

Chapter 4: Inventory and Other Special Instructions

Page

Section I. Annual Inventory of Museum Property	4:1
A. Overview	4:1
What is the annual inventory?	4:1
What is the purpose of the inventory?	4:2
Who conducts the inventory?	4:2
How often do I conduct the inventory?	4:2
What is the Automated Inventory Program (AIP)?	4:2
What inventory reports does the AIP produce?	4:2
Will running the AIP change any of my catalog or accession data?	4:3
What is controlled property?	4:3
What is a random sample?	4:3
Why does the random sample inventory include controlled property?	4:4
What are the steps in completing the inventory?	4:4
Do I need to complete the inventory in any special order?	4:4
B. Conducting the Inventory	4:4
What does the AIP do?	4:4
What catalog and accession data does the program extract?	4:5
What if my park has objects that are cataloged but not yet entered into ANCS+?	4:5
What must I do for the inventory?	4:5
Must I inventory objects that are on outgoing loan?	4:6
What if my park manages more than one collection?	4:6
What if there are uncataloged objects in the museum collection?	4:6
What if some accessions have both cataloged and uncataloged objects?	4:6
What do I do if deaccessioned objects appear in the inventory?	4:6
Do I have to complete all the fields on the inventory?	4:6
Do I have to complete the inventory on the computer?	4:6
C. Completing the Random Sample and Controlled Property Inventories	4:7
How do I complete the random sample and controlled property inventories?	4:7
What are the data fields for the random sample and controlled property inventories?	4:7
Column 1 - Location	4:7
Column 2 - Catalog Number	4:7
Column 3 - Number in Use	4:7
Column 4 - Controlled Property	4:7
Column 5 - Object Found	4:7
Column 6 - Record Found	4:7
Column 7 - Location (Blue)	4:7
Column 8 - Location (ANCS+)	4:8
Column 9 - Other Data OK	4:8
Column 10 - Damaged	4:8
Column 11 - Object/Specimen Name	4:8
Column 12 - Remarks/Condition	4:8
D. Accessions Inventory	4:8
When do I need to conduct an accessions inventory?	4:8
Is the accessions inventory a random sample inventory?	4:8
Where do I find the accession documentation that I'll need for the inventory?	4:8
What if an accession on the inventory is fully cataloged?	4:8
What if an accession has both cataloged and uncataloged objects?	4:8
How do I conduct an inventory if the accession information is not specific?	4:9
How do I conduct an inventory of extremely large accessions?	4:9

E. Completing the Accessions Inventory	4:9
How do I complete the accessions inventory?	4:9
What are the data fields for the accessions inventory?	4:9
Column 1 - Location.....	4:9
Column 2 - Accession Number	4:9
Column 3 - Number in Use	4:9
Column 4 - Record Found	4:9
Column 5 – Catalog Status.....	4:10
Column 6 - Object Found.....	4:10
Column 7 - Damaged.....	4:10
Column 8 - Remarks/Condition.....	4:10
F. Submitting the Inventory	4:10
Who signs the inventory reports?	4:10
What happens to the inventory after signature?	4:10
Do I keep a copy of the inventory at the park?	4:10
G. Inventory Deficiencies and Property Irregularities	4:11
What are inventory deficiencies	4:11
What happens if there are inventory deficiencies?	4:11
What are property irregularities?	4:11
What happens if the inventory uncovers property irregularities?	4:11
Who investigates property irregularities?.....	4:12
H. Spot-Check Inventories and Audits	4:12
Who conducts a spot-check inventory?	4:12
What is a spot-check inventory?	4:12
What happens if a spot-check uncovers deficiencies?	4:12
Who conducts a museum property audit?	4:12
What happens to audit reports?.....	4:12
Section II. Documenting Object Location	4:12
A. Overview	4:12
Why is it important to document location?	4:12
Who is responsible for documenting object location?	4:12
B. Documenting Current Location	4:13
Where do I document current location?	4:13
Why is it important to be consistent in entering location?.....	4:13
What is a location file?	4:13
C. Documenting Location Changes	4:13
How do I document location changes?	4:13
How do I document temporary location changes?	4:14
Section III. Reporting Loss of Museum Objects	4:14
A. Overview	4:14
Who is responsible for reporting the loss of museum objects?	4:14
What is the definition of “loss”?.....	4:14
Where can I learn about prevention of loss?	4:15
Where can I find the procedures for investigating a loss?	4:15

B. Discovering Loss	4:15
Who usually discovers a loss?.....	4:15
What should I do first upon discovery of a loss?	4:15
When should I report a loss to a law enforcement officer?.....	4:15
C. Reporting Loss	4:16
How do I report a loss?	4:16
How do I document a loss?	4:16
What if the object is found?	4:16
What if the object is not found?	4:16
How do I report stolen museum collections to outside agencies?.....	4:16
Section IV. Reproductions, Living History Items, Exhibition Aids, and Outdoor Exhibits	4:19
A. Reproductions	4:19
Why are reproductions used in park exhibits?.....	4:19
What kinds of reproductions does the NPS use?	4:19
How are reproductions different from objects in the museum collection?	4:19
Must I accession and catalog reproductions?	4:20
How do I document commercially produced reproductions?.....	4:20
How do I document reproductions created for exhibit installation?	4:20
How do I document reproductions of specific items in a park or other museum's collection?.....	4:20
How do I document natural history specimens acquired for exhibit?	4:20
Do I manage reproductions differently from museum collections?.....	4:21
May I deaccession reproductions at the end of their useful life?.....	4:21
B. Living History Items	4:21
Are living history items part of the museum collection?.....	4:21
How does the park document living history items?	4:21
C. Exhibition Aids	4:22
What's the difference between reproductions and exhibit aids?	4:22
Do I need to accession and catalog exhibit aids and props?	4:22
D. Outdoor Exhibits	4:22
Do I catalog objects in outdoor exhibits?	4:22
Do I catalog fixed outdoor monuments?	4:22
Section V. Consumptive Use of Museum Objects	4:23
A. Overview	4:23
What is consumptive use?	4:23
Where can I find NPS guidelines on consumptive use of museum objects?	4:23
B. Consumptive Use Approval	4:23
Who approves consumptive use?.....	4:23
When is consumptive use acceptable?	4:23
When is consumptive use not acceptable?	4:24
Are there types of materials for which the regional director won't grant permission for consumptive use?	4:24

Section VI. Following Regulations for Cataloging Natural History Specimens	4:24
A. Overview	4:24
Where can I find information on collection permits for natural history specimens?	4:24
How can I help collectors with 36 CFR 2.5 compliance?.....	4:25
Who is considered a collector?	4:25
B. Documenting Natural History Collections Collected under 36 CFR 2.5g	4:25
Who accesses natural history specimens collected under 36 CFR 2.5g?.....	4:25
Who catalogs specimens stored in the park or a NPS repository?	4:25
Who catalogs collections stored in a non-NPS repository?	4:25
What materials for documenting collections must I give to the collector?	4:26
Do I have to buy an additional copy of ANCS+ to give to the collector?	4:26
What fields on the catalog record must the collector complete?	4:26
May I release catalog numbers to the collector?	4:27
Who is responsible for cataloging the field records?	4:28
Who is responsible for monitoring the accuracy of the records?	4:28
What documentation must the collector submit to you?	4:28
Who prepares the NPS natural history labels and marks the specimens?	4:28
C. Natural History Collections on Loan to Non-NPS Repositories	4:29
When do I place a natural history collection on loan to a non-NPS repository?.....	4:29
Am I responsible for monitoring the loan?	4:29
Section VII. Buying Insurance for Borrowed Objects	4:29
A. Overview	4:29
Why do I need to insure museum objects that I borrow?	4:29
Do I need to insure items left at the park for identification?.....	4:29
Do I need to insure property of the United States Government?	4:29
What is a tort claim?	4:30
B. Buying Insurance	4:30
Can the NPS buy insurance?	4:30
Who pays for the insurance?	4:30
How do I use the lender's policy?	4:31
What is a waiver of subrogation?.....	4:31
What is a certificate of insurance?.....	4:31
How do I buy an insurance policy to cover the items I borrow?	4:31
C. Insurance Policies	4:31
What standard features must an insurance policy include?	4:31
Do I need to update an existing insurance policy?	4:34
Section VIII. Completing the Collections Management Report	4:34
A. Overview	4:34
What is the Collections Management Report?	4:34
What is the purpose of the CMR?.....	4:34
Who completes the CMR?	4:34
When is the CMR due?.....	4:34
How do I complete the CMR?.....	4:34
What's the relationship between the CMR and GRPA?	4:34

B. Reporting Center Collections	4:35
Does the CMR include the objects I have at NPS centers and non-NPS repositories, such as universities?.....	4:35
Who completes the CMR for the collections I have at NPS centers?	4:35
Who completes the CMR for collections I have at non-NPS repositories?	4:35
Do I need to combine the center and repository reports with my park report?.....	4:35
What do I do with the summary report for my park?.....	4:36
C. CMR Program	4:36
What does the CMR program do?	4:36
Will running the CMR program change any of my ANCS+ data?.....	4:36
What if I have different collections within my park?.....	4:36
What is the structure of the CMR?.....	4:36
How does the CMR program count cataloged objects?	4:37
D. Completing the CMR	4:37
What are the steps in completing the CMR?	4:37
How does ANCS+ create my CMR?.....	4:37
Why would I need to make adjustments to my CMR?.....	4:37
What do I do if I think the data in my CMR are incorrect?	4:38
What are the data fields in Section I of the CMR?.....	4:38
What are the fields in Section II.A of the CMR?	4:39
What are the fields in Section II.B of the CMR?	4:39
What are the fields in Section II.C of the CMR?	4:39
What are the fields in Section II.D of the CMR?	4:40
What are the fields in Section III of the CMR?.....	4:40
E. Submitting the CMR	4:41
Do I need to print my CMR?	4:41
Do I need to submit a paper copy of my CMR?.....	4:41
Does anyone need to review my CMR before I submit it?	4:41
Section IX. Determining the Monetary Value of Museum Objects	4:42
A. Overview	4:42
What kinds of value do museum collections have?.....	4:42
When would I want to assign a monetary value to museum objects?.....	4:42
What types of collections don't have a monetary value?.....	4:42
B. Monetary Values	4:43
What is fair market value?	4:43
What is replacement value?	4:43
Do all objects have a fair market and replacement value?.....	4:43
C. Assigning Monetary Value	4:43
What makes an object valuable?.....	4:43
How does a specialist determine monetary value?	4:44
Can I assign values to museum objects?	4:44
What should I do before assigning a value to an object?	4:44
How can I gain expertise in market values?	4:45
What types of specialists are available in the NPS?	4:45
Must the specialist come to the park to evaluate the objects?	4:45

D. Professional Appraisals	4:45
What does a professional appraiser do?	4:45
When do I need to get a professional appraisal?	4:46
What should I look for in an appraiser?	4:46
How do I find appraisers?	4:46
What is the American Society of Appraisers?	4:47
How much does an appraisal cost?	4:47
Should I do a scope of work for the appraiser?	4:47
What must I do to prepare for the appraiser's visit?	4:47
What does an appraisal report include?	4:48
Can I request changes in an appraisal report?	4:48
Do I need to get more than one appraisal?	4:48
E. Re-Appraising Objects	4:49
How often should I re-appraise the objects in my collection?.....	4:49
How long is a professional appraisal valid?	4:49
F. Documenting Appraisal Information	4:49
Where do I document appraisal information on the catalog record?	4:49
Where should I keep appraisal reports and other written documentation on monetary value?	4:49
G. Appraisals and Tax Deductions	4:49
Can I appraise objects for tax deduction purposes?	4:49
Can I refer a donor to an appraiser?.....	4:49
What do I need to know about the IRS and donations to my museum collections?	4:50
Section X. List of Figures	4:50

BASIC REQUIREMENTS

Annual Inventory

Conduct an annual inventory of museum property using the Automated Inventory Program (AIP) in ANCS+. There are three parts to the inventory:

- 100% inventory of all controlled museum property
- random sample inventory of all cataloged museum property
- random sample inventory of all accessions, if you have accessions with uncataloged objects

The regional director sends museum property inventory certifications to the Associate Director, Cultural Resource Stewardship and Partnerships, Attention: Chief Curator, by September 30 each year.

Reporting Lost Objects

Report losses of museum objects to a park law enforcement officer as soon as possible after discovery.

Complete a Report of Survey (Form DI-103) for objects that you can't find within thirty days.

36 CFR 2.5 Regulations for Natural History Specimens

Ensure that natural history specimens that are retained in museum collections are cataloged in ANCS+. Place collections stored outside the park on loan.

Collections Management Report (CMR)

Each fiscal year, complete the CMR using ANCS+, and submit it electronically to the Museum Management Program by November 1.

CHAPTER 4: INVENTORY AND OTHER SPECIAL INSTRUCTIONS

Overview

This chapter outlines a variety of procedures that will help you manage museum collections. The chapter is divided into the following sections:

- Section I. Annual Inventory of Museum Property
- Section II. Documenting Object Location
- Section III. Reporting Loss of Museum Objects
- Section IV. Reproductions, Living History Items, Exhibition Aids, and Outdoor Exhibits
- Section V. Consumptive Use of Museum Objects
- Section VI. Following Regulations for Cataloging Natural History Specimens
- Section VII. Buying Insurance for Borrowed Objects
- Section VIII. Completing the Collections Management Report
- Section IX. Determining the Value of Museum Objects

Section I. Annual Inventory of Museum Property

A. Overview

1. *What is the annual inventory?*

The annual museum collection inventory consists of a:

- 100% inventory of all controlled museum property
- random sample inventory of all cataloged museum property (including controlled property)
- random sample inventory of accessions if any accessions have uncataloged museum property

Note: You don't have to do an accessions inventory if the only uncataloged objects are from accessions that you have received within the last year.

You must accession all uncataloged objects before conducting the inventory.

You must complete a 100% inventory instead of the random sample if your park has fewer than 250 catalog records.

You must complete a 100% inventory of accessions if:

- your park has fewer than 250 accessions
- some of those accessions have uncataloged objects that were acquired before the last inventory

2. *What is the purpose of the inventory?*

During the inventory, you will check the physical location, condition, and documentation for objects in the collection. The annual inventory allows you to identify object-specific and systematic accountability and collections management problems.

3. *Who conducts the inventory?*

The superintendent is responsible for insuring that park staff conduct the inventory. The superintendent delegates the authority to conduct inventories of the museum collection to the custodial officer. The custodial officer is usually the staff person responsible for the museum collection. Refer to Chapter 1 in this handbook and *Personal Property Management Handbook No. 44* for the definition of custodial officer.

The superintendent appoints a team of at least two individuals to complete the annual physical inventory:

- the custodial officer for museum property or a person designated by the custodial officer to provide expertise in verifying descriptions and access to the collections
- an impartial reviewer who doesn't have direct responsibility for the museum collection

4. *How often do I conduct the inventory?*

You must complete the inventory annually by the end of the fiscal year. The regional director should set up a regular schedule for parks in the region to complete the inventory. If you don't receive a regional call to do the inventory, the superintendent can set the date.

5. *What is the Automated Inventory Program (AIP)?*

The Automated Inventory Program (AIP) partially automates the inventory process and prints the inventory reports.

You must use the AIP to do the annual inventory. Refer to the ANCS+ User Manual, Appendix F, Automated Inventory Program, for instructions on running the AIP.

6. *What inventory reports does the AIP produce?*

The AIP will produce the following reports as part of the inventory process:

- Inventory of Museum Property (Random Sample), Form 10-349 (Figures 4.1a – 4.1d)
- Inventory of Museum Property (Controlled), Form 10-349 (Figures 4.2a – 4.2d)
- Inventory of Museum Property (Accessions), Form 10-349 (Figures 4.3a – 4.3d), if appropriate

7. *Will running the AIP change any of my catalog or accession data?*

No. Running the AIP doesn't change ANCS+ catalog or accession data. The AIP extracts information from existing records, but doesn't modify them. You can't change your records from the AIP. You must go to the appropriate database to make changes to your data. If during the inventory you note that there are incorrect data on the catalog record, remember to update the catalog record.

8. *What is controlled property?*

Controlled museum property includes all:

- objects valued at \$1,000 or more
- firearms
- incoming loans

NPS repositories do not treat incoming loans from parks as controlled property.

You should also designate the following as controlled:

- objects that are especially vulnerable to theft, loss or damage (the park must assess the risk)
- natural history specimens with high scientific value, such as type or voucher specimens

You must do a 100% inventory of controlled property.

You must accession and catalog all controlled property. Enter a Y in the Controlled Property field on the catalog record to indicate controlled property.

9. *What is a random sample?*

The random sample used in the inventory serves as an indicator of accountability for the entire collection. If you have accounted for all the objects in the sample inventory, it is assumed that you can account for all objects in the collection.

The AIP creates a valid random sample by randomly selecting catalog and accession numbers from a statistically valid sample size. A random sample is used to complete the Inventory of Museum Property (Random Sample) and Inventory of Museum Property (Accessions).

The sample size and percentage of collection to be sampled varies depending on the size of the collection. The larger the collection, the smaller the percentage of the collection that you must sample. For example, a collection with 253 records will sample 121 records. A collection with 150,000 or more records will sample 203 records. You will never sample more than 203 records.

10. *Why does the random sample inventory include controlled property?*

Controlled property appears in the random sample inventory even though you must conduct a separate, 100% inventory of controlled property. This is because the entire set of sequential numbers is needed to run a statistically valid sample. The AIP randomly selects catalog numbers from the sequential catalog numbers for the entire cataloged collection.

Note: You don't need to inventory controlled property twice. Copy the data for the controlled property that appears in the random sample inventory into the controlled property inventory or vice versa.

11. *What are the steps in completing the inventory?*

To complete the inventory:

- Generate the numbers and data for the inventory using the AIP.
- Print the inventory forms from the AIP.
- Complete the inventory by:
 - finding the objects and records
 - answering the questions on the inventory form
 - totaling the responses
 - completing the summary sheet
- *Optional:* Enter the inventory responses directly into the AIP and print the forms and the summary sheet.
- Have the custodial officer and staff conducting the inventory sign the forms.
- Have the superintendent review and sign the inventory.
- Update the catalog records as needed.

Note: You must repeat the process for all three parts of the inventory.

12. *Do I need to complete the inventory in any special order?*

No. Once you generate the numbers for the inventory, you can complete the inventory in any order you choose.

B. Conducting the Inventory

1. *What does the AIP do?*

The AIP will:

- determine the sample size from the highest catalog number and highest accession number you enter
- randomly select catalog and accession numbers for you to inventory (**Note:** You must generate the numbers in the presence of the custodial officer and all those who sign the inventory form, except the superintendent.)
- pull all controlled property for the controlled property inventory and allow you to enter non-electronic controlled property
- extract selected data from ANCS+ catalog and accession records and index catalog records by location and by ascending numbers for each

location

- allow you to edit selected AIP fields on line
- print the inventory forms containing the randomly selected and controlled property numbers and ANCS+ information
- print the completed inventory forms with the data you have entered
- total the inventory entries and print a summary sheet

2. *What catalog and accession data does the program extract?*

The AIP extracts the location, catalog number, controlled property status, and object/specimen name for all catalog records it pulls from ANCS+. This information appears on the screen and prints on the Form 10-349.

The AIP extracts the accession number and the data in the Catalog Status field for all accession records it pulls from ANCS+. This information appears on the screen and prints on the Form 10-349.

3. *What if my park has objects that are cataloged but not yet entered into ANCS+?*

If a catalog number isn't in ANCS+, the program can't extract data from the record. You will have to enter this information from the paper record. The only fields on the screen that will have entries are the catalog number field and the Rediscovery Status field. "Not in Rediscovery" will appear in the Rediscovery Status field.

Note: For controlled property only, you can add non-electronic catalog numbers to the inventory.

4. *What must I do for the inventory?*

To generate random catalog and accession numbers you must:

- look up the highest catalog number in use and enter it in the AIP
- look up the highest accession number in use and enter it in the AIP

For cataloged objects you must enter the following:

- presence or absence of the museum object
- presence or absence of the catalog record
- accuracy of location information and other data on the catalog record
- any change in the object condition

For accessions, you must enter the following:

- presence or absence of the accession record (including documents in the accession file)
- catalog or deaccession status of the objects in the accessions

If the accession includes uncataloged objects, you must enter the following:

- presence or absence of the objects in the accession as determined by

spot-check

- any change in the overall condition of the objects in the accession as determined by spot-check

5. *Must I inventory objects that are on outgoing loan?*

Yes. You must inventory objects on outgoing loan if their catalog numbers appear on the inventory. Verify the presence and condition of those objects either personally, by telephone, or in writing. Make a note in the Remarks/Condition column on the inventory form.

Note: You don't need to verify an object on outgoing loan if you have checked it within the last year. For example, if you renewed the loan within the last year, you don't need to verify the object.

You don't need to verify the presence and condition of objects on outgoing loan to a NPS repository. Note the acronym of the NPS repository in the Remarks/Condition column on the inventory form. NPS repositories must complete an annual inventory for park collections at the repository.

You must include collections on loan to a non-NPS repository as part of the park's inventory. You must verify the presence and condition of objects on outgoing loan to a non-NPS repository if they appear on the inventory.

6. *What if my park manages more than one collection?*

If you have units with more than one series of accession and catalog numbers, complete a separate inventory for each unit.

7. *What if there are uncataloged objects in the museum collection?*

You must inventory uncataloged objects using the random sample of accessions until you can catalog the objects. You don't have to inventory uncataloged objects from accessions that you've received since the last annual inventory.

8. *What if some accessions have both cataloged and uncataloged objects?*

You will inventory the cataloged objects as part of the random sample and controlled property inventories. You will inventory the uncataloged objects as part of the accessions inventory.

9. *What do I do if deaccessioned objects appear in the inventory?*

You have accounted for the object if it has been deaccessioned. Although you no longer have the object, the catalog number and record for a deaccessioned object remain in the database. Answer the inventory questions about the catalog record, and note in the Remarks/Condition field that the object is deaccessioned.

10. *Do I have to complete all the fields on the inventory?*

No. You may not always have information to enter in the Remarks/Condition field. In some cases, the instructions say to leave fields blank. For example, if a catalog number is not in use, leave the fields blank.

11. *Do I have to complete the inventory on the computer?*

No. You must generate the numbers and print the inventory forms from ANCS+. You can complete the forms by hand or on the computer.

<i>If you...</i>	<i>Then...</i>
enter the inventory data on the computer,	the AIP will total the answers and complete the summary sheet.
complete the forms by hand,	you'll have to total the answers, print a blank summary sheet, and complete the summary sheet manually.

C. Completing the Random Sample and Controlled Property Inventories

1. *How do I complete the random sample and controlled property inventories?*

You must complete the inventories using the Automated Inventory Program in ANCS+. Refer to Appendix F: Automated Inventory Program in the *ANCS+ User Manual* for specific information on completing the inventory fields.

2. *What are the data fields for the random sample and controlled property inventories?*

The data fields for the random sample and controlled property inventories are identical. For most fields, use a yes or no entry that is abbreviated “Y” or “N”. A few fields, such as the Remarks/Condition field, allow you to enter text.

Column 1 – Location

This is the physical location of the object.

Column 2 – Catalog Number

This is the object’s catalog number.

Column 3 – Number In Use

This column shows whether the catalog number is in use.

Note: If the catalog number isn’t in use, leave the other fields blank.

Column 4 – Controlled Property

This column shows whether the object is controlled property. Refer to question A.8 in this section of the chapter for a definition of controlled property.

Note: Deaccessioned objects should not be controlled property.

Column 5 – Object Found

This column shows whether you found the object or group of objects corresponding to the catalog number.

Note: Enter a Y (yes) for deaccessioned objects since you have accounted for these objects.

Column 6 – Record Found

This column shows whether you found the catalog record for the object.

Column 7 – Location (Blue)

This column shows whether the location on the blue paper copy of the catalog record is correct.

Note: Leave this field blank if you’re using the electronic record in place of the blue paper record.

Column 8 – Location (ANCS+)

This column shows whether the location on the electronic copy of the catalog record is correct.

Note: Leave this field blank if you're using the blue paper record in place of the electronic record.

Column 9 – Other Data OK

This column shows whether the information on the museum catalog record is complete and accurate.

Column 10 – Damaged

This column shows whether you observe any damage or deterioration to the object.

Column 11 – Object/Specimen Name

This is the name of the object.

Column 12 – Remarks/Condition

Enter any remarks or notes on condition in this column.

D. Accessions Inventory

1. *When do I need to conduct an accessions inventory?*

<i>If...</i>	<i>Then...</i>
the entire collection is cataloged,	don't complete an accessions inventory.
the only uncataloged objects in the collection are from accessions that you received within the last year,	don't complete an accessions inventory.
you have uncataloged collections from accessions you received before the last inventory,	you must complete an accessions inventory.

2. *Is the accessions inventory a random sample inventory?*

Yes. When you enter the highest accession number in use, the AIP generates a random sample of accession numbers. If you have fewer than 250 accessions, the AIP will list all the accession numbers.

The accessions inventory is a substandard level of accountability because the property is not cataloged.

3. *Where do I find the accession documentation that I'll need for the inventory?*

Use the accession book, the ANCS+ accession record, and the accession folder to find accession documentation. Also refer to previous annual inventories for these data.

4. *What if an accession on the inventory is fully cataloged?*

Fully cataloged accessions appear in the random sample accessions inventory. This is because the program needs all your accession numbers to run a statistically valid sample. You must verify the accession documentation for fully cataloged accessions, but you don't need to check the objects.

5. *What if an accession has both cataloged and uncataloged objects?*

Inventory only the uncataloged objects. Don't inventory the cataloged objects as part of the accessions inventory.

6. *How do I conduct an inventory if the accession information is not specific?*

You can only conduct the accessions inventory to the level of detail given in the accession record. If the accession information doesn't include a list with the number and type of objects, make a list at the time of inventory. Date the list, and file it in the accession folder. It will allow future inventories to be more precise.

<i>If the accession records shows...</i>	<i>Then you would check for...</i>
2 dinner forks	2 dinner forks
5 boxes of archeological material	5 boxes that have an unspecified amount of archeological material
types of objects, such as military gear or household goods	an unspecified amount of military gear or household goods

7. *How do I conduct an inventory of extremely large accessions?*

Do a spot-check of the objects in the accession to see if the objects match the accession information. Use the most detailed object list available. You can spot-check a large accession by doing a random sample of the objects in the accession. For example, you could check every tenth object in the list.

E. Completing the Accessions Inventory

1. *How do I complete the accessions inventory?*

You must complete the accessions inventory using the Automated Inventory Program in ANCS+. Refer to Appendix F: Automated Inventory Program in the *ANCS+ User Manual* for specific information on completing the inventory fields.

2. *What are the data fields for the accessions inventory?*

The data fields for the accessions inventory include:

Column 1 – Location

This is the physical location of the accession. This entry is optional.

Column 2 – Accession Number

This is the number of the accession.

Column 3 – Number in Use

This column shows whether the accession number is in use.

Note: If the accession number isn't in use, leave the other fields blank.

Column 4 – Record Found

This column shows whether you found the accession records for the accession.

Accession records include an:

- entry in the accession book, *and*
- accession folder with the required documents from Chapter 2: Accessioning in this handbook

Column 5 – Catalog Status

This column shows whether the accession is:

- not cataloged
- partially cataloged
- fully cataloged
- deaccessioned

Note: If the accession is fully cataloged, leave the other fields blank.

Column 6 – Object Found

This column shows whether you found the object or group of objects corresponding to the accession number.

Report all missing objects in the Remarks/Condition field.

Column 7 – Damaged

This column shows whether you observe any damage or deterioration to the objects in the accession.

Column 8 – Remarks/Condition

Enter any remarks or notes on condition in this column.

F. Submitting the Inventory

1. *Who signs the inventory reports?*

The staff members who conducted the inventory sign and date the inventory after reviewing and verifying it.

The superintendent and the custodial officer must sign and date the certification statements on the cover sheet of Form 10-349. There is a separate cover sheet for each part of the inventory (random sample, controlled property, and accessions).

2. *What happens to the inventory after signature?*

The superintendent must send a copy of the inventory to the regional director. Director's Order #24: NPS Museum Collections Management, states that the regional director:

- certifies that all parks have completed the annual inventory
- sends the certification to the Associate Director, Cultural Resource Stewardship and Partnerships, Attention: Chief Curator, no later than September 30 each fiscal year.

Note: The superintendent must submit a copy of the full inventory for museum property to the regional director. See Director's Order #24: NPS Museum Collections Management.

3. *Do I keep a copy of the inventory at the park?*

The superintendent must keep a copy of the inventory for three years. It is recommended that you keep a copy of the inventory with the museum records for at least five years.

If you have the space, you may want to keep copies of past inventories indefinitely. Past inventories can be very useful references when an object is missing. You may be able to use the inventory to prove when the object was last seen in the collection.

If the inventory has uncovered problems, such as large numbers of losses, keep a complete copy until you have corrected the problems.

G. Inventory Deficiencies and Property Irregularities

1. *What are inventory deficiencies?*

Inventory deficiencies are problems that the inventory uncovers, such as:

 - the loss of an object
 - incorrect locations
 - damage to an object

2. *What happens if there are inventory deficiencies?*

The superintendent is responsible for the accuracy of the park inventory. He/she must correct any problems that the inventory uncovers and reduce the risk of future problems. The superintendent must request that a Board of Survey investigate the loss or damage of museum property. The regional director is the reviewing authority for the Board of Survey.

The park may want to consult the regional/SO curator for advice on correcting problems and reducing the risk of future loss and damage.

Refer to the *Personal Property Management Handbook No. 44* for information on Board of Survey procedures.

3. *What are property irregularities?*

Property irregularities are losses of property that point to serious accountability and management problems. They include:

 - evidence of fraud or falsifying records
 - large numbers of damaged or lost objects
 - losses of a suspicious nature

Property irregularities are most likely to come to light during the annual inventory.

Refer to the Interior Property Management Regulations (IPMR 420 DM 114-60.811) and the *Personal Property Management Handbook No. 44* (Section 8.24) for information on property irregularities.

4. *What happens if the inventory uncovers property irregularities?*

Property irregularities require an additional investigation beyond a Board of Survey. The Board of Survey reports evidence of property irregularities to the superintendent. The regional director reviews the board's findings and directs the superintendent to take immediate corrective action. This may include a 100% inventory of the collection.

The regional director must send a description of any property irregularities and corrective actions to the Associate Director, Cultural Resource Stewardship and Partnerships, Attention: Chief Curator.

5. *Who investigates property irregularities?* After reviewing the findings of the Board of Survey, the regional director or Director may call for an investigation by:
- field or Washington office staff, *or*
 - the Department of the Interior Office of the Inspector General (OIG)
-

H. Spot-Check Inventories and Audits

1. *Who conducts a spot-check inventory?* The regional director and the Associate Director, Cultural Resources, can request spot-check inventories. They may periodically request their staff to do sample spot-checks of park museum collections and records.
2. *What is a spot-check inventory?* A spot-check inventory involves two parts. The person conducting the spot-check will choose a small sample of objects and unrelated catalog (or accession) records. You must then:
- produce the corresponding catalog (or accession) records for the objects
 - locate the corresponding objects for the records
- A spot-check inventory may also involve a spot-check of the most recent annual inventory for accuracy.
3. *What happens if a spot-check uncovers deficiencies?* The staff conducting the spot-check will report any serious deficiencies or property irregularities to the regional director. He or she will direct the superintendent to take corrective action.
4. *Who conducts a museum property audit?* If requested by the NPS, the OIG will perform audits of park museum collections. The Inspector General may also call for an audit whenever he/she determines the need for one.
5. *What happens to audit reports?* The OIG sends audit reports to the Director. The Director forwards these reports to the appropriate regional director, who must review the audit and submit a program for corrective action, if necessary. The Inspector General tracks the program until the NPS accomplishes any necessary corrective action.

Section II. Documenting Object Location

A. Overview

1. *Why is it important to document location?* Documenting the physical location of an object is an important part of cataloging. You need to know the location of objects in the collection to be able to access and care for them.
2. *Who is responsible for documenting object location?* The staff person responsible for the museum collection must maintain current physical location information for all objects in the collection.

B. Documenting Current Location

1. *Where do I document current location?*

Document current location on the catalog record. Enter the current location in the Object Location field in ANCS+. Enter changes in location for manual, paper records in pencil in the Object Location field.

2. *Why is it important to be consistent in entering location?*

Entering location information consistently in ANCS+ allows you to quickly find the information and create reports on object location. The location should be specific, so that you can easily find the object. Refer to the *ANCS+ User Manual* for instructions on completing the Object Location field.

Note: Using letters and numbers to identify location areas can help you keep consistent location data. You may want to keep a map of each structure that has museum collections. Identify each room or area by a letter and/or number, including exhibit cases. In storage areas, you may want to keep a map of each storage unit, such as cabinets and cases. Identify each unit by a letter and/or number. Post the map in the storage area. Include location maps as part of your site-specific cataloging guidelines.

3. *What is a location file?*

A location file gives catalog data for objects at a particular location within the park. This electronic or manual file may consist of:

- copies of catalog records arranged in numerical order by catalog number
- an ANCS+ or computer generated report of catalog numbers (and other pertinent data) for each location (index the report on object location and catalog number)

A location file can be especially useful for parks with:

- furnished structures (the file provides a record of furnishings by room)
- large collections housed in several structures (the file shows the objects in each location)
- exhibits with multiple exhibit cases

Use of a location file is optional.

C. Documenting Location Changes

1. *How do I document location changes?*

You must note any changes in object location. Develop a system for documenting location changes as they occur. Update the object location field in ANCS+ and location files as needed.

Note: ANCS+ will track changes in location. You can also do mass location updates in ANCS+. For tracking location changes, refer to the instructions on saving a record in Chapter 2 of the *ANCS+ User Manual*.

Refer to Section X of Chapter 3 in the *ANCS+ User Manual* for information on the Location supplemental record and mass location updates.

2. *How do I document temporary location changes?*

When you temporarily remove an object, you can mark the location with an Object Temporary Removal Slip, Form 10-97 (Figure 4.4). It gives you a visual reminder of an object's location and removal. It's especially useful in exhibits and furnished rooms as a reminder to staff. Use of this form is optional. The form includes:

- catalog number
- permanent location
- purpose for removal
- temporary location
- who removed the object
- the date the object was removed

You can print Form 10-97 from ANCS+.

Use a separation sheet for archival and manuscript collections. See Appendix D in this handbook for an example.

Section III. Reporting Loss of Museum Objects

A. Overview

1. *Who is responsible for reporting the loss of museum objects?*

The staff person who is responsible for the museum collection must:

- report losses to a park law enforcement officer and the accountable officer as soon as possible
- document the loss
- document the circumstances surrounding the loss

2. *What is the definition of "loss"?*

The term "loss" means traumatic and total loss:

- theft
- destruction
- disappearance

It doesn't refer to losses of integrity (breakage, fading, infestation, or other deterioration) or the deliberate deaccession of objects.

3. *Where can I learn about prevention of loss?* Refer to *MH-I*, Chapter 9, Security and Fire Protection, and Chapter 10, Emergency Planning.
4. *Where can I find the procedures for investigating a loss?* Procedures for investigating a loss follow:
- Director's Order #9: Law Enforcement Program and the Law Enforcement Reference Manual (RM-9)
 - *Personal Property Management Handbook No. 44*
 - Interior Personal Property Management Regulations (IPMR 410 DM 114-60)

There may also be park-specific and regional procedures for investigating losses.

B. Discovering Loss

1. *Who usually discovers a loss?* Staff conducting the annual inventory most frequently discover losses. You may also receive loss reports from housekeepers, security personnel, or interpreters. These staff may notice something missing when they make their customary rounds.
2. *What should I do first upon discovery of a loss?* Search the area to see if the object has been misplaced in a nearby location. If you can't locate the object:
- make a copy of the Museum Catalog Record (Form 10-254)
 - gather any additional information that might be useful, such as additional information in ANCS+ or the catalog folder
 - locate any available photographs or other images of the object
- Give this information, along with a verbal report of the loss, to a park law enforcement officer. At some parks, there is a designated law enforcement officer who is responsible for the museum collection.
3. *When should I report a loss to a law enforcement officer?* If you are unable to locate an object after a complete search, contact a law enforcement officer. This should be as soon as possible after discovery of the loss. A delay may jeopardize your ability to reclaim the object if it is later found. Provide the officer investigating the loss with all relevant museum records, including accession and catalog information.

Conduct a search for the object with the law enforcement officer and, if possible, the person who reported the loss. Use a catalog record and photograph, if available, to aid in identification.

C. Reporting Loss

1. How do I report a loss?

If the search for the object is unsuccessful, the law enforcement officer must complete a Case Incident Record, Form 10-343, or equivalent. Be sure to get a copy as well as the case number.

Note: The case incident record should show that the missing object is museum property. Attach a copy of the catalog record and any other pertinent data from the catalog or accession folder to the report.

2. How do I document a loss?

Change the Object Status field on the catalog record to Missing. Enter the year that you discovered the loss in the Status Date field. Place copies of the case incident record and all other documentation relating to the loss in the appropriate accession folder.

3. What if the object is found?

Change the Object Status field from Missing to the appropriate entry, such as Storage or Exhibit. Note the disappearance and recovery of the object on the catalog record or in the accession folder. Assess and record the condition of the object upon its return.

4. What if the object is not found?

Start the process of deaccessioning the object if you can't find it within thirty days after reporting its loss. Complete a Report of Survey, Form DI-103 (Figure 4.5). A Board of Survey must review the DI-103. Refer to Chapter 6, Deaccessioning, in this handbook and the *Personal Property Management Handbook No. 44*.

5. How do I report stolen museum collections to outside agencies?

Notify NPS and local law enforcement authorities before contacting outside agencies.

The more widely you report a loss, the better chance of its recovery. In some jurisdictions, the local police will report crimes to the FBI and to Interpol. You may have to notify all other agencies and offices. Refer to the following list in the event of a theft or other criminal loss of museum objects.

Agency/Office

National Stolen Art File
Federal Bureau of Investigation
IT/GRCU Room 5096
935 Pennsylvania Ave, NW
Washington, D.C. 20535
Tel: 202 -324-6668

Web Address:

<www.fbi.gov/majcases/arttheft/art.htm>

Report all information through local FBI office.

Comments

- Investigates theft of cultural property valued over \$5,000 (fine art, gems, and coins over \$2,000) and when interstate commerce is suspected
- Stolen and recovered property listed on-line
- Art Theft Link: <www.saztv.com/page11.html>
 - includes a listing of databases of stolen art
 - lists information on stolen books, manuscripts, musical instruments, artifacts, fossils, and other materials
 - lists contact information for art detectives, security consultants, art loss register, and insurance

Agency/Office

INTERPOL

U.S. Department of Justice
INTERPOL
U.S. National Central Bureau
Washington, D.C. 20530

INTERPOL's home page:
<www.interpol.int/>

Cultural Property Program,
INTERPOL-USNCB
US. Department of Justice
Washington, D.C. 20530
Tel: 202- 616-6769
Fax: 202- 616-8400

INTERPOL's stolen cultural
property home page:
<[www.usdoj.gov/usncb/
culturehome.htm](http://www.usdoj.gov/usncb/culturehome.htm)>

American Philatelic Society

Stamp Theft Committee
P.O. Box 8000
State College, PA 16803
Tel: 814- 237-3803
Fax: 814- 237-6128

Web Address: <www.stamps.org>
for stamp theft:
<[www.stamps.org/aps/services/
defense.htm](http://www.stamps.org/aps/services/defense.htm)>

Art Dealers Association of America

575 Madison Ave
NY, NY 10022
Tel: 212- 940-8590
Fax: 212- 940-7013

Web Address:
<www.artdealers.org>

Comments

- fine art, gems, and coins thought to be transported internationally
- stolen and recovered property listed on-line
- publishes "Stolen Property Notice" monthly, and "Twelve Most Wanted" to 135 countries plus 15 addresses in the US

- stamps only
- published in *American Philatelist* monthly to 55,000 subscribers
- all recovery information requests are shared with police

- on-line search for catalogs published by members of the ADAA
- offers free subscriptions to ADAA Report, a newsletter publicizing current issues regarding art and museums
- publishes reports bimonthly for law enforcement agencies, dealers, and major museums (plus 1,000 addresses)
- fine art, gems and coins only
- stolen and recovered property listed on-line

Agency/Office

Comments

International Foundation for Art Research, Inc.

500 Fifth Avenue, Suite 1234
NY, NY 10110
Tel: 212- 301-7234
Fax: 212- 391-8794

Web Address: <www.ifar.org>

- offers impartial authentication services and information regarding theft and other ethical issues
- publishes *IFAR Journal* quarterly, featuring information on art fraud, and art and cultural property law
- publishes “Stolen Art Alert” monthly, and “Art Theft Alert” on major thefts

Local Newspaper

- provides press releases and photographs

Society of American Archivists

527 S. Wells St., 5th Floor
Chicago, IL 60607-3922
Tel: 312- 922-0140
Fax: 312- 347-1452

Web Address:

<www.archivists.org>

- provides information about stolen archival materials through the *American Archivist Journal* and its web site

Special Agent-In-Charge

U.S. Custom Service

P.O. Box 938
Church St. Station
NY, NY 10008
Hotline: 1-800-232-5378

Web Address:

<www.customs.treas.gov/>

- reports thefts from all states
- for exported art
- includes listings for other organizations
- information available through police organizations

Commanding Officer

NYC Police Department

Special Investigations Division:
Major Case Squad
1 Police Plaza
New York, NY 10038
212-374-3955

- fine art, gems, and coins only
- stolen and recovered property listing indexed
- publishes reports bimonthly, for law enforcement agencies, dealers, and major museums
- New York City area only

Art Loss Register

U.S. Office
20 East 46th Street, Suite 1402
New York, NY 10017
212-297-0941
Fax: 212-972-5091

Web Address:

<www.artloss.com>

- maintains database of stolen collectibles
- sells the database to museums and auction houses to prevent acquisitions of stolen property

Agency/Office

Market Alert
Journal of Field Archaeology
Boston University
675 Commonwealth Ave
Boston, MA 022215
Tel: 617-353-2357
E-mail : jfa@bu.edu

Comments

- excavated archeological material with some documentation
- stolen and recovered materials
- publishes information quarterly in *Journal of Field Archaeology*

Object ID™

Council for the Prevention of Art Theft
The Estate Office
Stourhead Park
Stourton, Warminster
Wiltshire BA12 6QD
UK
Tel and Fax: +44.1747.841540
Web Address:
<www.info@object-id.com>

Promotes crime prevention in the fields of art, antiques, antiquities, and architecture.

Section IV. Reproductions, Living History Items, Exhibition Aids, and Outdoor Exhibits

A. Reproductions

1. *Why are reproductions used in park exhibits?*

A park may acquire reproductions for exhibit for a variety of reasons:

- the park does not have the specific items needed for the exhibit
- original or period pieces are not available
- to protect original objects, such as replacing an original chair with a reproduction to protect the original

2. *What kinds of reproductions does the NPS use?*

Parks use several different types of reproductions in exhibits:

- commercially produced reproductions
- reproductions created for a specific exhibit installation
- reproductions of objects in the park or in another museum's collection

Refer to Chapters 4 and 5 in the *MH-III* for information on two-dimensional and three-dimensional reproductions.

3. *How are reproductions different from objects in the museum collection?*

Although reproductions have monetary and interpretive value, they generally don't have the associative value that would make them important to the park museum collection. However, in certain cases, reproductions may be the only remaining evidence of the original. They may also be inherently valuable themselves, such as the Navajo rug reproductions at Hubbell Trading Post NHS.

4. *Must I accession and catalog reproductions?* Yes. To provide accountability, you must accession and catalog reproductions into the museum collection. Follow the instructions in Chapter 2 and Chapter 3 in this handbook. Refer to Section Y in Appendix D of this handbook for information on cataloging two-dimensional reproductions.
5. *How do I document commercially produced reproductions?* Clearly and permanently mark these items as reproductions. Write “reproduction” in an accessible, but not obtrusive, location on all commercially produced reproductions. Refer to Appendix J in this handbook for marking techniques.
- If the park purchased the items from a catalog, make copies of the pertinent pages of the catalog. Place the copies in the accession or catalog folder to give further information on the source and the object.
- Enter Reproduction in the Reproduction field in ANCS+. Enter “Reproduction acquired for purposes of exhibition” in the Description field in ANCS+.
6. *How do I document reproductions created for exhibit installation?* Some reproductions are created specifically for exhibit installation, such as furnishings for a general store. Clearly and permanently mark these items as reproductions. Write “reproduction” on the item in an accessible, but not obtrusive, location. Refer to Appendix J in this handbook for marking techniques. Place copies of the documentation about the production of these items, such as plans and specifications, in the accession or catalog folder.
- Enter Reproduction in the Reproduction field in ANCS+. Enter “Reproduction acquired for purposes of exhibition” in the Description field in ANCS+.
7. *How do I document reproductions of specific items in a park or other museum’s collection?* These items have been produced from original objects. They are replicas using the same materials and techniques as the original. Use the accession or catalog folder to file documentation about the current location of the original item and plans and specifications for the reproduction. Clearly and permanently mark these items as reproductions. Write “reproduction” on the item in an accessible, but not obtrusive, location. Refer to Appendix J in this handbook for marking techniques.
- Enter Reproduction in the Reproduction field in ANCS+. Enter “Reproduction of [catalog number of the original] acquired for purposes of exhibition” in the Description field in ANCS+.
8. *How do I document natural history specimens acquired for exhibit?* For exhibit purposes, the park may acquire natural history specimens from outside the park’s Scope of Collection Statement. For example, a commercial scientific company may supply a beaver from Michigan to a park in the Southwest. If the park purchased the specimens from a scientific catalog, make copies of the pertinent pages of the catalog. File the copies in the accession folder to show the source.
- Enter “Specimen acquired for purpose of exhibition” in the Description field of ANCS+.
- Note:** See Chapter 2 in this handbook for special requirements for acquiring threatened and endangered species. See Chapter 5 in this handbook for special requirements for loaning threatened and endangered species.

9. *Do I manage reproductions differently from museum collections?*

No. Manage reproductions as part of the museum collection, with one exception. Generally, reproductions receive routine approval for consumptive use. However, reproductions that are of high monetary value and/or importance to the collection, or those that replace badly deteriorated originals, should not be consumptively used.

Refer to Section V in this chapter for information on consumptive use.

10. *May I deaccession reproductions at the end of their useful life?*

Yes. Deaccession all cataloged reproductions by following the guidance in Chapter 6 in this handbook. You may determine the disposition of reproductions at the time of acquisition. This will assist staff in making a decision at the end of an object's useful life. You must fully note the recommended disposition in the accession folder at the time of acquisition. Consider the current market value when determining disposition.

Some reproductions, such as curtains and rugs, will wear out in time. If possible, save a small sample of the reproduction. Generally, worn out reproductions will be destroyed through a Board of Survey. Follow the procedures in Section H of Chapter 6 in this handbook.

Don't reuse the catalog numbers of deaccessioned reproductions.

Note: If the original is badly deteriorated, you may want to keep the reproduction.

B. Living History Items

1. *Are living history items part of the museum collection?*

The park will manage original objects and reproductions that it acquires exclusively for living history separately from the museum collection.

No. Living history items are not left on exhibit. Parks must store them in a separate location from the museum collections and manage them according to the personal property system.

If objects on exhibit are also used for living history, you must accession and catalog them and get approval for consumptive use.

Remove living history materials that have been inappropriately accessioned into the museum collection. Refer to Section B of Chapter 6 in this handbook for information on removing non-museum property from the collection.

2. *How does the park document living history items?*

Clearly and permanently mark living history items with the words "Living History." Mark them in an accessible, but not obtrusive, location. The park should account for living history items through the personal property system. See the *Personal Property Management Handbook No. 44*.

C. Exhibition Aids

1. *What's the difference between reproductions and exhibit aids?*

Reproductions are exact or close imitations of museum objects. Exhibit aids or props are produced or acquired to create an exhibit. Exhibit aids aren't intended to be original or reproduction museum objects. Examples of exhibit aids include:

- exhibit cases and mounts
- molded plastic fruit
- curtain rods (non-historic)
- panels and dioramas
- display panels
- photographs and other display art

2. *Do I need to accession and catalog exhibit aids and props?*

No. Don't accession and catalog exhibit aids and props. In rare cases, you may want to accession and catalog old exhibit material as examples of:

- notable craftsmanship
- park history
- exhibit techniques or interpretive approaches

D. Outdoor Exhibits

1. *Do I catalog objects in outdoor exhibits?*

Yes. Accession and catalog movable objects that are in outdoor exhibits and are not incorporated in a fixed monument. These include cannons, carriages, wagons, farm equipment, and automobiles.

2. *Do I catalog fixed outdoor monuments?*

No. The List of Classified Structures (LCS) defines fixed outdoor monuments as structures. Refer to *Cultural Resource Management Guideline*, Chapter 8, Management of Historic and Prehistoric Structures, for other examples of structures.

Section V. Consumptive Use of Museum Objects

A. Overview

1. *What is consumptive use?*

Consumptive use is the use of museum objects in a way that may damage them or make them deteriorate more quickly. It includes:

- subjecting objects to unacceptable possibilities of wear, breakage, theft, deterioration, or destruction
- destructive and scientific analysis
- use of objects in interpretive programs

Note: Exhibiting objects is not considered consumptive use.

2. *Where can I find NPS guidelines on consumptive use of museum objects?*

The guidelines for consumptive use are in the *Cultural Resource Management Guideline*, Chapter 9, Management of Museum Objects.

Refer to *MH-III*, Chapter 1, Evaluating and Documenting Use, for more information on consumptive use of collections.

Refer to Chapter 6 in this handbook for information on deaccessioning objects that have been entirely destroyed in analysis.

Refer to Director's Order #24: NPS Museum Collections Management.

B. Consumptive Use Approval

1. *Who approves consumptive use?*

The superintendent can authorize in writing destructive or scientific analysis except for rare or highly significant objects, specimens, and archival materials.

The superintendent must send destructive or scientific analysis requests that involve rare or significant objects to the regional director for approval. The regional/SO curator, archeologist, or natural history specialist should review these requests.

The superintendent must send all other requests for consumptive use to the regional director for approval. Refer to the *Cultural Resource Management Guideline* for the specific information that the superintendent must include in the request.

2. *When is consumptive use acceptable?*

Destructive or scientific analysis is a legitimate use of museum collections for approved research purposes. The research purpose must be based on a professional research design that clearly documents the need for the analysis.

Note: New and developing non-invasive technologies for analysis are preferable to analysis that destroys or alters all or part of an object or specimen.

3. *When is consumptive use not acceptable?*

With the exception of destructive or scientific analysis, consumptive use is generally not acceptable for museum collections. In most cases, you should use a reproduction rather than expose objects to unacceptable wear, deterioration, destruction, or loss. In rare instances, the NPS may permit consumptive use of museum objects after careful review and approval.

The superintendent must justify the request for consumptive use by stating to the regional director:

- how the use will benefit the public, increase understanding and appreciation of cultural and natural heritage, or contribute significantly to heritage preservation and protection
- why the park can't use reproductions of the original or a similar object

4. *Are there types of materials for which the regional director won't grant permission for consumptive use?*

Yes. The regional director won't grant permission for consumptive use if the objects are:

- directly connected with or prime survivors from the park's historic periods, events, or personalities
- type specimens or one-of-a-kind natural history specimens
- from systematic archeological collections that have known site provenience or scientific value that hasn't yet been documented
- of scientific interest

Note: The Director may grant an exemption for this material.

There will be no exemptions for the consumptive use of:

- NAGPRA material, unless the affiliated cultural group has approved the use
- original firearms

Section VI. Following Regulations for Cataloging Natural History Specimens

A. Overview

1. *Where can I find information on collection permits for natural history specimens?*

Title 36 of the Code of Federal Regulations, Chapter 1, Part 2, Section 2.5 (Revised 1984) governs collection permits for natural history specimens. 36 CFR 2.5, Research Specimens, outlines specific conditions that govern specimens and related data that are:

- collected on park lands, *and*
- placed in museum collections or on display

In Section 2.5g, the regulation states:

(g) Specimen collection permits shall contain the following conditions:

(1) Specimens placed in displays or collections will bear official National Park Service museum labels and their catalog numbers will be registered in the National Park Service National Catalog.

(2) Specimens and data derived from consumed specimens will be made available to the public and reports and publications resulting from a research specimen collection permit shall be filed with the superintendent.

(h) Violation of the terms and contents of a permit issued in accordance with this section is prohibited and may result in the suspension or revocation of the permit.

Note: The Secretary's regulations on the preservation, use, and management of fish and wildlife are found in 43 CFR Part 24. Regulations concerning archeological resources are found in 43 CFR, Part 3.

2. *How can I help collectors with 36 CFR 2.5 compliance?*

Supply the collector with the NPS requirements, guidelines, and supplies listed in question B.4 of this section.

3. *Who is considered a collector?*

Collectors include outside researchers, contractors, and NPS employees.

B. Documenting Natural History Collections Collected Under 36 CFR 2.5g

1. *Who accession natural history specimens collected under 36 CFR 2.5g?*

The NPS must accession specimens collected under 36 CFR 2.5g. Assign one accession number to each project, and accession the specimens as a field collection. Refer to Chapter 2 in this handbook for information on accessioning.

The collector must give you information for accessioning the specimens. You must assign an accession number to the collection, and give the number to the collector.

2. *Who catalogs specimens stored in the park or a NPS repository?*

NPS curatorial staff usually catalog specimens stored in parks or NPS repositories. However, the superintendent may add a condition to the permit to make the collector responsible for cataloging.

In most cases, the collector will be responsible for cataloging specimens that go into a non-NPS repository. In some cases the non-NPS repository may be responsible.

3. *Who catalogs collections stored in a non-NPS repository?*

The collection permit should include a statement that the collector must:

- give the park accession information
- catalog the specimens into ANCS+ or in an export format that can be easily imported into ANCS+ (including data for all the mandatory

fields)

- complete the NPS labels for the specimens
- submit copies of all field notes, data, reports, and other records that relate to the specimens and the collecting project

4. *What materials for documenting collections must I give to the collector?*

Before the end of the project, you must give the collector:

- an accession number for the collection
- a supply of appropriate NPS natural history specimen labels or instructions on how to print the labels from ANCS+
- copies of the *MH-II*, Chapter 3, Cataloging; Appendix H, Natural History; and Appendix I, Lot Cataloging
- the *ANCS+ User Manual*, the ANCS+ program, and sample copies of ANCS+ natural history worksheets

5. *Do I have to buy an additional copy of ANCS+ to give to the collector?*

No. Collectors may use a park's ANCS+ site license for work they are doing for the park. Have the collector complete the contractor agreement form that you received from Re:discovery Software, Inc., the vendor for ANCS+. Contact the company at 804-975-3256 if you need a copy of the form.

Make sure that your park purchased a support plan that includes the collector's work station(s). You may have to buy additional support.

A non-NPS repository can keep the ANCS+ software as long as it's storing and managing NPS collections. If the collections leave the repository, the repository must return its copy of ANCS+ to the park.

6. *What fields on the catalog record must the collector complete?*

The collector must complete or supply data for the following fields in ANCS+:

- Classification
- Specimen Name (scientific name)
- Lot Quantification
- Collection Site
- Township/Range/Section **or** UTM Coordinates **or** Latitude/Longitude
- Collector
- Collection Number
- Collection Date
- Identified By and Date
- Formation (for geology)
- Period/System (for geology and paleontology)

- Condition
- Type (if designated)
- Description
- Preservative and/or preparation

The park may require the collector to provide additional information. If the collector is doing the cataloging, he/she will also need to complete the following mandatory fields:

- Accession Number
- Catalog Number
- Cataloger
- Controlled Property
- Location
- Object Status
- Status Date

Refer to Chapter 2 in the *ANCS+ User Manual* for information on the catalog fields for natural history specimens.

7. *May I release catalog numbers to the collector?*

Yes. You may release catalog numbers for use with the project if the collector:

- provides a list or estimate of items to be cataloged
- has knowledge of the NPS cataloging system

Don't release catalog numbers before the field collecting activity takes place.

Track the catalog numbers that you issue for each accession. Include lists of catalog numbers and object names in the appropriate accession folders.

Follow up to make sure that the collector has:

- used all the numbers
- properly assigned the numbers to objects
- entered catalog records into ANCS+ or in an export format for import into ANCS+

8. *Who is responsible for cataloging the field records?*
- The park is responsible for cataloging field records. Refer to Chapter 2 in the *ANCS+ User Manual* for information on cataloging archival collections.
- Note:** The collector might not turn the field records over to the park until he/she has published or produced a final report. This may take several years. The park should track outstanding field records until the collector turns them over to the park.
- Refer to Chapter 2 in this handbook for information on copyrights and field records.
9. *Who is responsible for monitoring the accuracy of the records?*
- The collector should send the completed electronic database to you for review. The contract should state that the collector must make corrections or changes to the database based upon your review. It's a good idea to review the database at intervals so that you can catch problems early.
10. *What documentation must the collector submit to you?*
- The collector must submit:
- approved electronic copies of the catalog records (if the collector is required to catalog the specimens as a condition of the permit)
 - original or reproducible copies on archival quality paper of all field notes and reports (see question 8 above)
- Note:** When the park submits the records to the National Catalog, the National Catalog will print paper copies of the catalog records at the park's request. The collector may print paper copies of the catalog records, but printing paper records is optional.
11. *Who prepares the NPS natural history labels and marks the specimens?*
- If the collection is going into a non-NPS repository, the collector prepares the NPS natural history labels and marks the specimens. The collector is responsible for adding accession and catalog numbers to the labels and marking the specimens with the catalog number. See Appendix J in this handbook for marking techniques. Appendix H of this handbook has information on natural history labels.
- Use the field collection number as a reference until the collector marks the catalog number on the specimen. The field specimen number is on the specimen and the accession and catalog records.
- Note:** If the collections are going into a NPS repository or a park, NPS staff complete the labels and mark the specimens.

C. Natural History Collections on Loan to Non-NPS Repositories

1. *When do I place a natural history collection on loan to a non-NPS repository?*

Many collectors will want to move the collection to their institution at the end of the field collecting period. You may place collections on outgoing loan to a non-NPS repository. If the specimens have not been cataloged, list specimens by accession number and collecting number or groups of similar specimens. Find out the size of the collection. Tell the collector that you will prepare a complete list of specimens for the loan agreement after the collection is fully processed. Follow the procedures for repository loans in Chapter 5 of this handbook. Make arrangements for the collector or non-NPS repository to process and catalog the specimens.

2. *Am I responsible for monitoring the loan?*

Yes. You must periodically monitor the condition of the collections at the borrowing repository. You may supply the borrowing institution with copies of the *MH-I*, Museum Collections.

You will also monitor collections on loan through the annual inventory. See Section I of this chapter and Appendix F in the *ANCS+ User Manual* for information on the annual inventory.

Section VII. Buying Insurance for Borrowed Objects

A. Overview

1. *Why do I need to insure museum objects that I borrow?*

Non-federal museums, private owners, and state or local agencies generally require insurance coverage as a condition for a loan. Insurance is a means of financial compensation if loss and damage occur from unexpected causes. These include fire, smoke, water, flood, vandalism, theft, or shipping damage.

Insurance is not a substitute for good collections management.

2. *Do I need to insure items left at the park for identification?*

No. Generally you don't insure items if they are left at the park for the benefit of the owner. But if the owner could show that government negligence resulted in loss or damage, the owner could file a tort claim. It is wise not to take custody of such items in the first place.

3. *Do I need to insure property of the United States Government?*

No. The U.S. Government assumes its own risks. You don't need to insure your park's collection. You don't need to insure museum collections you borrow from other parks or from other government agencies unless the agency requires insurance.

Note: This doesn't apply to Smithsonian Institution collections that are held in trust by the Institution for the general public (20 USC 41). Smithsonian loan agreements require one of the following:

- insurance to be carried by the Smithsonian and the premium billed to the park

- insurance to be carried by the park
- insurance waived if the park agrees to indemnify (financially back) the Smithsonian for any and all loss or damage to the objects

The last option is unacceptable for the NPS. Government employees aren't authorized to obligate government funds in advance of appropriations (31 USC 665a, 35-CG-85). It's most convenient for you to use the Smithsonian Institution policy. Refer to question B.3 in this section. Consult with the registrar of the appropriate Smithsonian Institution museum for additional information.

4. *What is a tort claim?*

A non-federal owner of an uninsured museum object that's lost or damaged while in NPS custody can file a tort claim against the government for the cost of replacement. To receive a monetary judgement, the plaintiff must prove that the government was negligent or committed a wrongful act. Tort claim procedures are described in the Federal Tort Claims Act (28 USC 2671-2680, as amended).

It's in the lender's best interest to require insurance coverage for borrowed material rather than rely on a tort claim. Tort Claims Act coverage isn't insurance. An insurance policy keeps the lender from filing a tort against the government to recoup losses on damaged or lost museum collections.

B. Buying Insurance

1. *Can the NPS buy insurance?*

Yes. As a result of two Comptroller General decisions (17-CG-55 and 42-CG-392), you can buy insurance when non-federally owned property is in NPS temporary custody. "Where privately owned property is temporarily entrusted to the custody of the Government for public purposes, the cost of insuring such property may be paid from applicable appropriations." (17-CG-55)

You can either use the lender's policy or buy private insurance.

2. *Who pays for the insurance?*

You, as the borrower, are responsible for paying insurance costs unless explicitly agreed to otherwise in writing. Whether you use the lender's policy or buy private insurance, you'll need to submit a requisition for the premium amount.

You can also have your park cooperating association pay the premium. If the association pays the premium, the policy must list the park as the insured.

The value of the insured property may increase over time and the insurer may raise the insurance premium yearly. You will have to budget for these increases. Regularly review the values of the items on loan to make sure they reflect current market value. If you have any questions, contact the regional/SO curator.

3. *How do I use the lender's policy?*

If you use the lender's insurance you'll be billed the premium costs for the loan period. Be sure to:

- get a waiver of subrogation from the insurance company, *or*
- have the park named as an additional insured in the lender's policy

4. *What is a waiver of subrogation?*

Subrogation is a clause in an insurance policy that allows the insurer the rights to any possible legal action. A waiver of subrogation is an assurance by the insurer that it won't subrogate against a third party. If you don't have a waiver of subrogation, the insurance company can recoup its losses by suing the park as a third party. Without a waiver of subrogation, the insurance company could pay the lender and then claim compensation from your park.

The insurance policy should state that the company won't attempt to recover any loss from:

- your park
- any other institution borrowing the covered museum property

5. *What is a certificate of insurance?*

If you're using the lender's policy, you can get a certificate of insurance with the United States and your park named as additional insureds. This puts the park in the same category as the original holder of the policy. The park has to follow the terms of the lender's policy. Put a copy of the policy terms and the certificate of insurance in the loan or accession folder. Send a copy of the documents to your contracting officer.

6. *How do I buy an insurance policy to cover the items I borrow?*

You can arrange with an insurance company to buy museum collections insurance for the items you borrow. Look for a company or agent with experience in insuring museums or fine arts. You'll be billed for the premium costs for the period of the loan. Make sure the policy you buy is a "museum collections policy" as listed in the *Fire, Casualty and Surety Bulletins* (specialty lines Section Fa-1) published by the National Underwriters Company.

Don't get a fine arts dealers policy because the coverage is not as comprehensive as museum collections insurance.

C. Insurance Policies

1. *What standard features must an insurance policy include?*

Make sure the policy you buy for the objects you borrow includes these standard features:

- ***Limits of Liability***

The policy outlines the limits of liability. They refer to the:

- maximum amount of coverage the insured (individual or organization) can collect, *or*

- the maximum amount to be paid out in the case of loss or damages

The limits of liability should correspond to the actual dollar values of the museum objects shown on the loan agreement. Liability limits established at less than the total value could result in problems for the park in the event of loss or damage.

- ***Wall to Wall Coverage***

The policy must include a clause that shows protection for objects is “wall to wall” or “nail to nail.” This means that property is covered from the time it leaves its normal repository until it’s returned. The policy will be in effect during packing, shipping, temporary storage, and during the period of the loan.

- ***Perils Insured***

All policies should be “All-Risk.” This means the insured is protected against all loss or damage arising from an external cause. The policy must list any specific exclusions for which the insurer won’t pay damages.

- ***Exclusions***

Exclusions are circumstances for which the policy will deny coverage. The policy must spell out all exclusions. Make sure you understand what they are.

Standard exclusions are:

- normal wear and tear (damage caused by usual day-to-day handling)
- gradual deterioration (the effects of time)
- insects, moths, and rodents
- inherent vice (a quality in an object which causes it to deteriorate or destroy itself)
- damage due to or resulting from repair, restoration, or retouching
- nuclear reaction, radiation, or radioactive contamination
- insurrection and war
- government confiscation

You can negotiate to remove standard exclusions if a particular exclusion is not advantageous to the park. This may involve additional expense. If you do negotiate the additional coverage, make sure it’s noted on the loan agreement.

- ***Waiver of Subrogation***

Any insurance policy that you purchase to cover museum collections that you borrow should include a waiver of subrogation for other museums. Museum insurance policies should include this waiver as a courtesy to maintain trust between institutions.

Refer to question B.4 in this section for information on a waiver of subrogation.

- ***Valuation***

The lender usually places the monetary value on the museum objects in the loan. However, you need to make sure that the insurance value is reasonable. You and the lender must agree on the dollar amount before signing the loan agreement. The value should be the same as the fair market value at the time of the loan.

Insurance coverage should not be less than the amount noted in the loan agreement.

Note that the value of the insured property may increase over time. The insurer may also raise the insurance premium yearly.

- ***Claims***

The policy should have procedures for handling claims. These include information on who you should notify after a loss and how soon after a loss you should notify them. Don't accept a requirement that notice of loss must be made immediately after loss or damage occurs. Substitute the phrase "as soon as practical."

- ***Deductibles***

Don't accept a deductible when insuring borrowed objects. Insure the full value of the object to protect the park and the lender in the event of loss. Deductibles are a feature used to cut costs. Museums commonly use them to insure permanent collections but don't use them for loans.

- ***Buy back provision***

The policy should include a "buy-back" provision. This allows the insured to buy back a lost or stolen item that is recovered after the claim has been paid. It is the right to buy back the item from the insurance company.

Insurance companies are flexible in meeting the needs of potential customers. Don't hesitate to ask a company to add the provisions that you want.

2. *Do I need to update an existing insurance policy?*

Review insurance arrangements for current loans at the time of renewal to determine if there is proper coverage. Update the policy if necessary.

Section VIII. Completing the Collections Management Report

A. Overview

1. *What is the Collections Management Report?*

The Collections Management Report (CMR) gives information on the size of your museum collection and collection activity during the fiscal year. The report tracks accessions, deaccessions, cataloging, and use of collections.

2. *What is the purpose of the CMR?*

The CMR allows you to see changes in your collection from year to year. It assists the regions and the Washington office in measuring program activity and managing collections. The NPS and Department of Interior (DOI) use CMR numbers to produce Servicewide statistics and departmental reports on museum collections. The NPS has successfully used CMR statistics to justify requests for funding to complete the cataloging backlog. The CMR also supplies the numbers for Government Performance and Results Act (GPRA) reporting on Strategic Plan Goal Ib2D. The goal is to increase the number of NPS museum objects that are cataloged.

3. *Who completes the CMR?*

The staff person responsible for the museum collection completes a CMR each fiscal year.

4. *When is the CMR due?*

You must complete your CMR at the end of each fiscal year. The fiscal year runs from October 1 through September 30.

You must submit an electronic copy of your CMR to the Museum Management Program (MMP) in Washington by November 1.

5. *How do I complete the CMR?*

You must complete the CMR using ANCS+. Refer to Appendix E in the *ANCS+ User Manual* for instructions on using the program. If your previous year's CMR is accurate, and you keep your databases up-to-date, ANCS+ produces an accurate CMR for you.

6. *What's the relationship between the CMR and GRPA?*

Strategic Plan Goal Ib2D measures the number of items entered into ANCS+ and submitted to the National Catalog. The certified data for Goal Ib2D, which is reported in compliance with GRPA, comes directly from the CMRs that parks and centers submit. The certified data are the number of objects cataloged. The number comes from your CMR, Section III, Part A: Total Objects Cataloged plus the number of objects that centers have cataloged during the fiscal year for your park. This is the park's certified data for Goal Ib2D.

B. Reporting Center Collections

1. *Does the CMR include the objects I have at NPS centers and non-NPS repositories, such as universities?*

Yes. Your park CMR represents your entire collection. Your park CMR shows all the museum objects that your park owns, including those that aren't physically located at the park.

If you have collections at NPS centers, the CMR that the park prepares doesn't include the current fiscal year's cataloging and other activities, such as research use, that the center has managed for your park. The MMP will send the park a summary report that includes this activity.

Note: You should have loan agreements for the objects at other facilities. Refer to Chapter 5 in this handbook for information about repository loans.

2. *Who completes the CMR for the collections I have at NPS centers?*

NPS center staff complete a CMR for each park collection at the center. The centers complete these reports each fiscal year and submit them to the MMP. Center CMRs represent only the portion of the park collection that is on loan to the center. The center report for your park tells you the number of cataloged objects, the catalog backlog, and the collection size for those park items on loan to the center. It also tells you the number of objects that the center cataloged for your park during the fiscal year.

Note: Don't double report cataloging. The park report should show only the fiscal year cataloging done at the park. Don't add the center's fiscal year cataloging to your CMR. The center's cataloging appears on the center's CMR for your park. The MMP completes a park summary report that combines the cataloging totals and sends it to the park.

3. *Who completes the CMR for collections I have at non-NPS repositories?*

In 1994, the Interior Museum Program did a survey of non-federal repositories that hold federal collections. Your region received the results of this survey with its summary CMR for FY 1999.

<i>If...</i>	<i>Then...</i>
your park has museum items in a non-federal repository,	you should contact the institution and include the items in your park CMR.
the non-federal repository supplies extensive collections management services to your park that includes the use of ANCS+,	you may submit a separate CMR for that institution.

Note: If the repository completes the report, it must send the CMR to you for submission.

4. *Do I need to combine a center or repository CMR with my park CMR?*

No. If the center or repository that submits a CMR cataloged collections for your park, the MMP will create a summary report for your park. The summary report combines the number of items the center cataloged during the fiscal year with the number of items the park cataloged. The MMP will send the summary CMR back to you. The MMP also produces summary reports for centers, clusters, and regions, and a Servicewide summary.

5. *What do I do with the summary report for my park?*

The MMP will send an electronic copy of the summary report directly to your park.

When you receive your summary report, upload it into ANCS+ to update your baseline cataloging data. You must do this before running your next CMR.

C. CMR Program

1. *What does the CMR program do?*

The CMR program in ANCS+ will:

- extract your last year's CMR data
- extract the current fiscal year's data from ANCS+
- allow you to adjust the data
- total your data
- maintain your CMR data from previous years
- print the CMR, Form 10-94 Rev. (Figure 4.6)
- allow you to submit the CMR files electronically

2. *Will running the CMR program change any of my ANCS+ data?*

No. The CMR extracts information from existing records but doesn't modify them. You can't change your records from the CMR. You must go to the appropriate database to make changes to your data.

3. *What if I have different collections within my park?*

The CMR allows you to extract data from different directories. You can run individual reports for each park collection that you manage. You can also run one report that combines the data for all the collections at the park under one acronym.

4. *What is the structure of the CMR?*

The CMR has three sections:

- Section I. Total Collection Summary From Previous Year (this should be your previous year's CMR data or the data that you uploaded from your park summary report)
- Section II. Collection Summary For Fiscal Year, which has four parts:
 - A. Accessions
 - B. Deaccessions
 - C. Cataloging
 - D. Use of Collections
- Section III. Total Collection Summary For All Years

5. *How does the CMR program count cataloged objects?*

The CMR program counts objects in three ways. The program:

- counts the number of individual items if an exact item count is available
 - counts bulk units, such as boxes or bags, as one item, if an exact item count isn't available
 - multiplies the number of linear or cubic feet by 1600 to get an item count for archival collections
-

D. Completing the CMR

1. *What are the steps in completing the CMR?*

To complete the CMR:

- Enter the park, year, and directories for the report you're creating, and have the program extract the data for the report.
- Adjust the numbers from the previous year's CMR, if needed.
- Review the numbers that the program has extracted in the various sections of the report. Make adjustments and add explanations as needed.
- Enter the information on who completed the report.
- Print the report and have the superintendent sign it. File the signed copy.
- Submit an electronic copy of the report by November 1 to the Museum Management Program.
- Update the CMR if you receive a park summary from the MMP.

Note: Specific instructions for completing these steps are in Appendix E of the *ANCS+ User Manual*.

2. *How does ANCS+ create my CMR?*

ANCS+ uses the numbers you reported on last year's CMR (or your summary CMR) as its baseline. The program then adds the numbers for transactions such as new accessions, deaccessions, and cataloging to those totals.

3. *Why would I need to make adjustments to my CMR?*

There are many reasons to make adjustments to your CMR. For example, you might need to adjust accession numbers if you incorrectly estimated the number of items in an accession. It's important to add notes that explain why you made the adjustments.

4. *What do I do if I think the data in my CMR are incorrect?*

ANCS+ has several verification reports that you can run to see how the program pulled the numbers for your report. Run the reports, and then adjust your data as needed, or make changes to your database and rerun the CMR. You may need some of the following information to assist you in verifying your data:

- previous year's CMR
- previous year's CMR from centers or your park summary report that includes center data
- park accession book
- park deaccession book or files (if your park uses these)
- catalog number log book (if your park uses one)
- outgoing loan records
- researcher access records

5. *What are the data fields in Section I of the CMR?*

The fields in Section I of the CMR show the data from your previous year's CMR. The fields are divided by discipline: archeology, ethnology, history, archives, biology, paleontology, and geology.

Objects Cataloged

This field includes the total number of cataloged items and the number of items cataloged by discipline. You can make adjustments to this field.

Catalog Backlog

This field includes the total number of items that need to be cataloged and the number of items that need to be cataloged by discipline. You can make adjustments to this field.

Total Collection

This field includes the total number of items in the park's collection and the total number of items in each discipline. The program automatically tallies the totals.

Notes

Use this field to enter explanations for adjustments you make.

Note: Section I of your current year's CMR should be the same as Section III of your previous year's CMR. Changes you make on your current CMR won't change your previous year's CMR. To make changes on your previous year's CMR, you must go to the report in ANCS+, modify it, and save it. If you make modifications, be sure to resubmit the CMR.

6. *What are the fields in Section II.A of the CMR?*

The fields in Section II.A of the CMR record the number of items you accessioned during the fiscal year of the report.

Objects Accessioned (By Acquisition Type)

This field includes the total number of items that you accessioned and the number of items you accessioned by acquisition type. The acquisition types are: gift, exchange, purchase, field collection, transfer, and incoming loan. The program automatically tallies the totals. You can make adjustments to this field.

Notes

Use this field to enter explanations for adjustments you make.

Objects Accessioned (By Discipline)

This field includes the total number of items that you accessioned and the number of items you accessioned by discipline. The acquisition types are: gift, exchange, purchase, field collection, transfer, and incoming loan. The program automatically tallies the totals. You can make adjustments to this field.

Notes

Use this field to enter explanations for adjustments you make.

Note: The total number of items accessioned by acquisition type must equal the total number of items accessioned by discipline.

7. *What are the fields in Section II.B of the CMR?*

The fields in Section II.B of the CMR record the number of items you deaccessioned during the fiscal year of the report.

Objects Deaccessioned (By Deaccession Type)

This field includes the total number of items that you deaccessioned and the number of items you deaccessioned by deaccession type. The deaccession types are: exchange, transfer, loss, theft, loan return, NAGPRA, conveyance, involuntary destruction, voluntary destruction, return to rightful owner, and destructive analysis. The program automatically tallies the totals. You can make adjustments to this field.

Notes

Use this field to enter explanations for adjustments you make.

Objects Deaccessioned (By Discipline)

This field includes the total number of items that you deaccessioned and the number of items you deaccessioned by discipline. The disciplines are: archeology, ethnology, history, archives, biology, paleontology, and geology. The program automatically tallies the totals. You can make adjustments to this field.

Notes

Use this field to enter explanations for adjustments you make.

Note: The total number of items deaccessioned by deaccession type must equal the total number of items deaccessioned by discipline.

8. *What are the fields in Section II.C of the CMR?*

The fields in Section II.C of the CMR record the number of items you cataloged during the fiscal year of the report.

Objects Cataloged

This field includes the total number of items you cataloged and the number of items you cataloged by discipline. The disciplines are: archeology, ethnology, history, archives, biology, paleontology, and geology. You can make adjustments to this field.

Notes

Use this field to enter explanations for adjustments you make.

Note: Include only those records that you will be submitting for this fiscal year to the National Catalog. To qualify as new cataloging, this must be the first time that you submitted the records.

9. *What are the fields in Section II.D of the CMR?*

The fields in Section II.D of the CMR record information about use of the collection.

Total Number of Outgoing Loans

This field shows the total number of outgoing loans that were active during the fiscal year. You can make adjustments to this field.

Include all loans to NPS centers and non-NPS repositories. You should have a loan agreement for any items that aren't located at the park.

Total Number of Objects in Outgoing Loans

This field shows the number of objects in outgoing loans during the fiscal year. You can make adjustments to this field.

Total Objects in Exhibits

This field shows the number of objects on exhibit during the fiscal year. You can make adjustments to this field.

Total Number of Research Requests Within Park

This field shows the total number of research requests that park staff made during the fiscal year. Include all inquiries about the collection.

Total Number of Research Requests From Outside Park

This field shows the total number of research requests that outside researchers made during the fiscal year. Outside researchers include anyone from outside the park, such as the general public, scientists, scholars, teachers, students, and journalists.

Note: The number of research requests is important. You can use these numbers to justify the need for museum staff to handle the requests. The MMP submits these numbers to DOI and Congress to show the amount of research being done using NPS collections.

Notes

Use this field to enter explanations for adjustments you make.

10. *What are the fields in Section III of the CMR?*

The fields in Section III of the CMR show the most current data for your collection. The program automatically tallies the data for this section from the data in Sections I and II. You can't make adjustments to the data in this section. If you need to adjust the data, you must make the adjustments in Sections I and II of the report.

The fields are divided by discipline: archeology, ethnology, history, archives, biology, paleontology, and geology.

Objects Cataloged

This field includes the total number of cataloged items and the number of items cataloged by discipline.

Catalog Backlog

This field includes the total number of items that need to be cataloged and the number of items that need to be cataloged by discipline.

Total Collection

This field includes the total number of items in the park's collection and the total number of items in each discipline.

These numbers should be an accurate representation of all the museum objects that your park has. The park CMR should include the objects that centers and repositories store and manage for your park.

Notes

Use this field to enter explanations about the current collection.

Noteworthy

Use this field to describe important accessions and deaccessions. If you reported losses and/or thefts, include the total value of the objects, if known. You may want to list major achievements in documenting the collection.

Be sure to include an explanation of any major adjustments that you've made. This information will print on the CMR, Form 10-94 Rev. (Figure 4.6).

Completion Information

The fields in this section of the CMR tell you the:

- name, title, and phone number of the person who completed the report
 - date the report was completed
 - the name of the person who approved the report
-

E. Submitting the CMR

1. *Do I need to print my CMR?*

Yes. Print the CMR, Form 10-94 Rev. (Figure 4.6) and have the superintendent or center manager sign it. By signing the CMR, the superintendent is certifying that it is a correct representation of the park museum collection.

Keep the signed paper copy on file with your museum records.

2. *Do I need to submit a paper copy of my CMR?*

No. Don't submit a paper copy of your CMR. You must submit an electronic copy of your CMR using ANCS+. Refer to Appendix E of the *ANCS+ User Manual* for instructions on submitting an electronic copy of your CMR.

3. *Does anyone need to review my CMR before I submit it?*

It's a good idea to have your regional/SO curator review your CMR. Some regions may require you to do this.

If you have collections at a center, the center should send you a review copy of the center's CMR for your park collection.

Section IX. Determining the Monetary Value of Museum Objects

A. Overview

1. *What kinds of value do museum collections have?*

Museum collections have scientific, cultural, historic, educational, and esthetic value in addition to their monetary value. NPS collections, in particular, have high associative value. The items in NPS collections are associated with the people, events, and natural features that the park commemorates. These types of values make many museum items irreplaceable and invaluable.

2. *When would I want to assign a monetary value to museum objects?*

Assigning monetary values to museum objects can be an important part of collections management. You can use monetary values to:

- determine replacement value for insuring outgoing loans
- document that an exchange of museum objects is equitable
- choose which objects will be controlled property
- justify protection and preservation actions
- determine loss in case of damage or theft
- confirm purchase price or the monetary value of an acquisition
- document a proposed deaccession

Note: In the case of theft, law enforcement bases the level of investigation on the monetary value of the object.

You must get a formal monetary appraisal for objects in an exchange if the exchange is with individuals or institutions outside the federal government. Refer to Chapter 6 in this handbook for information on exchanges.

3. *What types of collections don't have a monetary value?*

Curators and discipline specialists are usually reluctant to give a monetary value to most natural history and archeological collections. However, certain archeological, paleontological, and geological items have a very high monetary value in the current market. It's important to give these items a monetary value.

A monetary value may be inappropriate for NAGPRA material and other ethnographic items of cultural significance. Consult with the culturally affiliated group before giving a monetary value to these types of materials.

B. Monetary Values

1. *What is fair market value?*

Fair market value is the price that a willing buyer and seller agree to when there is no pressure to buy or sell. Both the buyer and the seller should have a reasonable knowledge of the facts about the item for sale.

Use fair market value to determine if an exchange is equal. Donors must use fair market value to determine value for tax deduction purposes.

2. *What is replacement value?*

Replacement value is the amount of money you would need to buy a similar item at full retail cost. In the case of replacement value, the owner has no intention of selling the item.

Replacement value is appropriate for most situations in a park, such as:

- placing a value on the catalog record
- determining insurance coverage for an outgoing loan
- making management decisions about the collection

Note: The cost of conservation treatment for a site-specific, irreplaceable object may be more than the fair market or replacement value. Keep this point in mind when assigning values for outgoing loans.

3. *Do all objects have a fair market and replacement value?*

No. You can usually place a fair market or replacement value on items that frequently appear in auction sales and antique stores. These types of items include furniture, porcelain, gems, firearms, coins, jewelry, and books. For other types of material it's much more difficult to place a monetary value because of a less active market. These types of material include certain natural history and archeological items such as soil and lithic samples. These materials may possess great historic or scientific value but little or no market value.

You should know the replacement and market values for the types of material in your collection.

C. Assigning Monetary Value

1. *What makes an object valuable?*

Characteristics that affect object value include:

- condition
- rarity
- authenticity
- fashion (market demand)
- age
- provenience
- documentation

- historic association
- materials
- quality

For example, a table that General Meade used as his desk at the Battle of Gettysburg has historic association. The table will have a higher monetary value because of its association.

The condition of an object often affects its value. Missing pieces or visible repairs usually decrease value. Mint condition greatly increases value.

Sometimes the fact that a collection is complete makes it valuable, such as a collection of 1939 World's Fair bric-a-brac. The completeness of the collection is more valuable than the items within it.

2. *How does a specialist determine monetary value?*

A specialist bases the value of an object on:

- knowledge of the market value (market demand)
- particular characteristics of the piece (quality)
- verification of the date and origin (authenticity)

For example, a chest made by an 18th century cabinetmaker is more valuable than a Colonial Revival piece from the late 20th century. Features such as period hardware and structural details also affect the value.

3. *Can I assign values to museum objects?*

Yes. You can assign values to museum objects for some purposes, such as cataloging, identifying controlled property, and outgoing loans. You can't assign values for exchanges outside the federal government, tax deduction purposes, or in other cases that require a formal appraisal.

4. *What should I do before assigning a value to an object?*

An accurate identification of the object is the first step in assigning value. Once you have identified the item, you may need to:

- do research
- check auction catalogs and retail prices
- get help from NPS specialists
- consult other museum professionals or subject-matter specialists

Note: Examine the object carefully and match it as closely as possible to the examples in the auction catalogs and price guides.

5. *How can I gain expertise in market values?*

Antique shows, auctions, and educational forums are good places to learn market values. Become familiar with auction catalogs, books on collectibles, and trade journals and newsletters. Price guides offer market values for many types of specialized objects such as dolls, pewter, glass, and furniture. You should check price guides at least once a year for changes in market prices. The bibliography in Appendix L of this handbook has a list of some common price guides.

6. *What types of specialists are available in the NPS?*

Within the NPS there is a wide range of specialized knowledge of material culture. A few examples include experts in 18th century furniture, military costume, Native American baskets, and photographic processes. Contact your regional/SO curator for the names of NPS specialists who can help you determine values for objects.

7. *Must the specialist come to the park to evaluate the objects?*

No. Physical observation is the best way to evaluate objects, but specialists often can give you an approximate value from photographs. You may be able to get an approximate value to put on a catalog record or for a loan through a telephone call.

Before contacting the specialist, find out as much information as possible about the object, including the date and condition. You'll need to have a detailed description of the object. Photos must show several views and features such as wear, repairs, and maker's marks.

It's important to remember that a photograph is never as accurate as seeing the original object. For example, the painted finish on a piece of furniture may not be visible in a photograph.

D. Professional Appraisals

1. *What does a professional appraiser do?*

The term "appraise" means to place a value on, rate, or judge. A professional appraiser is an acknowledged expert who places values on objects for a fee. He/she produces a written appraisal statement that includes:

- a description of the objects
- an appraised value for the objects
- the facts that are the basis for the value

Note: An appraisal must be supported by facts. For example, many appraisers use prices from recent sales of similar objects to determine a value.

2. *When do I need to get a professional appraisal?*

You need a professional, or formal, appraisal for:

- objects of extremely high value or questionable authenticity
- an exchange of museum objects with individuals or institutions outside the federal government
- updating the value of an entire collection
- objects that are beyond the area of expertise of the curator or other NPS specialists

Note: To determine the value of an entire collection, an appraiser classifies the types of items in the collection. He/she then estimates a value for each category and totals the figures. At times, an appraiser may place a value on each item and total the values.

3. *What should I look for in an appraiser?*

You need to make sure that the appraiser you hire is qualified and ethical. You want an appraiser with a good reputation who is impartial and honest. An appraiser must have no past, present, or future interest, monetary or otherwise, in the object being appraised. For example, he/she may not be a previous owner or vendor of the object.

Look for an appraiser who is an expert in the type of collections for which you want an appraisal. If the appraiser doesn't know the material, he/she may have to do additional research that will increase the cost of the appraisal. Interview potential appraisers and ask about their training, education, experience, specialties, references, and professional memberships. Ask them about the resources they use and how they determine comparisons. You'll also want to see an example of their work. Look for appraisal reports that are complete and that show an expert knowledge of the material.

A good appraiser will be objective, professional, and businesslike. He/she will produce a well-documented report that can withstand close scrutiny.

4. *How do I find appraisers?*

Appraising objects is not a licensed profession. In fact, most appraisers are commercial dealers. There are professional appraisal organizations that regulate their members and publish directories of certified appraisers. There are also some very good appraisers who aren't members of a professional organization. You may hear about them from colleagues.

To find an appraiser, contact:

- your regional/SO curator
- other NPS curators
- museum staff from other institutions
- private collectors
- insurance agents
- a professional appraisal organization

5. *What is the American Society of Appraisers?*

The American Society of Appraisers (ASA) is an international, non-profit, independent appraisal organization. The ASA tests and certifies potential appraisers, and requires periodic recertification. The ASA also maintains a directory of certified and accredited appraisers in various categories, such as fine arts. You can search the directory on their Web site, or contact them at:

The American Society of Appraisers
555 Herndon Parkway, Suite 125
Herndon, VA 20170
703-478-2228
1-800-272-8258
<www.appraisers.org>

A second group, The Appraisal Foundation on the Web at <www.appraisalfoundation.org> is an authority on the development of appraisal standards and qualifications. Look on their Web site for information on appraisers and the appraisal process.

6. *How much does an appraisal cost?*

Appraisers used to charge a percentage of the total value of the appraised objects. The Internal Revenue Service now prohibits appraisal fees based on percentages. Many appraisers charge an hourly rate plus expenses. Appraisers working with very high value objects are normally justified in charging a rate commensurate with the value of the objects.

A park may also accept donated appraisal services as long as there is no conflict of interest. Apply the same standards to someone donating services as you would to someone you are paying.

To save on costs, several parks may want to do a joint contract for the services of an appraiser. A region or cluster may also administer a contract for appraising objects at various parks.

7. *Should I do a scope of work for the appraiser?*

Yes. Services of an appraiser usually include an on-site visit, some research, and preparation of a written report. It's a good idea to send the appraiser a written scope of work that includes the:

- date the work is to be done
- fee for the appraisal
- objects to be appraised

8. *What must I do to prepare for the appraiser's visit?*

To best use the appraiser's time, make the following preparations:

- Decide whether you want market value or replacement value (see Section B above).
- Make sure that you have physical access to the objects.
- Supply adequate lighting.
- Have relevant documentation for each object readily available. Relevant documentation includes provenience information, photographs, and catalog records.

9. *What does an appraisal report include?*

A professional appraiser's written report should include the following information:

- whether the value is fair market or replacement value
- date and place the appraiser viewed the material
- description of the objects that includes, if applicable, condition, dimensions, materials, style, technique, characteristics, title, date, artist/maker, site of origin, exhibit history, previous owners, authenticity, and value
- names of consultants
- basis for the value, such as auction house prices, current state of the market
- total value
- signature and date of the report
- statement that the appraiser certifies no interest, past, present, or future in the subject property and that the appraisal fee is not contingent on the appraised values
- personal qualifications and credentials data on the appraiser

For example, the description portion of a chair's appraisal might read:

American (New York), mahogany, Chippendale side chair, claw and ball front feet, cabriole legs, slip seat, pierced back splat, arched crest rail ending in molded ears, gadroon molding along seat edge, with pine secondary wood, seat 24" X 24", overall height 60", excellent condition, circa 1760, \$15,000.

See Figure 4.7 for a sample of a written appraisal.

10. *Can I request changes in an appraisal report?*

Yes. Read the appraisal report carefully when you receive it. It's easier to ask for changes in the report before you have paid for it. If the documentation is inadequate or there are factual errors, return the report immediately for adjustment. It's not appropriate to question the values, but you can question the appraiser's evidence or lack of documentation.

11. *Do I need to get more than one appraisal?*

If the material is very valuable, you may want to get more than one appraisal and average the values.

You must get two written appraisals for exchanges outside the federal government if the objects are over \$20,000 in value.

E. Re-Appraising Objects

1. *How often should I re-appraise the objects in my collection?*

It's important to keep the monetary values on your objects up-to-date. Continual fluctuations in the antiques and fine arts markets mean that values don't remain current. You should periodically re-examine the values on your catalog records. This is particularly important in the event of theft. The value on the catalog record will determine the type of police investigation and whether there are criminal prosecution charges.

Be aware of price fluctuations in "trendy" objects, such as dolls and Civil War material. Price increases on these types of items can be much higher than you expect.

2. *How long is a professional appraisal valid?*

Depending on the material, a professional appraisal may be valid for years or only months. The appraisals that you use in an exchange can't be more than 60 days old. For most transactions, such as acquisitions, loans, and deaccessions, you'll want a current appraisal. For most objects in storage, you'll update the value infrequently. You'll want to update the values of exhibit items and controlled property more often.

F. Documenting Appraisal Information

1. *Where do I document appraisal information on the catalog record?*

Use the Appraisals Supplemental Record in ANCS+ to document appraisal information on the catalog record. This supplemental record allows you to track changes in value. It also links the appraisal data to the name and address of the appraiser. Refer to Section I in Chapter 3 of the *ANCS+ User Manual* for information on how to enter data in this record.

Note: Information in the Appraisals Supplemental Record doesn't appear on the main catalog record screens. Information on the acquisition value and current value for an object prints on the Museum Catalog Record, Form 10-254 and 10-254B.

2. *Where should I keep appraisal reports and other written documentation on monetary value?*

Where you file appraisal information depends on the reason for the appraisal and the number of museum files you use. You can file the information in the accession folder or the optional outgoing loan folder, deaccession folder, or catalog folder. Since most appraisals are for more than one object, you may have to make copies for multiple accession and catalog folders.

G. Appraisals and Tax Deductions

1. *Can I appraise objects for tax deduction purposes?*

No. NPS staff can't give appraisals for tax deduction purposes. Donations to the NPS are tax deductible to the extent permitted by law. The Internal Revenue Service (IRS) requires donors to get a professional appraisal for items that total over \$5,000. If the donor wants to take a tax deduction, the donor is responsible for getting the appraisal.

2. *Can I refer a donor to an appraiser?*

No. You can't refer donors to specific appraisers in order to get an appraisal for tax deduction purposes. You can refer donors to the ASA and other professional associations of appraisers. You can also help donors by telling them of the IRS law that requires the appraisal.

3. *What do I need to know about the IRS and donations to my museum?*

You need to be aware of the current IRS regulations on charitable contributions of property. The IRS requires that museums acknowledge a donation that totals over \$5,000 in one year. You must complete the donee

collection?

acknowledgment portion of Form 8283, the IRS Noncash Charitable Contributions form. Refer to Chapter 2 in this handbook for additional information on appraising donations.

Note: Signing Form 8283 does not mean that you agree with the appraised value.

If you deaccession a donation within two years of receipt, you must report the deaccession to the IRS. Use Form 8282, the IRS Donee Information Return. You must include the donor's tax identification number. Refer to Chapter 6 in this handbook for additional information on tax liabilities and deaccessions.

It's against NPS policy to acquire an object with the intention of deaccessioning it.

Send the donor copies of all forms that the park files with the IRS. If requested, the park must give the IRS information on the donor and the donated property. Keep copies of all the forms you file with the IRS for a donation. File them in the accession folder.

Section X. List of Figures

Figure 4.1a	Inventory of Museum Property, Random Sample (Form 10-349)
Figure 4.1b	Inventory of Museum Property, Random Sample Continued (Form 10-349A)
Figure 4.1c	Inventory of Museum Property, Random Sample Summary (Form 10-349A)
Figure 4.1d	AIP Summary for Random Sample Inventory [Optional]
Figure 4.2a	Inventory of Museum Property, Controlled Property (Form 10-349)
Figure 4.2b	Inventory of Museum Property, Controlled Property Continued (Form 10-349D)
Figure 4.2c	Inventory of Museum Property, Controlled Property Summary (Form 10-349D)
Figure 4.2d	AIP Summary for Controlled Property [Optional]
Figure 4.3a	Inventory of Museum Property, Accessions (Form 10-349B)
Figure 4.3b	Inventory of Museum Property, Accessions Continued (Form 10-349C)
Figure 4.3c	Inventory of Museum Property, Accessions Summary (Form 10-349C)
Figure 4.3d	AIP Summary for Random Accessions Inventory [Optional]
Figure 4.4	Object Temporary Removal Slip (Form 10-97)
Figure 4.5	Report of Survey (Form DI-103)
Figure 4.6	Collections Management Report (Form 10-94Rev.)
Figure 4.7	Written Appraisal Sample

You can print all forms, except the Report of Survey (Form DI-103) from ANCS+.

NPS Form 10-349
(Feb 1994)

Highest Catalog Number Used:
Sample Size:

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
RANDOM SAMPLE

Page

Park/Center

I hereby certify that I have made or caused to be made a physical inventory of cataloged museum property in or assigned to the area for which I am the "accountable officer" and that the property shown on the sheets I through 13, inclusive, reflects a true and accurate accounting of cataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification.

Superintendent (Print name)

Signature

Date

I hereby certify that I have made or caused to be made a physical inventory of cataloged museum property in or assigned to the area for which I am the "custodial officer" and that the property shown on the sheets 1 through 13, inclusive, reflects a true and accurate accounting of cataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification. I certify that, if random numbers were used, only one set of random numbers was generated, that these numbers were generated in my presence, and that these were the random numbers used in conducting this random sample inventory.

Park Custodial Officer (Print name)

Signature

Title

Date

Signatures and titles of other persons completing inventory:

I/we certify that if random numbers were used, only one set of random numbers was generated, that these numbers were generated in my (our) presence, and that these were the random numbers used in conducting this random sample inventory.

1) _____

2) _____

Print name

Signature

Title

Date

NOTE: INSTRUCTIONS FOR COMPLETING THIS FORM ARE IN THE NPS MUSEUM HANDBOOK, PART II, CHAPTER 4.

Figure 4.1a. Inventory of Museum Property, Random Sample (Form 10-349)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
RANDOM SAMPLE
CONTINUED

Page _____

_____ Park/Center

1	2	3	4	5	6	7	8	9	10	11	12
Location	Catalog Number	Num In Use	Cont Prop	Obj Fd	Rec Fd	Loc Btu OK	Loc Redns OK	Loc 254 OK	Dam OK	Object/Specimen Name	Remarks/Condition

Figure 4.1b. Inventory of Museum Property, Random Sample Continued (Form 10-349A)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
RANDOM SAMPLE
SUMMARY

Page

_____ Park/Center

3	4	5	6	7	8	9	10	
Num In Use	Cont Prop	Obj Fd	Rec Fd	Loc Blu OK	Loc Redis OK	10- Dam		
Totals								
							Total Objects Missing:	=Y
							Total Objects Damaged:	=N

Figure 4.1c. Inventory of Museum Property, Random Sample Summary (Form 10-349A)

RANDOM SAMPLE INVENTORY OF MUSEUM PROPERTY

TOTAL AIP CATALOG NUMBERS:

SUMMARY OF FIELDS IN AIP GENERATED DATABASE

YES NO

CATALOG NUMBER IN USE:

CONTROLLED PROPERTY:

OBJECT FOUND:

RECORD FOUND:

BLUE LOCATION OK:

REDISCOVERY LOCATION OK:

FORM OK:

DAMAGED:

TOTAL AIP CATALOG NUMBERS WITH OBJECTS(S) MISSING:

TOTAL AIP CATALOG NUMBERS WITH OBJECTS(S) DAMAGED:

TOTAL AIP CATALOG NUMBERS NOT IN REDISCOVERY:

Figure 4.1d. AIP Summary for Random Sample Inventory [Optional]

NPS Form 10-349
(Feb 1994)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
CONTROLLED PROPERTY

Page _____

Park/Center _____

I hereby certify that I have made or caused to be made a physical inventory of cataloged museum property in or assigned to the area for which I am the "accountable officer" and that the property shown on the sheets 1 through 3, inclusive, reflects a true and accurate accounting of cataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification.

 Superintendent (Print name) _____ Signature _____ Date _____

I hereby certify that I have made or caused to be made a physical inventory of cataloged museum property in or assigned to the area for which I am the "custodial officer" and that the property shown on the sheets 1 through 3, inclusive, reflects a true and accurate accounting of cataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification.

 Park Custodial Officer (Print name) _____ Signature _____ Title _____ Date _____

Signatures and titles of other persons completing inventory:

1) _____

2) _____

 Print name _____ Signature _____ Title _____ Date _____

NOTE: INSTRUCTIONS FOR COMPLETING THIS FORM ARE IN THE NPS MUSEUM HANDBOOK, PART II, CHAPTER 4.

Figure 4.2a. Inventory of Museum Property, Controlled Property (Form 10-349)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
CONTROLLED PROPERTY
CONTINUED

Page

_____ Park/Center

1	2	3	4	5	6	7	8	9	10	11	12
Location	Catalog Number	Num In Use	Cond Prop	Obj Fd	Rec Fd	Loc Bldg	Loc Redit	10-254	Dam	Object/Specimen Name	Remarks/Condition

Figure 4.2b. Inventory of Museum Property, Controlled Property Continued (Form 10-349D)

NPS Form 10-349D
(Feb 1994)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
CONTROLLED PROPERTY
SUMMARY

Page _____

Park/Center _____

3	4	5	6	7	8	9	10
Num In Use	Cont Prop In	Obj Fd	Rec Fd	Loc Blu OK	Loc Redis OK	10- 254 OK	Dam
Totals							
							Total Objects Missing: = Y
							Total Objects Damaged: = N

Figure 4.2c. Inventory of Museum Property, Controlled Property Summary (Form 10-349D)

100 % INVENTORY OF CONTROLLED PROPERTY

TOTAL AIP CATALOG NUMBERS:

SUMMARY OF FIELDS IN AIP GENERATED DATABASE

YES NO

CATALOG NUMBER IN USE:

CONTROLLED PROPERTY:

OBJECT FOUND:

RECORD FOUND:

BLUE LOCATION OK:

REDISCOVERY LOCATION OK:

FORM OK:

DAMAGED:

TOTAL AIP CATALOG NUMBERS WITH OBJECTS(S) MISSING:

TOTAL AIP CATALOG NUMBERS WITH OBJECTS(S) DAMAGED:

TOTAL AIP CATALOG NUMBERS NOT IN REDISCOVERY:

Figure 4.2d. AIP Summary for Controlled Property [Optional]

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
ACCESSIONS

NPS Form 10-349B
(Feb 1994)

Highest Accession Number Used: _____
Sample Size: _____

Page _____
Park/Center _____

I hereby certify that I have made or caused to be made a physical inventory of uncataloged museum property in or assigned to the area for which I am the "accountable officer" and that the property shown on the sheets 1 through 4, inclusive, reflects a true and accurate accounting of uncataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification.

I am aware that this inventory represents a substandard level of accountability because the property is not cataloged.

Superintendent (Print name) _____ Signature _____ Date _____

I hereby certify that I have made or caused to be made a physical inventory of uncataloged museum property in or assigned to the area for which I am the "custodial officer" and that the property shown on the sheets 1 through 4, inclusive, reflects a true and accurate accounting of uncataloged museum property assigned to my area, and, for which I am personally responsible. The property information shown on this listing, together with any additions, changes, or deletions annotated, reflects a true and accurate property inventory record as of the date of this certification. I certify that, if random numbers were used, only one set of random numbers was generated in my presence, and that these were the random numbers used in conducting this random sample inventory.

Park Custodial Officer (Print name) _____ Signature _____ Title _____ Date _____

Signatures and titles of other persons completing inventory:
I/we certify that if random numbers were used, only one set of random numbers was generated, that these numbers were generated in my (our) presence, and that these were the random numbers used in conducting this random sample inventory.

1) _____

Print name _____ Signature _____ Title _____ Date _____

2) _____

Print name _____ Signature _____ Title _____ Date _____

NOTE: INSTRUCTIONS FOR COMPLETING THIS FORM ARE IN THE NPS MUSEUM HANDBOOK, PART II, CHAPTER 4.

Figure 4.3a. Inventory of Museum Property, Accessions (Form 10-349B)

**UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
ACCESSIONS
CONTINUED**

Page _____

_____ Park/Center

1 Location	2 Accession Number	3 Num In Use	4 Rec Ft	5 Cataloged Status	6 Obj Fd	7 Dam	8 Remarks/Condition

Figure 4.3b. Inventory of Museum Property, Accessions Continued (Form 10-349C)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
INVENTORY OF MUSEUM PROPERTY
ACCESSIONS
SUMMARY

Page _____

_____ Park/Center

	3		4		5		6		7	
	Num In Use	Rec Fd	Num In Use	Rec Fd	Cataloged Status		Obj Fd	Dam		
Totals					N= P=	F= D=			=Y =N	Total Accession Numbers with Object(s) Missing: Total Accession Numbers with Object(s) Damaged:

Figure 4.3c. Inventory of Museum Property, Accessions Summary (Form 10-349C)

RANDOM ACCESSION INVENTORY OF MUSEUM PROPERTY

TOTAL AIP ACCESSION NUMBERS:

SUMMARY OF FIELDS IN AIP GENERATED DATABASE

YES NO

ACCESSION NUMBER IN USE:

RECORD FOUND:

NOT CATALOGED:

PARTIALLY CATALOGED:

FULLY CATALOGED:

DEACCESSIONED:

OBJECT FOUND:

DAMAGED:

TOTAL AIP ACCESSION NUMBERS WITH OBJECTS(S) MISSING:

TOTAL AIP ACCESSION NUMBERS WITH OBJECTS(S) DAMAGED:

Figure 4.3d. AIP Summary for Random Accessions Inventory [Optional]

NATIONAL PARK SERVICE
OBJECT TEMPORARY REMOVAL SLIP

Catalog Number: PARK 7621
Permanent Location: DINING RM WEST WALL
Purpose for Removal: OUTGOING LOAN
Temporary Location: CONSERVATION ASSOCIATES
Removed By: BRADLEY, JULIA
Date Removed: 07/31/2000

NPS Form 10-97
7/84

Figure 4.4. Object Temporary Removal Slip (Form 10-97)

UNITED STATES DEPARTMENT OF THE INTERIOR REPORT OF SURVEY					Page _____ of _____
					Report No.
					Date
A. Originating Office and Telephone No. (include area code)			Accountable Office and Location		
The following items are: (check one) <input type="checkbox"/> Lost <input type="checkbox"/> Stolen			A statement of circumstances involving the identified property is attached.		
<input type="checkbox"/> Damaged <input type="checkbox"/> Destroyed <input type="checkbox"/> Other (specify)					
			Signature of Accountable Officer:		Date:
ITEM NO.	QUANTITY OR PROPERTY ID NO.	ITEM DESCRIPTION	ORIGINAL ACQUISITION COST (OAC)	CONDITION CODE (See Reverse)	ESTIMATED VALUE
B. To the best of my knowledge the attached statement(s) of circumstances are correct.					
Signature of Cognizant Employee:			Date:	Signature of Custodial Officer:	
				Date:	
C. Board of Survey findings and determinations: A complete statement of Board findings and determinations is attached.			Signature of Board Chairperson:		Date:
Signature of Board Member:			Date:	Signature of Board Member:	
				Date:	
D. Reviewing Authority: <input type="checkbox"/> Approved <input type="checkbox"/> Returned for technical insufficiency (statement attached)			Signature:		Date:
<input type="checkbox"/> Disagree with Board of Survey Findings and Determinations (statement attached)					
E. Head of Bureau or Office: (required only for disagreement between Board and Reviewing Authority) Statement of resolution:			Signature:		Date:
F. CERTIFICATE OF DISPOSITION/DESTRUCTION					
I certify that the item(s) No. _____ listed above have been destroyed, abandoned, or disposed of as directed by a Board of Survey.					
Official Responsible for Disposition/Destruction:			Title:	Signature:	Date:
Witness Name (for Destruction only):			Title:	Signature:	Date:
G. Adjustment to property records (Property Official Signature):		Date Completed	Financial Official Signature (if Required):		Date Completed

Figure 4.5. Report of Survey (DI-103)

U.S. Department of the Interior
National Park Service
COLLECTIONS MANAGEMENT REPORT

Fiscal Year:
Park:
Center:

I. TOTAL COLLECTION SUMMARY FROM PREVIOUS YEAR

	Archaeology	Ethnology	History	Archives	Biology	Paleontology	Geology	Total
A. Objects Cataloged								
B. Catalog Backlog								
C. Total Collection								

II. COLLECTION SUMMARY FOR FISCAL YEAR

A. ACCESSIONS

	Gifts	Exchanges	Purchases	Field Collections	Transfers	Incoming Loans	Total
1. Objects Accessed							

	Archaeology	Ethnology	History	Archives	Biology	Paleontology	Geology	Total
2. Objects Accessed								

B. DEACCESSIONS

	Exchanges	Transfers	Losses	Gifts	Loan Return	NACPRRA
1. Obj. Deaccessioned						

	Conveyance	Involuntary Destruction	Voluntary Destruction	Return to Right. Owner	Destructive Analysis	Total
1. Obj. Deaccessioned (continued)						

	Archaeology	Ethnology	History	Archives	Biology	Paleontology	Geology	Total
2. Obj. Deaccessioned								

C. CATALOGING

	Archaeology	Ethnology	History	Archives	Biology	Paleontology	Geology	Total
1. Objects Cataloged								

D. USE OF COLLECTIONS

1. Total Number of Outgoing Loans	2. Total Number of Objects in Outgoing Loans	3. Total Objects in Exhibits	4. Total Number of Research Requests within Park	5. Total Number of Research Requests from Outside Park

III. TOTAL COLLECTION SUMMARY FOR ALL YEARS

	Archaeology	Ethnology	History	Archives	Biology	Paleontology	Geology	Total
A. Objects Cataloged								
B. Catalog Backlog								
C. Total Collection								

IV. NOTEWORTHY ACCESSIONS, DEACCESSIONS, & OTHER (Attach a separate sheet if necessary)

V. FORM COMPLETION INFORMATION

Form Completed By: _____
(Name) (Title) (Phone) (Date)

Approval: _____
(Superintendent for Park Reports, Manager for Center or Repository Reports) Form 10-94 (Rev. 2/98)

Figure 4.6. Collections Management Report (Form 10-94 Rev.)

William Morris, Appraiser
American Society of Appraisers
263 Market Street
Philadelphia, PA 19097

June 7, 1999

Re: Report for Virginia Carter Smith National Historic Site
Ipswich, MA

The following is a list of museum objects that I inspected at your site on June 3, 1999. I have carefully examined each item, and, in my judgement their current replacement values are as follows.

Furniture

English Mahogany Secretary Bookcase, bracket feet, 3 long drawers below 3 short drawers, fitted interior with satinwood fronts, two glass bookcase doors with V-shaped glass divisions, arched cornice, Circa 1790 – 44”w x 93”h \$15,000.00

Mahogany Hepplewhite style Flip Top Dining Table, reproduction, 60” x 36” 1,000.00

Pair of French Walnut Regency style Round Tables, marble top, shelf below, 36” dia. Circa 1900 2,500.00

Sterling Silver

Stuffing Spoon, feather edge, Old English Pattern – Beaver Crest Hallmarked – London 1810 500.00

Pair of Salt Spoons, Fiddle Pattern, Hallmarked London 1810 250.00

Total value: \$19,250.00

The foregoing appraisal is made with the understanding that the appraiser assumes no liability with respect to any action that may be taken on the basis of this appraisal.

The appraiser hereby certifies that he has no interest, present, past or contemplated, in the subject property, and that his fee for this appraisal is not contingent upon the values certified.

Yours very truly,

William Morris
Attachment: Appraiser Qualifications Vita
Comparison Notes on value

Figure 4.7. Written Appraisal Sample