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A report on an internship with the National D-Day Museum, New Orleans, Louisiana

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A Report on an Internship with the
National D-Day Museum, New Orleans, Louisiana

Submitted to the Graduate Faculty of the University of New Orleans
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Arts Administration

by
Jessica Green Hester

B.A. UNO, 2000

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ABSTRACT

From May 28, 2002 to August 20, 2002, I served as an intern in the collections department at The National D-Day Museum in New Orleans, Louisiana. The National D-Day Museum (NDDM) is a 501(c) (3) history museum that specializes in the amphibious invasions of World War II. The institute is very new, opening in 2000, and has experienced an unpredictable amount of success and acclaim. This rapid success and growth has created unique challenges for the organization as it tries to develop.

The following paper is broken into five chapters and a conclusion. Chapter 1 is an introduction to NDDM, including its history, mission, organizational structure, funding and programs. Chapter 2 is a description on my internship that includes tasks and responsibilities. Chapter 3 discusses the major problem that the collections department faces (lack of staff) and Chapter 4 gives a recommendation on how to solve this problem. Chapter 5 discusses my effect on the organization and the paper ends in a conclusion of the organization and my experiences.

CHAPTER 1 – INTRODUCTION

HISTORY

The National D-Day Museum opened its doors on June 6, 2000, the 56th anniversary of the invasion of Normandy. The late Dr. Stephen Ambrose, noted author and educator, created the foundation for the museum in 1991. The NDDM is the only museum in the United States to focus on the amphibious invasions or d-days of World War II. Amphibious invasions are when troops and equipment are brought to a land battle by naval ships. New Orleans was chosen as the home for the museum because Andrew Higgins' factory was located in the city. Higgins created an amphibious troop transport boat, and these amphibious boats were integral to the Allied victory in World War II. According to Dwight Eisenhower, without the "Higgins Boats" the important amphibious invasions would have been impossible.

The museum opened with 11,000 square feet of gallery space, which includes the Louisiana Pavilion and the European Gallery. On December 7, 2001, the Pacific Gallery opened adding an additional 5,000 square feet of exhibits. The museum plans to continue to grow with the construction of The Center for the Study of the American Spirit. This 23,000-square foot construction will be across the street from the present museum at 1005 Magazine Street (www.ddaymuseum.org). While designs have not been finalized, the Center will provide meeting spaces in addition to housing the Museum's archives and library holdings, oral histories and new galleries. These new galleries will focus on the Italian, Sicilian and North African Campaigns as well as the fighting in China-Burma-India Theater.

While NDDM is not part of the University of New Orleans (UNO), the two do have a formal partnership. There are also social connections between the institutions, due Dr. Ambrose's career with UNO.

GALLERY HISTORY

The designs for the standing galleries were done by a professional design firm in New York, Chermayeff and Geismar Inc. When the initial galleries were designed, the Museum had not yet hired a curator. With a lack of a museum representative for guidance, the design firm was given license to search the Museum's current holding and chose the items to display. The original concept for the European Gallery was to be a broad overview of the European and Home Front campaigns and have smaller focal points within the overall exhibits. The final product was drastically different. The gallery focuses too heavily on the actual Normandy invasion. It would have been more effective and fit better with the mission statement had the gallery been broader in scope and presented a more complete picture of the European Theater (Ussery, Personal Interview).

The idea of creating a gallery dedicated to the Pacific Theater began before the museum even opened. The opening week of museum the initial announcement was made that the Museum was seeking Pacific Theater related items. The response was overwhelming. Just over 500 donors came forward with items they wanted to donate for the exhibit. Ultimately, 53 individual donors were chosen.

Unlike the design process of the Home Front and European Galleries, the museum now had a full time curator, Paula Ussery, who joined the organization on December 20, 1999. She arrived at the museum shortly before the prefabricated pieces for the initial

exhibits arrived. Ms. Ussery had extensive knowledge of the museum holding and she had her own beliefs as to what types would best represent this aspect of the war.

For the design of the exhibit, Chermayeff and Geismar were again called upon. Based on past experience, they believed they would have complete control over the exhibit again. This would lead to some battles, but ultimately, every collection but one chosen by Ms. Ussery was displayed into the exhibit.

The largest problem came when the photos the design firm had chosen were sent to Ms. Ussery's office. They depicted only white males. This is not the image that the museum wanted to present, so Ms. Ussery, with the help of the senior staff, fought with the firm to ensure that the photographic element of the exhibit more well rounded (Ussery, Personal Interview). The gallery finally opened on December 7, 2001, the 60th anniversary of the Japanese attack on Pearl Harbor.

It is unclear to Ms. Ussery how much control Chermayeff and Geismar has with other clients. When doing the first exhibit, they had free run of the museum. Whether they were expecting this the second time and that is what led to conflicts is undecided. They are one of the best firms in the world and it is important for them to work with the client to ensure the experience is beneficial for both. If they had created problems similar to this for most other clients, it would effect their reputation. It may be more helpful in the future projects if the design firm worked more as consultants and less as designers. Another solution is if they allow the curator to choose the artifacts to display and write the labels, while Chermayeff and Geismar designs the layout and prefabricated pieces.

MISSION STATEMENT

Every organization must have a mission statement. The mission statement is the guiding light of the organization. It is a statement that shows who the organization is and where it wants to go. The mission statement for The National D-Day Museum is the following:

The National D-Day Museum celebrates the American spirit, the teamwork, optimism, courage and sacrifice of the men and women who won World War II and promotes the exploration and expression of these values by future generations.

In this mission statement, the museum is not limited to just amphibious invasions of World War II, but can collect, exhibit and interpret items related to the entire American experience during the World War II years. With such a broad mission statement, the museum has not limited its collection focus and allows for the natural growth of the institution. As a result of this broad mission, The National D-Day Museum collects items from all theaters of the war, including the home front.

Although the museum has a broad mission statement, the focus of the board of directors was not always so broadly focused. Before opening of the museum, much of the board was focused on collecting items only pertaining to amphibious invasions. Some members of the board and staff were strongly opposed to broadening the scope of the collection. As a result, early in the museum's history, items from certain theaters, such as China-Burma-India, were not being collected because the museum never saw a potential use for the artifacts.

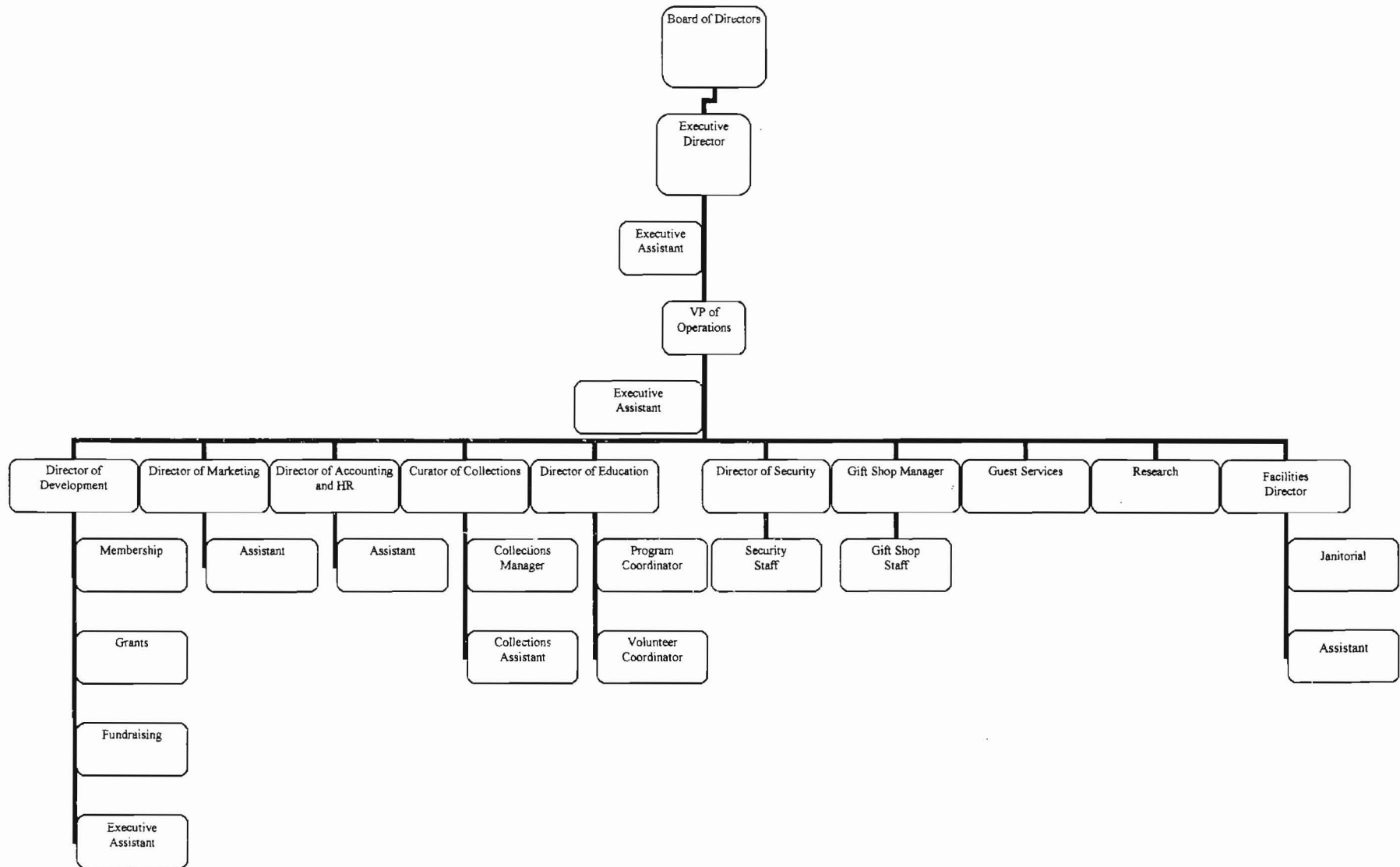
Soon after The National D-Day Museum opened, it became obvious that it was going to be more successful than anyone could have ever imagined. With the booming success, the members of the board and staff that had wanted a narrow focus realized that the museum would have to be broader than amphibious invasions. There had always been opponents to the narrow focus of the institution. The main argument against the narrow focus was that it did not agree with the mission statement. It is important to have your mission and focus in alignment with any organization. Prior to opening, it was evident to some that either the focus of the museum or the mission would have to be changed. Today, we are fortunate that the focus has shifted to encompass a broader scope and this also will create a stronger future of The National D-Day Museum.

ORGANIZATIONAL STRUCTURE

The National D-Day Museum is a 501(c) (3) not-for-profit organization. It is governed by a self-perpetuating board of directors. The board consists of 40 members. The members consist of retired military, educators, politicians, and businessmen in addition to other people from the community. An Executive Director implements the board's objectives. The day-to-day operations are handled by the vice president of operations. He controls all of the departments within the organization. The major departments within the organization include development, marketing, curatorial, education, facilities and museum store (Figure 1-1).

Organizational Chart for The National D-Day Museum

By Jessica Hester



The collections department of The National D-Day Museum is very small. There are only three staff members. The head of the department is Paula Ussery, the Curator of Collections. She “is responsible for the development, management, preservation and interpretation of the Museum’s artifact, and archival holdings” (Appendix A). She also “solicits objects for the collections and responds to donation, purchase and loan offers,” works on special and core exhibits planning and installation, oversees the rest of the collection staff, including volunteers and interns, develops the department’s budget, and ensures that objects are processed correctly (Appendix A).

The collections/exhibits manager is next in the collections department, he reports to the curator of collections. Tom Czekanski currently holds this position. He is responsible for the maintenance of the exhibits. This includes everything from cleaning of display to minor adjustments of artifacts. The collections/exhibits manager is also responsible for the numbering of artifacts and housing them in proper environments. Since the organization is still so new, Mr. Czekanski has an additional challenge of trying to correctly arrange objects in storage. Because the collection is growing at such a fast pace, this task can be very daunting. It will ultimately take several years for the storage facility to be arranged properly. He is responsible for preparing deeds of gift and processing them once the donor has returned the approved deed.

The final person in the collections staff is the collections assistant. This is the newest position in the department and it is currently held by Jeremy Collins. The collections assistant reports to the curator of collections but is directly supervised by the collection/exhibits manager. The collections assistant does what the job title implies; he assists the members of the collections staff. He prepares deeds of gift and library

donation, assists with scheduling donors, answering of phones and assists with maintenance and installation of exhibits (Appendix A).

FUNDING

As mentioned earlier, The National D-Day Museum, is a private not-for-profit institution. Unfortunately, many people believe that the museum is owned by the federal government, but it is not. As a result of this, the museum survives on income generated from admissions, gift shop sales, a commemorative brick program, party rentals in addition to donations and grant monies.

According to Sharon Gruber, the former development director, the NDDM had received, as of June 26, 2002, \$8.4 million from federal funding and \$7.6 from state funding in addition to approximately \$18 million in private donations. These private donations range in value from \$20 to \$2 million, the largest single private donation made to the museum. To date the museum has not received a large amount in grant program money because of the age of the institution. As more programs are developed, the museum is securing grant funds to implement these programs (Personal Interview, Gruber).

As mentioned previously, the museum is beginning an expansion with the Center for the Study of the American Spirit. To make this expansion become a reality, the organization is about to start a capital campaign to help secure additional funds for planning and construction. Once the new building is open, funding will have to be sought for additional staff, including a librarian and an archivist. Also, with the expansion, there are plans to have new core exhibits. To make this a reality, additional

staff will be needed for the collections department in the immediate future. Additional staff is needed to help secure donations for the exhibits. Because of the organization's emphasis on telling personal stories of the veterans, it is necessary to hire part-time, temporary staff members to take oral histories. A major problem the collections department is currently facing is that the veterans are passing away at a high rate. The actual veteran is the best source for accurate information that the families cannot provide. This topic will be discussed more in-depth in chapter 3.

MARKETING

Marketing, as with any organization, is important. The primary market for the museum is the veterans of World War II and their families. In this country, that encompasses most Americans. The museum, with its success, appeals to a large segment of the population. The National D-Day Museum, along with Holocaust Museum, are the only two museums to boast an increase in attendance in its second year of operation. As of September 1, 2002 the museum claims that over 725,000 patrons have come through its doors since June 6, 2000.

Visitors to the museum come from all over the world. Although the museum can boast large attendance numbers, it faces a problem on how to attract repeat visitors. New core exhibits are not expected for the next two to three years, while new temporary exhibits are presented about every three months.

The National D-Day Museum has set a goal of increasing attendance to the museum to 500,000 visitors a year. The outside public relations firm, the Erhardt Group, that the museum employs, has been given the challenge to make these projected

attendance numbers become a reality over the next three years. With this projected increase in attendance, it is necessary that the museum plans how to balance increased attendance with the comfort of each patron (Staff Meeting).

The Erhardt Group does the bulk of the marketing for NDDM. There are both benefits and drawbacks of outsourcing to a private company. The benefits include cost and space efficiency. By outsourcing, the museum does not have to provide office space and benefits such as insurance and they only work when the museum needs their services. The major problem with outsourcing is that the company does not understand the product. Although these people are good at public relations, they do not know much about World War II. As a result, the Erhardt Group will make very obvious mistakes in pieces that they create. Often museum staff members who have expertise in this area easily fix these mistakes. Problems have occurred in the past when the PR firm has placed objects in the museum without consulting staff and such mistakes are often brought to the attention to staff or volunteers by patrons. These types of mistakes reflect badly on the organization overall (Ussery, Personal Interview).

There are interesting challenges of staff working with outsourced personnel. Outsourcing is a smart thing to do because it saves the museum money, but it is important to carefully watch the materials that the organization produces. I believe that by working with the Erhardt Group, NDDM in time can communicate the importance of letting a staff member review marketing materials. This is a process that does not take very long and ultimately resolves conflicts. The NDDM hired the Erhardt Group, not for their knowledge of World War II, but rather their marketing ability. By working together, the organizations will have a more beneficial and fruitful relationship.

Facility rentals for events, such as private parties, are done by an in-house marketing team that consists of two people. They are responsible for events such as after-hours parties, veterans meetings and special daytime events. Events such as school tours are handled through the education department.

PROGRAMS

As mentioned earlier, the education department is starting to develop additional programming. As these programs are implemented, additional funding can be secured. The major education program currently being undertaken is a series of state kiosks entitled *We're All in This Together*. These kiosks will be placed in the Louisiana Pavilion and will contain facts about each of the states of the United States during the war, including production faculties and number of people who participated in the battles. This is an interactive program to show that the war was an effort of the entire country.

The education department offers a series of *Lunchbox Lectures*. These lectures are biweekly and free to the public. Each one lasts approximately an hour and they cover a variety of topics relating to World War II. The list of topics is published in the quarterly newsletter and at the website (Appendix B).

Volunteers are also managed through the education department. The museum has approximately 180 volunteers. Volunteer hours vary from a few hours a month to several days a week. As with any not-for-profit organization, volunteers are necessary, but for The National D-Day Museum they are essential for survival. Volunteers do everything from take tickets to work as gallery attendants. They also take oral histories and prepare items for donation. They are a very important supplement to the staff. The museum is

fortunate enough they have very dedicated volunteers. This dedication stems from the fact that many of the volunteers are veterans of World War II. This allows the patron to connect with the artifacts on display through the volunteer. There are veterans in the exhibit galleries telling patrons what it was like to wear all the equipment on exhibit and he can tell of his experience riding in a Higgins Boat about to invade Normandy. Volunteers in the museum create a tangible connection to the items on exhibit, and in many cases become part of the exhibit.

COLLECTIONS POLICY

As mentioned earlier, the collections focus of The National D-Day Museum has changed over its evolution. The collections policy currently in use at the museum is now in the process of being revised to accurately reflect the museum's expanded focus. For the purpose of this paper I will discuss the policy in use at the time of my internship, approved September 1, 1998.

The National D-Day Museum's Collections Management Policy is very basic. It is broken down into several sections that include purpose, collections objectives, acquisition policy, documentation and care, lending policy and deaccession policy. Many of the policies are standard among the museum community as outlined by the American Association of Museums. The most important part of the collections policy to be changed is the collections objectives. The objectives are as follows:

Museum shall collect artifacts, which facilitate the fulfillment of the Museum's mission.

The Purpose for creating the collections shall be:

1. To preserve the artifacts and history associated with amphibious operations during the Second World War, 1941-1945;
2. To create permanent and temporary exhibits relevant to the mission of the Museum;
3. To fulfill the interpretive, educational, and outreach programs conducted by the Museum;
4. To create and maintain a research collection and other reference materials pertinent to the mission of the Museum;

The highest priority in collecting will be given to the following:

1. Collections materials relating to all facets of the June 6, 1944 invasion of Normandy, France and collections materials relating to other amphibious operations during World War II, 1941-1945;
2. Collections materials relating to the United States Armed Forces, 1939-1945;
3. Collections materials relating to the armed forces of other nations, 1939-1945;
4. Collections materials relating to home front activities, 1939-1945;
5. Collections materials relating to U.S. war production effort, 1939-1945;

The Museum may collect other materials relating to the mission of the Museum only on the recommendation of the Museum Director or the Curator of Collections. (Appendix C)

Much of this section is still relevant, but in the first listed purpose and the highest priority in collecting are obviously from the idea of a more narrow focus of the museum.

In order to generate new ideas about collections policy revision, Ms. Ussery has solicited collections policies from similar military museums. By examining their collections policy, she may gain insight to other museums' methods and ideas. This is a good way to generate thoughts from outside sources and benefit from the experience of more established institutions.

CHAPTER 2 – INTERNSHIP

The process of receiving an internship at The National D-Day Museum is very detailed. I was required to submit a resume and the names of phone number of three references. Additionally, I was formally interview by the curator. Upon arriving at the museum I was given a job description that outlined my tasks and duties (Appendix A). In providing this description, I was able to know what was expected of me and what to expect from the collections staff.

TASKS

Deeds of Gift

Deeds of Gift are an important document for any institution by providing the museum with legal title to artifacts that have been donated (Appendix D). The deed of gift is a signed legal document that transfers all legal rights of an artifact from the donor to the museum. A large portion of my job was to process deeds of gifts on incoming items to the collection. In processing deeds of gift, one must first take an inventory of the items a person is donating. I was given very clear instructions on how to inventory items in the Curatorial Volunteer Manual (Appendix E). When completing an inventory, it is necessary to give the type of object, the materials the object is constructed of, date of manufacture, condition and a brief description. In writing the description it is necessary to include some of the following information: the color, the overall shape and style of the artifact and any distinctive markings. It is important to give as much description

information as possible, so that the object could be easily identified if it were to become separated from the rest of the collection before being properly processed and marked.

After the inventory is complete, the information is then used to type a deed of gift. Using the existing deed of gift template, the information of each item is entered into the appropriate spaces on the deed form. After the deed is completed, two copies are printed on "100 year paper", a paper that does not begin to deteriorate for at least 100 years. The computer file of the deed is saved to the server and the information is periodically backed up. The hard copy of the deed, along with a cover letter, is sent to the vice president of operations and the executive director to be signed (Appendix D). Upon returning with signatures, each deed is then given an accession number and photocopies are made and filed. Accession numbers consist of two main parts, the first part of the number is assigned by year and the second part is given in sequential order. For example, all items accessioned this year would begin with 2002, and then the second part of the number given denotes the order in which the gift was processed. The second number starts with 001 and then continues sequentially until the end of the year. So, a collection that is processed in the middle of the year may have the accession number 2002.256. By assigning accession numbers to artifacts, it is easy to keep track of the individual pieces and the number is also cross-referenced with the donor's name.

Two sets of the deed of gift are mailed to the donor and he or she is asked to sign both and keep one for their records and to return one copy to the museum. Deeds of gift are kept on file according to accession number. This donor file is very important. It will house the signed deed of gift and items relating to the veteran that are not artifacts, for example a memoir or an oral history recording. The museum also keeps a copy of every

correspondence between the donor and the museum in the file. The museum only has clear and legal title once the signed copy is returned. After the signed deed is returned, it is placed in the donor file. The museum must keep this signed deed on file to show legal ownership of the artifact. As the artifacts move through this donation process, they are moved from one section of storage to another and are labeled "deed done" and a date so that the same item is not processed twice.

Deeds of gift are processed by all members of the collections staff as well as interns and volunteers. At this present time, the museum receives an average of three to five donations a day. These donations can range from one item to twenty, so the processing of deeds is a constant process. It is projected that about 500 individual donations will be received for the year 2002.

Library Donations

Library donations are handled differently from deeds of gift. A library item is something that is given the museum that is post World War II, but relates to the war in some way. These items are most commonly books, memoirs and newspaper clippings. Processing of library donations is much simpler. The donor just receives a thank you letter signed by the executive director (Appendix F). A copy of the thank you letter is kept on file and the original computer file is back up on to the server. If the item is small, it is filed in a set of file cabinets by the donor's last name. In the case of books or oversized items, the copy of the thank you letter is filed and the items are placed in the appropriate location. This is a much more informal process and these duties will be taken over by the librarian when the Center for the Study of the American Spirit opens.

Database Entry

A large portion of my job was spent doing database entry. The database is important to the collections department because gives the staff an easily searchable tool to help retrieve information about artifacts in the museum's collection. The database entry contains the same information as the deed. If artifacts are needed for an upcoming exhibit that relate to the campaign in North Africa, the database can be used by searching for keywords rather than relying on memory of donations or going through each file manually. The database cannot be used to replace the physical deeds of gift because the deed is a legal document that provides the museum with ownership of the artifact.

When I arrived the database only contained entries from the middle of 1999. There were over a thousand donations that were not in the database and the size of these donations ranged from one item to over 400. This problem was caused by the lack of staff and that there were more important tasks were done first. Because of this situation, the data entry was pushed to the side. I would spend two days a week and six to seven hours a day processing data.

The database software program that NDDM has chosen to use is called *Rediscovery*. This system allows you to include all information about an object including size, manufacturer, description and even a photograph. Because the museum was so far behind in entry and the number of donations is so large, the data entry was not done as it should have been. In an ideal situation, each item is given an individual entry into the system, but what had to be done in this situation was bulk entry. Each donation, not artifact, was given only one entry. As a result, one entry in Rediscovery could be for several artifacts. Although this is not the best method, it is better than not having any

items in the database. This situation will ultimately be corrected, but it has to be done when there is more staff and time to do so. The bulk entry does not affect the search ability or the usefulness of the database in any way. I am happy to say that by the time I left my internship, the database was up to date.

Handling and Packing of Artifacts

There are three fundamental rules of artifact care. They are accountability, accessibility and reversibility. It is very important to know where all of the artifacts are located, to have easy access to them and be able reverse all numbering systems that are placed on them. In collections, your first responsibility is to the artifacts.

There are basic rules for handling artifact that are outlined in the Curatorial Volunteer Manual (Appendix E). One of the most important rules is to always wear white cotton gloves when handling artifacts. The oils from your hands and skin will transmit to the objects and extensive exposure can cause damage. Always take your time when handling objects and always support them when you move them. Never place heavy object on top of fragile objects and never use an ink pen when working with artifacts, always use a pencil because slips of the hand can be erased. While these are only a few of the general rules, they are some of the most important.

One of the keywords in artifact storage is acid-free. It is necessary that all artifacts are placed in acid-free environments to prevent deterioration. Often items arrive at the museum in regular cardboard boxes or shopping bags. It is necessary to remove these items from that type of environment because everyday materials, such as these, contain acid that promotes the deterioration of the artifacts and long-term exposure cause

permanent damage. Photographs, maps, correspondences and other such archival items are often placed into acid-free folders. Three-dimensional items are placed into boxes. If several items are placed into a box together, it is necessary to place a barrier between the artifacts to prevent them from striking each other.

Textiles are stored in a slightly different way. When storing textiles there are two basic methods used: hanging and boxing. When hanging an item it is placed on a padded hanger and hung in a cabinet designed for the storage of artifacts. Boxing of textiles require a bit more work. When placing an item in a box, hard edges will occur where the object is folded. If these hard edges are left, they will become brittle when stored for extended periods of time and once retrieved for an exhibit, these edges can break. When packing textile boxes it is necessary to support the fibers and prevent breakage. This is done by placing acid-free paper into the garment to prevent the hard edges and to give the piece shape. Several items can be placed into a box with a layer of acid-free paper between each artifact. The type of box and paper used for textiles depends on the type of cloth. For plant fibers, such as cotton, buffered paper and boxes are used. They contain a small amount of chemical that aids in preservation. For protein fibers, such as wool and silk, unbuffered paper and boxes are used because the chemical additive can damage the fabric.

To maintaining accountability and accessibility of the artifacts, quality record keeping and proper numbering of each item is required. Quality record keeping is done through detailed donor files and listing location codes for item in Rediscovery. Applying accession numbers to artifact is a process that takes time and the process varies based on the type of material one is working with. In numbering all items it is important to write

clearly in block numbers. Items are marked according to their accession number and each individual item is given a unique third part of the number. For example, if accession 2002.256 contains five items donated, the first item will be numbered 2002.256.001 and the second 2002.256.002 and so on until all items have a unique number.

As mentioned before, the method used to apply a number to each item will vary depending on the material the item is made from. The National D-Day Museum has clear marking standards that are carefully written to ensure consistency in marking methods and location (Appendix G). Cloth objects are marked by writing the number with a laundry marker on twill tape that has been doubled and sewn together. This twill tape label is then sewn into the object in an inconspicuous location. The locations are standardized depending on the type of artifact. Medal and wood objects are marked differently. They are marked by applying a base coat of shellac and when the shellac is dry the number is applied in black India ink or if the base is dark the number is applied with a white oil based artist pigment. After the number is dry, a topcoat of clear shellac is applied. As with cloth, the location of the number is based on the type of object that is being marked. Paper is marked with a medium lead pencil. It is important not to use a hard lead or freshly sharpened pencil because it may indent or mar surfaces and a soft lead may smudge. These are the three most common types of artifacts that are numbered at the NDDM, although techniques are outlined for other types of material.

Exhibit Set Up and Take Down

On my first day of work at NDDM, I was lucky enough to participate in the take down of the temporary display. Most of the morning was spent removing artifacts from

the display cases and bringing them back to the artifact storage vault. After the items were taken down, they were placed into storage cabinets to await return to their proper location.

Over the next several days, items were prepared for the new exhibit. Many items had already been pulled, but there were still photographs to mount and uniforms to steam. Ms. Ussery designed case layouts prior to placing the items in the exhibit.

Labels at The National D-Day Museum are very lengthy and this has to do with the organization's mission. The museum wants to give personal stories for each artifact. Because of this interpretative focus, the labels communicate the veteran's personal history as well as an explanation of the artifact. The desire to give personal stories with artifacts on display also plays an important part in which items are chosen for exhibit. Often those chosen first for exhibits have a story attached to them and they are the focus of the display. Items lacking provenance are often used as supporting pieces in an exhibit. Because the museum attaches personal stories to items, the viewer feels a human connection with the artifact. As mentioned before, the desire to have a human connection with each item creates a unique challenge for the collections department because of the high death rate of World War II veterans.

The process of designing a temporary exhibit is very lengthy. First, a topic must be chosen and approved. The biggest obstacle with choosing a topic is having enough artifacts to fill the large room. The staff uses its knowledge of artifacts currently in the collection and the Rediscovery database to search for items that fit within the scope of the exhibit. Often more items are pulled for initial artifact gathering than are used. Objects are eliminated and the labels are written. The entire process of pulling artifacts and

writing labels for the next exhibit begins soon after the current exhibit is completed. Each temporary exhibit is open generally for about three months.

When a donor's items are placed in a temporary exhibit, they are notified by the collections department and given a complementary pass to the museum. It is often an exciting experience for the veteran and their family to see the items on exhibit.

Returning of Artifacts

Sometimes items are sent to the museum that pre or post war date. In most of these cases, it is necessary to return the items to the donor because the museum cannot keep them. These items are not placed on a deed of gift, if they accompany an acceptable donation and they are ultimately returned to the donor. In some cases items that pre or post the war are accessioned into the collection, but they must be directly connected to the war. For example, in the collection there is a wedding dress. The dress was constructed from World War II Japanese parachute silk. Because of the war, there was a silk shortage in the United States. While stationed in the Pacific, the veteran found a train car full of white Japanese parachutes. He sent one of the parachutes home to his fiancée to construct her wedding dress. The wedding took place in 1946, and there was debate whether to add this piece to the collection. Because the material of the dress relates directly to the donor's wartime service, the wedding dress was accessioned into the collection.

Another occasion when an item may have to be returned is if it is lent to the museum of the purposes of copying or research.

Part of my job was to return items that the museum had in its possession that did not belong to them. This process was simple. First a Temporary Artifact Receipt was filled out. Then two copies of the receipt, along with a cover letter and the artifact were returned to the donor (Appendix H). The items were often sent Federal Express. The donor was requested to send one of the signed copies of the receipt back to the museum. A copy of the receipt and the Federal Express receipt are kept on file to show that the items were returned.

Assisting with Artifact Reviews

Every Tuesday and Thursday donors are scheduled appointments with the museum for the collections staff to review their items for possible donation. The process can take from fifteen minutes to several hours depending on the quantity of items and if an oral history is taken. Often no more than two donors are scheduled in the morning and an additional two in the afternoon.

Ms. Ussery often handles donors by herself, but on occasions she may need help with writing of temporary receipts, assisting with identification an item or entertaining donors if one donor arrives while she is still working with another donor. I did all of these tasks for her during the course of my internship. When several people come together to make a donation, or donors with large amounts of artifacts arrive; she would need assistance to help manage the situation.

Hurricane Plan

Hurricanes are a serious threat in South Louisiana. Although artifact storage is on the fourth floor, the possibility of losing the roof due to severe wind damage is a real threat. Items on display are also vulnerable to the hurricanes. I was at the museum five days a week, so I was involved with the planning for hurricane preparedness.

Most of the artifacts on exhibit are protected in the interior of the museum. There are no windows in the main exhibit areas and in case of a storm, there are rolling steel doors that will prevent anyone from gaining access to the exhibits. The Louisiana Pavilion with its large glass retractable wall creates an interesting problem. The smaller vehicles could be easily moved to another section of the museum, but the larger items have to stay put, and another problem is that several of them float. So in the case of a storm flood it was planned to tie the vehicles down and hope for the best.

For the artifacts in storage, delicate items, such as paper and leather, were flagged so in the event of a storm they could be easily moved into cabinets. The remaining items on the open shelves would be covered in plastic sheeting.

Supplies such as plastic sheeting and newsprint paper were to be purchased. Newsprint paper is used to absorb water from damp artifacts. A list of emergency numbers was assembled. These numbers were for locations in the greater New Orleans Area, Baton Rouge and Mississippi. The type of businesses such as climate controlled storage, cold storage and cold storage trucks were listed and the sizes and temperature ranges confirmed. These facilities are necessary in case of damage to the building or the temperature control system of the vault. Cold storage is used in the event paper artifacts

become wet; they can be frozen and gradually thawed and dried. This process greatly increases an artifacts' chance of survival.

Although there was no threat of hurricane during my internship, the plan did go into action for tropical storm Isadore and hurricane Lili. The museum received no damage during these storms, but because of proper planning, everything was prepared as a precaution.

Miscellaneous Duties

As with any job, my duties were not limited to only those listed in the job description. When I was told by Ms. Ussery that she believed in the "wet feet" approach to internships, I had no idea that she meant it literally and nor did she. During my first week she received a call that water was leaking from the ceiling into one of the exhibits. The display case in question is very large and it housed arms and ammunition. I was told to take off my socks and I helped grab paper towels, cloth, gloves and anything else that we may need. After we gathered our supplies, we went down to the exhibit and began to remove the items that the water was directly leaking on. Next, Ms. Ussery dried the display pieces, the floor and the walls. We then brought the artifacts upstairs to dry them. It was discovered that the leak was from the air conditioning unit directly above the display and the problem was promptly fixed.

On another occasion, I spent some time working with that same case; to help with cleaning. As with any institution, periodic cleaning must be done. How the cases are actually cleaned came as a surprise to me. The artifacts are first wiped down with a soft cloth then the glass is cleaned with regular glass cleaner and the floors are wiped down

with Pledge Wet cleaning cloths. In such an environment I was rather surprised by the use of regular household cleaning supplies.

Since the museum is so new, collections storage has not yet been arranged properly. Those items that have been arranged do not have location codes in the database. Completing the updating of the Rediscovery database, items could have location codes entered. Mr. Czekanski numbered each cabinet and I would then inventory the items in the cabinet. Once each item was inventoried, it could now have a location code entered into Rediscovery. This makes future searches for these items much easier.

The most adventurous of my miscellaneous duties involved a day-trip to Laurel, Mississippi. There Ms. Ussery and I met with Jill Chancey the curator at the Lauren Rogers Museum of Art. The museum deals primarily in fine art and over the years had acquired a number of World War II posters that they did not have a use for. Ms. Chancey contacted NDDM to see if they were interested in the pieces and Ms. Ussery and I took a drive to see the items. We spent several hours documenting and photographing the posters. This information was then used to compare the Lauren Rogers' collection the current holding of NDDM and decide if there was need for them.

RESPONSIBILITIES

When doing any job, it is important to maintain the highest standard of accuracy as possible. While at The National D-Day Museum, I was allowed to work relatively free environment. I was given a task and allowed to complete it without unnecessary interference, but with the knowledge that someone was always willing to help if it was

needed. The overall management style of Ms. Ussery and the rest of the collections staff is very effective. When working with some level of autonomy, there is the responsibility of ensuring that your work is as accurate as possible. The overall experience of working at the museum was very positive. The staff treats interns as equals and I was never asked to do menial jobs such as make coffee or go get lunch. Their professional ethics prepared me for what the real experience in the museum will be like.

Mistakes with deeds of gift can cause legal problems and ownership issues. It is important that every item a person donates is listed on the deed. It is also essential to ensure that as much description as possible is listed so that the item can be identified if it is ever separated from the rest of the items before it is properly numbered.

When hard numbering items, the number is reversible, but it is necessary to insure that the number placed on a piece is correct and legible. When moving items, it is also necessary to make sure that they are placed back in their proper places.

When working, I was also responsible to ensure that proper conservation practices were followed. It is necessary to place objects into their proper environments and ensure that the objects stored together in one box will not damage each other. It is important to ensure that all items are placed into the proper size and box type, as well as put on the shelf in the proper order. When packing textiles, it is crucial to ensure that there are no hard creases in the item that may cause damage. There were many other techniques and principles that were taught during the course of my internship. It was up to me to ensure that they were properly completed. When preserving items, the wrong maintenance process can cause more damage than no conservation at all. In many circumstances, any preservation of the artifact is better than the situation in which it was in before.

CHAPTER 3 - CHALLENGES AND PROBLEMS

During my first week at The National D-Day Museum, Ms. Ussery and I were discussing this document. When asked what the biggest problem the department faces is, she answered without hesitation "staff." It was not long until I realized how true that actually was.

LACK OF STAFF

As mentioned previously, the collections staff of The National D-Day Museum is very small; consisting of only three full-time staff members. The small staff and the interpretive focus of the museum to tell personal stories have created a unique problem. Typically a museum of this size will have one main curator and at least one assistant curator, in addition to a collection manager and several collections assistants. The ideal long-range plan would be to have one European curator, one Pacific/China-Burma-India curator and one Home Front curator. Currently, an additional collections assistant would also be beneficial to the department as well as an entry-level staff member.

While the staff is up to the challenge, additional staff is needed now especially with the opening of The Center for the Study of the American Spirit only a few years away. As mentioned in the first chapter, this new structure will house two additional galleries, the North African, Italian and Sicilian campaigns and the China-Burma-India Theater. The museum needs to collect these artifacts now because of the rapid death rate of veterans.

According to Ms. Ussery, she needs one temporary staff member for the next five years to help recruit artifacts and take personal histories. By having this additional person, she could send him or her out in search of artifacts and oral histories, while she handles the regular donations (Personal Interview, Ussery). A proper staff size is critical for the museum to effectively care for artifacts and to carry out its mission. According to the International Council of Museums' Code of Professional Ethics:

"The governing body has a special obligation to ensure that the museum has staff sufficient in both number and kind to ensure that the museum is able to meet its responsibilities. The size of the staff and its nature...will depend on the size of the museum, its collections, and its responsibilities. However, proper arrangements should be made for the museum to meet its obligations in relation to the care of the collections, public access and services, research and security" (Malaro, 1994).

Currently, the staff relies on volunteers to help with preparing inventories, deeds of gift, filing library donations and returning of phone calls to donors. Volunteers are important to any nonprofit organization in filling in staffing gaps. According to Thomas Wolf, "without volunteers, many nonprofit organizations would simply not be able to function, and these volunteers are important components of the workforce mix" (1999).

One of the most important volunteers to the collections department is Bob Dunn. He is a retired engineer who has always had an interest in the war. He assists the department by taking oral histories of European veterans. He will travel to people's homes, conduct interviews over the phone or meet a veteran at the museum. While Mr. Dunn is very reliable and efficient, he is still a volunteer. The main problem with

volunteers is general reliability. Ms. Ussery has commented that if she ever lost Mr. Dunn as a volunteer, she would be in a lot of trouble.

Another important volunteer is Maryann Joyner. Ms. Joyner donates her Tuesday afternoons to return phone calls to possible donors. She will give them information about the donation process, inform them where to send donations or set up appointments. Like Mr. Dunn, Ms. Joyner is also reliable and competent, but again not staff.

While volunteers are an important part of the mix of any nonprofit, over use of them can be dangerous. It is necessary to have a healthy balance between staff and volunteers for the museum to function effectively. "Adding high proportionate share of volunteers to this mix can result in a difficult organizational atmosphere to manage and control" (Reider, 2001). Too often volunteers must be carefully watched, not because what they are doing is not in the best interest of the institution, but rather they do not have the experience to understand certain consequences. According again to the International Council of Museums Code of Professional Ethics, museum staff "should not delegate important curatorial, conservation, or other professional responsibilities to persons who lack appropriate knowledge or skill, or who are inadequately supervised, in the case of trainees or volunteers" (Malaro, 1994).

Volunteers are not the only free labor on which the department depends. Interns also help to fill the staffing gap. The problem with relying on interns for assistance is that you spend the time to train them and once they are working most effectively, they leave. This is not to say that interns are not important to the department. Upon the opening of the museum, the collections staff consisted of one curator, Ms. Ussery, and six

interns. Without those interns as well as those who served during the opening of the Pacific exhibit, the galleries would have not opened on time.

Initially, I believed that foundation grants would be the best source to fund the needed temporary staff person. Current stock market trends have created problems securing grants. Because of the downturn in stocks, foundations are currently not earning as much in previous years, and as a result not giving as much. According to Todd Wallack, “Half of the large private foundations lost more than 10 percent of their assets last year, according to a survey published in the Chronicle of Philanthropy. And equities have tumbled even faster this year, chipping away further at their investments” (2002). The amount a foundation is required to give is governed by the Internal Revenue Service. Each year a minimum of five percent of a foundation’s assets must be paid out annually in grants (Hopkins and Friedman, 1997). This five percent includes funds spent on offices and staff members to process the grant applications. Unfortunately, for many foundations, the minimum requirement has become the maximum spent (Wallack, 2002). The second problem is how do you fund a new project and a capital campaign while funds are drying up?

The solutions to these problems are going to be addressed in Chapter 4.

CHAPTER 4 – RECOMMENDATION

While the problem is always easy to identify, the solution is much harder. The staff member the department is in most desperate need of is one temporary member who will search for artifacts and obtain oral histories. This may require some traveling to reunion meetings to speak to large groups of veterans. Travel expenses would be incurred, but the cost of these expenses is not an issue because the department is currently budgeted for trips such as these for current staff members.

The museum is about to start a capital campaign to fund the construction of the Center for the Study of the American Spirit and additional development staff will be added. To add these staff members, this capital campaign needs to supply enough funds to cover the expense of additional staff and raise the necessary capital for the building project.

TEMPORARY EMPLOYEE

Temporary employees are often a good choice for organizations. According to Thomas Wolf, “When an organization is looking for special expertise to handle a particular job or is looking for an individual to offer a service for which there is not a continuing need, ...[temporary employees] often provide the most cost-effective solution” (1999). They provide a cost effective solution because, temporary employees are paid for only the work they perform and they receive no benefits, such as vacation or insurance. Also they are also generally more productive according to The Bureau of Labor and Statistics who “reports that temporary workers produce the equivalent of two

hours more per day than their permanent counterparts” (Hulin and Glomb, 1999). As a result, it is cost effective for the museum to consider the use of part-time temporary personnel to help fill this staffing gap.

This type of position is often ideal for retirees. The museum currently relies heavily on retirees for volunteer duties, so to attract a person knowledgeable in the required area of World War II history would probably be an easy task. Retirees make a good choice because according to Hulin and Glomb, “Early retirement decisions... [have led] to a substantial number of trained and skilled employees who spend more years in retirement. These individuals may desire, or need, to return to work on a temporary or part-time basis” (1999). By hiring a retiree, that person can feel a sense of productivity and that they are providing an important service to the museum. Over all, the use of a temporary employee who is also a retiree would be beneficial to both the museum and to the employee. Another possible candidate would be a college student who is looking for part-time work while pursuing a degree. The ideal candidate would be a student who is studying locally and plans to attend graduate school in New Orleans, although I believe a retiree may be a better choice because there is less of a risk of the staff member moving.

GRANTS

As discussed in Chapter 3, how do you receive grants while philanthropic funding is being reduced? The solution to this is easier than it might seem. While some organizations are donating less, others realize it is important to actually donate more. According to Daniel Borochoff, president of the American Institute of Philanthropy, “This is the time for them [foundations] to step forward.... They are the ones with

significant assets. They are in a position to rescue nonprofits" (Wallack, 2002). By doubling their giving to 10 percent, foundations could generate an additional \$29 billion of funds for nonprofit organizations (Wallack, 2002). Not everyone is worried for the well being of nonprofit organizations. In 2000, according to Giving USA, arts and cultural institutions received \$11.5 billion or 5.7 percent of all philanthropic giving. This marked a strong increase over previous years and Lindahl and Conley believe that this trend will continue (2002). If foundations step up to the challenge and realize that they must increase funding in order to keep nonprofit organizations functioning, they will be more likely to increase donations, while still keeping their long-term viability intact. According to the Foundation Center, they expect that overall giving will only decline modestly next year (Wallack, 2002).

The NDDM has already received financial support for the construction of the Center for the Study of the American Spirit. The Louisiana state senate has allocated \$15 million in their budget to fund the development and building. Senator Robert Barham (R-Oak Ridge) "offered the D-Day Museum amendment... [because] the state money will trigger about \$26.2 million in federal matching money and \$44.7 million from the private sector" (Anderson, 2002). The state has committed these funds because the museum is an important asset to the city of New Orleans and the state of Louisiana. A study conducted by LORD Cultural Resources Planning & Management Inc. of Toronto concluded that in the second half of 2001, when travels were down during post-September 11th, "nearly one visitor in three came to New Orleans specifically to see the museum" (Pope, 2002). Because the museum generates important revenue for many

aspects of the economy, state and local philanthropists should be happy to help continue the growth of this important organization.

To fund the additional staff member, money generated from the capital campaign may be used. This would be feasible because the hiring of this person relates directly to the construction of the center, but is this a justifiable use of these funds? The cost of this employee would be \$7,200 per year and the total cost for five years would be \$36,000.

Instead of relying exclusively on funds generated from the capital campaign, I have searched out various grants that may help to fund this additional person's salary, although funds generated from the capital campaign could be used to supplement any deficit.

It is important when looking for grants to examine the granting organization first. Reference books, such as Foundation Directory, provide lists of private foundations. By examining what types of support each foundation provides, which regions they give in and which areas of interest they support, one is able to find an organization that best aligns with their institute's needs.

For the purpose of this grant, it is necessary to look for a foundation that provides monies for general/operating support in the New Orleans area. Many foundations only provide money to organizations in the areas that they are located or conduct business in. Foundations also generally fund certain types of organizations. Some may focus on medical organizations or educational institutes while others choose to fund arts or religious groups.

Another source of information about a foundation is a website called GuideStar.ORG, The National Database of Nonprofit Organizations. GuideStar.ORG

provides the federal tax form 990 for nonprofit organizations, including foundations. These 990 forms provide information about who the foundation gave to and how much was donated. This is a good place to see the ranges of various foundation gifts and the type of organizations they actually funded. For some foundations, 990's are provided for several years. This allows one to see if there is a pattern in the foundation's giving. It is important to ask for an amount that is in the foundation's historical giving range.

To achieve the best results, it would be better to apply for several grants in order to secure the funding to supply the necessary \$36,000. Foundations are often a better source of funds for this type of project because they "are usually more willing than businesses to consider providing seed money for experimental projects and foundations do not usually require the same kind of public relations benefits from their grant-making activities as businesses do" (Hopkins and Friedman, 1997).

One local foundation that may provide support is The Steeg Family Foundation. This foundation was established in 1955 and in 2001 gave \$43,250 to 18 organizations. The purposes and activities they generally support are arts, higher education, Jewish organizations, youth leadership programs and rehabilitation of young delinquents. They provide funds for general operating support and the primary giving area is New Orleans (Lunn and Jacobs, 2002).

With their focus on culture and the arts, they may be sympathetic to the museum. In 2001, they provided several organizations with \$3000-1500 each (guidestar.org). The NDDM would probably be able to receive a modest amount, probably about \$2,000, of the needed funds.

Another foundation that would be of interest to The National D-Day Museum would be Sybil M. and D. Blair Favrot Family Fund. It was established in 1960 and in 2000 they provided \$113,923.62 in grants including \$5000 to NDDM (guidestar.org). They give to arts, education, health services and federated giving programs. They provide general and operating support, annual campaigns, and even endowments. Their primary giving is in New Orleans (Lunn and Jacobs, 2002). It is obvious that they place value in the mission of The National D-Day Museum as they have already provided a \$5000 grant. In light of this, it may be feasible that they may consider another gift.

The Ella West Freeman Foundation is another organization that may provide funds. This organization provides monies for community development, education, environmental causes and cultural organizations. They give primarily in the New Orleans area (Eckstein, 2001).

This organization provides large grant amounts to various institutes. Their donation range varies greatly. Donations can range from multi-year promises as high as \$1.25 million to single gifts of only \$1,500. The Ella West Freeman Foundation also provides matching grants (guidestar.org). I believe that the museum may be able to obtain a five year promise and they may even provide the entire amount to supply the additional personnel, but the best approach may be to request a matching grant of \$3,600 a year for five years. With the large sum of the grants provided by the organization, the requested amount, in comparison, would be very small.

It would also be realistic for the development department to ask The Ella West Freeman Foundation for a larger amount toward the capital campaign. If they are

provided with a larger amount, a portion of the funds could reasonably be used to finance the collections staff member.

The final organization that the museum should seek funds from is the Union Pacific Foundation. It is a corporate foundation whose parent company is Union Pacific Railroad. They give only to areas that the company operates in; in which New Orleans is included (Murry, 2001). They provide funds in four basic categories: education; health and human services; community and civic; and fine arts (guidestar.org). With Union Pacific's history of donating in the New Orleans area and to history related organizations, they would be a good candidate for funds. In 2000, donations ranged from \$200-250,000 with many falling in the \$5,000-10,000 range. It would be reasonable to apply for \$7,000-10,000 in grant money.

Money generated from these grants would provide the necessary funds for the additional staff member. While it is not realistic to expect to receive all the funds requested, if a portion is received each year and NDDM reapplies the next year, this could be practical solution to help with the new gallery opening.

It is imperative that these grant monies are sought out to provide for this temporary collections position. It is important to talk to the veterans today, because their generation is dwindling and their unique perspective on this momentous era on will be lost forever. There is a very small percentage of families who can provide the necessary facts regarding the artifacts donated after the veteran has passed away. The inability of the family to provide perspective and the rapid death rate of the veterans are evident when looking at the types of objects on display in the European and Pacific galleries. In

the Pacific display, there is a larger percentage of archival material used to tell the stories than is in the European gallery, which relies more on three-dimensional objects.

CHAPTER 5 – INTERN'S EFFECTS

With the lack of staff in the department, my presence was greatly appreciated. By having another person to perform routine tasks, the department was able to function more smoothly and efficiently.

Processing deeds of gift is an important part of the collections department duties. With the lack of staff, the time it takes for the department to send out completed deeds to the donor can take over a month. It was not uncommon for items to have been awaiting deeds for several months. While there, I processed many deeds, thus allowing the collections staff to perform tasks that were often pushed to the side.

Another continuous task in the department is the processing of library donations. On a few occasions, I would go to the shelf that held library donations and process all of those awaiting letters and then file them in the correct location. This process could easily take two days to complete, and quickly, the shelf would collect more items, ready to start the process over again. By completely emptying the shelf on those occasions, it became easier for the collections staff to manage the large influx of these, by processing a few every couple of days.

The contribution I am most proud of is bringing the Rediscovery database up to date. By having an up to date, searchable database, artifacts become much easier to retrieve. This database had been pushed aside for so long that bringing it up to date seemed insurmountable. The staff had been adding items into the database little by little, but I had the time to work on it for generally 10-14 hours a week. Now that the database

is completed, it only takes a small amount of time each week in order to keep it updated so that it does not fall behind again.

Again, with the lack of manpower, the department was unable to properly pack artifacts as they came in. I often also spent another 10-14 hours a week properly packing artifacts. This packing included textiles, archival and three-dimensional artifacts. By having the time to do it right, I was able to help ensure the survival of these artifacts for future generations.

Finally, my work with The National D-Day Museum did not stop when my internship was complete. I currently try to volunteer one day a week for four hours. While this time is very short in comparison to 40 hours a week I spent there during my internship, I feel that with all of the training the staff gave me, it would be wrong not to help them. By returning each week, I am able to use the training they gave me to help them.

CONCLUSION

In conclusion, the twelve weeks I spent at The National D-Day Museum was very educational and enlightening. This experience confirmed my belief that this is the type of work I am meant to do. When one can vacuum dead insects out of a World War II backpack and still enjoy what they are doing, they know that this is their path in life. With the respect that the staff gives to interns, the museum offers a valuable experience for all those who have the opportunity to work there.

It is surprising that an organization as recognized and respected as NDDM has such a small collections staff. This is the result of the rapid growth that the museum was not prepared for. I feel that in the future this will be remedied, but it is important that it is done soon, before there is burnout among the staff.

If the staffing issue is addressed properly, the department will run more efficiently. Currently the staff works long hours trying to maintain the large influx of artifacts. Only through appropriate staffing can the museum meet its obligation to the artifacts and the public. When attendance increases to projected 500,000 visitors per year, this additional income should be used to finance staffing for the collections department. While all departments are important for the success of the museum, it is the collections department that cares for the artifacts that people come to see. Without proper staffing levels to handle the artifacts, the museum cannot exist. Within the next five years, this staffing deficit should be resolved gradually, by adding one person at a time. If one staff member were added each year for the next five years, the department would be able to run both efficiently and effectively.

The NDDM does have a bright future. Even once all of the veterans have passed away, their children and future generations will come to see the great accomplishment of these men and women who fought to make the world free from oppression and tyranny. By maintaining the present interpretative focus, patrons of the museum 100 years from now can still feel the personal connection of those that fought the Great War 160 years before.

Finally, shortly after the end of my internship, Dr. Stephen Ambrose lost his long battle to lung cancer. He was a man with a great vision. Veterans of World War II, their families and any who love freedom and appreciate its great cost are grateful for his work.

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Appendix A

Collections Department Job Descriptions

THE NATIONAL D-DAY MUSEUM

Position Description

Classification: Curator of Collections

Working Title: Curator of Collections

Status: Full Time

Report To: Vice President of Operations

Job Summary:

Reporting to the Vice President of Operations, the Curator of Collections is responsible for the development, management, preservation and interpretation of the Museum's artifact, and archival holdings. As head of the Collections Department, the Curator of Collections supervises collections staff, volunteers and interns, prepares the collections department budget, and coordinates with staff Exhibits Committee the planning, production and installation of core and temporary exhibits.

Responsibilities:

1. Solicits objects for the collections and responds to donation, purchase and loan offers
2. Oversees collections development, documentation, registration, preservation and storage including conducting oral history interviews
3. Supervises Collections Department staff, volunteers, and interns
4. Prepares Collections Department policies, and procedures
5. Develops Collections Department budget and approves department purchases
6. Coordinates and participates in special and core exhibit design, research, and installation
7. Responds to inquires and comments about artifacts and exhibits

Qualifications:

1. Masters Degree in Museum Science, History or related field.
2. Five years experience as Curator of Collections

3. Knowledge of collection management procedures especially object documentation, registration, preservation, storage, and object database programs
4. Strong verbal and written communication skills; Ability to communicate with people of diverse ages and background
5. Ability to handle multi-tasks simultaneously
6. Knowledge of World War II history and material culture
7. Work involves mobility throughout the Museum offices and working at a desk in a typical office environment

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| | |
| Signature of Supervisor | Date |
| Sam Wegner | |
| Name of Supervisor (print or type) | |

THE NATIONAL D-DAY MUSEUM

Position Description

Classification: Collections Assistant

Working Title: Collections Assistant

Status: Full Time

Report To: Curator of Collections

Job Summary:

Reporting to the Curator of Collections, and directly supervised by the Collections/Exhibits Manager the Collections Assistant is an entry level position for a recent graduate with a degree in Museum Science, History or a related field with a desire to gain practical experience in the museum profession. The Collections Assistant is primarily concerned with the processing of new accessions to include contacting and scheduling donors, inventorying collections and preparing Deeds of Gift.

Responsibilities:

5. Acts as an assistant to the Collections Department.
6. Prepares inventories and Deeds of Gift on new accessions
7. Assists with answering and returning phone calls.
8. Assists with scheduling of donor appointments.
9. Assists with the installation and maintenance of exhibitions.
10. Performs other duties and special projects as assigned by supervisor or Collections/ Exhibits Manager.

Qualifications:

6. Bachelors degree in Museum Science, History or related field.
7. Working knowledge of computerized word processing
8. Demonstrated desire to obtain practical experience in the Museum Profession
9. Desire to learn standard museum practice in records keeping and object handling.
10. Outstanding ability to communicate with people.

11. Ability to work as a team member.

12. Strong organizational skills.

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|---|-------------|
| | |
| Signature of Employee | Date |
| JEREMY COLLINS | |
| Name of Employee (print or type) | |

| | |
|---|-------------|
| | |
| Signature of Supervisor | Date |
| PAULA USSERY | |
| Name of Supervisor (print or type) | |

THE NATIONAL D-DAY MUSEUM

Position Description

Classification: Collections Intern

Working Title: Collections Intern

Status: Volunteer

Report To: Curator of Collections

Job Summary:

Reporting to the Curator of Collections, and directly supervised by the Collections/Exhibits Manager the Collections Intern is a student pursuing a degree in Museum Science, History or a related field with a desire to gain practical experience in the museum profession. The Collections Intern is primarily concerned with the processing of new accessions to include contacting and scheduling donors, inventorying collections and preparing Deeds of Gift. In order to gain the maximum experience during their limited tenure the intern will participate in as many diverse activities of the collections department as possible. The collections department will be mindful that the collections intern is a student as well as an employee and will endeavor to explain the underlying principals as well as the practical details for all work assigned.

Responsibilities:

11. Acts as an assistant to the Collections Department while gaining valuable knowledge and experience in the museum field.
12. Prepares inventories and Deeds of Gift on new accessions
13. Assists with answering and returning phone calls.
14. Assists with scheduling of donor appointments.
15. Assists with the installation and maintenance of exhibitions.
16. Performs other duties and special projects as assigned by supervisor or Collections/ Exhibits Manager.

Qualifications:

13. Student pursuing a Bachelors or Masters degree in Museum Science, History or related field.
14. Working knowledge of computerized word processing

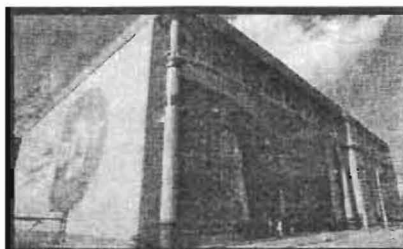
- 15. Demonstrated desire to obtain practical experience in the Museum Profession
- 16. Desire to learn standard museum practice in records keeping and object handling.
- 17. Outstanding ability to communicate with people.
- 18. Ability to work as a team member.
- 19. Strong organizational skills.

| | |
|---------------------------------------|-------------|
| | |
| Signature of Intern | Date |
| | |
| Name of Intern (print or type) | |

| | |
|---|-------------|
| | |
| Signature of Supervisor | Date |
| PAULA USSERY | |
| Name of Supervisor (print or type) | |

Appendix B

Brochure



The National D-Day Museum Newsletter

D-DAYS

Volume 3, Number 2

Summer 2002



2002 Is the 60th Anniversary of the Decisive Battle of Midway

The expansion of the empire of Japan began in the early 1930s with the occupation of Manchuria followed soon thereafter by an expanded military campaign against the provinces of southeast China. But Japanese aggression did not end there. The Japanese ultimately opened a new offensive in late 1941—a campaign to absorb more territory into their so-called "Greater East-Asian Co-Prosperity Sphere." The many swift successes of these campaigns gave rise to an arrogant over-confidence within the ranks of the Japanese military that has been referred to as "victory disease." With an almost delusional belief in the superiority of their forces, the Japanese began planning their next strategic move in the Pacific. Just six months after Pearl Harbor, the mission to capture and occupy Midway would be the final offensive effort of Japanese expansion in World War II.

Thanks to a highly skilled team of cryptanalysts, the details of the Japanese plan to capture the island were known well before the battle. Through the use of false radio traffic and code breaking, US naval intelligence determined exactly where and when the Japanese were planning to strike. Consequently, the Army, the Navy and the Marine Corps were ready and waiting when

Continued on page 6

June 6th Reminds Us Each Year of the Pivotal Allied Role

World War II in Europe began in 1939 when Germany started expanding its territories. From the successive invasions of Poland, then Norway and Denmark, France and finally the Soviet Union, it appeared that the political future of Europe would be dominated by totalitarian Germany. At first, the weapons, equipment and tactics of the Wehrmacht seemed unbeatable as the German military accomplished its strategic goals quickly and efficiently. By summer 1942, most of the European continent was under Hitler's control and Germany was poised threateningly near the oil-rich Middle East. In those dark days before Stalingrad and El Alamein, the world had every reason to believe that Hitler's legions would continue to march.



Official US Coast Guard Photograph (12/143)
A Coast Guard-manned LCVP from the USS Samuel Chase (APA-261) disembarks troops of E Company, 16th Infantry Regiment, 1st Infantry Division at Omaha Beach on the morning of 6 June 1944.

However, the progress of German expansion stalled in late 1942 and then turned into full retreat on all fronts. In 1943, the Germans were defeated and driven out of North Africa and their invasion of Soviet

Continued on page 2

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See what's coming up at the Museum
- **Education** pg. 3
Beat the heat with the Museum's Summer Programs
- **Victory Ball 2002** pg. 5
The 2nd Annual Ball is coming
- **Collections** pg. 6
A-2 Army Air Corps Flying Jacket
- **Brick Pics!** pg. 6
Get a photo of your Hero's brick

THE STEWART FAMILY SPIRIT SUPPORTS OUR NATIONAL MUSEUM

This issue's "Donor Profile" features native New Orleanians Frank B. Stewart, Jr. and his wife Paulette. The Stewarts were instrumental in turning The National D-Day Museum from an idea to a reality and they continue to guarantee the Museum's success with their time and energy.



Paulette and Frank B. Stewart, Jr.

Continued on page 2

1

THE NATIONAL D-DAY MUSEUM FOUNDATION BOARD OF DIRECTORS
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Normandy - Continued from page 1

Russia had fallen to pieces. By July the Allies had invaded Sicily then in September, Italy itself. Then in early 1944 the Germans were attacked on their eastern front in Soviet Russia and on their southern front through Italy. Under those circumstances, Allied leaders decided that the time was right to open yet another front to accelerate the collapse of Nazi Germany. This was the beginning of Operation Overlord—the Normandy Invasion.

The operation would be massive and its objectives intimidating. In addition to taking on a skilled and determined foe, Allied forces would be assaulting a heavily fortified coastline of concrete, steel, barbed wire and land mines. The Overlord plan was relatively straightforward—American and British airborne forces would secure the bridges and road networks of the beach flanks followed by a direct assault over open beaches at dawn. In the execution not only did the scattered airborne element suffer high casualties but the combat engineers and the infantry suffered too, particularly at Omaha Beach. Allied casualties totaled 10,000 killed, wounded or missing on D-Day. Of those killed, 3,393 Americans made the ultimate sacrifice for the cause of liberating the people of Europe. By the end of D-Day, Hitler's "Atlantic Wall" had been breached and Allied armies were firmly entrenched on the soil of the European continent.

War correspondent Ernie Pyle began his June 12, 1944 nationally syndicated column with these words: "In this column I want to tell you what the opening of the second front entailed, so that you can know and appreciate and forever be humbly grateful to those both dead and alive who did it for you."

Thursday, June 6th is the 58th anniversary of D-Day at Normandy. On this occasion, we reflect on what a generation did 58 years ago to liberate a continent.

Stewart - Continued from page 1

Mr. Stewart is a respected businessman and community leader who has received dozens of honors for his business and civic achievements. When asked to help create the Museum, he said that he was willing and able to support the development. "It became one of the proudest civic and charitable involvements we have ever participated in," he said and, "we felt this would commemorate the contributions and sacrifices of so many to protect our children, grandchildren, and all the generations to come."

Mrs. Stewart is Chair of the 2002 Victory Ball Committee. When invited to help with the Victory Ball last year, she told us that she just could not say no. She reflected on the memory of her father, Jules K. de la Vergne, and his Pacific service as a naval officer and the huge sacrifice and courage of service people and the families at home.

He witnessed the raising of the American flag at Iwo Jima from the bridge of his transport ship and was in Tokyo Harbor at the signing of the peace treaty. Mrs. Stewart was a small child at the time, but she saved her father's letters written during the war, as well as some small artifacts that he sent her with the letters. There were shells from Saipan, pictures, and other memorabilia from his service in the Pacific. Last year she donated some of her deceased father's items to our collection, and bricks have been engraved in his honor.

Paulette and Frank felt this was a great opportunity to do something very meaningful for their community and for those who risked and gave their lives for our freedom. They further agree that the memory of Mr. de la Vergne and the opportunity to commemorate his life contributed to their desire to support the Museum.

Beat the Heat this Summer at the Museum

The National D-Day Museum is buzzing with exciting summer activities this June and July. With lectures, music, movies, and a special kids' weekend, there will be something for everyone on Higgins Drive. The summer starts with the 58th anniversary of D-Day, which also happens to be the Museum's 2nd birthday. Join our celebration on June 6th, complete with live patriotic music, re-enactors, and a delicious birthday cake. That evening we will present a rare screening of Steven Spielberg's "Saving Private Ryan" in the Museum's Malcolm S. Forbes Theater. Come relive this Academy Award-winning film in its big screen format.

Our popular, twice-monthly Lunchbox Lecture series continues with presentations on U-boats in the Gulf, the 60th anniversary of Guadalcanal, and the films of WWII. Spend your lunch break at the Museum exploring something new! The Living History Corps—our group of volunteer reenactors—will be showing their weapons, uniforms, and gear the second Saturday of every month this summer. Check out the calendar of events on our website at www.ddaymuseum.org for details about these and other upcoming Museum activities.

Also this summer, the Museum is pleased to announce Home Front Days. A two-day event on the July 13-14 weekend, Home Front Days will introduce children and adults to life on the home front during WWII. Bring the kids to the Museum's Louisiana Memorial Pavilion for hands-on activities, including planting a Victory Garden, spotting enemy aircraft, designing propaganda posters, making radio sound effects, shopping with ration coupons, training in a junior boot camp, and learning to swing dance. Special evening programs include a New Orleans home front slide show and a lecture on Cajuns during WWII. Come learn how we did our part here at home for victory abroad! For more information, call (504) 527-6012, ext. 225.



Summertime Calendar of Events Offers Something for Everyone

JUNE 2002

5 Lunchbox Lecture: *The Uniforms of D-Day*

Collection Manager Tom Czekanski will explore the variations in uniforms worn by both sides of the Normandy invasion. A slide presentation will highlight the uniforms of the American Airborne, Allied formations and Axis troops. 12:00 - 1:00 PM. Free.

6 Second Anniversary

Join our celebration on June 6th, all day in the Louisiana Memorial Pavilion, complete with patriotic music and birthday cake. The Living History Corps, our talented group of reenactors, will portray soldiers of the Allied Expeditionary Force and will demonstrate various weapons and equipment used to breach Hitler's Atlantic Wall during the invasion of Normandy.

Special screening of Steven Spielberg's "Saving Private Ryan" in the Museum's Malcolm S. Forbes Theater. Suggested donation \$5. Concessions available for purchase. 7:00 PM.

8 Living History Corps

The Corps will portray the Army, Army Air Corps, Navy, and Coast Guard of the European Theater. 11:00 AM - 3:00 PM, Louisiana Memorial Pavilion.

15 Victory Ball

Second annual black-tie fundraiser for The National D-Day Museum. Cocktails, dinner, and dancing featuring a rock and roll revue. Call (504) 527-6012 ext. 226 to receive an invitation. 7:30 - midnight. Hilton Riverside Hotel Ballroom.

19 Lunchbox Lecture: *Operation Mercury*

The German Airborne Invasion of Crete. Nick Lorusso discusses the world's first airborne-only operation, conducted without any land or sea reinforcements.

12:00 - 1:00 PM. Free.

26 Brazil Concert Band

Patriotic music from this world-class Indiana concert band. 2:00 - 3:00 PM. Free.

Continued on page 8

The National D-Day Museum welcomes our new members who joined January 1 through March 31, 2002.
We appreciate your support and commitment to the Museum's mission. Thank you for your support!

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D-Days is published quarterly by The National D-Day Museum Foundation, Inc., 945 Magazine Street, New Orleans, LA 70130. D-Days is a benefit to the members of The National D-Day Museum Foundation, Inc. Direct correspondence or requests for copies to the address listed above.

The National D-Day Museum wishes to acknowledge with gratitude the following tribute gifts made between July 1, 2001 and March 31, 2002. These gifts support the Museum's mission to celebrate the American spirit, the teamwork, optimism, courage, and sacrifice of the men and women who won World War II and to promote the exploration and expression of these values by future generations.

In Memory of Alan E. Bartlett

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In Memory of Robert G. Boush

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In Memory of Robert G. Boush

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The National D-Day Museum's 2nd Annual Victory Ball



Mark your calendars! The National D-Day Museum would like you and your guests to join us as we commemorate the 2nd anniversary of the Museum's Grand Opening. To celebrate this achievement, we hope you will attend the Victory Ball on Saturday evening, June 15, 2002 at 7:00 p.m. in the Grand Ballroom of the Hilton Riverside Hotel. This year's Victory Ball theme is "Let's Roll...and Rock." You will enjoy cocktails, dinner and dancing along with a "Roll and Rock Revue."

Become a patron or sponsor and attend our special Patron Party on June 14, 2002 at 7:00 pm, a fun and casual affair complete with food, music and special reenactments, including a special appearance by our own General George S. Patton!

Your attendance will ensure funding for the Museum's annual operating budget as well as planning for the "Center for the Study of the American Spirit." The Center will lead a national effort to advance education and research on the World War II years.

If you would like to receive an invitation to the Victory Ball, please call (504) 527-6012 ext. 231. We look forward to seeing you there.



A-2 Flight Jacket to Highlight Three-Month Exhibit

Beginning with the amphibious invasion of North Africa on November 7, 1942, and ending with the surrender of German forces on May 7, 1945, American troops on land, sea and in the air, liberated millions from the Third Reich's reign of fear and oppression. To celebrate the service and sacrifice of these Americans who fought against Hitler's forces, The National D-Day Museum has organized a three-month special exhibition, "America Strikes: The Campaigns to Liberate North Africa and Europe," from the Museum's growing artifact and archival collections. One of the featured artifacts is the A-2 flight jacket of 9th Air Force Pilot, Captain Richard L. Gates. Mr. Gates donated this personal artifact to The National D-Day Museum in 2000. He wore this A-2 flight jacket during his missions over Europe between April 1944 and March 1945. Gates enlisted "the day I took my last exam at Tulane (University)." Accepted into the Aviation Cadet program in June of 1942, he received his wings and commission in March 1943. Arriving in England in February 1944, Gates was "attached to the 9th Air Force, 409th Bomb Group and 641st Squadron." He flew the A-20, a medium bomber that could carry up to 4000 pounds of bombs. "The A-20 was a very good, mechanically sound aircraft. It could take an awful lot of punishment and was easy to fly. Our tour was 65 missions, but they gave a mission and a quarter credit for those you flew as lead, so I was able to finish at 61." The special exhibition opens at The National D-Day Museum on June 6, 2002.

Midway - Continued from page 1

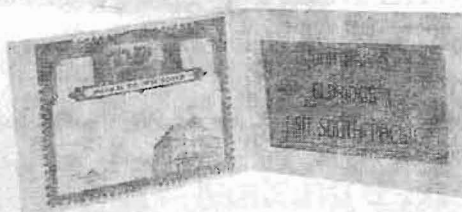
the enemy descended on Midway. In the main engagement of the battle, US Navy SBD Dauntless dive-bombers sank four Japanese aircraft carriers and a heavy cruiser. In addition to those losses, American forces destroyed 332 Japanese aircraft. About 2,500 Japanese sailors and airmen perished in the battle. American losses on the other hand were much more moderate. The Japanese sank two US ships during the battle: the destroyer USS Hammann (DD-412) and the 19,800-ton aircraft carrier USS Yorktown (CV-5). The United States also lost 147 combat aircraft as well as 307 soldiers, sailors and Marines.

Midway was more than just a tactical defeat for Japan—it was also a spectacular military disaster that reversed the strategic course of the war in the Pacific. With only light losses, American forces stopped a ten-year period of Japanese territorial expansion at Midway. After the battle, the Japanese had to defend territory as the United States went on the offensive. Tuesday, June 4th marks the 60th anniversary of this decisive and dramatic engagement. The Museum's new D-Day Invasions in the Pacific exhibit includes a short film dealing with this important battle and discussion of the invasions that followed it.



Official U.S. Navy Photograph, now in the collections of the National Archives & Records Administration (Photo #80-G-17934)

Douglas SBD-3 Dauntless dive bombers from aircraft carrier USS Hornet (CV-8) approaching the burning Japanese heavy cruiser Mikuma during the Battle of Midway, June 1942.



**NOW YOU CAN
HAVE A PICTURE
OF YOUR HERO'S
BRICK TO SHARE!**

The photo, which is in a special frame with The National D-Day Museum logo, is available for \$10 including shipping and handling. It will be mailed to you within two weeks of your order. If you are interested, please complete this form and mail it with your payment to: Road to Victory, 945 Magazine Street, New Orleans, LA 70130.

Or you can fax your order to (504) 527-6088.

Name of Hero that appears on the brick: _____
Please make check or money order payable to The National D-Day Museum.
Please charge to my credit card: ☐ Visa ☐ Mastercard ☐ Amex ☐ Discover
Card # _____ Exp. Date _____
Cardholder _____
Signature _____
Your Name _____
Mailing address _____
City _____ State _____ Zip _____
Phone _____ Email _____

Take Advantage of Summertime Museum Store Values

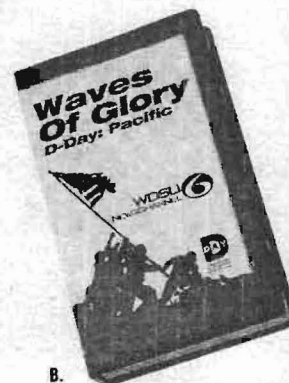
A. Designed especially for the Museum, this wonderful resin model of an LCVP measures about eight inches long and features a small crew. This model comes with the stand and is ready for display.

\$11.00. Item #5525. (Members price: \$9.90)



B. Also new at the Museum Store is the long awaited December 7th Dedication video. With a running time of 1 hour and 49 minutes, "Waves of Glory" features the reenactment on Lake Pontchartrain, the D-Day Museum Pacific exhibit Opening Ceremonies and the Veterans Parade.

\$11.00. Item #5288. (Members price: \$9.90)

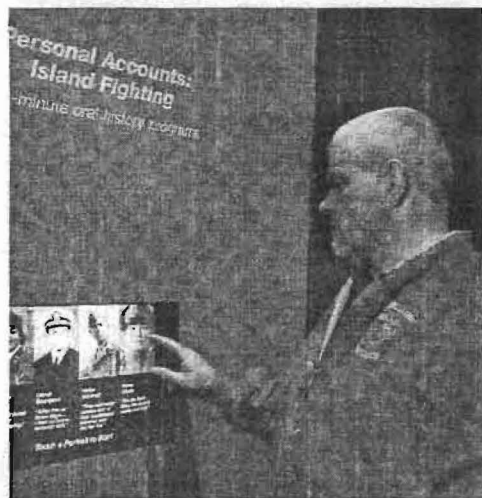


C. Steven Spielberg and Stephen E. Ambrose, in association with The National D-Day Museum, present "Price for Peace," directed by James Moll. This 90-minute film tells the story of the Pacific War from the view point of Veterans from both sides of the War.

\$19.95. Item #5555. (Members price: \$17.95)



Call 504-527-6012, ext. 244 or check out www.ddaymuseum.org to place your order.



Making a Difference: Creative Ways to Leave Your Own Legacy

By leaving a bequest to The National D-Day Museum in your will you have the opportunity to provide yourself, your loved ones and The National D-Day Museum with a lasting benefit. At the same time you will preserve an enduring legacy of heroism and commitment to your country. To learn more about how you can make a lasting difference at The National D-Day Museum, please call (504) 527-6012 ext. 261 or e-mail annem@ddaymuseum.org for your free copy of *Making a Difference: Creative Ways to Leave Your Own Legacy*. All inquiries are held in the strictest confidence with no expectation of a commitment.

JULY 2002

► 4 Fourth of July

Celebrate the Fourth of July with a visit to **The National D-Day Museum**. Music will complete the celebration. The Living History Corps will portray the Army, Navy, and Marines of the Pacific Theater.

► **10 Lunchbox Lecture: Rewarding Valor—Orders, Medals, and Decorations of WWII** Museum staffer Stephen Cozette will discuss and present the various awards from the major participants of the European Theater, with an emphasis on the United States, Germany, the Soviet Union, and Great Britain. 12:00 - 1:00. Free.

► **12 Lecture: New Orleans During the War** Local historian Mary Lou Widmar presents a slide show and lecture describing life on the Home Front in New Orleans. 7:30 - 8:30 PM. Free.

► 13-14 Home Front Days

A two-day event that will introduce children and adults to life on the Home Front during WWII. Hands-on activities will include planting a Victory Garden, spotting planes, swing dancing, and going through a mini boot camp. 10:00 AM - 4:00 PM. Free with Museum admission.

► 13 Lecture: Cajuns in WWII

Shane Bernard, Historian and Archivist at the McIlhenny Company, discusses Cajuns during the war years. 6:30 - 7:30 PM. Free.

► 24 Lunchbox Lecture: U-Boats in the Gulf: New Discoveries

The discovery of the wreck of U-166 in 2001 led to a revision of the traditionally accepted story of the U-boat's sinking. Come observe the 60th anniversary of the sinking of U-166 by joining D-Day Museum Research Historian Martin Morgan for a presentation featuring never before seen photographs of U-166 and its crew. 12:00 - 1:00 PM. Free.

AUGUST

► 10 Living History Corps

The Corps will portray opposing squads of the US Army 1st Infantry Division and the German 4th Panzer Grenadier Regiment of the SS.

► 14 Lunchbox Lecture: Guadalcanal

Capt. Rick Jacobs (USNR, Ret.) will discuss this Pacific naval amphibious campaign that took place over six months in 1942. 12:00 - 1:00 PM. Free.

► 28 Lunchbox Lecture:

WWII Films Then and Now

WWII has been the subject of countless films. From Guadalcanal Diary to Saving Private Ryan, Hollywood's treatment of the war has undergone many changes. D-Day Museum Research Historian Martin Morgan will present a lecture that traces this interesting and significant evolution. 12:00 - 1:00 PM. Free.

Hours

Open seven days a week, 9:00am to 5:00pm
Closed on New Year's Day, Mardi Gras,
Thanksgiving and Christmas

Admission

Adults: \$10.00

Seniors (65+) and Students with ID: \$6.00

Children ages 5 to 17: \$5.00

Children under 5: FREE

Members: FREE

Active or Retired Military with ID: \$6.00

Military in Uniform: FREE

Special discount rates

for reserved groups of 20 or more



THE NATIONAL
D-DAY MUSEUM
NEW ORLEANS

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New Orleans, LA 70130

(504) 527-6012
(504) 527-6088 Fax

www.ddaymuseum.org

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Appendix C

Collections Management Policy



The National D-Day Museum Collections Management Policy

I. Purpose

The National D-Day Museum aspires to collect, preserve, exhibit, and interpret artifacts relating to the June 6, 1944 invasion of Normandy, France and other amphibious operations during World War II. These artifacts are collected pursuant to the mission of the Museum:

*The National D-Day Museum
Celebrates the American Spirit,
the teamwork, optimism, courage, and sacrifice
of the men and women who won World War II
and promotes the exploration and expression
of those values by future generations.*

The Board of Directors and staff of The National D-Day Museum recognize that collections management is an important responsibility of the Museum and this is reflected in the Museum's *Code of Ethics*.

The purpose of this document is to establish the Museum's policies and the responsibilities of the Museum board and staff as they relate to the Museum's collections.

II. Collections Objectives

The Museum shall collect artifacts which facilitate the fulfillment of the Museum's mission.

The Purpose for creating the collections shall be:

2. To preserve the artifacts and history associated with amphibious operations during the Second World War, 1941-1945;
3. To create permanent and temporary exhibits relevant to the mission of the Museum;

5. To fulfill the interpretive, educational, and outreach programs conducted by the Museum;
6. To create and maintain a research collection and other reference materials pertinent to the mission of the Museum;

The highest priority in collecting will be given to the following:

6. Collections materials relating to all facets of the June 6, 1944 invasion of Normandy, France and collections materials relating to other amphibious operations during World War II, 1941-1945;
7. Collections materials relating to the United States Armed Forces, 1939-1945;
8. Collections materials relating to the armed forces of other nations, 1939-1945;
9. Collections materials relating to home front activities, 1939-1945;
10. Collections materials relating to U.S. war production effort, 1939-1945;

The Museum may collect other materials relating to the mission of the Museum only on the recommendation of the Museum Director or the Curator of Collections.

III. Delegation of Responsibilities

Board of Directors

The Board of Directors of The National D-Day Museum is responsible for the Museum's collections. In accordance with the Museum's adopted *Code of Ethics*, the board ensures that:

“the museum's collections and programs and its physical, human, and financial resources are protected, maintained, and developed in support of the Museum's mission”

“professional standards and practices inform and guide museum operations”

“policies are articulated and prudent oversight is practiced”

Staff

The Museum Director delegates the management of the collections program to the Curator of Collections. The Curator of Collections is charged with the daily care of the collection as well as future planning for its care and growth. The Museum Director and

the Curator of Collections are responsible for ensuring that the Museum's *Code of Ethics* is followed.

IV. Acquisition Policy

Definition

The acquisition process is defined as the discovery, preliminary evaluation, negotiation for, taking custody of, documenting title to, and acknowledging receipt of materials and objects.

Acquisition Criteria

All collections will be evaluated for acquisition by the following criteria.

1. The present owner(s) must have clear title to the objects being offered. The Museum will not knowingly acquire for its collections any artifact that has been stolen, illegally exported from its country of origin, or whose recovery involved the unscientific or intentional destruction or damage to historic or archaeological sites. However, the Museum may accept objects that have been confiscated and offered to it by government authorities.
2. Acquisitions by purchase shall be made only after proper financing has been arranged, and a fair market value established.
3. The Museum must be in a position to care properly for the proposed acquisition.
4. The significance of the material or objects must be determined.
5. All moral, legal, and ethical implications of the acquisition must have been considered.
6. Title to all objects acquired for the collections should be obtained free and clear, without restrictions as to use, exhibition, or future disposition.
7. The Museum may accept conditional gifts at the discretion of the Museum Director.
8. The acquisition must conform to the Museum's collecting objectives.

Acquisitions Procedures

All contacts about potential acquisitions shall be made through the Museum Director and/or Curator of Collections. No other staff member, volunteer, board member or others associated with the Museum may obligate the Museum to the acceptance of any material object without the approval of Museum Director or Curator of Collections.

The Curator of Collections then follows the established museum procedures for recording and evaluating the potential acquisition. The Curator of Collections shall document the potential acquisition and determine whether the item meets the collections criteria.

Bequests to the Museum shall be handled as any other gift and must meet the same collection criteria. Bequests which are inappropriate and do not fulfill the mission of the Museum may be refused.

At the request of the staff, a member of the Board, the Museum Director or Curator of Collections may be asked to review and evaluate any potential acquisition.

Collection Records

The Curator of Collections shall maintain permanent acquisition files that shall contain all legal instruments and conveyances pertaining to each acquisition or source. These records shall be kept according to professional museum standards and the procedures recorded in the Museum's *Collection Management Manual*.

Appraisals

Staff members do not offer appraisals of the monetary value of material objects to donors, or reveal the accession or book value, used for accounting and insurance purposes.

Donors desiring to take an income tax deduction must obtain an independent appraisal. At the request of a donor, the Curator of Collections may provide a list of regional appraisers without recommending any one appraiser, nor will Museum staff members appraise or otherwise place a monetary value on objects casually brought to the Museum.

Deposits

The Museum does not accept, nor will it be responsible for the temporary deposit of an artifact pending acquisition. If a donor wishes to donate an artifact, a decision will be made immediately by the Director or Curator of Collections. If the Director or Curator of Collections is unavailable, the artifact will be fully documented and the documentation (not the artifact) presented to either of these individuals for approval. The donor will then be contacted. If the artifact is accepted into the Museum's collection, the Museum will incur all cost associated with transportation of that artifact to the Museum unless other arrangements have been made in advance.

V. Documentation and Care of the Collections

The Museum staff shall ensure that all collections in the Museum's custody are inventoried, documented, protected, secured, unencumbered, and preserved according to professional museum standards.

The Museum staff shall maintain a permanent record of all accessions, including gift agreements, and purchase receipts.

Acquisitions for the collections shall be accessioned promptly according to the procedures and policies stated in the *Collections Management Manual*.

The Museum staff shall prepare duplicate copies of all registration documents, as specified in the *Collections Management Manual* and ensure their deposit in a separate, secure location.

The Museum assumes responsibility for the proper storage, protection, preservation, and conservation of the objects in the care of the Museum, according to guidelines stated in the *Collections Management Manual*.

Specific procedures based on professional standards for the appropriate care of the collections shall be specified in the *Collections Management Manual*. This manual shall be reviewed and updated as necessary.

VI. Lending and Borrowing

The Museum shall, at times, have cause to borrow selected collections from other museums, institutions, organizations, corporations, or individuals for inclusion in a proposed exhibit or educational program. The Museum shall borrow only items for which it has an immediate need. The borrowing period shall be specified as the time during which the Museum needs the item, after which it shall be returned within 30 days to its proper owner.

Each incoming loan must be processed and documented on the respective museum form, which must be signed and dated by the borrower and lender.

The Museum shall provide insurance on all incoming loans recorded on the appropriate loan agreement form. The Museum shall provide the same level of care to borrowed collections that it provides to its own collection.

The Museum shall lend items from its collections to other museums and historical societies for a period not to exceed two years. The loan may be renewed as appropriate. The Museum will require the borrower to complete the appropriate museum forms as well as The AAM Technical Information Service *Standard Facility Report Form* and to provide insurance for the item while in transit and at the borrower's institution.

The Museum shall ensure that all loan activities conform to its mission and public trust responsibilities. All loan activities shall be conducted in a manner that respects the protection and preservation of cultural resources.

VII. Security and Insurance

The Museum shall maintain a list of the Museum collections and the respective values for insurance purposes. The Curator of Collections shall assign an estimated “accession value” at the time of accessioning. The Curator of Collections shall maintain a current inventory of the collections which includes the fair market value by collection. The Museum staff shall strive to employ a qualified appraiser to conduct a periodic reappraisal of its collections to include the current fair market value of its holdings. The reappraisal should be conducted every ten years.

The Museum’s collections shall be insured through The National D-Day Museum’s insurance company, Aon Risk Services of Texas, Inc. All collections shall be insured for their fair market value and are protected “world wide and in transit.”

The Museum shall strive to provide adequate security of its collections at all times. The storage area shall be secured, with access only by approved museum staff. The Curator of Collections shall ensure that proper inventory and security measures are followed for the collections on exhibition.

VIII. Deaccession Policy

Definition

Deaccessioning is the process of removing an accessioned object permanently from the collections. The deaccession process shall be cautious and deliberate.

Procedure

The Curator of Collections may recommend to the Director of The National D-Day Museum the deaccessioning of material or an object if, in his/her best judgment, one or more criteria for deaccession have been met. Such recommendations will be in writing and will specify the source and/or provenance of the material or object, the reasons for deaccessioning, the estimated market value, and the recommended means for disposal which may include exchange, sale (negotiated, public auction, sealed bid), destruction, or transfer to another museum, library or other appropriate site. Upon approval of the Director, the recommendations will be forwarded to the Education & Collections Committee of the Board.

The Education & Collections Committee will respond in writing approving or disapproving and designating the suggested means of disposal.

Because the Museum holds its collections in trust for the public, the disposition of all deaccessions will be recorded in the object files and will be a matter of public record.

Deaccession Criteria

Museum collections to be considered for deaccession must meet at least one of the following criteria:

1. The material or object is outside the scope or incompatible with the mission of the Museum.
2. The material or object has failed to retain its identity or authenticity, and has deteriorated to the point where it is beyond conservation.
3. The material or object has been lost or stolen and remains lost for more than two years.
4. The material or object duplicates other objects in the collection.
5. The Museum is unable to provide proper care and storage for the object.
6. The material or object has doubtful potential use in the foreseeable future, or has accidentally been accessioned twice.
7. The material or object has properties which may be harmful to staff or other artifacts in the collection.

Restrictions

Before any material or object is recommended for deaccessioning, or is deaccessioned, reasonable efforts shall be made to ascertain that the Museum is legally free to do so. Where restrictions to the disposition of the material or object are found, these procedures shall be followed.

1. All efforts will be made to honor the restrictions, as long as they do not violate the *Code of Ethics*.
2. If the restrictions cannot be complied with, the staff shall seek the advice of legal counsel.

No donated item shall be deaccessioned for any reason for two years after the date of its acquisition (see U.S. Tax Reform Act of 1984 and I.R..S. regulations).

Ethics of Sale

Materials and objects shall not be given, sold, or otherwise transferred, publicly or privately, to the Museum employees, volunteers, officers, trustees, or their immediate families or representatives.

The disposal of collections through sale, trade, or research activities is solely for the advancement of the Museum's mission. The proceeds from these sales shall be placed in a restricted museum collections fund for The National D-Day Museum. These funds may only be used for the purchase, care, or conservation of artifacts.

The Museum shall ensure that all deaccessioning activities are conducted in a manner that respects the protection and preservation of cultural resources and discourages illicit trade in such materials. Such activities shall also conform to the Museum's mission and public trust responsibilities.

IX. Access and Disclosure

The Museum shall ensure that access to the collections and related information is permitted and regulated.

The Museum shall make its collections accessible to the public through its exhibits and through scheduled appointments. Researchers who wish to examine objects in the Museum's collection may contact the Museum in advance to make an appointment.

The Museum's collections policy and related records shall be available to donors, the press, and other responsible parties. The Museum shall respond to public inquiries promptly and make public disclosure of collections accessioned and deaccessioned in annual reports, newsletters, and other publications.

X. Conflicts of Interest and Ethics

The Museum shall follow the *Code of Ethics* adopted on September 1, 1998.

The Museum will not sell to members of the Board of Directors, employees, or volunteers, hereafter referred to as the staff, Museum artifacts falling within acquisition guidelines stated in this policy. The Museum will not purchase artifacts falling within the acquisitions guidelines from members of the Board, employees, or volunteers.

Members of the staff are discouraged from collecting privately in competition with the Museum. No staff member may reproduce objects in the Museum's collection for private dealing. This does not prohibit the pursuit of a craft or trade similar to those pursued by the Museum so long as the products are not copies of museum artifacts and are not sold as reproductions of objects related to the collection of the Museum.

If a staff member purchases artifacts for personal use which fall within the collecting policies of the institution, the staff member will offer the same to the institution for the same price. A sales receipt must be kept by the employee documenting the price actually paid. If the institution declines to purchase the object(s), the institution will have no further rights to the object. If an object is manufactured by the employee as part of a retail line, the Museum may purchase the object(s), at the retail cost or less.

Professional staff or employees of the Museum creating original works of literature while acting within the scope of their employment will retain no title or interest in such "works made for hire." Works made for hire are protected by U.S. copyright laws and may be published and distributed by the Museum at any time. The Museum does not own the copyright to works of literature which were not produced within the scope of employment, even though such works rely upon research and study conducted with the scope of employment. In all such cases of publication by employees, the Museum requires a credit line acknowledging an indirect contribution.

XI. Approval of Policy

This policy has been recommended for approval by the Executive Committee of The National D-Day Museum Board of Directors and was approved by the Museum's Education/Collections Committee on September 1, 1998. This policy will be reviewed annually and updated as needed.

Appendix D

Deed of Gift Template and Cover Letter



DEED OF GIFT AND GRATUITOUS DONATION

Donor's Name:

Donor's Address:

Donor's Phone:

Donor's Email:

I (we) irrevocably and unconditionally give, donate, deliver, transfer and assign to THE NATIONAL D-DAY MUSEUM FOUNDATION, INC. (the "Museum") by way of gift and gratuitous donation all right, title, and interests (including, without limitation, all applicable copyright, trademark, and related intellectual property interests) in, to, and associated with the property hereinafter described (the "Property"), to be used by the Museum at its unrestricted discretion. I (we) affirm that I (we) own said property and that to the best of my (our) knowledge I (we) have good and complete right, title, and interest (including, without limitation, all applicable copyright, trademark, and related interests) to give.

I (we) agree that the object(s) will become part of the exclusive and absolute property of the Museum and that it (they) may be managed in any ethical manner consistent with established professional standards, Museum policy, and governmental regulations, with no restrictions on its (their) use or disposition.

Description of the Property:

☐ (check box if additional descriptive information is attached)

Donor's Signature: _____ Date: _____

The Property is hereby accepted by the Museum.

THE NATIONAL D-DAY MUSEUM FOUNDATION, INC.

By: _____ Date: _____
Authorized Representative

945 Magazine Street, New Orleans, LA 70130
(504) 527-6012 www.ddaymuseum.org (504) 527-6088-Fax

Date

Name

Address

Dear

Thank you for your generous donation of World War II-era memorabilia to The National D-Day Museum Foundation Inc. This institution “celebrates the American Spirit, teamwork, courage and sacrifice of the men and women who won World War II,” and this donation certainly contributes to our ability to preserve and interpret the epic story of America during the World War II years (1939-45).

Materials accepted into the Museum’s collections are utilized for permanent exhibits (such as *The D-Day Invasions in the Pacific* that opened on December 7, 2001), special exhibitions, and research. They are also available to other reputable museums on a temporary loan basis.

You will find enclosed two Deeds of Gift. Please sign and date in the places indicated. Keep one copy for your records. Return the other copy in the envelope provided.

Please be assured that this material will be cared for and preserved in accordance with the highest professional museum standards. It is through the generosity of individuals such as yourself that the Museum can preserve and interpret the history of America’s “Greatest Generation.”

If I can be of any further assistance please do not hesitate to contact me.

Sincerely,

Gordon H. “Nick” Mueller, PhD
President and CEO

Appendix E

Curatorial Volunteer Manual

Curatorial Volunteer Manual

1. Handling instructions
2. inventory form instructions
3. explanation of what we collect
4. mission statement
5. marking instructions?
6. steps in processing a donation

General rules for handling/moving artifacts

Take your time. Do not rush when handling objects.

Never walk backward in the vicinity of artifacts. Always be aware of what is behind you and how close you are to it.

Support artifacts when in transit. For example-move brittle WWII magazines by supporting them in a box, box lid or between placed in a acid free file folder.

Never set artifacts directly on the floor.

Work on a clean and uncluttered surface so that all objects are accounted for.

Do not make any sudden or unnecessary movements while in the vicinity of collection objects.

Wear clean white cotton gloves when handling objects made from fabric, wood, metal, plant or animal products.

Never lift an object by a handle or a protruding projection. Instead lift an object by sliding a hand under the base of the object and steadying the body of the object with the other.

Never lift an object by its handle or its rim.

Never place heavy objects (such as shells) on top of light fragile objects (such as uniforms)

Do not drag an artifact across the floor. Find a cart or dolly for moving this.

Do not use ink pens when working with objects. Use only pencils.

Do not overcrowd a cart or a table.

Never place an object so that it extends past the edge of a table or cart surface.

**INSTRUCTIONS
ARTIFACT INVENTORY FORM**

Step One - Donor's Name

Enter Donor's Name and address at top right hand of Artifact Inventory Sheet

Step Two - Object Name

Object Name-enter the noun that best describes this item for example

Suggested Noun Names are:

Book

Helmet

Photograph

Certificate

Boot

Medal

Booklet

Step Three - Material

Enter in this blank what the object is made of;
examples of Material include

Silk

Cotton

Wool

Aluminum

Paper

Cardboard

Step Four-Date

Enter either the specific date an item was created-for example a newspaper or a book will have an exact date published or the approximate date an item was created. Due to our subject matter our approximate date will be most often 1941-1945

Step Five-Condition and Description

The description of the item should include information about the color (khaki, blue, white) of the object,
the overall shape such as circular, rectangular, oval, etc.,

the specific style if appropriate, such as A-line skirt or Ike jacket or Model designation such as M-1 for helmet type,

Titles of books and documents would be listed in this section

Manufacturer's or publisher's information if the object is stamped or printed with such
distinctive marks that would help identify the item in the event of an emergency,
and any personalization added after production,

Two examples of descriptions are as follows:

Map Case, German:

black leather with flap cover, two inside pockets and 2 writing pens, overall shape rectangular, on interior of flap American donor inscribed his WWII service history good to very good condition, leather creased & edges of flap cover _____, shoulder strap missing

Manual, United States Army

Paper with cardboard cover, FM____/Pub.

Condition-

A list of condition terms and meanings is attached.

Conclusion

Sign your name under Inventory prepared by

Enter Date your completed the inventory of artifacts

CONDITION TERMS

Begin by summarizing the state of condition with one of the following terms:

Excellent-90% or more original fabric intact with practically no signs of wear, age, fading, etc.

Very Good – 80% of original fabric remains with only minor wear, aging, fading, minor tears, etc.

Good- 50% to 70% original fabric remains, shows noticeable allover age, creases, fading, etc.

Fair- 30-40% original condition, reflects much wear, aging, fading, scuffs, dents, may have loose or missing parts, significant allover moth damage

Poor- condition is basically fragile with significant damage, must be handled with great care due to brittleness, shattering, etc.

See attached list of condition terms and definitions to assist with this portion

Donor Name _____
Address _____

NATIONAL D-DAY MUSEUM
INCOMING ARTIFACT INVENTORY

1. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

2. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

3. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

4. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

Inventory prepared by _____
Date _____

Donor Name _____
Continuation Sheet # _____

1. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

2. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

3. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

4. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

5. OBJECT NAME _____ Material _____
_____ Date _____ Condition & Description _____

Donor Address _____

Inventory prepared by _____
Date _____

UNITED STATES MARINE CORPS MEMORABILIA SOUGHT

The National D-Day Museum is actively seeking donations of original World War II memorabilia from Marines who fought in the Pacific War. The museum will open a Pacific War Gallery in 2001.

Among the items sought are:

782 gear - packs, knives, helmets, leggings, map cases, boots, combat suspenders, canteens, mess kits
dungaree uniforms and selected dress uniforms
archival materials - manuals, orders, photographs, letters, island or unit newsletters, scrapbooks, Marine Division histories
Japanese souvenirs - helmets, packs, uniforms, banners, flags, 1,000 stitch belts, swords, boots
personal memorabilia-medals, dog tags, pillow covers, window service banners

Please contact Paula Ussery, Curator of Collections, National D-Day Museum to discuss donations/ 504-527-6012 ext. 2

UNITED STATES NAVY MEMORABILIA SOUGHT

The National D-Day Museum is actively seeking donations of original World War II memorabilia from Navy personnel who fought in the European and Pacific War amphibious invasions.

Among the items sought are:

field equipment-knives, helmets, leggings, boots, life belts
dungaree uniforms and selected dress uniforms, ditty bags, duffle bags, sea chests
archival materials - manuals, orders, photographs, letters, ship newsletters, scrapbooks, ship histories
Japanese or German military souvenirs - helmets, packs, uniforms, banners, flags, 1,000 stitch belts, swords, boots, airplane parts
personal memorabilia-medals, dog tags, pillow covers, window service banners

Please contact Paula Ussery, Curator of Collections, National D-Day Museum to discuss donations/ 504-527-6012 ext. 2

Curatorial Department

Collections Development

Solicit donations of World War II artifacts and cultivate donors and potential donors in accordance with the D-Day Museum's overall mission statement and interpretive goals

Registration of Artifacts

Secure legal title to artifacts
Make duplicate copy of all pertinent donation related documents and transport to off-site facility
Assign Accession numbers to artifacts
Place reversible accession numbers onto objects in accordance with object's material
Photograph artifacts
Store artifacts in appropriate containers
Prepare condition reports
Prepare research files on artifacts
Inventory collections on rotating and annual basis
Improve computerized information on collection pieces
Solicit information about all previous donor's individual service and experiences

Volunteers

Recruit, train and supervise collections volunteers in such areas as artifact inventory, registration of collections, artifact research, etc.

Conservation/Preservation

Monitor environmental conditions in exhibit and storage areas
Prepare Disaster Artifact Plan
Routine cleaning of artifacts
Select conservators to perform specific treatments on selected artifacts

Monitor for pest activity
Select professional appraiser to evaluate collections for insurance coverage

Outreach

Respond to research requests
Respond to requests for public presentations

Exhibits

Assist with installation of Core Exhibit, National D-Day Museum

Coordinate incoming Pacific artifacts with exhibition design and development

Policies and Plans to Revise or Develop

Collections Management manual
Collections Policy
Artifact Disaster Plan
Library and archival researcher use policy

**Curatorial Phone Log
D-Day Museum**

Date of Call _____

Name of Caller _____

Phone # of Caller _____

Artifacts Offered _____

Is service person alive or deceased? _____

If deceased, what stories, newspaper clippings, etc survive? _____

Service Information related to artifacts (When entered service, what branch, what battles or campaigns, etc.)

Other Information:

Curatorial volunteer name _____

The National D-Day Museum
Volunteer Docent Contract

Date 5.28.02

Name Jessica Hester

Address 2350 Lyndell Dr. Apt C

Charlottesville, VA 70043

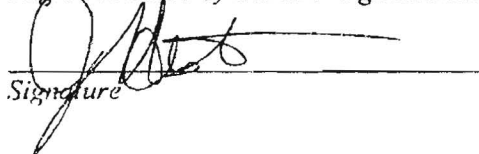
Home Phone 504-281-9222

Work Phone 504-522-3305

Starting On (date) 5.28.02, I agree to honor the following museum guidelines

1. I will attend all curatorial training sessions and be responsible for their content.
2. I will be on time for my shifts and remain for the hours agreed upon.
3. Once trained, I will commit to serve as a curatorial volunteer for one year.
4. I will inform the curatorial staff in a timely manner when I cannot fulfill my scheduled shift.
5. I will not use any privileged information gained as a result of being a curatorial volunteer for personal gain nor divulge confidential information about the collection holdings of The National D-Day Museum.
6. I will follow all National D-Day Museum policies and procedures.
7. Violation of these guidelines without prior notice to the Curatorial Department may result in dismissal from the volunteer program.

I agree to abide by the above guidelines.


Signature

5.28.02
Date

Appendix F

Library Gift Thank You Letter

[Date]

-
-
-

Dear _____:

Thank you for your recent contribution of documentary information to The National D-Day Museum Foundation, Inc.

The National D-Day Museum – America’s museum of the World War II years – celebrates the American spirit, teamwork, courage, and sacrifice of the men and women who won World War II. Founded by noted author Stephen E. Ambrose, it has been host to more than 675,000 people from throughout America and across the globe since it is opened on June 6, 2000.

Your donation, which you will find listed below, will be added to the growing collection of research material that is used by staff, visitors, and researchers alike to gain a better understanding and appreciation of America’s role in World War II.

[donated materials itemized]

-
-

Thank you for your interest in, and continued support of, The National D-Day Museum Foundation, Inc.

Sincerely,

Dr. Gordon H. Mueller, PhD
President and CEO

Appendix G

Marking Standards for the National D-Day Museum

Marking Standards
The National D-Day Museum

General marking method:

On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.

The use of a white basecoat is to be avoided

Labeling of Storage boxes and folders:

Acid free boxes are to be labeled with foil backed self-adhesive tags. On the first line print last name first and first name last. On second line print the accession number. The printing should be large, clear and dark. Use a black ballpoint pen for the marking. **Do not** include additional information.

On hollinger boxes and half hollinger boxes: place on label centered under the handle hole.

On all other acid free boxes: use two labels. Place the labels on the upper left corner of the two adjoining sides.

File folders: in pencil print the last name first and first name last of the donor followed by the accession number in the center of the folder. If desired, a description may be printed on the right side of the file tab.

| <i>Object or Material</i> | <i>Method</i> | <i>Location Placement</i> |
|----------------------------------|---|--|
| Basketry | Apply the number in block style with a medium lead pencil to a lignin-free paper tag; attach tag to object with cotton string | Reverse Base |
| Blade Weapon | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Reverse side of blade just below the counter guard or on back edge of blade |
| Bone or Ivory | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Reverse Base |
| Book | Using a medium lead pencil, apply the number in block style. <i>Caution: A hard lead or any freshly sharpened pencil may indent or mar surfaces. A soft lead may smudge.</i> | Inside front cover at upper left corner and inside back cover at upper left corner |
| Ceramic | On a clean, flat surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Reverse base |

| <i>Object or Material</i> | <i>Method</i> | <i>Location Placement</i> |
|------------------------------------|---|--|
| Clothing | Use twill tape doubled to prevent bleed through. Write the number with a laundry marker | Coat, Jackets, Shirt: Inside right cuff to read correctly when cuff is turned back. Skirt and Trousers: Waistband at back inside |
| Coin, Token or commemorative medal | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | The edge; if not possible, consider how the coin will be displayed-obverse or reverse, and mark the opposite <i>Caution: Some coins, tokens and commemorative medals (e.g. sealed mint and proof coins) should never be marked on their surfaces. In such cases, mark the container.</i> |
| Document | Using a medium lead pencil, apply the number in block style. <i>Caution: A hard lead, or any freshly sharpened pencil, may indent or mar surfaces. A soft lead may smudge</i> | Lower right of reverse |
| Firearm | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Inside of trigger guard |
| Frame | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Lower right of reverse |

| <i>Object or Material</i> | <i>Method</i> | <i>Location Placement</i> |
|--|---|---|
| Furniture | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat should be avoided</p> | Near top of right rear leg or near base on right side |
| Glass | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat is to be avoided</p> | Reverse base |
| Glass plate negative and lantern slide | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat is to be avoided</p> | On the non-emulsion side at the lower right |
| Leather | <p>Apply the number in block style with a medium lead pencil to a lignin-free paper tag; attach tag to object with cotton string. Attach through an eyelet. Do not tie to laces</p> | Inconspicuous area |
| Metal | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of white basecoat is to be avoided</p> | Reverse base (generally speaking) |

| <i>Object or Material</i> | <i>Method</i> | <i>Location Placement</i> |
|--------------------------------------|--|---|
| Painting | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat is to be avoided</p> | Reverse lower right on both frame and stretcher |
| Photograph | <p>Using a medium lead pencil, apply the number in block style</p> <p><i>Caution: A hard lead, or any freshly sharpened pencil, may indent or mar surfaces. A soft lead may smudge</i></p> | Lower right of reverse side |
| Print | <p>Using a medium lead pencil, apply the number in block style</p> <p>Caution: A hard lead, or any freshly sharpen pencil, may indent or mar surfaces. A soft lead may smudge</p> | Lower right of reverse side |
| Sculpture | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat is to be avoided</p> | Lower right of base or if light on underside |
| Skin | Apply the number in block style with a medium lead pencil to a lignin-free paper tag; attach tag to object with cotton string | Inconspicuous area |
| Stone | <p>On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac.</p> <p>The use of a white basecoat is to be avoided</p> | Reverse base (generally speaking) |

| <i>Object or Material</i> | <i>Method</i> | <i>Location Placement</i> |
|--|---|--------------------------------------|
| Very small and impossible to mark object | Containerize object in inert material. Marking method and placement will depend on container type | Dependent of container type |
| Wood | On a clean surface, apply a base coat of shellac. When dry apply the number in black India ink or if the base is dark, apply the number with oil based artist pigments. When dry, apply a topcoat of clear shellac. The use of a white basecoat is to be avoided | Reverse base (generally speaking) |

Appendix H

Artifact Return Letter and Temporary Receipt for Property

Date

Name

Address

Dear

Thank you for your interest in the National D-Day Museum and our efforts to collect and preserve the memorabilia and memoirs of America's participation in World War II.

As per your request, you will find enclosed the items that you requested be returned to you.

You will also find two copies of the Temporary Receipt of Property form. Please sign and date both copies in the place indicated. Return one copy in the envelope provided. Keep the other copy for your records.

You may contact this office via telephone at 504-527-6012 ext. 228 or Tom Czekanski at ext. 237 if you have additional questions.

Sincerely,

Paula Ussery
Curator of Collections

Temporary Receipt For Property

The following items have been left in the custody of the National D-Day Museum for the purpose of _____

Description of items:

Items left by:

Signature _____

Name _____

Address _____

Phone Number _____

E-Mail _____

Received by _____

Date _____

The Above listed items were returned to the owner in satisfactory condition.

Returned to _____ Date _____

Returned by _____ Date _____

VITA

Jessica Green Hester received her Bachelor of Arts Degree in History from the University of New Orleans in summer of 2000. She earned her Master of Arts Degree from the University of New Orleans in Arts Administration in fall of 2002. She plans to go on to obtain a job with a history museum.