

Chapter 6: Other Uses of Museum Collections

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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><i>Make sure the object is subjected to minimal handling.</i></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. |

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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?
Special events 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.
Commercial filming and still photography 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.
Filming, photography, videotaping, sound recording, and still photography in exhibit areas if done as part of a regular park visit in areas open for public use during normal visiting hours	None.
Filming, photography, videotaping, sound recording and still photography 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.
Accessing non-public Automated National Catalog System (ANCS+) data wherever the database is located	Complete the Visitor Log and/or Researcher Registration Form. Curator provides USER ID for system access.
Painting and sketching 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.
Researching collections 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.
News crews or sound technician at news breaking events	No special use permit needed. Refer to DO #53: Special Park Uses.
First Amendment activities	No special use permit needed. Refer to DO #53: Special Park Uses.
Using objects on-site in performance, sound production, and demonstrations other than special events	Outgoing Loan Agreement is required. An object condition report is strongly recommended.
Using objects off-site in performance, sound production, and demonstrations	Outgoing loan agreement is required. An object condition report is strongly recommended.
3-D Reproductions (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.
Using objects in educational or interpretive programs on-site	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