

Chapter 3: Publications

	<u>Page</u>
A. Overview	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. Legal Issues Specific to Publications Using Museum Collections	3:4
C. User Requirements	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
D. Documentation	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
E. General Information on Producing a Publication	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
F. Producing Paper Media	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
G. Producing Moving Images	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
H. Producing Multimedia	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
I. Producing Sound Recordings	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

J. Identifying and Developing Special Skills	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
K. Annotated Selected Bibliography	3:68
L. List of Figures	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.

Publication Formats Summary Chart		
Type of Media	Advantages	Disadvantages
<p>Paper (Books, Pamphlets, Journals, Image Portfolios, Document Packages)</p>	<ul style="list-style-type: none"> • Familiar and comfortable • Portable and easily shipped via the post office, fax, or by other carriers such as UPS • Easy to use, requires no special playback equipment • Can last for 100+ years if prepared to preservation standards • Is 16 times less expensive than magnetic or electronic media to store because it doesn't need refreshing, migration, software, and equipment maintenance • Used widely in the home, schools, and public libraries • Included in all information distribution systems for education, research (abstracting and indexing), and documentation (accessioning and cataloging) worldwide 	<ul style="list-style-type: none"> • Can be seen as old fashioned • Expensive to distribute and bulky to carry • Expensive to print, so fewer copies are made and reach fewer people initially • If wood pulp, can deteriorate fast, reaching fewer people over time • Cumbersome to update, as you must reprint it • Not interactive • Not a good learning medium for some students • Not easily searched like electronic records
<p>Moving Images</p>	<ul style="list-style-type: none"> • Available internationally via the Web and television • Popular • Attractive to hearing and sight • A widely used technology in schools, libraries, theaters, offices, homes and on airlines • Saleable in shops and catalogs worldwide • Effectively show action, time, and sequence • Have freeze-frame and rewind, so individual learners can review something they missed or didn't understand. • Used for self-paced learning for basic how-to skills 	<ul style="list-style-type: none"> • Are passive media that appeal to the senses of sight and sound • Can be expensive to produce • Easy to create a non-professional quality video; difficult and expensive to do a professional-quality product • Videotape is short-lived and requires refreshing and migration (reformatting); film is longer-lived media but requires excellent cold storage and usage copies • Requires equipment to play • The newer technology isn't always compatible with older technology, for example, VHS equipment doesn't play old Beta or PAL formats

Publication Formats Summary Chart

Type of Media	Advantages	Disadvantages
Multimedia (CD-ROM and Web)	<ul style="list-style-type: none"> • Popular internationally • Interactive and user-driven • 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 • Allows for simulated learning situations • Effectively shows action, time, and sequence • Relatively inexpensive to produce • Easy and inexpensive to update and distribute • Reaches millions of users internationally • Engages users in self-paced learning with hypertext links, which allow users to explore peripheral areas of interest 	<ul style="list-style-type: none"> • Requires an excellent writer, editor, and graphic designer, and the multimedia abilities of a filmmaker, and specialized coding skills • CD technologies are fragile, change rapidly, and often can't play earlier CD formats • Modern Web access is not yet as universal as television • Not eye legible, requires equipment to use that must be maintained • Not all home systems can play sound, video, and image files • No single Web style manual; no equivalent to the <i>Chicago Manual of Style</i>
Sound Recordings	<ul style="list-style-type: none"> • Can be used on the radio, television, and on the Web, reaching millions easily • A very personalized, "real time" media that gives a sense of actually "being there" with a famous personality or performer • Can reach people that the written word does not reach effectively • Can be distributed as CD-ROMs cheaply and effectively 	<ul style="list-style-type: none"> • While Web radio is growing tremendously in popularity, not all home or office computer systems have speakers or sound cards to play sound files • Requires equipment that must be maintained • Technologies change quickly, and are not compatible with earlier formats

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.

How to Determine Appropriate Publication Specifications		
Type of Publication	If Permanent Select . . .	If Temporary Select. . . .
Books	<ul style="list-style-type: none"> • 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 • Carbon black or inorganic ink • Sewn, not glued hardcover binding for durability • Wide gutters (wide interior margins) so text isn't cropped if rebound 	<ul style="list-style-type: none"> • The least expensive paper allowed by NPS publications coordinator • Any ink • Any margins • A glued soft-cover binding for lowest cost
Journals	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • The least expensive format; any paper or ink will do
Pamphlets	<ul style="list-style-type: none"> • 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 • Sewn, not stapled • Wide gutters (interior margins so text isn't cropped if rebound) • 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.) 	<ul style="list-style-type: none"> • The least expensive format; any paper, ink, or format will do from hectograph, mimeograph, to daisy wheel printer on demand

How to Determine Appropriate Publication Specifications		
Type of Publication	If Permanent Select . . .	If Temporary Select. . . .
Image Portfolios	<ul style="list-style-type: none"> • 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 • Images processed according to ANSI standards if photographic • Images tested for residual thiosulfate and density • Sewn (if bound), not stapled • Wide gutters (interior margins so images aren't cropped if rebound) • Carbon black or inorganic ink if printed 	<ul style="list-style-type: none"> • The least expensive format—any paper, ink, or binding, even short-lived color photography or xero-graphic processes
Document Portfolios	<ul style="list-style-type: none"> • 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 • Sewn (if bound), not stapled • Wide gutters (interior margins) so images aren't cropped if rebound • Carbon black or inorganic inks or pigments (not dyes) if printed 	<ul style="list-style-type: none"> • The least expensive format
Moving Image-Motion Pictures	<ul style="list-style-type: none"> • Film processed to ANSI standards • Film tested for residual thiosulfate, resolution, and density • Film issued in archival film cans such as polyester • Archival quality tape leader and splices to prevent film sticking and tape ooze 	<ul style="list-style-type: none"> • The least expensive format—probably videotape
Moving Image Videotape and Sound Recordings-Cassettes and Reel-to-Reel	<ul style="list-style-type: none"> • PET or Mylar tapes that are short-playing (less than 30 minutes); they are stronger • Tapes with iron oxide pigments, not metal particulate or chromium dioxide pigments • Reel-to-reel format for master copies; short-playing thick tape cassettes (not long-playing) for viewing copies • An inert plastic (such as polyester) film reel container 	<ul style="list-style-type: none"> • The least expensive format—probably long-playing videotape in a microcassette format
Moving Image Digital Versatile Disc (DVD) and Sound Recordings	<ul style="list-style-type: none"> • A more tested media; no permanence data available yet for DVD and sound recordings 	<ul style="list-style-type: none"> • DVD

How to Determine Appropriate Publication Specifications		
Type of Publication	If Permanent Select . . .	If Temporary Select. . . .
Moving Image Laser Disc	<ul style="list-style-type: none"> • A disc that has a stable external layer (such as gold), stable pigments, and an inert plastic or etched glass substrate • A scratch resistant disc 	<ul style="list-style-type: none"> • The least expensive format
Multimedia-Diskettes	<ul style="list-style-type: none"> • Diskettes, but realize they are short-lived • Reel-to-reel tapes, as your master; short-playing thick tape cartridges for usage and sales 	<ul style="list-style-type: none"> • The least expensive format
Multimedia CD-ROMs and Sound recordings-CD-ROMs	<ul style="list-style-type: none"> • 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 • An Error Detection and Correction (EDAC) format disc • Polystyrene jewel cases with an internal tray and hub to hold CD in place for distribution and storage • 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 	<ul style="list-style-type: none"> • The least expensive format

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) 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"> 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. 	<ul style="list-style-type: none"> The partner may wish to control how the project is planned, written, and produced, ignoring NPS goals.
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> The project may be reshaped to fit the partner's schedule and budget, altering the NPS publication deadline, or the desired publication specifications.
<ul style="list-style-type: none"> The partner's resources may allow the NPS publication to have an increased press run (a larger publication edition) and a lower unit cost. 	<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> The partner may request all royalties generated by the partnership. This is a point of negotiation.
<ul style="list-style-type: none"> The partner's resources may allow the publication to be better marketed and distributed, thus enhancing the visibility of the museum collections. 	<ul style="list-style-type: none"> 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.

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:

Writers' Dos and Don'ts List	
To write well, do . . .	Don't . . .
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • Begin your writing by placing one of the following sections first: <ul style="list-style-type: none"> - most important section - most general section Or if one section will be more useful to your audience than all others, consider beginning with the most frequently used sections. 	<ul style="list-style-type: none"> • 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.

Writers' Dos and Don'ts List	
To write well, do . . .	Don't . . .
<ul style="list-style-type: none"> • Start each section with a summary that is short, lively, and direct. 	<ul style="list-style-type: none"> • Don't make your summary long, rambling, and chatty.
<ul style="list-style-type: none"> • Use ordinary English, for example: <ul style="list-style-type: none"> - meet not attain - begin not commence - boundaries not parameters - often not frequently - finish or complete not finalize 	<ul style="list-style-type: none"> • 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).
<ul style="list-style-type: none"> • Use the active voice and action verbs. Speak directly to the reader wherever possible, for example, "Write using lively language." 	<ul style="list-style-type: none"> • 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).
<ul style="list-style-type: none"> • Use bulleted lists for strings of parallel terms, such as: <ul style="list-style-type: none"> - deer - elk - moose - caribou 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • Spice up your text by using: <ul style="list-style-type: none"> - bold for emphasis - headers in mixed case - varied punctuation (,;--?!) - varied paragraph and sentence lengths - varied sentence structure 	<ul style="list-style-type: none"> • 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).
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • Don't write long blocks of undifferentiated text as it discourages readers.
<ul style="list-style-type: none"> • 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." 	<ul style="list-style-type: none"> • Don't use overly broad or abstract examples, such as "the girl wove cloth."
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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.

Writers' Dos and Don'ts List	
To write well, do . . .	Don't . . .
<ul style="list-style-type: none"> • 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). 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • Check to ensure you have completed all phases of the edit. Have an editor fix any stylistic errors according to your style manual. 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • Don't skip the peer review. It is an essential part of publication.

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

Advantages and Disadvantages of Paper Publications		
Format	Advantages	Disadvantages
Brochures (includes pamphlets and fliers)	<ul style="list-style-type: none"> • Inexpensive to produce and distribute • Easy to file • Potentially attractive to all ages • Can incorporate images and text • Can be placed in windows and on walls 	<ul style="list-style-type: none"> • Easy to lose • Often thrown out, not cataloged and maintained • Can be useless if not well-written and designed • Allow relatively little space for text and images • Usually intended for relatively short number of years
Journals	<ul style="list-style-type: none"> • Many are eager for content, so you may get published easily • Easy to submit materials • Are maintained by libraries for use later • Can reach many thousands of people • Can incorporate images and text • Are well indexed by a variety of reference works 	<ul style="list-style-type: none"> • Quality can be very uneven • Usually printed on poor paper, meaning a relatively short lifetime, thus fewer people have the opportunity to read it • Quality of image reproduction can be poor
Monograph (Book)	<ul style="list-style-type: none"> • If the press has a good name, can enhance the reputation of the publication • Allows a greater scope for investigation than articles or pamphlets • If the paper is high quality, will be maintained in libraries for many years (>100) • Can incorporate images and text 	<ul style="list-style-type: none"> • Frequently published in very small editions, making the cost-per-volume high • Color images often kept to a minimum, in a single section, or require a financial subsidy because they increase cost • Easy to produce a mediocre volume
Catalogs	<ul style="list-style-type: none"> • Can effectively showcase collections, exhibitions, the work of an artist, and staff scholarship • Can be organized by topic, geography, creator, period, style, format, medium, or many other subjects, allowing the authors maximum flexibility • Often accompany an exhibition, thus providing additional benefits since viewers can actually see the originals and then learn about their context 	<ul style="list-style-type: none"> • With full-color, high-quality images have become extremely expensive in the last two decades • Require extensive reproductions, permissions, and high usage fees for images

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 galleys). 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.

<i>Never grant "all rights in perpetuity" to anyone.</i>

- ***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 alpha cellulose, 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
Film	<ul style="list-style-type: none"> • Better resolution than video. Produces higher quality images than video. • More durable and is an archival storage medium • Much longer-lived • Often used to shoot for editing on video • Has a warmer, more blended look 	<ul style="list-style-type: none"> • Difficult to produce. Requires specialized personnel and equipment. • Can take longer to produce • Expensive to copy • Costs slightly more to produce • May require projectionist to run the projection system for 35mm film
Laserdisc	<ul style="list-style-type: none"> • Excellent delivery system • Durable but is not an archival medium • Low maintenance • Reliable • Can be made from any videotape or still 	<ul style="list-style-type: none"> • Not a recording medium, it's only a delivery and distribution medium • Expensive • Proprietary—not easy to move to next generation of formats • Larger than CDs • Difficult to produce
Video-formats	<ul style="list-style-type: none"> • Widely used • Portability • More cost effective to produce and show • Can be made from any video or film • Easy to edit and produce 	<ul style="list-style-type: none"> • Analog format makes for a short life span; not an archival medium • Quality decreases with each successive generational copy • Fragile and short-lived • Short-lived • Must be migrated (recopied) and refreshed (rewound) every 5 years
Digital video	<ul style="list-style-type: none"> • Digital format • Can make copies without any loss of quality; copies as good as the original • Superior image quality over analog format 	<ul style="list-style-type: none"> • Fragile; is not an archival medium • Expensive to maintain • Must be migrated and refreshed every 5 years

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"> • Compact: CDs, like microfilm, can hold huge amounts of data in a small space. • Inexpensive: CDs cost only a few dollars to press. The rapidly rising cost of paper can be avoided by distributing in CD format. • Searchable: CDs are one of the first fully searchable storage media, making them attractive to researchers. • Transferable: Can be copied and compressed without generational loss. • Self Correcting: Can contain EDAC (error detection and correction systems) • A True Multimedia Format: Widely used to distribute software, music and other sound files, images, videos, and text. 	<ul style="list-style-type: none"> • Not Updateable: Most CDs, like microfilm, can't be readily updated. • Changing Formats: Most CD equipment only plays certain types of CDs. You must refresh and migrate CDs because software and hardware change frequently. • Not Necessarily Long Lived: While most manufacturers promise 100s of years of life for CDs, they only warranty their CDs for 10 years. • Require Migration: CD contents must be migrated to new formats as software and hardware changes or they will be lost. • Damage Easily: 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. • Sells Poorly: 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.

Advantages and Disadvantages of Multimedia Publishing Formats		
Format	Advantages	Disadvantages
Web	<ul style="list-style-type: none"> • International: Used internationally in schools, businesses, government, and the entertainment industry. • Inexpensive: 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. • Searchable and Linkable: 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. • Easy to Update and Change: Doesn't require new editions, just a few changes in code and materials to change a site. • Multimedia Format: Provides access to still and moving pictures, and sound clips. Has capability to display 360-degree panoramic images. • Reaches Masses: 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. 	<ul style="list-style-type: none"> • Limited Access: 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. • Amateur Quality: 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. • Lost in CyberSpace: 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. • Garbage In and Out: 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. • Speed: Downloading can take a long time and is limited by the user's hardware. • Evaluation Necessary: Much of the public doesn't know how to evaluate the Web's contents, so Web resources often are used inappropriately.

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.

Major Advantages and Disadvantages of Sound Recording Formats		
Format	Advantages	Disadvantages
Cassette	<ul style="list-style-type: none"> • Widely used delivery format; can also be used for sound capture (recording) • Excellent for lectures, music distribution and transcription • Portable and easy to store • Available everywhere • High-bias tape with Dolby noise reduction gives excellent results, especially when working with music 	<ul style="list-style-type: none"> • Analog format has lower fidelity (audio quality) than a CD; tape hiss and noise • High maintenance • Relatively limited life span; not an archival medium • Not recommended for repeat playback due to rewind time and tape life • Loses quality with repeated use
Microcassette	<ul style="list-style-type: none"> • Used primarily for dictation and transcription • Trouble-free field recording of the voice • Compact size • Convenient 	<ul style="list-style-type: none"> • Extremely low audio quality and short lived; not an archival medium. • Not suited for music • Not as widely used as the standard cassette and not used by production professionals • Equipment not widely available
1/4" Reel to Reel	<ul style="list-style-type: none"> • Sound quality as good as or better than cassette • Durable • Commonly used in studio work 	<ul style="list-style-type: none"> • Equipment is expensive and not commonly available • More expensive to copy • Tape stock is more difficult to obtain
Compact Disc (CD)	<ul style="list-style-type: none"> • Excellent delivery system • Provides the highest quality for music and voice recordings • Ideal format for repeat playback necessary in exhibitions • Format of choice for popular music distribution and sale 	<ul style="list-style-type: none"> • Higher costs than cassette for mass production • Not an archival medium; refer to <i>Conserve O Gram</i> 19/19, Care of Archival Compact Disks • More difficult to move (migrate) to new formats • Formats can change and are not compatible so older CDs become unplayable
Digital Audio Tape (DAT)	<ul style="list-style-type: none"> • Digital format used by professionals • Used for production purposes and mastering with no loss of quality • Has CD quality 	<ul style="list-style-type: none"> • Not an archival format • Not as durable as CDs • Not yet tested by conservators for durability

Major Advantages and Disadvantages of Sound Recording Formats		
Format	Advantages	Disadvantages
Minidisc	<ul style="list-style-type: none"> • Excellent sound quality • Easy to edit and access tracks • Good repeat playback • Compact 	<ul style="list-style-type: none"> • Not yet tested by conservators for durability • Relatively new format, equipment and titles not as available as CD or cassette • May not be playable when the format changes • No industry standard

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, Oreg.: 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, Oreg.: 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, Oreg.: 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>Audience:</p> <ul style="list-style-type: none"> - Have you defined the project audience, including level, interests, and geography?
	<p>Message:</p> <ul style="list-style-type: none"> - Have you defined the project message clearly in a paragraph including the Who, What, Where, Why, When, and How of the topic? - Have you checked the message via discipline specialists and peer review?
	<p>Specifications:</p> <ul style="list-style-type: none"> - Have you selected the project's media or publication format based on its advantages and disadvantages? - Are the project size, format, illustrations, and other media indicated? - Do you have a sample section? - Did you decide what special contents to include, such as front and back matter? - Have you started planning your marketing?
	<p>Budget:</p> <ul style="list-style-type: none"> - Have you developed a project budget? - Have you obtained bids for production work, such as typesetting, printing, and binding? - Have appropriate internal resources been found? - If not, has external funding been located, such as foundation funding? - Have you investigated working with a partner or an existing external press that might underwrite the publication?
	<p>Participants:</p> <ul style="list-style-type: none"> - Have you selected authors, editors, designers, layout staff, a publisher, and other participants based upon their experience and skills? - Have you filled subject expertise gaps by bringing in qualified outside partners or contractors? - Are necessary contracts or cooperative agreements in place?
	<p>Schedule:</p> <ul style="list-style-type: none"> - Have you developed a project schedule? - Is the schedule reasonable? - What elements might lead to delays?
	<p>Research:</p> <ul style="list-style-type: none"> - Has the project research been completed? - Did you consult discipline specialists and university library bibliographers? <ul style="list-style-type: none"> - Have you consulted a wide array of reputable sources, including recent well-reviewed articles and book sources? - Did you use a style sheet of materials requiring fact checking?

- 1.
2. *Figure 3.1. Master Checklist for Publication Project*

Master Checklist for Publication Project	
Project Name: _____ Date: _____	
Reviewer: _____	
	<p>Image and Quote Selection:</p> <ul style="list-style-type: none"> - Has the external content been selected or created, such as artwork, photographs, and contract writing, etc.? - Has the work been edited and reviewed? - Have revisions been made as necessary? - Did you take good notes for captions and permission solicitation?
	<p>Legal Issues:</p> <ul style="list-style-type: none"> - Have you sought permission for all quoted or reprinted materials including copyrights, privacy permissions, publicity permissions, etc.? - Have you received permission in writing to use all protected materials being published? <ul style="list-style-type: none"> - Have you avoided publishing location information on archeological sites, protected caves, and endangered species?
	<p>Ethical and Cultural Issues:</p> <ul style="list-style-type: none"> - Have you consulted with any associated groups who might be directly affected by your publication? - Did you work with the associated groups to resolve differences and difficulties? - Do all associated groups know what will be published and why?
	<p>Planning:</p> <ul style="list-style-type: none"> - Have you outlined your publication and produced storyboards for all videos, Web sites, and CDs? - Have you obtained peer review for these outlines and storyboards? - Did you correct any problems discovered during peer review? - Did you select a style manual?
	<p>Design:</p> <ul style="list-style-type: none"> - Have you planned the format and design of the work? - Has the design received peer review to determine if it is appropriate and helpful for the work? - Has any necessary artwork been produced and reviewed? - Are captions completed for all artwork? - Were all storyboards reviewed and potential links indicated?
	<p>Writing:</p> <ul style="list-style-type: none"> - Have the authors written their text? - Has the text received peer review? - Were necessary changes made? - Did you develop a style sheet containing information to be fact-checked? - Has all fact-checking occurred? - Were factual revisions inserted into the text appropriately? - Are the final results clear, consistent, and useful?

3. *Figure 3.1. Master Checklist for Publication Project (continued)*

Master Checklist for Publication Project	
Project Name: _____ Date: _____	
Reviewer: _____	
	<ul style="list-style-type: none"> - Do you have a table of contents? - Do you have a bibliography? - Do you have an index? - Do you have appendices? - Are the appropriate people credited and acknowledged?
	<p>Editing:</p> <ul style="list-style-type: none"> - Have you completed a substantive edit as listed in the checklist? - Have you made all resulting changes to the text? - Did you edit for style as listed in the checklist? - Did you make all resulting changes to the text? - Did the text receive a peer review for content? - Did you make all resulting changes to the text? - Have you sent the final edited version of the text to the printer? - Have you edited and checked all front and back matter? - Have you checked all headers and footers and equivalent matter?
	<p>Proofreading:</p> <ul style="list-style-type: none"> - Has the proofreading been done as listed in the proofreader's checklist? - Did you make all resulting changes to the text?
	<p>Mechanicals Review:</p> <ul style="list-style-type: none"> - Have you reviewed the mechanical or preliminary electronic text per the proofreader's checklist? - Did you make all resulting changes to the text?
	<p>Bluelines or Final Electronic Publication Review:</p> <ul style="list-style-type: none"> - Have you reviewed the bluelines or final electronic text per special instruction on the proofreader's checklist? - Did you make all resulting changes to the text?
	<p>Final (Binding or Mirror Site) Check:</p> <ul style="list-style-type: none"> - Did you check the final version (such as the binding)? - Was the mirror site in perfect form for release on the World Wide Web? - Did you make all resulting changes as required?
	<p>Marketing:</p> <ul style="list-style-type: none"> - Have you sent review copies as stipulated? - Did you mail announcements to likely libraries? - Have you displayed the book at book fairs and conferences? - Did you advertise in appropriate journals? - Did you title and create metadata for your Web site for use by search engines?

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)

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)

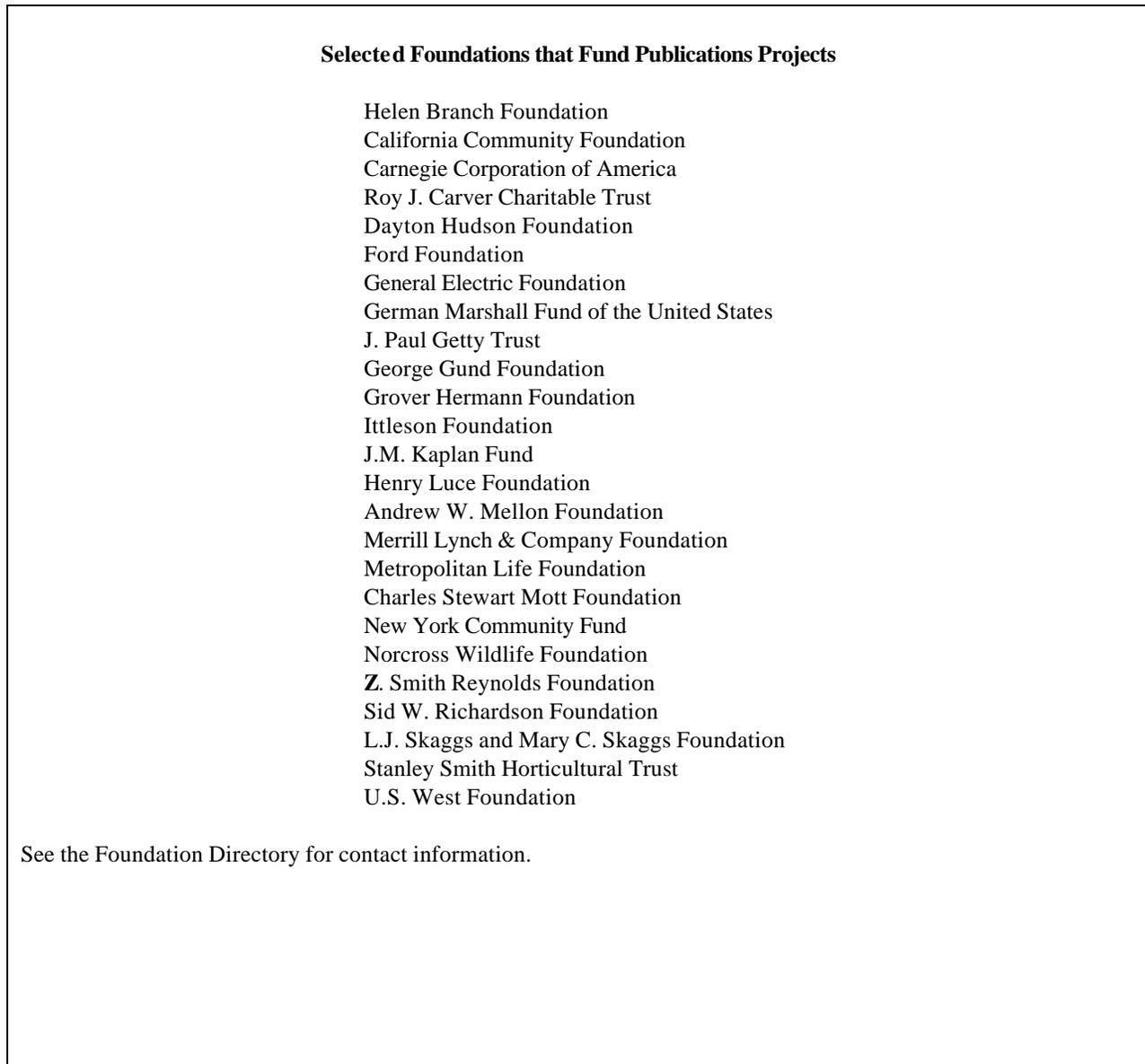


Figure 3.13. Selected Foundations that Fund Publications