine production-line reproductions. If the Park determines in its sole discretion that any reproduction doesn't conform to its approved prototype, at the request of the Park, the

Cooperating Association will make sure that the organization/contractor shall refrain from manufacturing or selling such reproduction and shall cancel or destroy the same in a manner satisfactory to the Park.

- (c) The Cooperating Association will arrange to hand deliver or send by certified mail, to the Park, all advertising copy, promotional material and packaging to be used in connection with the sale or offering for sale of any reproduction. The Cooperating Association will ensure that the approved organization/contractor won't use any such copy, material or packaging unless and until approved in writing by the Park.
- (d) The Cooperating Association must make sure that all reproductions display advertising, labeling or other promotional material that indicate said reproductions are derived or copied from original works, objects or specimens in the Park museum collection. The Park must approve all copy in writing.
- (e) All reproductions must be marked with "National Park Service Reproduction" or if there is insufficient space, "NPS Reproduction" in a permanent impressed or incised mark.
- (f) A brief description and history of the original work or specimen, as described in the *Museum Handbook*, Part III, Chapter 5, Section C, Reproductions by NPS or under NPS Agreement, must be attached to each reproduction. The description should also refer to the weight of the original object or specimen. The Park will provide a description and history for each object.
- (g) The Cooperating Association will provide the Park with \_\_\_ copy(ies) of each reproduction of each object without charge.
- (h) The Cooperating Association will limit the number of reproductions to \_\_\_\_\_ (maximum) for the initial production quantity of each reproduction. All parties will agree, in writing, to the production of subsequent quantities.
- (i) During the term of this Agreement, any copyrights of said reproductions will be the sole property of the Cooperating Association. At the termination of this Agreement, all copyrights shall be assigned to the Park at no cost and free and clear of any lien or encumbrance.

## 5. BENEFITS

The Cooperating Association will convey benefits to the Park resulting from this activity in accordance with NPS *Cooperating Association Guideline*. Financial arrangements between the Cooperating Association and the third party must be developed independently of the Park.

## 6. TERMINATION

- (a) This Agreement is binding on the Park and the Cooperating Association for a period of three (3) years from the date first noted above. It will be renewed automatically for successive terms of one (1) year each year thereafter, unless terminated. Each party must notify the other in writing, of its intention to terminate this Agreement at the end of the current year. The termination notice must be received at least three (3) months prior to the end of the original termination of this Agreement or prior to the end of any said one (1) year renewal period.
- (b) On termination of this Agreement, all molds, casts, photographs, drawings, negatives, and other products developed or used by the Cooperating Association and selected organization/contractor to make said reproductions of objects or specimens shall be destroyed in a manner satisfactory to the Park or returned to the Park.
- (c) On termination of this Agreement, the Cooperating Association will use all reasonable efforts to avoid having an excessive inventory of reproductions on hand, and/or work in progress. Any work in progress on such termination, may be completed and sold by the Cooperating Association, provided this is done within \_\_\_\_\_ months after said termination date.
- (d) In the event that the Park or the Cooperating Association breaches any material terms or conditions of the Agreement and fails to cure said breach within fourteen (14) days after written notice of such breach, this Agreement may be cancelled by the other party. In the event of such cancellation, the parties shall have no further obligations under this Agreement other than those, if any, which have accrued as to the termination date. The Cooperating Association shall have no further right to manufacture or sell reproductions of the objects or specimens or to use the Park's name, except as provided herein.

## 7. LIABILITY

The Cooperating Association shall arrange to:

- (a) Pay the full value of all damages to the property of the United States caused by the organization, its representatives, or employees; and

- (b) Indemnify, save and hold harmless, and defend the United States against all fines, claims, damages, losses, judgments, and expenses arising out of, or from, any omission or activity of such organization, its representative, or employees.
- (c) Indemnify, save and hold harmless the United States against all fines, claims, damages, losses, judgments, and expenses arising out of, or from, any omission or activity of the manufacture, sale, and use of the reproduction(s).
- (d) Provide the NPS with certification of public and employee liability insurance coverage.

**8. NOTICE**

Any notice or demand relating to this Agreement must be made in writing and delivered to all parties. Delivery will be made to the respective addresses as specified herein unless such address has been changed by notice to the other party in writing.

**9. ASSIGNMENT**

This Agreement is personal to the Cooperating Association. It may not be assigned or otherwise transferred in any manner by operation or law or otherwise without the prior written consent of the Park. Consent is given or withheld at the Park's sole discretion.

**10. MODIFICATION**

This Agreement may not be modified or altered except in a written document signed by both parties.

**11. PAROL EVIDENCE**

This document contains the entire Agreement between parties. No statement, negotiation, promise, or inducement made by any party or any agent of any party that isn't included in this Agreement is valid or binding. Wherever possible each provision of this Agreement will be interpreted in such manner as to be effective and valid under applicable law. If any provision of this Agreement is prohibited or invalid under applicable law, such provision(s) will be ineffective to the extent of such prohibition or invalidity without invalidating the remaining provisions of this Agreement.

**12. KEY OFFICIALS**

*For the NPS:*

For the purposes of direction in contractual interpretation matters, contract coordination, daily operational matters, dispute resolution, or for modification to this Agreement, NPS shall be represented by the Superintendent, \_\_\_\_\_ (Park), \_\_\_\_\_ (Address, Telephone, and Facsimile).

*For the Cooperating Association:*

For purposes of liaison and direction in daily operational matters, Cooperating Association will be represented by \_\_\_\_\_ (Responsible official, Cooperating Association), \_\_\_\_\_ (Address, Telephone, and Facsimile).

All notices shall be given by U.S. certified mail, postage prepaid, to the above representatives at their indicated addresses.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement on the day and year first written above.

Superintendent

(Name) \_\_\_\_\_ Signature: \_\_\_\_\_

Cooperating Association (Responsible Official):

(Name): \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Figure 5.3. Sample Wording to include in an Agreement between the Park and an Organization to Produce a Three-dimensional Reproduction for Sale and Distribution.**

**SAMPLE WORDING  
to include in a  
THREE-DIMENSIONAL REPRODUCTION  
AGREEMENT  
between the  
PARK  
and an  
ORGANIZATION**

This Agreement is made and entered into between the \_\_\_\_\_ (Park), National Park Service, U.S. Department of the Interior, \_\_\_\_\_ (address), hereafter referred to as "Park" and the \_\_\_\_\_ (Organization), \_\_\_\_\_ (address), hereafter referred to as "Cooperator."

**BACKGROUND AND OBJECTIVES**

The Park enters into an Agreement with the Cooperator to develop three-dimensional reproductions from the Park museum collections for sale and distribution. Three-dimensional reproductions enhance NPS goals of preservation, interpretation, and research by increasing access to the Park's museum collections.

**AUTHORITY**

The following statutory authorities provide the legal basis for the Park to enter into this agreement:

- Organic Act of 1916, 16 USC 1 et seq.
- Historic Sites Act of 1935, 16 USC. 461-467, as amended
- Museum Properties Management Act of 1955, 16 USC 18(f), as amended
- Director's Order #32: Cooperating Associations
- Director's Order #21: Donations and Fundraising
- NPS Cooperative Agreement Authority (February 2, 1998)
- Omnibus Consolidated Appropriations Act of 1997, PL 104e-208 (September 30, 1996), Title I, National Park Service, Administrative Provisions allows the NPS to *enter into cooperative agreements...for the purpose of carrying out NPS programs...*

**STATEMENT OF WORK**

The Park authorizes the Cooperator to manufacture and/or distribute reproductions of \_\_\_\_\_ (Objects/Specimens) described in \_\_\_\_\_ (Attachment) in accordance with terms and conditions outlined in this Agreement.

**NOW THEREFORE**, in consideration of the mutual promises set forth herein, the parties agree:

The Cooperator is engaged in the making of reproductions, adaptations, interpretations, creations, scale models, and casts of original museum objects and specimens, henceforth referred to as reproductions, and in the distribution and sale of such reproductions. It is mutually agreed as follows:

**1. NON-EXCLUSIVE RIGHTS**

- (a) Subject to conditions set forth herein, the Park grants to the Cooperator the non-exclusive, personal, and non-assignable right for the term of this Agreement to use the Park's name on the reproductions as well as in labeling, advertising, and promoting works from the Park's collections as noted in \_\_\_\_\_ (Attachment). This right is granted on such other and additional objects or specimens, if any, as the parties hereto from time to time agree upon in writing.
- (b) The Park grants to the Cooperator the non-exclusive right for the period of \_\_\_\_\_ years, starting \_\_\_\_\_ and ending \_\_\_\_\_, to make or cause to be made, reproductions of Park objects or specimens that will be sold throughout the USA.

## 2. MANNER OF REPRODUCTION

- (a) The Park will provide the Cooperator with photographs, dimensions, weight, and reasonable access to the object or specimen, subject to the Park's access procedures outlined in the *Museum Handbook*, Part III, Museum Collections Use. The Park will permit the Cooperator to make molds, casts, photographs, negatives, and drawings and to use other reasonable methods to reproduce in the Park's workroom or at such other place(s) as may be agreed upon by the parties.
- (b) The Cooperator will pay all costs of making any molds, casts, photographs, negatives, drawings, or using any other method of reproducing or adapting any object. This includes, but isn't limited to the cost of all materials, machinery, equipment, labor, including employees of the Park if needed, services, insurance and other expenses.
- (c) The Cooperator will obtain written permission to reproduce the item from the patent, trademark and license holder(s).
- (d) The Cooperator will use due care in reproducing and adapting any objects to protect and safeguard such works from damage, defacement, destruction, or any acts of its employees or agents.
- (e) The Cooperator will indemnify the Park and hold it harmless from and against all loss and damage related to the reproductions, as well as in the labeling, advertising, and promoting of the sale of such reproductions. WHEREAS, the Park is willing to cooperate in the reproduction of such works and to grant the Cooperator the right to use the name approved by the Park, the said policy of insurance shall be delivered to the Park before any objects or specimens are delivered to the Cooperator and before the start of any copying, reproduction, photographing or any other authorized use by the Cooperator.
- (f) The Cooperator will pay insurance costs unless agreed to in writing. The Park, at its sole discretion will select the form and type of insurance, amount of coverage and the insurance carrier. The said policy of insurance shall be delivered to the Park before any objects are delivered to the Cooperator.
- (g) In the event that one or more of the objects is removed from the Park by the Cooperator to a place(s) agreed upon by the parties, all expenses of transportation, packing, mailing and insuring each object will be paid for by the Cooperator unless otherwise agreed to in writing.

## 3. QUALITY CONTROL

- (a) A prototype of each reproduction will be submitted to the Park for its written approval prior to its manufacture or sale. The Park may, at its sole discretion, refuse to approve any prototype. In this case the Cooperator will not manufacture or sell such reproduction, and will cancel or destroy the same in a manner satisfactory to the Park. [Optional: The Park will not approve a prototype that weighs the same as the object or specimen].
- (b) If the Park approves a prototype in writing, the Cooperator will make every effort to ensure that all reproductions conform to the approved prototype. The Park and its agents or employees will be permitted at any time(s) during normal business hours to examine production-line reproductions. If the Park determines in its sole discretion that any reproduction doesn't conform to its approved prototype, at the request of the Park, the Cooperator shall refrain from manufacturing or selling such reproduction and shall cancel or destroy the same in a manner satisfactory to the Park.
- (c) The Cooperator will hand deliver or send by certified mail, to the Park, all advertising copy, promotional material and packaging to be used in connection with the sale or offering for sale of any reproduction. The Cooperator won't use any such copy, material, or packaging unless and until approved in writing by the Park.
- (d) The Cooperator must display on all reproductions it makes, all advertising, labeling or other promotional material that said reproductions are derived or copied from original works, objects or specimens in the Park museum collection. The Park must approve all copy in writing.
- (e) All reproductions must be marked with "National Park Service Reproduction" or if there is insufficient space, "NPS Reproduction" in a permanent impressed or incised mark.
- (f) A brief description and history of the original work or specimen as described in the *Museum Handbook*, Part III, Chapter 5, Section C, Reproductions by NPS or under NPS Agreement must be attached to each reproduction. The description should also refer to the weight of the original object or specimen. The Park will provide a description and history for each object.
- (g) The Cooperator will provide the Park with \_\_\_ copy(ies) of each reproduction of each object without charge.
- (h) For the initial production quantity, the Cooperator will limit the number of reproductions to \_\_\_\_\_(maximum), for each object or specimen to be reproduced. Both parties will agree in writing to subsequent quantities.
- (i) During the term of this Agreement, any copyrights of said reproductions will be the sole property of the Cooperator. At the termination of this Agreement, all copyrights shall be assigned to the Park at no cost, and free and clear of any lien or encumbrance.

#### **4. COST RECOVERY**

The Park, in accordance with the Special Use Permit, will calculate recovery costs for the following activities: identifying the object(s) and specimen(s); locating documentation in accession and catalog folders; measuring and preparing the object; conserving the object; supervising contractor access; doing photography; purchasing materials and equipment, if appropriate; transporting item to vendor/contractor; overseeing the contractor or manufacturer; inspecting the prototype; controlling quality during production; packaging and mailing; producing captions and credits; and completing all necessary paperwork.

The Cooperator will transmit funds to cover all costs incurred by the Park in accordance with Director's Order #32.

#### **5. TERMINATION**

- (a) This Agreement is binding on the Park and the Cooperator for a period of three (3) years from the date first noted above. It will be renewed automatically for successive terms of one (1) year each year thereafter, unless terminated. Each party must notify the other in writing, of its intention to terminate this Agreement at the end of the current year. The termination notice must be received at least three (3) months prior to the end of the original termination of this Agreement or prior to the end of any said one (1) year renewal period.
- (b) On termination of this Agreement, all molds, casts, photographs, drawings, negatives, and other products developed or used by the Cooperator to make said reproductions of any objects or specimens shall be destroyed in a manner satisfactory to the Park or returned to the Park.
- (c) On termination of this Agreement, the Cooperator will use all reasonable efforts to avoid having an excessive inventory of reproduction on hand, and/or work in progress. Any work in progress on such termination, may be completed and sold by the Cooperator, provided this is done within \_\_\_\_\_ months after said termination date. All reproductions on hand as of the termination date will first be offered to the Park or the Park Cooperating Association at prices and discounts applicable to sales to the Park and the Park Cooperating Association.
- (d) In the event that the Park or the Cooperator breaches any material terms or conditions of the Agreement and fails to cure said breach within fourteen (14) days after written notice of such breach, this Agreement may be cancelled by the other party. In the event of such cancellation, the parties shall have no further obligations under this Agreement other than those, if any, which have accrued as to the termination date. The Cooperator shall have no further right to manufacture or sell reproductions of the objects or specimens or to use the Park's name, except as provided herein.
- (e) If the Cooperator files a petition under any federal or state bankruptcy or insolvency law seeking reorganization, arrangement or any relief there under, or a petition is filed against the Cooperator under any federal or state bankruptcy law; and such a petition isn't dismissed within in thirty (30) days after filing thereof, or the Cooperator makes an assignment for the benefit of creditors or seeks or consents to the appointment of a receiver, or a receiver is appointed for the Cooperator or its property and such appointment is not vacated within thirty (30) days after, or the Cooperator sells or otherwise transfers all or substantially all of its assets or business, or merges or consolidates with any other corporation or other entity or the management control of Cooperator is changed by whatever means, then this Agreement shall terminate automatically. The Cooperator will return all casts, molds, negatives, drawings, photographs, and other products of reproducing any object or specimen to the Park. The Cooperator will offer Park or the Cooperating Association all inventory of reproductions of objects or specimens then on hand at a price equal to the Cooperator's out of pocket costs incurred in connection with the production thereof. No trustee, receiver, assignee, transferee, or successor of the Cooperator shall have any rights under this Agreement.

#### **6. LIABILITY**

The Cooperator shall:

- (a) Pay the United States the full value of all damages to the property of the United States caused by such an organization, its representatives, or employees; and
- (b) Indemnify, save and hold harmless, and defend the United States against all fines, claims, damages, losses, judgements, and expenses arising out of, or from, any omission or activity of such organization, its representative, or employees.
- (c) Indemnify, save and hold harmless the United States against all fines, claims, damages, losses, judgements, and expenses arising out of, or from, any omission or activity of the manufacture, sale, and use of the reproduction(s).
- (d) Provide the NPS with certification of public and employee liability insurance coverage.

**7. NOTICE**

Any notice or demand relating to this Agreement must be made in writing and delivered to both parties. Delivery will be made to the respective addresses as specified herein unless such address has been changed by notice to the other party in writing.

**8. ASSIGNMENT**

This Agreement is personal to the Cooperator. It may not be assigned or otherwise transferred in any manner by operation of law or otherwise without the prior written consent of the Park. Consent is given or withheld at the Park's sole discretion.

**9. MODIFICATION**

This Agreement may not be modified or altered except in a written document signed by both parties.

**10. PAROL EVIDENCE**

This document contains the entire Agreement between parties. No statement, negotiation, promise, or inducement made by any party or any agent of any party that isn't included in this Agreement is valid or binding. Wherever possible each provision of this Agreement will be interpreted in such manner as to be effective and valid under applicable law. If any provision of this Agreement is prohibited or invalid under applicable law, such provision(s) will be ineffective to the extent of such prohibition or invalidity without invalidating the remaining provisions of this Agreement.

**11. KEY OFFICIALS**

*For the NPS:*

For the purposes of direction in contractual interpretation matters, contract coordination, daily operational matters, dispute resolution, or for modification to this Agreement, NPS shall be represented by the Superintendent, \_\_\_\_\_ (Park), \_\_\_\_\_ (Address, Telephone, and Facsimile).

*For the Cooperator:*

For purposes of liaison and direction in daily operational matters, the Cooperator will be represented by \_\_\_\_\_ (Responsible official, Cooperator), \_\_\_\_\_ (Address, Telephone and Facsimile).

All notices shall be given by U.S. certified mail, postage prepaid, to the above representatives at their indicated addresses.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement on the day and year first written above.

Superintendent

(Name) \_\_\_\_\_ Signature: \_\_\_\_\_

Date \_\_\_\_\_

Cooperator (Responsible Official)

(Name) \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Figure 5.4. Sample Wording to Include in a Contract between the Park and a Contractor to Produce a Three-dimensional Reproduction for Sale and Distribution.**

**SAMPLE WORDING**  
**for a**  
**THREE-DIMENSIONAL REPRODUCTION**  
**CONTRACT**  
**between the**  
**PARK**  
**and a**  
**CONTRACTOR**

This Contract is made and entered into between the \_\_\_\_\_ (Park), National Park Service, U.S. Department of the Interior, \_\_\_\_\_ (address), hereafter referred to as "Park" and the \_\_\_\_\_ (Contractor), \_\_\_\_\_ (address), hereafter referred to as "Contractor."

**BACKGROUND AND OBJECTIVES**

The Park enters into a Contract with the Contractor to develop three-dimensional reproductions from the Park museum collections for sale and distribution. Three-dimensional reproductions enhance NPS goals of preservation, interpretation, and research by increasing access to the Park's museum collections.

**AUTHORITY**

The following statutory authorities provide the legal basis for the Park to enter into this Contract:

Organic Act of 1916, 16 USC 1 et seq.  
Historic Sites Act of 1935, 16 USC 461-467, as amended  
Museum Properties Management Act of 1955, 16 USC 18(f), as amended  
Director's Order #32: Cooperating Associations  
Director's Order #21: Donations and Fundraising  
NPS Cooperative Agreement Authority (February 2, 1998)  
Omnibus Consolidated Appropriations Act of 1997, PL 104e-208 (September 30, 1996), Title I, National Park Service, Administrative Provisions allows the NPS to *enter into cooperative agreements...for the purpose of carrying out NPS programs.*

**STATEMENT OF WORK**

The Park authorizes the Contractor to manufacture and/or distribute reproductions of \_\_\_\_\_ (Objects/Specimens) described in \_\_\_\_\_ (Attachment) in accordance with terms and conditions outlined in this Contract.

**NOW THEREFORE**, in consideration of the mutual promises set forth herein, the parties agree:

The Contractor is engaged in the making of reproductions, adaptations, interpretations, creations, scale models, and casts of original museum objects and specimens, henceforth referred to reproductions, and in the distribution and sale of such reproductions. It is mutually agreed as follows:

**1. NON-EXCLUSIVE RIGHTS**

- (a) Subject to conditions set forth herein, the Park grants to the Contractor the non-exclusive, personal, and non-assignable right for the term of this Contract to use the Park's name on the reproductions as well as in labeling, advertising, and promoting works from the Park's collections as noted in \_\_\_\_ (Attachment). This right is granted on such other and additional objects or specimens, if any, as the parties hereto from time to time agree upon in writing.
- (b) The Park grants to the Contractor the non-exclusive right for the duration of \_\_\_\_ years, starting \_\_\_\_\_ and ending \_\_\_\_\_, to make or cause to be made, reproductions of Park objects or specimens that will be sold throughout the USA.



## 2. MANNER OF REPRODUCTION

- (a) The Park will provide the Contractor with photographs, dimensions, weight, and reasonable access to the object or specimen, subject to the Park's access procedures outlined in the *Museum Handbook*, Part III, Museum Collections Use. The Park will permit the Contractor to make molds, casts, photographs, negatives, and drawings and to use other reasonable methods to reproduce the object or specimen in the Park's workroom or at such other place(s) as may be agreed upon by the parties.
- (b) The Contractor will pay all costs of making any molds, casts, photographs, negatives, or drawings, or using any other method of reproducing or adapting any object. This includes, but isn't limited to the cost of all materials, machinery, equipment, labor, including employees of the Park if needed and used, services, insurance and other expenses.
- (c) The Contractor will obtain written permission to reproduce the item from the patent, trademark and license holder(s).
- (d) The Contractor will use due care in reproducing and adapting any objects and specimens to protect and safeguard such items from damage, defacement, destruction, or any acts of his or her employees or agents.
- (e) The Contractor will indemnify the Park through an insurance policy and hold the Park harmless from and against all loss and damage to the objects and specimens suffered or incurred, as well as in the labeling, advertising, and promoting of the sale of such reproductions.

WHEREAS, the Park is willing to cooperate in the reproduction of such items and to grant the Contractor the right to use the name approved by the Park, the said policy of insurance shall be delivered to the Park before any objects or specimens are delivered to the Contractor and before the start of any copying, reproduction, photographing or any other authorized use by the Contractor.

- (f) The Contractor will pay insurance costs unless agreed to in writing. The Park, at its sole discretion will select the form and type of insurance, amount of coverage, and the insurance carrier. In the event that one or more of the objects is removed from the Park by the Contractor to a place(s) agreed upon by the parties, all expenses of transportation, packing, mailing, and insuring each object will be paid by the Contractor.
- (g) In the event that one or more of the objects is removed from the Park by the Contractor to a place(s) agreed upon by the parties, all expenses of transportation, packing, mailing and insuring each object will be paid for by the Contractor unless otherwise agreed to in writing

## 3. QUALITY CONTROL

- (a) A prototype of each reproduction will be submitted to the Park for its written approval prior to its manufacture or sale. The Park may, at its sole discretion, refuse to approve any prototype. In this case the Contractor will not manufacture or sell such reproduction, and will cancel or destroy the same in a manner satisfactory to the Park. [Optional: The Park will not approve a prototype that weighs the same as the object or specimen.]
- (b) If the Park approves a prototype in writing, the Contractor will make every effort to ensure that all reproductions conform to the approved prototype. The Park and its agents or employees will be permitted at any time(s) during normal business hours to examine production-line reproductions. If the Park determines in its sole discretion that any reproduction doesn't conform to its approved prototype, at the request of the Park, the Contractor shall refrain from manufacturing or selling such reproduction and shall cancel or destroy the same in a manner satisfactory to the Park.
- (c) The Contractor will hand deliver or send by certified mail, to the Park, all advertising copy, promotional material and packaging to be used in connection with the sale or offering for sale of any reproduction. The Contractor won't use any such copy, material, or packaging unless and until approved in writing by the Park.
- (d) The Contractor must display on all reproductions it makes, all advertising, labeling or other promotional material that said reproductions are derived or copied from original works, objects or specimens in the Park museum collection. The Park must approve all copy in writing.
- (e) All reproductions must be marked with "National Park Service Reproduction" or if there is insufficient space, "NPS Reproduction" in a permanent impressed or incised mark.
- (f) A brief description and history of the original work or specimen, as described in the *Museum Handbook*, Part III, Chapter 5, Section C, Reproductions by NPS or under NPS Contract, must be attached to each reproduction. The description should also refer to the weight of the original object or specimen. The Park will provide a description and history for each object.
- (g) The Contractor will provide the Park with \_\_\_ copy(ies) of each reproduction of each object without charge.
- (h) For the initial production quantity, the Contractor will limit the number of reproductions to \_\_\_\_\_(maximum) for each object or specimen to be reproduced. Both parties will agree in writing to subsequent quantities.

- (i) During the term of this Contract, any copyrights of said reproductions will be the sole property of the Contractor. At the termination of this Contract, all copyrights shall be assigned to the Park at no cost, and free and clear of any lien or encumbrance.

#### **4. COST RECOVERY**

The Park, in accordance with the Special Use Permit, will calculate recovery costs for the following activities: identifying the object(s) and specimen(s); locating documentation in accession and catalog folders; measuring and preparing the object; conserving the object; supervising contractor access; doing photography; purchasing materials and equipment, if appropriate; transporting item to vendor/contractor; overseeing the contractor or manufacturer; inspecting the prototype; controlling quality during production; packaging and mailing; producing captions and credits; and completing all necessary paperwork.

The Contractor will transmit funds to cover all costs incurred by the Park in accordance with Director's Order #32.

#### **5. TERMINATION**

- (a) This Contract is binding on the Park and the Contractor for a period of three (3) years from the date first noted above. It will be renewed automatically for successive terms of one (1) year each year thereafter, unless terminated. Each party must notify the other in writing, of its intention to terminate this Contract at the end of the current year. The termination notice must be received at least three (3) months prior to the end of the original termination of this Contract or prior to the end of any said one (1) year renewal period.
- (b) On termination of this Contract, all molds, casts, photographs, drawings, negatives, and other products developed or used by the Contractor to make said reproductions of any objects or specimens shall be destroyed in a manner satisfactory to the Park or returned to the Park.
- (c) On termination of this Contract, the Contractor will use all reasonable efforts to avoid having an excessive inventory of reproduction on hand, and/or work in progress. Any work in progress on such termination, may be completed and sold by the Contractor, provided this is done within \_\_\_\_\_ months after said termination date. All reproductions on hand as of the termination date will first be offered to the Park or the Park Cooperating Association at prices and discounts applicable to sales to the Park and the Park Cooperating Association.
- (d) In the event that the Park or the Contractor breaches any material terms or conditions of the Contract and fails to cure said breach within fourteen (14) days after written notice of such breach, this Contract may be cancelled by the other party. In the event of such cancellation, the parties shall have no further obligations under this Contract other than those, if any, which have accrued as to the termination date. The Contractor shall have no further right to manufacture or sell reproductions of the objects or specimens or to use the Park's name, except as provided herein.
- (e) If the Contractor files a petition under any federal or state bankruptcy or insolvency law seeking reorganization, arrangement or any relief thereunder, or a petition is filed against the Contractor under any federal or state bankruptcy law; and such a petition isn't dismissed within in thirty (30) days after filing thereof, or the Contractor makes an assignment for the benefit of creditors or seeks or consents to the appointment of a receiver, or a receiver is appointed for the Contractor or its property and such appointment is not vacated within thirty (30) days after, or the Contractor sells or otherwise transfers all or substantially all of its assets or business, or merges or consolidates with any other corporation or other entity or the management control of Contractor is changed by whatever means, then this Contract shall terminate automatically. The Contractor will return all casts, molds, negatives, drawings, photographs, and other products of reproducing any object or specimen to the Park. The Contractor will offer the Cooperating Association all inventory of reproductions of objects or specimens then on hand at a price equal to the Contractor's out of pocket costs incurred in connection with the production thereof. No trustee, receiver, assignee, transferee, or successor of the Contractor shall have any rights under this Contract.

#### **6. LIABILITY**

The Contractor shall:

- (a) Pay the United States the full value of all damages to the property of the United States caused by such Contractor, his or her representatives, or employees; and
- (b) Indemnify, save and hold harmless, and defend the United States against all fines, claims, damages, losses, judgements, and expenses arising out of, or from, any omission or activity of the Contractor, his or her representative, or employees.

- (c) Indemnify, save, and hold harmless the United States against all fines, claims, damages, losses, judgements, and expenses arising out of, or from, any omission or activity of the manufacture, sale, and use of the reproduction(s).
- (d) Provide the NPS with certification of public and employee liability insurance coverage.

**7. NOTICE**

Any notice or demand relating to this Contract must be made in writing and delivered to both parties. Delivery will be made to the respective addresses as specified herein unless such address has been changed by notice to the other party in writing.

**8. ASSIGNMENT**

This Contract is personal to the Contractor. It may not be assigned or otherwise transferred in any manner by operation or law or otherwise without the prior written consent of the Park. Consent is given or withheld at the Park's sole discretion.

**9. MODIFICATION**

This Contract may not be modified or altered except in a written document signed by both parties.

**10. PAROL EVIDENCE**

This document contains the entire Contract between parties. No statement, negotiation, promise or inducement made by any party or any agent of any party that isn't included in this Contract is valid or binding.

Wherever possible each provision of this Contract will be interpreted in such manner as to be effective and valid under applicable law. If any provision of this Contract is prohibited or invalid under applicable law, such provision(s) will be ineffective to the extent of such prohibition or invalidity without invalidating the remaining provisions of this Contract.

**11. KEY OFFICIALS**

*For the NPS:*

For the purposes of direction in contractual interpretation matters, contract coordination, daily operational matters, dispute resolution, or for modification to this Contract, NPS shall be represented by the Superintendent, \_\_\_\_\_ (Park), \_\_\_\_\_ (Address, Telephone, and Facsimile).

*For the Contractor:*

For purposes of liaison and direction in daily operational matters, the Contractor will be represented by \_\_\_\_\_ (Responsible individual), \_\_\_\_\_ (Address, Telephone, and Facsimile).

All notices shall be given by U.S. certified mail, postage prepaid, to the above representatives at their indicated addresses.

IN WITNESS WHEREOF, the parties hereto have executed this Contract on the day and year first written above.

Superintendent

(Name) \_\_\_\_\_ Signature: \_\_\_\_\_

Date \_\_\_\_\_

Contractor

(Name) \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 6: Other Uses of Museum Collections

	<u>Page</u>
<b>A. Overview</b> .....	6:1
What does this chapter cover? .....	6:1
What NPS policies and guidelines do I need to know? .....	6:1
<b>B. Management Concerns</b> .....	6:2
What management issues must be addressed when dealing with other uses of museum collections? .....	6:2
What security risks must be considered? .....	6:3
What preservation issues must I consider?.....	6:3
What visitor and interpretation issues should I consider? .....	6:5
What is considered a special park use ? .....	6:5
When do you need a special use permit? .....	6:6
When don't you need a special use permit?.....	6:6
Can I recover costs for other uses of museum collections?.....	6:7
<b>C. General NPS Policy on Filming and Photography</b> .....	6:8
What NPS policies and guidelines on filming and photography do I need to know? .....	6:8
When is a permit for filming or photography required in the park?.....	6:8
When isn't a permit required for filming and photography in the park? .....	6:8
<b>D. Filming and Photography in Spaces Housing Museum Collections</b> .....	6:9
How do NPS policies apply to filming, movie and video production and still photography in spaces housing museum collections? .....	6:9
What else do I need to know to make a decision about the appropriateness of the use? .....	6:10
When is a permit required for filming and photography in spaces housing collections? .....	6:11
When isn't a permit required for filming and photography in spaces housing collections? .....	6:11
When is a permit optional for filming and photography in spaces housing museum collections? .....	6:11
What procedures should I implement for filming and photography in areas housing collections? .....	6:11
How do I maintain control of filming, still photography, videotaping and sound recording projects once the project is completed? .....	6:12
<b>E. Special Events in and Exhibit and Other Spaces Housing Museum Collections</b> .....	6:13
What activities are considered special event activities? .....	6:13
Do NPS-sponsored special events require a special use permit?.....	6:14
What NPS policies and guidelines do I need to know? .....	6:14
Is a special use permit required for a special event? .....	6:14
How do these policies apply to special events in exhibit and other spaces housing museum collections? .....	6:14
Can I recover costs for hosting a special event in exhibit spaces? .....	6:15
What procedures do I need to implement for special events in exhibit spaces?.....	6:16
What special events aren't permitted in spaces that house museum collections?.....	6:17
What issues must I consider about painting and sketching?.....	6:18
<b>F. Museum Objects in Working Order</b> .....	6:18
Should I keep museum objects in working order?.....	6:18
Do I need a special use permit to keep museum objects in working order? .....	6:19
Under what circumstances should I keep museum objects in working order?.....	6:19
What kinds of objects may be kept in working order? .....	6:20
What do I need to consider before allowing objects to be put into working order? .....	6:20
How do I document an object in operation? .....	6:21
What conservation and maintenance issues do I need to consider? .....	6:22

<b>G. Museum Objects Used in Performances, Sound Productions, or Demonstrations</b> .....	6:23
What kinds of uses are covered in this section? .....	6:23
What kinds of objects are used in performances, sound productions, or demonstrations? .....	6:23
Should I allow objects to be used in performances, sound productions, or demonstrations? .....	6:24
What issues do I consider for objects in performances and demonstrations? .....	6:24
Is a special use permit required? .....	6:25
<b>H. Other Uses of Museum Objects in Educational, Interpretative and Other Programs and Activities</b> .....	6:25
Should museum objects be used in educational and interpretive programs? .....	6:25
Is a special use permit required for using objects in educational or interpretive programs? .....	6:27
Can museum objects be consumptively used? .....	6:27
Where can I get information on consumptive use? .....	6:27
Can I allow destructive analysis of an object? .....	6:27
Should I allow museum objects to be used for ritual activities? .....	6:28
Is a special use permit needed when museum objects are used for special events? .....	6:29
Are consumptive use approval and a special use permit needed for the same activity? .....	6:29
What forms do I need to complete when an object is going to be out of direct NPS museum control? .....	6:29
<b>I. Selected Bibliography</b> .....	6:29
<b>J. List of Figures</b> .....	6:29

# CHAPTER 6: OTHER USES OF MUSEUM COLLECTIONS

---

## A. Overview

### 1. *What does this chapter cover?*

This chapter addresses the less common uses of museum collections that aren't covered in other chapters of this Handbook (*MH-III*). Topics covered in this chapter are:

- filming and photography in park spaces housing museum collections
- special events in park exhibit spaces
- keeping museum objects in working order
- using museum objects in performances, sound productions, or demonstrations in parks
- using museum objects in educational, interpretative, and other programs and activities in parks

The activities described in this chapter cover uses of museum collections that are out-of-the-ordinary. They will be referred to as "other uses" of museum collections throughout this chapter. Because other uses of NPS museum collections aren't common, the appropriate response to requests for other uses of museum objects may not be obvious to you. Draw on your curatorial experience and refer to the *Museum Handbook* and *Conserve O Gram* series when you evaluate a request. Consult with colleagues, conservators, and your regional/SO curator before allowing such uses of museum collections. This chapter can assist you in making informed, consistent, and fair decisions on when to provide access to park museum collections and the spaces they're housed in for more atypical or "other uses."

***While there is some overlap, don't confuse "other uses" of museum collections with uses of park resources that are covered by Director's Order #53: Special Park Uses.***

### 2. *What NPS policies and guidelines do I need to know?*

Familiarize yourself with the Chapter 1, Section C, Management Issues, and the sections related to managing museum collections in the NPS policies and guidelines noted below:

- *Management Policies*, Chapter 8: Use of the Parks
- *Museum Handbook*, Part I (*MH-I*), Chapter 4: Museum Collections Environment, Chapter 6: Handling, Packing and Shipping Museum Objects, Chapter 7: Museum Collections Storage, Chapter 9: Museum Collections Security and Fire Protection, and Chapter 13: Museum Housekeeping
- Director's Order #53: Special Park Uses (DO #53), and *Reference Manual 53: Special Park Uses Guideline (RM-53)*. The document includes the former NPS-21: Filming Guideline.

- *Interpretation and Visitor Services Guideline* (formerly NPS-6)
- *Cultural Resource Management Guideline* (formerly NPS-28, Release 5)
- regional and park-specific guidance and procedures

---

## B. Management Concerns

### 1. *What management issues should be addressed when dealing with other uses of museum collections?*

Increased access to NPS museum collections contributes to the NPS mission of enhancing public education and enjoyment of resources. Access to, and use of park museum collections must be consistent with NPS policies and procedures. When you consider another use request, carefully weigh all the legal; ethical; cultural; management; scientific; preservation and protection; documentation; and interpretive issues outlined in Chapter 1: Evaluating and Documenting Museum Collection Use. Matters relating to the legal issues of museum collections access and use are described in Chapter 2: Legal Issues. Refer to DO #53 and *RM-53* for detailed information on activities that are covered under the NPS special use permit.

As a manager of the park museum collection, make sure that the:

- collection is protected and preserved now and for future generations. Other use activities shouldn't subject any object, specimen, or archival or manuscript item to unnecessary deterioration.
- public's normal use and enjoyment of the collection whether on exhibition in a visitor center, gallery or historic house, or in collection storage or research space isn't negatively impacted by other uses
- use isn't in conflict with NPS policy and the law
- use doesn't unduly interfere with normal park and museum operations, such as closing an exhibit space or room in a historic house
- use doesn't diminish the values and purposes for which the park was established. Refer to the park's enabling legislation and planning documents for additional information.

Work with a museum collections committee (as recommended in Chapter 1, Section C, Management Issues) to develop park procedures for other uses of museum collections. It's important that the procedures you establish are developed in coordination with relevant staff, in particular, mid- and upper-level park management and staff responsible for issuing the special use permit. A standard park operating procedure will allow you to implement consistent and rational decisions concerning other uses of museum collections.

Access procedures should withstand close review, potential challenges, and litigation. **Note:** Generally, other uses of museum collections don't require a special use permit unless those activities fit the special park uses defined in DO #53 and *RM-53*.

***If you allow a non-NPS individual, group, or organization to use museum objects once for non-NPS purposes as described in this chapter, you'll need to permit others the same access, unless there is a legitimate management reason not to do so.***

Your decision to allow or deny other uses should be based on the procedures and recommendations outlined in the *Museum Handbook*, DO #53, RM-53, your own skills and experience, and consultation with park management, including the superintendent, specialists, regional/SO curator, and Museum Management Program staff.

Other use activities shouldn't place the collection at risk. When considering such a use:

- know exactly what kinds of activities will take place
- identify the requesting organization or individual
- know the skill level of the responsible individual
- anticipate potential problems when possible

2. *What security risks must be considered?*

Security of the museum collection should be an overriding concern when you make a decision to allow other uses of a museum object. Activities such as special events or demonstrations in confined spaces can generate large and often unwieldy crowds that can increase security risks. **Note:** Other use activities don't exempt users from the guidance outlined in the *MH-I*, Chapter 9: Museum Collections Security and Fire Protection, and Chapter 10: Emergency Planning.

Pay special attention to security and fire protection concerns, such as those noted below:

- Identify the objects that are most vulnerable to security or preservation risk, such as theft, breakage, mishandling, or light exposure. Take special precautions that may include protecting or relocating vulnerable objects during a special event or film shoot.
- Have a museum collection staff member present when the activities take place.
- Don't leave non-museum staff in the collections storage area or building unaccompanied.
- Notify law enforcement and maintenance staff of upcoming out-of-the-ordinary activities.
- Require liability insurance, if appropriate.

3. *What preservation issues must I consider?*

Other use activities shouldn't compromise the long-term well being and stability of the object. The activities described in this chapter can have a direct and often negative impact on museum collections. Access and use for the purposes described in this chapter shouldn't subject museum objects to unacceptable wear, deterioration, or the possibility of breakage, vandalism, or



theft. If the usage poses these risks, then don't allow the activity. Where possible, propose alternatives, such as using a less delicate or significant museum object, a reproduction, or a similar item that isn't part of the museum collection. If possible and practicable, you can also relocate the activity away from the collections to a less vulnerable place, or move the activity to adjacent workrooms, buildings, or grounds near the museum or historic house. You should have exhibit openings and receptions away from the collections and in areas where food and drink are permitted.

Work with the museum collections committee to establish standard operating procedures for dealing with preservation issues related to the other use activities described in this chapter. Refer to *MH-I*, Museum Collections, in particular, Chapter 3: Preservation: Getting Started, Chapter 4: Museum Collections Environment, and Chapter 5: Biological Infestations, when you develop park-specific procedures. See Chapter 1, Section G, for a discussion on how to balance preservation and use.

To facilitate collection preservation, you should:

- inspect the object(s) before you make a recommendation
- make sure the object is cataloged
- document object condition
- photograph the object
- inspect the space before and after the activity takes place
- supervise all use and handling of objects
- allow only suitably qualified people to maintain or demonstrate a museum object
- minimize UV exposure, including sunlight and fluorescent lighting
- avoid heat buildup in exhibit spaces and historic rooms by lowering or keeping lights off when they aren't needed
- don't allow:
  - food and drinks
  - smoking
  - live plants and fresh flowers
  - live animals, except general assistance dogs such as for the sight- or hearing-impaired
- monitor the area for pests
- clean the area before and after the activity

- establish an area away from the collections where visitors can congregate and where food may be permitted

4. *What visitor and interpretation issues should I consider?*

Other uses of museum collections or the spaces that house collections should enhance the visitor's experience. Museum collections are an important park resource. We need to make the visitor's experience of the collections educational and enjoyable. Other use activity shouldn't unduly detract from learning about the collections whether the collections are on exhibit, in storage, being researched, or being used in an interpretive program. The needs of a select group can't impede the needs of park visitors. Exhibits should always be available to visitors during regular hours. Try to accommodate the other use without detracting from the interpretation program and the visitor experience. Of course, you also need to consider the intent and long-term results of the other use, such as a film or video that will greatly expand the audience for the park's museum collections.

To ensure the normal visitation isn't unduly impacted, you should:

- allow access for other uses at times when visitors aren't present
- keep the area open during normal visiting hours, and if necessary, allow controlled visitor access
- provide a brief explanation of the other use activity to visitors

5. *What is considered a special park use ?*

DO #53 defines a special park use as a short-term activity that is proposed for, or takes place in, a park area and that:

- provides a benefit to an individual, group, or organization rather than the public at large
- requires written authorization and some degree of management control from the Service in order to protect park resources and the public interest
- is not prohibited by law or regulation
- is not initiated, sponsored, or conducted by the NPS

The superintendent issues a Special Use Permit (Form 10-114) to an individual or organization to allow a special use of NPS administered resources after evaluating the request in accordance with applicable legislation, regulations and management planning documents, and criteria and procedures outlined in DO #53 and *RM-53*. A special park use may be permitted only if the proposed activity:

- doesn't cause injury or damage to park resources
- isn't contrary to the purposes for which the park was established
- doesn't unreasonably impair the atmosphere of peace and tranquility maintained in wilderness, natural, historic, or commemorative locations within the park

- doesn't unreasonably interfere with the interpretive visitor service or other program activities, or with the administrative activities of the NPS
- doesn't substantially impair the operation of public facilities or services of NPS concessionaires or contractors
- doesn't present a clear and present danger to public health and safety
- doesn't result in significant conflict with other existing uses

Refer to *Management Policies*, Chapter 8: Use of the Parks; DO #53, *RM-53*; and Figure 6.2, Documents Needed for Other Uses of Museum Objects, at the end of this chapter. **Note:** You may recover costs if a special use permit is issued.

6. *When do you need a special use permit?*

The superintendent issues a Special Use Permit (NPS Form 10-114) for all special park uses that don't have a specific, approved permitted instrument. Special permit uses include, but are not limited to filming, grazing, special events, First Amendment activities and military operations. Refer to DO #53 and *RM-53* for detailed information on special use permits. Park uses that have a specific, approved permitting instrument, such as a research and collecting permit, generally don't need a special use permit.

Certain museum-related activities require a special use permit. These activities include special events that occur in exhibit spaces. See Section E for additional information. Certain filming and still photography require a special use permit. For additional information on filming and photography, see Sections C and D.

7. *When don't you need a special use permit?*

NPS employees or contractors don't need a special use permit to perform official NPS business. Non-NPS users of NPS collections don't need a special use permit to:

- do research on:
  - objects, specimens and archival materials housed in collections storage
  - associated collection information in the ANCS+ database wherever the database is located
- make incoming or outgoing loans (Refer to Section H.2 and to *Museum Handbook*, Part II (*MH II*), Chapter 2: Accessioning, and Chapter 5: Outgoing Loans, for detailed information on loans.)
- obtain copies of film, videotapes, sound recordings, and still photographs of NPS museum and archival collections for research, education, scholarly, parody, criticism or news reporting purposes (However, certain legal restrictions such as copyright as outlined in Chapter 2 may apply.)
- film, videotape, make sound recordings, and take still photographs of NPS museum and archival collections unless the activity meets certain requirements as described in Section C and D and Figure 6.2

***Researchers don't need a special use permit to access the collections and associated collections data. However, access procedures outlined in Chapter 1 are applicable.***

8. *Can I recover costs for other uses of museum collections?*

Refer to Figure 6.2, Documents Needed for Other Uses of Museum Objects, DO #53, and *RM-53*, Chapter 7: Permitting Instruments, for additional information on special use permits.

You can't recover costs for other uses of museum collections described in this chapter if a special use permit hasn't been issued. You can recover costs only if a special use permit has been issued. If a special use permit has been issued, work with your park budget officer to make sure that all special use recovery costs are paid into a special park account. Refer to each section of this chapter as appropriate and to *RM-53*, Chapter 10: Management of Permit Fees, for guidance.

**Note:** You *can* recover costs associated with making two-dimensional (2-D) reproductions such as photocopying, photographing, microfilming, or digitizing archival and manuscript collections or 2-D collections without a special use permit. Refer to Chapter 4: Two Dimensional Reproductions.

Costs associated with a special use permit may be recovered for:

- staff salaries and benefits, including museum, interpretation, maintenance and law enforcement staff to:
  - do pre-event or activity planning
  - advertise
  - prepare space
  - pull objects from storage or other exhibits
  - relocate vulnerable objects and exhibit cases
  - oversee equipment and furnishings rental arrangements
  - monitor the event
  - clean-up and return the space to its original condition
  - repair and provide conservation treatment for the objects, if needed
- supplies
- utilities
- other physical oversight
- vehicles and other equipment
- travel

---

## C. General NPS Policy on Filming and Photography

1. *What NPS policies and guidelines on filming and photography do I need to know?*

NPS policy allows filming and still photography that is consistent with the protection and enjoyment of park resources. The NPS encourages filming when it is for the specific use of the park or when it assists the NPS in fulfilling its mission. NPS policies and procedures related to filming and still photography are described in *Management Policies*, Chapter 8: Use of the Parks, DO #53, and *RM-53*, Appendix 13: Filming and Photography. A still photography permit application, permit information sheet, suggested permit conditions, suggested park specific guidelines, and a glossary are included in the reference manual. For additional information on photography refer to Chapter 2: Legal Issues, Chapter 4: Two-Dimensional Reproductions, and *MH-II*, Appendix L: Photography.

2. *When is a permit for filming or photography required in the park?*

A permit is required for any filming or still photography that:

- involves the use of a model, set, or prop
- involves commercial filming
- involves commercial advertising
- requires entry into a closed area.

*Note:* In accordance with PL 106-206, the park can require a permit, fee, or both to do still photography if such photography takes place at locations where members of the public are generally not allowed, or where additional administrative costs are likely.

- requires access to the park before or after normal working hours
- could result in damage to park resources
- could cause significant disruption of normal visitor use and enjoyment

See *RM-53*, Appendix 13, for detailed information. The superintendent determines what costs, if any, may be recovered.

3. *When isn't a permit required for filming and photography in the park?*

Generally, a permit isn't needed for:

- a visitor using a camera and/or recording device for his/her own personal use and within normal visitation areas and hours, including museum exhibits
- a commercial photographer not using a prop, model, or set, and staying within normal visitation areas and hours
- press coverage of breaking news

Press cover of breaking news never requires a permit, but is subject to the imposition of restrictions and conditions necessary to protect park resources

and public health and safety, and to prevent impairment or derogation of park resources or values.

For additional information, refer to Figure 6.2, Documents Needed for Other Uses of Museum Objects.

---

#### D. Filming and Photography in Spaces Housing Museum Collections

1. *How do NPS policies apply to filming, movie and video production, and still photography in spaces housing museum collections?*

Generally, park visitors can film, produce movies and videotapes, take still photographs or make sound recordings of a park resource that is on public display or in storage for their own research and enjoyment without needing a permit. These uses will be referred to as “filming and photography.” For additional uses of this material, such as publication, the filmmaker or photographer may be required to obtain appropriate permissions to use the material. Refer to Chapter 2, Legal Issues. You may restrict access to museum storage for preservation and security reasons, and require a researcher registration form be completed to photograph objects that aren't on exhibit. The park may require a permit (see Section D.5). NPS policy provides you with a systematic and rational mechanism to manage film and photography activities in spaces housing NPS museum collections. When you get a request to film or photograph in a space holding museum collections, you should consider the impact on:

- collections in storage and on exhibit
- intellectual property rights, including copyright, privacy and publicity rights
- accessibility to the visitor center, exhibition galleries and historic rooms that house collections
- general park visitors
- researchers
- museum staff needed to accommodate the project

**Note:** Refer to Chapter 2: Legal Issues, for guidance on how to meet legal requirements related to filming and photography and Chapter 3: Publications, for what is needed in order to use images in a publication.

Don't allow filming or photography if:

- the collections will be subjected to unacceptable light levels and heat buildup, wear, deterioration or the possibility of breakage or theft
- it conflicts unduly with normal visitor use and enjoyment of the collections on exhibit

- unduly interrupts research access to the collections
- places unreasonable burdens on the park staff

*Any filming or photography of museum collections is subject to the requirements outlined in Chapter 1, regardless of the equipment used.*

2. *What else do I need to know to make a decision about the appropriateness of the use?*

In addition to satisfying the management concerns outlined in Chapter 1: Evaluating and Documenting Museum Collections Use, and the security and preservation needs described above, review all filming and photography projects that involve museum collections to make sure their purposes are valid and they will have no adverse effects:

- Make sure the activity is consistent with the park's purposes and values as described in DO #53 and RM-53.
- Consult with neighboring communities to determine whether or not the filming or photography would have an adverse impact on them before permitting an "other" use of museum collections.
- Consult with affiliated groups to determine whether they would be adversely impacted by filming or photography before permitting an "other" use of museum collections.
- Make sure the law isn't violated (copyright, privacy, publicity) and that all appropriate releases have been obtained. Refer to Chapter 2: Legal Issues, and Chapter 3: Publications, for model releases (see Figure 3.6).

Get satisfactory answers to the following questions:

- Will the activity enhance and support the research and educational mission of the NPS and the park?
- Is the activity related to the park's interpretive themes?
- Will the activity help park visitors better understand and appreciate NPS museum resources?
- Does the resulting film or photograph provide useful information about park resources to the visitor away from the park?
- Will a greater number of researchers and the general public have increased access to NPS museum resources?

If you determine that the activity is potentially problematic, document your findings. Provide your recommendations to the superintendent for his or her approval or denial of the request. **Note:** In accordance with RM-53, Appendix A, 13-2, park managers will not sign location releases supplied by applicants.

3. *When is a permit required for filming and photography in spaces housing collections*

A permit is required for any filming or still photography that takes place in spaces housing collections that:

- involves the use of a model, set, or prop
- involves commercial filming
- involves commercial advertising

4. *When isn't a permit required for filming and photography in spaces housing collections?*

Visitors and researchers don't need a permit for these activities:

- Obtaining copies of films, photographs, videos, or sound recordings when museum and archival collections are used during the course of research activity doesn't require a permit. The photographer, film maker, or recorder must obtain the appropriate intellectual property rights, including copyright, privacy, and publicity permissions. Refer to Chapter 2: Legal Issues, and Chapter 4: Two-Dimensional Reproductions.
- Filming, taking photographs, or making videos or sound recordings as part of a normal park visit in areas usually open for public use during regular visiting hours doesn't require a permit.
- Filming, photographing, videotaping, and sound recording don't require permits *unless* the activity involves the use of a model, set, or prop or is for commercial advertising.
- News crews or sound technicians at news-breaking events and First Amendment activities, such as news conferences or news reporting don't need permits. *Note:* News crews still have to abide by NPS and park policy on filming. Refer to DO #53 and RM-53, Appendix 3, for further information.

***Visitors and researchers must complete the Researcher Registration Form and Visitor Log when they film or photograph collections in museum storage and work areas.***

5. *When is a permit optional for filming and photography in spaces housing collections?*

In accordance with PL 106-206, the park can require a permit, fee, or both to do still photography if such photography takes place at other locations, such as museum storage and work areas, where members of the public are generally not allowed, or where additional administrative costs are likely. However, the photographer is responsible for obtaining the appropriate permissions, including copyright and privacy permissions. Refer to Chapter 2: Legal Issues, and Chapter 4: Two-Dimensional Reproductions.

6. *What procedures should I implement for filming and photography in areas housing collections?*

Because filming, videotaping, photographing, and sound recording involve additional people and equipment, they have the potential to damage museum collections. You should, whenever possible:

- ***Keep crew size small.*** Large crews in confined areas are a recipe for disaster. Rooms in some historic houses are so small and full of vulnerable and exposed museum objects that filming or photography poses a major threat to the objects. In this instance, the superintendent may prohibit any filming or photography in the space or historic house



itself. You should make every effort to accommodate the crew outside the historic house, on the grounds, or in other appropriate structures free of museum objects.

- **Limit equipment**, such as tripods and strobe lights, to a manageable number of pieces and sizes.
- **Limit lighting strength and duration** to avoid UV exposure and heat build up. Current conservation research indicates that there is little, if any, evidence to prohibit flash photography for preservation reasons. However, some museums don't allow flash photography to avoid possible damage from shattered bulbs or to avoid disturbing other visitors.
- **Determine if you need additional electrical supplies and hookups.**
- **Identify the specific location** where the proposed filming or photography is to take place.
- **Take precautions to protect collections** by:
  - removing or relocating vulnerable objects
  - removing or covering exhibit cases
  - protecting or covering the structure such as room doors or windows
- **Have a staff member present** to monitor filming and photography activity.
- **Allow only trained NPS museum staff to handle the objects.**
- **Control placement of equipment.**
- **Establish a safe "people free" perimeter** around objects and exhibit cases.
- **Protect the vulnerable areas** of the structure, such as door frames, walls, and lighting fixtures.
- **Limit the times** when the crew can film or take photographs.
- **Don't permit violation of copyrights** or other intellectual property rights, such as privacy or publicity rights.

7. *How do I maintain control of filming, still photography, videotaping, and sound recording projects once the project is completed?*

After the filming, still photography, or videotaping project is completed, when possible, make sure the park receives:

- **a full set of negatives** plus a positive print or transparency of each item, preferably on a long-lived film stock, such as a polyester film base
- **copies of all final edited or retouched versions** and any outtakes or unused film footage

- *copies of all quality control tests*, including resolution tests
- *copies of any captions, indices, or directories*

For additional information, refer to Chapter 4: Two-Dimensional Reproductions.

After the sound recording, when possible, make sure that the park receives:

- *a master tape and an edited copy*, preferably on a long-lived film stock, such as a professional quality reel-to-reel tape or short-play professional quality cassettes (less than 60 minutes per cassette) or on CD-ROM
- *copies of all final versions* and any outtakes
- *copies of all quality control tests*
- *copies of any indices or directories*

---

## **E. Special Events in Exhibit and Other Spaces Housing Museum Collections**

### **1. *What activities are considered special event activities?***

Exhibition galleries in museums and visitor centers and furnished and unfurnished historic structures are extremely attractive spaces. Exhibit spaces can provide appealing and unique venues for a range of special events. Many non-NPS museums and historic houses routinely host outside groups for a variety of activities. The NPS, unlike private, non-federal organizations, is subject to policies and procedures that govern special events for outside groups on federal property. These policies place certain limitations on special events. The hosting of a special event by an outside group on NPS property is considered a privilege, not a right, and requires a special use permit.

Special events are activities such as:

- ceremonies
- entertainment
- regattas
- large group camps or rendezvous
- pageants
- public spectator attractions
- sporting events

Special events can also include meetings, conferences, film screenings, seminars, symposia, artistic performances, and exhibition opening receptions.

A special event doesn't include activities managed under the Concessions Policy Act. Refer to Director's Order #32: Cooperating Associations (DO #32), and *Cooperating Association Reference Manual (RM-32)* for information on concessions.

The superintendent has to evaluate each special event request in compliance with NPS special use policy, National Environmental Policy Act and Section 106 of the National Historic Preservation Act. The holding of public assemblies and public meetings on NPS property in accordance with the First Amendment of the United States Constitution isn't covered in this chapter. Refer to *RM-53*, Appendix 10: Special Events, for additional information.

2. *Do NPS-sponsored special events require a special use permit?* No. NPS-initiated, -sponsored, or -conducted special events, such as candlelight tours, don't require a special use permit. They are, however, subject to the same requirements that are described in E.7, below.
3. *What NPS policies and guidelines do I need to know?* NPS policy, requirements, and procedures related to special events are described in:
  - *Management Policies*, Chapter 8: Use of the Parks
  - *RM-53: Special Park Uses Guideline*, Appendix 10: Special Events
  - Chapter 1: Evaluating and Documenting Museum Collection Use
4. *Is a special use permit required for a special event?* Yes, a special event requires an approved special use permit, unless another permitting document or agreement is used. The superintendent determines when the special use permit is required. Refer to Figure 6.2, Documents Needed for Other Uses of Museum Objects, and *RM-53*, Appendix 10: Special Events, for additional information.
5. *How do these policies apply to special events in exhibit and other spaces housing museum collections?* Special events pose particular challenges to you, the museum manager, primarily because they have the potential to bring large numbers of people into a relatively confined area. Large crowds have the potential to damage the collection. Crowds make it difficult to maintain adequate security. Increased fire risk and public safety issues also accompany special events.

A special event to be held in spaces housing museum collections should promote increased understanding, appreciation, and enjoyment of the collections that are vital park resources. Only consider a request to hold a special event in an exhibit space, collection storage space, laboratory, or research space once the issues outlined in Chapter 1: Evaluating and Documenting Museum Collections Use, and Chapter 2: Legal Issues, are satisfactorily addressed. Make sure that the special event doesn't present any preservation, protection, or legal risks for the museum collections.

The superintendent may approve a special event request in a space that houses museum collections if it:

- doesn't subject museum collections to preservation and protection risks
- doesn't conflict with law or NPS policy
- doesn't diminish the values and purposes for which the park was established

- contributes to visitor understanding of the park and is related to the park's interpretive themes
- is consistent with the park's enabling legislation, *and*
- there is a meaningful association between the park area and the event
- visitor access to and enjoyment of the park's resources isn't negatively impacted.
- there is no potential to cause:
  - illness
  - personal injury
  - property damage

Work with your museum collection committee to establish standard operating procedures.

*Always apply the same procedures to all who request the use of spaces that house collections for a special event.*

Consistent implementation of procedures will ensure that the approval or denial of requests is fair and equitable. If you grant one group permission to hold a special event, it will be difficult to deny permission to other groups, and may open the park and NPS to charges of unfair practices.

Many parks, in particular, historic houses, have opted not to permit any special events in exhibit galleries, furnished rooms, or storage areas, irrespective of the requester or the type of event. This prohibition provides the park with a consistent and easily enforceable policy. It also ensures the preservation and protection of the museum collections. When possible, try to accommodate the special event outside the historic house, on the grounds or in other appropriate park structures.

However, if you do permit a special event in an exhibit space, have the event organizer provide proof of insurance and bonding before the special event. Consult with the regional/SO curator and regional solicitor when arranging for insurance. All requesters need to know their responsibilities and liabilities when a special event is approved.

6. *Can I recover costs for hosting a special event in exhibit spaces?*

Yes, you may if a special use permit for the special event has been issued. Special use permit cost-recovery fees are paid into a park account for park use. Refer to Chapter 6, Section B.7 and *RM-53*, Chapter 10: Management of Permit Fees, for information on cost recovery procedures.

7. *What procedures do I need to implement for special events in exhibit spaces?*

If you recommend approval of the special event, include the following conditions in the permit and notify the requester of the requirements:

- ***Require that the special use permit be completed*** at least four weeks in advance of the event.

- **Identify the user's special event coordinator and event host.**
- **Require the user to provide:**
  - a hold-harmless and indemnification clause in the special use permit (See Figure 6.1 and refer to *RM-53*, Chapter 9: Permit Provisions.)
  - a certificate of insurance prior to the event with the park named as additional insured to cover property and collection damage and personal injury during the setup, the event, and the follow-up activities associated with the event
  - a cancellation clause in the permit (Refer to *RM-53*, Appendix 10: Special Events, for additional information.)
- **Arrange for the user-group staff to meet with NPS staff to plan the event.**
- **Establish a maximum number of people allowed in the space.** Don't allow more people into the space than can be easily accommodated. Rooms in some historic houses may be small and filled with many vulnerable or exposed museum objects that may be hard to move. Crowds associated with a special event have the potential to damage the building structure and the collections housed in those spaces.
- **Specify which areas are available** for the event, including what preparatory spaces may be used, and provide adequate washrooms.
- **Establish duration of the event:**
  - Set hours for the event. If the event is going to be housed in a public space, make sure that regular visitor access isn't negatively impacted.
  - Include set up, delivery, and pick-up arrangements, take down, and clean-up time in your calculations.
  - Factor in time and contingency planning in case of an emergency.
- **Identify the type of event**, whether it will be a sit-down or standing event, and determine table and seating requirements, if necessary.
- **Don't allow:**
  - food or drinks
  - smoking
  - live plants or fresh flowers
  - live animals, except general assistance dogs, such as for the sight or hearing impaired

- **Limit equipment**, such as loud speakers.
- **Allow only trained NPS museum staff to handle** the objects and furnishings:
  - Always have a NPS staff member present for the duration of the event.
  - Identify the NPS staff member who will give a guided tour of the exhibit or house.
- **Take precautions to protect collections by:**
  - removing or relocating vulnerable objects
  - removing or covering exhibit cases
  - protecting or covering doors or windows in spaces housing collections
  - making sure no decorations are applied to the structure, furnishings, or objects without NPS permission
- **Monitor and control the relative humidity and temperature** during crowded events, where possible.
- **Implement fire regulations.** Prohibit smoking, candles, and open flame lamps.
- **Require advance payment to recoup costs**, if appropriate.

8. *What special events aren't permitted in spaces that house museum collections?*

In addition to the limitations outlined in *RM-53*, don't permit any special event in spaces that house museum collections that:

- causes injury, damages, or negatively impacts the preservation and protection of the museum collection
- unreasonably interferes with the park's museum program services or activities
- results in a significant conflict with other park museum program activities
- is conducted primarily for the material or financial benefit of participants
- involves commercialization, advertising, or publicity by participants
- charges a separate public admission fee, unless the event is directly related to the purposes for which the park was established

Refer to Section B.5, When don't you need a special use permit? Be aware of the potential negative publicity that may arise if an alcohol-, tobacco-, or

weapons-related organization uses NPS property for a special event. Consult with the regional/SO curator and solicitor if you get such a request.

9. *What issues must I consider about painting and sketching?*

Generally, painting and sketching in exhibit spaces tends to be a solitary activity. However, groups or classes may be involved. Refer to the preservation and security sections of this chapter when evaluating a request to paint or sketch in exhibit spaces and follow these guidelines:

- **Limit the number and placement of equipment**, such as easels, carts, stands, tripods, and lights, to a manageable number of pieces and sizes.
- **Limit lighting intensity and duration** to avoid UV exposure and heat build up.
- **Make sure that supplies, such as paints and water, are properly housed** to avoid spillage or leakage.
- **Establish a safe distance** from the museum objects for the artist to set up equipment.
- **Set up the object in a separate space** to minimize visitor impact, if possible.
- **Require the artist to obtain all intellectual property rights if the work is not in the public domain.** The artist must obtain copyright, privacy, and publicity permissions prior to use, unless the painting or sketch will be used for teaching, private study, scholarship or research, satire, parody, commentary and criticism, and news reporting. He or she needs to sign a copyright and privacy statement to this effect. Refer to Chapter 2: Legal Issues, for additional information.

---

## F. Museum Objects in Working Order

1. *Should I keep museum objects in working order?*

There's no simple answer to this question. You'll need to weigh the advantages and disadvantages before making an informed decision. Consult with a conservator and your regional/SO curator. However, it's standard museum practice that once an item is accessioned into the collection, it enters the realm of "museum object" rather than "functional item."

You should take every precaution to avoid unnecessary wear and tear on the object. This means you should carefully consider a request to use the object for its original function, such as a carriage or car to be used in a local parade. This kind of activity could result in considerable damage and deterioration. Less obvious examples of use include playing musical instruments and running machinery such as a printing press or phonograph.

While the quotation noted below was written for musical instruments, it could be applied to most museum objects.

*“Although it was once taken for granted that old musical instruments would whenever possible be restored to playing condition, today many museums and private collectors prefer to use copies. This protects the original from loss of historical value and avoids the painstaking,*

*expensive, and continuing documentation, restoration, and maintenance work required to put and keep an historical instrument in playing condition...Original and unaltered instruments often bring a premium over restored ones... An original, unaltered, well-documented instrument will always be of much more interest to the scholar, or to a future craftsman looking for models on which to base his or her work...In particular, historically significant instruments in unrestored, original condition should seldom, if ever, be put into playing condition..."*

Scott Odell, *Caring for Your Collections*, 1992.

Getting an object into working condition can require some drastic changes or use of materials that may compromise the object's intrinsic value. For example, making an airplane airworthy would require making some unacceptable changes to the aircraft. In this instance, it would be preferable to restore the aircraft to the correct historic appearance for a static display. You could then interpret the activity by using another object that isn't in the museum collection, or show a video or film of an airplane in flight or a machine in motion. Getting the right and historically appropriate parts can also be difficult and often expensive.

While using a museum object may have educational and aesthetic value, it can subject the object to deterioration when it is run or played during a rehearsal, performance, or demonstration. Refer to Section G, Museum Objects Used in Performance, Sound Production, or Demonstration.

2. *Do I need a special use permit to keep museum objects in working order?* No, on two counts. As a NPS employee you don't need a special use permit to conduct park business. Also, keeping a museum object in working order isn't considered a "special" activity, whether it is done by a NPS employee or under a NPS contract or agreement by a non-NPS individual.
3. *Do I need approval for consumptive use to keep an object in working order?* Yes, unless no wear would occur. Refer to consumptive use procedures in *Cultural Resource Management Guideline*, Chapter 9, Section D.4, Consumptive Use of Museum Objects, and Section F.4.
4. *Under what circumstances should I keep museum objects in working order?* In certain instances, it may be necessary to keep an object in working condition, if the object:
  - is critical to a park exhibit or interpretive program and no other similar objects are available
  - may deteriorate if it isn't kept in working condition, such as a piano

An object that is exhibited in working motion allows the visitor to see how the item works. It also conveys motion and sound that has an important interpretive function. Demonstrating how the object works may add to our understanding of its purpose and significance. **Note:** A video or sound recording of the object in use may be as effective as a demonstration for educational or interpretive uses.
5. *What kinds of objects may be kept in working order?* Certain types of objects in museums have been kept in working order. Objects include:
  - artwork, such as mobiles



- machinery and equipment, including clocks, drills, engines, grinders, lathes, watches, and weaponry
- musical instruments, including brass instruments, such as horns and clarinets; keyboard instruments, such as pianos and harpsichords; and wind instruments, such as flutes and oboes
- transportation, such as aircraft, cars, buses, and tractors

6. *What do I need to consider before allowing objects to be put into working order?*

Remember that objects have artifactual, associational, informational, evidential, and monetary value. They're in the museum collection for their significance, rather than the need to perform a function. Don't jeopardize these values by subjecting the object to deterioration that may result from use or maintenance needed to keep the object in working order. The decision to operate or run an object should be considered on a case-by-case basis.

***Operating most mechanical objects will result in considerable wear and tear.***

Before you make a decision to allow an object to be put into working condition, consider:

- ***Rarity of the object:*** Don't put a rare or one-of-a-kind item into operation or working order, if:
  - the object was manufactured as a prototype or "one-of-a-kind"
  - few similar objects remain in existence
  - it's the only such object in the park's collection
- ***Significance of the object:*** If the object is significant for one of the following attributes:
  - associated with an eminent person or group
  - associated with a historic event
  - artifactual or intrinsic value as a material culture object
  - information source of baseline data
  - evidence of activity, era, or legal proof
  - administrative value necessary for park activities
- ***Skilled operators or players:*** Make sure only highly skilled operators or players actually use the object or keep it running. Otherwise, it can be severely compromised or damaged.

- **Cost of operation and maintenance:** The cost of operation can be prohibitive. Consider whether the park has the resources, skills, and equipment to keep this item operating and maintained.
- **Life span of the object:** Consider whether the activity shortens or lengthens the life expectancy of the object.
- **Safety:** Protect the health and safety of NPS staff and operators and visitors by taking appropriate precautions.
- **Replacement of parts:** You need to consider whether incorporating non-original parts into the item is appropriate. Making alterations and adding new parts reduces the authenticity of the object and may compromise its significance. Historically correct or reproduction parts may change the nature and value of the object. Certain parts may be prohibitively expensive to find or reproduce. Retain the removed original parts in the museum collection. Mark the new or reproduction parts in accordance with *MH-II*, Chapter 3, Section D, Techniques of Marking and Numbering Museum Objects.
- **Frequency of operation:** Determine how often and when the object will be operated.
- **Preservation and conservation:** Identify what conservation treatment and ongoing preservation care is necessary to keep the object in working order. Make sure that all parts of the object are in reasonable running condition and aren't deteriorating. Establish a baseline condition to which the working object is to be reasonably maintained. Keep in mind the object's significance when you do this.

7. *How do I document an object in operation?*

Document the object in operation, if at all possible, before it comes into the NPS museum collection and if you operate it in the park. To document the activity:

- Develop and maintain an operation and maintenance manual for items to be kept in working order in the park museum collection.
- Keep an operation and inspection log, including user's name, date, length of operation, and problems noted.
- Record all work carried out on the object.
- Record the original context of the item.
- Take photographs, make drawings, and take measurements of the object in situ, when possible.
- Number and track every part of the object before moving it to the park museum collection.
- Research the social and economic background of the object.
- Record it in operation.

- Make a video of it in motion.
- Obtain:
  - operation and maintenance manuals and records
  - measured plans
  - patterns
  - parts catalogs
  - patent drawings
- Collect or record all items associated with the object's construction, operation and use.
- File documentation in the accession or catalog folder

8. *What conservation and maintenance issues do I need to consider?*

As a rule, it isn't essential for museum objects to be kept in running order to ensure their physical preservation. However, if you choose to maintain an object in working order, you need to establish which objects, such as machinery, can benefit from intermittent operation to prevent clogging and sticking of parts. In some cases, machinery or equipment needs to be oiled, given new parts, or turned by hand to make sure the part/item is maintained in good condition. You may need to "loosen up" the object. Generally, it is good practice to disengage machinery or vehicles when not in use. Make sure that all parts of the working object are in reasonably good running condition and aren't deteriorating. If you choose to keep it running:

- Reduce the causes of deterioration where possible.
- Keep treatment to a minimum. Consider the object's significance when you establish the condition to which the working object is to be maintained.
- Provide a stable environment and minimize light, excessive humidity, and temperature fluctuations
- Monitor for pests.
- Regularly monitor condition.
- Document all conservation treatments.
- Take special precautions to ensure physical security of the working object.
- Avoid moving the object unnecessarily.
- Develop a maintenance manual.

---

## G. Museum Objects Used in Performances, Sound Productions, or Demonstrations

### 1. *What kinds of uses are covered in this section?*

This section describes using museum objects for their intended original or adapted functions in a performance, demonstration, or in a sound production, including:

- live performances:
  - at the park site, in an exhibit space or visitor center
  - on a park stage or other stage
  - in a studio
  - in an outdoor setting

The park may have an interpretive program that presents performances that are broadcast live, or a program that uses museum objects in:

- recorded performances:
  - at the park site
  - on a park stage or other stage
  - in a studio
  - in an outdoor setting
- demonstrations :
  - in an exhibit at the park or off-site
  - in an interpretive tour
  - on a stage
  - in an outdoor setting

### 2. *What kinds of objects are used in performances, sound productions, or demonstrations?*

The museum objects listed below tend to be used in performances, demonstrations, or in sound productions:

- musical instruments, including drums, flutes, pianos, and violins
- items, such as films, lanternslides, stereographs, oral history tapes, phonograph records, juke boxes, sheet music, videotapes , wax cylinders, and wire recordings
- technical equipment, such as phonographs and recording devices

- machinery and equipment, such as business machines and tools
- vehicles, such as cars, carriages, buses, wagons, and tractors

3. *Should I allow objects to be used in performances, sound productions, or demonstrations?*

Generally not. There's been a shift away from playing or operating museum objects, in particular, musical instruments and equipment and machinery. Current thinking in the museum and conservation community is that you don't need to keep objects in working condition for preservation or conservation reasons. Therefore, with few exceptions, the only reason you'd allow an object to be played or operated would be for interpretive purposes. However, many museum curators and conservators now believe you should limit use or not allow museum objects to be used in performances or demonstrations. Many of the issues raised by using museum objects in performances and demonstrations are also addressed in Section F, Museum Objects in Working Condition.

***Where possible, use an authentic reproduction or appropriate period piece that isn't part of the museum collection. This eliminates unnecessary wear and tear on museum objects.***

Remember that the museum objects associated with an eminent person or event are irreplaceable. Once they're used up or destroyed, they're gone forever. This is especially true if you're keeping an object in working condition throughout the whole year just to use it once or twice a year, such as a phonograph, car, or lathe. The actual running may prove to be unnecessarily stressful to the object. Consider each request on a case-by-case basis.

Another issue is that objects in working order frequently need replacement of parts. This can compromise the integrity of objects. It is of particular concern when you're dealing with one-of-a-kind objects or those that belong to an eminent person. In this case, you'd want to ensure that every component of the object is original and has not been subjected to any unnecessary wear and tear.

***Don't permit the use of a museum object in a performance, sound production, or demonstration unless there is a compelling reason, such as a special interpretive or educational or research need. Record usage, such as taping a sound record or filming the activity, to meet future requests for use. Keep objects in good stationary exhibit condition.***

4. *What issues do I consider for objects in performances and demonstrations?*

Many of the issues associated with using objects in performance and demonstrations are addressed in Section F, Museum Objects in Working Order. However, because performances and demonstrations can damage museum objects, wherever possible:

- Use a museum object to perform or demonstrate in consultation with a conservator and the performer or demonstrator.
- Allow only highly skilled performers or expert craftsmen, artisans, or engineers to demonstrate or use museum collections in performances. Unskilled artisans or performers can do immense damage to museum objects.

- Have a staff member present during the performance or demonstration.
- Record the use so that the audio or videotape can be used to meet future requests for performances or demonstrations.

5. *Is a special use permit required?*

You usually don't need a special use permit to use an object in performance or for a demonstration unless it occurs in the context of a special event. For additional information, refer to Section B.6, Figure 6.2, Documents Need for Other Uses of Museum Objects, and DO #53, for additional information.

6. *Do I need approval for consumptive use?*

Yes, unless no wear would occur. Refer to consumptive use procedures in *Cultural Resource Management Guideline*, Chapter 9, Section D.4, Consumptive Use of Museum Objects, and Section F.4.

---

## H. Other Uses of Museum Objects in Educational, Interpretative, and Other Programs and Activities

This section addresses other uses of museum objects that tend to place the object at higher risk of damage than common uses, such as study or display. It includes uses of museum collections in educational and interpretive programs, where the object functions as originally intended and/or is used consumptively, in destructive analysis for research, in rituals, and in special events.

1. *Should museum objects be used in educational and interpretive programs?*

Yes, under certain circumstances. Museum collections are valuable park research, interpretive, and educational resources. The NPS maintains collections because they document the park story and are primary resources in their own right. Museum objects can be used to enrich NPS programs, fostering increased understanding of our cultural and natural heritage and expanding the visitor experience of the park. Work with park interpretive staff to make sure that objects, particularly those on exhibit, are incorporated into park educational and interpretive programs.

However, using objects "outside" of the exhibit for educational and interpretive programs can present a set of management challenges. Some of these activities include using an object as a "show and tell" for a group of visitors, interns, or students. Before you allow an object to be used in an educational or interpretive program, you should get satisfactory answers to the following questions:

- Can a reproduction or a similar item that isn't in the museum collection serve the same purpose?
- Is the object or specimen common and is it well represented in the collection?
- Is the object or specimen rare, and does it have special significance?

- For archeology and natural history, is the artifact provenienced, and does the specimen have collecting locale information, and for archival collections, does the item have documented provenance?
- Is the object in stable condition?
- Is the object especially vulnerable to light, heat, or handling damage?
- Will the use compromise the object's structural integrity or appearance? Will the object be subjected to unacceptable wear, deterioration, or destruction?
- Will the person handling the object be trained in appropriate handling techniques?
- Is there a possibility the object could get broken or be stolen?
- Can the object withstand the additional handling and wear and tear involved?
- Will the use contribute to the park's mission?
- Will the use benefit the park visitors' experience?
- Does the use contribute to our knowledge and understanding of the object?
- Have you consulted with the affiliated group(s) for culturally sensitive materials prior to use?
- Is the object subject to the Native American Graves Protection and Repatriation Act (NAGPRA)? If so, don't use it without concurrence of the affiliated tribe. Don't use any human remains subject to NAGPRA.
- Are hazardous chemicals associated with the object? For example, have pesticides been applied to the object to make it harmful to handle?

Museum objects aren't props and aren't expendable. If there is any question about the object's stability and condition, don't use it. Always err on the side of preservation. ***Preservation is paramount.*** Remember that you've accessioned objects into the museum collections because they have long-term value as a park resource. If you have a rare or highly significant object, use a substitute, reproduction, or non-museum piece for interpretive or educational purposes if there is a risk of damage.

<p><b><i>Make sure the object is subjected to minimal handling.</i></b></p>
---

If you decide to use the object, make sure that it is viewed or handled under carefully controlled conditions. Don't let everyone have a turn at handling, rather, just allow the object to be shown by the interpreter or speaker. This should minimize deterioration and extend the object's life.

2. *Is a special use permit required for using objects in educational or interpretive programs?* No. A special use permit isn't required to use objects in educational or interpretive programs, either in the park or away from the park. Follow outgoing loan procedures when an object is removed from storage for an educational or interpretive program. Refer to Figure 6.2, Documents Needed for Other Uses of Museum Objects. See *MH-II*, Chapter 5: Outgoing Loans.

3. *Can museum objects be consumptively used?* Under certain circumstances, they can be. In order to use objects consumptively, the use must add to our knowledge of the object. You as a museum manager need to weigh the benefits of such use against the long-term preservation of the museum object. For additional information, refer to *Cultural Resource Management Guideline*, Chapter 9, Section D.4, Consumptive Use of Museum Objects. All decisions to permit consumptive use must be consistent with resource preservation and the interpretive values of the park. **Note:** The regional director (and in special cases, the director) approves consumptive use.

Good museum practice and NPS guidelines emphasize that preservation has to be a primary concern when you consider a request for consumptive use. You need to make sure that the object is going to be available for future generations. This means that you shouldn't expose the object in any way to unacceptable wear, deterioration, destruction, or the possibility of breakage, loss, or theft. You have to fully understand what the consumptive use is and what will be its effect on the object.

For approval of consumptive use, follow the procedures outlined in *Cultural Resource Management Guideline*, Chapter 9, Section D.4. **Note:** If there is any chance of unacceptable wear and tear or loss, always err on the side of preservation. Whenever possible, you should use reproductions or similar items that aren't in the museum collection.

***Don't permit consumptive use of items subject to Native American Graves and Repatriation Act (NAGPRA) without the prior approval of the affiliated cultural group and the regional director (or director).***

4. *Where can I get information on consumptive use?* Consumptive use is described in:

- Chapter 1, Section C.5, What do I need to know about consumptive use?
- *Cultural Resource Management Guideline*, Chapter 9, Section D.4, Consumptive Use of Museum Objects
- *MH-II*, Chapter 4, Section V, Consumptive Use of Museum Objects

5. *Can I allow destructive analysis of an object?* Under rare circumstances, you can allow destructive analysis for approved research purposes when impact is minor or the object is common. Evaluate all requests to do destructive analysis fairly and equitably. Work with the collections committee as described in Chapter 1, Section C.1, to evaluate requests and assist in developing standard operating procedures for doing destructive analysis. Your decision to allow destructive analysis must be rational, consistent, and in the best long-term interest of the collection. You should weigh the amount of information you hope to gain against what you will lose as a result of the destructive analysis. For example, sampling an archeological object can yield significant information about its age that can enrich the research baseline of the collection as well as provide useful information for the park's interpretive program.



Refer to Chapter 1, Section F, Scientific Issues, for information on scientific analysis of museum specimens. Destructive analysis depends on the object and needs to be done on a case-by-case basis. You have to determine what will be learned from the analysis, and whether the results of the analysis outweigh the long-term preservation of the object.

The superintendent approves a request to do destructive analysis. A request to do destructive analysis on a rare or significant object must be reviewed by the regional/SO curator and approved by the regional director. Refer to Chapter 1, Section C.5, What do I need to know about consumptive use? and follow the procedures outlined in the *Cultural Resource Management Guideline*, Chapter 9, Section D.4.

6. *Should I allow museum objects to be used for ritual activities?*

Consider requests to use museum objects ritually on a case-by-case basis. Because using a museum object ritually may involve high risk of damage, such use should be a rare occurrence. Refer to *Cultural Resource Management Guideline*, Appendix R: Native American Graves and Repatriation Act (NAGPRA) Compliance, and regional guidance for information on how to handle requests for items subject to NAGPRA.

When possible, you should encourage the requester to use a similar item that isn't in the museum collection, such as recommending the requester obtain a non-museum collection basket to use in a wedding ceremony instead of using a museum object. Under rare circumstances, you can allow a museum object to be used ritually. Work with your museum collections committee to establish a standard operating procedure to respond to requests to use museum objects for ritual activities. For example, you may permit a mask to be used and "fed" with pollen during the performance of a ritual.

If culturally appropriate use of an object can't be accommodated in museum spaces, then you can prepare an outgoing loan agreement. Remember that loan procedures don't allow loans to individuals, only to organizational entities, such as tribes, museums, and historical societies. Consult with the borrower regarding the "Purpose of Loan." If you think that the object may be repeatedly requested for ritual use, consider storing it separately from other objects. You'll need to take additional precautions to make sure that the object is pest free before it's returned to storage.

***Only permit ritual use of items subject to NAGPRA with the consent of the traditionally affiliated groups. Consult with the recognized responsible official of the affiliated group(s).***

As with other uses described in this chapter, you should first make sure that the object is stable and that the ritual use won't compromise its long-term preservation. Then you should evaluate the significance of the specific object for the affiliated community or group that made or used the object. You should consult with all affiliated group(s) before authorizing the use. Consider each request and apply your rationale equitably.

Ritual use includes on-site or off-site use. Document the activities and circumstances related to the use. Where possible, include the documentation in the accession or catalog folder. This information enriches our knowledge of the culture and contributes to the specific object's history.

- |  |  |
|--|--|
| 7. <i>Is a special use permit needed when museum objects are used for special events?</i>                  | Yes. If museum objects are used on-site for special events such as a ceremony or entertainment, a special use permit is needed. See <i>RM-53</i> for additional information on obtaining a special use permit. Museum objects that are used on-site for special events are subject to the requirements outlined in Chapter 1 and Section H.1 of this chapter.  |
| 8. <i>Are consumptive use approval and a special use permit needed for the same activity?</i>              | No. You don't need a consumptive use approval and special use permit for the same activity. Consumptive use approval is needed for NPS uses. Non-NPS uses should be non-consumptive. Special use permits are needed for non-NPS uses.  |
| 9. <i>What forms do I need to complete when an object is going to be out of direct NPS museum control?</i> | Use an outgoing loan to track NPS and non-NPS uses of objects that are outside spaces that house collections. You'll need to generate an outgoing loan agreement (Form 10-127 Rev.) when a museum object is borrowed for either on-site or off-site use. You should also complete an Object Condition Report (Form 10-637). Procedures for outgoing loans and loan conditions are fully described in <i>MH-II</i> , Chapter 5: Outgoing Loans. |

---

## I. Selected Bibliography

- Barclay, Robert L., ed. *The Care of Historic Musical Instruments*. Co-published by International Council of Museums and the Canadian Conservation Institute, The Museums and Galleries Commission (UK) and International Committee of Musical Instrument Museums and Collections (CIMCIM), 1997.
- Bond, Hallie. "Visitor Safety and Operating Historic Machine Shop Tools." *The Museologist* 48, no. 170, (Spring 1985): 28-30.
- Hay, Duncan. *Technology Collections, Part 1: Operation and Preservation of Machinery and Laboratory Equipment*. Edison National Historic Site Collection Management Plan, 1993.
- Museums & Galleries Commission. *Standards in the Care of Larger and Working Objects: Social and Industrial History Collections*, 1994.
- National Park Service. *The Secretary of the Interior's Standards for Historic Vessel Preservation Projects with Guidelines for Applying the Standards*. U.S. Department of the Interior, National Park Service, National Maritime Initiative, May 1990.
- Schultz, Arthur W., General Editor. *Caring for Your Collections*. National Institute for the Conservation of Cultural Property. Harry N. Abrams, 1992.
- Sibley, Kathryn. "Enchanted Evenings-Without the Morning-After Headaches." *Museum News* (October 1987).

---

## J. List of Figures

- Figure 6.1. Hold Harmless or Liability Clause to be Included in a Special Use Permit .....6:30
- Figure 6.2. Documents Needed for Other Uses of Museum Objects.....6:31
- Figure 6.3. Sample Conditions to Attach to a Special Use Permit in Spaces Housing Museum Collections .....6:32

### **Hold Harmless or Liability Clause**

The user shall be fully responsible for the acts and omissions of its representatives, employees, contractors, and subcontractors connected with the performance of this Permit. The user, in furtherance of and as an expense of this Permit, shall:

- (a) Pay the United States the full value of all damages to the property of the United States caused by such a person or organization, its representatives, or employees; and
- (b) Indemnify, save and hold harmless, and defend the United States against all fines, claims, damages, losses, judgements, and expenses arising out of, or from, any omission or activity of such person, organization, its representative, or employees.
- (c) Provide the NPS with certification of public and employee liability insurance coverage.

**Figure 6.1. Hold Harmless or Liability Clause to be included in a Special Use Permit**

Non-NPS Use of NPS Museum and Archival Collections	What Documents Do I Need to Generate?
<b>Special events</b> in park spaces housing collections, such as ceremonies, entertainment, large group camps or rendezvous, regattas, pageants, public spectator attractions, and sporting events	A Special Use Permit (Form 10-114) and an Outgoing Loan Agreement (Form 10-127 Rev) are required. An Object Condition Report (Form 10-637) is strongly recommended.
<b>Commercial filming and still photography</b> in park exhibit and other park areas housing collections that involve commercial motion pictures, television productions, or still photography with professional casts, settings, or crews	Photography/Filming Permit and, if in collection storage or work area, Researcher Registration Form are required. A Visitor Log entry is made if the activity takes place in the museum collections storage area.
<b>Filming, photography, videotaping, sound recording, and still photography</b> in exhibit areas if done as part of a regular park visit in areas open for public use during normal visiting hours	None.
<b>Filming, photography, videotaping, sound recording and still photography</b> in park collection storage or work areas that don't involve commercial filming and still photography with professional casts, settings or crews	Researcher Registration Form is required. A Visitor Log entry is made if the activity takes place in the museum collections storage area.
<b>Accessing non-public Automated National Catalog System (ANCS+) data</b> wherever the database is located	Complete the Visitor Log and/or Researcher Registration Form. Curator provides USER ID for system access.
<b>Painting and sketching</b> in park areas housing collections	Complete the Researcher Registration Form. A Visitor Log entry is made if the activity takes place in the museum collections storage area.
<b>Researching collections</b> in park collection storage or work areas	Complete the Researcher Registration Form. A Visitor Log entry is made if the activity takes place in the museum collections storage area.
<b>News crews or sound technician at news breaking events</b>	No special use permit needed. Refer to DO #53: Special Park Uses.
<b>First Amendment activities</b>	No special use permit needed. Refer to DO #53: Special Park Uses.
<b>Using objects on-site in performance, sound production, and demonstrations</b> other than special events	Outgoing Loan Agreement is required. An object condition report is strongly recommended.
<b>Using objects off-site in performance, sound production, and demonstrations</b>	Outgoing loan agreement is required. An object condition report is strongly recommended.
<b>3-D Reproductions</b> (discussed in Chapter 5)	A Special Use Permit is needed if the project was non-NPS initiated. You may recover costs if a special use permit is issued. See Chapter 5 for when a reproduction agreement, contract, or cooperating association agreement is needed.
<b>Using objects in educational or interpretive programs on-site</b>	Outgoing loan agreement is required. (This is a common, rather than a special use of museum objects.)

**Figure 6.2. Documents Needed for Other Uses of Museum Objects**

### Sample Conditions for Approving a Special Use Permit in Spaces Housing Collections

The \_\_\_\_\_ (Park Name), National Park Service, welcomes your interest and special use permit request. Please complete the following:

Describe activity:

Activity start date: \_\_\_\_\_ end date: \_\_\_\_\_

Park spaces you wish to use:

Special event coordinator (name):

Describe special needs to be met by the park:

Number of people involved in the activity:

**If your Special Use Permit is approved, you must comply with the conditions noted below.**

- No food or drinks are allowed.
- Filming and photography lighting equipment and procedures must comply with guidance outlined in the *Museum Handbook*, Part I, Chapter 4, Section E, Light.
- Equipment, such as tripods and strobe lights, are limited to \_\_\_\_\_ (number of pieces and size).
- Only trained NPS museum staff are permitted to handle the objects and furnishings.
- Vulnerable objects and areas of the structure, such as door frames, walls and lighting fixtures must be protected.
- No live plants and fresh flowers are permitted.
- No candles and open flame lamps are permitted.
- Smoking is not permitted.
- User will address all intellectual property rights, copyrights and other rights in accordance with *Museum Handbook*, Part III, Chapter 2: Legal Issues, if appropriate.
- User must provide liability insurance or arrange for liability insurance that:
  - includes a hold-harmless and indemnification clause
  - provides NPS with a certificate of insurance with the park named as additional insured to cover property and collection damage and personal injury prior to and during the event
- User is liable for costs, including staff salaries to:
  - set up the space, protect or move vulnerable objects and exhibit cases
  - oversee equipment rental
  - monitor the event
  - return the space to its original condition
  - clean up
  - repair and restore the space and/or collections, if needed

Advance payment to recoup costs may be required.

**Figure 6.3. Sample Conditions to attach to a Special Use Permit in Spaces Housing Museum Collections**

## Chapter 7: Using Museum Collections in Exhibits

	<u>Page</u>
<b>A. Overview</b> .....	7:1
What information will I find in this chapter? .....	7:1
What is a museum exhibit? .....	7:1
Why does the NPS produce exhibits? .....	7:2
Why should I use museum collections in exhibits? .....	7:2
<b>B. Finding Background Information</b> .....	7:2
How do I identify the need to develop an exhibit?.....	7:2
What NPS documents have information I can use to develop an exhibit? .....	7:3
Where do I go for help when planning an exhibit? .....	7:4
What steps do I need to take to develop an exhibit contract? .....	7:5
What's the park's role in determining who'll work on an exhibit? .....	7:6
<b>C. Getting Started</b> .....	7:7
When do park exhibits happen? .....	7:7
What kinds of museum exhibits are there?.....	7:7
What types of exhibits will fit my park's exhibit needs?.....	7:8
What materials, media, and resources do park exhibits contain?.....	7:8
Who should be on the park exhibit team?.....	7:9
How can a team work most effectively to prepare an exhibit? .....	7:11
<b>D. Defining the Purpose and Audience</b> .....	7:12
What steps do I take to develop exhibit themes and goals?.....	7:12
How do I conduct research for an exhibit?.....	7:13
How do I define the target audience? .....	7:14
What should I know about park museum visitors? .....	7:14
What special population issues do I need to consider?.....	7:16
Should the local community be involved with the exhibit? .....	7:17
<b>E. Planning and Designing Exhibits</b> .....	7:17
Are there policy issues to be considered?.....	7:17
What are the overall planning and design strategies?.....	7:18
What are the overall preservation and protection strategies? .....	7:18
What are the collection management priorities?.....	7:19
What factors should I consider when selecting objects for exhibit? .....	7:19
What is the project coordinator's role?.....	7:20
What steps does the team take to plan and design exhibits? .....	7:20
How do I write effective museum exhibit label copy?.....	7:21
<b>F. Producing and Installing Exhibits</b> .....	7:23
What steps are involved in exhibit production and installation? .....	7:23
What are the "closeout" steps before opening an exhibit? .....	7:24
<b>G. Exhibit Planning, Design, Production, and Installation Documents</b> .....	7:25
What planning and design documents do I need? .....	7:25
What does a schematic plan and design include? .....	7:26
What does a concept plan and design include? .....	7:26
What does the final planning notebook and design drawing include?.....	7:27
Who gets copies of exhibit planning, design, production, and installation documents? .....	7:27

<b>H. Exhibit Conservation</b> .....	7:27
What is the role of the exhibit conservation specialist?.....	7:28
Should a conservator be involved in selecting objects for exhibit? .....	7:28
What exhibit conservation guidelines do I follow? .....	7:28
What facility issues do I need to consider?.....	7:29
How do I plan for conservation treatment of exhibit items?.....	7:29
How long should objects be on exhibit?.....	7:30
<b>I. Preserving and Protecting Objects in the Exhibit Process</b> .....	7:30
How do I address temperature and humidity control in an existing exhibit space? .....	7:30
How do I address particulate contamination in an exhibit space?.....	7:32
How do I deal with chemical pollutants in an exhibit space?.....	7:32
How do I balance exhibit lighting needs with preservation requirements? .....	7:32
How do I avoid a biological infestation in an exhibit?.....	7:34
What should I do about physical security in an exhibit?.....	7:35
What should I do about emergency preparedness and fire protection for an exhibit?.....	7:35
How should I protect objects during production and installation? .....	7:35
<b>J. Exhibit Case Design</b> .....	7:36
What do I need to know about exhibit case design and construction?.....	7:36
What do I need to know about sealed and ventilated exhibit cases?.....	7:36
What do I need to know about exhibit case materials? .....	7:37
What do I need to know about exhibit mount design and fabrication?.....	7:38
<b>K. Traveling and Non-NPS Initiated Exhibits</b> .....	7:39
What do I need to know about traveling exhibits at the park?.....	7:39
What should I do if the park is solicited to provide an exhibit venue? .....	7:40
What do I need to know about photography, reproduction, and publicity for the exhibit?.....	7:41
<b>L. Exhibit Funding and Outreach</b> .....	7:41
How do I get support for my exhibit concept? .....	7:41
What are some funding sources? .....	7:42
How do I estimate exhibit costs? .....	7:42
Can I develop a traveling exhibit? .....	7:43
Should I develop an exhibit Web feature?.....	7:43
Should I produce an exhibit catalog?.....	7:43
Should I train staff and volunteers to interpret a new or upgraded exhibit? .....	7:43
Should I develop school programs and kits for the exhibits?.....	7:44
How do I promote the exhibit within the community, across the state, or across the nation? ....	7:44
<b>M. Documenting Collections on Exhibit</b> .....	7:45
How do I document collections going on exhibit? .....	7:46
What do I need to know about acquiring rights to images?.....	7:48
Should I insure borrowed objects?.....	7:49
How should I document the artwork and maps that are prepared for the exhibit?.....	7:49
How do I handle reproduction of an object or image? .....	7:49
<b>N. Evaluating Exhibits</b> .....	7:49
Why evaluate exhibits?.....	7:49
What kinds of exhibit evaluations are there? .....	7:49
When do I conduct the final exhibit review? .....	7:51
How do I evaluate the exhibit's effectiveness for visitors? .....	7:51

How do I correct minor factual errors.....	7:51
How do I track visitation to the exhibit? .....	7:51
<b>O. Maintaining Exhibits .....</b>	<b>7:52</b>
Who maintains exhibits? .....	7:52
What's included in an exhibit maintenance manual? .....	7:52
What is a park maintenance kit? .....	7:54
What ongoing maintenance activities do I need to undertake? .....	7:54
How do I monitor object condition?.....	7:55
When do I monitor the environment? .....	7:55
How do I handle requests to photograph the exhibit or the objects?.....	7:56
How do I establish information files to answer inquiries from staff and visitors?.....	7:56
What do I do if I need to take the object off exhibit temporarily? .....	7:56
<b>P. Rehabilitating Exhibits .....</b>	<b>7:56</b>
When should I rotate objects? .....	7:56
What should I do if an object is damaged? .....	7:56
What should I do if a label is damaged?.....	7:56
How do I update the exhibit? .....	7:57
<b>Q. Selected Bibliography .....</b>	<b>7:57</b>
<b>R. List of Figures .....</b>	<b>7:58</b>



# CHAPTER 7: USING MUSEUM COLLECTIONS IN EXHIBITS

---

## A. Overview

### 1. *What information will I find in this chapter?*

This chapter explains how you develop exhibits that feature museum and archival collections. It outlines the steps that you need to take when you develop and install an exhibit, or when you arrange for the exhibit of park collections.

Although many of the principles outlined in this chapter apply to the presentation of museum collections in most types of exhibits, the chapter doesn't specifically address the following:

- collections on exhibit in furnished historic structures
- exhibits without original museum objects, specimens or archival items, such as two-dimensional poster, panel, or World Wide Web exhibits
- mobile or outreach exhibits
- office art or display of museum collections in administrative offices
- visible storage
- wayside exhibits
- traveling exhibits initiated by the park

Refer to Chapter 8 for information on furnished historic structures.

### 2. *What is a museum exhibit?*

A successful museum exhibit tells a good story. The exhibit connects to viewers through objects, label copy, dioramas, exhibit props, and other resources. It ensures the display of collections according to a selected rationale. Effective display techniques transmit exhibit themes and ideas. Labels give meaning and context to the exhibit. Generally, exhibits are developed through study and research of the subject and related collections. Exhibit curators select and arrange objects, specimens, images, and documents to illustrate the exhibit themes. A museum exhibit should facilitate a productive encounter between the object and the visitor. It should encourage learning and inquiry. An effective exhibit gives reign to the visitor's imagination. It should create a direct link to an authentic past, a sense of immediacy and intimacy. Exhibits should provide a deepened understanding and appreciation of a particular individual, people, places, structures, objects, processes or an event, or a habitat, including flora, fauna, and geology.

3. *Why does the NPS produce exhibits?*

Exhibits are the primary and traditional means by which the park museum reaches its public. Exhibits allow visitors to learn about park resources. Park exhibits communicate information, concepts, ideas and stories about people, events, activities, or the natural world that a park commemorates or preserves. NPS exhibits provide the “real thing,” or the original object in context or in the place where people lived or worked, where events took place, or where the animals roamed or the specimens were collected. Public displays allow NPS staff to present the latest research on the park’s resources and reach diverse park audiences. They should engage visitors in meaningful dialogue about issues pertinent to the museum’s mission and goals. NPS preservation, collections management, research, and education goals are achieved through exhibits.

2. *Why should I use museum collections in exhibits?*

In addition to information provided by exhibit labels, objects themselves have the power to transmit a range of meanings. When you put a museum object on exhibit, you allow viewers to see the “real thing” rather than a reproduction, virtual object, or image of the item. The real object fires the imagination. Paul Perrot, in *The Smithsonian Experience* (1977) made the definitive statement on why museum objects should be used in exhibits:

*"Collections are the raison d'être of museums. They are the source from which the museum's unique role in the cultural fabric of society emanates. They are the basis of its contribution to scholarship, the instruments of its education role, and the cause of its public enlightenment."*

The opportunity to experience and encounter an authentic object from another time and place is invaluable. A museum object is powerful because it provides a tangible connection to a time, place, event, or person. The museum object is documented as being associated (“being there”) with or used by an eminent figure at a particular time and place. The specimen, plant, or animal actually existed in what is now the park, in the recent or distant past. The “real” object communicates directly to the visitor, providing a direct link to another time. Exhibits of museum collections provide the visitor an opportunity to see original items that are directly associated with the park and the values it is dedicated to preserving.

---

**B. Finding Background Information**

The park’s enabling legislation, park history, interpretive planning documents, and other park documents often yield exhibit background information and very often, an exhibit subject. The park documents noted below may provide you with information useful for developing a park exhibit.

1. *How do I identify the need to develop an exhibit?*

The need to develop a park museum exhibit is noted in several NPS documents. The park usually initiates the exhibit based on the need

identified in one or more of the following documents:

- Congressional mandate establishing the park.
- *NPS Management Policies*, Chapter 9: Visitor Facilities, indicates that visitor centers, including museums and exhibits are necessary for a quality visitor experience.
- *General Management Plan (GMP)* outlines interpretive themes, proposes locations for informational and interpretive facilities, examines visitor needs and use trends, and sets the general direction for resource interpretation, preservation and visitor use.
- *Comprehensive Interpretive Plan (CIP)* identifies all interpretive themes and needs in the park and includes a long-range interpretive plan or strategy, the annual interpretive plan, and a park interpretive database that compiles various interpretive data.
- *Long Range Interpretive Prospectus (LRIP)* that is part of the CIP, is developed for a specific project. See B.2. for additional information.
- *Interpretation and Visitor Services Guideline* (formerly NPS 6), Chapter 5, Section 2, Exhibit Design, Production and Rehabilitation discusses the development or rehabilitation of exhibits.

2. *What NPS documents have information I can use to develop an exhibit?*

The following NPS documents contain information about various aspects of planning and implementing NPS museum exhibits.

- *General Management Plan (GMP)* outlines interpretive themes, proposes locations for informational and interpretive facilities, examines visitor needs and use trends, and sets the general direction for resource interpretation, preservation, and visitor use.
- *Historic Structures Report* includes information on the historical evolution of a historic structure and recommendations for treatment and use.
- *Historic Furnishings Report (HFR)* provides information on the principal occupants or users of the structure, periods of use, and significant events that occurred at the site. It includes available information on the original historic furnishings of a particular room, rooms, or an entire structure. Historic photographs and inventories provide supporting evidence, and are used to furnish the room or structure. It also contains information on the interpretive objectives of the room or structure and the historical occupancy of the site.
- *Historic Resource Study* provides information on all of the park's historic resources, including historic structures, archeological sites, and museum collections.

- *Scope of Collection Statement* is the basic document that outlines the scope of the park's museum and archival holdings at the present, and for the future. It outlines the topical or thematic coverage, key groups and individuals, activities and events, geographic focus, and time period to which all collections must relate. It describes the types of objects that should be acquired for the collection. For additional information, refer to *MH-I*, Chapter 2: Scope of Museum Collections.
- *Long Range Interpretive Prospectus* (LRIP) identifies specific interpretive themes and objectives. It makes recommendations concerning appropriate media to blend the park's interpretive program into a coherent whole. The LRIP is a long-term strategic plan that forms the basis for all park interpretive actions. The LRIP outlines the park's primary interpretive themes and messages park management wants to impart to every park visitor. The LRIP outlines significant park resources and gives the park's legislative history.

The park's thematic and interpretive messages are multi-disciplinary. Visitor services include museum exhibits, historic furnishings, wayside exhibits, multi-media, features, and talks and walks. The LRIP identifies actions needed to achieve those goals. For additional information, refer to the *Interpretation Guideline* (formerly NPS 6) and the *Planning for Interpretation and Visitor Experience* document prepared by the Department of Interpretive Planning, Harpers Ferry Center (HFC), 1998. Both documents can be downloaded from the Web at <<http://www.nps.gov/hfc>>.

3. *Where do I go for help when planning an exhibit?*

When you initiate a new exhibit or update an existing one, you should consult with your regional/support office (SO) curator and HFC, Department of Exhibits, and Department of Conservation staff (<<http://www.nps.gov/hfc>>). HFC staff can provide you with useful advice and information about a broad range of exhibit and conservation-related activities and services, including contracting with a conservator or exhibit design companies.

- *Harpers Ferry Center, Department of Exhibits*

HFC, Department of Exhibits services include planning, consultation, development, design, fabrication, production, and installation, as well as developing a request for proposal (RFP), and managing a contract for the park. The park usually enters into a project agreement with HFC. The project agreement outlines the role that the park, HFC, or a design and planning company will have in the planning, development and installation of the exhibit. See Figure 7.1, Sample Project Agreement between the Park and Harpers Ferry Center, Department of Exhibits. If the park plans to contract for exhibit services, then the request for proposal (RFP) outlines the exhibit's educational

goals, the look and feel of the exhibit, selection criteria, and exhibit experiences the park wants the visitor to have, as well as pertinent references.

You can find information and related software on exhibit planning, planning and design specifications, fabrication specifications, exhibit numbering system guidelines, and NPS indefinite delivery, indefinite quantity (IDIQ) contracts at <<http://www.hfc.nps.gov/>>.

- *Harpers Ferry Center, Department of Conservation*

HFC, Department of Conservation can provide you with exhibit conservation information. Consult with staff when you select objects for exhibit to determine whether they will need conservation or treatment. HFC staff can either perform the work for you, or recommend conservation contractors to do the work. The Conservation Department treats and stabilizes objects for display; provides technical review of exhibit plans; reviews and recommends materials and environments for exhibits; fabricates mounts for objects; and travels to sites to install artifacts. Refer to *Exhibition Guidelines: Incorporating Conservation into Exhibit Planning and Design* prepared by HFC, Department of Conservation at <<http://www.hfc.nps.gov/>>. For information to help insure preservation of objects on exhibit, refer to Section E and to the bibliography in Section M. *MH-I* and the *Conserve O Gram* series also provide extensive information on object preservation, lighting and relative humidity, and mounting techniques.

- *Museum Colleagues*

You'll also gain valuable practical advice by talking to curators at local museums and historical societies and to NPS colleagues who have developed and installed exhibits or coordinated the development and installation of exhibits.

***Before you approach a contractor, consult with HFC exhibit and conservation staff and colleagues who have installed exhibits. They can give you useful advice, suggestions, and names of possible contractors.***

4. *What steps do I need to take to develop an exhibit contract?*

An exhibit contract should contain the steps outlined below. The contract should also identify who is responsible for each phase of the project:

- ***Exhibit mission statement:*** The mission statement identifies the exhibit goal. It can be a short paragraph, outline, or a detailed description. The exhibit mission statement articulates the common vision held by park museum management and staff. The process of developing a mission statement ensures that there is ample discussion about the exhibit, and that all involved share the common goal. It can do much to cut down on the need for

changes once the work on the exhibit has started.

- **Scope of work:** The scope of work includes:
  - design firm or contractor’s tasks
  - task specifications
  - deliverables, such as cases, mounts, materials, and exhibit furniture
  - structural requirements such as walls, beams, and stability of cases
  - safety requirements, including adherence to all codes such as wiring
  - performance criteria
  - performance time frame
  - evaluation criteria
- **Inspection schedule:** Make sure that a qualified individual does the inspection.
- **Project schedule:** Divide the work and deliverables into achievable phases.
- **Budget**
- **Payment schedule**

Refer to Figure 7.2, Sample Fabrication and Installation Contract Wording, for sample wording to include in an exhibit contract.

5. *What’s the park’s role in determining who’ll work on an exhibit?*

The park, as the initiator or “owner” of the exhibit makes the critical decisions about the exhibit. Park management determines whether park staff, HFC, Department of Exhibits, or an outside contractor, or a combination of the three, will work on the exhibit and the role of each. When determining how involved park staff will be, the park needs to consider whether there’s sufficient park subject-matter expertise, exhibit development experience, and park staff availability. The exhibit project coordinator, who oversees all aspects of the exhibit, can be a park staff member, HFC exhibit curator, or a member of a contract exhibit design and planning firm.

When evaluating potential proposals, the park should get satisfactory answers to some of the following questions:

- How well does the contractor communicate exhibit themes?
- Is the exhibit creatively designed?
- Does the exhibit use a variety of material and media?
- Are diverse audiences sensitively handled, including special populations?
- How easily can the exhibit be maintained?

---

## C. Getting Started

### 1. *When do park exhibits happen?*

Park museum exhibits provide an ideal medium for sharing park resources and research with the general public and special interest groups. They allow the park to meet its legislative, interpretation and education mission. Parks initiate exhibits to interpret park resources, including museum collections. A park museum exhibit may be triggered by one of the following:

- new visitor center opening
- rehabilitation of an existing installation
- new discoveries or interpretation of park resources, including museum and archival collections
- special events
- commemoration of a significant donation to the park collection

The park usually seeks line item funding to do an exhibit, although cooperating associations and other sources may also fund exhibits. Refer to Figure 7.3, Park Exhibit Checklist, for an outline of the steps involved in developing and installing an exhibit.

### 2. *What kinds of museum exhibits are there?*

There are many kinds of exhibits. Exhibits can be long-term or temporary. Generally, temporary exhibits range from a few months to three years and can include display of park collections, borrowed objects, or traveling exhibits. Long-term exhibits last longer and temporary exhibits are often extended. If your park has an exhibit that will be up or has been up for an extended period, you need to make a special effort to ensure the well being of the objects on exhibit. Work with a conservator to arrange for frequent object rotation and conservation of objects, to create optimum exhibit conditions, and to provide a post-installation maintenance, monitoring and inspection schedule. Refer to Section H for information on exhibit conservation. You also need to make provisions for the study of objects on exhibit, and if necessary, the loan of items on exhibit to other museums for the duration of the

exhibit.

Regardless of duration, exhibits on selected topics may feature items from the park museum's collections. They can also be supplemented by objects borrowed from other museums. Other special exhibits may be displays obtained from traveling exhibit services or loans from another institution. Exhibits can be:

- thematic, such as U.S. Presidents or the Uniforms of the Civil War
- systematic, such as Rhododendrons of the Great Smoky Mountains
- material-oriented, such as Survey of Pueblo Ceramics or Prehistoric Tools of Tennessee

Long-term and temporary exhibits can be one or a combination of the exhibit types noted above. However, all exhibits have some things in common. All exhibits need a design and circulation layout, although they may use a variety of display techniques. All exhibits must convey information. Exhibits should involve multi-sensory experiences, appeal to different learning styles, and make good use of a well-maintained multi-media technology.

3. *What types of exhibits will fit my park's exhibit needs?*

The type of exhibit you choose to do will depend on what the park needs. Evaluate available resources, including staff and funding, as well as the time required to develop, produce, and install the exhibit. Different kinds of exhibits include:

- new long-term exhibits
- rehabilitated exhibits
- temporary exhibits
- off-site exhibits developed by the park
- traveling
- single venue
- school exhibits
- free-standing exhibits
- table-top exhibits
- recent acquisition exhibit
- featured collections case (such as "treasures from the park collections")



4. *What materials, media and resources do park exhibits contain?*

Traditional exhibits, as opposed to virtual or electronic exhibits, include some of the following:

- selected collection materials, such as:
  - cultural objects
  - natural history specimens
  - archival or manuscript materials
- individual captions
- label copy that conveys the intellectual content, themes and concepts of the exhibit
- graphics and artwork developed or reproduced expressly for the exhibit
- reproductions
  - two-dimensional reproductions, such as images and documents
  - three-dimensional reproductions of specimens or objects
- multi-media
  - audiovisual programs
  - interactive devices
  - computer programs
- dioramas
- mannequins
- exhibit furniture (props), such as stands and brackets

5. *Who should be on the park exhibit team?*

An effective and productive team includes the right people with the appropriate skills. A successful team needs management support. If the park is developing an exhibit, it is important to establish an exhibit team. Make sure museum, interpretation, conservation, and maintenance staff are on the team. Not only does the exhibit need staff input during development and installation, it will need maintenance and interpretation. The team also needs to draw on the expertise of researchers, students, and affiliated groups at all phases of planning and development. While the exhibit curator and exhibit designer are usually take the lead, the exhibit team may include any of the following:

- park staff

- curator or staff person responsible for the museum and archival collections
- chief of interpretation
- chief of maintenance
- chief of resources management
- chief ranger
- subject matter experts such as the archivist, archeologist, biologist, ethnographer, historian, geologist, librarian or paleontologist, as appropriate
- superintendent
- exhibit specialists (NPS park, HFC or non-NPS contractors)
  - AV producer
  - conservator (refer to Section H, Exhibit Conservation, and Section I, Preserving and Protecting Objects in the Exhibit Process)
  - designer
  - exhibit producer
  - planner
  - writer/editor
- regional/support office staff
  - regional/support office curator
  - chief of interpretation
  - historical architect
  - regional historian, archeologist, ethnographer or scientist, as appropriate
- non-NPS specialists (can consult at the park, region, or center)
  - architecture and engineering (A&E) professional
  - educator
  - community and affiliated group representatives

- conservator
- construction consultant
- media specialist
- subject matter experts
- visitor advocate

Because the NPS exhibit team is usually large and geographically dispersed, the project coordinator needs to:

- manage multiple tasks simultaneously
- have good people skills
  - know how to successfully coordinate diverse individuals to achieve a common goal
  - motivate team members
  - have strong negotiating skills
  - maximize the contributions of each team member
  - consult with appropriate park staff and other professionals
- know how to manage a budget
- be experienced and knowledgeable in all aspects of exhibit development and installation
- know how to obtain necessary resources
- be goal oriented
- meet deadlines

6. *How can a team work most effectively to prepare an exhibit?*

Successful exhibit design and installation is a team effort and a major undertaking.

The exhibit process involves many different tasks, including:

- planning
- development and design
- production
- installation

A well-functioning team ensures:

- the exhibit goal is developed
- high caliber research is done
- sufficient resources are available
- the right skills are used in all phases of the project
- diverse opinions are heard
- creativity is encouraged
- all the necessary work gets done
- the “message,” theme, and sub-themes are communicated to the viewer
- appropriate museum collections are selected for display
- the exhibit is attractive
- the exhibit opens on time
- the exhibit is publicized and well attended

---

#### **D. Defining the Purpose and Audience**

1. *What steps do I take to develop exhibit themes and goals?*

Generally, your park identifies the broad exhibit topic. The theme should relate to the park mission in a meaningful way. The exhibit team is then charged with forging a cohesive story line for the exhibit. Specific sub-themes that expand and interpret the primary theme are identified. Individual team members are assigned specific tasks. The team as a whole evaluates individual components and tasks.

To develop the themes, the team or an assigned team member should take the following steps:

- *Identify exhibit themes.* The team brainstorms and identifies several exhibit themes that would further the park’s interpretive and education goals. The topics should expand the visitors’ understanding of the park’s mission and resources.
- *Select a specific exhibit theme and objective.* The team selects the most appropriate and timely theme based on available resources, including collections and staff time. The team decides what message and concepts the exhibit should convey.

- *Develop an exhibit proposal.* The exhibit proposal provides a comprehensive overview of the exhibit themes and sub-themes. It states what experiences the visitor should have going through the exhibit and what learning should take place. The proposal includes a general description of what objects and images will be exhibited and information on potential partners and cooperators. It describes the audiences it expects to reach. Public programming, including interpretive programs, accompanying brochures and catalogs, educational packages, and a Web-based version of the exhibit are described.
- *Identify what the park's role will be* in consultation with the park management and staff. The park chooses whether to develop the exhibit in-house, contract out directly with an exhibit curator and a design firm, or enter into an agreement with HFC to manage a contract to develop the exhibit.
- *Establish what resources the park will provide,* such as curatorial staff to do research and write exhibit label copy and maintenance staff to build exhibit cases or install lighting. The park may choose to have a limited role in the development of the exhibit and have HFC coordinate the entire process of development and installation. In this event, the park may just provide a park liaison to monitor a cooperative agreement with HFC. The exhibit should showcase the park's collections, as well as other park resources. If necessary, the park may be able to borrow material to supplement the exhibit. However, you need to make sure that the park can provide security, insurance, and optimum exhibit and handling conditions for the loan.

Refer to Figure 7.3, Park Exhibit Checklist, for a listing of exhibit-related activities.

2. *How do I conduct research for an exhibit?*

If you're going to be involved in designing and developing an exhibit, you will need to do research and collect information that will be used in the exhibit design. Before you start doing research, establish what story you want your exhibit to tell. Take the following steps:

- Identify the exhibit topic.
- Read background information on the topic, including park interpretive planning documents. Refer to Planning for Interpretation and Visitor Experiences, prepared by the Division of Interpretation.
- Review your park's interpretive plans and refer to DO #6, Interpretation and Education, Section 5, Interpretive Planning guidelines
- Research the most current scholarship by:

- consulting with a librarian or an archivist
- using the World Wide Web to track down information on the exhibit and related themes
- conducting a search of library and exhibit catalogs, bibliographies, sources and materials
- reading the pertinent literature
- visiting virtual museum exhibits on the World Wide Web
- Develop exhibit sub-themes.
- Identify appropriate objects in the park collection.
- Study object documentation.
- Discuss the proposed topic with curators of similar collections and exhibits.
- Consult with subject matter specialists.
- See museum exhibits and historic house installations.
- Obtain materials analysis where necessary.
- Study collections at other institutions.
- Appoint a working group that includes diverse points of view, especially those who have a stake in the exhibit.

For detailed information on how to conduct bibliographic research, refer to Chapter 9: Bibliographic Research, and Chapter 3: Publications, Section E.13, What should I do to prepare a publication?

3. *How do I define the target audience?*

There have been relatively few studies on identifying and reaching target audiences. Useful information often is scarce and targeting audiences can be quite complex. However, the exhibit team can identify target audiences based on the exhibit theme and subject matter. Certain themes will have certain affinities with specific target groups; for example, an exhibit on camp life at Gettysburg will attract Civil War buffs. However, the same exhibit can be expanded so that it is more appealing to broader audiences and other target groups. The exhibit could include a view of community and social life during the Civil War, the role of women and African Americans, and an exploration of photography of the period. A study guide for different grade levels will attract a wide range of students and teachers. Consult with other museums, historical societies, and

visitor bureaus for an analysis of local and regional tourism and museum visitation trends. Consult with interpreters to better understand park visitor demographics.

4. *What should I know about park museum visitors?*

Getting to know your visitors is a challenging task. Museum visitor studies can yield useful information that exhibit planners and designers should incorporate into planning efforts. Visitors are not a homogenous group. They reflect age, gender, education, socio-economic, and ethnic differences. Visitors have different perspectives, learning styles, and expectations. Studies also indicate that many visit exhibits in groups (often in a family group with children), rather than alone. Different groups behave differently in the museum setting.

Several studies indicate that visitors tend to spend little time reading label copy. Studies also indicate that visitors typically spend less time per unit area in larger exhibits than in smaller exhibits, and that they don't stay in the exhibit gallery too long (usually not longer than 20 minutes, if that). In order to "grab" the visitor's attention, spaces have to be well designed and imaginative and the right objects exhibited with brief and clear labels.

It is important to get ongoing feedback from visitors. The park needs to be "self-correcting," that is, staff should rework interpretive labels, brochures, and exhibits in response to visitor feedback where possible. Refer to Section P. Rehabilitating Exhibits, for further information on updating park exhibits. Analyzing visitor information allows the park to develop well-targeted interpretation and public programs and to plan effective exhibits:

- Track the number of visitors to the museum.

NPS visitor and other personnel collect public use information through a variety of means, such as:

- recording each individual visitor using a hand counter
- logging in the number of people taking a guided tour
- reading traffic counters or electric eyes
- observing vehicles in the parking lot at specific time periods
- contacting concessionaires for their data

The park records the data into a database. The electronic file is transmitted by the 15<sup>th</sup> of each month to the NPS Public Use Data mailbox.

- Obtain a general visitor profile with pertinent demographic information (such as age, gender, education) to the extent permitted by law.

The NPS had occasional visitor studies done as early as the 1950s. The Visitor Services Project (VSP) was initiated in 1982. The project, supported by the NPS Department of Interpretation, Washington, DC, provided the first sustained series of visitor studies in 1985. In 1996, the project focused on the GPRA customer service card, which became operational in 1998. Refer to *Serving the Visitor 1998, A Report on Customers of the National Park Service, The NPS Visitor Services Project*. The NPS Visitor Services Project led by the NPS Chief Social Scientist conducts two surveys that yield information on visitors:

- *Visitor Studies*

The annual park *Visitor Study* was introduced in the late 1990s. The NPS Chief Social Scientist coordinates ten park surveys a year. The study seeks answers to specific questions. Standard multiple choice questions include queries on visitor satisfaction with park personnel, visitor centers, directional signs, facilities, ranger programs, exhibits, park brochures, and concession services. The *Visitor Study* includes a standard exhibit satisfaction question about the quality of exhibits. The park can commission additional park-specific questions concerning exhibits or any other matters to solicit detailed information that can be used when planning new or rehabilitating existing exhibits. Consult with HFC, Department of Exhibits for additional information on exhibit visitor surveys.

- Customer Satisfaction Card Surveys

The Customer Satisfaction Card Surveys or visitor survey card was developed in response to the Government Performance and Results Act (GPRA). It measures visitor satisfaction with NPS park facilities, visitor services, and recreational opportunities.

5. *What special population issues do I need to consider?*

Your park exhibit should reach a wide range of diverse communities. In particular, work with exhibit and maintenance staff to make sure that needs of special populations are addressed by actions such as these:

- For the mobility impaired, place labels, objects, videos, and controls at a height that can be easily read by wheelchair-bound visitors. Ensure that:
  - exhibit spaces are free of architectural barriers or provide alternative means to view exhibits
  - pathways, aisles, clearances, ramps, and floors meet acceptable standards
- For the visually impaired, provide labels with large fonts, use



colors that are easily readable, and minimize unnecessary glare.

- For the hearing impaired, provide accompanying written or illustrated text for audio portions of the exhibit.
- For the learning impaired, provide supplementary material or interpretation to potentially challenging exhibit concepts.

Refer to DO #16A: Reasonable Accommodation for Applicants and Employees with Disabilities, and DO #42: Accessibility for Visitors with Disabilities in National Park Service Programs, Facilities, and Services for Americans with Disability Act (ADA) guidelines on access to exhibits.

6. *Should the local community be involved with the exhibit?*

Yes, community involvement is strongly recommended. Consult with the local community, and other affiliated and interested groups throughout the planning, development, and installation of an exhibit. You should have access to community opinions through a named community representative on your exhibit committee, if possible. Make sure that the specific (named) representative is willing to stay through the whole process or arrange to have an alternate. If you're working with a community group, provide the members with guidelines that define their role, explain how conflicts will be resolved, and that indicate that the ultimate decision rests with the park. Once you've consulted with community representatives, every effort should be made to address their concerns. If some concerns can't be adequately addressed, then management should explain to the group how and why the park has decided to proceed.

---

**E. Planning and Designing Exhibits**

Exhibits require a balance between the competing demands of preservation and use. The exhibit should never subject the object to unacceptable wear and tear (see Section H, Exhibit Conservation, and *MH-I*, Chapter 3: Preservation: Getting Started).

Planning successful exhibits demands a close, constructive working relationship between curatorial, archival, interpretation, exhibit, and conservation specialists. Exhibit design and conservation recommendations should be realistic and pragmatic. As the collections advocate, you should be involved in, or review all phases of exhibit development. Make sure that the park's interpretive mission is met. In addition to selecting the "right" objects for exhibit, make sure that the exhibit environment doesn't harm the objects on exhibit. Work with appropriate specialists to make sure the concerns are addressed.

1. *Are there policy issues to be considered?*

You need to consider these factors when planning the exhibit:

- Don't exhibit Native American human remains, refer to Management Policies, Chapter 5. **Note:** Exhibit of non-Native

American human remains is not prohibited.

- Don't exhibit materials subject to the Native American Graves Protection and Repatriation Act (NAGPRA) materials without consultation with affiliated group(s). Refer to *Management Policies*, Chapter 5, p.11, and *Cultural Resource Management Guideline* (formerly NPS-28) for information on consultation.
- Don't exhibit materials with privacy, confidentiality, obscenity, unresolved sensitivities or legal restrictions or issues (refer to Chapter 2: Legal Issues).
- Consult with traditionally affiliated groups regarding the items you propose to exhibit.
- Consider the concerns of affiliated groups regarding the exhibit, objects, and the installation.
- Seek input from affiliated or affected groups before displaying sensitive items.
- Determine, where possible, what culturally sensitive items can be exhibited in association with other items.
- Make sure that the exhibit is clearly demarcated and separate from the concession store or park gift shop to avoid creating an impression that collections are available for sale.

2. *What are the overall planning and design strategies?*

These are the basic strategies:

- Select only those objects that will enhance the exhibit for display. Remember that you want to 'show' the exhibit in the most effective visual way possible.
- Integrate conservation concerns early in the exhibit planning phase.
- Develop and review technical designs, case prototypes, lighting mockups, and results of materials tests.
- Plan and budget for safe handling, exhibit mount making, and installation of objects.
- Use designers experienced in developing effective exhibits.
- Use designers and firms experienced in producing preservation-responsible exhibits.
- Plan for comfortable traffic flow through the exhibit and around exhibit cases.

3. *What are the overall preservation and protection*

These are the basic strategies:

*strategies?*

- Incorporate conservation recommendations into the exhibit design.
- Select stable objects.
- Involve an exhibit conservator in all phases of work.
- Design for environmental stability and protection.
- Allot sufficient time and resources to safely prepare, mount and install objects.
- Select practical conservation approaches, such as grouping objects with similar conservation needs.
- Accommodate fragile items, such as pastel drawings and photographs, through rotation or reproduction.
- Rotate and rest sensitive objects in long-term exhibits.
- Don't overcrowd exhibit cases.
- Complete a written condition assessment of each object.
- Develop a practical exhibit installation proposal for objects that will be exhibited.
- Secure the necessary funding for treating unstable objects before exhibit.
- Stabilize or treat all objects as needed.
- Address other related preservation requirements such as:
  - secure mounting
  - ongoing monitoring and inspection
  - maintenance

4. *What are the collection management priorities?*

Collection management priorities:

- Use a dedicated, clean, and secure space for temporary housing of objects during exhibit development, construction, and installation.
- Protect objects during record, exhibit and condition photography.
- Limit an object's total exposure to harmful light wavelengths.
- Avoid overheating objects with studio lights or a flash system, especially for light-sensitive objects.

- Ensure safe installation of objects.
- Record exhibit status and information in the Automated National Catalog System (ANCS+).

5. *What factors should I consider when selecting objects for exhibit?*

The exhibit theme and sub-themes provide the initial selection criteria when you first consider collections for inclusion in the exhibit.

- List the objects related to the theme. Wherever possible, use items from the park's collections.
- Refine the list to the number of objects appropriate to the space.
- Ensure relative sizes of objects are compatible in space; make substitutions if necessary.
- Ensure environmental requirements of selected objects are compatible and can be met; make substitutions as necessary.
- Consult with affiliated groups.
- Identify alternate objects for rotation.

6. *What is the project coordinator's role?*

The exhibit project coordinator oversees all aspects of exhibit planning, production, and installation. The coordinator makes sure that the terms and specifications of the contract(s) are implemented and that installation proceeds according to the schedule laid out in the final planning notebook and design drawing. Refer to Figure 7.3, Park Exhibit Checklist, for a listing of exhibit activities.

7. *What steps does the team take to plan and design exhibits?*

To plan and design an exhibit, the team:

- determines the emphasis of themes
- identifies how to transmit themes and goals to audience
- develops written strategy to communicate significance of collections
- identifies educational strategy
- solicits ideas
- shares information
- voices and addresses concerns within the team, and if necessary, with park management
- develops the exhibit schedule
- gathers all pertinent visitation data

- surveys the resource materials in park files and library
- reviews local community, museum, historical society, and college resources
- prepares a list of subject matter reference material
- determines the general requirements for staffing and security
- examines the existing conditions (visitation levels, climatic conditions, seasonal closings) that may impact objects on exhibit
- determines the requirements and programs for disabled, visual and hearing impaired, and other physically challenged visitors
- visits and inspects the exhibit site
- reviews the collections, including documents, graphics, and photographs
- writes text and selects graphics
- develops a preliminary list of museum objects, specimens, and archival materials for display consideration
- identifies the preservation needs of items to go on exhibit (refer to Section H)
- determines, in consultation with the conservator and exhibit designer, the overall design, mounting, cases, monitoring and maintenance of items going up on exhibit (refer to Section J)
- works with maintenance staff to incorporate the exhibit into the park maintenance, security, fire, and emergency operation plans
- works with the exhibit contractor to develop the exhibit maintenance manual (see Section O.2)

You, the project manager and/or museum curator, need to evaluate continually the exhibit team's performance. You need to review the exhibit process. Evaluate all phases of exhibit development and installation. Incorporate recommendations throughout the process. Make improvements and adjustments to the exhibit process for the next project. Assess how well the final exhibit meets the stated goals.

8. *How do I write effective museum exhibit label copy?*

Museum labels are graphic communications that deliver their message by means of words, symbols, art, photographs, and other visual images. Creating effective exhibit label copy involves research, writing, editing, rewriting, design, and layout of the copy. These one-of-a-kind labels are usually in place for a considerable time. Successful and well-written labels will be seen by many people. Exhibit labels convey themes, concepts, ideas, and information about

the exhibit and collections that are on display. Without accompanying museum labels, exhibited objects, specimens, and archival items tend to become purely decorative or can be misinterpreted. Effective copy must be interesting, easy-to-read, and readily understandable. Exhibit labels must convey the essence of your exhibit theme. Exhibit labels should connect with multiple and diverse audiences. Effective exhibit labels should communicate information and tell a story to visitors.

Surveys and questionnaires, interviews or observations of people's behavior and learning styles help you to develop clear and objective labels that meet the needs of your park's visitors. Each exhibit label should have its purpose clearly defined before writing begins. Some of the questions you should ask include:

- Why is this label needed?
- Does the label do what is it supposed to do?
- How does it identify questions to be asked and answered by the exhibit?
- What are the different types or levels of exhibit labels? They include:
  - exhibit title or headline, which announces the exhibit
  - subhead or sub-theme label, which announces the theme and sub-themes, and clarifies the title
  - introductory label, which provides information about the exhibit theme, collections, and concepts to the visitor; also outlines main themes, sub-themes, and background
  - group labels, which focus on similar objects, specimens, or items and interpret similarities apparent in the collection
  - captions that interpret single items and contain concrete and specific information

When writing caption labels, follow the format described in Chapter 3, Publications, Section E.18, What do I need to know about writing captions?

Good exhibit labels should be:

- brief
- clear
- simple (not simplistic)
- accurate

- legible for all to read, including the visually impaired (work with the exhibit designer to use readable fonts)
- linked to other labels in the exhibit
- appropriately placed in the exhibit

Good label copy techniques include:

- asking questions and providing the answers
- using colloquial expressions
- using apt quotations
- drawing comparisons
- relating to common visitor experiences
- engaging the visitor to find, compare, or interact

Effective writing includes:

- telling a good story
- being conversational
- starting with visual observable interpretations and facts about objects
- using word pictures or verbal illustrations
- personal pronouns such as “you” and “we”
- using active verbs
- avoiding pompous or overly technical language
- keeping sentences short (under 25 words long)

Parks can develop content material and drafts. However, HFC recommends that parks have professional exhibit writers prepare final exhibit copy. Contact HFC, Department of Exhibits for referrals on potential contractors to research and/or write exhibit label copy. Make sure that you, professional colleagues, and subject matter specialists review the label copy.

---

## F. Producing and Installing Exhibits

### 1. *What steps are involved in exhibit production and installation?*

The steps in production and installation include:

- implementing contract specifications and drawings
- rehabilitating the existing building or doing new construction
- working with the park contracting officer to obtain bids for the project
- awarding the contract
- managing the contract
- coordinating the exhibit fabrication
- inspecting the:
  - exhibit spaces
  - structure
  - system power and electrical systems
  - mechanical systems
- supervising construction of:
  - cases
  - mounts
  - exhibit furniture
- monitoring conservation and preparation of objects selected for exhibit
- photographing objects for an exhibit or publication
- installing objects
- supervising exhibit installation
- checking environmental conditions inside and outside cases
- checking security
- photographing exhibits for documentation and security

### 2. *What are the “closeout” steps before opening an*

Work with HFC and park contracting officer to make sure the following steps have been taken when the exhibit is nearing



*exhibit?*

completion:

- Verify that all contract specifications have been satisfactorily met.
- Develop a punch list of problems to be corrected.
- Collate the maintenance manual (see Section O.2) and:
  - place a complete maintenance manual in secure museum storage
  - remove the maintenance manual security section and restrict access to it by placing it in a sealed envelope in a locked safe
  - provide the maintenance manual, without the security section, to the park library
- Provide maintenance training to appropriate staff.
- Amend the park fire protection plan and emergency operation plan to include the new exhibit.
- Obtain a repair kit from the exhibits producer.
- Get a full set of keys, codes, and tools for the supervisory museum curator and follow key access procedures outlined in *MH-I*, Chapter 9, Section E.7, What should I do to safeguard keys?
- Inspect the entire exhibit.
- Obtain a closeout package of all pertinent materials and information, and place with park museum records.
- Do a final walk-through with the exhibit team, appropriate park staff and the exhibit coordinator/project manager.
- Make sure all problems noted on the punch list are corrected before accepting the work and acknowledging completion.

The superintendent, chiefs of interpretation and maintenance, and the museum curator should do a walk-through inspection at the exhibit closeout.

---

## **G. Exhibit Planning, Design, Production and Installation Documents**

The information in this section describes documents and procedures developed by HFC. However, professional service providers should

follow similar procedures and develop similar documents for the park.

1. *What planning and design documents do I need?*

There are usually three broad phases of exhibit planning and design. These phases are reflected in the following documents:

- schematic plan and design
- concept plan and design
- final planning notebook and design drawing

For detailed information on planning and design and fabrication specifications, refer to documents developed by HFC, Department of Exhibits, *NPS Standard Planning & Design Specifications*, February 1998 and *NPS Standard Fabrication Specifications*, July 1997, and the *Museum Exhibit Planner*, Application Software for Planning National Park Service Exhibits. These documents are available on the Web at <<http://www.cr.nps.gov/hfc>>.

2. *What does a schematic plan and design include?*

The schematic plan and design includes broad narrative descriptions of exhibit themes and objectives identified in the Interpretive Prospectus, and the types of collections to be exhibited. The plan reflects general ideas about the exhibit. Exhibit label copy or text isn't included in this phase. The following are included in the schematic plan and design:

- floor plan
- bubble diagram indicating the general orientation of exhibits
- rough titles that reflect ideas and themes
- rough placement of exhibit and exhibit cases
- broad description of object types to be included in the exhibit
- general discussion of exhibit media and elements, such as audiovisual or interactive media

The schematic plan and design work is usually contracted out. The contractor develops several versions of the plan. The exhibit designer and planner, and the park review each version of the plan. For additional information refer to Figure 7.1.

3. *What does a concept plan and design include?*

The concept plan and design are based on the schematic plan and design. At this stage, change is still possible. Themes and objectives can be modified or revised. Exhibit plans can be retooled. As with the schematic plan and design, there is usually a preliminary and a final version of the concept plan and design. The park closely reviews all versions of the concept plan and design. The concept

plan and design gives a general, rather than detailed view of what the exhibit will look like. It contains all the elements that make up the exhibit. See Figure 7.1 for the detailed information on a concept plan and design.

The park reviews the document to:

- ensure that appropriate goals and themes are covered
- change the emphasis of some exhibit elements, if needed
- review the park role and resource commitment to project, including staff availability
- review objects selected for exhibit. *Note:* For easy reference, make sure that catalog numbers are included in the plan together with the HFC tracking numbers

Edits are incorporated. The concept plan and design are turned over to the exhibit designer. The exhibit designer then refines the exhibit layout and design. For additional information refer to Figure 7.1.

4. *What does the final planning notebook and design drawing include?*

Once the concept plan and design are approved, the exhibit development process moves into the final phase. This phase also can have several sub-stages. Each version of the final planning notebook and design drawings is reviewed and commented upon and the edits incorporated. Because of the extensive planning and review cycle, there should be very few corrections needed at this point. *Note:* For easy reference, make sure that catalog numbers are included in the plan together with the HFC tracking numbers.

The last or final version of the planning notebook and design drawing is also called the “production ready plan and design.” It is put out to bid. Once a contract has been awarded to a design planning and installation firm, changes can’t be made without incurring considerable cost to the park. The final planning notebook includes the finalized version of elements that were outlined in the concept plan and design. These are the requirements for the contract. Refer to Figure 7.1 for detailed information on what is included in the final planning notebook.

5. *Who gets copies of exhibit planning, design, production and installation documents?*

The park gets one copy of all exhibit-related documents, including planning, design, production, installation, and maintenance documents. Another set is filed with HFC, Department of Exhibits.

***For contracts not coordinated by HFC, always require one set of all documents be deposited at HFC.***

## H. Exhibit Conservation

The exhibit environment can present the greatest threat to the preservation of an object, specimen, or archival material. Even in well-designed exhibits where light, temperature, and relative humidity are adequately controlled, an item on exhibit is subjected to more stress than in storage. Many exhibits, especially those installed prior to current preservation standards and the establishment of an object rotation schedule, don't meet acceptable standards. Sensitive objects that are exhibited for long periods of time will be damaged. Bear this in mind when you consider putting the best examples from your collection on long-term exhibit. You should develop a preservation strategy in consultation with a conservator that includes rotation and upgrades for existing and new exhibits.

Refer to Chapter 1, Section G, Preservation and Protection Issues, and consult with a conservator when making your selection for an exhibit or when you develop a rotation schedule for objects already on exhibit. Follow the steps outlined below to create optimum conditions for objects that are going on exhibit:

***Make sure that conservation concerns are addressed early in the planning. Museum staff should stay involved throughout the entire process. Correct existing or inherited exhibit problems. Establish a rotation schedule for older exhibits.***

1. *What is the role of the exhibit conservation specialist?*

Exhibit conservation has developed into a specialized field within the conservation profession. The exhibit conservator focuses on how exhibit techniques and environments affect the preservation of collections. The exhibit conservator develops conservation criteria, provides technical assistance to exhibit planners and designers, reviews conservation-related decisions, and assesses prototypes and exhibit work after installation. Include an exhibit conservator in all phases of exhibit development, from the earliest stages of planning and design, and throughout the fabrication and installation processes. Work with a conservator to make sure that conservation problems are avoided. Consult with the regional/SO curator and HFC conservation staff to help you find an exhibit conservator. Refer to the information in this section and Figure 7.4, Exhibit Conservation Checklist, for additional information on exhibit guidelines.

2. *Should a conservator be involved in selecting objects for exhibit?*

Yes, whenever and as early in the planning process as possible. The decision to exhibit an object is guided, in part on its condition, susceptibility to damage, and the exhibit environment. A conservator can help you decide which objects are suitable for exhibit, determine what conservation is needed, and advise on case design and lighting. Objects may need some cleaning, stabilization or repair before they can be safely and appropriately exhibited. Some objects may be too fragile to be exhibited without extensive treatments, complex design safeguards, or a rotation program. These issues need to be addressed early in the process to ensure that enough time and funds are available to come up with responsible solutions. You may decide not to use an object in an exhibit after considering preservation and treatment concerns.

3. *What exhibit conservation guidelines do I follow?*

Use *Exhibit Conservation Guidelines: Incorporating Conservation into Exhibit, Planning, Design and Fabrication* to help you plan an exhibit incorporating preservation principles. The document is available on CD-ROM from HFC, Department of Conservation. By following the *Guidelines* you will ensure that conservation issues are addressed throughout all phases of exhibit planning, development, design, production, and installation. The steps discussed in this section are based on the *Guidelines*. To obtain further details on the specifics of materials, techniques, and equipment, refer to the guidelines, and work with conservators and designers knowledgeable in exhibit conservation practices. Refer to Figure 7.4 and to <http://www.nps.gov/hfc/support/hfc-support.htm> on the Internet.

You can also refer to *MH-I*, Chapter 3: Preservation: Getting Started; Chapter 4: Museum Collections Environment; Chapter 5: Biological Infestation; Chapter 8: Museum Object Conservation Treatment; Chapter 9: Museum Collections Security and Fire Protection; and Chapter 10: Museum Collections: Emergency Planning. The

4. *What facility issues do I need to consider?*

*Conserve O Gram* series also contains useful exhibit conservation information.

In addition to exhibit cases, make sure that the spaces that house the exhibit cases also are conducive to object preservation and security. Make sure that the exhibit space, whether new or rehabilitated:

- is large enough to accommodate all exhibit cases and furniture
- allows for visitor flow
- meets all system power requirements
- has adequate mechanical systems in place
- meets Americans with Disability Act (ADA) Accessibility guidelines (refer to DO #16A: Reasonable Accommodation for Applicants and Employees with Disabilities, and DO #42: Accessibility for Visitors with Disabilities in National Park Service Programs, Facilities, and Services, on this topic
- meets NPS and museum security requirements (refer to *MH-I*, Chapter 9: Security and Fire Protection)

The NPS *Checklist for Preservation and Protection of Museum Collections* (see *MH-I*, Appendix F) provides detailed information on the standards that NPS museum storage and exhibit facilities need to meet. The *Revised Standard Facility Report* developed by the Registrars' Committee of the American Association of Museums also provides useful information on what your facility needs with regard to exhibits, security, handling, and environmental controls. (See *MH-II*, Chapter 5: Outgoing Loans.) It is a self-assessment tool much like the *NPS Checklist*. Facilities reports are generally used by lenders and insurance personnel to determine if an institution has the ability to safely borrow, insure, ship, handle, secure and install objects requested for loan. If you borrow objects from another institution for an exhibit you may have to complete this report.

5. *How do I plan for conservation treatment of exhibit items?*

You'll need to identify, together with a conservator, what conservation or stabilization treatments are needed for the objects that have been selected for exhibit. Generally funding for conservation for exhibit objects comes out of the exhibit budget. However, irrespective of the source, you need to make sure that conservation is included and funded in the budget.

The park, as the initiator or "owner" of the exhibit determines whether an NPS or a contract conservator will do conservation or treatment of objects slated for exhibit. The HFC, Department of Conservation, can provide a range of conservation services to the park. Their involvement ranges from consultation and advice, examination, analysis, documentation, stabilization, and treatment to extend the life of an object, to managing a conservation contract for the park. HFC is actively involved in exhibit development, and can make recommendations about the exhibit environment and the

fabrication of exhibit mounts. The park can enter into a project agreement with HFC. The agreement outlines the role that HFC or a contract conservator will have in conservation and treatment of objects.

6. *How long should objects be on exhibit?*

Always consider the object condition, duration of the exhibit, exhibit case lighting and relative humidity, case conditions, and the inherent value of the object when you determine how long to leave the object on exhibit. Even if you're using conservation-safe exhibit cases and maintaining an appropriate environment, most organic items and light sensitive materials such as feathers, watercolors, original historic photographs or blueprints should not be exhibited for more than several months at a time. It is advisable to exhibit reproductions of particularly sensitive items such as historic photographs or blueprints. Consult with a conservator when you determine how long an object should be exhibited.

***Plan for frequent rotation of objects when you develop a long-term exhibit, or when you use fragile or sensitive materials. Don't place an object on long-term exhibit, regardless of how structurally stable it appears. Always use low intensity lighting.***

You can minimize damage caused by long-term exposure to light and other variables by rotating objects, or substituting one object for another similar object. Some museums remove sensitive materials from display during periods of low visitation. Work with a conservator to identify those objects that need special care. You should budget for, and prioritize other alternatives, such as replicas and copies.

---

## I. Preserving and Protecting Objects in the Exhibit Process

1. *How do I address temperature and humidity control in an existing exhibit space?*

After installation, monitor the exhibit space for one year to identify any environmental problems, then make modifications, and continue monitoring on an ongoing basis. Make additional modifications, as needed. You should obtain baseline information about the temperature and relative humidity (refer to *MH-I*, Chapter 4: Museum Collections Environment, for detailed information) before making any modifications. You can address temperature and humidity needs by taking the steps noted below.

Control the environment within the exhibit space and inside cases:

- Install small hygrothermographs or hygrometers in cases to evaluate the environment.
- Provide additional control for sensitive objects.
- Provide a well-sealed case that will support humidity control:

- minimize the air exchange between the case and the room
- use moisture impermeable construction materials
- create a microclimate to produce a stable environment for humidity-sensitive materials
- Ensure adequate air circulation within the case.
- Provide separate access to the environmental maintenance chamber:
  - make access panels as small as practicable and seal tightly with gasket materials
  - provide large cases with several access points
- Include active and passive humidity-control in exhibit cases:
  - establish whether the goal is stabilization or control
  - select an appropriate method to stabilize or control relative humidity
  - include an appropriate and sufficient moisture-absorbent medium for passive control
  - calculate the type and quantity of silica gel or cellulosic materials to be used (refer to *Conserve O Gram 1/8, Using Silica Gel in Microenvironments and Conserve O Gram 2/15, Cobalt Indicating Silica Gel Health and Safety Update*)
  - provide safeguards for mechanical systems
  - locate equipment in a maintenance area that does not transfer heat or vibration to the objects
  - provide a constant power supply (including emergency generators)
  - use a monitoring alarm to alert staff to equipment malfunction
  - install an adequate water supply and drain lines
- Test the case before enclosing objects to make sure humidity specifications are met and:
  - monitor the interior relative humidity for the duration of the exhibit
  - install small hygrothermographs or hygrometers in cases to



evaluate the environment

*Exhibit Conservation Guidelines* will give you practical ways to carry out all the procedures and points noted above.

2. *How do I address particulate contamination in an exhibit space?*

To control particulate contamination:

- Enclose sensitive objects:
  - incorporate air filters into ventilated case designs
  - seal exhibit enclosures to prevent particulate entry
- Use frequently changed ‘walk-off’ mats at the building entrance and locate exhibit spaces for sensitive items away from the entrance to minimize particulate contamination.
- Use high-efficiency filters in environmental systems for rooms housing exhibits.
- Change filters regularly.
- Use localized filtration equipment.

Refer to *MH-I*, Chapter 4: Collections Environment, for detailed information.

3. *How do I deal with chemical pollutants in an exhibit space?*

To deal with chemical pollutants, you should:

- use stable construction materials
- air the exhibit space and cases before installing objects (determine how much time is needed in consultation with a conservator)
- design the exhibit layout to minimize the objects’ exposure to pollutants
- incorporate chemical filters in the environmental systems
- monitor pollutants

Refer to *MH-I*, Chapter 4: Collections Environment, for detailed information.

4. *How do I balance exhibit lighting needs with preservation requirements?*

Develop a case lighting plan and identify lighting levels and appropriate lighting equipment with the best suited light source, fixtures, lamps, light modifying and heat reducing equipment. To balance exhibit lighting needs with preservation requirements, you should:

- Develop a lighting plan in accordance with established

conservation criteria (refer to *MH-I*, Chapter 4: Collections Environment, for detailed information) including acceptable lighting levels for objects, in particular, sensitive objects.

- Use fiber-optic lighting systems with remote lamps where possible.
- Make sure lighting ballasts don't overheat cases.
- Limit total light exposure and intensity:
  - turn off lights during nonpublic hours to limit exposure
  - provide separate lighting for security checks, exhibit cleaning, and routine maintenance
  - use occupancy sensors and pressure-sensitive mats to turn lighting on and off during visitation hours to provide a low-tech and low-energy alternative to constant lighting
- Reduce the levels of ultraviolet radiation to 10 microwatts per lumen or below.
- Control infrared radiation.
- Locate objects away from light sources:
  - at least 24 inches from filtered fluorescent lights
  - at least 36 inches from incandescent or tungsten halogen lights
- Exclude sunlight:
  - limit total light exposure during installation, exhibit, and other routine work
  - filter daylight already present in the exhibit space for UV radiation
- Construct lighting mockups to evaluate the amount and quality of light provided by the proposed lighting plan.
  - measure final light levels
  - adjust accordingly during installation
- Isolate lights from the display chamber.
  - place all lighting fixtures outside the display area of a case
  - contain any lights that are integral to the case in a separate

compartment

- seal the lighting chamber to prevent entry of insects, heat, and dust

- Reduce heat gain and temperature cycling. *Note:* The heat gain inside the display chamber should be no more than 2° F when lights are turned on.
- Ventilate the lighting chamber to dissipate heat from fixtures and use electric fans as needed.
- Incorporate heat-reflecting and insulating materials when necessary.

5. *How do I avoid a biological infestation in an exhibit?*

Develop an Integrated Pest Management Program (IPM) for your exhibit space. In particular:

- Isolate and observe objects for signs of infestation and active mold before placing on exhibit.
- Regularly examine all objects for signs of infestation and active mold.
- Design exhibits to inhibit infestations:
  - insect proof exhibit area by screening open windows or doors
  - fill gaps in the building and case construction
  - avoid gaps where dust can collect
- Enclose objects inside well-sealed cases.
- Avoid introducing insects through props and unexamined exhibit materials:
  - don't use wool carpets and other materials that attract and harbor insects
  - avoid using organic exhibit props
  - fumigate or freeze vegetal props before bringing them into the museum
- Don't allow food and beverage consumption during exhibit production and installation or in the exhibit area after the exhibit opens, including special events. The maintenance staff must be diligent in removing all food and beverage waste from areas adjacent to the exhibit.

- Use and monitor insect traps as part of your ongoing IPM program.

Refer to *MH-I*, Chapter 5: Biological Infestation, for additional information.

6. *What should I do about physical security in an exhibit?*

You can make sure your exhibit is physically secure:

- Conduct a risk assessment in accordance with procedures outlined in *MH-I* and in consultation with the park security officer to identify the possibility of theft and vandalism.
- Provide the appropriate protection.
- Tailor the exhibit security features to the vulnerabilities of objects.
- Use tamper resistant hardware.
- Control access to the objects in exhibit cases.
- Make each object on exhibit readily removable without disturbing or moving adjacent objects.

Refer to *MH-I*, Chapter 9: Security and Fire Protection, and Appendix G: Protection of National Park Service Museum Collections, for additional information.

7. *What should I do about emergency preparedness and fire protection for an exhibit?*

Take these precautions:

- Perform a risk assessment, in accordance with procedures outlined in *MH-I*, and in consultation with the park security officer and park emergency management staff.
- Anticipate the types of damage that may occur to display objects.
- Address potential problems where possible to avoid risk.
- Develop an emergency preparedness response plan that addresses fire, flood, earthquake, theft, and other hazards for the exhibit.

Refer to *MH-I*, Chapter 9: Security and Fire Protection, and Chapter 10: Emergency Planning, for additional information on how to develop an emergency preparedness plan.

8. *How should I protect objects during production and installation?*

Production and installation can present potential threats to objects because they're being moved, there are lots of people around, cases are being constructed, and many other variables. You can protect objects if you:

- limit transport of objects into production areas

- inspect exhibit assemblages that affect objects
- complete construction before object installation
- clear exhibit area of debris and dust

---

## J. Exhibit Case Design

### 1. *What do I need to know about exhibit case design and construction?*

Work with a conservator to select exhibit cases that will meet the needs of your objects and the exhibit. Choose the most appropriate and practicable cases to do the job. Work with a security expert to make sure that your cases will provide maximum protection from vandalism and theft.

Exhibit cases provide the primary protective environment for objects on exhibit. You should make sure that the issues noted below are addressed.

#### *Exhibit case design*

- Design cases as protective enclosures to create microenvironments inside the cases.
- Establish performance criteria and design the case to provide this performance.
- Build and test a prototype case to decide whether it meets design and performance objectives.
- Provide detailed case drawings and specifications to your fabricator.
- Inspect cases during fabrication to ensure compliance with specifications.
- Test assembled case in its final location to make sure that conservation criteria are met before object installation.

#### *Case stability, security, and access*

- Construct a physically stable, structurally secure case.
- Provide appropriate security features.
- Provide for legitimate and practical access.
- Incorporate doors or other practical access options in the case design.

- Make sure that park museum staff can readily enter the case without compromising security.
2. *What do I need to know about sealed and ventilated exhibit cases?*
- Work with the conservator to determine if you need sealed or ventilated cases.
- Sealed exhibit cases***
- Determine which objects, if any, require protective microenvironments, and design cases accordingly.
  - Design cases to avoid the risks from interior contaminants.
  - Design well-sealed cases with tight joints and with gaskets around all removable panels and entry doors.
  - Select construction materials that limit air exchange and aren't moisture-permeable.
  - Minimize leaks with adequate gaskets and caulk.
  - Use non-hazardous materials for all construction.
- Ventilated exhibit cases***
- Make sure that climate-control and pollutant-control system functions 24 hours a day.
  - Design and construct well-sealed, ventilated cases in consultation with a conservator and exhibit case designer.
  - Filter vents to prevent dust, insects, and chemical pollutants from being drawn into the case.
  - Use positive air-pressure cases when appropriate.
3. *What do I need to know about exhibit case materials?*
- You need to follow these procedures:
- Select, in consultation with a conservator, high-quality, non-hazardous (to humans and collections) materials to construct case interiors and case furniture.
  - Use mechanical fasteners in the construction of exhibit furniture, avoid adhesives when possible.
  - Use 100% acrylic paints with low volatile emissions for wood and metal surfaces; powder coatings can also be used for metal surfaces.
  - Allow sufficient curing time in consultation with a conservator before installing objects, such as 4 weeks for newly painted cases.

- Isolate objects from painted or varnished surfaces and other objects with a mount, foil, or another acceptable barrier, such as polyethylene or polyester sheeting.
- Check fabrics for dye stability and fastness; pre-wash, dry, and remove excess dyes and finishes.
- When necessary, incorporate a pollutant absorber or scavenger such as activated charcoal and potassium permanganate to ensure a pollutant free environment.

4. *What do I need to know about exhibit mount design and fabrication?*

Select mounts carefully and make sure they are designed to meet the object's needs. If they are made from conservation (stable museum quality) safe materials, you'll be able to prevent unnecessary damage to vulnerable exhibit items.

- Design and fabricate mounts for object installation ahead of time.
- Use a qualified mounting specialist who has preservation training.
- Protect the integrity of the item:
  - create custom-padded mounts
  - don't physically alter or dismantle objects to accommodate placement or mounting in the exhibit
  - use mechanical designs to lock mounts in place
- Support the entire object.
- Provide adequate support for flexible objects:
  - for organic materials, support the structure under its entire contour
  - don't crease, bend, or fold textiles, papers, leather, and other susceptible organic objects
  - don't place heavy objects directly on top of other items
- Support all parts independently:
  - support fragile objects over as large an area as practical
  - support attached parts
- Stabilize objects from vibration and abrasion.
- Secure framed works:

- attach frames to the wall with appropriate hardware, such as “D” hooks and braided metal wire
- anchor the wall fastener firmly to the wall
- make sure the fastener can support the weight of the framed item
- ensure that the wall, ceiling, or floor is designed to accommodate additional load and that the fastener is installed at a location, and in a way to successfully transfer this load



## K. Traveling and Non-NPS Initiated Exhibits

---

This section only covers traveling exhibits that are received by the park. Objects in traveling exhibits are treated as incoming loans. Refer to *MH-II*, Chapter 2: Accessioning, for information on generating an incoming loan. Refer to *Museum Registration Methods* by Dudley et al (1979) and *The New Museum Registration Methods* by Buck et al (1998) for detailed information on preparing a traveling exhibit.

### 1. *What do I need to know about traveling exhibits at the park?*

The originating organization and the receiving park share the responsibility for the traveling exhibit. Traveling exhibits are usually scheduled well in advance. All arrangements, including financial, shipping, and insurance, are negotiated in advance, to the satisfaction of both parties. The hosting (receiving) park is responsible for:

- providing an appropriate exhibit venue
- maintaining the well-being of loaned objects, including preventive conservation
- maintaining exhibit furniture
- providing stable relative humidity and temperature controls
- ensuring security for the duration of the exhibit
- providing an exhibit staging and de-installation area
- tracking objects from receipt to the de-installation
- designing and installing exhibit, if needed
- offering public programming, if appropriate

Well before the exhibit is received, the park should have the following documents:

- exhibit contract (see Figures 7.1 and 7.2.)
- loan agreement
- relevant checklists, including object, case, and furniture numbering systems
- packing instructions from the initiating organization
- gallery layouts
- object number and display location lists

- installation instructions, photographs, and diagrams
- shipping instructions

The park may be required to complete the AAM Facilities Report (see *MH-II*, Chapter 5: Outgoing Loans).

A well-developed traveling exhibit is accompanied by the following:

- exhibit checklist
- crate list, including crate size and weights, packing lists, and diagrams
- crate contents
- object condition reports
- list of equipment needed to receive and install the exhibit
- list of accompanying exhibit furniture, mounts, and graphics
- packing list with specific instructions for each item
- list of lender's requirements
- insurance documents, such as a certificate of insurance naming the park as an additional insured, if appropriate
- customs documents for international traveling exhibits, if appropriate
- transportation arrangements

Refer to *MH-II*, Chapter 4, Section VII, Purchasing Insurance for Borrowed Objects. Park staff may be expected to pack and unpack the traveling exhibit. Always follow all unpacking and installation instructions. Carefully record object condition when you unpack, install, and de-install objects. You should also do regular checks while the objects are on exhibit. Report any damage immediately to the originating organization.

2. *What should I do if the park is solicited to provide an exhibit venue?*

The park may be approached by an individual or organization to host an exhibit. All requests must be made in writing and approved by the superintendent. The requestor should also provide information on the following:

- exhibit theme
- number and quality of items to be exhibited

- display system requirements
- space requirements
- lighting requirements
- installation requirements
- security
- storage
- associated costs
- publicity
- associated public programs
- insurance
- catalogs or brochures

The superintendent determines if the exhibit is appropriate for the park. If the exhibit is approved, a loan agreement is completed and signed.

3. *What do I need to know about photography, reproduction, and publicity for the exhibit?*

Make sure that the exhibit contract or loan agreement includes written permission for the park to photograph, telecast, or reproduce the items on exhibit for education, catalog, public programming, and publicity purposes. The contract should also outline who is responsible for doing exhibit publicity and press releases, frequency of releases, and public programming details. Include a statement in the exhibit contract or the loan agreement that photography of borrowed items on exhibit by visitors is governed by procedures outlined in DO #53 and Reference Manual #53: Special Park Uses, Chapter 6, Special Uses of Collections, and legal requirements outlined in Chapter 2: Legal Issues.

---

**L. Exhibit Funding and Outreach**

1. *How do I get support for my exhibit concept?*

To get support for an exhibit project, you'll need to give the potential backer, such as a granting agency or corporate sponsor, a clear idea of the exhibit and exhibit theme. You should also prepare a justification as to why this would be an excellent project to support. Include a comprehensive summary and overview of the proposed exhibit. An attractive presentation package should include:

- narrative description of the exhibit themes and sub-themes

- floor plan
- diagram indicating orientation of exhibit cases
- broad description of object types
- general description of exhibit media and elements, such as audiovisual or interactive media
- scale model, if possible
- schedule
- budget

The presentation package can be used for fund raising for your exhibit. The HFC, Department of Exhibits, can assist you in preparing materials, providing cost estimates, designing a brochure, and completing a business plan to include in the package. You need to work with park management and the region to raise funds, or to submit the concept to the Development Advisory Board or the National Park Foundation to raise funds. Many organizations fund museum exhibits. Refer to the Foundation Center Website at <http://www.foundationcenter.org/> for information on funding sources for federal institutions.

2. *What are some funding sources?*

Some of NPS funding sources include:

- HFC exhibit repair/rehabilitation funds
- Recreation Fee Program funds
- cyclic maintenance funds (may provide funding for cases or for ongoing maintenance)

Some non-NPS funding sources include:

- park cooperating associations
- foundation grants
- individual and corporate donations
- partnerships with other organizations and federal agencies

Consult with your regional curator for information on how to apply to various sources for funding.

3. *How do I estimate exhibit costs?*

Costs are based on square footage of the exhibit space and complexity of the exhibit. Exhibits with lots of audio-visual needs, dioramas, and publications tend to be more expensive than traditional case

exhibits. Consult with the regional/SO curator or HFC to develop cost estimates. HFC is developing a cost-estimating guide that will be made available to parks. You can use these estimates in a fund-raising package.

4. *Can I develop a traveling exhibit?*

Yes, you can. However, NPS museum exhibits aren't usually funded to support traveling exhibits. If the park wants to do a traveling exhibit, the park will need to seek funding to support all phases of exhibit development. This includes transportation, packing and shipping, and insurance. See Section L.1 for additional information on funding. Remember that designing an exhibit to withstand the rigors of travel is often more expensive than designing a permanent or temporary exhibit that doesn't travel. You'll need to make this decision up-front, so that you can plan the budget accordingly.

5. *Should I develop an exhibit Web feature?*

Yes, by all means. The Web allows you to reach a very large audience outside the park! A finished "real" exhibit provides you a perfect opportunity to develop a Web exhibit with a relatively small investment of time and effort. Much of the research on the exhibit has already been done. You have existing label copy, which usually takes a huge amount of time to research and write. Objects and images have already been researched and identified. The major expenditure will be in getting high quality photographs of selected items on exhibit. Have the photographs and drawings scanned. Work with a Web designer to develop an exhibit feature. For detailed information on developing Web features, refer to *MH-III*, Chapter 3: Publications. Be sure you have obtained all the necessary intellectual rights to use images on the Web in accordance with Chapter 1: Evaluating and Documenting Museum Collections Use, Chapter 2: Legal Issues, and Chapter 3: Publications.

6. *Should I produce an exhibit catalog?*

Yes, if it's feasible. A paper-based catalog of your exhibit makes an important contribution to the park's resource interpretation program. An exhibit catalog is a very useful interpretive medium. It long outlives the actual and Web exhibits. Visitors who see the exhibit and come away with a catalog extend their park learning experience long after they leave the park. The exhibit catalog provides an ideal opportunity to share your collections with the general public, students of all ages, museum professionals, and colleagues. An exhibit catalog places your collections into local, regional, and national library catalogs for all to see in a way that the actual exhibit cannot. If you are on a tight budget, a low-key or park-generated catalog records the exhibit and promotes the park museum collection. Refer to Chapter 3: Publications, on how to produce an exhibit catalog.

7. *Should I train staff and volunteers to interpret a new or upgraded exhibit?*

Yes. Interpretation and education are primary NPS and museum goals. The training you provide will enable staff to develop interesting and informative talks; tours, and materials for exhibit visitors. An informed interpreter can facilitate an enjoyable and creative learning experience for students of all ages. Provide in-depth and well-organized information about the exhibit to staff and volunteers who will be interpreting the exhibit

Each park is responsible for developing its own interpretation

program. You can make an important contribution to the park interpretation program by:

- working with the park interpreter to develop an exhibit interpretation training program
- providing in-depth talks on the exhibit
- preparing a slide presentation and handouts that staff or the volunteer interpreter or docent can use for in-house talks
- designing classes or lecture series for the local community
- organizing a demonstration or film festival around the exhibit
- preparing a frequently-asked-questions handout for docents/interpreters to carry during a tour
- working with the cooperating association to make sure that the shop includes related materials, such as books, postcards, and other appropriate items for sale

Remember that interpretation is “an educational activity which aims to reveal meanings and relationships through the use of original objects by first hand experience, and by illustrative media, rather than simply to communicate factual information” (Freeman Tilden).

8. *Should I develop school programs and kits for the exhibits?*

Yes. Work closely with the interpreters to develop a school program, teaching kit, and lesson plans about the exhibit. You, as the person responsible for the park museum and archival collections, have an important contribution to make to the park interpretive and educational program. You have a wealth of information about the life ways, people, species, ecosystems, places, and events represented in your park’s collections. A school program or kit provides an ideal opportunity for you to directly communicate the park’s mission and the exhibit theme to local schools. The package will allow you to extend the life, range, and usefulness of the exhibit. If you participate in the development of a school program or kit, you can make sure that the park collections are integrated into the package.

Work with the local schools to develop appropriate educational materials that include park museum collections. You can also hire contractors to develop curriculum-based packages. There are extensive teaching tools on the Web. Refer to the NPS Museum Management Program Website at <<http://www.cr.nps.gov/museum>> and *Teaching with Historic Places* at <<http://www.cr.nps.gov/toolsfor.htm>>. The Department of Education site, Federal Resources for Educational Excellence <<http://www.ed.gov/free/>> lists hundreds of education resources that are supported by agencies across the U.S. federal government.

9. *How do I promote the exhibit within the*

To increase visitation and ensure that you meet the park’s education and interpretation mission:

*community, across the state, or across the nation?*

- Promote the exhibit as widely as possible. Community representation on the exhibit team goes a long way to get out “word of mouth” publicity for your exhibit.
- Develop an exhibit fact sheet for NPS interpretation staff and for wider distribution.
- Work with the park public relations officer and community representatives for ideas to advertise the exhibit.
- Advertise in local newspapers and on buses.
- Do radio spots and give interviews to the press.
- Develop public programs, lectures, and events.
- Arrange for craft demonstrations and performances.
- Write and distribute effective press releases.
- Develop an exhibit brochure and make it available at the visitor center and in the exhibit.
- Submit press releases about the exhibit to newspapers, magazines, and tourist brochures.
- Partner with other historical societies, parks, and museums to do a joint marketing effort, particularly if you’re able to produce thematically linked exhibits.
- Work with the state tourism bureau to make sure your park’s exhibit is well publicized.
- Place exhibit announcements in specialty magazines and papers to reach specialized audiences.
- Make sure that an exhibit description and hours of viewing are placed on your park’s Website.
- Establish a link between your Web exhibit and the Museum Management Program Website.

---

## **M. Documenting Collections on Exhibit**

It is particularly important to document all aspects of the exhibit, from the early stages of planning to the exhibit installation and post-installation evaluation. Use long-lived media for documentation. Keep track of all the work that is done and which items are selected for exhibit. Capture the research done on the objects and record

condition and other pertinent information. Good documentation allows you to get your exhibit-related work done in a timely fashion. It also means that you're building a history of use for each object. Careful documentation means that issues and questions can be readily answered while you're working on the exhibit, and once the exhibit is up.

1. *How do I document collections going on exhibit?*

You need to document all phases of the exhibit and the objects that are installed. Use the Automated National Catalog System (ANCS+) to generate the forms noted below. Be sure to update entries in ANCS+ once the exhibit has been installed. Refer to the ANCS+ *User Manual*, Chapter 4, Associated Module sections on Exhibits, Loans In, and Conservation, for detailed information on how to enter data into ANCS+.

The documentation of collections on exhibit includes the following (refer to Figure 7.3, Park Exhibit Checklist):

- **Accessioning and cataloging:** All objects, specimens, and archival items must be accessioned and cataloged in accordance with the *MH-II*, Museum Records, and entered into ANCS+. Take detailed measurements of the object, where possible, and include on the catalog card. Make sure that every part of the object is numbered before it goes up on exhibit. Enter the exhibit title and the exhibit duration in the exhibit module of the ANCS+ catalog record.
- **Exhibit folder (or binder):** Generate an exhibit folder or binder to hold all related documentation, such as the exhibit and photo inventories, so that you can find all exhibit information readily. Keep related memos, general notes, budget, shipping and packing information, and other related information in the exhibit folder. Reference the file from the catalog or accession folders of each item as needed. Exhibit files are usually kept chronologically, by exhibit date. The information you file may prove to be very useful in the future.
- **Exhibit inventory:** Develop a list of all items on exhibit. The list should note the specific exhibit room and case location, catalog numbers, and object dimensions and weight. Use the exhibit inventory together with the photo inventory described below. Complete the exhibit module in ANCS+ and update the object status and location in ANCS+. Develop a case numbering system and number the cases consistently in an unobtrusive but readable place. Place a number diagram of the cases in the exhibit folder. A floor plan with object location facilitates security and condition checks.
- **Caption sheet and credit line format:** Develop a standard caption and credit format for all items that are going on exhibit. Refer to Chapter 3, Section E.18, What do I need to know about writing captions?



- **Object photography:** You should have a dated record photograph of every object, specimen, and archival item that is in the park exhibit. Refer to *MH-II*, Appendix L: Photography, for technical guidance on taking photographs of objects before they go up on exhibit. Record photographs should provide adequate visual information on the object for security and condition purposes.

Once the exhibit is installed, take or arrange for a professional photographer to take photographs of all cases and objects as installed. Use one set of case installation shots as a photo-identification (photo-ID) for all objects on exhibit. Record individual catalog numbers on every object in the photo-ID. The photo-ID makes for ready identification for inventory and security purposes. Add a copy of the photo-ID to the exhibit folder and maintenance manual.

- **Object condition report:** Complete an Object Condition Report (Form 10-637) to record all structural and surface conditions such as tears, losses, cracks, chips, holes, abrasion, tape residues, mold, buckling, discoloration, and other conditions that are present when the object goes on exhibit. Record this baseline data before the object is treated or goes on exhibit. This will allow you to easily track what changes the object is undergoing while on exhibit, and whether you need to make adjustments, or remove it from the exhibit. Keep a copy of the object condition report in the accession or catalog folder, and in the exhibit folder or maintenance manual. Enter treatment and condition data on the ANCS+ catalog record and in the ANCS+ conservation module.

Some objects may need stabilization before going on exhibit. Such work may include cleaning or re-assembly of broken parts.

For additional information on conservation, refer to Section E, Exhibit Conservation, *MH-I*, Chapter 8: Conservation Treatment, and to the HFC conservation Website at <http://www.nps.gov/hfc/support/hfc>.

All conservation treatments must be documented in writing. An adequate treatment record should be accompanied by detailed photographs. Refer to *MH-I*, Chapter 8, Section C, Documentation of Object Conservation Treatment, for detailed information on the different types of documents that are completed at different stages of conservation work.

- **Incoming loan agreements:** Wherever possible, include the park's collections in the exhibit. A park exhibit offers the ideal opportunity to share the collections with the public, and to achieve the park's resource interpretation and educational mission. Park collections are park resources in their own right, and should be used to interpret the park mission and goals.

However, it may be necessary to borrow materials for exhibit. Refer to *MH-II*, Chapter 2: Accessioning, for information on negotiating an incoming loan agreement. Keep all insurance documents with the appropriate catalog files. See Section O.2 below.

The conservator usually prepares the following:

- **Object examination report**
- **Object treatment proposal:** The park approves all treatment before any work is begun.
- **Object treatment report (OTR):** You should also request a copy of an object preparation report, if one was prepared. It records information on what work was done to prepare the object for exhibit.
- **Maintenance manual:** Refer to Section O.2 for information on what is in the exhibit maintenance manual

2. *What do I need to know about acquiring rights to images?*

Exhibits often include photographs, drawings, and other artwork. Whether the images or artwork are part of your collection or from an outside source, make sure that you have the right to use the work in an exhibit. There are several laws, in particular, the copyright law, that affect the use of collections.

Copyrights are a bundle of rights given to creators, including economic rights to:

- publicly display (or exhibit) works
- reproduce work
- distribute copies by sale or transfer of ownership
- publicly perform work
- prepare derivative works

The Copyright Act of 1976 (17 USC 101-810 et seq. [1988 & Supp v. 1993]) covers archival and manuscript collections, including manuscripts, pictorial, print, graphic, and photographic works, electronic records, films, videotapes, and related materials and other original works, including fine and decorative art works, and architectural works, from the moment of creation.

Refer to Chapter 2: Legal Issues, for detailed information on copyright.

Check the accession and loan folders to verify that the park owns the rights to the artwork or images and can exhibit the material. It is

important when accessioning an object, to have the donor convey all rights to the NPS. If the owner chooses to retain the copyright, make sure you add a clause in the special conditions box stating that the copyright holder gives the NPS permission in perpetuity to exhibit the donated material. In the case of an incoming loan, add a clause stating that the lender gives the NPS permission to exhibit the photographs, drawings, and other artwork and include images of the borrowed material in paper and Web publications.

***If the park does not own the artwork or images, make sure that you have written permission from the holder of the rights to use the artwork or images in the exhibit, paper and Web publication.***

File all permissions in the accession or catalog folder. Be sure to record the institution's tracking number(s) and credit and caption formats as required by a lender. Refer to Chapter 3, Section C.18, on how to write a caption and give an appropriate credit. Make sure you label all images, including those that were not used in the exhibit, with the correct credits, caption, and identification numbers on exhibit and in the exhibit folder. It will prevent confusion if you wish to use those images for other exhibits or publications at a later date. File all the written permissions in an exhibit file.

- |   |   |
|---|---|
| 3. <i>Should I insure borrowed objects?</i>   | Yes, if the lender requires insurance. Complete insurance arrangements in accordance with the procedures outlined in <i>MH-II</i> , Chapter 4: Section VII, Purchasing Insurance for Borrowed Objects.  |
| 4. <i>How should I document the artwork and maps that are prepared for the exhibit?</i> | Make copies of the artwork and maps. Note the identifying numbers and source on each copy and file in the exhibit folder.   |
| 5. <i>How do I handle reproduction of an object or image?</i>                           | If you are unable to obtain an original object for the exhibit, either from the park collections or by borrowing from another institution, you may decide to reproduce the object. Similarly, if the original archival item is too fragile to exhibit, you should have a reproduction made. Refer to Chapter 4: Two-dimensional Reproductions, and Chapter 5: Three-dimensional Reproductions, for detailed information and guidance on handling reproductions. |

---

## **N. Evaluating Exhibits**

- |                                  |  |
|----------------------------------|--|
| 1. <i>Why evaluate exhibits?</i> | All exhibits should be evaluated because they absorb considerable park resources, such as funding and staff time, particularly during development and installation. Therefore, it makes good sense to understand what is needed to get the park's exhibit message across, to see what will work, how learning will take place, and how well the "product" or exhibit is received. Well-run businesses understand their customers. They know how to attract visitors, conduct market research, and test the product. They also know how to bring visitors back by refining the "product" once it has reached the market. An |
|----------------------------------|--|

exhibit that reflects so directly on the park, staff, resources, and its commitment, deserves no less. Evaluations of exhibits enable park staff to better serve the public.

2. *What kinds of exhibit evaluations are there?*

Evaluation should be done before, during, and after the exhibit is completed. The project coordinator and the exhibit team evaluate the exhibit informally throughout all phases of its development. It is essential to have exhibit content reviewed by subject matter experts. Most exhibit designers informally evaluate their work to make sure that the goals of the exhibit and specifications are met. Get substantive evaluation early on in the project. This ensures that all issues can be addressed in a reasonable and timely way. Evaluations done late in the process may mean additional costs or that the changes won't be made at all. The project coordinator should also write an

evaluation of the exhibit once it is installed, and make sure that appropriate modifications are made. It is important to evaluate early and often. Evaluations contribute to effective exhibits.

The park can also obtain formal evaluations of exhibits. These include activities such as surveying, interviewing, obtaining feedback, and observing visitor behaviors and timing movements through the exhibit. Professional exhibit evaluators do exhibit evaluations. Contact HFC exhibits or Museum Management Program staff to assist in locating professional exhibit evaluators. Different types of formal and informal evaluation yield useful information. They include the following:

- **Front-end evaluation:** The front-end evaluation, as its name suggests, is done very early in the planning of an exhibit. It can be formal or informal. Front-end evaluation occurs before any exhibit development. Exhibit themes and potential exhibit contents are closely examined. Subject matter experts critically review and evaluate draft exhibit documentation and copy. Visitor surveys and an analysis of the audience's pre-knowledge and interest in the topic are evaluated by exhibit evaluators, including HFC or contract staff. This information is obtained before the exhibit is developed. The front-end evaluation seeks to identify and eliminate errors before they arise.
- **Formative evaluation:** Ongoing or formative evaluation occurs during the process of developing the exhibit. Formative evaluation includes surveys and focus groups. Information about visitor behaviors is obtained by creating and testing mock-ups and elements of the exhibit. This allows staff to modify the exhibit to ensure a more successful exhibit. It assesses what measures to use to determine what learning will take place and what visitors understand. Lighting, signage, and visitor orientation are also examined and adjusted as necessary during this stage of evaluation.

- **Summative evaluation:** The final or summative evaluation takes place once the exhibit has been installed. Of course, it is important to anticipate and identify problems before the exhibit is installed. Once the exhibit is installed, it can be expensive and time consuming to correct. The summative evaluation can, however, provide very useful information for future exhibit development.
- **Remedial evaluation:** Remedial evaluation is undertaken to make modifications and adjustments to the exhibit once it has been up for a while. Direct observation of visitors and how they react to the exhibit is revealing and useful. Traffic flow and entrance and exit behaviors are observed. Additional information is obtained from formal interviews, informal discussions, and questionnaires. A combination of these methods will give you a better understanding of visitors, what kind of learning occurs, exhibit effectiveness, and how to make adjustments.

The project coordinator and appropriate park staff should monitor evaluations closely. This will ensure that the needed modifications are made with minimal impact on the exhibit at different stages of development. The park works with HFC or the contracting officer's technical representative (COTR) to make sure that problems are corrected in a timely way.

3. *When do I conduct the final exhibit review?* Do a very thorough walk-through of the exhibit as it nears completion, and verify that all the contract specifications have been met. Do another walk-through once the installation has been completed. Make notes and develop a list of problems. You should also do another walk-through with members of the park exhibit team, in particular, the maintenance staff. You and other park staff will be responsible for the exhibit once the design firm leaves. Therefore, it is very important for you to make sure that all the specifications have been met. Give a copy of the list to the contractors. Don't sign off on the work until the problems on the list have been addressed to your satisfaction.
4. *How do I evaluate the exhibit's effectiveness for visitors?* It is extremely useful to discover information about the park museum visitor. Work with interpretation staff to obtain pertinent visitor information, and to visitor responses to the exhibit. Museum visitors have different life experiences, learning styles, and demographic variables such as socio-economic background, gender, and motivation. An exhibit evaluation combined with knowledge of visitor demographics can help you plan related public programs. It is extremely helpful to solicit responses throughout the exhibit development and make necessary adjustments to the exhibit.
5. *How do I correct minor factual errors* If you find a mistake or a minor factual error soon after the exhibit is installed, immediately contact the group that designed and installed the exhibit. If the HFC Department of Exhibits staff did the exhibit

or coordinated the contract, immediately notify HFC by phone, and follow with a memo. HFC works with the contracting officer's technical representative (COTR) to determine when the error occurred. The COTR then contacts the contractor to have the problem corrected and new signage installed in the exhibit. If new information or a new interpretation needs to be included in the exhibit, contact HFC Department of Exhibits staff. The park will need to negotiate with HFC to have minor rehabilitation of the exhibit completed. Follow the same procedure with a non-NPS contractor.

6. *How do I track visitation to the exhibit?*

Work with park interpretive staff to develop a strategy to track visitation numbers. You should also consider asking interpretive or visitor center staff to monitor and record visitor impressions. This information may be very useful for you to make any adjustments or refinements to the exhibit, and to develop some "Frequently Asked Questions" worksheets about the exhibit that visitors may find very helpful.

---

## O. Maintaining Exhibits

### 1. *Who maintains exhibits?*

The park assumes responsibility for maintaining the exhibit once the installation is complete. **Note:** Never underestimate the importance of routine maintenance. A well-maintained exhibit reflects well on the NPS and the park. Always keep the exhibit and exhibit space clean and in excellent shape. Broken or non-functioning multi-media give a poor impression of the park, so make sure that interactive or multi-media features are always in working order. Work with park management to establish, fund, and implement a schedule for routine maintenance of exhibits. Remember that good maintenance takes time, money, and a commitment to having the park's public face look its best.

Maintain the exhibit in accordance with the manual provided by the planning and design firm that installed the exhibit. Refer to the NPS *Standard Fabrications Specifications*, Project Closeout, Section 3.1, Maintenance Manuals. The company or contractor must provide a maintenance manual for the exhibit. The park can also enter into an agreement with a contractor to maintain a particularly complex exhibit. However, this is relatively unusual.

### 2. *What's included in an exhibit maintenance manual?*

An exhibit maintenance manual should include the following:

- contract information, including the following for all who worked on the exhibit:
  - name
  - address
  - telephone number
- procedures and cleaning instructions for:
  - exhibit structures
  - finishes
  - graphic panels
  - tactile models
  - screened materials
- exhibit housekeeping schedule (refer to *MH-I*, Chapter 13: Museum Housekeeping, and *ANCS+ User Manual*, Chapter 4, Section VI, Maintenance Associated Module)
- conservation criteria for monitoring objects

- brand names of recommended cleaning materials for exhibit furniture with contact information (check with a conservator to ensure these materials will not damage objects)
- list of “not-to-be-used” materials and techniques
- repair instructions, including:
  - description of specific repair techniques for different materials
  - wiring diagrams for all equipment
  - instructions for repair or replacement of audiovisual equipment
- care and handling instructions for mounted objects, including:
  - care and maintenance of artifact mounts
  - how to remove objects from mounts
  - copies of all artifact mount drawings
- product list and catalog cuts of materials used in the exhibit
- equipment warranties
- access instructions
- electrical and mechanical instructions
- color, finish, and carpet samples of materials used in the exhibit
- copy of final planning notebook and design drawing, including:
  - exhibit drawings
  - construction details
- lighting information, including duration and intensity
- conservation features

The park gets one copy of the manual. Keep the manual in a secure place in the museum. File another copy of the manual with the HFC, Department of Exhibits.

***For contracts not coordinated by HFC, always require that a copy of the manual be deposited at HFC.***



3. *What is a park maintenance kit?*

The contractor should provide the following items to the park in a permanent container with a lid:

- touchup kit for exhibit cases and furniture
- two sets of all keys used in the exhibit (follow key control procedures outlined in *MH-I*, Chapter 9, Section E.7, What should I do to safeguard keys?)
- specialized tools needed for access to cases
- cleaning kit

The park should keep this kit in a safe but accessible place.

4. *What ongoing maintenance activities do I need to undertake?*

Work with chiefs of maintenance and interpretation to incorporate the new or refurbished exhibit into your museum housekeeping plan. Refer to *MH-I*, Chapter 13: Museum Housekeeping, for detailed information on how to develop and implement a museum housekeeping plan. Monitoring the well being of the exhibit is a team effort. Coordinate with park staff who regularly visit and interpret the exhibit. The more pairs of eyes you have focused on the exhibit, the greater the well being of the exhibited objects. A poorly maintained exhibit reflects poorly on the park. A well-maintained exhibit gives the visitor a positive impression of the park and its staff.

You'll need to:

- implement an exhibit housekeeping plan
  - develop an exhibit cleaning schedule and document it in the ANCS+ Maintenance Associated Module
  - identify cleaning and dusting tasks
  - keep the exhibit area clean
  - dust and vacuum case interiors regularly
  - train staff to observe changes to the exhibit, objects, or mounts
  - identify and acquire supplies and equipment needed to clean and dust the exhibit
- monitor and maintain the environmental conditions
  - monitor and maintain relative humidity and pollutant control systems
  - replace lamps and aim beam as described in the manual

- check light levels once new lamps have been installed
- monitor exhibit overall
  - assign a staff member to do a weekly walk-through inspection of the exhibit
  - inspect for pests and mold
  - record your observations and exhibit gallery conditions in a log
  - check object conditions annually
  - identify when maintenance is necessary, such as repairing the dehumidifier and replacing the spotlight
  - check case security
  - check security at entrances and exits
  - notify appropriate staff to correct problems
- rotate and substitute objects periodically

Follow guidance on handling objects outlined in *MH-I*, Chapter 6: Shipping and Handling Museum Objects.

5. *How do I monitor object condition?*

Each object, specimen, or archival item that goes on exhibit should have a record photograph and a detailed Object Condition Report (Form 10-637, see *MH-II*, Chapter 5: Outgoing Loans). The individual photograph and condition report allow you to monitor the condition over time. Photograph each case with its contents (see Section M, Documenting Collections on Exhibit). When you do a walk-through, use the photo-ID (installation photograph with individual catalog numbers) as an easy visual check to make sure all objects are still there.

Closely monitor items that are installed in an exhibit. No matter how well an exhibit has been designed, the exhibit environment is more stressful than the storage environment. Extended exhibit and longer exposure to light and fluctuations in temperature and relative humidity accelerate object deterioration. The photograph and the condition report provide you with essential baseline data to monitor security and the object's condition. You should routinely walk through the exhibit to spot any major problems. A weekly walk-through is recommended. Closely evaluate each object on a regular schedule. A detailed monthly check is recommended. Record and date your observations.

6. *When do I monitor the environment?*

Work with a conservator to establish baseline data on the relative humidity and temperature in the exhibit space and within exhibit

cases. Refer to Sections H, Exhibit Conservation, and I, Preserving and Protecting Objects in the Exhibit Process. Where possible, install recording hygrothermographs or data loggers to record relative

humidity and temperature. Regularly evaluate the readings. Keep a logbook to record current outside weather conditions and exhibit visitation, both of which can affect the exhibit and case environment.

7. *How do I handle requests to photograph the exhibit or the objects?*

Refer to Section I, Documenting Collections on Exhibit; Chapter 6, Section D, Filming and Photography in Spaces Housing Museum Collections; Chapter 2: Legal Issues; and Chapter 4: Two-dimensional Reproductions, for information on how to handle requests to photograph the exhibit and objects on exhibit.

8. *How do I establish information files to answer inquiries from staff and visitors?*

Record the most commonly asked questions and your responses. Develop subject files for the most commonly requested information. Add information, research, clippings, and photographs as you find them. You should consider developing a “frequently asked questions and answers” sheet available in the exhibit area, once you’ve determined what those questions are.

9. *What do I do if I need to take the object off exhibit temporarily?*

On occasion, you may need to remove an object from an exhibit temporarily. The object might require conservation or you may be developing an exhibit and need to photograph the object. Carefully remove the object from the exhibit without disturbing other items on display. Place an Object Temporary Removal Slip, Form 10-97 in its place. Follow the procedures for completing the slip outlined in *MH-II*, Chapter 4, Section C.2, How do I document temporary location changes? The slip ensures that staff and visitors know that the gap or “hole” in the exhibit is deliberate.

---

## **P. Rehabilitating Exhibits**

1. *When should I rotate objects?*

During the exhibit planning and design phase, you will have worked with the exhibit project coordinator and designer to identify substitute objects for selected items, in particular, organic and other sensitive objects. Ideally, all objects in long-term park exhibits should be rested and rotated to extend their life span. Work with a conservator to determine the rotation schedule.

2. *What should I do if an object is damaged?*

If you detect damage to an object on exhibit, correct the problem as soon as possible. If the damage occurred as a result of a mount, case, lighting, or other conservation problem, consult with a conservator and maintenance staff to find a solution. If the damage is a result of a traffic flow problem or security breach, work with park maintenance to correct the deficiency.

Remove the object until the problem has been corrected. If an older exhibit doesn’t have a rotation schedule, you need to identify alternate objects for rotation and establish and implement a rotation schedule. Work with a conservator and HFC exhibit staff or other exhibit service providers to address conservation or exhibit problems.

- |   |  |
|---|--|
| 3. <i>What should I do if a label is damaged?</i> | If you detect damage to a label, correct the problem as soon as possible. Notify HFC or the exhibit contractor and request a replacement label. Use a corrected label until you can replace the damaged label.   |
| 4. <i>How do I update the exhibit?</i>            | Work with HFC, Department of Exhibits, or an exhibit contractor of the park's choice to update exhibits over time. You will engage first-time and repeat visitors by keeping exhibits current. You can do that by incorporating new information or revised interpretations about people, events, or themes. You may also want to make changes as new objects come into the park collections. Dated exhibits don't reflect well on the park or its staff. It is important to keep exhibits fresh and challenging. Effective exhibits, as the public face of the park, are an integral part of achieving the park's education mission. |

---

### **Q. Selected Bibliography**

- Adams, Roxanna, ed. Revised Standard Facility Report. Registrars' Committee of the American Association of Museums. Professional Practice Series. 1988.
- Alexander, Edward P. *Museums in Motion. An Introduction to the History and Functions of Museums.* Nashville, Tenn.: American Association for State and Local History, 1979.
- American Association of Museums. *Museums for a New Century: A Report on the Commission for a New Century.* Washington, D.C., American Association of Museums, 1984.
- \_\_\_\_\_. *The Gauge.* A newsletter from the AAM Committee on Audience Research & Evaluation.
- \_\_\_\_\_. *Museum News 78, no. 5. Special Issue: Exhibition Design,* September/October, 1999.
- Barclay, R.L, ed. *Anatomy of an Exhibition: The Look of Music.* International Institute for Conservation-Canadian Group, Ottawa, 1983.
- Belcher, Michael. *Exhibitions in Museums.* Washington, D.C.: Smithsonian Institution Press, 1992.
- Desai, Philly, and Andrew Thomas. *Cultural Diversity: Attitudes of Ethnic Minorities Towards Museums and Galleries.* Museums & Galleries Commission, The Qualitative Workshop. A Unit of BMRB International Limited, London, 1998.
- Dubberly, Sara, ed. *Exhibition Planning and Management: Reprints from NAME's Recent and Recommended.* Washington, D.C.: American Association of Museums, Technical Information Service, 1992.
- Durbin, Gail. *Developing Museum Exhibitions for Lifelong Learning.* Edited on behalf of the Group for Education in Museums. London: Museums and Galleries Commission, The Stationery Office, 1996.
- Exhibit Builder* magazine. P.O. Box 4144, Woodland Hills, Calif. 91365.
- Exhibitionist.* National Association for Museum Exhibition (NAME), the Standing Professional Committee on Exhibition of the American Association of Museums.

- Falk, John. *Visitors: "Who Does, Who Doesn't, and Why."* *Museum News* 77, no. 2, March/April 1998.
- Hall, Margaret. *On Display: A Design Grammar for Museum Exhibitions*. London: Lund Humphries, 1987.
- Karp, Ivan, and Steven D. Lavine, eds. *Exhibiting Cultures. The Poetics and Politics of Museum Display*. Washington, D.C: Smithsonian Institution Press, 1991.
- Karp, Ivan, Christine Mullen Kreamer, and Steven D. Lavine. *Museums and Communities. The Politics of Public Culture*. Washington, D.C: Smithsonian Institution Press, 1992.
- McLean, Kathleen. "Museum Exhibitions and the Dynamic of Dialogue." *Daedalus*, Journal of the American Academy of Arts and Sciences 128, no. 3. Summer 1999.
- NPS Department of Exhibits, Harpers Ferry Center. *NPS Standards Planning & Design Specifications*. Harpers Ferry, W.V.: National Park Service, February 1998.
- \_\_\_\_\_. *NPS Standard Fabrication Specifications*. Harpers Ferry, W.V.: National Park Service, July 1997.
- \_\_\_\_\_, Museum Exhibit Planner, Application Software for Planning National Park Service Exhibits. Harpers Ferry, W.V.: National Park Service.
- NPS Department of Interpretive Planning, Harpers Ferry Center. *Planning for Interpretation and Visitor Experience* Harpers Ferry, W.V.: National Park Service, 1998.
- NPS HFC Online: <<http://www.nps.gov/hfc/support/hfc-support.htm>>.
- NPS Visitor Services Project. *Serving the Visitor 1998, A Report on Customers of the National Park Service*, 1999.
- Raphael, Toby. "Creating A Set of Conservation Guidelines for Exhibitions." *CRM*, Conservation Resource Management, Volume 22, No. 7, 1999.
- Screven, C.G., ed. *Visitor Studies Bibliography and Abstracts*. Fourth Edition. Chicago, Ill.: Screven & Associates, 1999.
- Serrell, Beverly. *Making Exhibit Labels: A Step-by-Step Guide*. Nashville, Tenn.: American Association for State and Local History, 1983.
- \_\_\_\_\_. "Paying Attention: The Duration and Allocation of Visitors' Time in Museum Exhibitions." *Curator* 40, no. 2, June 1997.
- \_\_\_\_\_. *"Paying Attention: Visitors and Museum Exhibitions."* Washington, D.C.: American Association of Museums, 1998.
- Smith Levine, Melissa. "Selecting and Contracting for Exhibition Services." *Exhibitionist* 13, no.2, Winter 1994.
- Thompson, John M.A., ed. *Manual of Curatorship: A Guide to Museum Practice*. The Museum Association Butterworths, 1984.
- Tilden, Freeman. *Interpreting our Heritage: Principles and Practice for Visitor Services in Parks, Museums and Historic Places*. University of North Carolina Press, 1957 (and 1967).

---

## R. List of Figures

Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits	7:59
Figure 7.2. Sample Fabrication and Installation Contract Wording .....	7:64
Figure 7.3. Park Exhibit Checklist.....	7:68
Figure 7.4. Exhibit Conservation Checklist .....	7:72

### **Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits**

#### **Overview**

This document outlines the agreement between the Park and Harpers Ferry Center, Department of Exhibits (HFC) concerning the development of the Park's exhibit project. The agreement outlines the project description and scope, exhibit team members' roles, the proposed work plan, budget, and exhibit development schedule.

#### **Project Description**

The visitor center was built in 1965. The present exhibit was produced in the early 1980s. The Park plans to upgrade the current exhibit. The exhibit upgrade includes updating and revising the interpretive story presented in the exhibit, bringing exhibit design and production values up to current museum and NPS exhibit and conservation standards, and increasing exhibit space to 540 square feet. NPS exhibit and exhibit conservation standards are described in the NPS *Museum Handbook*, Part III, Chapter 7, and at the HFC site at <<http://www.nps.gov/hfc>>. The new exhibit area will include a cultural history exhibition, an information desk and an association book sales area.

HFC will assist the Park in developing a new exhibit for the exhibit space. HFC responsibilities include developing a schematic and concept plan and design, and final planning notebook and design drawings in conjunction with the Park

#### **Project Resource Package**

The project resource package is composed of a schematic plan and design, and a concept plan and design. HFC will develop the schematic and concept plans in close coordination with the Park. HFC will develop the final planning notebook and design drawing.

The schematic plan and design includes:

- a floor plan
- a bubble diagram indicating the general orientation of exhibits
- rough titles that reflect ideas and themes
- rough placement of exhibit and exhibit cases
- a broad description of object types to be included in the exhibit
- a general discussion of exhibit media and elements, such as audiovisual or interactive media

The concept plan and design includes:

- a narrative description of the exhibit
- an exhibit floor plan showing space allocation, visitor traffic flow, thematic areas
- renderings of what the installation will look like
- rough sketches of selected exhibit elements
- draft label copy
- graphics schedule or listing of artwork, photographs and pertinent identifying information

- facsimiles or drawings of:
  - specific objects or reproductions
  - actual images
  - dioramas and other exhibit furnishing

**Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits** (*Note:* The wording in this figure is based on a document developed by HFC, Department of Exhibits.)

- a list of proposed:
  - objects, specimens or archival items
  - alternate objects, specimens or archival items for exhibit rotation
  - reproductions
  - photographs of objects
- audio-visual treatments including:
  - software
  - equipment
- an exhibit model
- estimates for production of all exhibit elements
- a schedule

The planning notebook includes:

- a list of objects with:
  - catalog numbers
  - captions
  - measurements, including dimensions and weight
  - substitute items
  - object rotation schedule
- a list of graphics with:
  - identifying numbers
  - captions and credits, including source
  - cropping instructions
  - graphic facsimiles
  - graphic and text ID numbers text samples
- object photographs with catalog numbers
- sources for:
  - graphics
  - artwork
  - rights
  - reproductions
  - maps
- label copy and captions
- a floor plan showing all exhibit elements:

- elevational views of all exhibit elements
- location and titles of exhibits
- an exhibit elements drawing
- narrative descriptions of:
  - exhibit elements
  - type styles
  - colors
  - finishes
  - graphics
- sample boards with actual samples of:
  - paint laminates
  - finishes
  - carpet
  - type styles

**Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits** (*Note:* The wording in this figure is based on a document developed by HFC, Department of Exhibits.)

- typographic specifications
  - lighting specifications
  - conservation specifications
  - audio-visual treatments
  - performance standards for :
    - durability
    - security
    - access
    - maintenance
  - an exhibit model that incorporates all exhibit elements
  - a budget, including fabrication estimate
  - a revised schedule
  - individual task assignments
- The design drawing includes:
- the final exhibit design and layout
  - a fully detailed exhibit drawings
  - specific case details and measurements
  - floor plans and elevations including perspective view drawings
  - the lighting plan



## Project Work Plan

The HFC planner and designer will meet with the Park staff and Park resource people at \_\_\_\_ (location) in \_\_\_\_ (date) to develop the exhibit story-line, themes, and objectives, and to evaluate and identify potential exhibit graphics and display objects. HFC will prepare schematic drawings of the proposed exhibits.

Park staff will prepare an Interpretive Plan for the exhibit space which will describe the story-line, themes, proposed exhibit resources, and agreements reached on exhibit issues. The Park will prepare a scope of work for project research, and then begin work, with the advice and assistance of the HFC planner. The cooperating association will provide contract research assistance.

The HFC planning team will conduct a workshop to begin development of the exhibit concept plan and design. The Park, in conjunction with HFC, will identify and prepare the planning elements of the exhibit. The HFC designer will prepare the design elements such as floor plans, elevation drawings, and sample boards. The Park reviews and approves the concept plan and design package.

HFC staff, in conjunction with the Park, will prepare the schematic plan and design, and the final planning and notebook. HFC will prepare the final text, assemble the graphics, objects, and AV resources to be included in the exhibits. The HFC designer will prepare all design elements. After review and approval of the final exhibit package by the Park, the production phase will be initiated.

HFC will produce and install the exhibits. The HFC designer will serve as the production manager. The Park will acquire, or assist HFC in acquiring, reproducible graphics and intellectual use rights. Park exhibit team staff will be invited to participate in exhibit planning, design, and production meetings, and inspections. The Park will have approval authority over all phases of work.

**Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits** (Note: The wording in this figure is based on a document developed by HFC, Department of Exhibits.)

### Exhibit Project Team

The exhibit team is composed of Park and HFC staff, and other specialists as needed. Responsibilities are outlined below. The Park exhibit team will participate in all planning, design, and production meetings and inspections. The Park exhibit team will review all phases of work. The superintendent will have final authorization of the exhibit.

### HFC, Department of Exhibits Team Members

Team Member	Title	Project Role
Name	Exhibit Planning Coordinator	<ul style="list-style-type: none"><li>• Serves as Park's principal contact person at HFC during the planning and design phases of the project.</li><li>• Advises Park staff on how to conduct research, write exhibit text, and prepare a production-ready planning package.</li></ul>
Name	Exhibit Designer and Producer	<ul style="list-style-type: none"><li>• Prepares the design elements of the exhibit production package, based on text, graphics, and objects provided by the Park.</li><li>• Serves as production manager.</li><li>• Serves as Park's primary contact at HFC during the design and installation phase of the project.</li></ul>
Name	Conservator	<ul style="list-style-type: none"><li>• Advises the planning team on matters related to object</li></ul>

		<p>conservation.</p> <ul style="list-style-type: none"> <li>• Coordinates project support tasks performed by the HFC Department of Conservation.</li> </ul>																		
<p><b>Park Exhibit Team Members</b></p> <table border="1"> <thead> <tr> <th><b>Park Team Member</b></th> <th><b>Title</b></th> <th><b>Project Role</b></th> </tr> </thead> <tbody> <tr> <td>Name</td> <td>Chief Interpreter</td> <td> <ul style="list-style-type: none"> <li>• Overall Park coordinator for the project.</li> <li>• Primary liaison with the superintendent.</li> <li>• Arranges for and participates in all major project meetings.</li> <li>• Reviews all project documents.</li> <li>• Tracks budget and schedule for the Park.</li> </ul> </td> </tr> <tr> <td>Name</td> <td>Interpretive Specialist</td> <td> <ul style="list-style-type: none"> <li>• Serves as primary exhibit planner on the project.</li> <li>• Coordinates and does project research, label writing, plan document preparation.</li> <li>• Coordinates production-ready graphics.</li> <li>• Selects display objects in conjunction with the curator.</li> </ul> </td> </tr> <tr> <td>Name</td> <td>Curator</td> <td> <ul style="list-style-type: none"> <li>• Assists in identifying, locating, and as needed, acquiring objects for exhibit.</li> <li>• Participates in planning meetings.</li> <li>• Reviews planning documents with special reference to conservation concerns.</li> <li>• Provides catalog data for inclusion in exhibit label copy.</li> </ul> </td> </tr> <tr> <td>Name</td> <td>District Ranger</td> <td> <ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Reviews and comments on planning concepts and documents.</li> <li>• Provides information on exhibit content and visitor experience issues.</li> </ul> </td> </tr> <tr> <td>Name</td> <td>Park Ranger</td> <td> <ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Comments on exhibit content and visitor experience issues.</li> </ul> </td> </tr> </tbody> </table>			<b>Park Team Member</b>	<b>Title</b>	<b>Project Role</b>	Name	Chief Interpreter	<ul style="list-style-type: none"> <li>• Overall Park coordinator for the project.</li> <li>• Primary liaison with the superintendent.</li> <li>• Arranges for and participates in all major project meetings.</li> <li>• Reviews all project documents.</li> <li>• Tracks budget and schedule for the Park.</li> </ul>	Name	Interpretive Specialist	<ul style="list-style-type: none"> <li>• Serves as primary exhibit planner on the project.</li> <li>• Coordinates and does project research, label writing, plan document preparation.</li> <li>• Coordinates production-ready graphics.</li> <li>• Selects display objects in conjunction with the curator.</li> </ul>	Name	Curator	<ul style="list-style-type: none"> <li>• Assists in identifying, locating, and as needed, acquiring objects for exhibit.</li> <li>• Participates in planning meetings.</li> <li>• Reviews planning documents with special reference to conservation concerns.</li> <li>• Provides catalog data for inclusion in exhibit label copy.</li> </ul>	Name	District Ranger	<ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Reviews and comments on planning concepts and documents.</li> <li>• Provides information on exhibit content and visitor experience issues.</li> </ul>	Name	Park Ranger	<ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Comments on exhibit content and visitor experience issues.</li> </ul>
<b>Park Team Member</b>	<b>Title</b>	<b>Project Role</b>																		
Name	Chief Interpreter	<ul style="list-style-type: none"> <li>• Overall Park coordinator for the project.</li> <li>• Primary liaison with the superintendent.</li> <li>• Arranges for and participates in all major project meetings.</li> <li>• Reviews all project documents.</li> <li>• Tracks budget and schedule for the Park.</li> </ul>																		
Name	Interpretive Specialist	<ul style="list-style-type: none"> <li>• Serves as primary exhibit planner on the project.</li> <li>• Coordinates and does project research, label writing, plan document preparation.</li> <li>• Coordinates production-ready graphics.</li> <li>• Selects display objects in conjunction with the curator.</li> </ul>																		
Name	Curator	<ul style="list-style-type: none"> <li>• Assists in identifying, locating, and as needed, acquiring objects for exhibit.</li> <li>• Participates in planning meetings.</li> <li>• Reviews planning documents with special reference to conservation concerns.</li> <li>• Provides catalog data for inclusion in exhibit label copy.</li> </ul>																		
Name	District Ranger	<ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Reviews and comments on planning concepts and documents.</li> <li>• Provides information on exhibit content and visitor experience issues.</li> </ul>																		
Name	Park Ranger	<ul style="list-style-type: none"> <li>• Participates in planning meetings when available.</li> <li>• Comments on exhibit content and visitor experience issues.</li> </ul>																		

**Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of Exhibits** (Note: The wording in this figure is based on a document developed by HFC, Department of Exhibits.)

### Other Exhibit Team Members

Team Member	Title	Project Role
Name	Director, Historical Society	<ul style="list-style-type: none"> <li>Assists in developing the exhibit story-line, acquiring graphics and objects.</li> <li>Serves as a resource person to the exhibit project team.</li> <li>Reviews exhibit documents.</li> </ul>
Name	Assistant Professor, State College	<ul style="list-style-type: none"> <li>Serves as a resource person to the Project Team.</li> <li>Assists in developing the exhibit story-line, acquiring graphics and objects.</li> <li>Reviews exhibit documents.</li> </ul>
Name	Assistant Professor, State College	<ul style="list-style-type: none"> <li>Provides input regarding the association display and sales functions in the exhibit space.</li> </ul>

### Project Schedule

The schedule below is based on the timely completion of all project tasks. It is understood that if preliminary tasks are delayed or incomplete, the entire schedule will be delayed. Exhibit development will require eighteen (18) months from funding to installation.

Phase	Event	Date
<i>Project Initiation</i>		February Year 1
<i>Project Initiation</i>	Complete Project Research	August Year 1
<i>Concept Plan</i>	Concept Plan Workshop	September Year 1
<i>Concept Plan</i>	Concept Plan Presentation	October Year 1
<i>Final Plan</i>	Begin Final Plan	November Year 1
<i>Final Plan</i>	Final Plan Presentation	January Year 2
<i>Pre-Production</i>	Approve Revised Final Plan	February Year 2
<i>Production</i>	Prepare Production Contract Package	March Year 2
<i>Production</i>	Post Award Meeting	May Year 2
<i>Production</i>	Exhibit Installation	October Year 2

### Project Budget

The total project budget is \$130,000. All planning, design and production funds will come from this source. No other Park monies will be made available other than limited amounts for making any needed modifications to the building. Any such requirement will be negotiated with the Park. HFC and the Park will monitor the project budget to insure that the project stays within budget.

Fiscal Year	Budget Item	Amount
FY 1	HFC Exhibit Planning/Design	\$25,000
FY 1	Exhibit Fabrication Contract	\$75,000
FY 1	Object Conservation	\$7,000
FY 1	Audiovisual Production	\$6,000
FY 2	Audiovisual Equipment	\$3,000
FY 2	HFC Contracting Technical Support	\$6,000
FY 2	Historic Furnishings Production	\$8,000
	<b>Total</b>	<b>\$130,000</b>

**Figure 7.1. Sample Wording for a Park Project Agreement with Harpers Ferry Center, Department of**

**Exhibits** (*Note:* The wording in this figure is based on a document developed by HFC, Department of Exhibits.)

### Sample Fabrication and Installation Contract Wording

#### 1. Background

The Visitor Center is located X miles from the park entrance. The Visitor Center was built in 1965. It contains an exhibit space of XX square feet, which includes the museum exhibits, an information desk, and a book sales area. New exhibits for the Visitor Center will include an interpretation of the cultural history of the area. The park will install a new information desk and a new book sales area.

#### 2. Purpose

The purpose of this contract is to provide fabrication and installation of museum exhibits for the Visitor Center. The exhibits will include exhibit cases, object mounting, interior case labels, graphic panels, and visitor-activated audio programs.

#### 3. Scope of Work

The Contractor will provide all professional exhibit fabrication, and installation services, labor, facilities, materials, and travel (except as otherwise specified in this contract) to fabricate, transport, and install all exhibit elements for the Visitor Center at the Park in accordance with the attached drawings entitled "Visitor Center, Park Name." These drawings are hereby incorporated into this contract.

Work under this contract will proceed in accordance with the steps outlined below, the *National Park Service Standard Fabrication Specifications* <<http://www.nps.gov/hfc/exhibits/fabspec.pdf>> and the specifications outlined in *NPS Exhibit Conservation Guidelines: Incorporating Conservation into Exhibit, Planning, Design and Fabrication*.

The Contractor shall obtain the intellectual rights to all the copyrighted photographs and graphics and other exhibit materials used in the exhibit. The Contractor agrees to the terms outlined in the release form (see *MH-III*, Figure 3.6 and 7) that grants the Park the absolute and irrevocable right and permission, in respect of the photographs, graphics or audio or videotape materials developed for the Park exhibit, to use, reuse, publish and republish, and otherwise reproduce, modify and display the same, in whole or in part, individually or with other photographs or graphics, and with any copyrighted matter, in any and all media now or hereafter known, for illustration, promotion, art, advertising or trade, or any other purpose whatsoever.

The Contractor will provide the following:

#### A. Project Management

Scheduling, coordinating, overseeing, and managing work produced and installed under this contract.

- (1) Travel to Visitor Center to meet with the COTR for a post-award conference and to perform a site visit to review existing conditions prior to fabrication of the exhibits. The Contractor will be responsible for ensuring proper fit and operation of all exhibit elements;

**Figure 7.2. Sample Fabrication and Installation Contract Wording** (*Note:* The wording in this figure is based on a document developed by the Harpers Ferry Center, Department of Exhibits.)

<p>(2) Travel to the Visitor Center, to oversee installation of exhibits at the site by the installation team. The Contractor will provide project management of all on-site work including:</p> <ul style="list-style-type: none"><li>(a) Coordination with park staff for delivery, unloading, and daily work operations on-site;</li><li>(b) Daily quality control inspections of all work performed by installation team;</li><li>(c) Coordination with park for final walk-through inspection, operational training session, and delivery of maintenance manuals;</li><li>(d) Documentation of all listed deficiencies that result from final walk-through inspection. Copies will be provided to the COTR and the park.</li></ul> <p>B. Exhibit Drawings</p> <p>Preparation of preliminary and final exhibit drawings.</p> <ul style="list-style-type: none"><li>(1) Detailing of all exhibit structures included in this contract, including exhibit cases, acrylic vitrines, and graphic panels. Work includes detailing locations of audiovisual equipment and other electrical or mechanical equipment, including vents for convection cooling, shelving, access doors, and power sources;</li><li>(2) Color/finish samples for all structures and samples for picture frame molding as provided;</li><li>(3) Catalog cuts for specialized hardware, including locks, hinges, mounting hardware, ventilation grilles, metal shelving for audiovisual equipment.</li></ul> <p>C. Exhibit Structures</p> <p>Fabrication of all exhibit elements including: cabinetry, panels, platforms, vitrines, or other elements that constitute the basic structural elements of the exhibits</p> <ul style="list-style-type: none"><li>(1) Acrylic artifact vitrines as shown on the drawings, fabricated with UV-filtering acrylic, in accordance with standard specifications provided by the park. Edges of vitrines will be beveled. Vitrines will provide concealed chamber for silica gel as detailed in reviewed and approved detail drawings;</li><li>(2) Glass exhibit cases as shown on the drawings in accordance with reviewed and approved detail drawings and the following:<ul style="list-style-type: none"><li>(a) Glazing of cases will be one sheet of 1/2" UV-filtering laminated glass, mounted flush with surrounding exhibit panel surface. Glass will be captured with aluminum extrusion painted to match exhibit surface in accordance with specifications provided by the park. Glazing will be sealed with neutral curing silicone in accordance with specifications provided by the park;</li><li>(b) Exhibit case structures will be in accordance with standard specifications provided by the park and with the <i>NPS Exhibit Conservation Guidelines: Incorporating Conservation into Exhibit, Planning, Design and Fabrication</i>. The park will review and approve the detailed drawings. Access to interior of exhibit cases will be as shown on drawings. A section of the graphic panels will swing open, allowing access to space behind exhibit. One side of the exhibit cases will open outward, providing access to the interior (object chamber). The top of the exhibit case chamber</li></ul></li></ul>
--

will be UV-filtering cast acrylic sheet. *Note:* all glazing of the cases will remain fixed in place;

**Figure 7.2. Sample Fabrication and Installation Contract Wording** (*Note:* The wording in this figure is based on a document developed by the Harpers Ferry Center, Department of Exhibits.)

(c) Interior finishes of object chambers will be historic furnishings treatments to provide a room-like effect, such as wallpaper, floorboards, baseboards, etc. Where wallpaper is not supplied, the Contractor will finish the sides as shown on the drawings. The Contractor will be responsible for cutting and fitting all finishing treatments as required, including any additional wood finish treatments that may be required;

(d) Glass object cases are not required to include silica gel or silica gel chambers. However, the design and fabrication of these cases will prevent dust and vermin infiltration through gasketed door openings and siliconed seams.

D. Electrical and Mechanical

Purchase, fabricate, assemble, install into buildings and exhibit structures and thoroughly test electrical and mechanical devices; this includes lighting. Install audiovisual equipment into the exhibit structures, including electrical components to provide and ensure fully operational audiovisual systems for each exhibit unit.

(1) Installation, aiming, and adjustment of lighting fixtures and lamps into existing lighting track. The Contractor will install fixtures in approximate locations as shown on the drawings and make final adjustments as necessary;

(2) Provide power hookup to existing receptacles for each exhibit requiring electrical power. This includes multi-outlet power strips and other wiring as required to provide power to electrical elements in the exhibit structure, in accordance with the standard specifications and approved catalog cuts;

(3) Install audio and electronic equipment.

E. Photographs

Produce all photographic images. The contractor will obtain all necessary intellectual rights in writing, to display the images.

Durst Lambda C-prints by Eastman Kodak Company, subsurface laminated to 1/8" non-glare acrylic in accordance with standard fabrication specifications provided by the park.

F. Graphics

Produce all graphics.

(1) Durst Lambda output of all digital files on C-prints by Eastman Kodak Company, produced from the CD provided by the park;

(2) Digital color correction as required so that output is in accordance with color specifications;

(3) All prints will be seamless except where indicated in reviewed and approved samples;

(4) The following samples for review and approval:

- (a) Digital output of all graphic panels at one-quarter final size. Example: final size = 4' x 6', sample size = 2' x 3'. Inkjet output of samples is acceptable. Samples will include proposed seam lines indicated for review and approval;

**Figure 7.2. Sample Fabrication and Installation Contract Wording** (*Note:* The wording in this figure is based on a document developed by the Harpers Ferry Center, Department of Exhibits.)

- (b) Test samples of portions of graphic panels at final image size, the areas chosen so as to include all specified typefaces, type sizes, colors, and graphic treatments. Test samples will be strips approximately 12" wide by 48" long, and a minimum of five (5) will be required.

*Note:* After review of the samples, any required changes to the text will be performed by the NPS on the government-furnished digital file, which will subsequently be returned to the Contractor for production of the prints

G. Objects

Prepare object mounts for installation, including design, production, and installation.

- (1) Provide drawing of mounts for review and approval;
- (2) Furnish and install silica gel as specified on the reviewed and approved detail drawings and in accordance with Standard Fabrication Specifications, Department VII, Part 2. Cases that require silica gel are listed below.

H. Setup and Installation

Setup and install all exhibit elements.

In addition, the Contractor will:

- (1) Install all identified park objects and reproduction items;
- (2) Install audio equipment and programs;
- (3) Train park staff, during the course of a two-day workshop, to operate and maintain all exhibit elements, including cleaning, accessing interior of exhibit cases, removing and re-installing objects, operation and troubleshooting of audio programs, re-lamping lighting fixtures, and all other relevant maintenance questions as requested by the park.
- (4) The Contractor will supply the park and HFC, Department of Exhibits each with a copy of the maintenance manuals during this workshop and be prepared to answer questions about its content.

**Figure 7.2. Sample Fabrication and Installation Contract Wording** (*Note:* The wording in this figure is based on a document developed by the Harpers Ferry Center, Department of Exhibits.)



### Park Exhibit Checklist

Activity	Action and Date
Initial Exhibit Planning	
Purpose of the exhibit	
Theme and sub-themes	
Develop schedule	
Develop budget	
Identify audience	
Identify partners	
Objects	
Review accession and catalog folders	
List potential objects for inclusion	
Ensure selected objects are cataloged, and include material and measurements	
Obtain object record photographs	
Provide detailed object condition descriptions	
Identify sensitive items	
Identify items needed on loan to complete the exhibit	
Complete loan agreements	
Obtain insurance	
Arrange for reproduction or copies of material	
Develop captions, including measurements, and credit lines	
Identify alternate items for exhibit rotation	

**Figure 7.3. Park Exhibit Checklist**

Documentation	
Create an exhibit folder to house documents such as:	
Exhibit inventory	
Case layout and object numbering schematic	
Case photographs	
Installation photographs	
Rights Acquisition	
Check accession or catalog folder to see if NPS has rights to images, photographs and artwork	
Verify transfer of copyright on accession [gift] form(s)	
Include statement on incoming loan agreement granting NPS right to exhibit item	
Obtain rights to use non-NPS images and illustrations for the exhibit, including a Web feature	
Obtain written permission and file in exhibit folder	
Conservation	
Determine conservation and preservation needs in consultation with a conservator	
Identify objects for rotation	
Obtain the following: Object Condition Report Object Examination Report Object Treatment Proposal Object Treatment Report	
Incorporate condition and treatment information in ANCS+	
Research	
Obtain background information	
Develop exhibit themes and sub-themes	
Develop thematic label copy	

**Figure 7.3. Park Exhibit Checklist**

Identify objects for exhibit	
Incorporate individual object captions	
Review text	
<b>Planning and Design</b>	
Prepare initial development and design plan	
Review plan and incorporate edits	
Schematic plan and design	
Review plan and ensure conservation needs are addressed. Incorporate edit	
Concept plan and design	
Review plan	
Work with exhibit curator to ensure concerns are addressed	
<b>Models</b>	
Identify and obtain one or more of the following:	
Dioramas	
Reconstructions	
Graphics	
Charts	
Illustrations	
Maps	
Multi-media	
<b>Exhibit Fabrication</b>	
Display systems	
Hardware	
Lumber	
Paint	
Multi-media equipment	
Electrical fixtures	
Fabric/textiles	

**Figure 7.3. Park Exhibit Checklist**

Photographs <ul style="list-style-type: none"> <li>• black and white</li> <li>• sepia</li> <li>• color</li> </ul>	
Framing and matting	
Banner/title poster	
Marquees/signs/labels	
<b>Production and Installation</b>	
Work with preparator and conservator to install the exhibit	
Change object status and location in ANCS+	
Develop monitoring schedule	
Prepare list of problems to be corrected	
Correct problems	
<b>Maintenance</b>	
Obtain a maintenance manual	
Develop maintenance schedule	
Ensure access for cleaning, lighting, object rotation and emergencies	
Implement monitoring schedule	
<b>Public Programming</b>	
Prepare and disseminate a news release	
Develop an exhibit brochure or catalog	
Organize an exhibit opening	
Do community outreach	
Develop school program and kits	
Train volunteers and student interns	
Develop a Web feature of the exhibit	

Figure 7.3. Park Exhibit Checklist

## Exhibit Conservation Checklist

### A. Exhibit Planning

#### Integrating Conservation into the Exhibit Process

- Integrate conservation early in the exhibit planning phase.
- Provide adequate time and resources.
- Search for balanced conservation solutions.

#### The Exhibit Team

- Work cooperatively with the team.
- Utilize supportive design staff who have conservation experience.
- Require detailed plans that specify performance criteria.

#### The Role of the Exhibit Conservator

- Include an exhibit conservator on the exhibit team.
- Involve the exhibit conservator in the earliest stages of the process.

#### Selecting Objects

- Select appropriate display objects. Avoid selecting too many objects.
- Take into consideration the aesthetics and treatment requirements of each object.
- Avoid permanent exhibit of objects.
- Allow enough time and resources to safely prepare, mount, install, or replicate exhibit objects.

#### Establishing Conservation Criteria

- Determine the conservation needs of each individual object chosen for display.
- Establish necessary but realistic conservation criteria for display.
- Incorporate the conservation criteria into exhibit design.

#### Collections Management

- Ensure safe handling of objects in all phases of exhibit development.
- Stabilize all objects according to need.
- Include the appropriate documentation for each object.
- Protect objects during photography.

### B. General Design

#### Multilevel Conservation Response

- Design for environmental stability and protection.
- Consider both macro and micro approaches.
- Choose an appropriate level of response from the multiple options.

#### Exhibit Format and Layout

- Use enclosed display when possible.
- Allow sufficient room for traffic flow.
- Group objects that have similar conservation criteria.

**Figure 7.4. Exhibit Conservation Checklist** (*Note:* Checklist is based on a document developed by HFC, Department of Conservation.)

### **Temperature and Relative Humidity**

- Obtain baseline information about the temperature and relative humidity.
- Control the environment within the entire exhibit space.
- Locate sensitive objects in the most stable locations.
- Provide additional control for sensitive objects.

### **Particulate Contamination**

- Monitor pollutants and enclose sensitive collections.
- Use high-efficiency filters in environmental systems.
- Use localized filtration equipment as needed.

### **Chemical Pollutants**

- Monitor pollutants and enclose sensitive collections.
- Incorporate chemical filters in the environmental systems.
- Provide air circulation.
- Select stable construction materials.
- Aerate the exhibit space before object installation.

### **Exhibit Lighting**

- Develop a lighting plan that responds to conservation criteria.
- Limit total light exposure.
- Filter all sources of ultraviolet radiation.
- Control infrared radiation.
- Exclude sunlight.
- Construct lighting mockups.

### **Biological Infestation**

- Examine objects for signs of infestation and active mold.
- Design exhibits to inhibit infestations.
- Enclose objects when the risk of infestation is high.
- Avoid introducing insects through props and unchecked exhibit materials.
- Control human behaviors that encourage infestation.

### **Physical Security**

- Conduct a risk assessment.
- Provide the appropriate level of protection.
- Use tamper-resistant hardware.
- Facilitate authorized curatorial access to the objects.

### **Emergency Preparedness and Fire Protection**

- Develop fire protection and emergency response plans.
- Perform a risk assessment and address potential problems.

**Figure 7.4. Exhibit Conservation Checklist** (*Note:* Checklist is based on a document developed by HFC, Department of Conservation.)

## **C. Exhibit Case Design**

### **Designing a Conservation-Grade Case**

- Design cases as protective enclosures.
- Establish performance criteria.
- Provide detailed, explicit drawings and specifications.
- Build and test complicated case designs as prototypes when possible.
- Test the fully assembled case in its final location.

### **Case Stability, Security, and Access**

- Construct a physically stable, structurally secure case.
- Provide appropriate security features.
- Ensure practical access design for curatorial entry.

### **Sealed Exhibit Cases**

- Use sealed display cases when appropriate.
- Design well-sealed cases with tight joints and with gaskets.
- Use conservation-appropriate sealants.
- Test case performance.

### **Ventilated Exhibit Cases**

- Use ventilated cases for appropriate applications.
- Control the design and construction of ventilated cases.
- Use positive-pressure cases when appropriate.

### **Lighting Design within Cases**

- Develop a case lighting plan and specify appropriate lighting equipment.
- Isolate lights from the display chamber.
- Reduce heat gain and temperature cycling.
- Incorporate heat-reflecting and insulating materials when necessary.

### **Humidity-Control Principles**

- Provide a well-sealed case that will support humidity control.
- Ensure adequate air circulation within the case.
- Provide separate access to the environmental maintenance chamber.
- Test the case before enclosing objects.
- Monitor the interior relative humidity for the duration of the exhibit.

### **Active and Passive Humidity-Control**

- Establish whether the goal is stabilization or control.
- Select an appropriate passive or mechanical system.
- Provide safeguards for mechanical systems.
- Include appropriate and sufficient moisture-absorber medium for passive control.
- Test and monitor the case.

**Figure 7.4. Exhibit Conservation Checklist** (*Note:* Checklist is based on a document developed by HFC, Department of Conservation)

<p><b>Pollution-Control Systems</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Incorporate enough absorber to remove pollutants for six months to one year.</li><li><input type="checkbox"/> Ensure unrestricted airflow.</li><li><input type="checkbox"/> Provide access to change the absorber.</li><li><input type="checkbox"/> Maintain the absorber.</li></ul> <p><b>D. <u>Installation and Maintenance</u></b></p> <p><b>Choosing Conservation-Appropriate Materials</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Select conservation-safe materials for case construction.</li><li><input type="checkbox"/> Avoid adhesives within the object display area.</li><li><input type="checkbox"/> Review the composition of commercial interior finishes.</li><li><input type="checkbox"/> Allow sufficient curing time before installing objects.</li><li><input type="checkbox"/> Isolate objects from painted or varnished surfaces.</li><li><input type="checkbox"/> Select and attach decorative fabrics carefully.</li></ul> <p><b>Using Less Stable Materials</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Use the least hazardous material available, and isolate objects from them.</li><li><input type="checkbox"/> Aerate the case after applying coatings and sealants.</li><li><input type="checkbox"/> Isolate objects from problematic surfaces.</li><li><input type="checkbox"/> Incorporate a pollutant absorber or scavenger.</li></ul> <p><b>Design and Fabrication of Exhibit Mounts</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Design and fabricate mounts for object installation ahead of time.</li><li><input type="checkbox"/> Protect the integrity of the object.</li><li><input type="checkbox"/> Support the entire object to avoid physical stress.</li><li><input type="checkbox"/> Provide adequate support for flexible objects.</li><li><input type="checkbox"/> Support all parts independently over as large an area as possible.</li><li><input type="checkbox"/> Stabilize objects from vibration.</li><li><input type="checkbox"/> Ensure the security of framed works.</li></ul> <p><b>Exhibit Production and Object Installation</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Avoid transporting objects into production areas.</li><li><input type="checkbox"/> Inspect exhibit assemblages that affect objects during the production phase.</li><li><input type="checkbox"/> Complete construction before object installation.</li><li><input type="checkbox"/> Evaluate the exhibit team's performance.</li></ul> <p><b>Exhibit Maintenance</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Provide a maintenance manual that includes the conservation criteria.</li><li><input type="checkbox"/> Monitor exhibit conditions.</li><li><input type="checkbox"/> Perform necessary maintenance to ensure the continued performance.</li><li><input type="checkbox"/> Keep the exhibit area clean.</li><li><input type="checkbox"/> Plan ahead for the safe movement of objects.</li></ul>
---

**Figure 7.4. Exhibit Conservation Checklist** (*Note:* Checklist is based on a document developed by HFC, Department of Conservation.)



## Chapter 8: Using Museum Collections in Historic Furnished Structures

	<u>Page</u>
<b>A. Overview</b> .....	8:1
What information does this chapter cover?.....	8:1
What doesn't this chapter address?.....	8:1
What is a historic furnished interior?.....	8:2
What do historic furnishings include?.....	8:2
What types of historic furnishing installations are there?.....	8:3
<b>B. Finding Background Information to Furnish a Historic Structure</b> .....	8:4
What NPS documents contain information relevant to historic furnishings projects?.....	8:4
What other sources should I research?.....	8:6
Where do I go for help when planning to furnish a historic interior?.....	8:6
What services do I need in a historic furnishing curator?.....	8:6
What services does Harper Ferry Center Department of Planning and Research provide?.....	8:7
<b>C Getting Started</b> .....	8:8
When does a historic furnishing project happen?.....	8:8
Why is research on historic structures useful?.....	8:8
Why establish a historic furnishings team?.....	8:9
Who is on the historic furnishings team and what does each member do?.....	8:9
Who writes the historic furnishings report.....	8:12
<b>D. Planning Historic Furnishings Projects</b> .....	8:12
What is NPS policy on furnishing a historic interior?.....	8:12
What are some general guidelines to developing a furnished historic interior?.....	8:13
How do we determine what kind of historic furnishings are needed?.....	8:13
What initial planning actions does the park take?.....	8:15
What does the project curator once the initial planning is completed?.....	8:15
How are themes and goals developed?.....	8:16
Why does the park need a project agreement?.....	8:17
When does the park work with a contract furnishings curator to develop a historic furnishings report?.....	8:18
What is included in a historic furnishings plan?.....	8:18
How do I estimate costs to prepare a furnishings plan?.....	8:19
How do I estimate costs to implement a historic furnishings plan?.....	8:20
What sources can be used to fund historic furnishings projects?.....	8:20
<b>E. Producing and Installing Historic Furnishings</b> .....	8:21
How is the historic furnishings production process initiated?.....	8:21
What steps are involved in planning and production?.....	8:22
What steps are involved in historic furnishings installations?.....	8:23
Should I develop a punch list after the installation?.....	8:24
How do I correct minor factual errors after installation?.....	8:24
<b>F. Preservation and Maintenance of Historic Furnished Structures</b> .....	8:25
What object preservation issues must I consider when furnishing historic interiors?.....	8:25
What preservation challenges do furnished historic interiors present?.....	8:25
How can I protect museum collections from light damage?.....	8:26
How do I protect museum collections from environmental damage?.....	8:26
Can object placement help protect objects on exhibit?.....	8:26
What should I do about visitors and traffic flow?.....	8:27
What safety and security precautions should I take?.....	8:28

What do I need to know about structural preservation issues?.....	8:28
What happens immediately after the project is installed?.....	8:29
Should I monitor object condition?.....	8:29
What do I need to know about housekeeping?.....	8:29
What opening and closing procedures do I need to implement?.....	8:30
<b>G. Documenting Historic Furnishings on Exhibit</b> .....	8:30
Should objects in the furnished historic interior be cataloged?.....	8:30
When should I arrange for illustrations for artwork?.....	8:30
What documentation do I need for objects undergoing conservation treatment?.....	8:31
When should I borrow objects for installation?.....	8:31
When do I need to insure objects?.....	8:31
Do I need to annually inventory items on exhibit in the furnished historic interior?.....	8:31
What do I need to know about acquiring images?.....	8:31
What photographs do I need?.....	8:31
How do I handle requests to photograph the historic furnishings installation or the objects?.....	8:32
<b>H. Interpreting Furnished Historic Interiors</b> .....	8:32
Why are furnished historic interiors used to interpret park resources?.....	8:32
What is the Comprehensive Interpretative Plan?.....	8:32
What types of interpretation do historic furnished interiors provide?.....	8:33
What time periods are interpreted in the furnished historic interior?.....	8:33
What are some of the methods of interpreting historic furnishings?.....	8:34
How can the project curator assist with interpretation of the historic furnishings?.....	8:34
Who is involved in interpreting the historic furnishings installation?.....	8:34
How does the park answer inquiries from staff, visitors and the public?.....	8:34
<b>I. Evaluating Historic Furnishings</b> .....	8:35
How do I evaluate the historic furnishings installation?.....	8:35
What is preliminary evaluation?.....	8:35
What is planning and production evaluation?.....	8:36
What is post-production evaluation?.....	8:36
<b>J. Rehabilitating Historic Furnishings Installations</b> .....	8:37
What should I do when objects show signs of wear?.....	8:37
How do I update the historic furnishings installation?.....	8:37
<b>K. Selected Bibliography</b> .....	8:37
<b>L. List of Figures</b> .....	8:39

# Chapter 8: Using Museum Collections in Historic Furnished Structures

## A. Overview

### 1. *What information does this chapter cover?*

---

This chapter covers historic furnishings that are displayed in historic structure museums, historic house museums, historic structures, and rooms within museum settings. This chapter replaces the NPS *Museum Handbook*, Part III, Furnished Historic Structure Museums, January 1968.

The chapter only addresses museum collections themselves that are displayed in furnished historic structures. Please refer to Chapter 7, Using Museum Collections in Exhibits of this Handbook for detailed information on issues related to the exhibition of museum collections in areas such as visitor centers, galleries and exhibit halls.

The chapter assumes that the restoration or reconstruction of a historic furnished interior is the optimum way to convey the park's interpretive mission. NPS sites provide a unique opportunity for the public to see the 'real things' in the actual places where American history happened. Historic furnished structures provide the original context for visitors to link directly to individuals and events celebrated in the national park system.

***Follow the procedures outlined in this chapter when furnishing a historic interior, whether you do the work in-house, or use a contractor or Harpers Center staff.***

### 2. *What doesn't this chapter address?*

The chapter does not include information on exhibits in:

- traditional museum settings such as exhibit halls and galleries
- office art or display of museum collections in administrative offices
- visible storage
- wayside exhibits
- traveling exhibits

Also, the chapter doesn't address structural and interior issues such as:

- structural assessment and treatment
  - load bearing characteristics
  - safety codes
- interior and exterior treatments or configurations
  - period architectural features

- paint and wallpaper analysis
- handicapped access
- carrying capacity including tour routes
- adaptive use of historic structures

Refer to Director’s Order # 28: Cultural Resource Management Guideline, Chapter 8, Historic and Prehistoric Structures for information on these topics.

3. *What is a historic furnished interior?*

*Historic furnishings are the combination of historic spaces, objects and themes. They evoke a powerful interpretive experience for visitors who can sense that ‘history happened here’*

Planning a Historic Furnishings Report, Harpers Ferry Center

A historic furnished interior is an assemblage of furnishings arranged in a historic structure. The historic structure can include original furnishings with intact architectural features, or it may be a restored interior with some original furnishings; or it can be a recreated or reconstructed interior without original furnishings. Period rooms in a museum aren't considered historic furnished structures. See NPS 28, Cultural Resource Management Guideline, Chapter 8. A.1, for a definition of a historic structure.

The ultimate goal of any furnishings project is to create an authentic furnished historic exhibit for interpretation. Whether a domestic interior, machine shop, store, military barrack, or ship’s wardroom, objects must be installed to ensure an accurate historical scene. Display site-associated furnishings in the original structure in which they were made or used. If appropriate, site-associated furnishings can be supplemented by period pieces or replicas. Furnish historic interiors with a maximum amount of accuracy and a minimum of conjecture. Refer to the guidelines at [www.nps.gov/hfc/products/furnish/furnish-plan.htm](http://www.nps.gov/hfc/products/furnish/furnish-plan.htm) and the *NPS Northeast Region’s Guidelines for the Treatment of Historic Furnished Interiors* for additional information.

4. *What do historic furnishings include?*

Historic furnishings include the following:

- original objects and furnishings directly associated with the site, referred to as “original” objects
- objects and furnishings dating to the period, referred to as “period” objects
- floor coverings
- wall coverings
- window treatments
- reproduction objects and furnishings, including floor coverings, wall coverings, and window treatments

- accessory items used to represent the appearance of an area to a date or period of time specified by a site’s interpretive plan.

***Historic furnishings on exhibit in furnished historic interiors are considered museum collections. This applies to original, period, and reproduction objects. They are all documented, preserved and used in accordance with procedures outlined in the NPS Museum Handbook, Parts I, II, and III.***

Historic furnishings may be directly associated with an individual or a group while at that site, or an event or activities that occurred at the site. This includes personal items that Frederick Douglass used at his Cedarhill home or that Eleanor Roosevelt used at Val-Kill. These are considered “original” to the site. Historic furnishings that are called “period pieces,” date to the same era without having direct association with the specific people, events, or activities related to the structure itself. Always inform visitors as to which objects are original to the site, period pieces, and reproductions. Whether you have directly associated, period or reproduction pieces, furnished historic interiors present a management challenge. In addition to balancing the needs of preservation and use of museum collections, you need to balance the museum collection needs with those of the historic structure that houses the collection.

5. *What types of historic furnishing installations are there?*

There are different kinds of furnished historic structure installations. They include:

- Homes of prominent individuals such as presidents and other national leaders. Examples include homes of Abraham Lincoln Home, Franklin Delano Roosevelt, Harry S. Truman, and Frederick Douglass.
- Homes of less well-known individuals such as Maggie Walker or Moore Cabin at Skagway NHS.
- Institutional living quarters such as military barracks, officer quarters, and barracks at Manzanar NHS, Fort Laramie NHS and Fort Davis NHS.
- Stores such as clothing, rug room and dry goods stores at Hubbell Trading Post NHS.
- Inns and taverns. These include Lemon House at Allegheny Portage NHS and Mount Washington Tavern at Fort Necessity NHS.
- Industrial-related sites such as the forge at Saugus NHS, Cast House at Hopewell Furnace NHS, machine shop at Edison NHS.
- Ships such as the USS *Cassin Young* and *Balclutha*.
- Period settings within exhibit areas such as the Civil War encampment at Gettysburg National Park.

Visitors can see these installations at the park or online in virtual exhibits on

the park's home page and at the NPS Museum Management Program's (MMP) web site at [www.nps.gov/history/museum](http://www.nps.gov/history/museum).

---

## B. Finding Background Information to Furnish a Historic Structure

### 1. What NPS documents contain information relevant to historic furnishings projects?

The NPS documents noted in this section contain useful information for successfully completing a park historic furnishings project. Refer to *MH-III*, Chapter 7, Using Museum Collections in Exhibits for specific guidance on exhibit and conservation related issues. Before starting a historic furnishings project, become familiar with museum collections-related sections in the NPS policies and guidelines noted below

- *NPS Management Policies*, Chapter 5.3.5.5.5, Historic Furnishings:

When historic furnishings are present in their original arrangement in a historic structure, every effort will be made to preserve them as an entity. Such historic furnishings will not be moved or replaced unless required for their protection or repair or unless the structure is designated for another use in an approved planning document. The original arrangement of historic furnishings will be properly documented. A structure may be refurnished in whole or in part if:

- all changes after the proposed refurnishing period have been professionally evaluated, and their significance has been fully considered
- a planning process has demonstrated that refurnishing is essential to public understanding of the park's cultural associations; and
- sufficient evidence of the design and placement of the structure's furnishings exists to enable its accurate refurnishing without reliance on evidence from comparable structures.

Generalized representations of typical interiors will not be attempted except in exhibit contexts that make their representative nature obvious. Reproductions may be used in place of historic furnishings, but only when photographic evidence or prototypes exist to ensure the accurate recreation of historic pieces.

- NPS-28: Cultural Resource Management Guideline, Chapter 8. Historic and Prehistoric Structures discusses management, preservation, treatment and interpretation of historic and prehistoric structures, and furnished historic structures, and Chapter 9, Management of Museum Objects, covers the historic furnishings report, historic furnishings, and the relationship of objects to the historic structure, as well as standards for managing objects.

- Director's Order #6, 3.5 Interpretation and Education, notes that Harpers Ferry Center (HFC) will: "*Provide assistance with the development of interpretive media in.... historic furnishings ...*" and discusses the elements of interpretive planning.

- *Interpretation and Visitor Services Guideline* (formerly NPS 6),

Chapter 5, Section 2, Exhibit Design, Production and Rehabilitation discusses the development or rehabilitation of exhibits.

- *Project Management Information System* (PMIS) is a Servicewide budget system used for project requests.

Park-specific documents:

- *General Management Plan* (GMP) outlines interpretive themes, proposes locations for informational and interpretive facilities, examines visitor needs and use trends, and sets the general direction for resource interpretation, preservation and visitor use. The GMP specifies the need, in broad terms, for a furnished historic structure.
- *Comprehensive Interpretive Plan* (CIP) identifies all interpretive themes and needs in the park and includes a long-range interpretive plan or strategy, the annual interpretive plan, and a park interpretive database that compiles various interpretive data.
- *Long Range Interpretive Prospectus* (LRIP) is part of the CIP that is developed for a specific project. It describes in detail what areas will be furnished, how they will be furnished, and how they will be interpreted.
- *Historic Resource Study* is the primary document used to identify and manage historic resources in a park. It is the basis for understanding the significance and interrelationships of historic resources. The Historic Resource Study provides a point of departure for development of interpretive plans and the framework within which additional research should be initiated. It documents sources of primary and secondary materials of potential value to the study.
- *Historic Structures Report* is the primary guide to treatment and use of a historic structure. It outlines information on the historic structure's evolution, current condition and causes of deterioration based on documentary research and physical examination. It presents and evaluates alternative uses and treatments, and compiles a record of treatments. It includes an architectural data section documenting changes to the historical fabric of the structure; and outlines the history and use, archeological investigations, and structural analysis of items such as paint and wallpaper.
- *Historic Furnishings Report* [HFR] is the primary guide to furnishing a historic interior. It outlines the plan for furnishing the interior and provides the basis for those plans. The HFR provides detailed information critical to furnishing and managing the structure. In particular, it provides background, history, occupancy, and use over time, and documents, where possible, previous furnishings. The HFR provides the interpretive objectives of the project, listing of recommended furnishings, sources, and a comprehensive installation plan. It includes how much documentation exists for the structure, and addresses how visitors will experience the site, and how the plan will be implemented. Guidelines on preparing a historic furnishings report are found at [www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm](http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm).

- *Archeology Report* that documents objects recovered at the park site using archeological recovery methods.
- *Museum Catalog Record* that documents individual items or groups of items in the park's museum and archival collections, and is contained in the park's Automated National Catalog System database (ANCS+ or its successor).
- *Project Management Information System (PMIS) Project Statement*, the project statement in PMIS documents the work to be done, the funding request, funding received, and accomplishments.

2. *What other sources should I research?*

An authentically furnished historic interior tells a compelling story of its inhabitants. The people who lived and worked in, and who used this historic interior come alive when the real historical context is recreated. To do this, you need to systematically research general histories, in-depth historical studies, state, regional and local histories, county and city records such as tax and census returns, courthouse records, building and property records, architectural records, archeological excavation field notes and records, inventories, and museum and archival records.

Read dairies, journals, work logs, and biographies. Closely examine visual images such as portraits and room sketches. Historic photographs provide rich evidence for furnishing historic interiors accurately. Identify the paints, wallpapers, window and floor coverings and other materials used in the structures. Understand use patterns. Preserve the human element of the structure to tell the story. Whenever possible, do audio and video tape interviews of people who were directly associated with the structure, or who are descendents of, or connected to the original inhabitants.

3. *Where do I go for help when planning to furnish a historic interior?*

When initiating a new historic furnishings installation or exhibit or updating an existing one, consult with your regional curator, regional chief of interpretation, and other regional specialists, such as the historical architect, and NPS specialists in historic furnishings; research and object acquisition, including those at Harpers Ferry Center. You can gain valuable practical advice by talking to other NPS colleagues who have been involved in historic furnishings projects. Speak to curators, collections managers, registrars, historians and exhibit designers at local and regional historic house museums and historical societies. The American Association for State and Local History ([www.aaslh.org](http://www.aaslh.org)) and the National Trust for Historic Preservation ([www.nthp.org](http://www.nthp.org)) publications provide useful information on interpreting historic properties. Many of their publications are available online.

4. *What services do I need in a historic furnishings curator?*

The historic furnishings curator, also called the project curator, project manager or historic furnishings planner, ensures that the public sees an accurate picture of the people, activities and events that the park is interpreting. The historic furnishings curator acquires and installs original, period, and reproduction objects to recreate the documented interiors. These include furnishings, decorative arts, personal items, custom reproductions, wallpaper, carpeting and drapery. The historic furnishings curator participates in interpretive planning teams and proposes furnishings alternatives to the park. He or she recommends sources for historical and reproduction objects, and provides useful advice and information about a



broad range of historic furnishings related activities and services. This includes research, planning, acquisition, installation, and post-installation support.

The historic furnishings curator:

- documents interiors and furnishings for whole buildings or individual spaces in houses, shops, ships, military barracks, courtrooms, taverns, forts, stores, mills and other structures
- develops plans to acquire and install original, period, or reproduction furnishings
- coordinates the work of contract curators who prepare historic furnishings plans, if appropriate
- coordinates the installation or rehabilitation of historic furnished interiors
- coordinates the efforts of architects who prepare historic structures to receive furnishings
- coordinates the efforts of object conservators who clean, repair, and prepare historic furnishings for exhibit
- works with park curatorial staff to develop an object rotation plan
- recommends placement of furnishings to maximize preservation and enhance visitor flow
- trains park curatorial and interpretation staff on the use and interpretation of interiors
- provides advice about operating historic structure museums

5. *What services does Harpers Ferry Center, Department of Planning and Research provide?*

Harpers Ferry Center [HFC] Department of Research and Planning staff research and document the historical appearance of a wide range of structures in the national park system. Their work enables the park to present authentic furnished interiors that commemorate significant individuals and everyday people and events in the national park system. HFC historic furnishings staff provide useful advice and information about a broad range of historic furnishings related activities and services. Services include research, planning, acquisition, installation, and post-installation support.

There is extensive information on a wide range of historic furnishings topics, including how to produce a historic furnishings plan, and guidelines for preparing historic furnishings reports at <http://www.nps.gov/hfc/products/furnish/index.htm>.

---

## C. Getting Started

### 1. *When does a historic furnishings project happen?*

A historic furnishings project typically occurs when the park identifies a need to interpret an individual or group, an era, event or activities using furnishings in a historic structure. Furnishings projects are triggered by:

- the creation of a new park
- new planning initiatives (GMPs, LRIPs, etc.)
- rehabilitation of existing structures
- new discoveries and new interpretations in research or original collections

The elements noted below are needed to proceed with a historic furnishings plan:

- significant park theme
- original structure
- collections original to the site and structure(s)

### 2. *Why is research on historic structures useful?*

Research yields background information vital to management decisions. It provides the history, context and detail needed to authentically furnish the interior of a historic structure. Research enables the park to interpret the structure and its interior. Most importantly, it provides documentation on the people who lived or worked there. Research provides specific information on the historic character and use of the structure at a particular time and over time; historic objects and their placement; materials, finishes, fixtures, features; construction techniques, additions, alterations, and spaces and spatial relationships. See B.2. for sources of information.

Research on historic structures is collected, analyzed and documented using the following steps:

#### Step 1: Identification, evaluation and registration

Historical areas of the national park system are listed in the National Register of Historic Places ([www.nps.gov/history/nr](http://www.nps.gov/history/nr)) when they are established by law or executive order. Individual structures or features within these areas that contribute to their historical significance must also be documented for National Register purposes. A *Historic Structures Report* is usually completed. It provides essential information needed to furnish the interior. Refer to NPS- 28, *Cultural Resource Management Guideline*, Chapter 8, Historic and Prehistoric Structures for information on what is required to identify, evaluate and register a historic structure in the National Register.

#### Step 2: Documentation and investigation

Historic structure research complements existing knowledge needed to make informed decisions. Research on thematic context, physical

documentation, temporal associations, developmental history, scientific value and material analysis is critical to managing the historic structure, and to furnishing it. Historic documents, drawings, photographs, and paintings yield information. Information is also culled from other reliable sources. The *Historic Structures Report* (HSR) is usually completed for significant historic structures. Refer to NPS-28, *Cultural Resource Management Guideline*, Chapter 8, Section 2.a. *Historic Structures Report* for information on what is included in this report.

3. *Why establish a historic furnishings team?*

A successful historic furnishings project is a team effort. It involves a broad range of expertise. Not all members are equally active at the same time. However, each team member's input is essential to ensuring a successful project. The entire team ensures that a plan is well developed and accurate. It ensures that the historic furnished interior satisfies the visitors' and the park's needs. The team is usually composed of park and center staff, or contract staff.

4. *Who is on the historic furnishings team and what does each team member do?*

The team may include any of the following individuals noted below. Although responsibilities are assigned to each team member, the team synergy ensures that a comprehensive, in-depth historic furnishings report is developed, and an authentic and compelling interior furnished.

- *chief of interpretation* :
  - recommends the number of areas to be furnished
  - proposes the period of interpretation
  - suggests methods of interpretation including audio tours and interpretive labels
  - develops tour routes
  - recommends development of complementary programs and media, such as a web exhibit and *Teaching with Museum Collections* lesson unit plans, and posting of the objects in the Web Catalog at <http://www.museum.nps.gov>
  - functions as the furnishings project liaison with the park superintendent
- *historic furnishings curator* [also called the project curator, project manager or historic furnishings planner]
  - conducts the actual research leading to a historic furnishings report
  - meets with park staff to set goals on what will be accomplished
  - establishes, with park staff, the deadlines for the accomplishment of those goals
  - examines park museum and archival collections
  - identifies objects for their relevance to the project

- identifies, together with park curatorial staff, additional objects for rotation to enhance object preservation
- examines sources external to the park for information relevant to the project
- provides the park curator with descriptive and documentary material and digital images of objects to include in new or revised catalog records
- coordinates, together with park curatorial staff, the development of related web features
- *park curator who*
  - recommends appropriate collections for inclusion
  - accessions and catalogs the collections, and submits records for posting in the Web Catalog
  - provides pertinent information on selected objects
  - selects objects for exhibit and rotation in consultation with the conservator and historic furnishings curator
  - provides historic, contextual, preservation and other pertinent information on selected objects and how they relate to the interpretive themes of the furnished historic structure
  - documents the objects are on exhibit
  - monitors the condition of objects on exhibit
  - trains staff in housekeeping for historic furnished structures
  - conducts regular inventories of objects on exhibit
  - trains housekeeping staff on how to work in exhibit areas
- *conservator*
  - examines objects in the collections proposed for exhibit
  - determines whether those objects will withstand the stress and demands of exhibit
  - provides a schedule for rotating and “resting” sensitive objects off exhibit and develops a list of alternate objects for exhibit in consultation with the park curator
  - indicates what stabilization or remedial treatment they need in order to be put on exhibit

- arranges for conservation treatment either at HFC or through a contract conservator.
- *superintendent*
  - approves historic furnishings projects
- *chief of maintenance*
  - advises on structural, electrical, and related furnished historic structure preservation issues
  - has responsibility for ensuring exhibit areas are kept clean
  - works closely with the park curator and chief ranger to keep collections on exhibit preserved and protected
  - orients appropriate fire department officials to the layout and special needs of the site, and tours them through the structure
- *chief ranger*
  - ensures that intrusion and fire alarms and suppression systems are working and routinely tested
  - ensures that objects on exhibit in the furnished historic structure are included in the park's emergency preparedness plan
  - trains park staff to respond to alarms sound and emergencies
  - instructs staff in fire prevention, protection and the use of portable ABC rated fire extinguishers

Other specialists on the team may include:

- archivist
- educator
- historian
- historical architect
- media specialist
- registrar
- subject-matter experts

Descendents, family members and workers familiar with the site should meet with the team, as appropriate.

5. *Who writes the historic furnishings report?*

There are several options for the park to write the historic furnishings report. The park may choose to have:

- qualified park staff develop and implement the historic furnishings project;
- contract with a private historic furnishing specialist to write a historic furnishings report and develop a new historic furnishings exhibit or upgrade an existing exhibit; or
- enter into an agreement with NPS center staff to write the report.

Whatever option is selected, the park needs to meet conditions outlined in Figure 8.3, Sample Agreement between Harpers Ferry Center, Division of Historic Furnishings and a Park. This agreement outlines participant roles, work assignments, and products entailed in developing the historic furnishings exhibit.

---

**D. Planning Historic Furnishings Projects**

1. *What is NPS policy on furnishing a historic interior?*

NPS Management Policies, Chapter 5, Section 5.3.5.5.5 provide professional historic furnishings guidelines. The policies state:

*When historic furnishings are present in their original arrangement in a historic structure, every effort will be made to preserve them as an entity. Such historic furnishings will not be moved or replaced unless required for their protection or repair, or unless the structure is designated for another use in an approved planning document. The original arrangement of historic furnishings will be properly documented. A structure may be refurnished in whole or in part if:*

- *All changes after the proposed refurnishing period have been professionally evaluated, and their significance has been fully considered;*
- *A planning process has demonstrated that refurnishing is essential to public understanding of the park's cultural associations; and*
- *Sufficient evidence of the design and placement of the structure's furnishings exists to enable its accurate refurnishing without reliance on evidence from comparable structures*

*Generalized representations of typical interiors will not be attempted except in exhibit contexts that make their representative nature obvious. Reproductions may be used in place of historic furnishings, but only when photographic evidence or prototypes exist to ensure the accurate re-creation of historic pieces.*

2. *What are some general guidelines to developing a furnished historic interior?*

The presentation of interiors and furnishings, and the surrounding landscape within a single timeline is a core preservation value.

When developing a furnished historic interior, always:

- Substantiate all furnishings and interiors with documentary and physical evidence.
- Preserve the original contents, such as objects and furnishings; features, finishes, and fabric of the interior.
- Accession original objects into the museum collections in accordance with the park's scope of collections statement.
- Take representative samples of features, finishes, fabrics and other furnishings, and add to the park's museum collection.
- Maintain the original distinguishing qualities or character of the interior. Don't remove or alter historic material or distinctive features.
- Ensure reversibility if historical material or distinctive features are altered. Thoroughly document any changes.
- Recognize, document, and respect changes that have taken place over time. They provide evidence of the history and development of the historic interior.
- Repair rather than replace deteriorated materials, features, finishes and furnishings. However, if the object is too deteriorated, rather than causing further damage, replace it in the exhibit and place what remains of the original in storage.
- Ensure that new and replacement items always match the old in design, color, texture, and where possible, original material.
- Substantiate and document replacement of missing features, finishes, materials, and furnishings.
- Use professionally accepted methods of preservation, conservation, preventive maintenance and object handling procedures for museum collections on exhibit in the historic furnished interior.
- Ensure furnishings and interiors complement each other in accordance with the historic furnishings plan.

3. *How do we determine what kind of historic furnishings are needed?*

Develop an interpretive statement that describes what story will be told and what the public will see on display. The statement outlines what period, people, activity or processes will be interpreted, and what historic furnishings are needed. All decisions related to the project flow from this statement. The steps noted below enable the historic furnishings curator to determine what kinds of historic furnishings are needed.

Step 1: Assess the park collection assessment and determine gaps  
The documented original contents of the interior to be furnished determine

what historic furnishings are needed. The interior should always be furnished with the minimum of conjecture. The interior space itself also determines what furnishings are needed. The park may choose to furnish the entire structure, such a presidential home or a single area such as a drugstore counter. The interior needs to be furnished in a way that allows visitors see to the furnished space under practical operating conditions. The project curator works closely with the park to establish project parameters.

In accordance with *NPS Management Policies* and NPS 28, *Cultural Resource Management Guideline*, if original furnishings survive, and if their interpretation is critical to an exhibit, then their use is appropriate. However, if original furnishings don't exist, furnishing a historic interior may present significant challenges and problems. In these instances, the decisions on whether to furnish must be judged on a case-by-case basis. The project curator determines the gaps in the park collections relative to the project.

A furnishing project generally combines the use of museum collections directly associated with the structure with the use of period pieces and reproductions. The higher the number of original items included in the interior, the greater its integrity. Period pieces such as couches, chairs, decorative arts, and archival and manuscript collections are used in historic furnished structures. The project curator will need to determine what objects need to be acquired or reproduced.

#### Step 2: Determine the appropriateness of objects for use

Whenever possible, use items that are original to the structure. To ensure longevity, identify similar objects that will be rotated regularly into the exhibit in order to 'rest' the objects. This rotation slows deterioration that occurs from extended exposure. Use documentary evidence to establish what objects to include. This includes historic photographs, paintings, drawings and documents, including inventories, memoirs, letters, and invoices.

When using period pieces, make sure that the pieces are appropriate to the period, location, and socio-economic standing of the people and place being furnished. The furnishings must be consistent with the interior and the historic structure. Wallpaper, window treatments and floor coverings are often reproductions because their originals have not survived, or have been placed in storage for preservation purposes. Accession and catalog representative samples of original wallpaper, window treatments and floor coverings into the park's museum collection. Natural history specimens are less commonly used, although items such as taxidermy mounts, geological samples, and seashells that were once fashionable may be used in furnished historic structures.

#### Step 3: Determine availability of objects

Make every effort to acquire objects that are original to the site. Period pieces may be acquired to supplement original collections to fully interpret the site. If the site doesn't already own the original furnishings, the project curator researches the acquisition and use of appropriate period pieces for inclusion in the historic interior. The park should make every effort to acquire original furnishings and period pieces by donation, purchase, or trade.

#### Step 4: Assess condition of available objects



Selected items should be in good condition to ensure the interpretive story is enhanced. Original or period items need to be stable enough to tolerate the exhibit environment. They may need conservation prior to exhibition. Develop a rotation schedule that allow original items to ‘rest,’ thereby extending the object’s preservation. Refer to Section F, Preservation and Maintenance, and Chapter 7. H. Exhibit Conservation, for additional information on preservation and conservation.

4. *What initial planning actions does the park take?*

The park determines whether a staff member, HFC historic furnishings curator, or a contractor will develop a historic furnishing plan. The project manager should:

- consult with the park team
- review the park’s interpretive plan and museum collections documents
- draft a project agreement for review by the park. Refer to Figure 8.3- Sample Agreement between Harpers Ferry Center, Department of Planning and Research and a Park
- develop a project interpretive statement
- coordinate the project among the park, regional office, Denver Service Center, and other HFC media units
- identify funding sources
- develop cost estimates
- consult with designated park staff on the project
- supervise the project through completion

The park works with project curator to develop and implement a historic furnishings plan. Whether the park chooses to do the work in-house, work with HFC staff or a contract curator, the steps outlined below should be followed.

5. *What does the project curator do once the initial planning is completed?*

The project curator:

- reviews site resource studies, planning documents, museum documents, and other pertinent documents for their suitability to the project
- visits the site and meets with the park team, including park interpretation and museum staff
- inspects historic furnishings that are part of the park’s collections
- examines collection documentation including accession and catalog records for museum and archival collections, and evaluates other resource materials at the park
- evaluates the integrity of the spaces to be furnished

- assesses the structure's condition, including environmental controls, fire protection, security or rehabilitation needs
- coordinates with team members at a park, a regional office, other media offices at HFC
- with the park staff, determines requirements for visitors with physical impairments
- measures and photographs rooms to be furnished
- photographs objects to be used
- consults with park staff on any other issues relevant to the project
- writes the historic furnishings report (refer to Figure 8.4, Annotated Guidelines for Preparing a Furnishings Report)
- coordinates the architect, engineer, and curatorial efforts to implement the plan
- implements the plan

6. *How are themes and goals developed?*

The park interpretive plan should guide the project's interpretive themes. These themes are addressed in the specific furnishings project. Other critical tasks are necessary to produce a well conceived furnished historic interior are described below. The project curator, in consultation with park staff:

- conducts research using primary and secondary sources related to
  - the construction history of the building
  - analysis of historical occupancy
  - history of furnishings
  - evidence of room use
  - evaluation of the interiors within the historic framework
  - analysis of changes over time
- identifies tentative themes and approaches based on the park's interpretive plan and enabling legislation
- recommends or confirms recommended period of interpretation
- evaluates objects in park collections for their suitability to the historic furnishings project
- suggests interpretive objectives

- suggests how to transmit themes and goals
- drafts a list of documentary references
- prepares a list of potential objects that need to be acquired for inclusion
- examines documents and collections in local community where appropriate
- reviews general research sources
- reviews visitors surveys and other pertinent visitor research
- identifies sources of historic photographs, graphics, or other potential illustrations from the park collections or other sources
- prepares a draft historic furnishings report for review by the park and other specialists
- issues final report

Refer to Chapter 3, Publications and Chapter 7, Using Museum Collections in Exhibits, for additional information on developing themes and materials for the interpretation of historic furnished structures.

7. *Why does the park need a project agreement?*

The park needs a written project agreement that outlines the specifications of the project. The agreement ensures that all parties have a clear understanding of what needs to be done, products to be produced, and what outcomes are desired. A project agreement is an essential tool in the historic furnishings planning and production process. If HFC is doing the work, a historic furnishings specialist will write the project agreement. If the park is contracting with a private specialist, consult with HFC staff and use the sample in Figure 8.3 when you develop the agreement. The project agreement should include the following:

- background and scope of the project
- project team individual roles and responsibilities
- work plan
- schedule
- budget
- contact information, including phone numbers and e-mail addresses of all involved in the project

8. *When does the park work with a contract furnishings curator to develop a historic furnishings report?*

A park may choose to work with HFC staff, hire a contractor through HFC, or hire a contractor directly. A contract curator may prepare a historic furnishings report when:

- special expertise is needed
- the cost of using a contractor is less than using someone on staff
- HFC furnishings curator is not available to undertake the project

Whichever option is selected, the park should follow the tasks outlined below. The park must work with the park contracting and procurement officer to:

- prepare a scope of work statement
- prepare a requisition
- forward the requisition to the HFC acquisitions management office, if HFC is involved in the project
- evaluate responses of potential contract curators
- coordinate the contract to completion
- ensure that the contract curator performs the work outlined in the project agreement

The project curator prepares a historic furnishings report. Refer to Figure 8.4. Annotated Guidelines for Preparing Historic Furnishings Reports prepared by HFC, Department of Planning and Research for recommended guidelines in preparing a historic furnishings report. Photographs and artwork may be included in the report. The project curator usually contracts for artwork if applicable. The park, HFC staff, and appropriate specialists review the draft. Comments and issues are addressed. The superintendent approves the final report. The report is then distributed.

9. *What is included in a historic furnishings plan?*

The furnishings plan outlines what and where furnishings will be displayed, and how they will be displayed. The document guides the acquisition and installation of museum objects in the furnished historic interior. The historic furnishings report should include the following:

- interpretive objectives
- administrative information
- earlier planning documents
- operating plan
- historical information

- analysis of historic occupancy
- evidence of room use and original furnishings
- archeology reports, if appropriate
- recommended furnishings. This is the core of the plan. This section must include a complete inventory of the structure's proposed contents. The plan outlines the relation of the furnishings to the personalities, activities, interests or other ideas that will be communicated to the visitor.
- alternative recommended furnishings for rotation when selected original recommended furnishings are being rested
- preventive conservation strategy
- documentation of the furnishings, including accession and catalog information
- documentation of the structure
- location and placement of furnishings
- lighting and installation
- source of furnishings
- working drawings
- floor plans and/or elevations
- special installation, maintenance and protection recommendations
- appendixes
- bibliography
- budget
- schedule

Refer to Figure 8.4. Annotated Guidelines for Preparing Historic Furnishings Reports prepared by HFC, Department of Planning and Research and the HFC web site at [www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm](http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm).

10. *How do I estimate costs to prepare a historic furnishings plan?*

Costs vary depending on the time needed for research, the availability of research materials, the length of the furnishings report, and whether any specialists need to be hired to supplement the research, and if additional objects need to be acquired. If no preliminary planning has been done on a project (for example, a new park area study), some funding may be necessary to determine what resources are available. When these resources

are known, a more accurate estimate of funding is possible. To provide an estimate of costs, the following questions should be answered:

- What is the availability of research materials?
- Has preliminary planning been done?
- Have objects been cataloged?
- Are objects original to the site available?
- Has the building intended for the exhibit has been rehabilitated?
- Does the structure have a suitable climate-control system and ultra-violet lighting controls ?
- Are fire detection, suppression and intrusion (security) systems in place and operable?

Factor in all aspects of planning and production when calculating costs. Cost elements of planning include:

- salaries and benefits
- travel
- photographs
- illustrations
- editing
- printing

11. *How do I estimate costs to implement a historic furnishings plan?*

The cost of producing a plan involves a number of variables and is complex to estimate. The park museum collections may not have all the furnishings needed to furnish the structure. The park may need to acquire additional museum objects. These objects must be identified, located and purchased. An object may have a low dollar value, but the cost of finding it may be high. Objects original to the site or with significant associational value are often highly priced. Period pieces may be expensive to acquire. Reproduction objects may be easy to locate, but the cost of acquiring them may be high. The cost of making an exact replica can be very high. Objects with an association to the person or event being interpreted may require conservation treatment. Conservation treatment costs are also high. Wall coverings, floor coverings, lighting and other furnishings needed to complete the space may be very costly. Contact HFC to obtain the most accurate, up-to-date estimate of the cost of planning and producing a historic furnishings setting.

12. *What sources can be used to fund historic furnishings projects?*

Line-item funding is a major source for new projects and for the major rehabilitation of existing projects. Congress appropriates line item funds in an annual budget. Rehabilitation funds are sometimes available through regional offices and the HFC. Typically, these pay for the cost of

renovating an existing project. Entrance fee money (sometimes called “fee money” for short) is a source of funding controlled by a park or a region. Cyclic maintenance funds can be used to rehabilitate areas worn from visitation or, for example, degraded from the exposure to light or from other agents of deterioration. Funding can also be found from donations or, increasingly, from grants. Parks have used the following fund sources for work in historic research and object acquisition:

- Annual Operating Funds or Park Base (Recurring)—Fund Type 01
  - Cultural Cyclic Maintenance—Fund Type 01
  - Donations—Fund Type 26
  - Emergency Relief and Storm Damage—Fund Type 04
  - Fee Program—No Year—Fund Type 04
  - Fee Demonstration Program—Fund Type 25
  - Regular Cyclic Maintenance—Fund Type 01
  - Line Item Construction—Fund Type 05
  - Planning—Fund Type 05
  - Congressional Add-Ons
- 

## **E. Producing and Installing Historic Furnishings**

### **1. *How is the historic furnishings production process initiated?***

Whether the park, HFC or a contractor is responsible for the project, the project manager:

- reads the approved historic furnishings report
- consults with the project curator and planner to clarify issues outlined in the report
- meets with park staff
- examines spaces to be furnished to ensure the spaces will be prepared to take objects
- examines paint, carpet, lighting, and wallpaper and other interior features
- examines the park collection to help determine conservation needs
- discusses staffing and security
- discusses barrier types and their placement
- develops a schedule

- coordinates all aspects of work with staff from park, region, HFC and Denver Service Center (DSC)

2. *What steps are involved in planning and production?*

The following steps, usually taken by the project curator, are essential to furnishing a historic structure:

- initial preparation and planning
  - review of historic furnishings report
  - consultation with the planner
  - identification of other specialists needed on the project
  - visit to the site
  - meeting with park staff
  - identification of themes in consultation with park staff
  - establishment of schedule and deadlines
  - cost estimate
  - coordination of all involved in the project, including the park, DSC, HFC, Region, and specialists
  -
- evaluation of condition of furnished spaces
  - arrange for spaces to be prepared for installation, i.e., carpet, lighting, paint, wallpaper
  - establishment of barrier type and design
  - identification of visitor flow
- evaluation of the park collection
  - work with park staff to identify collections
  - work with park curator to prepare park collection(s)
  - organization of objects by category and type (to facilitate buying)
  - development of a ‘want list’ of objects for installation
  - complete work planning for accessioning and cataloging new items (e.g., original, period and reproductions) into the collection
  - determine prototypes for objects to be replaced



- location and acquisition of objects
- contract with known sources to acquire objects
- request donation, loan or purchase of object(s)
- request permission to copy objects, if necessary
- identify contracting officer's technical representative (COTR) for replication work
- write scope of work statement for reproduction
- send procurement paperwork through system
- arrange for delivery of objects to the conservator; inspects and accepts/rejects objects on completion
- complete object documentation, including accession and cataloging as necessary
- work with conservator to establish conservation treatment(s) for object(s)
  - arrange for packing and shipping of objects to park
  - work with conservator and park curator to determine object rotation schedule
- work with maintenance and engineering staff to address
  - preservation requirements, including minimizing exposure to damaging UV, visible light, and humidity fluctuations
  - accessibility requirements
  - energy efficiency
  - health and safety code considerations
  - visitor flow
  - safety requirements
  - emergency preparedness issues

3. *What steps are involved in historic furnishings installations?*

The ultimate goal of any furnishings project is the installation of objects to create an authentic furnished historic exhibit. Objects have to be installed carefully and securely to ensure an accurate historical scene. Good organization helps facilitate an installation. The project curator needs to take the steps noted below.

- arrange for painting, wallpaper hanging, and the laying of carpet or other wall, floor and window coverings in advance of the rest of an installation
- pack objects that are being shipped to the park according to their location in a furnished exhibit to minimize handling. Pack objects made of similar materials together to avoid potential damage, such as ceramic plates placed under cast iron skillets.
- select alternative objects or reproductions to be used to rotate and ‘rest’ objects on exhibit to ensure longevity
- post inventories of box contents inside and outside the box to ensure minimum handling
- unpack and examine objects
- work with the park curator to accession and catalog newly acquired objects and, as needed, prepare catalog records for public posting on the *Web Catalog*
- place objects in their proper locations within the historic structure
- retain packing materials until all objects are accounted for
- make sure staff is equipped to install objects
- install, together with a mount maker or conservator, fragile material on special mounts
- oversee installation of barriers and runners to help protect objects on exhibit
- ensure appropriate lighting of objects and spaces, including visible and ultra-violet filtering films or barriers on windows and light fixtures to minimize damage to objects
- work with park staff to develop complementary programs and media, including a virtual exhibit and house tour, and *Teaching with Museum Collections* lesson unit plan.

4. *Should I develop a “punch” list after the installation?*

Yes, definitely. You need to develop a punch list of any specifications that are outlined in the project agreement that have not been addressed. Provide the project curator, contractor or HFC with a copy of the list. Only sign off on the project agreement once these have been corrected to your satisfaction. Refer to Chapter 7, Section F, Producing and Installing Exhibits for additional information.

5. *How do I correct factual errors after installation?*

Document all the factual errors that occur in the interpretive label copy and signage. Similarly, document any problems in the actual installations. Notify the superintendent of these errors, and send a copy to the attention of the historic furnishings report [HFR] author and/or the HFC Department of Planning and Research for correction. Have these errors corrected within a specified time and require that revised label copy and signage are

provided to the park. Include a copy of the memo in the report.

---

## **F. Preservation and Maintenance**

### **1. *What object preservation issues must I consider when furnishing historic interiors?***

Historic furnished interiors demand the harmonious balance of the competing needs of visitor access, preservation of collections, interiors, and the structure itself. The display of collections in the open, for extended periods of time, and in uncontrolled conditions, present particular management challenges.

Typically fragile objects on exhibit in historic furnished structures are made of, or decorated with natural materials. These are cotton, wool, silk, linen, paper, bone, ivory, wood, paint and varnish. Historic furnishings made of these materials include wallpaper, window coverings, furniture, especially upholstered pieces, and carpeting. These are particularly sensitive to light and humidity fluctuations. Materials less subject to deterioration are ceramics, glass, and metals. However, these materials will also degrade if exposed to poor environmental conditions.

The project curator works with the park curator and a conservator to determine which objects should be replicated and which objects should be rotated off display to ensure longevity. If an object is too fragile to withstand extended exhibit in a historic furnished structure, it should be represented by a reproduction or a period piece. The original, fragile items should be placed in storage. Refer to Chapter 7, Section H, Exhibit Conservation and Section I, Preserving and Protecting Objects in the Exhibit Process for information on preserving and protecting collections on exhibit.

### **2. *What preservation challenges do furnished historic interiors present?***

Preventive conservation in historic interiors presents many challenges. Open furnished interiors, rather than closed exhibit cases, can mean that the object's environment can't be readily controlled. Also, by only focusing on the structure's preservation needs, you may cause the object irreversible damage. Make sure that the HVAC, lighting, and object placement support rather than diminish the object's preservation. Close monitoring, UV, visible light, and humidity control, and systems adjustments are required. Use 'low tech' period appropriate practices such as drawing curtains, closing shutters, and installing dust covers on furnishings to protect furnishings. Design visitor flow to keep objects out of reach. Incorporate elements of good housekeeping procedures. These steps will prolong the life of your collections on exhibit in the historic furnished interior. Use these and other historically appropriate practices as an interpretive tool to explain NPS efforts to preserve museum collections. You could also have samples made expressly available for people to handle, so that they don't feel the need to touch the objects on display.

Refer to procedures outlined in Chapter 7, Using Museum Collections in Exhibits, in particular, Figure 7.4. Exhibit Conservation Checklist. *MH-I* has extensive guidance on all aspects of preservation and protection, including Chapter 4. Museum Collections Environment; Chapter 5, Biological Infestations; Chapter 9, Museum Collections Security and Fire Protection; Chapter 10, Museum Housekeeping. Also refer to *MH-I*, Appendix J, Curatorial Care of Paper Objects, Appendix K, Curatorial Care of Textile Objects; Appendix L, Curatorial Care of Paintings, Appendix N,

Curatorial Care of Wooden Objects; Appendix Q, Curatorial Care of Metal Objects; Appendix P, Curatorial Care of Ceramic, Glass, and Stone Objects; and Appendix R, Curatorial Care of Photographic Collections.

Refer to Chapter 6, Special Uses of Museum Collections for guidance related to protecting the interior during filming, still photography or other special uses. Make sure that a treated or conserved item, when it is returned to exhibit, is compatible with other objects on exhibit.

3. *How do I protect museum collections from light damage?*

Develop and implement a housekeeping plan that will protect collections on exhibit in historic furnished interiors. To protect and preserve objects on exhibit, be sure to:

- Place objects, particularly sensitive materials, such as lithographs, away from direct and indirect sunlight.
- Install period appropriate shutters, blinds, or curtains on windows.
- Keep lighting levels to a minimum. Draw blinds, curtains, and shutters to protect against light damage. A visitor's vision will adjust to lower light levels. Reduced light also keeps the spaces cool if there is no air conditioning, and helps to lower air conditioning electrical bills.
- Install UV blinds or filtering films on windows.
- Install and maintain UV absorbent sleeves on fluorescent lights.
- Keep objects away from heat sources, such as windows, spotlights, lamps radiators, and air vents.
- Turn lights off when rooms aren't in use.

4. *How do I protect museum collections from environmental damage?*

To minimize the adverse impact of relative humidity and temperature, and minimize pest infestations, you should:

- Develop a housekeeping plan that includes a rigorous IPM component.
- Monitor relative humidity and temperature; refer to Chapter 7, Section H, Conservation.
- Maintain a stable environment. Avoid peaks and valleys in relative humidity and temperature when the structure is opened and closed to visitors.
- Ensure adequate ventilation to avoid mold growth.
- Keep objects away from air vents, radiators, pipes and outdoor windows.
- Do not use fresh flowers or live plants in the interiors.
- Install and monitor pest traps throughout the interior.

5. *Can object placement*

Yes. Object placement can make an enormous difference to object

*help protect objects on exhibit?*

preservation and security. Always keep objects out of reach. The challenge is securing an artifact without noticeably compromising historical accuracy. For example, modern art hanging equipment can be used to hang paintings while hidden behind the painting. A period picture rope can be attached to the painting support. You can:

- Relocate objects as necessary to keep them completely out of the visitor's reach and pathway.
- Locate furniture, such as a bench, in front of paintings to provide an additional barrier.
- Place vulnerable, fragile, and light-sensitive objects in darker areas of the structure.
- Locate valuable, small or fragile objects, especially firearms, well behind visitor barriers or in appropriate cabinets. Use additional security methods (i.e., individual alarms, monofilament line, spot-check inventories) when appropriate. See MH-I, Chapter 9 and Appendix G for more information.
- Monitor wear and tear on walls, runners, and carpets, using modern (replaceable) reproductions where possible.
- Move furnishings as little as possible; always have 2 people move an item.
- Use carpet runners to protect original carpeting and floors.
- Use thick carpet paper under carpets and underlays to absorb moisture.
- Use padding (underlays) under carpets to protect against abrasion.
- Rest heavy items on caster cups to protect floors and rugs.
- Sit objects on soft fabric or chamois mats to prevent abrasion of surfaces, such as tables.
- Protect furnishing with appropriate period dust or slipcovers.
- Place fragile and valuable items in storage and replace with reproductions, similar sturdier items, or establish a rotating schedule to keep the items on exhibit for only short periods.

6. *What should I do about visitors and traffic flow?*

You should:

- Work closely with interpreters to have them explain to visitors that they, the visitors, play an important role in preserving museum collections by not handling or touching the objects on display. Interpreters should also inform visitors about damaging effects of light and heat, and the efforts that NPS makes to minimize these in the historic furnished structure.
- Have an adequate number of staff present when visitors are present.

- Place items out of visitors reach to avoid handling, wear and tear.
- Protect historic floors and floor coverings by using runners to control visitor foot traffic.
- Provide slip-resistant shoe covers or booties to visitors to avoid damage from high heels and other damaging footwear.
- Avoid hanging paintings and placing objects in confined areas such as staircases to minimize accidental damage. Keep runners and carpets clean to prevent abrasion damage to floors and covering from grit and dirt.
- Place a doormat, boot scrapers, and metal grids at the entrance to eliminate abrasive gravel and dirt before visitors enter the structure.
- Have a receptacle for umbrellas, bags and other items to minimize accidental damage.

7. *What safety and security precautions should I take?*

You should:

- Review and update Opening/Closing procedures, key control and fire prevention on a regular basis and train staff to be security conscious.
- Keep keys out of locks, control access to rooms, closets, cabinets and other unused spaces.
- Use stanchions and ropes where possible.
- Never use real candles or light a real fire in a furnished historic structure. Use electric reproduction 'candles' and burning coals. For more information see link: < <http://www.elcanco.com/>>.
- Use visually pleasing and period appropriate barriers to protect objects where appropriate.
- Use carpet runners to keep visitors on a directed path through the interior.
- Always provide accompanied guided tours of the interior or structure.
- Install individual alarms for vulnerable objects.
- Consider installation of recorded closed circuit television (CCTV) systems to enhance security of furnished historic structures.

8. *What do I need to know about structural preservation issues?*

As museum curator you're responsible for knowing about the museum collections. However, you should also have an understanding of the complexities of structural preservation issues. They have an impact not only on the historic structure and its interiors, but also on the museum collections they contain. Whenever possible, coordinate with architects and engineers in the regional office and DSC on the structural components, systems and architectural elements that impact the historic furnishings.

- Heating, ventilation, and air condition [HVAC]
- Lighting
- Security
- Accessibility
- Barriers

Manage historic structures housing museums collections in accordance with curatorial standards while meeting structural preservation needs. The needs of the collections should not compromise the structure itself, and the needs of the structure should not compromise the collections.

9. *What happens immediately after the project is installed?*

When all objects have been installed, the project curator:

- identifies unfinished tasks or problem areas for inclusion on a listing often referred to as a “punch list.”
- works with the contractor or HFC, Department of Planning and Research staff to ensure the punch list is compiled and problems are corrected before the park signs off on the contract.
- takes the park curatorial and interpretive staff through the completed exhibit
- provides a rationale of the treatment and interpretation presented by the furnished historic interior
- points out the significance of the new acquisitions
- explains the nuances and historical authenticity of the installation

This includes the display of a desk that has been furnished as untidy, if photographic evidence supports an untidy desk in historical use. Similarly, the placement of items such as military equipment makes sense when a project curator explains actual military usage.

10. *Should I monitor object condition?*

Yes. Monitor the condition of objects on display in the historic furnished structure with high resolution photographs (images) of each object on display, and detailed interior photographs. Develop and follow a written inventory and checklist and annotate conditions on a regular basis. Establish a monitoring survey routine, such as a daily and weekly survey. Check objects, their condition, and whether any damage has occurred by closely examining the objects, and by comparing to object photographs. If remedial action is necessary, discuss with a conservator and report the need to a supervisor. A survey should include recordings and evaluation of hygrothermograph or other data collector recordings.

11. *What do I need to know about housekeeping?*

Work with maintenance staff to develop and implement a housekeeping plan appropriate to the historic furnished interior or structure. Refer to *MH-I*, Chapter 5, Biological Infestations for information on IPM plans and

Chapter 13, Museum Housekeeping. Develop a checklist of housekeeping tasks that will take place on a daily, monthly, and quarterly basis. Set up a housekeeping schedule in accordance with the guidelines outlined in *MH-I*, Chapter 13, Museum Housekeeping. Consult with a professional conservator as you develop the plan.

Your housekeeping plan addresses environmental controls, dusting, pest monitoring. Include frequency of tasks, supplies and equipment, and vendor sources to be used or not used, and techniques of housekeeping. Conservators trained in the care of historical objects can prescribe methods of cleaning. Arrange to rotate fragile objects, such as textiles, seasonally to help ensure their long-term preservation. Parks should include a strategy to rotate objects on exhibit in the furnished historic interior. If an object is rare or fragile, keep it in storage, and use a reproduction or period piece in the furnished interior instead. If a scholar wants to see an original object, he or she can arrange with a site curator to examine it.

***Regular and thorough housekeeping and routine maintenance is your best preventive conservation strategy.***

12. *What opening and closing procedures do I need to implement?*

To ensure security, implement procedures outlined in *Museum Handbook*, Part I, Appendix G, Figure G.3, Sample Furnished Historic Structure Opening and Closing Procedures.

#### **G. Documenting Historic Furnishings on Exhibit**

All objects on exhibit in the furnished historic interior must be documented. This includes accessioning and cataloging, and gathering information from primary sources such as documents, photographs, oral history transcriptions, or other material evidence. Some of these primary documents may themselves be on exhibit. Secondary documentation includes books, periodicals and unpublished accounts that provide information on the furnishings and the individual, structure, and period of the site. The project curator uses primary, secondary sources, and other relevant materials to prepare a historic furnishings report. The park and regional office review the report. Historic structures should be documented in conformance with *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Historic Furnished Interiors*. See <http://crm.cr.nps.gov/archive/24-07/24-07-10.pdf>. and < <http://www.cr.nps.gov/hps/tps/standguide/>>.

Original documentation and research information allows you to make informed management decisions about the collections and the interior. These data enable you to provide appropriate care once the interior has been furnished.

1. *Should objects in the furnished historic interior be cataloged?*

Yes. Objects on exhibit in a furnished historic structure must be accessioned and cataloged in accordance with procedures outlined in *MH II*, Chapter 2, Accessioning and Chapter 3, Cataloging. For additional information on documenting objects on exhibit, refer to Chapter 7, Section M, Documenting Collections on Exhibit. As appropriate, the objects should be posted to the *Web Catalog* at <http://www.museum.nps.gov> to complement the exhibit.



2. *When should I arrange for illustrations for artwork?* The park may need illustrations for a historic furnishing report or display in the furnished historic interior. The project curator can contract directly with an illustrator to produce prospective drawings or work with HFC staff. Samples of drawings may be requested from the HFC, Department of Planning and Research. These drawings should be included in the report.
3. *What documentation do I need for objects undergoing conservation treatment?* File copies of object treatment requests and reports, and other documentation for objects receiving conservation treatment in the accession folder. The conservator, whether a contractor, center or HFC staff, must provide the park with object treatment report and copies of all documentation and photographs. Include this requirement in the project agreement. Direct conservation treatment questions to the HFC Department of Artifact Conservation manager.
4. *When should I borrow objects for installation?* The park must make every effort to use and acquire park museum collections for historic furnished structures. However, on *very rare* occasions, a park may need to borrow objects for an installation of a furnished historic structure. *Note:* A park should consider borrowing only if an on object is absolutely critical to a furnishings exhibit. For detailed information on NPS incoming loan procedures, refer to *MH-II*, Chapter 2, Accessioning. The park should make an effort to permanently acquire such material.
5. *When do I need to insure objects?* The park may be required to insure borrowed objects. Refer to *MH-II*, Chapter 4, Section VII, Purchasing Insurance for Borrowed Objects for detailed information on acquiring insurance.
6. *Do I need to annually inventory items on exhibit in the furnished historic interior?* Yes. You need to inventory museum collections on exhibit in the furnished historic interior in accordance with guidelines in *MHIII*, Chapter 4, Inventory and Other Special Instructions.
7. *What do I need to know about acquiring images?* Paintings, photographs, drawings and documents are often used in furnished historic interiors. Refer to Chapter 4, Two Dimensional Reproductions for information on how to obtain copies of images. For information on copyright, privacy and publicity issues, refer to Chapter 2, Legal Issues. These chapters provide detailed guidance on how to obtain written permission and rights to use images in an exhibit. The park can expect to pay a fee for the use of an image. Refer to Chapter 1, Sections D and E for information on dealing with restricted or sensitive materials. For additional information, contact the regional curator, Museum Management Program or the HFC, Department of Knowledge Archives unit.
8. *What photographs do I need?* You should have high quality photographs and/or high resolution digital images of all objects, including digital and film-based images that go on exhibit in a furnished historic interior. Once the furnished historic structure is installed, arrange for professional photographs of the installation. These photographs serve several purposes. Photographs provide an object and room inventory, refer to Chapter 7, Section M, Documenting Objects on Exhibit. They provide documentation and accountability for collections security as well as baseline information that will assist the park curator in monitoring object condition. Historic furnishings tend to be dynamic. Over a period of time, they can be moved, changed, rearranged, removed and added back to the historic structure. Installation photography documents how the exhibit should look in the event items are inadvertently moved after

the exhibit is installed.

Use the digital images to develop a virtual web exhibit and tour of the furnished interior and the structure. They can be multi-purposed into brochures and catalogs, and used to publicize the exhibition. The images should augment the catalog record in ANCS+.

9. *How do I handle public requests to photograph the historic furnishings installation or the objects?*

Many public and private museums permit the photography of objects on exhibit. Some museums prohibit any photography, and others prohibit flash photography for several reasons. Excessive exposure to flash light may threaten sensitive objects. The taking of photographs with flash can be distracting to visitors. In the past, flash bulbs occasionally exploded, posing a risk to objects. Today, most flash units are built into cameras, so the threat of explosion is unlikely. Some museums seek to control access to images of their collections by prohibiting photography or only allowing it by special permit.

A park should decide whether to allow photography in exhibit areas and if so, under what conditions, and may limit flash photography. Refer to Chapter 6, Section D. Filming and Photography in Spaces Housing Museum Collections for additional information.

---

## **H. Interpreting Furnished Historic Interiors**

1. *Why are furnished historic interiors used to interpret park resources?*

Historic furnished interiors evoke a powerful interpretive experience for visitors who sense that "history actually happened here." Historic furnishings allow parks to provide authentic interiors that commemorate the men and women, major events, and daily life that are celebrated in the national park system. They provide a direct link to an individual, event or period. Historic furnishings are situated in historic structures where significant events took place. They help recapture past eras and create moods using original and reproduction furnishings. Unlike a traditional museum exhibit in a gallery or visitor center, the furnished interior provides the original context where a particular person or group of people lived or worked, or where the event or process took place. Furnishings present an intimate look at the homes, places of work, belongings, and lives of presidents, pioneers, immigrants, artists and authors. On entering historic furnished spaces, visitors become witnesses to history. Furnished historic interiors make history real and immediate.

***Define the goal or theme and sub-themes of the furnishings project at the project outset. This will ensure that the park achieves its stated interpretation goals.***

2. *What is the Comprehensive Interpretative Plan?*

A park develops a Comprehensive Interpretive Plan (CIP) to outline its interpretive goals and how it will achieve them. The park's CIP describes the role of historic furnishings to the site. Furnishings allow the park to more fully interpret persons, events, and lifestyles. Individual historical objects in parks may represent prime examples of American decorative arts. However, they are in the furnished historic structure exhibit to tell a story about the persons and events that are being celebrated at the park. The furnished interior is intended to allow the visitor to feel as though they are

stepping into history. The chief of interpretation should focus training for staff and volunteers on how furnishings reflect a park's goals as described in its CIP.

3. *What types of interpretation do historic furnished interiors provide?*

Historic furnished interiors can:

- Preserve objects directly associated with the place, event or individual being commemorated. Such objects are considered 'original to the site.' The objects are preserved in their original setting. Examples include the home of Franklin Delano Roosevelt, Hubbell Trading Post, and the machine shop at Edison NHS.
- Recreate the scenes of specific historic events. Examples include Independence Hall at Independence NHP, the McLean House at Appomattox Courthouse NHS, and the bedroom in the House Where Lincoln Died at Ford's Theatre NHS.
- Create period settings for objects original to the site. An example includes the Russian Bishop's House at Sitka NHS.
- Create period settings to enhance interpretation. Examples include the clothing store at Harpers Ferry NHP and the commanding officers quarters at Fort Larned NHS or the Cast House at Hopewell Furnace NHS.
- Create period settings for adaptive use using reproduction objects exclusively. Examples include a room at Lemon House, Allegheny Portage NHS

The furnishings in a historic interior create an immediate context. The objects and their setting should be used to expand the visitor's understanding and appreciation of the time and society in which they were created and used. Many objects actually belonged to and were used by individuals that the site is celebrating. The objects make a powerful connection to those individuals and their times. The interpreter can enliven the visit by weaving engaging information about the people, events and their belongings into the tour. They can ask relatively simple questions, such as "have you any idea what this was used for?" or "how was this item made?" These questions engage the visitor and focus their attention of the historic objects they are seeing. They can use the objects to tell the visitor about family life, social activities, food preparation and preservation, and customs of the period. Information about decorative arts, furniture and art styles, and other materials can be made fascinating to visitors.

A binder with expanded catalog cards and photographs can be extremely useful to interpreters. Well-designed audio tours accommodate extensive information that is user-activated.

4. *What time period is interpreted in the furnished historic interior?*

Furnishings interpret a particular point or points in time. A site can interpret a particular story, individual, or era. It can also interpret several decades or centuries of occupation within a single structure. Historic furnishings can tell the story of adaptive use over generations. In addition to interpreting specific individuals, events or periods, historic furnishings can be used to explain the process of interpretation itself.

5. *What are some of the methods of interpreting historic furnishings?*

To enhance the visitor experience and provide a learning opportunity, the historic furnished interior needs interpretation. There are several different methods of interpretation, and one or more may be used at a site. They include a:

- guided tour conducted by a trained interpreter
- predefined, self-guided tour using an audio guide
- self-guided tour through the structure with written interpretive label copy placed at selected points throughout the structure. The reading of labels is optional.

For additional information on interpretation, refer to DO #6, Interpretation and Education, documents outlined in Section B.2. of this chapter, and Chapter 7, Using Museum Collections in Exhibits.

6. *How can the project curator assist with interpretation of the historic furnishings?*

Once all objects are installed, the project curator should walk the site interpretive staff through the completed exhibit. The guided tour includes an explanation of the furnishings, new acquisitions, and how they relate to the installation. This preliminary staff tour must include the special preservation, security and fire prevention needs of the new furnishings exhibit. The interpretive staff will also need the “who, what, where, when and how” to find out additional information on the collections in order to improve their tours and to answer visitors questions. The project curator should explain why certain furnishings have been included, and why they have been arranged in a certain way. For example, that a desk has been furnished to appear untidy, since photographic evidence showed that desk was untidy in its original, historical use. Similarly, the rationale for the placement of military equipment might become clearer to interpreters when a furnishings curator explains contemporary military usage. The project curator provides binders containing hardcopy information, photographs, and other research materials related to the HFR for use by interpretive staff.

7. *Who is involved in interpreting the historic furnishings installation?*

A park is responsible for maintaining a furnished historic structure exhibit and for interpreting it to its visitors. It fulfills these tasks through its staff and volunteers. Depending on the size of a park, the following offices play a key role in the preservation and interpretation of historic furnishings: curation, security, maintenance and interpretation. Park chiefs of security, maintenance, cultural resources and interpretation must coordinate their responsibilities in these areas and corresponding staff and volunteers must do the same.

8. *How does the park answer inquiries from staff, visitors and the public?*

The park receives a complete research file from the project curator covering the entire project. This includes photographs, interviews and other materials. This file is a resource for answering questions. Make copies of the information on each artifact to place in individual catalog or accession folders. Develop a reference file of furnishings that contain photographs and well-documented catalog information for easy retrieval and use by park interpreters.

---

## I. Evaluating Historic Furnishings

### 1. *How do I evaluate the historic furnishings installation?*

As applied to a furnished historic structure exhibit, you may evaluate the success of the exhibit against several standards. These are organized into the following time segments;

- preliminary
- planning and production
- post-production

### 2. *What is preliminary evaluation?*

Preliminary evaluation occurs during general management planning when planners decide whether the use of a furnished historic structure is an interpretive option. Their decision must be weighed against the standard set by Management Policies for the National Park Service, quoted here in its entirety:

*When the historic furnishings of a structure are present in their original arrangement in a historic structure, every effort will be made to preserve them as an entity. Such historic furnishings will not be moved or replaced unless required for their protection or repair, or unless the structure is designated for another use in an approved planning document. The original arrangement of historic furnishings will be properly documented. A structure may be refurnished in whole or in part if*

- *All changes after the proposed refurnishing period have been professionally evaluated, and their significance has been fully considered*
- *A planning process has demonstrated that refurnishing is essential to public understanding of the park's cultural associations; and*
- *Sufficient evidence of the design and placement of the structure's furnishings exists to enable its accurate refurnishing without reliance on evidence from comparable structures.*

NPS Management Policies, Chapter 5.3.5.5.5., Historic Furnishings, 2006

Whether a site uses historic furnishings must be judged on the criteria cited above. The direct relation of furnishings to a primary park theme should be apparent to the members of the general management planning team. A formal value analysis provides the best way of deciding whether historic furnishings is the best way of interpreting history to the public. Such an analysis should be done even if the potential budget for historic furnishings is less than \$500,000, the threshold at which formal value analysis must occur. In accordance with the NPS Value Analysis Manual, value analysis is “the systematic application of recognized techniques by multi-disciplined teams who identify the function of a product or service, establish a worth for that function, and provide alternate ways to accomplish the necessary function reliably, and at the overall lowest cost, through creative

techniques.” In order to determine whether sufficient evidence exists to furnish with minimal conjecture, the historic furnishings curator evaluates the quality of resources; documents, photographs and collections, in consultation with park staff.

3. *What is planning and production evaluation?*

Evaluation of the historic furnishings process during the planning and production stages comes from two different perspectives: timeliness and accuracy. Timeliness can be measured against a formal performance agreement negotiated in advance of any planning or production. Whether a project is “on time” can be judged by whether the element agreed to has been completed or an extension of a deadline has been negotiated. A park superintendent or the appropriate HFC staff must judge the accuracy of the work being done.

4. *What is post-production evaluation?*

A post-production evaluation of a furnished historic structure project can be accomplished from three perspectives: efficiency, effectiveness and durability.

- *Efficiency* refers to whether the project has been completed according to a project agreement. The HFC, Department of Planning and Research agreed to plan and produce an accurate furnished historic exhibit according to a set schedule. Whether it did so is a measure of the efficiency of planning and production
- *Effectiveness* refers to how successful the exhibit is as an interpretive media. It is a measure of Management Policies, the extent to which historic furnishings are the best way of interpreting a history to the public. Effectiveness is more difficult to measure than efficiency. The park should do a formal visitor analysis to determine effectiveness. The park should contact the regional curator, HFC, Department of Planning and Research or the NPS Cooperative Park Studies Unit (CPSU) at the University of Idaho about doing a formal evaluation. Specialists at the CPSU can develop and administer a survey of the effectiveness of historic furnishings. The evaluation should be consistent with the Servicewide Interpretation and Education Evaluation Strategy (2006). The survey can point out strengths and potential weaknesses of the furnished structure exhibit. Weaknesses can be identified, examined, worked on, and corrected.
- *Durability* or how well objects withstand exhibition. The parts of the furnished historic exhibit that receive the most wear are floors, and walls and woodwork that are within visitor reach. These areas should be furnished with reproductions and protected with barriers. A furnishings project should include sufficient funding for buying extra carpeting and wallpaper to replace carpeting and wallpaper lost to wear by visitors or damaged by maintenance activities. Give interpreters instruction on how to minimize visitor impacts, including handling and leaning against structural elements such as walls.

Objects made of organic materials are particularly sensitive to adverse environmental conditions. The furnishings plan should provide rotation plan for sensitive objects, minimize the effects of deterioration and provide reproduction items for the installation. A major source of potential damage is light, so every effort must be made to keep organic materials away from light sources. Keep humidity stable.

---

## J. Rehabilitating Historic Furnishings Installations

1. *What should I do when objects show signs of wear?*

Rehabilitating a historic furnished exhibit can occur when objects are worn, torn or faded, or when new evidence surfaces to support exhibit rehabilitation. For deteriorated objects, a park should contact the HFC, Department of Planning and Research to help determine what might be done to replace deteriorated objects with reproductions. For original objects that have deteriorated, obtain the services of a conservator, or contact the associate manager for Historic Furnishings who can confer with the associate manager for Conservation on how to proceed.

2. *How do I update the historic furnishings installation?*

A well-documented historic furnishings report should need not to be revised. Good documentation should support a plan in perpetuity. Occasionally, though, a site will find new evidence on original furnishings or new research may uncover errors in the previous HFR. The evidence may be in the form of documents, photographs or original objects. A park may have the opportunity to acquire an object having primary association to its collections. When any of these situations occur, a park can contact the associate manager for Historic Furnishings at Harpers Ferry Center. The new evidence may warrant a revision or an amendment to a furnishing plan, or it may even warrant an entirely new historic furnishings report.

---

## K. Selected Bibliography

Alderson, William T. and Shirley Payne Low. *Interpretation of Historic Sites*. American Association for State and Local History. Nashville. 1985.

Butcher-Youngmans, Sherry. *Historic House Museums: A Practical Handbook for Their Care, Preservation, and Management*. Oxford University Press. 1996.

Chitty, Gill and David Baker, editors. *Managing Historic Sites and Buildings: Reconciling Presentation and Preservation*. Issues in Heritage Management Series, Routledge, London, 1999.

Curling, Marianne. Technical Leaflet, # 218, "How to Write A Furnishing Plan." Included in *History News*, Volume 57, Number 2, Spring AASLH, Nashville, TN. 2002.

Donnelly, Jessica Foy, editor. *Interpreting Historic House Museums*. AltaMira Press, Walnut Creek, CA. 2002.

Farvetti, Rudy J. and Joy Putnam Farvetti. Revised 2<sup>nd</sup> Edition. *Landscapes and Gardens for Historic Buildings*. AASLH, Nashville, TN. 1991.

Fisher, Charles E. and Hugh C. Miller, editors. *Caring for Your Historic House*. Harry N. Abrams. New York, NY. 1998.

Heaver, Melissa M. *Housekeeping for Historic Homes and House Museums*. National Trust for Historic Preservation, 2000.

Howe, Barbara J. and Dolores A. Fleming, Emory J. Kemp, and Ruth Overbeck. *Houses and Homes: Exploring their History*. American Association for State and Local History, Nashville, TN. 1987.

Lewis, Ralph. *Manual for Museums*, U. S. Department of the Interior, National Park Service. Washington, DC. 1976.

Chapter 6. Furnished Historic Structure Museums at  
[http://www.cr.nps.gov/history/online\\_books/curatorship/pdf/6.pdf](http://www.cr.nps.gov/history/online_books/curatorship/pdf/6.pdf)

McGiffin, Robert F. *Furniture Care and Conservation*, Revised 3<sup>rd</sup> Edition. AASLH, Nashville, TN. 1987.

National Park Service.

*Museum Handbook*, Parts I-III.  
<http://www.cr.nps.gov/museum/publications/index.htm>

*Guidelines for Preparing Historic Furnishings Reports*. <http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm>

*Planning a Historic Furnishings Report*. <http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr.htm>

*Implementing a Furnishings Report*. <http://www.nps.gov/hfc/products/furnish/furnish-object-hfr.htm>

*Guidelines for Preparing Historic Furnishings Reports*. <http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm>

*Historic Furnishings Report. Kelso Depot: A Furnishings History and Recommended Plan*. Mojave National Preserve. [http://www.cr.nps.gov/history/online\\_books/kelso/index.htm](http://www.cr.nps.gov/history/online_books/kelso/index.htm)

National Park Service Northeast Region's *Guidelines for the Treatment of Historic Furnished Interiors in Accordance with The Secretary of the Interior's Standards for the Treatment of Historic Properties*, Northeast Museum Services Center, NPS, with Mid-Atlantic Association of Museums, New York State Office of Parks, Recreation, and Historic Preservation, Pennsylvania Historical and Museums Commission, 2006.

[http://www.google.com/custom?q=National+Park+Service+Northeast+Region%E2%80%99s+Guidelines+for+the+Treatment+of+Historic+Furnished+Interiors+&sa=Search&client=pub-1415334591037307&forid=1&ie=ISO-8859-1&oe=ISO-8859-1&cof=GALT%3A%230000FF%3BGL%3A1%3BDIV%3A%23FF0000%3BVLC%3A333333%3BAH%3Acenter%3BBGC%3AFFFFF%3BLGC%3AFFFFF%3BALC%3A0000FF%3BLC%3A0000FF%3BT%3A000000%3BGFNT%3A333333%3BGIMP%3A333333%3BLH%3A39%3BLW%3A100%3BL%3Ahttp%3A%2F%2Fwww.mercuras.com%2Frefdesk\\_logo\\_search\\_LP\\_v3.gif%3BS%3Ahttp%3A%2F%2Fwww.refdesk.com%3BLP%3A1%3BFORID%3A1%3B&hl=en](http://www.google.com/custom?q=National+Park+Service+Northeast+Region%E2%80%99s+Guidelines+for+the+Treatment+of+Historic+Furnished+Interiors+&sa=Search&client=pub-1415334591037307&forid=1&ie=ISO-8859-1&oe=ISO-8859-1&cof=GALT%3A%230000FF%3BGL%3A1%3BDIV%3A%23FF0000%3BVLC%3A333333%3BAH%3Acenter%3BBGC%3AFFFFF%3BLGC%3AFFFFF%3BALC%3A0000FF%3BLC%3A0000FF%3BT%3A000000%3BGFNT%3A333333%3BGIMP%3A333333%3BLH%3A39%3BLW%3A100%3BL%3Ahttp%3A%2F%2Fwww.mercuras.com%2Frefdesk_logo_search_LP_v3.gif%3BS%3Ahttp%3A%2F%2Fwww.refdesk.com%3BLP%3A1%3BFORID%3A1%3B&hl=en)

Department of the Interior. *The Secretary of the Interior's Standards for the Treatment of Historic properties* (1995). Codified as 36 CFR 68.

Nylander, Richard. *Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers*

Nylander, Jane. *Fabrics for Historic Buildings: A Guide to Selecting Reproduction Fabrics*

*The National Trust Manual of Housekeeping: The Care of Collections in Historic Houses Open to the Public*. Butterworth-Heinemann in association with the National Trust, United Kingdom, 2006..

Seale, William. *Recreating the Historic House Interior*. American Association for State and Local History. Nashville, TN. 1979.

Suits, Linda N. Technical Insert, "Here I have Lived: The Preparation and Implementation of a Historic Furnishings Report." *Illinois Heritage Association, Sept.-Oct. 2000*

Tinniswood, Adrian. *A History of Country House Visiting: Five Centuries of Tourism and Taste*. Basil Blackwell and the National Trust, United Kingdom. 1989.



Sherry Butcher-Youngmans. *Historic House Museums: A Practical Handbook for Their Care, Preservation, and Management*. Oxford University Press. 1996.

Patricia West. *Domesticating History: The Political Origins of America's House Museums*. Smithsonian Institution Press, Washington, DC, 1999.

Von Rosenstiel, Helene and Gail C. Winkler. *Floor Coverings for Historic Buildings: A Guide to Selecting Reproductions*

---

## **L. List of Figures**

Figure 8.1. Checklist for Exhibit Museum Collections in a Furnished Historic Interior

Figure 8.2. Checklist for Preventive Object Conservation in a Furnished Historic Interior

Figure 8.3. Sample Agreement between Harpers Ferry Center, Department of Planning and Research and a Park

Figure 8.4. Annotated Guidelines for Preparing Historic Furnishings Reports prepared by HFC, Department of Planning and Research

Figure 8.5. Determining the Cost of Furnishing Historic Interiors Based on a HFC, Department of Planning and Research Document

Figure 8.6 Outline of Recommended Practices for Historical Furnished Interiors Adapted from “Standards for Preservation & Guidelines for Preserving Historic Furnished Interiors” of the NPS Northeast Region’s Guidelines

**Figure 8.1: Checklist for Exhibiting Museum Collections in a Furnished Historic Interior**

Activity	Action and Date
Initial Planning	
Statement of Purpose	
Period[s] identified	
Individual or group identified	
Event[s] identified	
Process[es] identified	
Develop schedule	
Develop budget	
Objects	
Review accession and catalog folders	
List potential objects for inclusion	
Identify objects for display	
Ensure selected objects are cataloged	
Obtain object record photographs	
Provide detailed object condition descriptions	
Identify sensitive items	
Identify items needed on loan	
Complete loan agreements	
Obtain insurance as needed	
Identify alternate items for exhibit rotation	
Reproduction Allow enough time and resources to safely replicate exhibit objects. Arrange for reproduction of 3-D objects such as furnishings Arrange for copying of 2-D materials such as photographs	

Documentation	
Create a folder to house documents such as:	
Room inventory	
Installation photographs	
Listing of objects	
Rights Acquisition	
Check accession or catalog folder to see if NPS has rights to images, photographs and artwork	
Verify transfer of copyright on accession [gift] form(s)	
Include statement on incoming loan agreement granting NPS right to exhibit item	
Obtain rights to use non-NPS images and illustrations	
Obtain written permission and file in exhibit folder	
<p>Conservation Treatment</p> <p>Determine conservation and preservation needs in consultation with a conservator</p> <p>Identify objects for rotation</p> <p>Obtain the following:</p> <p>Object Condition Report</p> <p>Object Examination Report</p> <p>Object Treatment Proposal</p> <p>Object Treatment Report</p> <p>Incorporate condition and treatment information in ANCS+</p>	
Research	
Obtain background information	
Historic Furnishings Report	
Prepare plan	
Review plan and incorporate edits	
Review plan and ensure conservation needs are addressed for collections that will go on exhibit.	
Work with exhibit curator to ensure concerns are addressed	
Graphics	

Illustrations	
Maps	
Multi-media	
Fabrication	
Electrical fixtures	
Fabric/textiles	
Photographs <ul style="list-style-type: none"> <li>- black and white</li> <li>- sepia</li> <li>- color</li> </ul>	
Framing and matting	
Installation <p>Protect objects from excessive UV exposure</p> <p>Keep objects away from air vents, ducts etc.</p> <p>Cover windows with UV blinds, curtains or other appropriate media to block UV rays</p> <p>Work with preparator and conservator to install the furnishings</p>	
Accession and catalog new acquisitions to the collection. <p>Change object status and location in ANCS+</p>	
Develop MHP and IPM monitoring schedule	
Prepare punch list of problems to be corrected	
Correct problems	
Maintenance	
Obtain a maintenance manual	
Develop maintenance schedule	
Ensure access for cleaning, lighting, object rotation and emergencies	
Implement housekeeping and monitoring schedule	
Public Outreach	
Provide park interpretive and museum staff with installation information	

Prepare and disseminate a news release	
Develop a brochure or catalog	
Organize an opening	
Do community outreach	
Develop school program and kits	
Train volunteers and student interns	
Create virtual exhibit and tour	
Objects Preservation	
Conservation Treatments	
Reproduction	

**Figure 8.2. Checklist for Preventive Conservation in Furnished Historic Interiors**

Adapted from HFC, Conservation Department. Use this list in conjunction with Figure 7.4

Action	Comment/date
<ul style="list-style-type: none"> <li><input type="checkbox"/> Allow sufficient room for traffic flow.</li> <li><input type="checkbox"/> Group objects with similar conservation needs</li> <li><input type="checkbox"/> Plan to rotate objects on exhibit.</li> <li><input type="checkbox"/> Select objects for rotation</li> <li><input type="checkbox"/> Develop schedule for rotation</li> <li><input type="checkbox"/> Block UV by:               <ul style="list-style-type: none"> <li><input type="checkbox"/> Curtains</li> <li><input type="checkbox"/> Blinds</li> <li><input type="checkbox"/> Shutters</li> <li><input type="checkbox"/> UV screens, films, Plexiglas/Lexan</li> </ul> </li> </ul>	
<p>Temperature and Relative Humidity</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Obtain baseline information about the temperature and relative humidity. Interior/exterior of spaces [annotate]</li> <li><input type="checkbox"/> Analyze the data. Take corrective actions as required.</li> <li><input type="checkbox"/> Control the environment within the entire interior.</li> <li><input type="checkbox"/> Place sensitive objects in the most stable locations, away from windows, HVAC vents, vibrations, visitors reach, and other potentially damaging impacts.</li> </ul>	
<p>Particulate Contamination</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Monitor pollutants</li> <li><input type="checkbox"/> Use high-efficiency filters in environmental systems.</li> <li><input type="checkbox"/> Use high-efficiency particulate (HEPA) filters in vacuums.</li> <li><input type="checkbox"/> Use localized filtration equipment as needed.</li> <li><input type="checkbox"/> Use door mats, boot/shoe scrapers, booties, runners and dust covers to protect collections.</li> <li><input type="checkbox"/> Install/maintain and repair weather-stripping, storm-windows and caulk as historically appropriate</li> </ul>	
<p>Chemical Pollutants</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Monitor pollutants.</li> <li><input type="checkbox"/> Incorporate chemical filters in the environmental systems.</li> <li><input type="checkbox"/> Provide air circulation.</li> <li><input type="checkbox"/> Select stable construction materials.</li> <li><input type="checkbox"/> Aerate the interior space before object installation</li> </ul>	
<p>Lighting</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Develop a lighting plan that responds to conservation criteria.</li> <li><input type="checkbox"/> Limit total light exposure.</li> <li><input type="checkbox"/> Filter all sources of ultraviolet (UV) radiation.</li> <li><input type="checkbox"/> Control infrared radiation (visible light).</li> <li><input type="checkbox"/> Exclude sunlight.</li> </ul>	
<p>Biological Infestation</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Complete and implement an IPM Plan</li> </ul>	

<ul style="list-style-type: none"> <li><input type="checkbox"/> Examine objects for signs of infestation and active mold.</li> <li><input type="checkbox"/> Avoid introducing insects through props and unchecked exhibit materials.</li> <li><input type="checkbox"/> Control human behaviors that encourage infestation.</li> <li><input type="checkbox"/> Keep clean, and , vacuum, dust and inspect items frequently.</li> </ul>	
<p>Physical Security</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Conduct a risk assessment.</li> <li><input type="checkbox"/> Provide the appropriate level of protection.</li> <li><input type="checkbox"/> Install individual alarms, monofilament, etc</li> <li><input type="checkbox"/> Use appropriate barriers to protect collections.</li> <li><input type="checkbox"/> Devise visitor routes to limit direct access to the objects.</li> <li><input type="checkbox"/> Review and update Opening/Closing procedures</li> <li><input type="checkbox"/> Lock doors to closets, cabinets, unfurnished rooms to prevent unauthorized access</li> <li><input type="checkbox"/> Follow good key control procedures</li> <li><input type="checkbox"/> Place firearms, weapons and other high value items away from easy reach and use additional security measures to prevent their unauthorized removal or theft. Use reproductions when necessary.</li> <li><input type="checkbox"/> Provide guided tours of interiors</li> </ul>	
<p>Emergency Preparedness and Fire Protection</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Develop fire protection and emergency response plans.</li> <li><input type="checkbox"/> Perform a risk assessment and address potential problems.</li> </ul>	
<p>Humidity-Control</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Ensure adequate air circulation.</li> <li><input type="checkbox"/> Provide appropriate access to controls.</li> <li><input type="checkbox"/> Select an appropriate passive or mechanical system.</li> <li><input type="checkbox"/> Provide safeguards for mechanical systems.</li> <li><input type="checkbox"/> Ensure that water pipes/installations aren't installed over historic furnishings.</li> </ul>	
<p>Choosing Conservation-Appropriate Materials</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Avoid adhesives within the object display area.</li> <li><input type="checkbox"/> Review the composition of commercial interior finishes.</li> <li><input type="checkbox"/> Isolate objects from painted or varnished surfaces.</li> <li><input type="checkbox"/> Use the least hazardous material available, and isolate objects from them.</li> <li><input type="checkbox"/> Isolate objects from problematic surfaces.</li> <li><input type="checkbox"/> View the HFC "Exhibit Conservation Guidelines" CD</li> </ul>	
<p>Furnishings Installation</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Support all parts independently over as large an area as possible.</li> <li><input type="checkbox"/> Stabilize objects from vibration.</li> <li><input type="checkbox"/> Ensure the security of framed works. Avoid transporting objects into production areas.</li> <li><input type="checkbox"/> Inspect exhibit assemblages that affect objects during the production phase.</li> <li><input type="checkbox"/> Install archival barriers (Mylar, A/F paper, Volara foam, unbleached, washed Muslin, etc.) between objects and</li> </ul>	

furniture to prevent scratches, abrasion and wear	
<p>Maintenance</p> <p>Provide a maintenance manual that includes the conservation criteria.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Monitor and evaluate temperature and relative humidity.</li> <li><input type="checkbox"/> Perform necessary maintenance to ensure continued high performance.</li> <li><input type="checkbox"/> Keep the exhibit area clean.</li> <li><input type="checkbox"/> Plan ahead for the safe movement of objects.</li> </ul>	



**Figure 8.3. Sample Agreement between Harpers Ferry Center, Department of Planning and Research and a Park**

***Overview of the Agreement***

*The Project Agreement consolidates primary information and agreements related to a project. By providing team members and managers with clear information on the scope of the project, team members' roles, the proposed work plan, the budget, and the schedule, the project can proceed in a coordinated, effective way.*

**Project Description**

The Harpers Ferry Center, Department of Planning and Research will provide the Park with a historic furnishings report [HFR] for five historically furnished rooms; recommendations for furnishings, textiles, and wall coverings for a conference area room; and recommendations for moveable furnishings in four outdoor areas located at the Park.

**Project Background**

The Park acquired the estate adjoining the park boundary in 1963. The building houses the park conference center. At that time, the Park undertook extensive and not altogether sympathetic renovations of the property, removing much original fabric and disposing of many of the original furnishings.

More recently, however, the Park has redefined the use of space at the estate. A preliminary historic structure report [HSR] was completed in 1979, followed by a final historic structure report, historic landscape report and management plan in 1980. A master facilities plan completed in 1995 by a commercial group “seeks to combine interpretive, educational, conference and staff functions in harmony. The scope of work for the furnishings plan outlines the intended use of the structure. It states:

*The first floor rooms will receive restoration-quality furnishings, and serve as interpretive spaces, like a house museum. The second and third floors are used primarily for conference guests, and need to be furnished in a complementary style to the historic surroundings, while offering appropriate support for participants' needs.*

The Historic Preservation Training Center and Denver Service Center are handling the architectural planning, design, and construction for the restoration of the building. The Park Service's Buildings Conservation Center in Lowell, MA will do the paint analysis and contract for the restoration and recreation of the wall finishes in the historically furnished rooms. The HFC, Department of Planning and Research, as outlined in this project agreement, will provide documentation and recommendations for the historically furnished rooms, conference room, and adjacent four outdoor spaces.

**Project Team**

Team Member	Title	Project Role
Name	Staff Curator HFC, Dept. of Planning and Research Tel: Fax: e-mail:	Will serve as project manger and historic furnishings curator. Will conduct research, compile evidence, and make recommendations for furnishings in historically furnished rooms, conference areas, and four specified outdoor areas. Will coordinate between all team members. Will provide cost estimates for implementing Historic Furnishings Plan [HFP].
Name	Editorial Assistant HFC, Dept. of Planning and	Will edit HFR, arrange for reproduction of drafts, make corrections, and arrange for the production of

	Research Tel: Fax: e-mail:	the final report.
Name	Historian Park Tel: Fax: E-mail	Will serve as liaison between furnishings planner and Park. Will consult with furnishings planner on amount of research required and will provide input on selection of furnishings.
Name	Park Curator Park Tel: Fax: E-mail	Will consult with the historian and project curator on amount of research required and will assist in selecting furnishings from the museum collection. Will provide access to objects and information about collection identification.
Name	Administrative Assistant Park Tel: E-mail:	Will provide input on furnishings needs and use of space by conference participants.
Name	Job Captain Architecture Group Denver Service Center	Will coordinate with furnishings planner on architectural issues such as placement of electrical outlets, HVAC vents, etc.
Name	Interior Designer	Will consult with furnishings planner, museum curator and park staff on choice of furnishings, textiles and wall coverings for conference area.
Name	Historical Architect	Will consult on architectural issues
Name	Chief Ranger	Designated by the superintendent to represents the park in the project
Name	Facilities Manager	Will consult with team members on all facilities-related issues
Name	Fire Protection Engineer	Provides input on fire protection issues
Name	Security Consultant	Consults and provides input on security issues

## Project Work Plan

The project curator met with park staff.— The project curator toured the estate, house and collection storage areas, examined the research materials available, and visited nearby family-owned houses to view objects that had once been at the estate.

While at the site, the project curator examined a large collection of historic interior photographs, and identified 150 to be duplicated and sent to her at HFC. Duplication fees are to be paid out of the park project budget. The park curator agreed to pull the photographs and/or negatives and have them reproduced, identified and sent to HFC. The project curator will contact family descendents to determine if they have any papers or objects that should be reviewed for consideration in the planning phase. The curator will travel to one or both locations if necessary to view the objects or materials.

The project curator will make at least one more site visit to record and photograph objects in the collection that could potentially be used in the five historically furnished rooms. The park curator will provide access to the collection and assist project curator with this task.

The project curator will prepare a HFR using all available photographic, documentary, and object evidence. Since the history of the estate has been covered very thoroughly in two HSRs, the management summary, administrative background, history of the structure and historical occupancy sections of the HFR will be brief and will refer to the aforementioned documents. The HFR will contain a list of interpretive objectives, an operating plan, and an evidence section, which will include excerpts from correspondence and the most important historic photographs. The HFR will contain a complete list of furnishings, including all lighting fixtures, for the hall (room XX), the library (room XX), the sitting room (room XX), and bedroom (room XX). The plan will contain recommendations for each of these rooms that will include the following:

- Type of floor covering, such as area rug, oriental carpet, etc.
- Type of wall covering, such as paint, wallpaper
- Type of window covering, such as drapes, roller shades, lace curtains, etc.
- Number and type of large furnishings, including free-standing lighting fixtures, such as five chairs, one drop-leaf table, two table lamps

Recommendations for specific wallpapers, textiles, and furniture will be provided during the production phase of this project, following approval of the HFR. Diagrams indicating the placement of furniture in each of these rooms will be provided.

The project curator will provide the park with two drafts for review and approval before the final HFR is printed. The Historic Furnishings Division will provide the site with five spiral bound, letter size printed reports. Photographs used as illustrations will be reproduced as laser copies in the final report. Fabric samples, wallpaper samples, and furniture samples will be provided to the site during the production phase of the project.

After the completion and approval of the Historic Furnishings Report, the Park may choose to contract with the Historic Furnishings Division, Harpers Ferry Center, to implement the plan. Additional funding will be required at that point to cover the acquisition of objects, wall coverings, and textiles as well as salary and travel. Funding levels will be based on cost estimates provided in the Historic Furnishings Report.

## Project Schedule

Begin research	December 2006
Initial site visit and meeting with staff	December 14-16, 2006
First draft of Historic Furnishings Report	June 11, 2007
Comments on first draft due	July 22, 2007
Second draft of Report due	September 2007
Comments on second draft due	October 2007
Five copies of final plan due at site	November 2007

## **Project Budget**

The total project budget for the HFR is \$58,000. This includes all salaries and travel expenses for HFC staff, salary and travel expenses for the interior designer, all research costs, costs of reproducing 150 historic photos and three copies each of two drafts and providing five spiral bound copies of the final report.

**Figure 8.4. Annotated Guidelines for Completing Historic Furnishings Reports prepared by Harpers Ferry Center, Department of Planning and Research.**

Also see at <http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm>

## Table of Contents

### Acknowledgments (if appropriate)

### Administration

Resource managers find a synopsis of the historic furnishings report (HFR) in the "Administration" section. This synopsis helps managers zero in on issues to consider during review and approval of the HFR itself, and issues that may arise as the plan is implemented at the site. This section briefly addresses:

- how much interior documentation exists for the site
- the plans for furnishings and the basis for those plans
- what other media may be called for in the HFR
- how visitors will experience the site (guided tour, self-guided tour, or some other means)
- how the furnishings plan is tied to a larger restoration package
- what architectural changes may be needed for implementation of the plan.

The "Administration" section of the HFR also explains the management background and history of the site. Other topics usually covered in this section include: the site's enabling legislation and establishment, the status of the site on the National Register and the site's preservation history, the history of use by the National Park Service, and any previous furnishings or other media installations. This section also includes a list of other research and planning documents that pertain to the site, such as general management plans, interpretive prospectuses, historic structure reports, and collection management plans.

- **Interpretive Objectives** – In this subsection, the HFR covers the interpretive objectives of the site's furnished space(s), and addresses the site's general interpretive objectives. Guidelines for personal services interpretation and recommendations for specific interpretive messages that can be conveyed in the furnished spaces are also included here.
- **Operating Plan** – In this subsection, the HFR cites hours and seasons of operation, how visitors access the site (self-guided, guided, fixed-point interpretation, or other), staffing needs for interpretation and maintenance, and a visitor circulation pattern. Barrier needs are discussed here too.

### History

This section includes the complete history of the site's interior spaces, their appearance, and how they were used over time. This section's purpose is two-fold: it forms the documentary basis for the furnishings plan and it provides a resource manual for personal services interpretation (and other kinds of interpretive media).

An introductory summary of sources is also included here.

- **History of the Structure** – This subsection of the "History" section includes only a brief discussion of the structure's history, especially if the structural history is conveyed in another document (usually the historic structure report, or HSR). It references any other documents that discuss the structure's history, if such documents exist; otherwise it addresses the structural history only to the extent needed as background for the furnishings history.
- **Historic Occupancy** – This section covers the building's occupants, including household or other staff, as fully as possible (provided this information does not appear in another document), including biographical

information, dates of occupancy, and information about people's lives and activities in the structure. A subsection on room use may be appropriate, particularly if room use changed frequently over time.

- **Evidence of Room Use and Furnishings** – This subsection describes the interior appearance of the structure over time as fully as possible, including the contents of each space and their arrangement, when and where items were acquired and dispensed of, where items were produced, and any known repairs or other kinds of work to the furnishings. It includes interior finishes and lighting fixtures, unless that information is contained in an HSR.

A separate section detailing information on furnishings of closely-related structures is included in the HFR if site-specific information is lacking, and if such information is needed to develop a furnishings plan.

### **Furnishings Plan**

This section guides the furnishings installation and provides a permanent record of object placement for park staff. Some HFRs will be limited to history sections and will not include a furnishings plan.

- **List of Recommended Furnishings** – The furnishings list includes each object's name, documentation or basis for inclusion, park catalog number or, if an object is not in the park collection, whether a reproduction or period piece is needed.
- **Related Media** (if appropriate) – Plans for accompanying media, like panel exhibits, interior wayside exhibits, or other media are included here.

### **Illustrations**

### **Appendices**

### **Bibliography**

**Figure 8.5. Determining Costs of Furnishing Historic Interiors, based on a Harpers Ferry Center, Department of Planning and Research Document**

To determine the overall cost of a furnishings project, you need to estimate the costs of each phase of the project. These phases include:

- planning
- preparing the HFR
- acquiring historic furnishings
- preparing the interior spaces
- structural repairs and upgrades
- implementation

**Historic furnishings costs**

The cost for historic furnishings varies. The following variables need to be considered when calculating costs:

- period of interpretation
- quantity of furnishings
- style of furnishings
- cost of collecting original pieces [how collectible they are]
- historical association of original pieces
- number of rooms to be furnished
- cost of acquiring period pieces
- reproduction costs for
  - furnishings
  - floor coverings
  - wall coverings

**Planning costs**

Planning costs vary less than the cost of production. They are generally in the range of \$40-60,000 per site, depending on the number of rooms to be furnished. Small structures less than 500 square feet are estimated at \$20,000 each.

**Production costs**

These costs are based on two elements:

- period of interpretation
- condition of original or period furnishings at the site which will be reused in the updated furnishings

Typically, the earlier the period of interpretation, the more expensive the cost of historic furnishings production. There is one notable exception, the very earliest period, 1600-1700. Because of the scarcity of original objects from this period, most furnishings are reproductions rather than antiques. A single estimate, covering all periods, is included for lower cost utility structures such as barns, stables, jail cells etc. A portion of the production funding, usually 10% is allocated for object conservation.

Period of Interpretation	\$ per square foot
Utility structures	\$75.
1600-1700	\$200.
1700-1800	\$375.
1800-1840	\$338.
1840-1870	\$225.
1870-1910	\$225.

1910-1930	\$210.
1930-Present	\$195.

**Object preparation costs**

Production costs vary based on the condition of the original collection. The following factors apply:

Collection condition	Multiplying factor
Good	0.1
Fair	0.2
Poor	0.8
Outdated	1.0

For example, a 500 square feet project from the period 1840-1870 with an original collection in fair condition would be computed as follows:

$$500 \text{ (square feet)} \times \$225 \text{ (period 1840-1870)} \times .2 \text{ (factor for fair condition)}$$

Total: \$22,500.

**Facility costs**

**HVAC**

**Fire detection/suppression and intrusion system upgrades**



**Figure 8.6. Outline of recommended practices for historic furnished interiors** adapted from “Standards for Preservation & Guidelines for Preserving Historic Furnished Interiors” of the *National Park Service Northeast Region’s Guidelines for the Treatment of Historic Furnished Interiors*, Northeast Museum Services Center, NPS, with Mid-Atlantic Association of Museums, New York State Office of Parks, Recreation and Historic Preservation, and Pennsylvania Historical and Museum Commission, 2006.

The table of contents below provides an overview of the topics covered in this publication. For detailed information, go to:

[http://www.google.com/custom?q=National+Park+Service+Northeast+Region%E2%80%99s+Guidelines+for+the+Treatment+of+Historic+Furnished+Interiors+&sa=Search&client=pub-1415334591037307&forid=1&ie=ISO-8859-1&oe=ISO-8859-1&cof=GALT%3A%230000FF%3BGL%3A1%3BDIV%3A%23FF0000%3BVLC%3A333333%3BAH%3Acenter%3BBGC%3AFFFFF%3BLBGC%3AFFFFF%3BALC%3A0000FF%3BLC%3A0000FF%3BT%3A000000%3BGFNT%3A333333%3BGIMP%3A333333%3BLH%3A39%3BLW%3A100%3BL%3Ahttp%3A%2F%2Fwww.mercuras.com%2Frefdesk\\_logo\\_search\\_LP\\_v3.gif%3BS%3Ahttp%3A%2F%2Fwww.refdesk.com%3BLP%3A1%3BFORID%3A1%3B&hl=en](http://www.google.com/custom?q=National+Park+Service+Northeast+Region%E2%80%99s+Guidelines+for+the+Treatment+of+Historic+Furnished+Interiors+&sa=Search&client=pub-1415334591037307&forid=1&ie=ISO-8859-1&oe=ISO-8859-1&cof=GALT%3A%230000FF%3BGL%3A1%3BDIV%3A%23FF0000%3BVLC%3A333333%3BAH%3Acenter%3BBGC%3AFFFFF%3BLBGC%3AFFFFF%3BALC%3A0000FF%3BLC%3A0000FF%3BT%3A000000%3BGFNT%3A333333%3BGIMP%3A333333%3BLH%3A39%3BLW%3A100%3BL%3Ahttp%3A%2F%2Fwww.mercuras.com%2Frefdesk_logo_search_LP_v3.gif%3BS%3Ahttp%3A%2F%2Fwww.refdesk.com%3BLP%3A1%3BFORID%3A1%3B&hl=en)

## **Introduction**

What is a Historic Furnished Interior?

Character-defining Elements of the Historic Furnished Interior.

Character-defining Features of the Historic Furnished Interior

Preservation Planning and the Research of Historic Furnished Interiors

Some Factors to Consider When Choosing an Appropriate Treatment for the Historic Furnished Interior

Special Requirements: Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

Using the Standards and Guidelines for a Preservation, Rehabilitation, Restoration, or Reconstruction Project.

## **Standards for Preservation and Guidelines for Preserving Historic Furnished Interiors . Standards for Preservation**

Introduction

Identify, Retain, and Preserve Historic Features and Materials

Protect and Stabilize Deteriorated Historic Features and Materials as a Preliminary Measure Maintain Historic Features and Materials

Conserve Historic Features and Materials

Limited Replacement in Kind of Extensively Deteriorated Portions of Historic Architectural Features

Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

## **Preservation Guidelines**

Interior Spaces

Interior Design

Interior Architectural Features and Finishes

Furnishings

Mechanical Systems

Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

## **Standards for Rehabilitation and Guidelines for Rehabilitating Historic Furnished Interiors**

Standards for Rehabilitation

Introduction

Identify, Retain, and Preserve Historic Features and Materials

Protect and Stabilize Deteriorated Historic Features and Materials as a Preliminary Measure . Maintain Historic Features and Materials

Repair and Conserve Historic Features and Materials

Replace Deteriorated Historic Features and Materials

Replace Missing Historic Features and Acquire Replacements for Missing Historic Furnishings  
Alterations/Additions for the New Use  
Long-term Storage of Removed Features  
Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

**Rehabilitation Guidelines**

Interior Spaces  
Interior Design  
Interior Architectural Features and Finishes  
Furnishings  
Mechanical Systems  
Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

**Restoration Guidelines**

Interior Spaces  
Interior Design  
Interior Architectural Features and Finishes  
Furnishings  
Mechanical Systems  
Accessibility Considerations, Energy Efficiency, and Health and Safety Code Considerations

## APPENDIX A: PUBLICATIONS GLOSSARY

- **Bluelines** are photographic versions of printed work made before the works are printed. Bluelines are the final stage of checking the accuracy of a work. They are checked primarily for blemishes, marks, dirt, and illustration placement. Bluelines usually come after page proofs and mechanicals.
- **Boilerplate** is standardized text for repeated use.
- **Browser** refers to a software package used to access the World Wide Web, like Netscape and Internet Explorer.
- **Compression** refers to the process of reducing an image file's size so less storage space is necessary. Compression may be either lossy, where the decompressed document looks different from the original uncompressed image; or lossless, in which it looks identical to the original. With lossy compression, the decompressed image will have artifacts or undesired and unpredictable visual errata. Lossy compression is frequently used for Web derivative copies.
- **Copyediting** refers to the processing of editing a manuscript for the matters listed in *MH-III*, Chapter 3, Publications, Figure 3.9, Museum Management Program Editing Checklist, under Copyediting. This is known also as dry reading, as it refers to checking the text for blatant errors in grammar, punctuation, spelling, word usage, and sentence structure.
- **CD** stands for “compact disc” and refers to a whole family of storage media in a variety of media used for electronic text, digital sound files, digital image and video files, computer software, and games. For further information see Conserve O Gram, 19/19, Care of Archival Compact Discs.
- **Dead copy** (see Dead manuscript).
- **Dead manuscript** refers to the edited final manuscript of a book that is checked against the page proofs.
- **Derivatives** refer to the practice of producing a variety of smaller files from a master digitized file. These smaller, low-resolution files may be “thumbnails,” produced to enhance speedy browsing on the Web. Viewers may often click on the thumbnail to see a larger version of the file. On Kodak CDs, for example, five levels of image quality are stored for each image.
- **Digital image quality** is controlled by various factors, including the scanning device and techniques used, operator skill, the nature and completeness of image labeling, the dynamic range of the scanned image, the scanning resolution, and the final display devices, such as the computer memory, LAN bandwidth, and monitor quality. Quality control is a concern during scanning as alignment, exposures, and color balance frequently go out of control. Scanned images must be regularly checked against original source material and benchmarks (standards) set for scanning projects.
- **Digitalized** (see Digitized).
- **Digitized** describes an image that has been scanned (or created with a digital camera) and converted into binary code (ones and zeros).
- **Dynamic range** refers to the color depth or pixel values of a digital image, usually expressed as the number of colors or shades of gray or the number of bits, for example, 256 color or 8 bits. *Note:* A 24-bit image may have 16 million colors, while an 8-bit image has only 256.

- **Exterior use** refers to the placement of an image, such as quotations or reviews, on the outside or exterior of a publication's cover, advertising, and/or packaging. In a Web environment, this is the top-most Web or homepage.
- **File formats** refers to the digital image data transmission and compression standards used to store the image data. Common standards include GIF and JPEG, described below.
- **Folio** refers to the page number in a manuscript, book, or pamphlet.
- **Font** refers to the combination of the type face of linguistic or numeric characters, such as Times New Roman or Arabic, and the type size, such as 10, 12 or 14 point.
- **GIF, or Graphics Image Format**, refers to a widely used digital image format that serves as a defacto standard.
- **Homepage** is the main or first page of an organization on the World Wide Web. Much like the cover of a book, the homepage's purpose is to lure you into the Web site.
- **HTML** (hypertext mark-up language) is the coding language used to identify, link, and prepare multimedia documents for the World Wide Web. Much like old-fashioned coding of books for publication, html coding indicates the level (size) of the type, where paragraph breaks take place, and other design, word processing, and coding specifications.
- **Indemnification** refers to one party legally exempting another from liability for damages or loss. This includes plagiarism or intellectual property right lawsuit, such as a copyright, privacy, or publicity action.
- **Inner use** refers to the placement of an image or text within the body of a work, such as within the interior of a book, Web site, CD-ROM, or report, as opposed to exterior use, which is on an item's cover, advertising, and/or packaging.
- **Internet** refers to an international network of linked computer networks that emerged out of the Advanced Research Projects Agency (ARPA) of the Defense Department. The Internet forms the backbone of the National Information Infrastructure (NII). The Internet is the home of the World Wide Web (WWW, the graphic portion of the Internet). Many search engines, such as Alta Vista, HotBot, and Yahoo, provide search capabilities for locating items within the Internet.
- **JPEG** refers to the Joint Photographic Experts Group still-image compression standard, which is now a standard image format used on CDs and the World Wide Web sanctioned by the International Standards Organization.
- **Link** is a hypertext code or button that allows two separate sections of text, pages, or Web sites to be connected together. Links are what allow the World Wide Web to become a truly interactive, self-paced, non-linear learning tool. Links allow the browser to move from one topic to another related topic with the click of a mouse. Links enhance the appeal of the Web, by leading to happy accidents of discovery.
- **Live copy** is copy still being edited.
- **Lossless** is a type of compression that causes no image loss or distortion. The original image and the uncompressed copy appear and are identical. Lossless compression doesn't compress as much as lossy compression, only 1/2-1/3 compression generally is possible for continuous tone photographs.
- **Lossy** is a type of image compression that reduces file space needs by discarding part of the information kept. Once uncompressed, lossy images appear somewhat different from the original uncompressed image.
- **Mask** refers to an opaque rectangle with a cut-out that is the size of a single line of copy.

- **Mechanicals** are a middle stage of proofing documents consisting of the publication layout, including type proofs for text, artwork, and other elements exactly positioned and prepared for subsequent production as bluelines.
- **Metadata** refers to data about data, particularly core descriptive data indicating the title, size and format, subject matter, and similar information.
- **Mirror site** refers to a World Wide Web site that is an exact duplicate of another site. Mirror sites are created in other external locales, such as on the server of a cooperating organization, to reduce traffic on the original site. Mirror sites help spread the Web traffic load, speeding access time. Mirror sites can also be created internally within your organization to hold editing changes prior to downloading onto the Web.
- **Orphan** is a short line at the bottom of a page, such as the first line of a new paragraph.
- **Page proofs** (see *Proofs*).
- **Pages** (see *Proofs*).
- **Proofs** refer to the first trial sheets of text produced for checking against the manuscript at the beginning of the end of the publication process. Page proofs contain the manuscript text in oversized typeset pages for review by the author and editor.
- **Proofreading** refers to checking page proofs as described in *MH-III*, Chapter 3, Publications, Figure 3.10, for matters like running heads, page length, missing text, widows and orphans, etc. The author may be asked to review several different sets of proofs. Once corrected, the first set of proofs must be retypeset. The marked up first proofs are called foul proofs. In the second stage of the proofing, the corrected retypeset pages (second proofs) are checked against the errors found on foul proofs. While some new errors may be found on second proofs, the focus of the second proofing is to determine if all corrections were made as requested on the first proofs.
- **Publisher** is one who prepares and issues materials for public distribution or sale in a number of formats, from books, pamphlets, videotapes, and sound recordings to Web sites and CDs.
- **Register** refers to the precise alignment of text from page to page.
- **Repurposing** is reusing materials created for another purpose or project.
- **Resolution**, for images, refers to the number of pixels (picture elements each of which can represent a number of colors or shades depending upon how much computer storage space you allocate to it) that the image is composed of, both in terms of height and width. For output, resolution refers to the number of dots per inch (DPI) used to make up an image on a monitor or in a print out. When contracting, you should define the intended pixel resolution of the scan and the file, as well as the platforms or systems on which it will be used.
- **Search engine** is a software tool used to locate materials on the Internet, much as an index helps a researcher find materials in a book. None of the different search engines searches quite the same components of the Internet or the World Wide Web in quite the same way. The oldest search engines include such programs as Archive (found software and text files accessible by the file transfer protocol), Veronica (indexed gopher server information), Jughead (indexes a single gopher site), and Hytelnet (organizes access to many Internet-connected computer systems and allows remote access to the systems). With the development of the World Wide Web, the Internet's multimedia Internet site, hundreds of more sophisticated search engines came into being, such as Yahoo, Excite, Infoseek, Webcrawler, Alta Vista, All in One, etc. These search engines work differently from each other. For an overview of search engines see: *CRM*, Vol. 18, No. 9, p. 18-24.

- **Substantive editing** requires checking a manuscript's organization, sense, policy, format, style, factual content, and other major issues as described in *MH-III*, Chapter 3, Publications, Figure 3.9, Museum Management Program Editing Checklist. This edit should come before a copyedit, which fine-tunes the style, punctuation, and grammar.
- **TIF** (Tagged Image Interchange File) is an industry-standard format used for storage of images on computer systems.
- **URL** (universal resource locator) is basically the address of a World Wide Web page. The URL is the code you must enter on your Internet service provider's screen to see a World Wide Web site or other Internet site. Most URLs look something like the NPS web site's URL, which is: <www.nps.gov.>

In the URL above, the code indicates the site is on the World Wide Web, belongs to the NPS, and is in the government section of the Web. Other sections or domains include organizations (.org), corporations (.com), education (.edu), which includes colleges and universities, and the military (.net).

- **Watermark** sometimes called digital fingerprint, refers to areas (bits) altered within an image to create a pattern that indicates ownership for purposes of tracing unsanctioned use of the image.
- **Web site** is the total accumulation of pages created by an individual or organization, linked together by hypertext, and mounted as a publication on the World Wide Web. Web sites often are designed to have a consistent visual identity through the use of standard elements at the top and bottom of each page, such as a name or title bar at the top of the page and a button bar at the bottom of the page.
- **Widow** is one line at the top of a page of text, such as the ending of a paragraph.

## Appendix D: Guidance on Planning for a Research Space

	<u>Page</u>
<b>A. Research Space Definition and Use</b> D:1	
What is research space? .....	D:1
Who needs research space? .....	D:1
Why should my park have a research space? .....	D:1
What activities should take place in this space? .....	D:1
<b>B. Research Space Standards</b> D:2	
What are the principal criteria for research spaces? .....	D:2
<b>C. Security</b> D:2	
What are the security concerns for the collection during research? .....	D:2
Should the research space have intrusion and fire protection systems? .....	D:3
How many entrances should the research space have? .....	D:3
<b>D. Environmental Conditions</b> D:3	
What are the environmental requirements for the research space? .....	D:3
What temperature and relative humidity levels should be maintained in the research space? .....	D:3
How do I make available objects that are stored in specialized environments, such as cold storage or low relative humidity conditions? .....	D:3
What light levels should be maintained? .....	D:3
<b>E. Space Issues</b> D:4	
How much space do I need for a research space? .....	D:4
Where should the research space be located? .....	D:4
<b>F. Researcher Staging Area</b> D:4	
What is a researcher staging area? .....	D:4
Does my park need a researcher staging area? .....	D:4
What equipment should I have in the research staging area to serve the needs of researchers? .....	D:5
<b>G. Equipment for Research Space</b> D:5	
What furniture and equipment should be placed in the research space? .....	D:5
<b>H. Access for Researchers with Disabilities</b> D:5	
How do I make the research space accessible to persons with disabilities? .....	D:5
<b>I. Utilities</b> D:6	
What utilities are needed for the research space functions? .....	D:6
<b>J. Planning for Research Space in a New Facility</b> D:6	
How do I plan for research space in a new facility? .....	D:6
What can I do if I am forced to reduce space in a new building, and I must combine research space with other functions? .....	D:6
<b>K. Upgrading Your Facility for Research Space</b> D:6	
How do I plan for research space in an existing facility? .....	D:6
What if I can't meet some or all of the primary criteria? .....	D:7
What low-cost immediate improvements can I make if I don't have enough space to make	

separate research, office, curatorial workroom and collection storage spaces? .....D:7  
If research does occur in the storage room or if some objects are stored in the research room,  
how can I protect the objects? .....D:7  
What if we have limited staff with curatorial responsibilities and limited resources to supervise  
researchers? .....D:7

**B. Using the Research Space D:8**

How do I control research space use?.....D:8  
How should I monitor the research space?.....D:9



# APPENDIX D: GUIDANCE ON PLANNING FOR A RESEARCH SPACE

---

## A. Research Space Definition and Use

- 1. What is research space?* A research space is a dedicated workspace within a museum where researchers (both inside and outside the Service) may view and study collections.
- 2. Who needs research space?* All parks and centers with museum objects or archival collections need a research space. This guidance will help you plan for a new or upgraded research space.
- 3. Why should my park have a research space?* A dedicated research space allows the museum collections to be safely and securely accessed and studied.
- 4. What activities should take place in this space?*

Researchers do the following in research spaces:

  - Examine collections.
  - Work with resources available in the research space, including specialized equipment, publications, finding aids, and online computer catalogs.
  - Take notes and write using pencils or computers.
  - Request reference, duplication, and available intellectual property rights management and caption services.
  - Interact with NPS museum collections management staff.
  - Read access policies and procedures and fill out researcher registration forms.

Park and center staff do the following in the research room:

  - Assist researchers. Researchers use many research techniques and methodologies. Be flexible and ready to adapt to the needs of the researcher to the extent that the park can afford to provide your assistance.
  - Monitor and document collections use, particularly for security and preservation concerns.
  - Provide reference, duplication, and available intellectual property rights management and caption services.

- Remove and rehouse materials no longer being used.
- 

## **B. Research Space Standards**

### 1. *What are the principal criteria for research spaces?*

- Dedicate the space to the research function.
- Provide appropriate security for the collection.
- Provide environmental controls adequate to prevent damage to collections.
- Make sure the space is large enough to accommodate the needs and equipment for the number of researchers expected to use the collection.
- Locate the space convenient to staff offices, collection storage space, researcher staging area (see Section F), and curatorial work area and/or laboratory.
- Make space accessible by persons with disabilities.
- Have electrical outlets, phone service with modem or network hookup for accessing Automated National Cataloging System (ANCS+) data, and any other pertinent utilities to meet the needs of the research function and satisfy all applicable electrical codes (both national and local).

---

## **C. Security**

### 1. *What are the security concerns for the collection during research?*

Security concerns include researcher and staff theft, malicious vandalism (arson, damaging or destroying objects, etc.), and "censorship" by researchers who deface or destroy documents that they feel reflect negatively upon their town, family, cultural group, etc.

Research space should be observable from staff offices or work areas. Consider the use of a wall with glass windows. For collections with extremely high value, consider the installation of a video-camera monitoring system to continuously view or record researcher use of the collection. Establish procedures to ensure that staff routinely monitor the space and review the video-camera recordings noting irregularities.

Archival/manuscript collections require more stringent measures because they are not cataloged at the item level, so ownership of missing items is more difficult to prove. Make sure users are continuously supervised. You should take limited materials (two boxes at a time) to the research space and monitor researchers while they work and ensure that they work with one document from one folder at a time. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Sections T and U.

Some collections may have low inherent risk because they are of low value, commonly available, and have low demand by the general public as collectibles. Collections of high risk include decorative arts, autographed documents, coinage, postage stamps, and firearms because they are generally of high value, significance, and collectibility. See *MH-I*, Chapter 9, Museum Collections Security and Fire Protection, and Appendix G, Museum Collections Protection, for security standards and specifics on performing a risk assessment. See *MH-III*, Chapter I, Evaluating Collections for Access, Sections 5 and 6; and *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Sections T and U for guidance on providing security during reference usage.

2. *Should the research space have intrusion and fire protection systems?* The structure housing the research space should have appropriate intrusion and fire protection/suppression systems as determined by a risk assessment.
3. *How many entrances should the research space have?* The space should have limited entry/exit points—preferably a single door that is a minimum of 36" wide. It may be a double door if larger objects are to be moved in and out.

---

#### **D. Environmental Conditions**

1. *What are the environmental requirements for the research space?* Conditions in the research space should contribute to object preservation. See *MH-I*, Chapter 4, Museum Collections Environment, for standards and guidance on achieving appropriate environmental conditions. Additional guidance on the environmental requirements for specific object types or materials may be found in the appendices of *MH-I* and the *Conserve O Gram* series.
2. *What temperature and relative humidity levels should be maintained in the research space?* Don't subject objects to rapid changes in temperature and relative humidity (RH) when removing them from storage. Temperature and RH in the research space should be kept at the same levels as in collection storage space.
3. *How do I make available objects that are stored in specialized environments, such as cold storage or low relative humidity conditions?* Acclimatize objects stored in specialized cold conditions, such as color and black and white photographic materials, to the conditions of the research space before allowing use. See *MH-I*, Appendix R, Care of Photographic Collections, for guidance on acclimatizing photographic materials. Watch for condensation. You may need to wipe condensation off the housing materials before providing items to researchers.  
  
You may remove metal objects from dry/desiccated conditions (below 35% RH) for short periods of time for research without damage. Be sure to return objects to their specialized storage as soon as possible after use.
4. *What light levels should be maintained?* Maintain light levels that do minimal damage to objects. Lights should be UV filtered to limit damage to light sensitive objects. Sunlight should be excluded from the space. Design the space with no windows. Use coverings that exclude ultraviolet and visible light on existing windows.

Fluorescent lights should have UV filters. Provide additional desktop lights for workspaces with low wattage bulbs. See *MH-I*, Chapter 4, Museum Collection Environment, for more information on proper light levels for specific objects.

---

## E. Space Issues

1. *How much space do I need for a research space?*

The space should accommodate the number of researchers that typically use the collection. Review the history of prior usage. For collections of continuing and high research use, anticipate an annual growth rate for the research space of between 1-10%. The space should be of sufficient size to accommodate the equipment necessary to serve the needs of the researchers for the next 10 years.

Each researcher will need, at a minimum, 9-15 square feet of work surface such as a desk or worktable. The space should be large enough to examine objects, organize work, and read references. Consider the size of objects being researched. More space will be needed to research large, oversized or long objects, such as furnishings, architectural drawings, or long firearms, than would be required for a slide or herbarium collection.

Research space for large, frequently researched collections may occupy as much as 25% of the combined storage and work space (exclusive of exhibition space) in the facility, although it is more common for the research space to take about 10% of the total space in a museum facility.

2. *Where should the research space be located?*

Research space should be adjacent to or close to curatorial offices, collection storage, and curatorial workspace in order to limit the distance objects must travel from one location to the other.

Research on large, heavy, or unwieldy objects, such as architectural fragments or cannons may, with continuous supervision, occur at the location where the objects are stored.

---

## F. Researcher Staging Area

1. *What is a researcher staging area?*

The staging area is used to check, store, and secure the researcher's outer garments, handbags, briefcases, and packages while research is conducted. These items should not be brought into the research space. A staging area should be established outside of, but close to, the research space to accommodate the needs of the researcher.

2. *Does my park need a researcher staging area?*

Yes. Parks with space to establish a staging area should do so. This is particularly important if the collection has frequent research use by many researchers. Parks lacking space to establish a separate staging area should use the curator's office or the curatorial workroom as the staging area.

3. *What equipment should I have in the researcher staging area to serve the needs of researchers?*

Consider providing a hat and coat rack and shelves or lockers for checking, storing, and securing the researcher's outer garments, handbags, briefcases, and packages while research is conducted. Lockers that offer a key in exchange for a coin deposit are very useful. Through signage, indicate that NPS assumes no liability for property left in the staging area.

---

## **G. Equipment for Research Space**

1. *What furniture and equipment should be placed in the research space?*

Have one or more large work or library tables (36" x 72" to 48 x 96") or sturdy desks (36" x 60") with an appropriate number of chairs. Consider folding tables that can be set up as needed if space is limited. Work surfaces should be clean, washable, stable, well-lighted, and three times larger than the largest materials being researched within the space, so that researchers can work with groups of materials for comparison purposes. You will also need to provide a desk with unrestricted view of the entire space for the research space supervisor.

If applicable, provide a microscope with light source and magnifiers for examining objects and natural history specimens, a computer with access to ANCS+ data, videotape and audiotape playback equipment with earphones, microfilm or microfiche reader, printer, typewriter and TV/VCR. Audio/video equipment are generally not housed in the research space and could be placed on mobile carts for moving in and out of the research room as needed. Also make available (but generally do not keep in the research space) dollies, carts, and book trucks for moving objects.

Include a small reference library with finding aids (never leave the only copies of finding aids in the research space; store additional copies elsewhere), dictionary, ANCS+ manual, *Museum Handbooks*, atlas, encyclopedia, thesaurus, taxonomy books for the types of natural history specimens being studied, archeological references, *Who's Who*-type biographical dictionary, and other standard reference works.

Use a bulletin board to display the policy and use procedures. These policies should also be presented to the researcher to read and sign at the time of registration.

---

## **H. Access for Researchers with Disabilities**

1. *How do I make the research space accessible to persons with disabilities?*

Access to the research space must meet all requirements as specified in the Americans with Disabilities Act of 1990. Specifically, the space will have:

- passageways a minimum of 36" wide
- doors a minimum of 32" wide

- ramps, if a change in floor level exceeds ½"
- elevators, if the building is multistory
- platform lifts, if the installation of an elevator is impractical

---

## I. Utilities

1. *What utilities are needed for the research space functions?*

Outlets should be provided for task lighting and to run electronic equipment, such as laptop or desk computers. Outlets should be adjacent to the work surface that the researcher uses. Electrical service must meet local and national codes.

Phone service with appropriate jacks should be provided to allow a computer local area network to be established if access to ANCS+ data is to be provided.

Natural history collections research may require a fume hood and sink with running water.

---

## J. Planning for Research Space in a New Facility

1. *How do I plan for research space in a new facility?*

Work with key park, support office, regional, other central office staff (architect, archivist, museum curator, museum specialist), and contractors, who can provide planning assistance.

Define your specific needs. Space must meet the primary criteria indicated above.

2. *What can I do if I am forced to reduce space in a new building, and I must combine research space with other functions?*

Select compatible functions, such as curatorial work space, curatorial staff offices or library reading room that are or can be set up with adequate work surfaces and occupied by staff who can monitor the researcher.

---

## K. Upgrading Your Facility for Research Space

1. *How do I plan for research space in an existing facility?*

Work with park, support office, regional, other central office staff (architect, archivist, museum curator, museum specialist), and contractors, who can examine your particular situation and provide guidance and planning assistance.

Be sure space meets the primary criteria indicated above.

2. *What if I can't meet some or all of the primary criteria?*
- Identify any deficiencies in the Resources Management Plan and NPS Museum Collections Management Checklist (see *MH-I*, Appendix F, Collections Management Checklists) and secure funding to correct those deficiencies. See *MH-I*, Chapter 12, Programming, Funding, and Staffing, for guidance on appropriate procedures, documents, and funding sources.
- Correct deficiencies in stages if many deficiencies need correction or if costs to correct deficiencies are more than amounts funded annually.
3. *What low-cost immediate improvements can I make if I don't have enough space to make separate research, office, curatorial workroom, and collection storage spaces?*
- Consider creating a separate workstation or research space in the curatorial office or workspace.
- Consider sharing research space with related non-museum activities, such as a library reading room, provided the non-museum space is convenient to the museum storage space.
- Consider placing research activities in collection storage space as a last resort if no other space is available and a risk assessment determines the impact on object preservation and security is minimal or can be minimized.
4. *If research does occur in the storage room or if some objects are stored in the research room, how can I protect the objects?*
- Store the collection in locked museum cabinets or in sealed containers on shelving to provide a buffered microenvironment and reduced security risk.
- Create a separate workstation or research space in the storage room, if space allows, by using lumber and wire fencing to form a cage or wire wall to separate the researcher from the collections.
- Continuously monitor all research work conducted in the collection storage space.***
5. *What if we have limited staff with curatorial responsibilities and limited resources to supervise researchers?*
- Have research conducted in spaces constantly occupied by available park staff. Establish procedures and train staff to give attention to the activities of the researcher.
- Allow research only when staff is available. Arrange research appointments at a time when the researcher can be adequately monitored.
- You must allow regular access to collections by the public. Some materials within park collections may be restricted by law or management policies. See *MH-III*, Chapter 1, Evaluating, and Documenting Museum Collections, for further Guidance.

## L. Using the Research Space

### 1. *How do I control research space use?*

Develop policies that guide how the research space operates. These policies should consider:

- staffing levels
- security controls
- the number of research requests you typically receive
- the types of collections that you have

When a researcher first approaches the park, either directly by walking in the door, or by writing, fax, e-mail, or the phone, the researcher should be told the hours and policies of the park for access and use of collections. The researcher should sign and date a form indicating his or her willingness to comply with the policy. (See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figure D.13a, Access Policies and Rules Governing Use for a sample of this form.)

Once the researcher appears at the museum or archives to work, he or she should register by filling out a researcher registration form. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figure D.16 for a sample Researcher Registration Form. **Note:** Supervisory research space staff should record identification numbers from picture identification, such as drivers licenses and work cards on the researcher registration form and should also check to ensure that the address and phone number listed on the form matches any given on the identification card.

The researcher should be escorted to the research space, stopping in the staging area to store coats, purses, bags, or briefcases or other containers, which should not be brought into the research space. Then proceed to the research space where the research space supervisor explains

- access policies
- handling policies (For more information, see *MH-I*, Chapter 6, Handling, Packing and Shipping, and *Conserve O Grams* 8/2, Storing and Handling Plaster Objects; 14/4, Caring for Photographs: General Guidelines; 19/3, Use and Handling of Rare Books; and 19/17, Handling Archival and Paper-based Materials.)
- duplication policies (See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figures D.14 and D.15.)

Remember to only allow copying of material that is in the public domain. (See *MH-III*, Chapter 2, Legal Issues.)

**Note:** See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Section U, for guidance on implementing access and usage



policies.

When a researcher first enters the research space, you should acquaint him or her with available equipment and reference materials including the park guide, finding aids, and ANCS+ for research purposes. If appropriate, provide cotton gloves and pencils for researcher use. Once a researcher requests specific objects from the museum collection or boxes of an archival collection for viewing the park staff should:

- Record all collections requested or used by the researcher on the registration form.
- Record all reproductions requested on the duplication form. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figure D.14, Researcher Duplication Form. The researcher must also read, sign and date the copyright and privacy restrictions form. See *MH-II*, Appendix D, Museum Archives and Manuscript Collections, Figure D.15 for a sample form.

Once an item is provided to a researcher for viewing, you should record the museum object catalog number or archival box number on the researcher registration form. Once viewed, you should remove the materials from the research room.

2. *How should I monitor the research space?*

Seat the researcher facing you. Don't allow an obstruction to occur between you and the researcher, such as internal columns, furniture, or piled boxes of research materials. If necessary install convex security mirrors, so that you can see around any potential obstructions. Don't pile boxes on the worktable; place the objects or boxes of records to be viewed on a cart alongside.

While the installation of convex security mirrors and wall-mounted video security cameras can help deter theft and vandalism by some, ***only careful research space monitoring can stop theft, vandalism, and mishandling as it occurs.*** By watching researchers you can avoid serious damage to your collections.

When monitoring the research space, be aware of sounds, as well as sights. Check researchers regularly to see if they are handling materials correctly or seem to be having problems. Tactfully show researchers who are handling materials improperly a better method. Remind researcher not to rearrange archival items within the storage box or folders.

A thief can cut plates from a rare book in a few seconds and secret them in a notepad to transfer them into a briefcase. Unbound archival materials and small objects, such as jewelry or tools, are even easier to steal. They fit easily into a pocket or in a sack under a loose jacket. If you have a very busy research space, you may have to give it your full and continuous attention, moving your eyes throughout all areas where people are working to see if anything looks out of place or improper. You don't have to watch a single researcher by staring at him or her continuously. Instead, you should focus on determining what a researcher is doing every 30 seconds or so. Don't just look up and down quickly; ***pay attention.*** Try not to be predictable in your monitoring pattern.

Remember that there is a significant market for museum and archival materials. Another common problem is scholars or family members who feel strongly about the image of their ancestor or subject. Some individuals have edited, marked up, ripped, torn, or destroyed documents to which they objected. Be alert to any sign that may indicate missing, damaged, or vandalized materials—such as stubs of cut-off pages. For instructions on dealing with research space theft, see *MH-III*, Chapter 1, Evaluating and Documenting Museum Collections Use, Section G, Preservation and Protection.

If you must leave the research space, get someone trained in monitoring researchers to replace you. This may mean you must have several people on hand to provide back-up support. If you find yourself totally distracted by one researcher, call another staff member to help you monitor the room or ask the distracting individual to talk with you about his or her topic at another, less busy time.

***If no staff is available for research space monitoring, the research space should be closed and locked and all materials returned to storage.***