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Report on internship at Jackson Barracks Military Museum

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Report on Internship at Jackson Barracks Military Museum

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

Stan Amerski

B.A., University of New Orleans, 1998

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ABSTRACT

From July through November 2002, the internship which I have been engaged in at Jackson Barracks Military Museum has afforded me opportunity to gain practical experience in both the curatorial and preparatory aspects of museum operations. Jackson Barracks Military Museum is part of a larger state agency, "The Military Directorate" and it's governing board is appointed in accordance with state law. Jackson Barracks Military Museum is presently being restructured to acquire certification from the U.S. Army Center of Military History Museum Division. Katz in "Museum Trusteeship: The Fiduciary Ethic Applied" The Journal of Arts Management and Law (73) writes that the museum community has been compelled to develop codes of ethics and sound practices and procedures for their board members, and museum management. This effort will bring this State Museum more in line with the requirements of the American Association of Museums for certification. I was and am pleased to have had the opportunity to take part in this effort which required a complete turn around in how the organization approached it's mission. I will detail areas of responsibility given to me, and my contributions to the ongoing effort to become the first National Guard agency to acquire certification.

Introduction

Jackson Barracks Military Museum is another of the historical sites of New Orleans which has somehow eluded detection or interest from the local population. This may be explained by the museum's location on St. Claude Avenue in the lower 9th ward. Even after the closing of the Parish Prison, the area still is thought of as a place you wouldn't plan to go. The museum is part of the historical Jackson Barracks Complex which occupies one hundred acres of land in Orleans Parish, extending from the Mississippi River to one mile north of St. Claude Avenue, and from the St. Bernard Parish line on the East, to Delery Street on the West. Jackson Barracks is the home of the Louisiana Military Department, and Headquarters for the Louisiana National Guard. Although the museum is located on a military post it is state property and open to the citizens of the state.

Organizational History

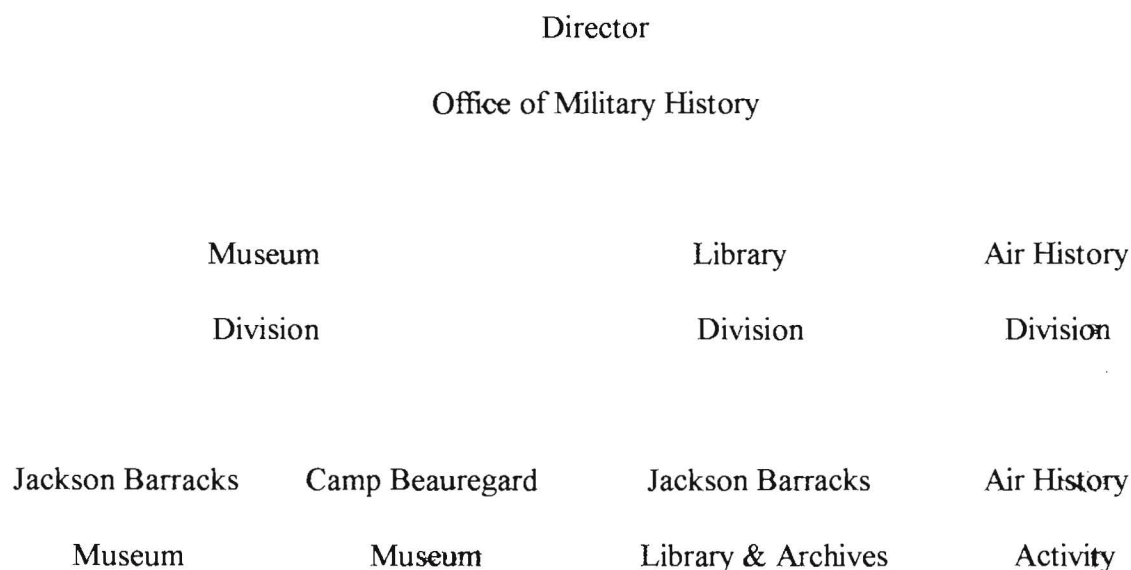
Jackson Barracks Military Museum is a State agency. It's mission is "To collect, preserve, study, and interpret the rich heritage of the Louisiana National Guard, and To make available for education, and the general public's viewing pleasure, the weapons, banners and memorabilia used by the armed forces throughout our nation's history".

Prior to legislative action to establish the Jackson Barracks Military Museum, the state of Louisiana had provided for a weapons museum located in Baton Rouge. This early site proved to be deficient both in terms of security and preservation, in accordance with Federal requirements on handling and storing weapons, found in NGR 870-20 (appendix A)

(Appendix F)(Louisiana Statutes Title 25,Chapter 18.,sections 851-856) covers the legislative structuring of the museum as it presently stands. This legislation provides for locating the museum at Jackson Barracks, outlines the structure of the Board of Directors, and provides for funding the museum from state funds.

The members of the board of managers serve without compensation. They hold regular meetings, prescribe rules for its operations and elect such officers as necessary. The Board appoints museum employees as needed, including a director who is required to reside in New Orleans and a curator of exhibits experienced in museum operations.

In an effort to bring all resources and organizations within the state affecting the preservation of military history and artifacts under one department, House Bill No. 1337 was introduced and passed during the regular session of the 1997 State Legislature. This amendment changed the name of the museum to the “Ansel M. Stroud, Jr. Military History and Weapons Museum” and placed it under an umbrella designated the Office of Military History. This Umbrella organization is diagramed below.



The Director of Military History is Mrs. Elizabeth Oliver who is also the Director of Jackson Barracks Military Museum. Under her direction the museum at Jackson Barracks has made great strides toward Center for Military History certification, and is the first National Guard Museum to host the annual U.S. Army Museum System Training Course. Mrs. Oliver seeks to break the military mold by lobbying for civilian employees rather than using military personnel who are subject to activation and deployment.

All work or museum activity is accomplished by the staff cooperating with post support activities. Volunteers come from the National Guard, ROTC programs, and officer's wives who have time on their hands, and a real interest in the museum collections.

The Museum is also supported by a non-profit organization incorporated as the "Friends of Jackson Barracks". Camp Beauregard located in Alexandria Louisiana also has a "friends of" support organization incorporated as a non-profit agency.

As the only state agency recognized to receive and process weapons of high caliber or automatic systems, Jackson Barracks Military Museum has formed cooperative relationships with law enforcement agencies. Jackson Barracks has an agreement with the National D-Day Museum which enables weapons to become part of collections by following a process of registration with the federal government. Jackson Barracks then loans the artifact out to the original museum as the donor wished.

The Process of Certification

In order to be certified by the Center of Military History an organization must develop and provide a story line format, which is a document that guides the curator in interpreting the institution's mission. The format incorporates major and minor themes in a logical sequence to deliver the museum's message.

The mission statement defines the primary and secondary subject areas or themes to be interpreted. For Jackson Barracks Military Museum the primary theme is the citizen soldier of Louisiana during war and peace. A secondary theme is weapons that have been associated with the state history.

This secondary mission comes into conflict with CMH because even though the Thompson sub- machine guns carried by Huey P. Long's bodyguards are important to state history, they are not part of the military history of the state. The weapons portion of the museum had been the important part prior to seeking certification. Everyone who decided that they no longer wanted a weapon, civilian or military, sent it to the museum. Prior staff felt obligated to exhibit all artifacts in the museums collection with the net effect of a cluttered and hard to label museum.

Weapons have to be exhibited in secure display cases and the limited space was taken up in some cases by as many as forty different artifacts. Labeling was confined to what could be typed on a half inch by three inch paper insert for a metal tag which fits onto the peg board backing of the display case, effectively rendering the aesthetic appearance of a tool room. Artifacts were hung up on tool hooks with no protection from corrosion or abrasion resulting from the hooks.

Jackson Barracks Military Museum now approaches exhibits with a less is more philosophy, featuring chronological evolution, social history, and technological advances. This resulted in an ordered presentation of the development of arms used by the military of Louisiana from earliest engagements to the present day.

The Center for Military History requires an Exhibit Plan, which organizes the format for display, shows the existing displays, provides a map for future displays, and maintains focus on the story line and scope of collections. Presentation is covered in this plan and one way of presentation does not need to apply to the entire collection.

Jackson Barracks exhibits weapons; this requires what would be considered Victorian presentation, visible storage in antique cabinets. Another method of presentation Modern Minimalism, is the less is more approach which involves keeping the good artifacts behind closed doors, and using replicas or labeling to support the exhibits intended purpose. Examples of this can be found in the Andrew Jackson / Battle of New Orleans exhibit, Both the British and American weapons on display are reproductions. This allows the story to be told without the cost of the original artifacts.

The National D-Day Museum effectively uses text to complement artifact, and to keep the patron moving in a set path of progression. Jackson Barracks has developed a structured path for the patron to follow through the museum in order to grasp the history in small increments. Jackson Barracks plans to incorporate Constructivism into future exhibits to increase the quality of the patron's museum visit, this presentation method features audio, visual, and Kinesthetic additions to the static displays. This method recognizes the fact that not all people respond to the same stimuli.

Jackson Barracks incorporated the one third -two thirds rule when the amount of weapons actually on display was cut in the process of reworking the exhibits. Now a little over two thirds of the collection is in storage and given priority restoration and research.

A requirement for certification is exhibit design incorporating color, texture, special effects, and video programs. All exhibit cases at the museum are now finished with acid free carpet of a neutral blue gray color. Lighting is being changed from a harsh white light to a more natural light. This lighting is also better for exhibition of delicate materials or documents.

Special effects are demonstrated in the use of magnifying glass to bring out the detail of medals and buttons in the “Civil War Exhibit”. The museum carpet installed in the cases enables labeling with graphic images. Furniture designed to be stackable and of various shapes, adds dimension to the exhibit and better use of the space within cases.

The next aspects of the museum reviewed in the certification process are the most demanding and least visible to the patron.

The area of maintenance involves keeping environmental standards, which ensure the preservation of artifacts, and upgrading any areas, which may develop conditions that endanger artifacts.

Records are kept on the provenance of the collection and reviewed periodically for continued accuracy. CMH encourages expanded research to ensure provenance is accurate. A photo catalog of artifacts is required, and helps in exhibit planning. Computer technology made available through the Center for Military History helps bring record keeping in line with the rest of the museums. Continued training for the staff is available through the annual training course offered by the Center for Military History.

The review for certification is a long process and can take up to three years. Appendix (B) is the CMH certification inspection handbook, and appendix (C) is a copy of a certification inspection. These documents are proof that the Army is serious about bringing the museums and collection owned by the federal government to a point of professionalism on par with the American Association of Museums.

Project number one (building Exhibits)

The first part of my internship was spent working with the museum curator on the exhibits throughout the museum. Karp, & Lavine, in the introduction to *Exhibiting Cultures The Poetics and Politics of Museum Display*, write that traditionally, museums could be seen as temples, “timeless and universal function, the use of a structured sample of reality, not just as a reference but as an objective model against which to compare individual perceptions.”(3) A more recent way of seeing museums is as a forum, “the museum being the setting for confrontation, experimentation, and debate.”(3) The goal of this museum is to increase the level of knowledge held by the general public, not just present the facts to those who are already aware.

The desired results of restructuring exhibits is to avoid what is known as the museum effect, The museum effect covered by Svetlana Alpers in (Exhibiting Cultures 27) “the tendency to isolate something from its world, to offer it up for attentive looking and thus to transform it into art like our own, may be misrepresenting the cultural significance of the object, usually placing it in a higher plane than its true use would call for.”

The museum Curator LT. Petty and I worked on flow charts first. After drawing up a diagram on how the flow of patrons would proceed through the venue, we decided the chronological order of exhibits. More planning was required for the order of technological advances featured in each case, and we settled on top to bottom, left to right.

The next step was selection of artifacts to include in the exhibits. I suggested that weapons in the upper gallery should be displayed by country of origin. Using a list of weapons available I chose the best artifacts available for inclusion in the exhibit.

Before work on the exhibits could be started, the cases had to be refinished. All weapons by law have to be secured in a case or in the weapons vault, so every weapon had to be placed in the vault. For two weeks, all our energy was directed at carpeting and trimming the cases.

After the cases were finished the new furniture started to arrive. The curator was in the process of showing me how the furniture would look in the case, when it became painfully obvious that it was too big to get in the case at all. It was at this time I learned the value of keeping quiet and letting situations evolve. Needless to say the curator was not happy, and lamenting the fact that he had done the measuring for the furniture's manufacture. We were in the process of deciding how much we would have to cut off, when one of the post engineers noticed that the glass on the front of the case was removable and cutting was not needed. According to the curator this was his original intent but because of all that was going on, it had slipped his mind.

With the furniture in the cases, next came mounting the artifacts. The furniture is light gray and blends with the color of the carpet, allowing us to achieve a floating effect for objects on display. We wanted to do this in such a way as to let each artifact speak for itself. The process of exhibiting each artifact was given careful consideration. I enjoyed this stage of the process, as it gave me the opportunity to design custom acrylic mount furniture.

Because the museum was going to engage in the fabrication of exhibit furniture on site, both the curator and I had to research materials, equipment, and tools that were used in working with acrylic sheeting. We took trips to a local plastic manufacturing company to learn the aspects of working with acrylic sheet material.

We purchased a bench saw and mounted it in the conservatory and started molding strips into artifact furniture. Right away we found that the saw was not going to do the job, because the blade heated up as the material was being cut and then the material fused back together behind the blade, causing the blade to break. I had to take all project material to the post engineer shop and cut it on a high-speed band saw. I suggested that, if we were going to do all the mount furniture, the cost of a high speed band saw was justified.

Molding the acrylic material requires a heating process. At first we used only an industrial heat gun used by professional painters and cabinetmakers, but this proved to be undependable. I conducted research on this and acquired information on the Internet about heating elements used in plastics manufacturing operations. I recommended purchasing a heating element that controlled heat over a longer length of material. After this was added to the conservatory shop, our ability to manufacture custom mounting was unlimited. Examples of mounts are given in appendix (D).

Another part of putting the exhibits together was labeling. The label may be text, graphics, use of recorded material, or even live characterization provided by guides or docents. The serious question of voice broached by Steven D. Lavine in *Museum Practices* (151) ties both economic and social value to the correct presentation of a culture in the form of an exhibit, so much so that the closer the persons involved with organizing an exhibit are to the subject being presented, the more accurate the exhibit would be. The volunteers who work at the museum are either active military, retired military or the wives of the first two groups. Their input was important to achieving insight and flavor in the exhibits. Researching each artifact for more information than was previously offered was important too. I was able to obtain additional information on weapons from books on hand and internet searches.

When the text was gathered and edited, mounting it to hard backing was done using a cold press positionable mounting adhesive applicator. This device dry mounts artwork, photographs, prints and other layouts without using heat or spray adhesives. The repositionable adhesive allows photographs and text to be removed and repositioned as needed until permanently bonded with specially tooled rollers which produce even pressure and smooth professional bonding. The 20x26 silicone-coated bedplate manually transports items up to 20" wide and 1/4" thick, and images can be multi layered and bonded to create a permanent one piece assembly. This means of labeling allowed for use of color and image to support text, and created a more esthetic exhibit overall.

U.S. Army Museum System Training Course

My internship gave me the opportunity to attend training provided by the Center for Military History. From Sunday, 15 September through Friday, September 20, 2002, one hundred fifty different organizations were represented by staff going through annual training in New Orleans hosted by Jackson Barracks Military Museum. The week was spent in class during the first part of the day and then in the field at local historic venues and museums noting evidence of the practices and principles covered in the classes the second half of the day.

On the first day Dr. Gordon Mueller, President & CEO of the National D-Day Museum covered challenges & solutions in the design process. He related going to an outside firm with a proven track record was the option taken by the D-Day Museum. He emphasized that approaching others to complete projects requires a clear concept and great communication skills. He explained the reason that the D-Day Museum venue is so label driven, was a lack of artifacts during the start up. Acquiring artifacts now is not a problem, but weapons have to be registered. This is done through the office of Alcohol Tobacco & Firearms. In the New Orleans area, Jackson Barracks is the only organization where this process can be accomplished.

The second day of training covered museums and learning. The speaker was Dr. David Thelen, Professor of History, Indiana University, Bloomington, Indiana. The museum's responsibility to its community was the primary subject of discussion. When an exhibit is opened, the community should gain better understanding of the contribution made by the local area citizens.

Other sessions of training covered exhibit design and development, taught by Kim Combs, Director, 2nd Infantry Museum, Korea. and exhibits for small museums taught by Mark Whitlock, Director, Illinois Military Museum. These sessions covered the importance of quality over quantity. A small organization which concentrates on correct provenance, conservation, and exhibition of the collection which they have, can be effective as a venue for learning.

The third day Les Jensen, Museum Curator for the U.S. Army, West Point Museum covered museum artifacts as "Icons of the Army". This was the day that the group visited Jackson Barracks and a chance for us to see what others felt about our exhibits. I found it was a positive experience with plenty of feedback. I was especially happy with the way the furniture and artifact mounts were received by others who worked in the same field.

That same day Dr. Charles E. White, an Army Historian for twelve years, currently assigned as Historian for the Lewis and Clark expedition Commemorative Office, covered events that can bring in support in the form of cash and volunteer hours. He currently is working on the preparations for the bicentennial of the Lewis and Clark expedition.

Military museums, located for the most part on Army or National Guard posts, have a distinct advantage over the average non-profit historical organization, due to the availability of all post support agencies to help in the production of exhibits, and demonstrations. The volunteer force available is closely acquainted with the use and reasoning behind a majority of artifacts held within the museums collection. The requirement of logging all volunteer hours, and recognition of agencies which complete projects is the only additional management logistic involved.

On Thursday training was on the “Army Museum System’s Historical Property Program”. This computer program links up all museums in the system and aids the Federal Government in tracking artifacts as they go from one museum to another. The program helps establish provenance as new artifacts enter the system, aids curators in research, and provides a communications link that widens the input available when designing future exhibits.

When a museum enters into the certification process, all property owned by the organization is registered as part of the National Collection and falls under federal protection and responsibility. This is another advantage over other non-profits because law requires the government to provide funding and competent staffing to ensure the collections continued availability to the citizens of the United States.

The last day of training covered “Interpretive Demonstration” taught by Guy Wilson, Master of the Armories, Royal Armory Museum, Leeds England. This training covered the use of docents who play more active roles in the labeling process by physically demonstrating the use of weapons, while at the same time taking on the period and geographical mannerisms of persons who would have used the weapons being shown.

The process was demonstrated for the class by docents from Leeds England and overall the effect was tremendous. This caliber of docent is far out of the range of American museums for the most part because of the amount of scripting and rehearsal. Museums in England are subsidized by the government. Two professional actors who are permanent staff members at the museum gave the demonstration. The demonstrations they provide may take up to a year to script and rehearse prior to one patron seeing it.

The training was important to me but even more important was the networking made possible by attending it. Museum curators from all over the world participated in the training and observed my contributions to the exhibits at Jackson Barracks. I gained from the comments given when they were there, and my confidence in the work I had accomplished increased. I also gained certification from the Center for Military History on the system now used by them (appendix E), and will attend the advanced curators course when it becomes available.

Provenance and Inventory

The third part of my internship dealt with the handling of records and research in provenance. This turned into a real challenge because of the way the museum had been run by past management. With museum organizations, outward appearances may hide a multitude of problems not seen in the exhibits.

The present method of staffing the museum by drawing from active officers and the wives of officers has the drawback of lack of continuity. The length of loans was up to ten years, plenty of time for the staff to completely change, leaving the incoming staff with paper instead of the property they were responsible for.

I found these conditions and confronted the staff with them. Some loan agreements were not signed by the donor, others had been expired and missed the ninety day notification period for renewal. In a case where a donor was trying to renew a loan of more than twenty weapons, his name was not on any documentation. After cross referencing serial numbers, the artifacts were found listed under an organization which he had represented in a donation, but not tied to his personal loan to Jackson Barracks. The sticking point was that all the weapons were now registered as museum property. This is still in the process of being worked out.

The certification process has placed a required limitation of two years on loans coming into or out of the museum. This requirement helps make staff aware of the location of artifacts which are part of the collection. Certification also put a curb on private loans from individuals stressing the need for the artifact to be an outright donation falling under the federal system.

I was given the project of bringing the museum's records on the collection in line with the army's system, entering the corrected and updated information onto the computerized inventory program, and assisting with a complete physical inventory of the museum's collection. Carl Guthe is quoted in Museum Cataloging in the Computer Age (7) "the significance of an object lies not in itself alone but also in the information relating to it. Every thing that is known about it, whether fact, tradition, or hearsay, should be recorded in permanent form. The object and its written record must be so clearly connected that there can be no possible doubt concerning its identity".

The first thing I recommended was consolidation of hardcopy documentation. When records are separated, duplication or loss of control through blurred lines of responsibility can occur. With weapons being the highest priority after all records were in one place, I created a file for each artifact and another for the source of the artifact.

There are three designations for source. First are federal artifacts on loan to Jackson Barracks which are registered as part of the Army's National Collection. The second designation is private loans from individuals. These are to be converted to museum property or returned to original lender. The third designation is museum property, these artifacts donated directly to the museum have not been entered into the national system yet. When the museum is certified the collection becomes part of the national collection.

Artifacts should be located either in archival storage, included as part of an exhibit, or on loan to another organization. Another status for artifacts is permanent loans.

Appendix (F) has agreements for gifts, loans, and the firearm exchange agreement between Jackson Barracks Military Museum and the National D-Day Museum, along with the ATF form for registration of firearms.

The process of going over records proved to be tedious, but rewarding because it forced me to slow down and be more detail oriented. I was able to catch mistakes by cross checking documentation to artifact where serial numbers were transposed. When establishing identity of artifacts by looking them up, I found some were mislabeled and this gave me the opportunity to contribute to better provenance of the artifact. The records for the complete collection are now kept in the conservatory, where the curator will be able to access them. The Director may pull up the collection on the computerized system, but it is the curator's responsibility to keep all loans and agreements up to date.

I recommended altering the storage configuration in the vault to country of manufacture so that weapons of like manufacture would be more apparent. This required more racks to be built, but will help in the long run in conserving future donations.

Another long range goal is the reduction of artifacts that are loans. Over the years when an exhibit was planned, the museum would seek artifacts from the federal system. These were never dropped when a donation of a like artifact was made to the museum. This has resulted in some weapons being represented by a wide range of specimens, and gives the curator opportunity to keep, return, or sell artifacts. Museum policy prohibits staff or board members from enriching themselves through deaccessioning an artifact. Funds are used only to acquire artifacts which enable the museum to carry out the mission statement.

Conservation

Conservation of the artifacts was stressed over the entire internship. The curator and I made great strides in the preservation of artifacts, and prevention of loss through poor mounting. Handling of artifacts is done with gloves to protect surfaces from the naturally occurring oils found on the hands. All surfaces which come into contact with an artifact should be acid free and of non-abrasive construction.

When mounting weapons on hangers or hooks I used plastic tubing as a buffer between metal and artifact. The process of building mount furniture from acrylic plastic added dimension to the exhibit and safety for the artifacts.

During the internship a mysterious crate arrived from Hawaii, marked "tools." The shipping documents were addressed to the D-Day Museum C/O Jackson Barracks Military Museum. We called Tom Czekanski who is the Collections and Exhibitions Manager for the National D-Day Museum. In this capacity he is responsible for the care, storage and documentation of the museum's collections, as well as the maintenance of the permanent exhibits and development of temporary and traveling exhibitions.

Tom arranged to come over for the opening of the tool crate and explained that he had been contacted by a lawyer who lived in Hawaii. This lawyer had a client who recently purchased a home there. In the process of checking the wiring and plumbing the client found a Japanese machine gun wired up in the floor joist.

The lawyer had suggested giving it to the D-Day Museum. Because of the strict control on shipping, getting it here was not easy because of customs. That is why it came marked tools. This machine gun turned out to be a real find, possibly one of two in the entire United States.

Over the next three days Tom came over and slowly worked the dirt and rust from the outer surface of the weapon. In the end no identifying marks could be found; mother nature had cleaned or corroded all evidence of place of manufacture or year. But even this gave us some indication that it was made late in the war when less time was spent on quality stamping of the weapons systems.

We contacted ATF and processed the paperwork to register it in Jackson Barracks name. After the paperwork is complete we will loan it permanently to the D-Day Museum.

Part of the conservation and preservation of artifacts is proper storage when not on exhibit. Jackson Barracks has a new state of the art conservatory with two archival storage rooms, both are climate controlled, with moisture reduction units. In A Primer on Museum Security (47) Caroline Keck relates “ the relative humidity is the foremost and most important factor; it requires the closest control at the agreed-upon value 45-60%. Variation of 3% is permissible but the system should be monitored twenty-four hours a day.” This is done by electronic monitoring devices.

With these reduction units, packing in special acid free boxes, bubble wrap, acid free tissue paper, and special lighting, the museum has come along way in the preservation of the artifacts and artwork that make up the collection both on exhibit and in storage.

Interns Contribution and Long term Effect on Museum

From the beginning I was excited about the opportunities inherent in the internship at Jackson Barracks Military Museum. Here was an organization in the first steps of redefining itself, and I worked on all exhibits that were to be upgraded and relabeled.

A majority of the mount furniture was designed and fabricated by myself, so I would say that my contribution will be a lasting one. I assisted in the gathering of information and equipment to enable the fabrication be done on site. This process, as well as the tools, equipment, and material handling procedures will continue to be used after the internship is over.

I researched provenance and text for labeling of the “Small Arms Exhibits” and cold pressed the finished text to hard backing for the entire museum, and placed the labeling in the exhibits.

The most significant contribution I made is one that won't be seen by the patron. When I was offered the chance to research provenance and complete records requirements for entry on a new artifact tracking system, I felt that this would be an area that would apply to any museum and accepted this task. I gathered the information on the collection to the conservatory, and spent eight hour days in front of file cabinets to help bring accurate provenance and documentation of each artifact. My efforts will help the museum pass the certification process. I thought that this file work and the inventory of the museum would be a month's worth of steady work. I now know that between the required cross-reference and incoming donations this is an ongoing part of the conservator's job.

The system that I set up should help the future staff keep the documentation on the collection in order.

One recommendation that I was able to implement was the removal of identification plates from artifacts. These plates were made of light metal and had adhesive backing. This adhesive was causing deterioration of surface finish and the size of the plate was in some cases distracting from the item being labeled. In the book The Management of Small History Museums by Carl Guthe (41), the marking of objects is covered as follows. “Several methods of marking objects, which unfortunately are sometimes used, should be avoided. The practice of attaching a cloth or paper tag to the object by means of a string or wire is dangerous. The string or the tag may be easily broken or torn. It is inadvisable to use paper labels, glued, sewed or tacked to the object, as a time-saving expedient. The paper becomes brown and brittle with age, and is easily torn.”

Keeping hardcopy documents with identifying marks or serial numbers and complete and accurate descriptions of the artifact, and photographic documentation, combined with location tracking in the file denoting where the artifact is within the museum complex, helps to avoid adding more identifying marks to the object.

Another contribution is my completed work which can be used in the ongoing effort to lobby for civilian staff positions at the museum.

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Appendix A

*NGR 870-20

Historical Activities

Army National Guard Museums, Museum Activities and Historical Property

By Order of the Secretaries of the Army and the Air Force:

RUSSELL C. DAVIS
Lieutenant General, USAF
Chief, National Guard Bureau

Official:

MICHAEL S. MILLER
Colonel, USAF
Chief, Office of Policy and Liaison

History. This printing publishes a revision of NGR 870-20.

Summary. This regulation prescribes the procedures for establishing and administering Army National Guard (ARNG) museums, museum activities (formerly historical holdings) and historical property.

Applicability. This regulation applies to the ARNG.

Proponent and exception authority. The proponent for this regulation is Chief, NGB-PA. The proponent has the authority to approve exceptions to this regulation that are consistent with controlling law and regulation.

Management Control Process. This regulation is not subject to the requirements of AR 11-2 (Management Control). It does not contain management control provisions.

Supplementation. Supplementation of this regulation is prohibited without prior approval from the Chief, National Guard Bureau, ATTN: NGB-PA, 1411 Jefferson Davis Hwy, Arlington, VA 22202-3231.

Suggested Improvements. Users are invited to send comments and suggested improvements on DA Form 2028 (Recommended Changes to Publications and Blank Forms) directly to the Chief, National Guard Bureau, ATTN: NGB-PA, 1411 Jefferson Davis Hwy, Arlington, VA 22202-3231.

Distribution: Special.

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 - 2-5. Channels of communication
-

1-1. Purpose This regulation prescribes the procedures for establishing and administering Army National Guard (ARNG) museums, museum activities (formerly historical holdings) and historical property. It applies in the States and Territories where the State Adjutant General has requested and been approved by the U.S. Army Center of Military History (CMH) to collect, access, preserve, store, account for, de-militarize and value historical artifacts and art for training, and development and interpretation of National Guard and State military history and heritage.

a. This regulation applies to the management of and accountability for artifacts from the Army Historical Collection, Federal property under the control of the ARNG, and other Federal property as appropriate.

b. Except for items identified under the Archaeological Resources Protection Act (16 U.S.C. 470aa-mm) or the Native American Graves Protection and Repatriation Act (25 U.S.C. 3001 et seq.), this regulation does not govern or control the collection and management of artifacts collected from the State, private organizations, or individuals. This State-owned historical property will be managed IAW directives established by the State Adjutant General.

c. Commanders, supervisors and managers at all levels will ensure compliance with applicable policies of Army Regulation 870-20, and with guidance from the National Guard Bureau's Army Logistics Division (NGB-ARL) on procedures for accounting for and transferring Federal historical property.

1-2. References Required and related regulations are listed in Appendix A. Prescribed and referenced forms are also listed in Appendix A. Additional references are identified in Appendix A of AR 870-20.

1-3. Explanation of abbreviations and terms Abbreviations and special terms used in this regulation are explained in the glossary.

a. **Army Museum.** A museum that has been designated by the U.S. Army CMH as meeting the standards set out in AR 870-20. Those museums will be certified as official army museums and recognized with an appropriate certificate from the Department of the Army.

b. **Army Museum Activity.** A museum activity is defined as an organization performing the functions of a museum (exhibits, tours, training, educational programs, etc.) without having met the minimum standards of a certified Army museum as outlined in AR 870-20. Most Army National Guard museums will be officially classified as Army National Guard museum activities. All museum activities must continue to strive to meet the standards for a certified museum as set forth in AR 870-20.

c. **Historical Collection.** A historical collection is defined as:

(1) A collection of artifacts displayed in a regimental room, trophy room, armory, visitor's center, exhibit area or other type of display, not recognized by the U.S. CMH as a museum or museum activity.

(2) A collection of historical artifacts (including archaeological artifacts) secured, preserved, accounted for, and stored on an installation.

(3) A collection of historical artifacts in an officers club, non-commissioned officers club, chapel, lobby, headquarters building, or armory.

(4) A collection of artifacts such as tanks, artillery, vehicles, aircraft or other items that are displayed in front of buildings (including armories), on a parade ground, at an airfield, in parks, or at other locations around the State.

d. **U.S. Army Historical Collection.** The Army Historical Collection is that part of the National Collection of the United States of America which is administered by the U.S. Army CMH. While individual National Guard museums and museum activities may contain State-owned property, all Federally-owned historical artifacts held by any Army agency, organization, or unit, including those held by the National Guard, are part of the Army Historical Collection and will be accounted for, cataloged, preserved, transferred, and disposed of IAW AR 870-20 and AR 710-2.

e. **Native American.** For purposes of this regulation, Native American refers collectively to American Indians, Alaska Natives, and Native Hawaiians.

2-1. Responsibilities

a. The U.S. Army CMH will control and ensure accountability of all Army historical artifacts and art, per statutory requirements, to include management of automated and manual programs designed to provide continuous

tracking of all historical artifacts and artwork within the U.S. Army. The Chief Curator of the Army at the U.S. Army CMH serves as the Artifact Accountable Officer (AAO) for the U.S. Army historical collection and is tasked to appoint in writing all individuals who will serve as an Artifact Responsible Officer (ARO) at Army Museums, museum activities and historical collections IAW para 2-3(b) of this regulation and AR 870-20.

b. The Chief, National Guard Bureau (ATTN: NGB-PA) is responsible for coordination of all programs affecting ARNG museums, museums activities, and historical collections and for representing all such authorized activities in dealings with the CMH.

c. The National Guard Bureau's Army Logistics Division (NGB-ARL) is responsible for monitoring all Federal property transfer procedures for the Army National Guard.

d. The U.S. Army Tank and Automotive Command (TACOM) supervises the donation or loan of artifacts to entities outside the Federal Government (i.e., the American Legion, city or county governments, etc); all civilian requests for such donations or loans to a State National Guard should be referred to TACOM. Title 10, U.S. Code and AR 700-131 regulate the conditional donation of artifacts outside the Federal Government. All historical property which TACOM may have issued to a State or an ARNG unit in previous years, must be accounted for on the Center of Military's History property book.

e. State Adjutants General are responsible for the coordination, support, and supervision of National Guard museums, museum activities and historical collections within their State, including:

- (1) Ensuring that such activities under their control are used for education and training.
- (2) Compling with all audit and management controls as specified in AR 870-20.
- (3) Requisitioning of historical property such as weapons, vehicles, aircraft, etc.

f. The United States Property/Fiscal Officer (USPFO) is responsible for receipt, accountability and disposal of all Federal property and funding IAW applicable laws and regulations. All requests for receipt or disposition of Federal historical property from the U.S. Army CMH will be routed through the USPFO. Each USPFO will direct the establishment of a property record for all Federal historical property IAW AR 710-2, AR 735-5, and AR 870-20, to be maintained on the U.S. Army CMH's Universal Site Artifact Management System (USAMS). It is recommended that the total collection (State and Federal) be documented on USAMS to simplify accounting procedures within a single system; State property will be sorted separately and not reported to or through the USPFO.

g. Appointed museum directors/curators are responsible to their State Adjutant General for the execution of all museum programs, including the proper care, security and accountability of all Federal historical artifacts and items placed in the custodial care of National Guard museums, activities and collections.

(1) In States that have a museum or museum activity designated by CMH to receive Federal property, the museum director/curator will be responsible for management of all Federal historical property in the State.

(2) In States which have a CMH-designated museum activity, the museum will become the repository for Federal historical flags and guidons, including those from units which have been consolidated or inactivated. Federal flags and guidons will be accessioned into the museum's collection and reported to the U.S. CMH as Federal historic property.

h. The State/installation Environmental Program Manager will advise the museum director/curator regarding archaeological artifacts and other items relating to Native Americans. IAW provisions of AR 200-4, the Environmental Program Manager, in turn, will consult with the installation's Cultural Resources Manager and the Coordinator of Native American Affairs on the applicability of cultural resources laws and regulations.

2-2. Establishing a museum, museum activity or historical collection (Ref; para 3-5, AR 870-20)

a. A State may acquire artifacts to make up a historical collection through gifts or donations, issue, purchase and/or loan. To receive Federal artifacts from the U.S. Army Historical Collection an ARNG museum, museum activity or historical collection must be approved by a letter of designation from the U.S. Army CMH.

b. The State Adjutant General must approve all requests for establishing an ARNG museum, museum activity or historical collection within the State.

The Adjutant General will furnish a letter of approval, through NGB-PA, with the following information attached, to the U.S. Army CMH, ATTN: Museum Division (DAMH-MD):

- (1) The name of the museum, museum activity or historical collection.

- (2) The sponsoring agency.
- (3) The installation or other location at which the museum will be located.
- (4) The purpose of the museum, museum activity or historical collection.
- (5) The mission statement.
- (6) The size, scope of collection and the composition of the collection on hand or to be developed.
- (7) The nature and extent of interest or support that is pledged or that can be reasonably expected from military and non-military agencies and organizations.
- (8) The type, size, and location of the building(s), room or area to be used for the activity, including an estimate of the amount of space to be used for exhibits, artifact storage, and administration, as well as the environmental and physical security factors that could effect the preservation of the artifacts.
- (9) A description of civilian and military staff, include the grade and series of the director/curator and the number and grades of all persons assigned or scheduled to perform museum work.
- (10) The name, grade, and position title of the individual designated to supervisory oversight of the museum.
- (11) The name, grade, and position title of the officer, non-commissioned officer, or civilian employee designated to supervise the collection and a separate letter requesting his or her appointment as the ARO (Ref, para 1-4,e (3), AR 870-20).
- (12) The average number of hours to be worked per day by personnel assigned or detailed to the museum.
- (13) The annual operating budget, including sources of financial support, for example, current appropriated-funds budget information, and any available non-appropriated and/or association funding.
- (14) The regularly scheduled visiting hours.
- (15) An estimated date of the official opening.
- (16) Any technical assistance desired by the museum staff.

c. Based on the above information, the CMH will review the request package, and respond to the Adjutant General through NGB-PA. Possible actions are:

- (1) The CMH may designate the proposed museum as an "Army National Guard museum activity" with an identifier code. IAW Chapter 3-20, AR 870-20, an ARNG museum activity which meets all criteria and passes the CMH certification inspection will be designated as an official U.S. Army Museum.
- (2) The CMH may inform the Adjutant General that the proposed museum does not warrant designation as an Army [National Guard] museum activity due to deficiencies. The proposed facility may be designated as a historical collection until the deficiencies are corrected.
- (3) The request may be disapproved.

d. Archaeological remains or artifacts related to Native Americans will not be accepted into Federal collections without prior approval of the Army National Guard Environmental Program Manager, after consultation with the State/installation Cultural Resources Manager and Coordinator of Native American Affairs. Acceptance of archaeological material may be subject to additional Federal laws and regulations, and the Environmental Program Manager will advise the museum director/curator regarding any specific cultural resources requirements. Such requirements include, but are not limited to, the National Historic Preservation Act (16 U.S.C. 470a-w) and the Native American Graves Protection and Repatriation Act (25 U.S.C. 3001 et seq.)

- (1) IAW provisions of 36 CFR 79, if archaeological remains are curated at a museum receiving Federal support, the facility must meet the Federal curation standards for archaeological collections.
- (2) The Native American Graves Protection and Repatriation Act (25 U.S.C. 3001 et seq.) forbids the display of Native American human remains or grave offerings, or photographs or drawings of such remains.
- (3) According to the same statute, objects of ceremonial, religious, or hereditary significance to Native Americans will only be exhibited with the approval of the original owner's lineal descendants, or with the approval of the affiliated tribe.
- (4) The transfer of archaeological artifacts that originated on Indian lands to another museum or repository will be made IAW provisions of 36 CFR 79.5.

2-3. Accountability for Federal historical property

a. Once approved by CMH, an ARNG museum or museum activity is eligible to receive Federal historical artifacts from the U.S. Army Historical Collection. All Federal historical property will be managed IAW provisions of AR 870-20.

b. Each Adjutant General who has, or determines to establish a museum, museum activity, or historical collection will designate, in writing, the museum director or curator to serve the ARO. The ARO will be the hand-receipt holder for all Federal historical property in their State.

(1) The ARO-designate will be appointed with a letter from the Chief Curator of the Army, U.S. Army CMH.

(2) The museum director or curator will serve as the ARO for all artifacts that are the property of the Army Historical Collection, including those held in other ARNG historical collections within the State.

(3) In those States which do not have a designated museum activity, the USPFO, or a member of his staff, will serve as the ARO for those items which are the property of the Army Historical Collection held in ARNG historical collections within the State.

(4) The ARO will account for all Federal historical property using the USAMS computer program that replaces all previous systems. Federal historical property is part of the U.S. Army Historical Collection, and will not be reported on the Continued Balance System-Expanded (CBS-X). All Federal historical property in the State that was not acquired through the CMH (i.e., items previously obtained from TACOM) will be reported to CMH on the USAMS computer system by the ARO, and will thereby become part of the Army Historical Collection.

(5) Each ARNG museum and historical activity is authorized its own DODAAC and UIC. In most cases, the DODAAC will be a derivative of the STARC Table of Distribution and Allowances (TDA).

c. For all ARNG museums and museum activities, the biennial inventory of Federal historic property required by AR 870-20 will be due on 1 June of the applicable calendar year.

d. IAW provisions of AR 870-20, ARNG museums and museum activities are part of the U.S. Army's Command Supply Discipline Program. ARNG museum and museum activities will be regular items of inspection for the Command Logistics Review Teams.

e. The State Adjutant General will notify NGB-PA and NGB-ARL, in writing, of any proposed closing of any National Guard museum activity holding Federal historic property. The closing of an ARNG museum, museum activity or historical collection will be accomplished IAW AR 870-20. With regard to disposition of Federal historical properties, they will be disposed of IAW Chapter 2, AR 870-20. Other Federal properties will be disposed of IAW the directives established by the loaning/issuing agency. State owned historic properties will be disposed of IAW the directives established by the State AG.

2-4. Funding

a. State Adjutants General may authorize Federal and State funds for authorized ARNG museums, museum activities and historical collections. In addition to Federal and State funding, museum foundations, State military associations, and veterans' organizations may provide financial support. Federal, State and private funds must be managed separately.

b. Federal funds are specifically authorized as follows:

(1) Personnel appointed or assigned to the museum are authorized use of Federal funds for training and travel in connection with U.S. Army and ARNG museum and historical training sessions, workshops, conferences, etc.; and for equivalent training and conferences as determined by NGB-PA.

(2) IAW NGR 5-1, Chapter 13, museum activities which are authorized by the U.S. Army CMH to receive Federal property from the Army Historical Collection, and which have at least 2,000 square feet of exhibit, curatorial and administrative space, are eligible to be coded on the Federal Inventory and Support Plan (FISP) for Federal support. Requests for support on the FISP will be routed through NGB-PA for certification and addressed to NGB-ARI.

(3) Federal funds are authorized for transportation of artifacts that are a part of the U.S. Army Historical Collection. Such transportation is subject to the availability of funds.

(4) Under the provisions of CTA 50-909, States whose museum or museum activity has a full-time director/curator or equivalent, at least 2,000 square feet of exhibit, curatorial, and administrative space, and/or a

collection of 500 or more artifacts may use Federal funds to purchase those items authorized for a museum by CTA 50-909, subject to availability of funds. Federal funds will be used for the conservation, preservation and security of federal artifacts.

(5) Army National Guard personnel may be utilized to comply with the U.S. Army CMH administrative requirements for managing Federal historical property and systems.

(6) Current and historic military vehicles and weapons systems which are a part of the Army Historical Collection are authorized maintenance and conservation support and are eligible to be counted for equivalents.

2-5. Channels of communications Correspondence dealing with ARNG museum, museum activities and historical collections not dealing specifically with property transactions is to be addressed by the Adjutant General through the Chief, National Guard Bureau, ATTN: NGB-PA, to the CMH.

Appendix A References

Section I Required Publications

AR 870-20

Army Museums, Historical Artifacts, and Art (Cited in paras 1-1(c), 1-3(a, b, d), 2-1(a, f), 2-2 (c), 2-3(a, c, d, e)

Section II Related Publications

AR 11-2

Management Control

AR 200-4

Cultural Resources Management

AR 700-131

Loan and Lease of Army Materiel

AR 710-2

Inventory Management Supply Policy Below the Wholesale Level

AR 735-5

Policies and Procedures for Property Accountability

CTA 50-909

Field and Garrison Furnishings and Equipment

NGR 5-1

Grants and Cooperative Agreements

Section III Prescribed Forms

This section contains no entries.

Section IV Referenced Forms

DA Form 2028

Recommended Changes to Publications and Blank Forms

Glossary

Section I Abbreviations

AAO
Artifact Accountable Officer

ARNG
Army National Guard

ARO
Artifact Responsible Officer

CFR
Code of Federal Regulations

CMH
Center of Military History

CTA
Common Table of Allowances

DODAAC
DOD Activity Address Code

IAW
in accordance with

UIC
unit identification code

U.S.C.
United States Code

Section II Terms

Artifact Accountable Officer
Chief Curator of the Army, who holds ultimate accountability for all U.S. Army historical property.

Artifact Responsible Officer
Hand-receipt holder for historical property within an ARNG museum, museum activity, historical collection, installation, or particular state.

Section III
Special Abbreviations and Terms

NGB-ARL
National Guard Bureau Army Logistics Division

NGB-PA
National Guard Bureau Office of Public Affairs and Community Support

Appendix B
CERTIFICATION INSPECTION
HANDBOOK



ARMY MUSEUM SYSTEM
JANUARY 2002



**U.S. ARMY CENTER OF
MILITARY HISTORY
MUSEUM DIVISION**

FOREWORD

The U.S. Army Center of Military History (CMH), Museum Division (MD), is accountable to the Director of the Army Staff (DAS) for the careful and responsible management of all the Army's historical property. The MD ensures compliance with these responsibilities to the Army Museum System (AMS) through Army Regulation (AR) 870-20, *Army Museums, Historical Artifacts, and Art*, revised 11 January 1999 (available online at www.army.mil/cmh-pg in the following sections: Army Museums, Online Bookshelves, and CMH Series and Collections). The AMS includes Army museums, museum activities, and Army Reserve and National Guard collections.

Twenty years ago the MD developed the Certification Inspection Program to assist museums in meeting the accepted levels of professional museum standards. Today these standards are the benchmark of certified Army museums. The certification process is outlined in AR 870-20, Chapter 3, Museums, Museum Activities, and Historical Collections, Paragraph 3-20, Certification. The MD provides oversight management, staff assistance visits, and administrative support to assist the museums in this process. Certification also serves as a link between the field museums and the Army Staff, providing professional guidance to museum staff and their installation commanders.

The certification process is a joint program utilizing MD personnel, Army museum field professionals, and other public and private museum staff to provide a balanced and fair evaluation. The certification inspection team relies on a set of criteria designed to ensure a consistent and equitable assessment of each museum. It is therefore, the obligation of each inspection team member to be completely familiar with the inspection process. This handbook is designed to assist in this process.

Fort McNair, D.C.
January 2002

JUDSON E. BENNETT, JR.
Director of Army Museums

PREFACE

In 1980 the U.S. Army Center of Military History, Museum Division, took a bold step to ensure the quality of U.S. Army museums by establishing a mandatory certification inspection program administered by peer review. The action began a long process of bringing Army museums into compliance with Army regulations and the accepted standards of the museum profession. Certification has undergone a series of refinements, and today the Army has a body of standards that rank the Army Museum System (AMS) as one of the best in the museum field. The certification program ensures the accountability and continued development of the Army's museums and historical collections.

The AMS certification program is by and large modeled after the American Association of Museums' accreditation process. However, the certification program has evolved into a more specific, qualitative program designed to incorporate the changes in Army regulations that govern the operation of Army museums and in the expectations of the Army leadership.

The handbook serves as a guide to members of the certification inspection team. It provides an overview of the legal and ethical requirements necessary for professional museum stewardship. It explains the standards of certification, the administrative instructions, and the guidelines for inspectors; procedures for conducting site visits; the writing of the certification inspection report; and the responsibilities of the review panel. The appendixes provide a sample of an acceptable format for the certification report, travel and funding documentation, the museum certification checklist, the certification questionnaire and a copy of museum standards of conduct and professional guidelines. The handbook is a reference guide to be used during certification inspections.

I would like to thank the following staff who assisted me in writing the handbook: Alan Archambault, Director, Fort Lewis Military Museum; Dave Cole, Collections Branch, MD; Dr. Charles Cureton, Chief Historical Properties, TRADOC; Janice Gadson, Program Information Specialist, Museum Programs Branch, MD; Sam Hoyle, former director, Museum Division, Fort Bliss, Texas; Steve Maxham, Director, U.S. Army Aviation Museum, Fort Rucker, Alabama; Dennis Mroczkowski, Director, U.S. Army Casemate Museum, Fort Monroe, Virginia; Tim O'Gorman, Director, U.S. Army Quartermaster Museum, Fort Lee, Virginia; and Julia Simon, Museum Programs Branch, MD. I would also like to thank everyone else who provided valuable input and assistance on this project.

Fort McNair, D.C.
January 2002

STEVE M. BAVISOTTO
Chief, Museum Programs

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SECTION 1 - INTRODUCTION

The Army Museum System (AMS) developed as a result of concern from local commanders for the historical property located on their installations. The first Army museums operated with only general guidelines for accountability and collections management. Although the museum staff frequently lacked the professional training and qualifications necessary to provide a stable and safe environment, they were not without enthusiasm and interest in the Army's historical property. Clearly, it was necessary to establish a system of accountability for the artifacts, and to train the staff to maintain and protect them.

The lack of museum standards and curatorial training at Army museums also raised the public's awareness for responsible stewardship. Senior Army leadership grew more concerned and in the late 1970s, at the first of several annual Army museum meetings, the necessity for establishing museum standards found support. This led to the establishment of the Army Museum System and the Certification Inspection Program. The underlying and guiding concept driving the Army Museum System is to provide professional stewardship for the material culture of the U.S. Army. The material culture serves as a comprehensive history of military resources and preserved technologies for the study and research by soldiers, veterans, scholars, and the public. Army museums are an integral and essential part of Army training and education.

The Certification Inspection Program established evaluation criteria to assist Army museums in attaining full certification status. The process of certification (by peer review), determines a museum's ability to meet the requirements as outlined in Army Regulation 870-20, *Army Museums, Historical Artifacts, and Art*, and the Certification Inspection Questionnaire (Section 8-C). The certification standards are a combination of the American Association of Museums (AAM) accreditation process (the term accreditation is not used for the AMS certification inspections; Army museums are certified, not accredited) and rigorous Army professional standards. The certification inspection is a solid, fair, and attainable measurement for museum accountability. Once a museum is certified, the process must be renewed every five years. If a museum fails to pass the certification inspection, a certification reinspection is scheduled for eighteen months later. An overview of the standards of certification and the administrative structure of the program are outlined in Sections 2 and 3.

Prior to a certification inspection, museum directors are required to complete the in-depth Certification Questionnaire and return it to the certification inspection program manager, Steve Bavisotto. The questionnaire is based on the Museum Certification Checklist, AR 870-20, Appendix C, Paragraphs 1-18. (Section 8-C)

Today, the AMS is comprised of fifty-eight museums and museum activities. In addition, there are numerous collections affiliated with the system such as the National Guard and Army Reserve components. There are currently forty-two certified Army museums. The Chief of Military History and the Director of Army Museums (DOA) present the certification certificates annually at the Army Museum Training Course. Certification is a recognized honor both in the Army and outside.

Aside from accountability, collections development, and maintenance aspects required by the Department of the Army Staff (DAS) for the historical property as outlined in AR

870-20 and the certification inspection program, there are a number of legal statutes that support the AMS and the Certification Inspection Program. The underlying and guiding concept driving the AMS Certification Inspection Program is to maintain and continue to build a premier collection of Army material culture.

MAJOR LAWS AFFECTING MUSEUM OPERATIONS

The AMS is also required to comply with a broad range of public laws enforcing universal museum standards.

1906 Antiquities Act (34 Stat. 225): The first general historical preservation law, it provides penalties for appropriation, excavation, injury or destruction of historical or prehistoric ruins or "any object of antiquity" situated on federal lands. This law recognized for the first time, the existence of historical objects within the federal government, the government's responsibility to protect them and assigned responsibility for that protection to the various cabinet departments.

Implementing Rules and Regulations. The 1906 Antiquities Act mandates jurisdiction over "...ruins, archaeological sites, historic and prehistoric monuments and structures, objects of antiquity, historic landmarks, and other objects of historic or scientific interest," is assigned to the Cabinet departments, including "...the Secretary of War over lands within the interior limits of military reservations."

1935 Historic Preservation Act (49 Stat 666). Declares it is national policy to preserve for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the United States.

National Historic Preservation Act of 1966 (16 U.S.C. §470 and Amendments PL 89-665, 96-515). This act recognizes a federal interest in encouraging the preservation of culturally significant resources. The National Register is the central instrument for accomplishment of the law. It includes districts, sites, buildings, structures, and objects. Two forms of action can be taken under the law. These are financial assistance and mandatory review of federal undertakings affecting properties found on the National Register.

10 U.S.C. 2572. Governs the loan, donation or exchange of historic artifacts by the secretaries of the various military departments. It is affected by the requirements of the 1968 National Firearms Act, the Archaeological Resources Protection Act (ARPA), and Curation of Federally Owned and Administered Archaeological Collections, 36 C.F.R. Army Regulation 870-20 implements this act for the Army.

10 U.S.C. 4565. Governs the disposition of colors, standards, and guidons of inactivated organizations. Title to such items remains with the federal government.

10 U.S.C. 4714. Governs the disposition of flags, standards, and colors captured by the Army. Implementation of the original 1814 version of this law resulted in the establishment of the Army's first museum at West Point.

Native American Grave Protection and Repatriation Act (NAGPRA) PL 101-601. Requires repatriation of Native American and Native Hawaiian human skeletal remains,

funerary objects, and objects of cultural patrimony held by federal museums or museums receiving federal funds.

National Firearms Act of 1968 (18 U.S.C. §921 as amended). Governs the licensing and transfer procedures for specified categories of firearms (post-1898 manufactured rifles, machine guns, and destructive devices) for individual and non-federal entities. The act requires all machine guns, (including dewats) be included on the National Firearms Registry maintained by the Bureau of Alcohol, Tobacco, and Firearms. Specifies that machine guns (as defined in the act) held by the federal government are NOT on the National Firearms Registry and therefore, cannot be transferred outside of the federal government.

Archaeological Resources Protection Act (ARPA) 16 U.S.C. §470. Provides detailed protection for archaeological sites and objects on federal or tribal lands. Defines archaeological resources as any material remains of past human life or activities, which are of archaeological interest. Such materials must be at least one hundred years old. ARPA requires the title to archaeological resources remain with the federal government. Thus, archaeological resources cannot be deaccessioned.

36 C.F.R. Part 79, Curation of Federally Owned and Administered Archaeological Collections. Provides specific standards for curation and specific language for curation agreements with outside repositories. Army standards for curation of archaeological collections must mirror 36 C.F.R. Part 79.

Theft of Major Artwork (PL 103-322). The theft of any object of cultural heritage at least one hundred years old and worth \$5,000 or any object worth \$100,000 from any museum (as defined in the act) is a federal crime punishable by a fine, or not more than ten years in prison or both.

Army Regulation 870-5, Military History, revised February 1999 and Army Regulation 870-20, Historical Artifacts, and Art, revised 11 January 1999. These regulations implement most of the laws above. The 1949 Federal Property Act requires general protection and care for museum objects.

MUSEUM ETHICS

AR 870-20 and the federal statutes provide the groundwork for the legal practices in the museum profession. Museum staff is also governed by a set of recognized, universal ethics, and Army museums are no exception. AR 870-20, Appendix F-3, page 39, General, states "Staff members owe primary loyalty to the Army, their museum and the Center of Military History. Activities that conflict with this loyalty or cause the staff to favor outside or personal interests over those of their institution must be avoided. Critical areas where staff members must avoid conflicts of interests are personal collection, dealing, receiving gifts, and outside activities." (Section 8-D)

Standards of Conduct for Employees of the Executive Branch, (5 Code of Federal Regulations {FR} 2635) published by the Office of Government Ethics (OGE) in 1993. This standard applies to the Army and is the primary source of guidance for ethics and standards of conduct. (See Section 8-E.)

Joint Ethics Regulation, DOD Directive 5500.7R. Signed by the Secretary of Defense on 30 August 1993, the directive supplements the OGE standards and covers additional topics. This is a punitive regulation applicable to all members of the DOD.

FM 100-1, The Army. This manual describes the Army ethic and defines the values, which comprise it. These are especially detailed as duty, integrity, loyalty and selfless service. The following values have been added: respect, honor, and personal courage.

Museum Professional Code of Ethics Guidelines. Published by the U.S. Army Center of Military History these guidelines embody the ethics of the profession as they apply to the Army Museum System. They reiterate the principle that staff members owe loyalty to their institution. Activities that conflict with this loyalty or cause the staff to favor outside or personal interests over those of their institution must be avoided. The guideline details the expected standards of conduct for conflicts of interest, personal collecting, dealing, and professionalism. (See a copy in Section 8–F)

In 1978 the American Association of Museums (AAM) published *Museum Ethics*, a pamphlet that provides the professional ethical basis for most aspects of museum operations. A broad document, it touches on the areas of collections, staff, management policy, and museum governance. It was replaced in 1994 with the publication of the *Code of Ethics for Museums*. The revision emphasized that “Museums in the United States are grounded in the tradition of public service. They are organized as public trusts, holding their collections and information as a benefit for those they were established to serve.” (Section 8–G)

SECTION 2 - STANDARDS FOR CERTIFICATION

In accordance with AR 870-20, all certified Army museums are required to receive a certification inspection every five years. The certification inspection provides the framework necessary to ensure Army museums comply with the requisite standards as set forth in the regulation and the standards of the museum profession.

The guidelines listed below represent the main areas and functions of Army museums. They are intended to set the level of day-to-day operations as well as provide objective guidance for the museum staff to prepare for the inspections and a framework for museum staff to improve operations. These guidelines are amplified by the more fully detailed standards listed in the certification inspection checklist. (Section 8–C, the checklist can also be found in AR 870-20, 11 January 1999.)

Museum staff is reminded that the standards for certification assume a progression between one inspection and the next. It is not acceptable, nor expected, that any museum will simply strive to attain the acceptable standards and not seek to improve operations in the course of the intervening five years. It is not sufficient that a museum has accomplished what is asked in the questionnaire; it has to demonstrate that the work is good. Museums must also continue to be relevant to the training and educational need of soldiers at all levels.

Areas of Concentration for a Certification Inspection:

- Administration**
- Staffing**
- Volunteer Program**
- Reference Materials**
- Museum Support**
- Funding**
- Private Organization**
- Gift Shops**
- Security and Safety**
- Acquisition of Artifacts**
- Registration and Cataloging (AMIS)**
- Incoming Loans**
- Preservation and Conservation**
- Storage**
- Exhibits**
- Museum Support Articles**
- Programs**

SECTION 3 - ADMINISTRATIVE INSTRUCTIONS FOR THE INSPECTION TEAM

- 1. TEAM CAPTAIN.** The chief member of the Army certification team is the team captain. The team captain is responsible for ensuring that the team report is prepared and sent to the Center of Military History NLT ten working days after the inspection and that the team work as a cohesive group.
- 2. INITIAL CONTACT.** The team captain will contact the museum to be inspected by telephone and inform the museum director when and how the team will be arriving at the site. The team captain will also inform the director of any special needs for the team. If requested, the director may arrange for the team's accommodations during the visit.
- 3. TRAVEL/PER DIEM.** Travel and per diem is provided by the Center of Military History. (See Section 8-B for examples of Fund Citation for Travel and Invitational Travel Orders.) Team members will submit travel vouchers with attachments to their local Finance and Accounting Office. A copy of the audited payment voucher must be sent to the U.S. Army Center of Military History, Museum Programs Branch, ATTN: Janice Gadson, 103 Third Avenue, Fort McNair, DC 20319-5058.
- 4. BACKGROUND CERTIFICATION MATERIALS.** Prior to the certification inspection each team member receives a copy of the museum's completed questionnaire and other related documents, such as a recent staff assistance visit and prior certification inspection reports. All non-Army members of the team will also receive a copy of AR 870-20.
- 5. INSPECTION SCHEDULE.** The team captain is responsible for determining the inspection schedule. Customarily, inspection teams meet with the museum director and the staff soon after arriving at the site. This allows the team to meet everyone, explain the scope and purpose of their visit, and become familiar with the museum. The director will give the team an introductory tour of the museum facilities. Depending upon the size of the museum and the complexity of its operations, it might be convenient to divide certain aspects of the inspection among the team members. The team should meet briefly with the museum director's supervisor to discuss the Army Museum Certification Program, the museum, and its future plans. The inspection is free ranging and inquisitive. Team members will always treat the staff with courtesy and respect. Certification inspections occur over a two-day period. The team departs on the second day.
- 6. CERTIFICATION INSPECTION REFERENCE MATERIALS.** AR 870-20, the completed Certification Questionnaire, and this handbook (Certification Inspection Handbook) serve as guides for the team during the inspection. All remarks, both positive and negative, should be made on the "Notes" page at the beginning of each section in the Certification Questionnaire. These remarks serve as a reference for the team when preparing the final report.
- 7. MUSEUM RECORDS.** All pertinent museum records will be available to the team during the inspection. The team is there to evaluate the museum's compliance with

AR 870-20, professional museum standards, and the Certification Questionnaire. Certification is not an inspection of the museum's complete administrative files under the Modern Army Record Keeping System (MARKS).

8. OUTBRIEF. There will be no formal exit interviews with anyone associated with the museum or the command. At the end of the inspection, the team should not state or indicate in any manner the team's recommendations. The initial impressions and recommendations may be premature and modified by subsequent reflection.

9. PERSONAL CONTACTS. Politely refuse any offers of personal hospitality or entertainment by anyone associated with the museum (beverages and light snacks are exceptions). The team's evening hours should be free of social engagements in order to discuss the findings and recommendations.

10. THE CERTIFICATION INSPECTION REPORT. The team will report what was found at the museum, favorable and unfavorable, and may make suggestions in the report that is consonant with current regulations and standards. Following the inspection, the team returns to the billeting site to prepare a preliminary draft of findings.

The report is a narrative summary of the team's inspection and is written as a military memorandum addressed to the Army Museum Certification Panel. (See Section 8–A for a sample report.) The report must be comprehensive and cover the topics listed in the museum certification checklist.

The body of the report reflects the findings of the inspection; the team's recommendation to certify a museum or not, is reserved for the conclusion. It is important to never use the word minimum in the report; an Army museum either meets the standards or it does not. The team captain is responsible for making sure the completed report is sent to the CMH within ten working days after the inspection. After the report reaches the CMH it is submitted to the Army Museum Certification panel for review. Official Army certification certificates are awarded to the museums that pass the inspection.

11. SUBMISSION OF REPORT. All team members must sign the report and send it to:

Commander
U.S. Army Center of Military History
Museum Division
ATTN: Chief, DAMH-MDM
103 Third Avenue
Fort McNair, D.C. 20319-5058

12. POINT OF CONTACT AT THE CMH. Any questions that occur prior to, during, or after the inspection, should be referred to the Steve Bavisotto, Chief, Museum Programs, DSN 325-2477 or (202) 685-2477, steven.bavisotto@hqda.army.mil.

SECTION 4 - GUIDELINES FOR INSPECTORS

Certification inspections are a significant part of the Army Museum System and they have greatly assisted in improving the quality, effectiveness, and professionalism of Army museums. Inspection teams represent the U.S. Army Center of Military History. The team captain sets the tone of the inspection, and must ensure objectivity and thoroughness. Please refer to the following guidance:

1. **Submit your report on time.** The final report is due within ten working days after the certification inspection. Be cognizant of the timeline because the museum is waiting for the decision from the Chief of Military History.
2. **Do not hesitate to consult the CMH.** The intent is to keep every team member completely informed about developments at a museum scheduled for inspection. However, sometimes information is overlooked and a team member may be told during an inspection that the CMH blessed a questionable action and/or unusual recommendation. Do not hesitate to verify this by calling the Program Chief during the inspection or before the final report is written. Never hesitate to ask for documentation to substantiate museum transactions.
3. **Carefully proofread your report.** Reports cannot be accepted with typographical errors and poor grammar. The credibility of the team and the validity of the comments suffer as a consequence.
4. **Avoid suggesting solutions that may reflect your own way of doing things and are not necessarily regulatory requirements.** Recommend only what the regulation requires and carefully qualify personal suggestions. One of the frequent difficulties in correcting a museum that fails the initial certification inspection, are corrective actions that are inappropriate. The failed museum (and sometimes the command) may have done exactly what the inspecting team suggested, only to discover during the reinspection that their corrective actions were incorrect or misdirected.
5. **Concluding the inspection.** There are no formal exit interviews; however, a discussion of general points with the museum staff or the command is fine. The team must never reveal the conclusions and recommendations to the staff or command. The certification team can only report the findings and recommendations in the report to the Certification Panel; the Chief of Military History will make the final decision.
6. **Accept no gratuities.** While the offer of coffee or soda is acceptable, avoid lunch and dinner engagements. Teams can give the perception of favoritism by accepting such invitations. Museums and commands committed to passing may sometimes do everything possible to please the inspection teams.
7. **Professional conduct.** It is not the place of the certification team to point out any obvious inabilities and deficiencies on the part of the museum staff. The team must show respect and impartiality during the inspection and strive to not create an atmosphere of distrust and conflict. Reserve your comments for the report. Be tactful and professional during the inspection and in the report.

8. **Be able to justify everything in the report.** Museums may challenge statements made by the inspecting team in the final report, be sure any statements can be substantiated.

9. **Be firm, but just.** In the certification process it is important to make a subjective analysis and provide an unbiased report. The certification standards are clearly defined in AR 870-20 and it is the responsibility of the certification team to not accept a watered-down version of these standards. It is important to keep things in perspective; some standards are more important than others. For instance, the absence of handicapped facilities, performance standards, or adequate collection references would not normally result in failure. The museum should be faulted for such shortcomings, but not failed simply because of them. Similarly, if a museum has good exhibits, well arranged, and consonant with its mission statement, but has no written story line or exhibit plan, it should be strongly criticized, but not failed for this deficiency alone. If however, a combination of all of these factors exists, then the museum falls into the gray area where the team may have to make a negative appraisal of the museum's ability to meet the requisite standards of AR 870-20.

The overriding concern throughout the certification process hinges on the care, accountability, and understanding of the collection. If a museum cannot care for the artifacts, account for them, and know what the items are, then it cannot be certified. Often these deficiencies will be reflected in other areas too, such as no staff training, poor exhibits, no educational programs, poor security, no fire detection or suppression system, and inadequate funding.

10. **The report is a narrative of the inspection.** The report must be written as a military memorandum addressed to the Army Museum Certification Panel.

11. Any questions before, during, or after the inspection should be referred to Steve Bavisotto, Chief, Museum Programs (MDM), DSN 325-2477 or (202) 685-2477, e-mail steven.bavisotto@hqda.army.mil.

SECTION 5 - CONDUCTING THE INSPECTION VISIT

GENERAL

The certification process is one of peer review, and team members are chosen from the Army museum directors, curators, and specialists, and from among the best professionals in non-Army museums. The Director of Army Museums (DOA) expects that any individual chosen to be a member of a certification team will act with professionalism, sound judgment, and objectivity. People are chosen to perform this important duty because they understand the standards of the profession and can be impartial and provide an honest appraisal. The DOA signs the memorandum, which assigns an individual to this duty. All members of certification teams represent the highest levels of the Army Museum System and the Department of the Army.

There is a protocol of cordiality, which the museum staff uses to meet and receive the certification team on arrival and during the inspection. The museum staff should take the inspection seriously, as team members are representatives of the DOA.

The certification team panel, the DOA, and the Chief of Military History will review the team's completed report. Time is limited during a certification inspection and it must, therefore, be used to the best advantage. Teams, which can conduct the inspection in a thorough and logical manner, will be the most likely to obtain a complete and accurate evaluation of a museum's operations. The following paragraphs are intended to be a useful guide for new certification team members. They reflect the experiences of a generation of team captains.

PREPARATION

Personal Preparation. There is much that can be done in the weeks prior to a certification inspection. Preparation begins with the letter from the DOA assigning the team captain and team members to a certification inspection. A call is made to the museum to ensure that accommodations are arranged. Dates are checked for the certification inspection; do they accommodate all concerned, or will they have to be changed. The team captain is responsible for contacting the other team members and providing the necessary logistical details for the trip. Attention to travel details such as the need for a rental car and directions to lodgings and the museum, or if a rental car is not needed what kind of airport transportation is available. Transportation arrangements must be made in the early stages of planning.

It is also very important to review the museum's completed certification questionnaire early in the process. Special equipment for the inspection, if any, should be procured ahead of the travel dates. The museum director will make arrangements for the team to meet with military supervisors and other persons involved in the inspection process.

Team Preparation. The team captain calls everyone on the team as soon as the composition of the team is determined. This may still be several weeks out from the inspection date, but it will serve to begin the planning process. As the date for the visit comes closer, all transportation arrangements and accommodations need to be finalized. The team captain must make sure the team knows where and when to meet at the destination airport (if they are not traveling together). The captain needs to make

sure the non-Army member is familiar with military orders (see Section 8–B, Sample Invitational Travel Orders), has the proper credentials to enter a military installation (a driver's license or other identifying document), requires assistance in getting a travel advance, making travel arrangements, or needs to coordinate anything else with the CMH.

Two weeks before the visit, the team captain should ensure that all team members have received the completed museum certification questionnaire. All members should review this document and flag any areas that are particularly noticeable. The team can then discuss these matters by telephone. The team captain can also assign responsibilities to members for specific areas of the inspection at this time.

Several weeks prior to the inspection the team captain asks the museum to send a package of information that may be important for the team to review. There may be a lot of material to review before the team arrives, and reviewing it beforehand not only puts the team in a more knowledgeable position it also saves time during the actual inspection. Some of this material may not be available until the team arrives on site, but the well-run museum will prepare such a package. The Center of Military History may also have some of this information available and can send it in advance. Materials to ask for include:

- ✓ Budgets for the last five years
- ✓ Current Table of Distribution and Allowances (TDA)
- ✓ Unfinanced Funding Requirements (UFR) or year-end requirements
- ✓ Foundation audit, Memorandum of Understanding (MOU), constitution and by-laws
- ✓ Outstanding engineer work orders
- ✓ Exemptions from policy
- ✓ Mission statement
- ✓ Storyline
- ✓ Collections policy
- ✓ Personnel job descriptions
- ✓ Copies of latest safety inspections
- ✓ Standard Operating Procedures (SOP)
- ✓ Report of latest biennial inventory.

In addition, request a copy of the museum's last certification report and staff assistance report from the CMH.

CONDUCT DURING THE CERTIFICATION INSPECTION

Arrival

The team will generally arrive on the afternoon or evening before the start of the certification visit. It is not usual for the entire team to arrive on the same flight. Arrangements should have been made in advance for a rental car or other transportation to the place of lodging, and for meeting the individual team members. (On the way from the airport, note if there are any signs on the main roads that advertise the museum.)

The entire team should be assembled the first evening for a planning meeting. This is a time for introductions and final preparations. The certification questionnaire can be a useful guide and ensures that no aspects of the museum's operations will be overlooked. It and any previous inspection reports should be reviewed again, with each member participating. Discrepancies or areas in which information is incomplete or contradictory to regulations or standard practices, should be noted. All members should be reminded of the specific areas that they are responsible to inspect.

First Day

Find out in advance when the museum staff normally arrives for work, and plan to meet them about twenty minutes or so later. This will give them an opportunity to complete any last minute actions, prepare for the arrival of the team, and have a cup of coffee. On the way to the museum, note if there is any signage for it on post.

Remember that this is a very anxious time for the museum staff. One of the first actions for the team captain is to assemble the staff and speak to them. There are two reasons for this: first, the team needs to introduce themselves to everyone they will be working with, and second, this will set the staff at ease. By explaining exactly what is going to happen, what will be looked at, and how the team will be working with them, some of their nervousness will be reduced.

Also, one of the most important things that the staff can be told at this time is the team's need for their cooperation; they must answer all questions as fully as possible. If they have any doubt the team does not understand what they are trying to say, they need to work with the team until the issue is resolved. The one thing neither the team nor the staff wants is for the team to go away with a wrong impression. At this time, it is also good to explain how the certification process works, that the report will be written and forwarded to the CMH, and that it will be reviewed by a panel which has the prerogative not to concur with the team's recommendations, of course the final decision lies with the Chief of Military History. Consequently, there will not be an out-brief.

Arrangements should be made before hand to meet with certain people who are very important in the museum's operations. (These meetings are generally held on the first day, but they can be scheduled at any time convenient to all.) The military supervisor is the first to be visited by the team and the commanding general of the post or unit is next. Recognize that their time is limited, and so keep the meeting down to only about fifteen minutes. The purpose of the visit is a matter of military courtesy, to introduce the team and briefly state the team's mission. The team will also want to get an understanding of these officers' knowledge and support for the museum's programs. This can all be done within a few minutes time. The team will quickly sense their sincerity; do they speak in broad and sweeping phrases, or are they aware of the details of the museum's plans, the budget, and any problems. Finally, the team captain should inform the military commander that there will be no formal out-brief on the results of the inspection. However, it is appropriate to inform the commander that he will be informed of any activities that appear to be illegal or major violations of the code of ethics.

Arrange a meeting in advance with the officers of the museum's foundation, if it has one. Again, this does not have to be a lengthy meeting. But the team will want to gain an appreciation for the foundation's philosophy and its working relationship with the museum. What sort of activities do they engage in; how much funding do they provide;

how does the director request the money, and how is it made available? How often do they meet, and are museum personnel invited? Is the museum director an ex officio member of the board of governors?

Areas to Inspect

Listed below are several points for consideration during the conduct of the certification visit. The list is set out under the seven major functional areas: museum administration, including funding, building and grounds, professional and reference library, and organizational placement; museum programs; museum security; safety; accessioning; cataloging and accountability; artifact conservation and preservation; and exhibits. The information is intended to be a guide for certification team members, but it is not all-inclusive. The team should be familiar with the museum's certification questionnaire, which can also assist in focusing the team's efforts. A great deal of information must be gathered in a two-day period, therefore, the team needs to make the most of all the time they have at the museum.

I. Museum Administration

This is a broad subject and can probably be best handled by the team captain. Much of this information can be gathered in a one-on-one session with the museum director. The areas most important here concern personnel. Serious manpower shortages or the lack of trained and knowledgeable personnel will have a direct and adverse impact in the other functional areas. A check should be made of the latest TDA, and it should be measured against the current roster. Job descriptions should be checked and read for accuracy and currency. If need be, copies of the latest performance appraisals should be requested. These will also often contain the employees' staff development plans. Are there any borrowed military manpower or assigned military personnel; what duties do they perform, and how do they count against the Table of Distribution and Allowances (TDA). Are there volunteers, and can the team meet with them? Is volunteer training available and what does it cover? Is there a job description for them? Does the museum use any college interns and if so, what agreements have been reached? Does the team get a general sense that the director is taking advantage of all sources to fill the museum needs? There is usually a corollary between the presence of professionally qualified and well-trained staff and sound collections management and exhibit programs.

Funding. Funding is another very important and sensitive issue. A copy of the latest budget should have been requested in advance; compare it with those of the previous four years. Is there any noticeable trend? Does the museum have any access to non-appropriated funding (NAF)? What have such funds been used for and what about year-end funds or unfinanced funding requirements (UFRs)? What sources are available for unexpected requirements; does the post provide additional money? What about the foundation, how flexible is it? What percentage of its revenues goes to the museum? Is there a copy of the latest audit? What tangible gifts have they provided to the museum in the last two years? Is there a gift shop, and if so, who operates it? Is there a salaried employee, and how much of the profits go to the salary? Who chooses the inventory, and is it appropriate?

Buildings and Grounds. This should be an easy area for most museums, and it need not take a great deal of the team's time. However, the team members must consciously look at the museum's physical plant. They should be aware of the following: how does

the museum appear as a visitor approaches it; does it appear to be taken care of, is the paint fresh, is the outside fabric integral, or are there any serious deficiencies such as rusting on overhangs? Does the building work in its setting or is it out of place and character for the post? The team ought not to be afraid to be critical; design matters, and outside aesthetics are important to preparing soldiers and visitors for the learning experience. If it is a rehabilitated building, has care been given to the design for the new purpose? Is it on an accessible part of the base? How close is it to other high-use areas, such as the Post Exchange? Is there a Military Police presence on the grounds? What is it like inside; are carpets worn, are walls clean and painted if appropriate? Are restrooms clean and accessible, and are they stocked? Are the museum's facilities accessible to the handicapped? What is the parking situation, and is it adequate for the normal visitor traffic?

Professional and Reference Library. A check should be made of both the professional and the reference library. Are the standard works available? How deep is the research function? What sorts of questions are asked by the general public, and are they capable of being answered with what is on hand? Are there enough reference works for cataloging and works on conservation and museum management? Are staff members aware of recent publications in their functional area?

Organizational Placement. A review should be made of the organizational chart and the Organization and Functions Manual of the post, if there is one. Is the director comfortable with the placement? Do the comments of the military supervisors and commanders indicate that support is easily provided through this chain?

II. Museum Programs

This is another subjective area and it is likely that a team will not get to actually see the staff giving any classes. First, the team should find out exactly what the museum offers, both to the average walk-in visitor and to the soldier who may be a part of a class. Are there any lesson plans? Are these integrated into a formal Plan of Instruction? How does the museum staff use the galleries? Are any other parts of the post involved in walking tours? Are staff rides developed at the museum, or supported by the staff? Are there materials to support these? Are the educational programs factually correct and relevant to their intended audiences? Are there any other exhibits placed in buildings around post to foster esprit de corps? If so, the team should be certain to see them.

III. Museum Security

Although a comparatively small functional area, this is highly important. The museum should have an appointed physical security officer (PSO). A team member should work directly with the PSO to review the following: what intrusion systems are in place: are they connected to the military police; are there smoke detectors and fire alarms in all buildings; what is the response time from the post fire department; is there emergency lighting, evacuation plans, and charged and inspected fire extinguishers; what were the results of the last security inspection; what is the greatest disaster threat to the museum: how is it addressed in the museum's SOP; Is there a key control roster, and is it used?

IV. Safety

A related matter is safety. How does the museum handle emergencies in the galleries or during tours; are the guides and staff trained for an emergency? Is there a first aid kit and is it stocked? When was the last safety inspection of the museum and its workshop and what were the results?

V. Accessioning, Cataloging, and Accountability

This is a technical area, which the team captain will probably be best qualified to address. However, if the second Army member of the team has good experience in this area, it could be a joint effort. At any rate, the team captain should be personally involved in this highly important area. This can be one of the easiest areas to check, and it can also be one of the longest, all depending on what is found. Experience shows that this will usually take the best part of a day to inspect properly.

In evaluating collections management, a good way to start is to have the registrar or person who is responsible for this functional area explain the entire process. It will quickly become clear if there is an understanding of the mechanics of the process, if there are any contradictions in what is being explained, or if terms are being used improperly. Very frequently people can perform this function by rote without understanding the reasons behind what they are doing. This will often lead to confusion and discrepancies in how the system is being handled. These problems will become very apparent as the explanation goes on.

The team members should ask questions about the process in detail, for example, why do you do it that way; how would you handle this situation, etc. Question the amount of curatorial involvement. Be aware of the mistaken practice of placing original items in the support property category and leaving these pieces uncatalogued. Be sure to take detailed notes, as these will be the foundation of your report and recommendations. Once the process has been explained, follow the records and crosscheck them. Select certain items and ensure that all the records, 2609s (if appropriate), Universal Site Artifact Management System (USAMS) entries, historical property jackets, cross-reference files and source of acquisition files (if appropriate) are in agreement. Search the loan files and see how these are recorded.

Next, select about twenty or more records at random; check them for completeness and accuracy. Search for the artifacts according to the location noted in the records. Then reverse the process. Select twenty or more items from storage or exhibit, ensuring that they are marked properly and that they are also fully and accurately identified, recorded, and located. This will take a long time, especially when it involves the opening of exhibit cases. But this will also provide the team with an idea of the condition (conservation) of the items selected. Also, depending on the size of the collection, forty or more items may represent nearly one percent of the entire collection, enough on which to base an accurate judgment.

VI. Artifact Conservation and Preservation

Conservation is an important area of concern during the certification inspection. It should be specifically designated as one team member's responsibility. If the museum's registrar also has this responsibility, the team member may wish to perform part of this

inspection at the same time as the collections management part. Remember that time is limited for your team and the museum staff, especially if it is a small museum.

Besides the obvious things to look for, such as rust, mold, or infestation, be sure the team member checks for the following:

(A) **Light.** What are the levels, are they checked, and how frequently? Is a light meter available? How is ultraviolet light controlled on fluorescent bulbs and from sunlight? Are original photographs or delicate fabrics exposed to light?

(B) **Heat and humidity.** What are the levels and how are they checked and controlled? Are records kept? Are the levels within standards? Are there enough hygrothermographs for all areas of the museum? How are fluctuations controlled?

(C) **Mounting of artifacts.** Are items placed on brackets or supports so as to relieve stress? Are the brackets made of materials that are not harmful to the artifacts? Are items buffered from contact with cabinet floors and walls, or from other items which could cause deterioration? What buffering materials are used?

(D) **Storage.** How are items stored: what kinds of cabinets are used; is there padding for items on hangers; are cabinets overcrowded? Are items placed flat if appropriate? Are acid-free boxes, folders, and papers used? Has Pyrell been replaced. Are items placed on top of each other? Is there any evidence of infestation in the exhibits or the storage cabinets? How is this situation handled? Is the climate conducive to the development of mold; how is this controlled?

(E) **Large ("Macro") artifacts.** Large pieces such as artillery pieces, trucks, and aircraft pose special conservation and preservation problems. If the museum has such pieces on exhibit, they should be inspected for the following:

- Are they mounted on jacks or stands that take the weight off the tires and axles?
- Are they covered to protect them from direct sunlight?
- Is the paint or finish faded; how often are the pieces repainted, and is the paint historically accurate?
- Are the pieces separated from the public in such a manner as to discourage or prevent them being climbed on or entered?

(F) **Conservation schedule and records.** The museum should maintain a schedule to inspect each artifact annually. Note of how the schedule is set up and how the inspection is performed. Has the museum had any professional conservation on any of the artifacts? Are the work order records available?

(G) **General.** Are the artifacts stored by type or are they arbitrarily scattered in storage cabinets? Does the staff know the artifacts? Are they aware of the professional museum standards?

VII. Exhibits. This is a highly subjective area, which is the heart of any museums' operations. It is always a good custom to make exhibits the first part of the certification inspection. It is best to have the entire team participate in viewing and critiquing the

exhibit galleries. Without the presence of the museum director or other staff members, this will permit a free discussion of the merits and problems of the all exhibit galleries. The comments of all team members also help to ensure that the report does not reflect the idiosyncrasies or preferences of only one person.

There are a few general rules that can be applied immediately to an exhibit critique. First, the team should try to act as tourists; is there anything they are learning from the exhibits? Does anything excite their interest or arouse their curiosity? Having answered these questions, they should discuss why the exhibits work or not. Does the exhibit technique allow labels to be read without difficulty? Does it keep visitors moving? Is there a logical progression from one area to the next? Is there an effective mix of artifacts, graphics, labeling, and audio-visual equipment? Has creative imagination been used to pull a visitor into the exhibits? How has the labeling been done? Is there a standard format and font? Is there any information beyond identification of the object on exhibit? Are there mistakes in the identification? Do the artifacts serve to enhance the storyline? Are they significant?

Equally important is the relationship of the exhibits and the artifacts to the museum's mission statement and collections policy. Do the exhibits relate to what the museum staff says they are providing? How relevant are the exhibits to the branch school, unit, or post population? Will they serve to inspire a soldier, or explain their purpose in the Army? Do they give a sense of esprit de corps? Will the exhibits make a soldier proud to be a part of their unit or branch?

Suggested Time Allocation for Evenings and the Second Day

A well-focused and prepared team will be able to make its way through about half to two-thirds of the inspection by the close of business on the first day. The team should take advantage of the evening to relax, but also plan to discuss their findings. There may have been some indications of problems, which need further examination, or they can reexamine some issues. They can also make their plans for the continuation of the inspection the next day.

The team should decline all invitations to get together with the museum staff and instead use the opportunity to speak freely and openly with each other. On the evening of the second day, the team should be prepared to come to a consensus about their decisions, review their findings in all functional areas, and determine if the museum meets the standards. They also need to come to agreement about their final recommendation about whether the museum will pass or fail, and be able to support their decision, and begin writing some parts of the report. At the very least, the team captain should ensure that all team members are aware of their individual responsibilities in writing parts of the report and when they are due to the team captain.

ADDITIONAL CONSIDERATIONS

Problem Indicators. It is not expected that a museum will be perfect in all functional areas. Each museum will have strengths and weaknesses. One of the purposes of the certification inspection is to bring to the attention of the museum staff those areas in which they can improve, and to make some recommendations about how to do this. A simple lack of attention in an area or minor failings in execution will normally not lead to a decision to withhold certification from a museum. Generally, where there is a balance

in all functional areas, the museum is healthy; however, when there is a serious weakness in one area, it can often be found in other areas.

A pattern of problems that extends throughout most of the functional areas of a museum will probably result in the inability to pass certification. The following is a list of problems indicative of a museum's operations. It is important to determine just how deeply the problems pervade the museum's work and if they are representative of what the museum presents.

- Dirt and general uncleanness; a lack of neatness in the exhibits, storage and office areas.
- Failure to use the USAMS, records which do not cross-reference each other, or are poorly maintained.
- Contradictory answers from the staff in the self-assessment.
- Disorganization and lack of curatorial supervision in critical areas.
- Uncertainty about basic curatorial terms and functions.
- Lack of general military knowledge on the subject of the museum's mission.
- Poor quality work, slipshod execution, or incomplete projects.

SECTION 6 - WRITING THE INSPECTION REPORT

The most important duty the certification inspection team can perform for the Certification Panel is the preparation of the report. The report will not only be the most significant factor in any decision to certify a museum, it will also serve as the basis for any future certification inspections or staff assistance visits. The findings and recommendations mentioned in the report constitute a priority list of corrective actions. While the wording of the reports are left entirely up to the teams, the following points must be taken into consideration.

Format. The report should be prepared in military correspondence format, addressed to the Army Museum Certification Panel and include the following (see Section 8-A):

(1) The report will begin with a paragraph relating to the conduct of the inspection, noting any of the military supervisors, foundation officers, or other personnel interviewed.

(2) In order to ensure the report addresses all aspects of a museum's operations, it should contain paragraphs that relate to the seven functional areas noted in Section 5 of this handbook. These paragraphs should contain the details of the team's findings in the inspection. They should be written in a factual manner, listing the museum's strengths and weaknesses and describing the manner of its operations. Critiques should be non-judgmental, and personal criticisms of the museum staff should be avoided, although this may be necessary in cases of questionable conduct. The report should be very detailed, containing as much information as necessary to provide a complete picture of the inspected museum.

(3) The written report should be able to support the team's final recommendations, placed in the last paragraph which contains the team's final decision, and should contain a phrase similar to the following: "Based on the above findings, the team recommend that (museum name) be certified/not be certified as a U.S. Army Museum."

Spelling and Grammar. Team members must remember that the report is an official document and extreme care should be taken to ensure that all spelling, grammar, usage, and style are in accordance with Army standards.

Timeliness of Submission. Because the report will have to be reviewed by a panel before a final decision is made, it is imperative that it be submitted to the Army Museum Certification Panel in a timely manner. The administrative instructions for team members (Section 3 of this handbook) states that reports should be received within ten days after the inspection. Every effort must be made to meet this deadline.

Questions or concerns about writing the report should be addressed to Steve Bavisotto, Chief, Museum Programs, DSN 325-2477, (202) 685-2477, steven.bavisotto@hqda.army.mil.

CHAPTER 7 - CERTIFICATION REVIEW PANEL PROCEDURES

The certification review panel is an integral part of the certification process. The panel, which includes at least six recognized museum authorities, reviews the certification inspection team's written report. The panel will either concur or non-concur with the findings in the inspection report. The key role of the panel is to make recommendations to the DOA. The DOA will make a final recommendation to the Chief of Military History who will either approve or disapprove certified status for the inspected museum.

DEFINITION OF PEER REVIEW

It has long been a point of pride that Army museums can operate at very high standards, even in times of modest resources. They are expected to be extremely creative in achieving goals and sharing their methods throughout the profession. One way that this is accomplished is through the certification process.

Like the accreditation process of the AAM, certification is based on peer review. That is, the inspection process is conducted by other Army museum curators and directors who have the same day-to-day problems and challenges as the staff of the museum being inspected. It is not possible for a team of inspectors to maintain flexible standards to effect this process with objectivity and creativity if they themselves have not experienced all the inherent problems in operating a museum. Museum curators and directors perform a wide range of functions. They manage facilities, direct personnel, conduct research on technical, applied, and scholarly levels, scientifically conserve artifacts, design and fabricate exhibits, study visitor psychology, operate branches, divisions, and even directorates independently with no local technical supervision. On a daily basis they also respond to command taskings, receive visitors, and answer requests. They are expected to provide professional military training courses, staff rides, and public educational presentations to meet the needs of their constituencies. Finally, the value (both monetary and historic) of the irreplaceable objects in Army museums is held in liability to the public trust in accordance with federal law, and should only be left to those professionals who are trained and committed to the perpetual care and interpretation.

Those familiar with the scope and complexities of the work involved are therefore, the most qualified to perform the evaluation process. The Museum Division of the U.S. Army Center of Military History carefully selects individuals with this experience for the certification inspection teams and the certification review panel. The dedication and hard work of the men and women who serve as peer reviewers along with the staff at all the certified Army museums, continue the legacy of high standards and ongoing professional museum stewardship demonstrated throughout the Army's certified museums.

Appendix 8-A

SAMPLE CERTIFICATION REPORT

APPENDIX 8-A: SAMPLE CERTIFICATION REPORT

AAAA-BBB-CC

MEMORANDUM FOR Certification Review Panel, U.S. Army Center of Military History,
ATTN: DAMH-MD, 103 Third Avenue, Fort McNair, D.C. 20319-5058

SUBJECT: Certification Inspection Report - Fort Calendar Museum, Fort Calendar, WY

1. General

- a. The certification inspection of the Fort Calendar Museum, Fort Calendar, WY was conducted on 17 - 18 June 1999. The inspection team consisted of Mr. Lee Bates, Director, Fort Time Museum, Ms. Charlene Davis, Director, Fort Year Museum, and Mr. Edward Foley, Museum Consultant.
- b. The inspection began at 0800 hours on 17 June. Mr. Gerald Hall, Director of the Fort Calendar Museum, introduced his staff to the inspectors. Following the introductions, Mr. Hall and the museum specialist Ms. Iris Jones, gave the inspection team a tour and general overview of the museum's operations.
- c. At 1000 hours, Mr. Hall accompanied the inspection team to the post headquarters. Here the team met with the museum's director's supervisor, LTC Keith Lang, the Director of Plans, Training, and Mobilization. LTC Lang emphasized the important role the museum plays on Fort Calendar and how much the museum operation is appreciated. He stated that he expected the excellent financial support of the museum to continue.
- d. While visiting the headquarters building, the inspection team was able to view the exhibits, which were designed, fabricated, and maintained by the museum staff. These exhibits deal with the history of the post, the military units, which served there over the years, and various related topics. These displays not only help to promote an awareness of the military heritage of Fort Calendar, but also serve to enhance the image of the museum.
- e. Following our visit to the post headquarters, the team members continued their tour of the facility and observed the staff working in their respective areas. Later that day and throughout the next day, the certification inspection team worked independently to examine the various areas of the museum's operations. At approximately 1630 hours on 18 June the team assembled in Mr. Hall's office to review their notes and ensure that all areas of the museum operations had been inspected. Following that process, the team concluded their inspection.
- f. Throughout the inspection, the team was treated with respect, courtesy, and honesty. The spirit of teamwork, cooperation, and professionalism was very apparent in the museum's activities. The team would like to thank the staff of the Fort Calendar Museum for their cooperation.

2. Administration

- a. The files at the Fort Calendar Museum had all the required documentation and records required by the museum checklist. Their master plan included an approved mission statement, scope-of-collections statement, collection plan, exhibit plan, five-year development plan, TDA, job descriptions, staff member vitae, and staff development plan. Mr. Omar Peterson, an office automation technician, assists Mr. Hall with the administrative duties.
- b. The museum's master plan annexes contained the last manpower assessment, budget, disaster plan, education plan, and volunteer program.
- c. The physical security records of the Fort Calendar Museum were complete and in accordance with Army regulations. The records included quarterly and semiannual weapons inventory, results of the last security inspection, physical security plan, accession register, and appropriate artifact inventories.
- d. CMH museum memos, policy letters, and other pertinent publications were available to all museum staff members. All personnel appeared well informed about the museum's mission and relationship to the Center of Military History.
- e. Engineer work orders were logged appropriately; the status maintained, and is available for review. There were not outstanding work orders.
- f. Visitation records are based on an electronic counter. The average yearly visitation is about 75,000 people,

3. Staffing

- a. The Fort Calendar Museum is presently staffed at 100% of their recognized TDA staffing, a rare situation in an Army museum in today's austere environment. The professional civilian staff consists of a museum director (GS-12), a museum specialist (GS-9), an exhibit specialist (GS-9), a museum technician (GS-7) and an office technician (GS-4). In addition, the museum presently has two soldiers (borrowed military manpower) assisting museum operations. One of the soldiers works on the facility and grounds and provides security, particularly on the weekends. The other soldier works primarily on the care and restoration of the museum's vehicle collection.
- b. Trained professionals fill all of the museum's positions and the staff development plan indicated that each employee had received appropriate training in his area of expertise. The staff was well versed in their respective areas and appeared to work well as a team, never losing sight of the bigger picture. The staff has an impressive reputation and is often called upon to assist other institutions in the Army Museum System.
- c. Although the present museum staff is adequate to meet the current mission of the Fort Calendar Museum, additional personnel will be required to fulfill new museum requirements. This new mission includes establishing a museum dedicated to the 71st Infantry Division. The museum director is currently working this issue and it is hoped that some of the funding earmarked for the new post responsibilities may be directed towards the establishment of new museum positions.

d. The present staff of the Fort Calendar Museum is knowledgeable, dedicated, and conscientious. They are very proactive in promoting the goals of the museum and in fostering a knowledge and appreciation for the military heritage of the infantry and the Army.

4. Volunteer Programs

a. At the present time, there are no volunteer programs at the Fort Calendar Museum. In the future, programs may be developed with the museum's support group.

5. Reference Materials

a. The Fort Calendar Museum maintains a fine library of works pertinent to the history of the 45th Infantry as well as the history and material culture of the Army. The collection is essential to the mission of the museum and is well organized and carefully stored. The collection consists of books, graphic art, and other printed material as well as photographs and films. Mr. Fred Gilbert, Museum Technician, has done a fine job of caring for the outstanding collections and assists researchers and students with many requests. Prints, photographs, and documents in the collection are stored in appropriate acid-free containers.

b. The museum also has the required regulations, manuals, and technical publications essential to the operation of an Army museum. The library is well appointed with bookcases, desks, chairs, and cabinets. Access to the library and reference materials is restricted to the staff and serious researchers.

c. Reference materials and publications are entered into a computer database program and are readily located for research and display. Mr. Gilbert has prepared various finding aids for the other items in the research library.

6. Museum Support

a. The buildings and grounds of the Fort Calendar Museum are well maintained and in good repair. The facilities are equipped with utilities, telephone service, and dedicated data transmission lines. Rest rooms are adequate and properly equipped with well-maintained fixtures. At the present time the museum staff operates activities in two buildings. All the buildings are located in the historic area of Fort Calendar.

b. The museum galleries are well appointed with ample museum furniture and equipment. The galleries are well designed and maintained and reflect a professional image of the institution. The museum buildings are accessible to handicapped visitors.

c. There is limited parking directly surrounding the museum building, however there is ample parking for museum visitors in a nearby parking lot. There are directional signs for the museum both on the highway and on post. The inspection team did feel that additional signage from Main Avenue would be beneficial to direct visitors from other areas on post. It should be noted that the museum is very well promoted in post and local publications so those visitors are well informed about the museum hours and directions. In addition, the Fort Calendar Museum has also placed advertisements in national historical publications.

7. Funding

a. Overall, the museum has been very well supported by Fort Calendar. In 1999, their appropriated annual budget, less salaries, was 35K. Due to recent budget cuts, the budget for 2000 was reduced to 24K. However, this is still a significant amount for an Army museum and should not negatively impact the museum operations in the near future.

b. In addition to appropriated funds, the museum has several other sources of income. The most significant source is through the private organization, the Friends of Fort Calendar Museum. This organization has been in existence for six years and is beginning to play a significant role in the financial support of museum activities. The Friends will soon take over responsibility for the Fort Calendar Museum gift shop, currently under the control of Morale, Welfare, and Recreation Fund.

8. Private Organizations

a. As previously discussed under Funding, the Friends of the Fort Calendar Museum provide the primary support group for the museum. Mr. Hall interacts with the group and has provided special lectures and tours for the group. This has forged a good working relationship between the Friends and the museum staff. Documents indicate that the Friends meet all the regulatory requirements of a private organization on post.

9. Gift Shop

a. The Fort Calendar Museum has a fine gift shop, which is well stocked with appropriate merchandise related to the history of the infantry, Fort Calendar, and the Army. The shop has an outstanding selection of books and prints. Unfortunately, the shop is not providing the monetary reward the museum needs. The Friends group will take over the management of the shop in February and it is hoped they will be able to produce a profit.

10. Security and Safety

a. The Fort Calendar Museum appeared to meet all applicable physical security requirements and regulations. The following buildings are equipped with IDS systems: the main building of the museum which houses the exhibit galleries and offices, the artifact storage area (located in a separate building next door), and the library and reference room. The museum weapons are stored in an approved arms room located in the main building.

b. Fire detection and suppression systems are installed in all appropriate areas and the staff is well versed in fire safety and prevention. There are also fire extinguishers available throughout the facilities. The staff also confers with the fire department personnel who conduct tours and inspections of the facilities on a regular basis.

11. Acquisition of Artifacts

- a. The Fort Calendar Museum has a wonderful collection of artifacts related to the history of the infantry. Artifacts are well chosen and reflect careful adherence to the museum's mission and scope-of-collections statement.
- b. The inspection of files and records indicated that the proper documentation is being collected and maintained by the curatorial staff. All transactions are being properly recorded and filed in accordance with museum regulations and policies.

12. Registration and Cataloging (Army Museum Information System, AMIS)

- a. The collection is well managed by the museum specialist, Ms. Jones. The museum uses the USAMS system to manage the collection and is actively entering data into the system. They upload the data to CSAMS on a regular basis. At the present time, approximately 80% of the collection is in the system.
- b. The inspection indicated that the artifact information in USAMS was complete and very accurate. There is some backlog, but not much. The director indicated he will be assisting Ms. Jones and they expect the backlog to be completed in several weeks. The backlog is due to a recent acquisition from a donor of over two hundred artifacts.
- c. The staff is effectively using the USAMS equipment to scan images of artifacts into the electronic files. The records examined were very detailed, accurate, and complete. Historical property jackets are on file and contain receipt documents and other pertinent information as required by AR 870-20.

13. Incoming Loans

- a. The Fort Calendar Museum is careful to accept loans only when necessary and maintains strict control over loan forms and artifacts.

14. Preservation and Conservation

- a. The Fort Calendar Museum has provided a stable environment for the historical collections. The temperature and humidity is consistently monitored and maintained at acceptable levels. Light levels are monitored and all lights and windows are filtered against harmful UV radiation. The collection is regularly surveyed for conservation problems and there were no signs of neglect of the collection.
- b. There were no signs of pest infestations, mold, or mildew in the collection. Displays and storage areas are clean and secure. Inert barriers are used consistently throughout the museum to prevent damage to the artifacts.
- c. The macro artifacts located outside are all mounted on concrete pads and freshly painted in appropriate colors. A survey to determine if any vehicles in the collection contain radioactive material has been scheduled for the next month with the Installation Radiation Safety Officer (RSO). The results will be reported to the DOA.

15. Storage

- a. The artifact storage area is located next door to the museum. The area is accessible only to the professional staff and is equipped with an IDS system and fire detection and suppression equipment.
- b. The collection is well stored, primarily in metal museum storage cabinets. Inert barriers such as acid-free boxes and ethafoam batting protect artifacts. The cabinets were free from dust and pollutants and were not cluttered or tightly packed. Items are arranged logically with similar items stored together. Large items are placed on specially built frames and covered with unbleached muslin to protect them.
- c. Weapons are stored in an approved arms room and are in a safe, secure, and clean environment. They are properly stored in racks with ethafoam barriers.
- d. Textiles, particularly uniforms, are stored flat and flags were rolled on inert tubes and hung in metal cases. There was no indication of deterioration or damage in any of the storage areas.

16. Exhibits

- a. Throughout the Fort Calendar Museum the exhibits are well designed and executed. The artifacts and artwork have been integrated to tell the story of the infantry and the history of Fort Calendar.
- b. The galleries are well lighted and provide a logical pattern and flow through the exhibits. The artifacts on display are protected from damage and theft.
- c. Museum records indicate the staff does an excellent job rotating the artifacts on display so as to preserve and protect the artifacts from long-term exposure. Several important artifacts in poor condition have been replaced with professionally manufactured reproductions.
- d. The museum technician and the director have done a fine job creating exhibits throughout the museum. They have designed and developed a number of creative and interesting exhibits telling the infantry's story. They have also designed a very effective traveling exhibit used not only at different functions on the installation but in school presentations. (The artifacts used in the traveling exhibit are all reproductions.)

17. Museum Support Articles

- a. The museum makes excellent use of reproduction uniforms and equipment to supplement their original collections. The reproductions are well made and appropriate to the storyline. The support articles are consistently labeled as reproductions and generally enhance the galleries.
- b. The staff also supports military heritage program at Fort Calendar by loaning reproduction uniforms and equipment to military units for program and ceremonies.

18. Programs

- a. The Fort Calendar Museum has developed an outstanding system to demonstrate and support historical life of the post. The museum staff participates in and provides support for lectures, ceremonies, school presentation, and officer and NCO development programs.
- b. The museum also sponsors special tours of the galleries for both military and civilian groups and provides historical information and consultation to a wide range of researchers. The museum supports the post and the installation commander and is involved in all aspects of promoting the military history and heritage of the infantry, Fort Calendar, and the Army. The museum staff is respected and their programs receive high praise and cooperation from the installation and the public.

19. Conclusion

- a. The Fort Calendar Museum is one of the best in the Army Museum System. The exhibits are excellent, they have a well-preserved collection of artifacts, and they play a proactive role in promoting military history and heritage. The staff is knowledgeable, energetic, and devoted. They continue to go the extra mile as museum professionals.
- b. The strong support of the installation commander and the Friends of Fort Calendar Museum have definitely made a difference for the museum. The staff has been very diligent to keep the command informed and to work alongside the Friends group. This museum has reached the pinnacle of teamwork.

20. Recommendation

- a. The Fort Calendar Museum meets, and in most areas, exceeds the professional museum standards for certification as outlined in AR 870-20. Based on the above findings, the team recommends the Fort Calendar Museum be certified as an U.S. Army Museum.

Lee Bates
Director, Fort Time Museum
Team Captain

Charlene Davis
Director, Fort Year Museum
Kalamazoo, MI

Edward Foley
Museum Consultant
Boston, MA

Appendix 8-B

SAMPLE FUND CITATION AND INVITATIONAL TRAVEL ORDERS

**APPENDIX 8-B: SAMPLE FUND CITATION
AND INVITATIONAL TRAVEL ORDERS**

DAMH-MD (870-20)

MEMORANDUM FOR Mr. Lee Bates, Fort Time Museum, ATTN: ATTT-PM-AM,
123 West Street, Fort Time, MN 12345-0909

SUBJECT: Fund Citation for Travel -- SSN: 333-33-3333

1. You are invited to proceed from the above address in sufficient time to arrive in Fort Calendar, WY on 17-18 June 1999, for a 2-day period, to conduct a certification inspection at the Fort Calendar Museum. Upon completion of mission, you will return to point of origin.

2. For authorized expenses while traveling and performing the above mission, you will be reimbursed for expenses incurred, not to exceed \$100.00 per day. Use of government quarters is required. Should government quarters not be available a statement of non-availability is required. Rental car authorized. Cost of insurance for rental vehicle not otherwise included in the basic agreement is not reimbursable.

3. The U.S. Army Center of Military History authorizes you to use the following fund citation for travel expenses:

Mission Code: 4444

(The mission code which include a signature from the Chief, Museum Programs, Steve Bavisotto. The Resource Management Officer will type the accounting citation numbers on the final letter.)

TRAVEL ORDER NUMBER: 00-CMH-000

4. You will be responsible for completing, submitting and tracking of your own settlement voucher. Settlements must be submitted on DD Form 1351-2 with 2 copies of required receipts - original plus one copy to:

DFAS-Indianapolis Center
Directorate for Network Operations
Department 3180
8899 East 56th Street
Indianapolis, IN 46249-3180

Your supervisor should sign and date blocks 22a. and b. as approving officer. Any questions in reference to completion of the DD Form 1351-2 or status of the travel voucher will be directed to DFAS-IN Travel Section Help Desk, 1-888-332-7366.

5. Upon completion of your travel and when your paid travel summary voucher has been returned to you from finance, please send a copy to Commander, U.S. Army Center of Military History, ATTN: DAMH-MD, 103 Third Avenue, Fort McNair, DC 20319-5058.

6. If you have questions concerning this fund cite, please call Ms. Gail Willis at (202) 685-2711.

Encl
Cost Estimate

DONALD W. WARNER
COL, AR
Deputy Commander

LEE BATES

SSN: 333-33-3333

Location: From Fort Time, MN to Fort Calendar, WY and return to Fort Time, MN
Dates: 17-18 June 1999
Per Diem: \$ 200.00 (100.00 per day)
Travel: \$ 100.00 (airfare)
Other: \$ 100.00 (rental car)
Total: \$ 400.00

Museum Division

INVITATIONAL TRAVEL ORDER NUMBER: **00-CMH-001**
SSN: 222-22-2222

Mr. Edward Foley
Museum Consultants Extraordinaire, Inc.
30 Winter Street
Boston, MA 11111

Dear Mr. Foley,

You are invited to proceed from the above address in sufficient time to arrive in Fort Calendar, WY, on 17-18 June 1999, for a 2-day period, to conduct a certification inspection for the Fort Calendar Museum. Upon completion of mission, you will return to point of origin.

For authorized expenses while traveling and performing the above mission, you will be reimbursed the actual expenses incurred, not to exceed \$100.00 per day. Your claim for actual expense allowance must be supported on a daily basis with an itemized list of expenses incurred. Receipts for lodging are required--receipts for meals are not. Use of government quarters is required. Should government quarters not be available a statement of non-availability is required.

You will be responsible for completing, submitting, and tracking of your own voucher. Settlements must be submitted on DD Form 1351-2 with 2 copies of required receipts - original plus one copy to:

DFAS-Indianapolis Center
Directorate for Network Operations
Department 3180
8899 East 56th Street
Indianapolis, IN 46249-3180

Your supervisor should sign and date blocks 22a. and b. as approving officer. Any questions in reference to completion of the DD Form 1351-2 or status of the travel voucher will be directed to DFAS-IN Travel Section Help Desk, 1-888-332-7366.

Upon completion of your travel and when your paid travel summary voucher has been returned to you from finance, please send a copy to Commander, U.S. Army Center of Military History, ATTN: DAMH-MD, 103 Third Avenue, Fort McNair, DC 20319-5058.

The travel authorized herein has been determined to be in the public interest and is chargeable to:

The Resource Management Officer will type (the accounting citation numbers on the final letter.)

TRAVEL ORDER NUMBER: **02-CMH-001**

Sincerely,

Donald W. Warner
Colonel, U.S. Army
Deputy Commander

Enclosure
Cost Estimate

EDWARD FOLEY
SSN: 222-22-2222

Dates: 17-18 June 1999
Location: From Boston, MA to Fort Calendar, WY and return to
Boston, MA
Per Diem: \$ 200.00 (\$100.00 per day)
Travel: \$ 100.00 (airfare)
Other: \$ 50.00 (roundtrip transportation from residence to airport)
Total: \$ 350.00

Mission Code: 4444

Appendix 8-C

MUSEUM CERTIFICATION CHECKLIST

(Source: AR 870-20, Appendix C, 1-18, 11 Jan 99)

Appendix 8-C

MUSEUM CERTIFICATION CHECKLIST

(Source: AR 870-20, Appendix C, 1-18, 11 Jan 99)

C-1. General

a. All Army museums are required to receive a certification inspection at least once every five years to ensure that they comply with the requisite standards of this regulation (para 3-18). In the inspection the quality of the work will receive as much emphasis as compliance. The CMH will appoint inspection teams as required to conduct these certification inspections.

b. The information contained in this appendix is intended to provide basic guidance for museums in preparing for certification and to assist the certification inspection team. The results of the certification inspection are for the use of the CMH and the command to which the museum/activity is assigned.

c. The standards for artifact security, accountability, preservation, and conservation apply to all Army organizations having custody of historical artifacts, regardless of status.

C-2. Administration (para 3-7)

Does the museum have the following written administrative documents/records on hand:

a. Museum Master Plan, to include:

(1) An approved mission statement.

(2) Documentary evidence of the museum as an activity of the installation, its organizational placement, and its official recognition by the U.S. Army (see para 3-5).

(3) Delegation-of-authority-to-collect memorandum from CMH.

(4) Story line.

- (5) Scope-of-collections statement.
- (6) Collection content plan.
- (7) Conservation/preservation plan and schedule.
- (8) Exhibit plan.
- (9) Five-year museum development plan.
- (10) Table of distribution and allowances (TDA).
- (11) Job descriptions.
- (12) Vitae of each staff member.
- (13) Staff development plan.
- b. Master Plan Annexes, to include but not limited to:*
 - (1) The museum's last manpower assessment.
 - (2) Budget (both previous and current).
 - (3) Disaster plan.
 - (4) Educational programs.
 - (5) Volunteer program.
 - (6) Any other appropriate documents.

c. Physical security records, including:

- (1) Weapons inventories (quarterly and semiannual).*
- (2) Results of last physical security inspection.*
- (3) Physical security plan.*
- (4) Artifact inventories.*
- (5) Document register or appropriate equivalent with supporting files (five-year history).*

d. Are copies of CMH museum memos and policy letters with evidence of review by all museum staff members on hand?

e. Are all outstanding Engineer work orders available for review?

- (1) Is there a log of Engineer work-order actions taken?*
- (2) Are status reports of outstanding work orders available?*

f. Are visitation records, based upon a turnstile, electronic counter, or some other accurate counting means, on file?

C-3. Staffing (para 3-9)

a. Is the staffing of the museum in accordance with Department of the Army personnel utilization policies?

b. Are manpower requirements substantiated in accordance with current manpower management policies established in AR 570-4?

c. Has the Civilian Personnel Office reviewed the positions every two years?

d. Has the installation commander provided civilian personnel positions for the museum sufficient to meet mission requirements, which include but are not limited to administration, accountability of the artifacts, physical security, protection of the artifacts, exhibit production, and training, education, and outreach programs?

e. Do all curatorial positions meet the requirements of the Office of Personnel Management (OPM) standards, and are they filled with trained professionals?

f. Have civilian positions been evaluated in accordance with the Army Civilian Training, Education, and Development System (ACTEDS) Plan?

g. Is the museum staffed at not less than 75 percent of the recognized required strength for professional (GS-1015, GS-1016 and GS-1010) positions? (Note: Military personnel may not be used in place of professional civilian positions.)

h. Does the museum director have direct and ready access to the military or civilian person designated by the command to provide staff supervision of the museum?

i. Does the museum director have direct and ready access to the president of the museum association, foundation, council, or similar type organization, if such exists?

j. Has the director planned museum activities to support accomplishment of the commander's mission?

k. Is the director included in all pertinent discussions of museum matters within the command and consulted on all matters relating to the professional operation of the museum, including recommendations on matters of museum policy?

l. Is the museum director and the other members of the museum staff afforded reasonable opportunity to advance their professional career development through membership and participation in appropriate professional organizations and attendance at professional conferences, seminars, workshops, and museum/historical training courses?

m. Has the staff received some type of professional training since the last certification inspection?

n. Are staff members knowledgeable of Army material culture history, particularly for materiel relevant to their collection?

C-4. Volunteer Program (para 3-12)

Use of volunteers in Army museums as governed by section 1588, Title 10 United States Code (10 U.S.C. '1588), is authorized and will be coordinated with the installation volunteer program. If the museum utilizes volunteers, the following will apply:

- a.* Has the museum director appointed a museum staff member to act as the volunteer program coordinator?
- b.* Have position descriptions for the duties to be performed by the volunteers been developed?
- c.* Has a training program been developed that each new volunteer will complete before they are allowed to assume their duties in the museum?
- d.* Are records kept on volunteer hours?
- e.* Has a volunteer recognition program been established?
- f.* Are volunteers normally used as tour guides, historical interpreters, gift shop personnel, and clerical aides?
- g.* Are volunteers being used to prepare exhibits, perform conservation duties, catalog artifacts, or otherwise work with historical artifacts without the written approval of the CMH?

C-5. Reference materials (para 3-19)

Are all staff members of the museum acquainted with and do they have access to the literature of the museum profession?

- a.* Does the museum maintain a basic library of standard museum and military material culture reference works appropriate to the museum's collections?
- b.* Are reference and research materials current? Do they include, but are not limited to, the following
 - (1) Required Department of the Army and Department of Defense publications with current changes?
 - (2) Field, technical, and operators' manuals?

- h.* Are finding aids, either manual or automated, used to provide accountability for archival materials?
- i.* Are archival holdings marked in any way so as not to deface the items?
- j.* Are archival holdings of the museum limited to those materials relating directly to the museum's mission statement and necessary for implementing that mission?
- k.* Are original record copies of official government documents retired to the National Archives and Records Administration (NARA)?
- l.* Are all primary unofficial Army materials not directly related to the museum's mission reported to the CMH for disposition instructions?
- m.* Are copies (photocopies, fiche, videotape, etc.) of rare archival holdings made available for research purposes? (Note: researchers will not handle rare or fragile archival material.)
- n.* Is an area, separate from artifact storage areas, used for archival holdings with adequate space, furniture, and equipment to accommodate serious researchers?
- o.* Is access to this area strictly controlled, and are environmental conditions maintained at appropriate levels for preservation of the materials?
- p.* Are archival materials kept in appropriate museum-safe envelopes, folders, sleeves or containers?
- q.* Are large unframed prints, sketches, documents, manuscripts, and other printed materials stored flat and in an acid-free archival folder, Mylar sleeve, or other appropriate material?
- r.* Are matted items mounted with inert material and museum-safe reversible adhesives?

C-6. Museum support (para 3-10)

- a.* Are buildings neat, attractive, and in good repair?
- b.* Are the grounds neat, attractive and well maintained?

- c.* Have utilities and telephone service (including Defense Switching Network DSN, Class A voice, and data transmission dedicated lines), been provided?
- d.* Are the public rest rooms clean and in working order?
- e.* Are there display or exhibit cases, panels, museum furniture, special lighting, and similar items as required?
- f.* Has adequate support for construction of exhibits (including support from Training Aids Support Centers) been provided?
- g.* Are there adequate signs that identify the museum and direct visitors to the facility?
- h.* Have photographic services and photographic or digital imaging equipment been provided?
- i.* Are public affairs/information services to local military and civilian communities available to the museum?
- j.* Has security of grounds, buildings, and historical collections been provided?
- k.* Is printing support including, but not limited to, color brochures, newsletters, historical information, exhibit support materials, and other materials provided as required?
- l.* Are institutional memberships and participation in professional development and training provided?
- m.* Is travel in conjunction with museum activities, professional development, and training provided?
- n.* Is transportation and shipping of historical artifacts and museum-related supplies and equipment provided as required?
- o.* Have expendable and non-expendable supplies and equipment been provided?
- p.* Are postal, clerical, and secretarial services available?

q. Are custodial services provided?

r. Is there adequate public parking?

s. Has specialized equipment, including museum storage cabinets, dehumidifiers, weapon racks, tools, and equipment required for conservation/preservation, tools and equipment required for fabrication of exhibits, exhibit furniture, and mannequins (See CTA 50-909), been provided as required?

t. Has disabled access been provided in accordance with the Americans with Disabilities Act of 1992?

u. Are there funds available to cover the cost of professional and technical training for museum personnel?

C-7. Funding (para 3-11)

a. Are appropriated funds used to support the museum?

b. Does the museum have documentation showing the current budget and the budgets for the previous two fiscal years?

c. Is the funding adequate to carry out the museum's mission?

d. Has a supplemental mission Nonappropriated Fund Instrument (NAFI) been established for the purpose of supporting the museum? (supplemental mission NAFI is optional).

C-8. Private organizations (para 3-12)

Note. Private organizations (POs) may be established to support Army museums but are not required.

a. Does a PO support the museum? If yes, please answer the following:

(1) Have offers by private associations to construct or provide financial support to the museum or otherwise contribute to museum activities only been accepted with the concurrence by the CMH and the Installation Commander?

(2) Have offers of conditional donations of money or real property or personnel from private organizations been submitted in writing through command channels including the CMH and the Commander, U.S. Army Community and Family Support Center, to the Secretary of the Army for approval?

(3) Has the museum accepted historical artifacts or works of art from private organizations on a permanent loan basis?

(4) Does the private organization collect historical artifacts or works of art in competition with the museum?

(5) Have PO donations made to the museum been documented on a DA Form 5572-R (Gift Agreement)?

(6) Does the museum have a copy of each of the following memorandums of understanding (MOUs) on hand:

(a) Between the private organization and the Installation Commander to establish official recognition of the PO on post?

(b) Between the private organization and the Army museum defining the agreed-upon support?

(7) Have these MOUs been reviewed and approved in writing by the CMH?

(8) Has the private organization developed or implemented any separate museum agenda, programs, or activities without prior written approval from the museum director?

(9) Have the MOUs been reviewed on a periodic basis by the command and the museum director?

(10) Have all formal changes to the museum MOU been approved by the CMH?

b. Does the museum have a donation box?

c. Is the donation box visible to visitors to the Army museum, and is it clearly marked with the name of the sponsoring organization and the intended use of the donations?

d. If all donations are not used for direct museum support, is there a sign that explains in detail what percentage is used for what purpose?

C-9. Gift shops (para 3-14)

Note. A gift shop may be operated in an Army museum in accordance with appropriate authorization (by a NAFI or a PO) but is not required. Sales are authorized to be made to all museum visitors.

Does the museum have a gift shop? If yes, please answer the following:

a. Are the items sold in the gift shop related to the museum's interest or to military history, heraldry, and organizations?

b. Has the museum director approved all of the items offered for sale in the gift shop?

c. Are the souvenirs offered for sale in the gift shop related to the post or to military units that are or have been stationed at the post?

d. Are actual historical artifacts such as obsolete equipment, weapons, uniforms, insignia, and medals sold or displayed?

e. Are objects that could be considered in poor taste or publicly offensive being sold?

f. Has at least 25 percent of the net profits (gross income less fixed expenses) from the PO or gift shop been designated for the support of the museum's programs, without conditions?

g. Have copies of audits been maintained on file for five years?

C-10. Security and safety (para 3-18)

a. Has twenty-four hour physical security of museums and historical collections been provided in accordance with security standards prescribed in AR 190-51, AR 190-11, and AR 870-20?

b. Has a physical security plan or SOP been developed that outlines the following:

- (1) A response roster in the event of a security or fire alarm?
- (2) Key control, access roster, codes, and combination rotation procedures?
- (3) A security checklist for routine staff inspections of museum gallery and other areas as applicable to ensure that objects on exhibit and in storage are protected from theft and damage?
- (4) Backup security arrangements in the event of a natural disaster, fire, loss of electricity, or other situations, for when the museum is both open and closed?
- (5) Coordination procedures and familiarization program for installation security and fire personnel in regard to the special needs of the museum and historical collections?

c. Have the following minimum-security levels or systems been provided:

- (1) Security of gallery areas during hours of operation?
- (2) Fire suppression and smoke detection systems in the museum, the museum workshop, and museum storage areas, even if located in separate facilities, with a central alarm to the installation fire department or fire alarm control center?
- (3) Have all fire suppression and detection systems been inspected per TM 5-695, Maintenance of Fire Protection Systems?
- (4) Has any exemption of these requirements been authorized by the CMH for a specific facility upon written certification by the fire marshal that the emergency response time to the facility is five minutes or less?
- (5) Have fire drills and evacuation procedures been established and reviewed regularly?
- (6) Have intrusion detection systems been installed in the museum, museum workshops, arms room, and museum storage areas, even if located in separate facilities, with a central alarm in the installation security office?
- (7) Has the equipment been inspected regularly?

(8) Have emergency, battery powered, lighting systems been installed in public and other appropriate areas?

(9) Is the equipment tested regularly?

(10) Is the security of weapons both in storage and on display checked regularly?

(11) Have any exceptions to the above security requirements been approved in writing by the CMH and the local physical security office?

(12) Have any security measures altered or harmed the integrity of any historical artifacts?

(13) Are hazardous materials stored away from the artifact areas?

(14) Does a data sheet accompany any containers of hazardous material on hand?

(15) Is there appropriate equipment (such as fume hoods, eye protection, gloves, aprons, safety shoes, and so on.) available in workshop areas?

(16) Is the museum in compliance with safety office requirements?

(17) Does the museum have a fully stocked first-aid kit on hand?

c. Are the results of the museum's last safety inspection on file?

C-11. Acquisition of artifacts (para 2-5)

a. Does the museum acquire artifacts commensurate with its mission and scope-of-collection statements?

b. Are exceptions approved in writing by the CMH?

c. Can the museum document U.S. Army ownership and the status of items loaned outside of museum

control?

d. Has a DA Form 5572-R (Gift Agreement) been used for all unconditional donations to the museum or historical collection with a copy in each appropriate property jacket?

e. Have any conditional gifts of money or property, including historical artifacts, been accepted only in accordance with AR 1-100?

f. Have any donations been accepted under conditions likely to hinder the museum in the accomplishment of its mission?

g. Have all offers of conditional gifts been forwarded through command channels and the CMH to the Commander, U.S. Army Community and Family Support Center (USACFSC), for written approval of the Secretary of the Army?

h. Has the purchase of historical artifacts with a single item value in excess of \$5,000 been approved in writing by the CMH?

i. Has a DA Form 5572-R been used to record the donation transactions of all artifacts obtained by Nonappropriated or private organization funds with a copy in each appropriate property jacket?

j. Has a DA Form 3161, DD Form 1348-1A, or other appropriate documentation been used to document the receipt of artifacts from appropriated-fund sources with a copy in each appropriate property jacket?

k. Are all archaeological materials and specimens held by the museum registered in the Universal Site Artifact Management System (USAMS)?

l. Are archaeological materials and specimens held by the museum mission-related, or retained as a special collection with CMH approval?

m. Are all items thus retained accounted for and preserved in accordance with AR 870-20?

n. Have all recovered materials that fall under the Native American Graves Protection and Repatriation Act been handled in accordance with the law?

o. As required by Congress, has a dollar value been applied to all historical artifacts and art in the

custody of the museum?

p. Does the dollar value reflect fair market value?

q. Has the value been updated within the past five years?

C-12. Registration and cataloging (AMIS) (para 2-7)

a. Does the museum use USAMS?

b. Is access to USAMS limited by password control?

c. In order to establish initial accountability, has a registration number been assigned to each historical artifacts and work of art within twenty-four hours of receipt?

d. Is there a bound register used to record all assigned local registration numbers with a brief description of each historical artifact or work of art?

e. Are all receipt documents filed in the item's jacket file?

f. Has a copy of the receipt document been filed in the supporting document file as well as a record of the transaction to the appropriate document register?

g. Have all items been fully registered in USAMS within five working days of receipt in accordance para 2-3e)?

h. Have all items received as gifts from a nongovernment source been registered in accordance with para 2-3?

i. Have any exceptions or extensions to the above requirements been approved in writing by the CMH?

j. Have all historical artifacts or works of art retained been cataloged in USAMS within thirty days of receipt?

- k.* Has the USAMS record been transmitted electronically or by disk to the Central Site Artifact Management System (CSAMS) at the CMH?
- l.* Is the USAMS record accurate, consistent, and thorough?
- m.* Has the CMH approved, in writing, any exceptions or extensions to the above requirements?
- n.* Does the museum have evidence of CMH approval in writing on a case-by-case basis for the acquisition of any historical artifacts received by the museum while in a non-certified status?
- o.* Is the museum able to demonstrate the procedures for the receipt, assessment, registration, cataloging, marking and storage of historical artifacts?
- p.* Does the museum have an area for segregating noncataloged artifacts and sufficient materials on hand for proper marking and storage?
- q.* Is each artifact and work of numbered separately?
- r.* Has care been exercised in marking the objects to avoid damage?
- s.* Is a historical property jacket maintained for each artifact, as appropriate?
- t.* Is all of the supporting documentation included in the property jacket, including copies of title, catalog and transfer documents, correspondence, photographs, and research material as appropriate?
- u.* Is there a photograph, photocopy, or digital image of each historical artifacts on file?
 - (1) Are the photographic prints stored in the property jacket?
 - (2) Are color slides or digital images appropriately stored and accessible?
 - (3) Are photographic negatives stored separately and the negative number recorded in the catalog portion of USAMS?
- v.* Are all property transactions including outgoing loans and transfers properly recorded and

approved?

w. Has the museum maintained as a permanent record the source of acquisition file that it used prior to the implementation of USAMS?

x. Has the museum maintained as a permanent record the DA Forms 2609 catalog record cards that it used prior to the implementation of USAMS?

y. Have the DA Forms 2609 been arranged in such a manner that individual catalog cards can be easily retrieved?

C-13. Incoming loans (para 2-6)

a. Has DA Form 5573-R (Loan Agreement) been used to document all incoming loan transactions?

b. Has the CMH been informed of all loans for periods of less than one year?

c. Has the CMH approved in writing all loans for periods of more than one year?

d. Does the museum have any outstanding loans that extend beyond a period of five years?

e. Does the museum have any indefinite loans?

f. Have all incoming loans to uncertified Army museums and historical collections, no matter what the length, been approved in writing by CMH?

g. Does the museum have any historical artifacts on loan from the private organization or association whose primary purpose is to support the museum?

h. Have copies of all loan documentation been sent to the CMH?

C-14. Preservation and conservation (para 3-17)

a. Has the museum met all the environmental standards for historical artifacts and works of art?

b. Are historical artifacts and works of art maintained in a stable environment and inspected regularly for signs of deterioration?

(1) Temperature and relative humidity:

(a) Is the temperature maintained at 68° F (plus or minus five degrees)?

(b) Is the relative humidity maintained at 50 percent (plus or minus 5 percent)?

(c) Is the temperature and relative humidity set within the acceptable range and maintained on a 24-hour basis, with not more than a 5-degree and/or a 5 percent variation from the established norm?

(d) Are the temperature and humidity monitored and recorded?

(2) Light:

(a) Are historical artifacts and works of art stored in total darkness as far as practical?

(b) Are the maximum acceptable visible light levels for objects on display set at 50 lux (5 foot candles) for highly sensitive objects (silk, watercolors, and paper artifacts); 150 lux (15 foot candles) for sensitive objects (oil paintings; leather; horn; wood that is painted, stained or varnished; plastics; or metals that are painted or varnished); 300 lux (30 foot candles) for insensitive objects (metal, glass, or ceramics)?

(c) Are historical objects and works of art on exhibit illuminated according to the sensitivity of the materials of which they are made?

(d) Is the ultraviolet light level for historical artifacts and works of art on display less than 75 microwatts per lumen?

(e) Are filters used to control U-V radiation?

(3) A pest-free environment:

(a) Are historical artifacts and works of art maintained in an environment free of pests (insects and animals) as far as practical?

(b) Is the environment free from microorganisms (mold and fungus) and other similar agents of deterioration as far as practical?

(c) Is the environment free from plants?

(d) Are all incoming artifacts and art inspected for infestation prior to storage or exhibit?

(e) Are procedures established for handling artifacts if an infestation is discovered, including segregation, and pest/microorganism/mold control procedures and records?

(4) Pollution-free environment:

(a) Are the collection storage and exhibition areas maintained free of dust and particulate matter and other gas pollutants as far as practical?

(b) Are all materials/supplies and equipment used to exhibit, store, house, or pack historical artifacts and works of art constructed of materials that are deemed museum-safe?

(5) Preventing mechanical damage:

(a) Are all historical artifacts and works of art handled in such a way as to preclude damage?

(b) Are any historical artifacts, no matter how sound their condition appears, serving in their original function or suffering fair wear and tear through consumptive use?

(c) Has the historical integrity of any artifact been compromised by alteration in any form including demilitarization?

(d) Have exceptions to policy on the consumptive use or the alteration of an artifact been granted in writing by the CMH on a case-by-case basis?

(6) Have all conservation and restoration projects undertaken received the written consent of the CMH?

(a) Prior to the performance of any detailed conservation work, has the museum produced or obtained a summary of the proposed treatment from the conservator or restorer?

(b) Have photographs been taken prior to any conservation or restoration work?

(c) Have only personnel qualified to do the work accomplished conservation and restoration?

(d) Has a record been maintained to document work performed and any parts added to the object?

(e) Have original parts removed been retained and marked with the catalog number of the source artifact?

(f) Is the restored artifact authentic to include its color, markings and finish?

(g) Have photographs been taken after the conservation or restoration to document the completed work?

(h) Did the conservator, upon completion of the treatment, provide a conservation treatment report?

(i) Are the photographs and reports permanently retained in the item's property jacket?

b. Has the museum developed local preservation and conservation SOP that addresses the following:

(1) An environmental strategy for the control of temperature, relative humidity, light, pests, biological infestation, gas, and particulate pollution?

(2) Methods for controlling the environment?

(3) Procedures for monitoring and recording the environment with appropriate equipment and calibrating the equipment as needed?

(4) Procedures for collecting and analyzing the recorded data?

- (5) Procedures for responding to the analyzed data as required in order to implement any corrective actions to preserve and maintain the artifacts?
 - (6) Establishment of a log to document corrective actions taken to improve environmental conditions?
 - (7) Establishment of good housekeeping practices?
 - (8) Procedures for proper handling of historical artifacts and works of art?
 - (9) Procedures for making routine conservation assessments of historical artifacts and works of art in the collection?
 - (10) Establishment of annual training of staff on current, standard preventive conservation practices?
- c.* Have all historical artifacts and works of art been cleaned of chemical or radiological contamination?
 - d.* Have any historical objects or works of art found to be contaminated been segregated?
 - e.* Have objects having these types of contaminants as part of their original configuration (i.e., some domestic and foreign mortar sights have a radiological substance in the leveling fluid) been identified?

Note. Items having hazardous parts must be identified as such when seeking approval from the CMH Chief Curator to transfer to another museum or the Clearinghouse. Notify your local safety offices and hazardous materials offices if you have any questions regarding the safe handling of these types of objects.

C-15. Storage (para 2-12)

- a.* Are the museum artifact storage areas used only to store historical artifacts?
- b.* Are non-cataloged and contaminated artifacts stored separately from the regular artifact storage areas?
- c.* Are all items inspected for infestation before being placed in storage?

d. Is unaccompanied access to artifact storage areas limited to authorized personnel?

e. Is there on hand a current access roster for all authorized personnel?

f. Are the artifact storage areas large enough to permit storage without crowding objects not on exhibit?

g. Are the artifact storage areas large enough to permit growth of the collection and return of material from loan or exhibit?

h. Are there enough museum-quality cabinets, racks, shelves, and so on, available to store the artifacts?

Note. Museums needing this type of support equipment should notify the CMH for possible acquisition of excess identified by other museums or the Clearinghouse.

i. Are the artifact storage areas large enough to permit easy access to cabinets, racks, and shelves, with aisles wide enough for easy maneuvering of artifacts and storage units?

j. Are all historical artifacts logically stored in accordance with good conservation practice and to facilitate retrieval and research?

(1) Are the storage areas regularly cleaned without the use of materials or techniques that would harm the artifacts?

(2) Are artifacts stored in individual containers of inert or acid-free material, or in such a way as to prevent them from touching each other?

(3) Are artifacts stored in such a way as to prevent damage from abrasion or movement?

(4) Are large two-dimensional textiles, such as flags or tents, stored flat or properly rolled on cylindrical supports of museum-safe material and suspended horizontally?

(5) Are garments hung on padded hangers of a museum safe material or laid flat with proper support padding as appropriate for their age or condition?

(6) Are all weapons stored in racks or in containers of correct size, with padding and support to prevent damage?

(7) Are weapons easily accessible for inventory and removal?

(8) Are shelving and cabinets' elevated to minimize damage in the event of flooding?

(9) Are boxes containing artifacts overcrowded?

(10) Are items in boxes padded with inert material to prevent damage through mishandling?

(11) Are boxes shelved so that their contents are supported and the boxes will not be crushed?

C-16. Exhibits (para 3-16)

a. Does the museum exhibit only a portion its collection at any given time?

b. Do the exhibits follow the approved story line (except in the case of temporary or special exhibits) and present the topics in a logical manner for a wide range of audiences?

(1) Are exhibits effective, demonstrating good design, color, effective lighting, form, and so forth?

(2) Are labels and text effective, incorporated into the exhibit design, and visually accessible to the visitor (that is, appropriate type size and style)?

(3) Is there good space utilization and effective traffic flow in the exhibit gallery?

c. Has historical accuracy, both implied and explicit, been scrupulously preserved, and misrepresentations avoided both in content and in presentation?

d. Have artifacts been accurately identified, and are they appropriate to the exhibit in which they appear? (For example, is the cap on the mannequin appropriate for the uniform, and does it fit correctly? Is the equipment and weapon correct and properly arranged according to regulation or other documentation?)

e. Have museum standards for the preservation/conservation of historical artifacts been maintained and not compromised for the sake of the display?

(1) Is the environment in the exhibition area monitored and maintained at museum standard levels?

(2) Are exhibition cases, fixtures, and object supports chemically and physically safe for the artifacts they contain?

(3) Do the furniture and mounts for artifacts on exhibit provide adequate support?

(4) Are inert barrier materials properly placed to prevent contact between hostile surfaces?

(5) Has the museum staff whose duties include working with artifacts been adequately trained in basic care and handling of objects?

(6) Is the maintenance of exhibits programmed as a part of the planning phases of the exhibit?

(7) Has a walk-through inspection of exhibit areas been conducted at least once a day to identify potential security/preservation/conservation problems?

(8) Whenever possible, are original artifacts displayed in an enclosed exhibit case or frame?

(9) Are artifacts rotated in and out of exhibits on a regularly scheduled basis to prevent deterioration?

(10) Is the rotation schedule based on the sensitivity of the artifact in question on a case-by-case basis?

(11) Are objects that are "highly sensitive" or "sensitive" to light rotated on and off exhibit more frequently than other objects?

Note. Care should be taken to have artifacts available that can be rotated into an exhibit without the need for extensive refabrication and without changing the exhibit meaning.

(12) Has care been taken to ensure the preservation of all original items that are not easily moved, such as vehicles, aircraft, and heavy equipment?

(13) Have artifacts with original paint or finish been repainted, polished, or otherwise altered without the written consent of the CMH?

(14) Have mounts or exhibit supports damaged, stressed, or in any way altered the artifacts being displayed?

e. Are exhibit cases and units well constructed of quality materials?

f. Are exhibit cases and units constructed to conform to the physical security requirements of AR 190-51?

g. Have fire-proof or flame-retardant materials (Class A flame spread, under 25) been used in construction of exhibit cases, units, panels, and exhibit props?

h. Have exceptions authorized by the fire marshal been documented in writing?

i. Are all items on outdoor exhibit regularly and properly maintained to retard deterioration?

j. Have efforts been made to exhibit large items indoors or under protective cover?

k. Have any items on outdoor exhibit been painted or polished for purely cosmetic reasons?

l. Are items on outdoor exhibition painted in correct colors and appropriately marked in accordance with documented research?

m. Do vehicles and other oversize artifacts rest on inert supports or pads that keep them from coming into direct contact with the ground?

n. Do signs notify visitors not to climb on exhibits or damage historical and nonhistorical property?

C-17. Museum support articles (para 3-8)

a. Do reproductions accurately portray the objects they represent, utilizing materials and construction techniques that approximate the original?

(1) Are reproductions marked indelibly with the words "REPRO and U.S. Government Property," followed by the date of manufacture?

(2) Are the markings placed so as not to diminish the exhibit value of the item?

(3) Are reproductions used in exhibits identified as such in the label?

b. Are original artifacts being used as "museum props" or as support articles?

C-18. Programs (para 3-20)

a. Has the museum developed and maintained educational materials to support the training function of its local command?

b. Does the museum perform its training mission through exhibits, group tours, special programs, publications, and other activities?

c. Does the museum provide or participate in training classes, lectures, audio-visual presentations, or other training support to military schools, Active Army units, Reserve Component units, and Reserve Officer Training Corps organizations supported by the local installation?

d. Does the museum perform its educational mission through outreach programs and activities such as lectures, guest speakers, school presentations, multimedia presentations, and living history programs?

e. Is the museum actively involved, through the Public Affairs Office and other means, in informing the local military and civilian communities of its programs?



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Appendix 8-D

MUSEUM STANDARDS OF CONDUCT AND PROFESSIONALISM GUIDELINES

Appendix 8-D

MUSEUM STANDARDS OF CONDUCT AND PROFESSIONALISM GUIDELINES

F-1. Function

The Museum Standards of Conduct and Professionalism Guidelines augment the primary sources of authority for ethics and the standards of conduct specifically in regards to museum operations.

F-2. Purpose

The primary purpose of the Standards of Conduct and Professionalism Guidelines is to provide museum specific ethical guidance to professional staff members of Army museums.

F-3. General

Staff members owe primary loyalty to the Army, their museum and the Center of Military History. Activities that conflict with this loyalty or cause the staff to favor outside or personal interests over those of their institution must be avoided. Critical areas where staff members must avoid conflicts of interest are: personal collecting, dealing, receiving gifts, and outside activities. In all such areas, open and frank disclosure by the staff member is essential. Section 2635, title 5, Code of Federal Regulations (CFR), Standards of Conduct for Employees of the Executive Branch, 3 February 1993, Office of Government Ethics (OGE) Rules, and the Joint Ethics Regulation (JER) DOD 5500.7-R, are the primary sources of guidance for ethics and the standards of conduct. The guidance, which follows, outlines specific circumstances in the management of collections, personal dealings, and professional development as applied under these rules.

F-4. Personal collecting

The United States Army neither encourages nor discourages museum personnel from having collections within their area of specialty. Museum staff members should, however, follow the personal collecting guidelines below to comply with the restrictions of OGE rules.

a. Collections acquired before employment, family inheritances, and collection outside the museum's field of interest are not covered by the OGE rules.

b. Pursuant to 5 CFR 2635.802(b), chapter 2, at any time during Federal employment staff members who collect should inform their supervisor in writing as to the nature and theme of their collecting. At a minimum, if the staff member is required to file a financial disclosure report, and if the market value of the collection exceeds \$1,000, the staff member will report the collection in Part 1 of the OGE

Form 450 (Executive Branch Confidential Financial Disclosure Report).

c. Staff members must never compete with the Army Historical Collection for an object. The staff member should give the Army the first option to acquire an object before obtaining it themselves for their personal collection. See 5 CFR 2645.802(b), JER, chapter 2.

d. Staff members must not use the resources of the Museum Division to store or conserve personal collection items. See 5 CFR 2635.704; JER, chapter 2.

e. Staff members may lend objects to the Army for an exhibit or research purposes under the following conditions:

(1) The objects will be loaned anonymously;

(2) Similarly, loaned items used for illustrations in publications will be credited anonymously;

(3) The museum director will approve all such loans before they are made. Loans made by the museum director must be approved by the Army Chief Curator. All loans will be fully documented in accordance with this regulation.

f. If a museum staff member decides to divest himself or herself of part or all of a personal collection, it would reflect a high degree of professionalism and commendable loyalty to the Army to offer the item or collection to the Army Museum System first. However, by law, such an offer is not required, and no adverse action will be taken against individuals who do not give the Army right of first refusal in the sale of personal collections.

F-5. Dealing

a. As defined in 5 CFR 2635.502, JER, chapter 2, commercial dealing in collectibles and antiquities would predictably require museum staff members to disqualify themselves from matters so central or critical to the performance of their official duties that their ability to perform their official duties would be materially impaired. Accordingly, pursuant to 5 CFR 2635.802(b), JER, chapter 2, staff members shall not become involved in commercial dealings of collectibles and antiquities that fall within the scope of their individual responsibilities in maintaining the Army Historical Collection. In this context, a staff member must not act as a dealer, be employed by such a dealer, or have financial interest in such a dealership. (Note: This prohibition does not apply to occasional sales to upgrade a personal collection.)

b. Pursuant to 18 USC 208(a) and 5 CFR 2635.402, 2635.502, and 2635.702, JER, chapter 2, a

museum staff member shall not use his or her position within an Army museum to gain favorable consideration in a private transaction from any dealer with whom the staff member also has business on behalf of his or her museum. Under conflict of interest laws and regulations, the interests of a spouse, dependent children, and other family members in the immediate household are the same as those of the Federal employee. Actions of the immediate family members are accountable to the employee for conflict of interest purpose.

c. Neither family members nor friends are entitled to represent or use the authority of the museum staff member, the museum director, the Chief Curator, the Chief of Military History, the Center of Military History, or the U.S. Army in their personal dealings.

F-6. Professionalism

It is vital for museum staff members to obtain the respect and trust of colleagues, both within the museum and within the Army Museum System as a whole. To do so, one must display the qualities of a professional. These qualities are specialized knowledge, technical expertise, and adherence to ethical standards. This means that museum staff members must be knowledgeable about objects, about museum practices, about the U.S. Army, and about the Army's standards of conduct. Therefore, museum staff members will-

a. Continue to pursue knowledge of material culture and to develop their technical expertise, especially in regard to the collection with which they are working. This pursuit should not be limited to the confines of the office or the regular workday.

b. Strive for excellence within their areas of specialty and understand their professional role within the total context of their museum.

c. Cheerfully carry out their duties according to established regulations, policies, and guidelines and under the direction of their supervisors.

d. Wholeheartedly and constructively cooperate with their colleagues in the furtherance of the goals and purpose of their museum and the Army Museum System.



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Appendix 8-E
Department of the Army
STANDARDS OF CONDUCT SUMMARY

Appendix 8-E

Department of the Army

STANDARDS OF CONDUCT SUMMARY

STANDARDS OF CONDUCT SUMMARY

On 3 February 1993, the U.S. Office of Government Ethics published, "Standards of Conduct for Employees of the Executive Branch," 5 CFR 2635. It applies to the Army and is your primary source of guidance for ethics and the Standards of Conduct. In the near future, DoD Directive 5500.7R, "Joint Ethics Regulation" will be published. It supplements the OGE Standards, and covers additional topics. This will be a punitive regulation applicable to all members of DoD.

General Principles

- Use government resources only for Government purposes
- Do not use public office for private gain
- Do not give preferential treatment to any private entity

Gifts From Outside Sources

- You may not solicit or accept a gift from a "Prohibited Source" or a gift given because of your official position
- A "Prohibited Source" is any non-Federal entity that—
 - seeks official action or does business with the Army, or;
 - has interest that may substantially affected by your official duties.
- Exceptions to the prohibited gifts rule include—
 - a gift of \$20 or less, with a limit of \$50 per year per source
 - gifts based on a purely personal relationship
 - discounts or promotions available to large segments of the public
 - awards and prizes given as part of a regularly established program of recognition
 - free attendance at a widely attended conference, when attendance would further Government interests

Gifts Between Employees

- Generally, you may not give or solicit for a gift to an official superior
- Exceptions include—
 - food and refreshments shared in the office
 - personal hospitality gifts on social occasions
 - gifts on special infrequent occasions (such as retirement) which do not exceed \$300 from one source

Conflicting Financial Interests

- You may not take action, or provide any input, to a matter which will have a direct and predictable effect on your outside financial interests, or the interests of your spouse or children

Impartiality in Performing Official Duties

- You must perform your official duties fairly and impartially. You may not give special treatment to anyone affected by the performance of your duties

Misuse of Position

- You may not use your official position to coerce benefits from a private party
- You may not use your official position to imply that the Government endorses or sanctions a product, service, enterprise, or private organization
- You may not use "inside information" for private purposes (information not available to the public)

- You may not use Government property for private purposes
- You may not use official time for private activities

Outside Activities

- The Hatch Act generally prohibits civilian employees from taking an active part in political organizations or campaigns. AR 600-20 imposes similar restrictions on uniformed personnel
- All Federal employees are prohibited from acting as a representative for a non-Federal party in matters in which the Government has an interest
- You may not accept outside employment which conflicts with, or otherwise interferes with, the performance of your official duties
- You may not be paid for outside speaking, teaching, or writing which "relates to your official duties," or otherwise involves "remerchandising" the work you do for the Government
- You may not use your official position for private fundraising efforts. Support to charities must be purely personal
- You must satisfy all of your legitimate financial and legal obligations

THE ARMY ETHIC

DUTY is doing what needs to be done at the right time despite difficulty or danger; it is obedience and disciplined performance.

INTEGRITY means steadfast adherence to a standard of honesty, uprightness, and particularly to the avoidance of deception.

LOYALTY to the nation, to the Army, to the unit and its individual soldiers is essential.

SELFLESS SERVICE puts the welfare of the nation and the accomplishment of the mission ahead of individual desires.

FM 100-1, The Army, December 1991

If you have any questions about the Standards of Conduct, you should contact the Ethics Counselor assigned to your organization. For HQDA and the Army Staff, your Ethics Counselor is:

**DEPARTMENT OF THE ARMY
STANDARDS OF CONDUCT OFFICE
PENTAGON, ROOM 2D439
WASHINGTON, DC 20310-2200**

**(703) 697-0921 DSN 227-0921
FAX (703) 614-5795 DSN 224-5795**

Appendix 8-F

CODE OF ETHICS FOR EMPLOYEES OF ARMY MUSEUMS

Appendix 8-F

CODE OF ETHICS FOR EMPLOYEES OF ARMY MUSEUMS



REPLY TO
BY TELEPHONE OR

DEPARTMENT OF THE ARMY
THE CENTER OF MILITARY HISTORY
1099 14TH STREET NW
WASHINGTON DC 20006-3402



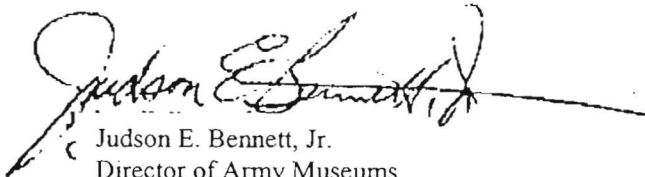
DAMH:MD

5 April 1996

MEMORANDUM FOR DIRECTOR, U.S. ARMY QUARTERMASTER MUSEUM,
ATTN: ATSM-QMG-M, FORT LEE, VA 23801-5120

SUBJECT: Code of Ethics for Employees of Army Museums

1. Enclosed you will find an officially approved copy of the Code of Ethics for Army museum staff members. In addition to this office, the code of ethics has been reviewed and approved by the Army Ethics Office and the Department of the Army Judge Advocate General.
2. You should be aware that professional standards and disciplinary actions resulting from those standards are quite often more restricted in Federal museums than in those of the private sector. Consequently, a violation of our Code of Ethics does not automatically carry with it any authority for Federal Government supervisors to take either disciplinary or administrative action against an employee. If such action is warranted, it will have a counterpart in either Federal law or agency regulation which will govern any personnel action. You should also take care not to use these guidelines as the sole basis for accepting or rejecting an applicant for a position in your museum.
3. If you have any questions regarding this issue, please contact either Dave Cole or me at DSN 761-5373.


Judson E. Bennett, Jr.
Director of Army Museums

Printed on  Recycled Paper.

**U.S. Army Center of Military History
Museum Professional Code of Ethics Guidelines**

1. Conflict of Interest:

Staff members owe loyalty to their institution. Activities that conflict with this loyalty or cause the staff to favor outside or personal interests over those of their institution must be avoided. Critical areas where staff members must avoid conflicts of interest are: personal collecting, dealing, receiving gifts and outside activities. In all such areas, the open and frank disclosure by the staff member is essential. 5 C.F.R. 2635, "Standards of Conduct for Employees of the Executive Branch," 1 February 1993 (OGE Rules) and the Joint Ethics Regulations DOD 3500.7-R (JER) 5 C.F.R. 2635, are the primary sources of guidance for ethics and the standards of conduct for the Army. The guidance which follows outlines specific circumstances in the management of collections, personal dealings, and professional development and how they are governed by OGE rules.

2. Personal Collecting:

The United States Army neither encourages nor discourages museum personnel from having collections within their area of specialty. Museum staff members should, however, follow the personal collecting guidelines below in order to comply with the restrictions of OGE rules.

a. Collections acquired before employment, family inheritances, and collections outside the Museum's field of interest are not covered by the OGE rules.

b. Pursuant to 5 C.F.R. 2635.802(b); JER, Chapter 2, p.20-34, at any time during Federal employment staff members who collect should inform their supervisor in writing as to the nature and theme of their collecting. At a minimum, if the staff member is required to file a financial disclosure report, and if the market value of the collection exceeds \$1,000, the staff member will report the collection in Part I of the New Entrant and Annual Disclosure Form, SF 450.

c. Staff members must never compete with the Army Historical Collection for an object. The staff member should give the Army the first option to acquire an object before obtaining it themselves for their personal collection. See 5 C.F.R. 2635.802(b), JBR, Chapter 2, p. 20-14.

d. Staff members must not use the resources of the Museum Division to store or conserve personal collection items. See 5 C.F.R. 2635.704; JBR, Chapter 2, p. 20-32.

e. Staff members may lend objects to the Army for an exhibit or research purposes under the following conditions:

1) the objects will be loaned anonymously;

2) similarly, loaned items used for illustrations in publications will be credited anonymously;

3) all such loans will be approved by the museum director before they are made.

Loans made by the museum director must be approved by the Army Chief Curator.

All loans will be fully documented in accordance with AR 870-20.

f. If a museum staff member decides to divest himself or herself of part or all of their personal collection it would reflect a high degree of professionalism and commendable loyalty to the Army to offer the item or collection to the Army Museum System first. However, by law, such an offer is not required and no adverse action will be taken against individuals who do not give the Army right of first refusal in the sale of personal collections.

3. Dealing.

a. As defined in 5 C.F.R. 2635.402 and 2635.502; JER, Chapter 2, pages 20-17 and 20-22, commercial dealing in collectibles and antiquities would predictably require museum staff members to disqualify themselves from matters so central or critical to the performance of their official duties that their ability to perform their official duties would be materially impaired. Accordingly, pursuant to 5 C.F.R. 2635.802(b), JER, Chapter 2, page 20-34, staff members shall not become involved in commercial dealings of collectibles and antiquities that fall within the scope of their individual responsibilities in maintaining the Army Historical Collection. In this context, a staff member must not act as a dealer, be employed by such a dealer, or have financial interest in such a dealership. Note, this prohibition does not apply to occasional sales to upgrade a personal collection.

b. Pursuant to 18 U.S.C. 208(a) and 5 C.F.R. 2635.402, 2635.502, and 2635.702; JER, Chapter 2, pages 20-17, 20-22, and 20-30, a museum staff member shall not use his position within an Army museum to gain favorable consideration in a private transaction from any dealer with whom the staff member also has business with on behalf of their museum. Under conflict of interest laws and regulations, the interests of a spouse, dependent children, and other family members in the immediate household are the same as those of the Federal employee. Actions of the immediate family members are accountable to the employee for conflict of interest purposes.

c. Neither family members nor friends are entitled to represent or use the authority of the museum staff member, the museum director, the Chief Curator, the Chief of Military History, the Center of Military History, or the U.S. Army.

4. Professionalism:

It is vital for museum staff members to obtain the respect and trust of colleagues, both within the museum and within the Army Museum System as a whole. To do so one must display the qualities of a professional. These qualities are specialized knowledge, technical expertise, and adherence to ethical standards. This means that museum staff members must be knowledgeable about objects, about museum practices, about the U.S. Army, and about the Army's standards of conduct. Therefore, museum staff members will:

a. Continue to pursue knowledge of material culture and to develop their technical expertise, especially in regards to the collection with which they are working. This pursuit should not be limited to the confines of the office or the regular work day.

b. Strive for excellence within their area of specialty and understand their professional role within the total context of their museum.

c. Cheerfully carry out their duties according to established regulations, policies and guidelines and under the direction of their supervisors.

d. Wholeheartedly and constructively cooperate with their colleagues in the furtherance of the goals and purpose of their museum and the Army Museum System.

5. Standards of Conduct Summary:

On 3 February 1993, the U.S. Office of Government Ethics published "Standards of Conduct for Employees of the Executive Branch," 5 CFR 2635. It applies to the Army and is the primary source of guidance for ethics and the standards of conduct. On August 30, 1993, DOD Directive 5500.7R, "Joint Ethics Regulation" was signed by the Secretary of Defense. It supplements the OGE standards and covers additional topics. This is a punitive regulation applicable to all members of DOD.

a. General Principles.

- 1) Use government resources only for Government purposes.
- 2) Do not use public office for private gain.
- 3) Do not give preferential treatment to any private entity.

b. Gifts From Outside Sources.

- 1) You may not solicit or accept a gift from a "Prohibited Source" or a gift given because of your official position.
- 2) A "Prohibited Source" is any non-Federal entity that seeks official action or does business with the Army, or, has interest that may be substantially affected by your duties.
- 3) Exceptions to the prohibited gifts rule include:
 - a) a gift of \$20 or less, with a limit of \$50 per year per source.

- b) gifts based on a purely personal relationship;
- c) discounts or promotions available to a large segment of the public;
- d) awards and prizes given as part of a regularly established program of recognition;
- e) free attendance at a widely attended conference, when attendance would further Government interest.

c. Gifts Between Employees.

- 1) Generally, you may not give or solicit for a gift to an official superior.
- 2) Exceptions include:
 - a) food and refreshments shared in the office;
 - b) personal hospitality gifts on social occasions;
 - c) gifts on special infrequent occasions (such as retirement) which do not exceed \$300 per gift or \$10 per donating individual.

d. Conflicting Financial Interests: You may not take action, or provide any input, to a matter which will have a direct and predictable effect on your outside financial interests, or the interests of your spouse or children.

e. **Impartiality in Performing Official Duties:** You must perform your official duties fairly and impartially. You may not give special treatment to anyone affected by the performance of your duties.

f. **Abuse of Position.**

- 1) You may not use your official position to coerce benefits from a private party.
- 2) You may not use your official position to imply that the Government endorses or sanctions a product, service, enterprise, or private organization.
- 3) You may not use "insider information" for private purposes (information not available to the public.)
- 4) You may not use Government property for private purposes.
- 5) You may not use official time for private activities.

g. **Outside Activities.**

- 1) The Hatch Act generally prohibits civilian employees from taking an active part in political organizations or campaigns. AR 600-20 imposes similar restrictions on uniformed personnel.
- 2) All Federal employees are prohibited from acting as a representative for a non-Federal party in matters in which the Government has an interest.
- 3) You may not accept outside employment which conflicts with, or otherwise interferes with, the performance of your official duties.

- 4) You may not be paid for outside speaking, teaching, or writing which "relates to your official duties," or otherwise involves "remerchandising" the work you do for the Government.
- 5) You may not use your official position for private fund raising efforts. Support to charities must be purely personal.
- 6) You must satisfy all of your legitimate financial and legal obligations.

b. The Army Ethic.

- 1) Duty is doing what needs to be done at the right time despite difficulty or danger; it is obedience and disciplined performance.
- 2) Integrity means steadfast adherence to a standard of honesty, uprightness, and particularly to the avoidance of deception.
- 3) Loyalty to the nation, to the Army, to the unit and its individual soldiers is essential.
- 4) Selfless Service puts the welfare of the nation and the accomplishment of the mission ahead of individual desires.

-from FM 100-1, The Army, December 1991-

These guidelines have been reviewed by the Department of the Army Standards of Conduct Office and the Office of Government Ethics, and are published for the guidance of all concerned. They are for use as a general guide. Ethic regulations may not be supplemented or changed. If you have questions about the application of these rules, you should consult with your supervisor or with the ethics counselor assigned to your organization.

The Department of the Army Standards of Conduct Office is located in, Room 2D439, Pentagon, Washington, DC 20310-2200. The telephone numbers are: commercial voice (703) 697-0921, or DSN 227-0921; commercial FAX (703) 614-5795, or DSN FAX 224-5795.

Appendix 8-G

American Association of Museums CODE OF ETHICS FOR MUSEUMS

Appendix 8-G
American Association of Museums
CODE OF ETHICS FOR MUSEUMS

CODE OF

ETHICS

FOR

MUSEUMS



American Association of Museums
1575 Eye Street, NW Suite 400
Washington, DC 20005
202/289-1818

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INTRODUCTION

ETHICAL CODES evolve in response to changing conditions, values, and ideas. A professional code of ethics must, therefore, be periodically updated. It must also rest upon widely shared values. Although the operating environment of museums grows more complex each year, the root value for museums, the tie that connects all of us together despite our diversity, is the commitment to serving people, both present and future generations. This value guided the creation of and remains the most fundamental principle in the following *Code of Ethics for Museums*.

CODE OF

ETHICS

FOR

MUSEUMS

Museums make their unique contribution to the public by collecting, preserving, and interpreting the things of this world. Historically, they have owned and used natural objects, living and nonliving, and all manner of human artifacts to advance knowledge and nourish the human spirit. Today, the range of their special interests reflects the scope of human vision. Their missions include collecting and preserving, as well as exhibiting and educating with materials not only owned but also borrowed and fabricated for these ends. Their numbers include both governmental and private museums of anthropology, art history and natural history, aquariums, arboreta, art centers, botanical gardens, children's museums, historic sites, nature centers, planetariums, science and technology centers, and zoos. The museum universe in the United States includes both collecting and noncollecting institutions. Although diverse in their missions, they have in common their nonprofit form of organization and a commitment of service to the public. Their collections and/or the objects they borrow or fabricate are the basis for research, exhibits, and programs that invite public participation.

Taken as a whole, museum collections and exhibition materials represent the world's natural and cultural common wealth. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human

experience. It is incumbent on museums to be resources for humankind and in all their activities to foster an informed appreciation of the rich and diverse world we have inherited. It is also incumbent upon them to preserve that inheritance for posterity.

Museums in the United States are grounded in the tradition of public service. They are organized as public trusts, holding their collections and information as a benefit for those they were established to serve. Members of their governing authority, employees, and volunteers are committed to the interests of these beneficiaries. The law provides the basic framework for museum operations. As nonprofit institutions, museums comply with applicable local, state, and federal laws and international conventions, as well as with the specific legal standards governing trust responsibilities. This *Code of Ethics for Museums* takes that compliance as given. But legal standards are a minimum. Museums and those responsible for them must do more than avoid legal liability; they must take affirmative steps to maintain their integrity so as to warrant public confidence. They must act not only legally but also ethically. This *Code of Ethics for Museums*, therefore, outlines ethical standards that frequently exceed legal minimums.

Loyalty to the mission of the museum and to the public it serves is the essence of museum work, whether volunteer or paid. Where conflicts of interest arise—actual, potential, or perceived—the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its reputation, and the society it serves.

For museums, public service is paramount.

To affirm that ethic and to elaborate its application to their governance, collections, and programs, the American Association of Museums promulgates this *Code of Ethics for Museums*. In subscribing to this code, museums assume responsibility for the actions of members of their governing authority, employees, and volunteers in the performance of museum-related duties. Museums, thereby, affirm their chartered purpose, ensure the prudent application of their resources, enhance their effectiveness, and maintain public confidence. This collective endeavor strengthens museum work and the contributions of museums to society—present and future.

GOVERNANCE

MUSEUM GOVERNANCE IN ITS various forms is a public trust responsible for the institution's service to society. The governing authority protects and enhances the museum's collections and programs and its physical, human, and financial resources. It ensures that all these resources support the museum's mission, respond to the pluralism of society, and respect the diversity of the natural and cultural common wealth.

Thus, the governing authority ensures that:

- all those who work for or on behalf of a museum understand and support its mission and public trust responsibilities
- its members understand and fulfill their trusteeship and act corporately, not as individuals
- 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
- it is responsive to and represents the interests of society
- it maintains a relationship with staff in which shared roles are recognized and separate responsibilities respected
- working relationships among trustees, employees, and volunteers are based on equity and mutual respect

- professional standards and practices inform and guide museum operations
- policies are articulated and prudent oversight is practiced
- governance promotes the public good rather than individual financial gain.

THE DISTINCTIVE CHARACTER of museum ethics derives from the ownership, care, and use of objects, specimens, and living collections representing the world's natural and cultural common wealth. This stewardship of collections entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility, and responsible disposal.

Thus, the museum ensures that:

- collections in its custody support its mission and public trust responsibilities
- collections in its custody are protected, secure, unencumbered, cared for, and preserved
- collections in its custody are accounted for and documented
- access to the collections and related information is permitted and regulated
- acquisition, disposal, and loan activities are conducted in a manner that respects the protection and preservation of natural and cultural resources and discourages illicit trade in such materials
- acquisition, disposal, and loan activities conform to its mission and public trust responsibilities
- disposal of collections through sale, trade, or research activities is solely for the

ATTAINMENT OF THE MUSEUM'S MISSION

Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.

- the unique and special nature of human remains and funerary and sacred objects is recognized as the basis of all decisions concerning such collections
- collections-related activities promote the public good rather than individual financial gain.

PROGRAMS

MUSEUMS SERVE SOCIETY BY advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications, and educational activities. These programs further the museum's mission and are responsive to the concerns, interests, and needs of society.

Thus, the museum ensures that:

- programs support its mission and public trust responsibilities
- programs are founded on scholarship and marked by intellectual integrity
- programs are accessible and encourage participation of the widest possible audience consistent with its mission and resources
- programs respect pluralistic values, traditions, and concerns
- revenue-producing activities and activities that involve relationships with external entities are compatible with the museum's mission and support its public trust responsibilities
- programs promote the public good rather than individual financial gain.

PROMULGATION

This Code of Ethics for Museums was adopted by the Board of Directors of the American Association of Museums on November 12, 1993. The AAM Board of Directors recommends that each nonprofit museum member of the American Association of Museums adopt and promulgate its separate code of ethics, applying the *Code of Ethics for Museums* to its own institutional setting.

A Committee on Ethics, nominated by the president of the AAM and confirmed by the Board of Directors, will be charged with two responsibilities:

- establishing programs of information, education, and assistance to guide museums in developing their own codes of ethics
- reviewing the *Code of Ethics for Museums* and periodically recommending refinements and revisions to the Board of Directors.

AFTERWORD

In 1987 the Council of the American Association of Museums determined to revise the association's 1978 statement on ethics. The impetus for revision was recognition throughout the American museum community that the statement needed to be refined and strengthened in light of the expanded role of museums in society and a heightened awareness that the collection, preservation, and interpretation of natural and cultural heritages involve issues of significant concern to the American people.

Following a series of group discussions and commentary by members of the AAM Council, the Accreditation Commission, and museum leaders throughout the country, the president of AAM appointed an Ethics Task Force to prepare a code of ethics. In its work, the Ethics Task Force was committed to codifying the common understanding of ethics in the museum profession and to establishing a framework within which each institution could develop its own code. For guidance, the task force looked to the tradition of museum ethics and drew inspiration from AAM's first code of ethics, published in 1925 as *Code of Ethics for Museum Workers*, which states in its preface:

Museums, in the broadest sense, are institutions which hold their possessions in trust for mankind and for the future welfare of the [human] race. Their value is in direct proportion to the service they

render the emotional and intellectual life of the people. The life of a museum worker is essentially one of service.

This commitment to service derived from nineteenth-century notions of the advancement and dissemination of knowledge that informed the founding documents of America's museums. George Brown Goode, a noted zoologist and first head of the United States National Museum, declared in 1889:

The museums of the future in this democratic land should be adapted to the needs of the mechanic, the factory operator, the day laborer, the salesman, and the clerk, as much as to those of the professional man and the man of leisure. . . . In short, the public museum is, first of all, for the benefit of the public.

John Cotton Dana, an early twentieth-century museum leader and director of the Newark Museum, promoted the concept of museum work as public service in essays with titles such as "Increasing the Usefulness of Museums" and "A Museum of Service." Dana believed that museums did not exist solely to gather and preserve collections. For him, they were important centers of enlightenment.

By the 1940s, Theodore Low, a strong proponent of museum education, detected a new concentration in the museum profession on scholarship and methodology. These concerns are reflected in *Museum Ethics*, published by AAM in 1978, which elaborated on relationships among staff, management, and governing authority.

During the 1980s, Americans grew increasingly sensitive to the nation's cultural pluralism, concerned about the global environment, and vigilant regarding public institutions. Rapid technological change,

new public policies relating to nonprofit corporations, a troubled educational system, shifting patterns of private and public wealth, and increased financial pressures all called for a sharper delineation of museums' ethical responsibilities. In 1984 AAM's Commission on Museums for a New Century placed renewed emphasis on public service and education, and in 1986 the code of ethics adopted by the International Council of Museums (ICOM) put service to society at the center of museum responsibilities. ICOM defines museums as institutions "in the service of society and of its development" and holds that "employment by a museum, whether publicly or privately supported, is a public trust involving great responsibility."

Building upon this history, the Ethics Task Force produced several drafts of a *Code of Ethics for Museums*. These drafts were shared with the AAM Executive Committee and Board of Directors, and twice referred to the field for comment. Hundreds of individuals and representatives of professional organizations and museums of all types and sizes submitted thoughtful critiques. These critiques were instrumental in shaping the document submitted to the AAM Board of Directors, which adopted the code on May 18, 1991. However, despite the review process, when the adopted code was circulated, it soon became clear that the diversity of the museum field prevented immediate consensus on every point.

Therefore, at its November 1991 meeting, the AAM Board of Directors voted to postpone implementation of the Code of Ethics for at least one year. At the same meeting an Ethics Commission nominated by the AAM president was confirmed. The newly appointed commission—in addition to its other charges of establishing educational programs to guide museums in

developing their own code of ethics and establishing procedures for addressing alleged violations of the code—was asked to review the code and recommend to the Board changes in either the code or its implementation.

The new Ethics Commission spent its first year reviewing the code and the hundreds of communications it had generated, and initiating additional dialogue. AAM institutional members were invited to comment further on the issues that were most divisive—the mode of implementation and the restrictions placed on funds from deaccessioned objects. Ethics Commission members also met in person with their colleagues at the annual and regional meetings, and an *ad hoc* meeting of museum directors was convened by the board president to examine the code's language regarding deaccessioning.

This process of review produced two alternatives for the board to consider at its May meeting: (1) to accept a new code developed by the Ethics Commission, or (2) to rewrite the sections of the 1991 code relating to use of funds from deaccessioning and mode of implementation. Following a very lively and involved discussion, the motion to reinstate the 1991 code with modified language was passed and a small committee met separately to make the necessary changes.

In addition, it was voted that the Ethics Commission be renamed the Committee on Ethics with responsibilities for establishing information and educational programs and reviewing the *Code of Ethics for Museums* and making periodic recommendations for revisions to the board. These final changes were approved by the board in November 1993 and are incorporated into this document, which is the AAM *Code of Ethics*

for Museums.

Each nonprofit museum member of the American Association of Museums should subscribe to the *AAM Code of Ethics for Museums*. Subsequently, these museums should set about framing their own institutional codes of ethics, which should be in conformance with the AAM code and should expand on it through the elaboration of specific practices. This recommendation is made to these member institutions in the belief that engaging the governing authority, staff, and volunteers in applying the AAM code to institutional settings will stimulate the development and maintenance of sound policies and procedures necessary to understanding and ensuring ethical behavior by institutions and by all who work for them or on their behalf.

With these steps, the American museum community expands its continuing effort to advance museum work through self-regulation. The *Code of Ethics for Museums* serves the interests of museums, their constituencies, and society. The primary goal of AAM is to encourage institutions to regulate the ethical behavior of members of their governing authority, employees, and volunteers. Formal adoption of an institutional code promotes higher and more consistent ethical standards. To this end, the Committee on Ethics will develop workshops, model codes, and publications. These and other forms of technical assistance will stimulate a dialogue about ethics throughout the museum community and provide guidance to museums in developing their institutional codes.

Appendix C

Army Museum Certification Program (Army Regulation 870-20)

CERTIFICATION QUESTIONNAIRE (Electronic Version)

January 2002

**U.S. Army Center of Military History
MUSEUM DIVISION (DAMH-MD)
103 Third Avenue
Fort Lesley J. McNair, D.C. 20319-5058**

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Army Museum Certification Program

(Army Regulation 870-20)

Certification Questionnaire

MUSEUM INFORMATION

Museum Name: _____

Completed by: _____
Name of Respondent

Title/Grade: _____

Phone Number: (____) _____ DSN: _____

Fax Number: (____) _____ DSN: _____

Date Completed: _____

Army Certification

Status: Certified _____ Not Certified _____

Last Certification/
Inspection Date

Month Year

AAM Status: Accredited _____ Not Accredited _____

Accreditation Date

Month Year

Commander Signature/Date:

MUSEUM STANDARDS

Certification Questionnaire

INTRODUCTION: Certification Standards

Army museums are required to receive a certification inspection at least once every five years to ensure they meet the requisite standards required by federal law, Army Regulation (AR) 870-20, *Army Museums, Historical Artifacts, and Art*, and the museum profession. This questionnaire is intended to prepare the museum director and staff for inspection, as well as provide the certification team with basic information about the museum.

This questionnaire follows guidelines found in Appendix C, *Museum Certification Checklist* of AR 870-20. Questions include qualitative assessments within each functional area.

Please answer every question, either **Yes** or **No** or **Not Applicable (N/A)**. You are encouraged in **Yes** or **No** answers to explain significant improvements or deficiencies since the last certification inspection. Questions that are **Not Applicable** should be followed by a written explanation. Please feel free to use the back of the questionnaire sheets if you need more space for written explanations. Before returning this questionnaire to the U.S. Army Center of Military History, please fill out the **Museum Information** page located in the front of the Table of Contents page. **Please note the Garrison or Installation Commander must sign and date this page, acknowledging completion of the questionnaire by the Museum Director, IAW AR 870-20, Chapter 3, 3-20.**

Again, this questionnaire is the first of several steps in the inspection and certification process. As a part of this process, the certification team will conduct interviews with museum staff members in areas relating to their responsibilities. The team will also interview the appropriate installation personnel, to include the DEH, DPCA, safety officer, fire marshal, and physical security officer. The final Certification Report is a comprehensive document that includes information from this questionnaire, interviews with the museum staff and installation personnel, and the on-site certification inspection.

Certification Questionnaire

I. MUSEUM ADMINISTRATION.

This section covers museum administration in the areas of master plans, professional references, archives, and command support (i.e., budgeting, facilities, staffing, etc.)

1. Does the museum's Master Plan include the following documentation:

a. Mission Statement (installation and DA)

_____ Yes. Date approved by CMH: _____

_____ No _____ N/A

Explain:

b. Documentary Evidence

(1) Is there documentary evidence (Letter of Authorization from U.S. Army Center of Military History (CMH) and Installation Commander's approval with attachments as established in AR 870-20, Paragraph 3-5) establishing the museum as an official activity of the installation and the CMH?

_____ Yes _____ No _____ N/A

Explain:

(2) Where is the museum's placement within the installation's organizational chart? (attach organizational chart, if available)

(3) Does the museum's organizational placement enable it to accomplish its mission? _____ Yes _____ No _____ N/A

Explain:

c. Museum Story-line

(1) Does the museum have a Department of Army (DA) approved story-line? _____ Yes _____ No _____ N/A

Explain:

(2) Is the story-line current and appropriate to the approved mission statement? _____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

d. Scope-of-Collections Statement

(1) Is there a scope-of-collections statement and does it relate to the mission statement and story-line?

_____ Yes _____ No _____ N/A
Explain:

(2) Is it appropriate and being followed?

_____ Yes _____ No _____ N/A
Explain:

e. Conservation/preservation plan and schedule

(1) Is there a conservation/preservation plan and schedule?

_____ Yes _____ No _____ N/A
Explain:

(2) If so, Is it being followed?

_____ Yes _____ No _____ N/A
Explain:

f. Is an Exhibit Plan included?

_____ Yes _____ No _____ N/A
Explain:

g. Is a Developmental (5-year) Plan included?

_____ Yes _____ No _____ N/A
Explain:

h. Table of Distribution and Allowance (TDA)

_____ Yes _____ No _____ N/A
Explain:

i. Are job descriptions included?

_____ Yes _____ No _____ N/A
Explain:

j. Is there a staff development plan?

Certification Questionnaire

 Yes No N/A
Explain:

k. Annexes to the Master Plan?

(1) Are there annexes or inclusions to the Master Plan that encompass but are not limited to budget, SOPs (such as disaster plan and volunteer training program), and other pertinent documents?

 Yes No N/A
Explain:

(2) Is each annex sufficient and accurate for its subject?

 Yes No N/A
Explain:

2. Is the museum's functional reference collection maintained according to professional standards and does it include the following: Yes No

a. Does it have required Department of the Army and Department of Defense publications with current changes (AR 870-20, Appendix A)?

 Yes No N/A
Explain:

b. Does it have professional museum reference books and periodicals (AR 870-20, Appendix B)?

 Yes No N/A
Explain:

c. Does it have copies of museum policy statements, training texts, and information guides issued by the Center of Military History?

 Yes No N/A
Explain:

d. Does the museum have an up-to-date collection of primary reference material, and secondary reference books and general historical reference material in the museum's subject area?

 Yes No N/A
Explain:

Certification Questionnaire

3. Are functional archives maintained in accordance with applicable regulations (AR 870-20, Paragraph 3-17; AR 870-5, Paragraph 4-10) and current museum/archival standards, and are there appropriate and functional finding aids for each of the following:

a. Primary source reference materials in museum's subject area?

____ Yes ____ No ____ N/A
Explain:

b. Original photographic images?

____ Yes ____ No ____ N/A
Explain:

c. Can archival material be found following a retrieval system?

____ Yes ____ No ____ N/A
Explain:

4. Is there adequate support provided by the command to include:

a. A budget of appropriated funds sufficient to carry out the requirements of AR 870-20, Chapter 3, and other applicable regulations as well as to meet the museum's mission?

____ Yes ____ No ____ N/A
Explain:

b. Has the museum director submitted documented budget requests reflecting requirements to the commander?

____ Yes ____ No ____ N/A
Explain:

(1) Has the museum director indicated resource support in the annual museum survey since the last certification inspection and are copies of the surveys available?

____ Yes ____ No ____ N/A
Explain:

c. Is the allocation of non-appropriated funds and private organization funds in accordance with AR 870-20, AR 215-1, AR 215-3, and AR 210-22?

____ Yes ____ No ____ N/A
Explain:

Certification Questionnaire

d. Facilities

(1) Are Facilities and grounds safe, neat, attractive, and in good repair?

_____ Yes _____ No _____ N/A

Explain:

(2) Are there any outstanding engineer work orders with estimated completion dates specified?

_____ Yes _____ No _____ N/A

Explain:

(3) Are any engineer work orders from the previous certification inspection still outstanding?

_____ Yes _____ No _____ N/A

Explain:

e. Are utilities and public restrooms provided?

_____ Yes _____ No _____ N/A

Explain:

f. Does the museum have Class A telephone service and a DSN line, a FAX line, computer(s) for office/administrative functions, and a copier?

_____ Yes _____ No _____ N/A

Explain:

g. Does the museum facility meet requirements for physically-impaired access in accordance with current law?

_____ Yes _____ No _____ N/A

Explain:

h. Can visitors easily find the museum by following signs, both on the installation and on major road arteries leading to the installation?

_____ Yes _____ No _____ N/A

Explain:

i. Are there adequate visitor parking spaces assigned to the museum and if adequate parking is not available, are there any requests to the commander on file?

_____ Yes _____ No _____ N/A

Certification Questionnaire

Explain:

5. Does the museum staff meet the following requirements:

a. Is staffing of the museum in accordance with DA personnel utilization policies? ☐ Yes ☐ No ☐ N/A

Explain:

b. Has the command filled all authorized positions with professionally qualified personnel? ☐ Yes ☐ No ☐ N/A

Explain:

(1) Are personnel folders on each employee maintained and kept current, including job description, employee plan, and curriculum/vitae?

☐ Yes ☐ No ☐ N/A

Explain:

(2) Have individual staff members received any professional training in their duties since the last certification inspection and when did the training occur?

☐ Yes ☐ No ☐ N/A

Explain:

c. Is the museum staffed at a minimum of 75 percent of its recognized required strength? ☐ Yes ☐ No ☐ N/A

Explain:

(1) Is the museum's last manpower assessment current, relevant, and available? ☐ Yes ☐ No ☐ N/A

Explain:

(2) Is there sufficient staff available to accomplish the museum's mission?

☐ Yes ☐ No ☐ N/A

Explain:

d. Are job descriptions of the staff accurate and current, and have the positions been reviewed by the Civilian Personnel office every 2 years?

☐ Yes ☐ No ☐ N/A

Certification Questionnaire

Explain:

e. Have professional staff been afforded every reasonable opportunity to attend professional development opportunities and does staff have access to literature about museums?

____ Yes ____ No ____ N/A

Explain:

f. If there is a volunteer program, is the use of volunteers in accord with Section 1588, Title 10, United States Code?

____ Yes ____ No ____ N/A

Explain:

(1) Does the museum have an active volunteer program?

____ Yes ____ No ____ N/A

Explain:

(2) Is there an accurate job description for each volunteer? (All volunteers require job descriptions even if the position is duplicated by a number of individuals.) ____

Yes ____ No ____ N/A

Explain:

(3) Does the museum have a training program for its volunteers?

____ Yes ____ No ____ N/A

Explain:

(4) Does the museum have a volunteer recognition program in place?

____ Yes ____ No ____ N/A

Explain:

6. Is the operation of the museum gift shop in conformance with applicable regulations (AR 210-22, AR 215-1, and AR 215-3) and CMH policy guidelines)?

____ Yes ____ No ____ N/A

Explain:

a. Are audits available?

____ Yes ____ No ____ N/A

Explain:

Certification Questionnaire

b. Has there been a review by DPCA or equivalent of all support organization and foundation MOUs and constitutions since last certification inspection?

_____ Yes _____ No _____ N/A

Explain:

7. Is the relationship with private support organizations, affiliated organizations, and foundations defined and is it functional?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

II. MUSEUM PROGRAMS

1. Does the museum perform its educational mission through programs and activities in addition to its exhibits and group tours? (These may include outreach programs, lectures, guest speakers, film series, living history presentations, etc.)

_____ Yes _____ No _____ N/A

Explain:

2. Does the museum have an effective publications program?

_____ Yes _____ No _____ N/A

Explain:

3. Does the museum have educational materials to support the mission training function?

_____ Yes _____ No _____ N/A

Explain:

a. Is the museum involved in training?

_____ Yes _____ No _____ N/A

Explain:

b. Are the educational materials appropriate, accurate, and effective?

_____ Yes _____ No _____ N/A

Explain:

c. Do the lesson plans and the educational and training materials used by the museum adequately follow Army training guidelines?

_____ Yes _____ No _____ N/A

Explain:

4. Is the museum actively involved through other Army and civilian agencies, such as the Public Affairs Office or the historical society, in informing the local military and civilian communities of its programs?

_____ Yes _____ No _____ N/A

Explain:

5. Does the museum have an effective marketing program?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

III. MUSEUM SECURITY

1. Does the physical security system meet requirements of applicable security regulations? ☐ Yes ☐ No ☐ N/A

Explain:

2. Does the method of meeting security requirements alter or in any way harm the integrity of museum artifacts, whether indoors or on exhibit outside?

☐ Yes ☐ No ☐ N/A

Explain:

3. Are objects, whether in storage or on exhibit, protected from theft or damage from vandalism?

☐ Yes ☐ No ☐ N/A

Explain:

4. Does the museum have a key control register and is it used in accordance with DA security regulations?

☐ Yes ☐ No ☐ N/A

Explain:

5. Is access to the key control register limited to identified museum personnel?

☐ Yes ☐ No ☐ N/A

Explain:

6. Does the museum have security coverage of the gallery and, if by an individual, is security the only duty performed by that person?

☐ Yes ☐ No ☐ N/A

Explain:

7. What back-up security arrangements exist if electricity fails rendering the primary system inoperative (when the museum is open and when it is closed)?

☐ Yes ☐ No ☐ N/A

Explain:

Certification Questionnaire

8. Who has access to the intrusion detection system and its codes and are back-up individuals assigned.?

_____ Yes

_____ No

_____ N/A

Explain:

9. Are combinations to the intrusion detection system changed routinely and who keeps the master list?

_____ Yes

_____ No

_____ N/A

Explain:

10. Is there a training and familiarization program for familiarizing installation security and fire personnel to the museum and its holdings?

_____ Yes

_____ No

_____ N/A

Explain:

Certification Questionnaire

IV. SAFETY

1. Does the museum/historical holding have a Physical Security Plan or Standard Operating Procedures (SOP) developed?

____ Yes ____ No ____ N/A
Explain:

2. Are fire drills/response procedures reviewed on a regular basis?

____ Yes ____ No ____ N/A
Explain:

3. Are fire drills and emergency evacuation procedures posted?

____ Yes ____ No ____ N/A
Explain:

4. Are fire detection devices provided in all parts of the facility and is the central alarm connected to the installation fire department?

____ Yes ____ No ____ N/A
Explain:

5. Is fire suppression devices provided in all areas of the museum facility?

____ Yes ____ No ____ N/A
Explain:

6. Are fire detection and suppression systems inspected by the fire marshal and facility engineers on a regular basis?

____ Yes ____ No ____ N/A
Explain:

7. Are emergency lighting systems inspected by the fire marshal and facility engineers on a regular basis?

____ Yes ____ No ____ N/A
Explain:

Certification Questionnaire

8. Are hazardous materials stored away from artifact areas?

_____ Yes _____ No _____ N/A

Explain:

9. Are hazardous materials accompanied by data sheets?

_____ Yes _____ No _____ N/A

Explain:

10. Is there appropriate protective equipment (such as fume hoods, eye protection, gloves, safety shoes, aprons, etc.) available in workshop areas and is it being used?

_____ Yes _____ No _____ N/A

Explain:

11. Is the museum in compliance with the installation safety office's interpretation of OSHA requirements?

_____ Yes _____ No _____ N/A

Explain:

12. When was the last safety inspection and what were its findings?

_____ Yes _____ No _____ N/A

Explain:

13. Does the museum have a fully stocked first aid kit on hand?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

V. ACCESSIONING, CATALOGING AND ACCOUNTABILITY

1. Is there an accession register and are all acquisitions entered in an accession register within five working days of receipt?

_____ Yes _____ No _____ N/A
Explain:

2. Is the accession register in good condition, with no loose or damaged pages?

_____ Yes _____ No _____ N/A
Explain:

3. Is the accession register secured when not in use?

_____ Yes _____ No _____ N/A
Explain:

4. Is unaccompanied access to the accession register limited to the director/curator and the collections manager and then only when it is in use?

_____ Yes _____ No _____ N/A
Explain:

5. Is the historical property jacket for each artifact marked with the catalog number of the artifact?

_____ Yes _____ No _____ N/A
Explain:

6. Do the accession files contain documentary proof of the US Army's ownership of all accessioned artifacts or has all ownership questions been resolved?

_____ Yes _____ No _____ N/A
Explain:

7. Are all original incoming correspondence, conservation worksheets, bibliographies, photographs, and other documents concerning artifacts kept in the historical property jackets?

_____ Yes _____ No _____ N/A
Explain:

8. Are historical property jackets kept secured except when in use?

Certification Questionnaire

____ Yes ____ No ____ N/A
Explain:

9. Is there an up-to-date source-of-acquisition file?

____ Yes ____ No ____ N/A
Explain:

10. Are artifacts temporarily tagged with their accession number until cataloged?

____ Yes ____ No ____ N/A
Explain:

11. Are artifacts not yet cataloged stored in an area separate from the remainder of the collection? ____ Yes ____ No ____ N/A

Explain:

12. Are there sufficient supplies of materials and equipment used in accessioning and cataloging on hand and neatly organized?

____ Yes ____ No ____ N/A
Explain:

13. Is a DA Form 2609 correctly completed for each artifact?

____ Yes ____ No ____ N/A
Explain:

a. Does the DA Form 2609 indicate the reference source used to identify the object? ____ Yes ____ No ____ N/A

Explain:

b. Have copies of DA Form 2609 been sent and receipted for to the Center of Military History (Has CMH confirmed receipt)?

____ Yes ____ No ____ N/A
Explain:

Certification Questionnaire

c. Has the Universal Site Artifact Management System (USAMS) been installed at the museum?

_____ Yes _____ No _____ N/A
Explain:

d. If the museum has USAMS, how many records are in USAMS? _____ What percentage of the collection is being maintained by it? _____ %

14. Are DA Form 2609s arranged in an orderly manner and can they be easily retrieved? _____ Yes _____ No _____ N/A

Explain:

15. Can the DA Form 2609 file be searched according to the identity or nomenclature of the item?

_____ Yes _____ No _____ N/A
Explain:

16. Is the location of each object as described on the DA Form 2609 shown in pencil (for USAMS 2609, is location updated)?

_____ Yes _____ No _____ N/A
Explain:

17. Is there a photographic record made of every cataloged object and are they maintained in a historical property jacket with negatives stored separately and negative numbers recorded (photographs may be in color where appropriate but only if made using archival quality stable film)?

_____ Yes _____ No _____ N/A
Explain:

18. Are the catalog numbers, or groups of numbers, written in the accession register? _____ Yes _____ No _____ N/A

Explain:

19. Are catalog numbers placed on artifacts in accordance with current professional standards and Army policy?

_____ Yes _____ No _____ N/A
Explain:

Certification Questionnaire

a. Have any artifacts been damaged by inappropriate marking (note in remarks if repairable)?

____ Yes ____ No ____ N/A
Explain:

20. Do paper artifacts have catalog numbers applied in soft pencil and permanent numbers affixed to archival folders or containers?

____ Yes ____ No ____ N/A
Explain:

21. Are catalog numbers located on the artifacts in unobtrusive places so they do not deface the objects or detract from them when exhibited?

____ Yes ____ No ____ N/A
Explain:

a. Except for firearms, can artifact numbers be seen when the object is on exhibit?

____ Yes ____ No ____ N/A
Explain:

22. Have old catalog numbers and other marks that could be construed as current catalog numbers been removed if reasonably possible to do so without damaging the artifact?

____ Yes ____ No ____ N/A
Explain:

a. Have the old numbers been recorded in the historical property jacket and on the remarks section of the current historical property catalog card?

____ Yes ____ No ____ N/A
Explain:

23. Are reproduction objects appropriately marked and dated in the prescribed manner to distinguish them from original artifacts?

____ Yes ____ No ____ N/A
Explain:

24. Are reproduction items accounted for according to normal supply procedures with other museum support property and not on DA Form 2609s?

____ Yes ____ No ____ N/A
Explain:

Certification Questionnaire

25. Are there original items in the museum being utilized and accounted for as historical support property?

_____ Yes _____ No _____ N/A

Explain:

26. Is the museum using original material according to museum standards?

_____ Yes _____ No _____ N/A

Explain:

27. Is the museum actively collecting contemporary material consistent with its mission?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

VI. ARTIFACT CONSERVATION AND PRESERVATION

1. Does the museum have adequate climatic controls (heat, air conditioning, and humidity) to ensure stable environmental conditions for preservation of the collection?

_____ Yes _____ No _____ N/A
Explain:

2. Is a constant temperature and relative humidity maintained on a 24-hour basis, with no more than a 5-degree or 5-percent variation of the established norm for the museum?

_____ Yes _____ No _____ N/A
Explain:

3. Are environmental conditions monitored regularly and action taken on all areas and a record maintained?

_____ Yes _____ No _____ N/A
Explain:

4. Is illumination striking historical artifacts controlled as to type, wave length, and duration according to the sensitivity of each artifact?

_____ Yes _____ No _____ N/A
Explain:

5. Are light sensitive objects kept in total darkness or in light proof containers except for temporary periods of inspection, exhibition, study, or conservation?

_____ Yes _____ No _____ N/A
Explain:

6. Does the maximum light level for pigmented or dyed textiles, artwork, ethnographic items or manufactured goods exceed 15 foot-candles?

_____ Yes _____ No _____ N/A
Explain:

7. Is illumination in the ultraviolet range fully blocked by filters?

_____ Yes _____ No _____ N/A
Explain:

Certification Questionnaire

8. Are biological agents denied access to museum artifacts and is there any evidence of their presence?

_____ Yes _____ No _____ N/A

Explain:

9. Is there evidence that methods of eradication of biological agents, particularly chemical, have or are causing ill effects or residual damage to historical artifacts?

_____ Yes _____ No _____ N/A

Explain:

10. Are museum areas free of dust and airborne particles and gaseous pollutants?

_____ Yes _____ No _____ N/A

Explain:

11. Are proper gloves, usually white cotton, worn when handling artifacts and are they clean?

_____ Yes _____ No _____ N/A

Explain:

12. Are approved barriers of relatively inert materials or professionally applied conservation barriers in place to prevent contact of artifacts with other objects, supporting surfaces, or portions of the object itself that may be hostile or cause damage?

_____ Yes _____ No _____ N/A

Explain:

13. Is unchecked or nonstabilized corrosion present?

_____ Yes _____ No _____ N/A

Explain:

14. Have verdigris or stearates formed on nonferrous metals?

_____ Yes _____ No _____ N/A

Explain:

15. Have hostile adhesives been applied to objects?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

16. Are artifacts inspected regularly for signs of deterioration?

☐ Yes ☐ No ☐ N/A

Explain:

17. Is there a conservation assessment or survey done by a contracted professional conservator or by the Museum Division staff conservator and is the resulting conservation plan being followed? (The conservation plan should distinguish between work requiring professional conservation care and work the museum staff can do.)

☐ Yes ☐ No ☐ N/A

Explain:

a. Are competent professional conservators of demonstrated ability and who abide by museum ethics and procedures performing necessary conservation work as established in the conservation plan?

☐ Yes ☐ No ☐ N/A

Explain:

b. Are seriously weakened artifacts noted in the conservation plan programmed for conservation treatment to preserve the object?

☐ Yes ☐ No ☐ N/A

Explain:

18. Does a thorough examination with photographic record and completed condition reports precede all professional level conservation work?

☐ Yes ☐ No ☐ N/A

Explain:

19. Has the museum obtained a summary of proposed treatment from the conservator prior to performance of any detailed conservation work?

☐ Yes ☐ No ☐ N/A

Explain:

20. Are there complete records, including before and after photographs of portions added, repaired, and removed, and all other work performed, maintained in the historical property jackets of the artifacts?

☐ Yes ☐ No ☐ N/A

Explain:

Certification Questionnaire

21. Are untreated artifacts and specimens stored apart from treated material to prevent their recontamination?

_____ Yes

_____ No

_____ N/A

Explain:

22. Does the museum maintain storage areas used only for housing the historical artifact collection?

_____ Yes

_____ No

_____ N/A

Explain:

23. Is unaccompanied access to storage areas and collections records limited to the director/curator and the curator of collections?

_____ Yes

_____ No

_____ N/A

Explain:

24. Are storage areas large enough to permit storage without crowding of collections not on exhibit?

_____ Yes

_____ No

_____ N/A

Explain:

25. Are storage areas large enough for collections growth and to accommodate return of material on exhibit?

_____ Yes

_____ No

_____ N/A

Explain:

26. Are storage areas well organized to permit easy access to cabinets, racks, and shelves, with aisles wide enough for easy maneuvering of artifacts and storage units?

_____ Yes

_____ No

_____ N/A

Explain:

27. Are collections logically stored in accordance with good conservation/preservation practices and to facilitate retrieval and research?

_____ Yes

_____ No

_____ N/A

Explain:

Certification Questionnaire

28. Are storage areas cleaned regularly with housekeeping materials or techniques that cause no harmful residual effect to artifacts?

☐ Yes ☐ No ☐ N/A
Explain:

29. Are there enough museum quality cabinets, racks, shelves, etc. available to store artifacts adequately?

☐ Yes ☐ No ☐ N/A
Explain:

30. Does the museum have a pest management program in effect, and are control measures of infestation implemented?

☐ Yes ☐ No ☐ N/A
Explain:

31. Are objects in cabinets stored in such a way that they do not touch each other, or if individual containers are used, are they of inert material?

☐ Yes ☐ No ☐ N/A
Explain:

32. Are objects properly cushioned to prevent damage from abrasion and movement?

☐ Yes ☐ No ☐ N/A
Explain:

33. Are shelves and cabinets elevated off the floor to minimize damage in the event of flooding?

☐ Yes ☐ No ☐ N/A
Explain:

34. Are museum boxes carefully packed and contents padded with inert material to prevent damage to artifacts through mishandling?

☐ Yes ☐ No ☐ N/A
Explain:

Certification Questionnaire

35. Are museum and archival boxes shelved so that their contents are supported and the boxes are not crushed.

☐ Yes ☐ No ☐ N/A

Explain:

36. Are inert materials being used to separate the contents of archival boxes?

☐ Yes ☐ No ☐ N/A

Explain:

37. Are unframed large prints, sketches, documents, manuscripts, and similar valuable printed materials stored individually in acid-free archival folders in cabinets or encapsulated in polyester film and stored flat?

☐ Yes ☐ No ☐ N/A

Explain:

38. Are matted items mounted with inert materials and safe reversible adhesives?

☐ Yes ☐ No ☐ N/A

Explain:

39. Is there a procedure to ensure that all textiles are free of infestation before being placed in storage?

☐ Yes ☐ No ☐ N/A

Explain:

40. Are large two-dimensional textiles, such as flags and colors, stored flat or properly rolled on inert cylindrical supports placed in museum-quality cabinets and suspended horizontally?

☐ Yes ☐ No ☐ N/A

Explain:

41. Are garments hung on padded hangers or laid flat with proper padding to ensure support as required and stored appropriately for their age and condition?

☐ Yes ☐ No ☐ N/A

Explain:

Certification Questionnaire

42. Are firearms stored in containers approved by applicable physical security regulations and is there a recent physical security inspection report?

_____ Yes _____ No _____ N/A

Explain:

43. Are long arms stored in racks of correct size and design to ensure proper support? _____ Yes _____ No _____ N/A

Explain:

44. Are arms racks padded with inert materials to prevent damage to weapons?

_____ Yes _____ No _____ N/A

Explain:

45. Are edged weapons properly padded and supported to prevent damage?

_____ Yes _____ No _____ N/A

Explain:

46. Are weapons in storage arranged by type and in a manner that lessens handling and facilitates study and retrieval?

_____ Yes _____ No _____ N/A

Explain:

47. Handling of large objects, vehicles, tanks, and artillery?

a. Are large objects, vehicles, tanks and artillery properly maintained and documented to conservation standards?

_____ Yes _____ No _____ N/A

Explain:

b. Are brass cannons being polished routinely for cosmetic reasons?

_____ Yes _____ No _____ N/A

Explain:

c. Are iron cannons and other outdoor objects painted only when necessary to prevent corrosion?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

d. Are wooden members of artillery pieces painted?

_____ Yes _____ No _____ N/A

Explain:

e. Are the colors used to paint wooden members correct and documented, likewise iron and steel vehicles?

_____ Yes _____ No _____ N/A

Explain:

f. Do vehicles and other oversize artifacts rest on inert supports and is the object kept from coming in contact with the ground?

_____ Yes _____ No _____ N/A

Explain:

g. Do vehicle wheels continue to bear the full weight of the object or are stands in use?

_____ Yes _____ No _____ N/A

Explain:

h. Are oversize vehicles or objects on outside exhibit showing deterioration from environment and neglect?

_____ Yes _____ No _____ N/A

Explain:

i. Are oversize objects on long-term indoor exhibit suffering damage to original materials?

_____ Yes _____ No _____ N/A

Explain:

j. Are vehicles and objects on exhibit painted and marked according to official specifications for the period or according to primary source documentation?

_____ Yes _____ No _____ N/A

Explain:

k. Are there adequate and appropriate outdoor signage advising visitors not to climb on vehicles or damage historical and non historical property?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

VII. EXHIBITS

A. Exhibit Planning

1. Do the permanent exhibits follow the DA approved story-line?

_____ Yes _____ No _____ N/A

Explain:

2. Is each exhibit carefully planned with most design factors anticipated, problems solved, and are alternative measures true to the original intent of the plan?

_____ Yes _____ No _____ N/A

Explain:

3. Does the planning of each exhibit reflect knowledge of the museum's collection and does it make best use of available artifacts?

_____ Yes _____ No _____ N/A

Explain:

a. Are the objects selected for exhibit of good quality and are they in stable condition? _____ Yes _____ No

_____ N/A

Explain:

b. Are there original objects on permanent display, except as provided by AR 870-20, Paragraph 3-15e(7)?

_____ Yes _____ No _____ N/A

Explain:

c. Are exhibited artifacts consistent with the historical context of the exhibit and its purpose?

_____ Yes _____ No _____ N/A

Explain:

d. Are there any original photographs on exhibit, except as provided for by AR 870-20, Paragraph 3-15e(7)?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

e. Does the exhibit reflect consideration of the visitor's time capital and is information well distributed in order not to cause disruption in visitor flow?

____ Yes ____ No ____ N/A
Explain:

4. Is there an ongoing visitor evaluation of exhibits program in place and is it reviewed by museum staff?

____ Yes ____ No ____ N/A
Explain:

B. Exhibit Execution

1. Does the museum have an exhibit production facility established, with necessary tools and equipment, in order for the museum to continue to produce exhibits?

____ Yes ____ No ____ N/A
Explain:

2. Are exhibits in good taste?

____ Yes ____ No ____ N/A
Explain:

3. Is the exhibit artistic, demonstrating good design fundamentals, use of color, texture, and form, and creative in techniques used?

____ Yes ____ No ____ N/A
Explain:

4. Is traffic flow effective and is good space utilization evident?

____ Yes ____ No ____ N/A
Explain:

5. Are the titles, subtitles, text and specimen labels for artifacts or exhibits visually accessible and are they physically organized in a workable order?

____ Yes ____ No ____ N/A
Explain:

Certification Questionnaire

6. Have audio visual, animated, and other techniques been carefully worked into the total presentation to enhance the story?

_____ Yes _____ No _____ N/A
Explain:

7. Is the exhibit lighting dramatic and effective, and does it enhance the presentation of the exhibit?

_____ Yes _____ No _____ N/A
Explain:

8. Does the exhibit demonstrate high quality workmanship in every detail to include graphics, fabrication, and finish?

_____ Yes _____ No _____ N/A
Explain:

9. Have appropriate materials and finishes been used to good effect?

_____ Yes _____ No _____ N/A
Explain:

10. Have fire resistant materials been used throughout?

_____ Yes _____ No _____ N/A
Explain:

11. Does the exhibit represent the maximum use of available resources of the installation? _____ Yes _____ No _____ N/A

Explain:

12. Does the planning, design, fabrication, and installation represent cost efficient methods and a balance of resources?

_____ Yes _____ No _____ N/A
Explain:

13. Are exhibit cases built of quality materials avoiding hostile substances and adhesives? _____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

C. Exhibit Maintenance

1. Are exhibit panels in good condition and not faded, flaking, or otherwise damaged?
_____ Yes _____ No _____ N/A
Explain:
2. Are mounted photographs and transparencies in good condition and not faded or scratched? _____ Yes _____ No _____ N/A
Explain:
3. Are exhibits with "working" portions (for instance audio tapes, electrical maps, or mechanical devices) in good working condition?
_____ Yes _____ No _____ N/A
Explain:
4. Is a supply of light bulbs of the proper type and wattage available for replacement in exhibit cases and exhibit rooms?
_____ Yes _____ No _____ N/A
Explain:

D. Exhibit Conservation

1. Have objects on exhibit been properly prepared for exhibit (microcrystalline wax, Incralac, etc.)?
_____ Yes _____ No _____ N/A
Explain:
2. Are sensitive objects on exhibit for longer than 24 months?
_____ Yes _____ No _____ N/A
Explain:
3. Are objects periodically examined "through the glass" for deterioration, and is questionable evidence examined more closely?
_____ Yes _____ No _____ N/A
Explain:

Certification Questionnaire

4. Are exhibit cases opened periodically to dust case and objects and clean interior glass? ☐ Yes ☐ No ☐ N/A

Explain:

a. Is there a problem with dust getting into exhibit cases and has the museum staff taken corrective action to prevent further infestation?

☐ Yes ☐ No ☐ N/A

Explain:

b. Are records of these inspections kept on file?

☐ Yes ☐ No ☐ N/A

Explain:

5. Are standards, schedules, and procedures for cleaning and inspecting exhibits established and used?

☐ Yes ☐ No ☐ N/A

Explain:

6. Are temperature and humidity levels monitored and action taken in the exhibit gallery and are they stable?

☐ Yes ☐ No ☐ N/A

Explain:

7. Are ultraviolet light sources filtered?

☐ Yes ☐ No ☐ N/A

Explain:

8. Are materials particularly sensitive to light damage protected by ultraviolet filters or other appropriate shields?

☐ Yes ☐ No ☐ N/A

Explain:

9. Does exhibit construction minimize the entrance of dust and insects, and is exhibit fabrication done in an area separated from other museum functions to minimize airborne pollutants and noise?

☐ Yes ☐ No ☐ N/A

Explain:

Certification Questionnaire

10. Are items so mounted as to prevent movement and damage?

_____ Yes _____ No _____ N/A

Explain:

11. Are inert materials used to construct exhibit furniture or to prevent contact with hostile surfaces by a museum artifact?

_____ Yes _____ No _____ N/A

Explain:

12. Do mounts, supports, or exhibit techniques puncture, damage, or cause undue stress to objects being exhibited?

_____ Yes _____ No _____ N/A

Explain:

13. Are exhibits designed to prevent visitors from casually touching or handling the objects, except in circumstance where visitor participation is the desired goal?

_____ Yes _____ No _____ N/A

Explain:

14. Unless granted an exception to policy by DA, are cataloged objects and vehicles used in any manner whereby they could suffer wear, damage, deterioration, or loss?

_____ Yes _____ No _____ N/A

Explain:

E. Exhibit Interpretation

1. Does the exhibit draw the visitor into the story?

_____ Yes _____ No _____ N/A

Explain:

2. Is good research evident and is the exhibit accurate and objective?

_____ Yes _____ No _____ N/A

Explain:

Certification Questionnaire

3. Are artifacts exhibited appropriately and are they accurately identified (for example, is a cap on a mannequin appropriate for the uniform, is the equipment and weapon correct and arranged appropriately according to the regulations or otherwise documented) ?

☐ Yes ☐ No ☐ N/A

Explain:

4. Are reproduction items used in conjunction with artifacts in exhibits clearly identified in the captions?

☐ Yes ☐ No ☐ N/A

Explain:

5. Is a bibliography for future reading by visitors available and is there a short list of possible articles that could extend the interest and impact of the exhibit?

☐ Yes ☐ No ☐ N/A

Explain:

6. Is the interpretation effective, accurate, and does it readily communicate the storyline to the visitor?

☐ Yes ☐ No ☐ N/A

Explain:

7. Are reading levels and interpretive tools targeted to a defined audience?

☐ Yes ☐ No ☐ N/A

Explain:

8. Does label copy cover a wide range of audience interests and levels of sophistication?

☐ Yes ☐ No ☐ N/A

Explain:

9. Does the exhibit file include the lists of photographs, artifacts, sketches, and sources of information?

☐ Yes ☐ No ☐ N/A

Explain:

Certification Questionnaire

F. Exhibit Security

1. Is unaccompanied access to the cases limited to curator of collections or the curator/director?

____ Yes ____ No ____ N/A
Explain:

2. Are items so mounted as to prevent theft?

____ Yes ____ No ____ N/A
Explain:

G. Program and Marketing

1. Does the exhibit demonstrate consideration for program opportunities such as education, docent interpretation, and wider dissemination?

____ Yes ____ No ____ N/A
Explain:

2. Have temporary, traveling, and remote exhibits been utilized or considered, to extend the museum's impact on the installation and its constituency?

____ Yes ____ No ____ N/A
Explain:

3. Has publicity for exhibits been sought and does the file on each major exhibit contain clippings and notes on media coverage, opening previews, and follow up publicity?

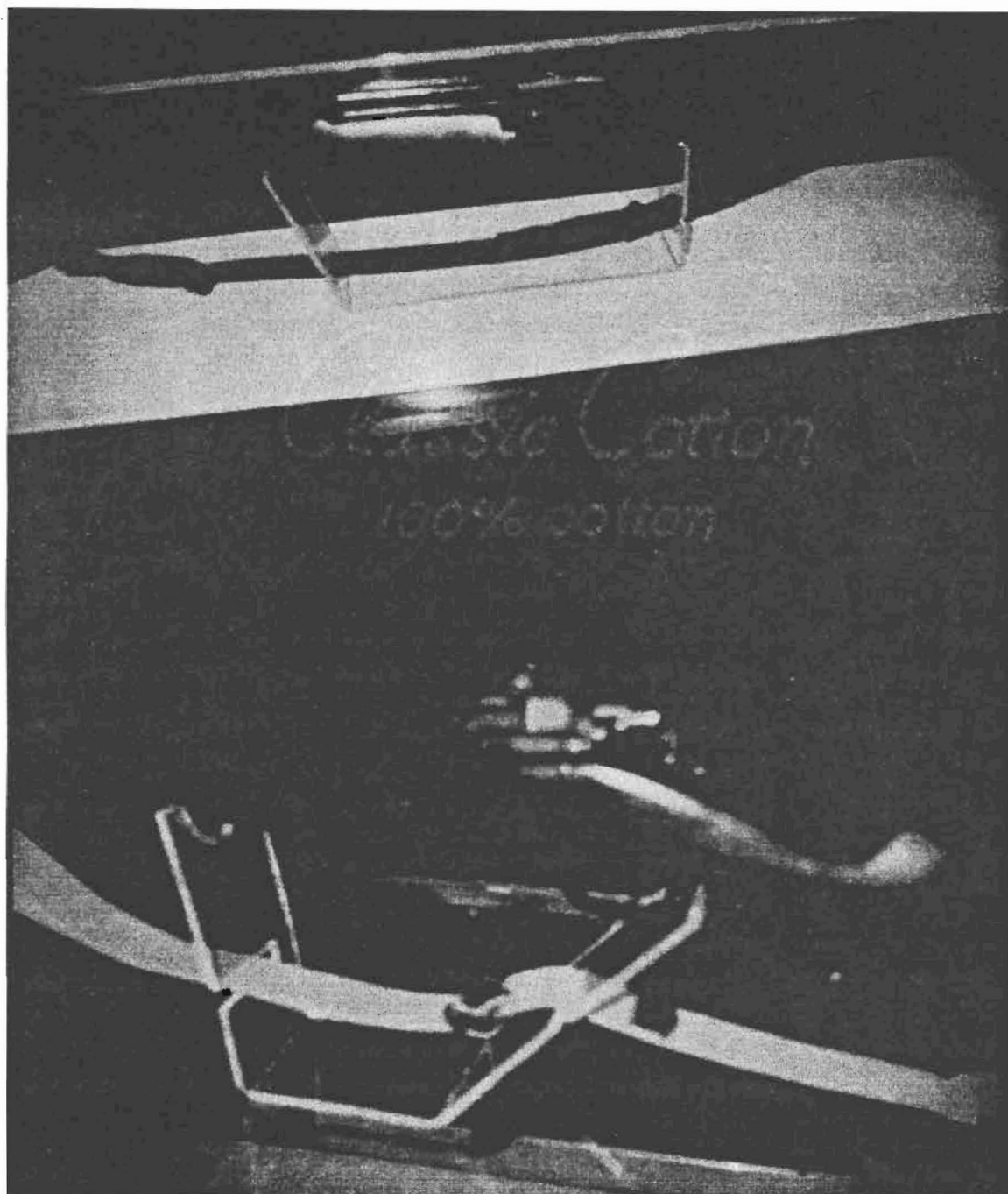
____ Yes ____ No ____ N/A
Explain:

4. Is ongoing visitor evaluation and constructive consideration of visitor comments apparent or can it be demonstrated?

____ Yes ____ No ____ N/A
Explain:

Appendix D

Acrylic Mount Furniture



Appendix E

DEPARTMENT OF THE ARMY



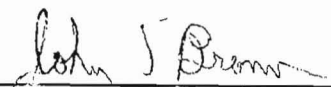
THIS IS TO CERTIFY THAT


STAN AMERSKI

has satisfactorily completed

ANNUAL ARMY MUSEUM SYSTEM TRAINING COURSE

15 - 21 September 2002


Chief of Military History


Director of Army Museums

Renovated museum reopens at Barracks

Building chock full of artifacts, history

By Richard Slawsky
Contributing writer

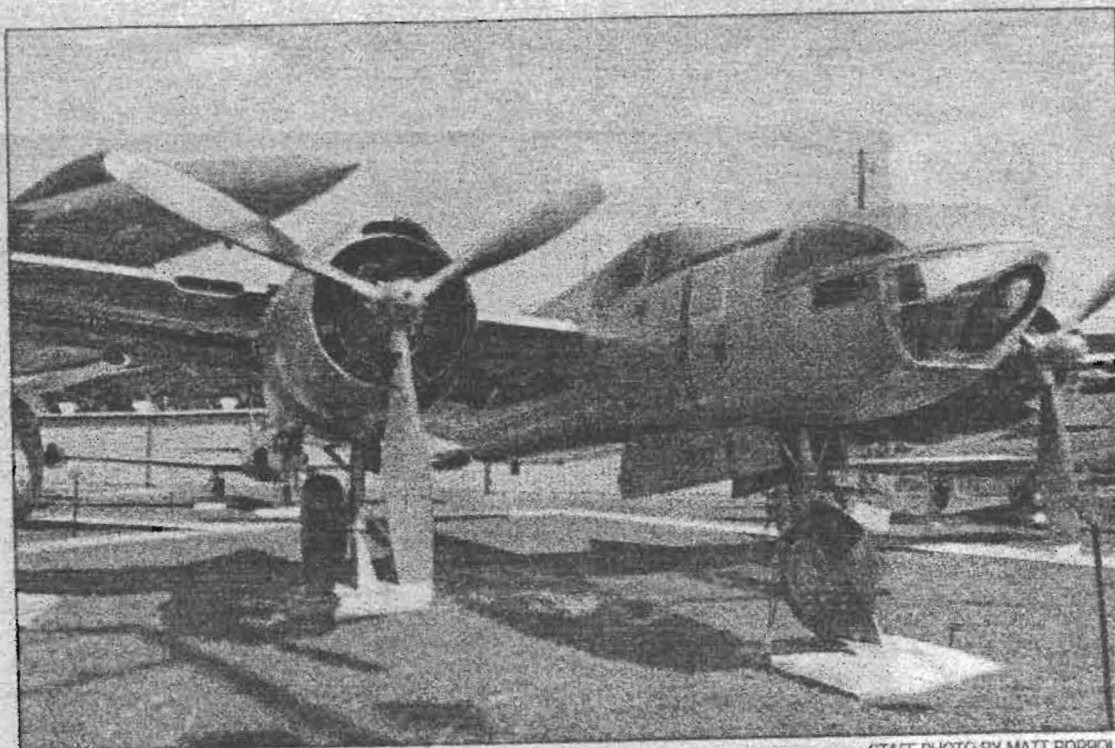
The Jackson Barracks Military Museum has reopened to visitors after an extensive renovation.

The museum, at 6400 St. Claude Ave. on the grounds of Jackson Barracks, documents the history of the Louisiana National Guard. It opened in 1975 and contains artifacts from as early as the War of 1812 and as late as the Persian Gulf War.

"We want people to know that in this time of war on both terrorism and Mother Nature, the Louisiana National Guard can be counted on to continue its tradition of serving both its state and country," museum director Elizabeth Oliver said. "That is the story our museum is attempting to tell."

Oliver, curator Lt. Kevin Petty and office manager Sgt. Bert Hingle staff the museum. Built in 1837 as the powder magazine for Jackson Barracks, the main museum building once housed prisoners of war from the Nazi Afrika Corps during World War II. Initials and carvings dating back to 1872 can still be seen in the cypress beams and bricks of the building. Other displays are housed in a more recently built annex.

Along with the exhibit complex, the museum features a 183-seat theater used for historical films, concerts, meetings and ceremonies, as well as an outdoor air park featuring aircraft from World War II, Vietnam and Desert Storm.



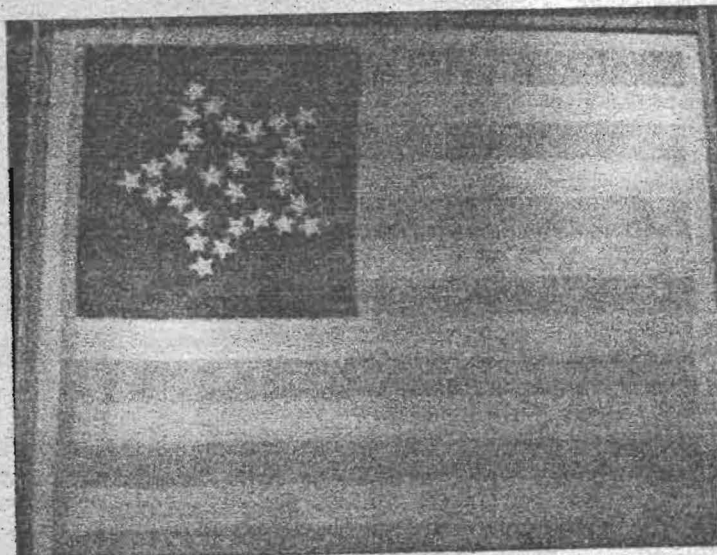
STAFF PHOTO BY MATT ROPPOL

This A26C Invader airplane, along with many other historical planes, tanks, and weapons can now be seen for the first time since September 11, 2001, at the newly reopened Jackson Barracks Museum. The museum was closed since the terrorist attacks for remodeling.

A centerpiece of the display is a restored 28-star American flag once carried by Col. Horatio Davis of the Montezuma Regiment during the Mexican-American War in the early 1800s. Davis went on to serve as the adjutant general of the Louisiana National Guard from 1852 to 1853.

"The restoration of this flag, an icon of the Louisiana National Guard, was my first priority when I became director of this museum," Oliver said. "It is thrilling to see it displayed."

The museum recently hosted the Army Center of Military History's 30th annual conference Sept. 16-20. The confer-



The flag the Louisiana Militia Unit carried into battle during the Mexican American War in 1847 is now available for public viewing at the museum.

See BARRACKS, Page 2



STAFF PHOTOS BY MATT ROPPOLA

The 122nd Volunteer Group at the Jackson Barracks Museum has been hard at work restoring this M20 armored car, which now can be seen at the Museum.

28-star flag from 1800s is centerpiece

BARRACKS, *from Page 1*

ence was attended by more than 170 museum curators from military bases throughout the United States, Canada, Europe and Korea.

"The Jackson Barracks Military Museum was the first National Guard museum ever to

host the conference," Petty said. "We were chosen because of the quality of our museum."

Jackson Barracks was built in 1834-35 by President Andrew Jackson as a defense against a seaborne invasion. During the 1800s the base served as both a troop garrison and a hospital. After World War I, the base was turned over to the Louisiana National Guard under a lease agreement with the federal government. The base was repossessed by the federal government during World War II and used as an embarkation point for troops heading to

Europe. Ownership of the base reverted back to Louisiana in 1955. Jackson Barracks was entered into the National Register of Historic Places in 1976. The base now serves as the headquarters for the Louisiana National Guard.

The museum is open Monday through Friday from 7:30 a.m. to 4 p.m. Admission is free. Group tours are by appointment. To get to the museum, go to the main gate on Judge Perez Drive and the guard will provide a pass and directions. For information, call the museum at 278-8242.

Appendix F
STATE OF LOUISIANA
MILITARY DEPARTMENT
ADJUTANT GENERAL'S OFFICE
JACKSON BARRACKS
NEW ORLEANS, LOUISIANA 70146-0330

LANG-MU

LOAN AGREEMENT

DATE: _____ EFFECTIVE DATE OF LOAN: _____
RECEIVED FROM: _____
ADDRESS: _____
PHONE NUMBER: _____

The following artifact(s)/object(s)/item(s) are deposited ON LOAN to the Jackson Barracks Military Museum at Jackson Barracks, New Orleans, Louisiana, 70146-0330 subject to the conditions shown on this agreement.

Item No.	Condition	Description (Show sizes, colors, inscriptions, markings, serial numbers, etc.)	Owner Valuation	Owner Initials
	Good -G			
	Fair - F			
	Poor - P			
1				
2				
3				

SEE CONTINUATION SHEET (ATTACHED)

CONDITIONS OF AGREEMENT

1. Owner's property will be returned only upon surrender of this receipt or upon written order of the lender or his legal representative. Forty-eight hours advance notice to the museum for the surrender of loaned property is required.
2. The museum reserves the right to place part or all of the loaned property on exhibit, display, or in storage within the museum at the discretion of the director.
3. Should the museum determine that the lender's property cannot be utilized for exhibit, display or retained in storage for further utilization the museum may, upon a fourteen day advanced written registered notice, request the lender to retrieve part or all of the loaned property.
4. The property listed above is deposited with the museum with the understanding that the museum will not be responsible for its care, maintenance, and safeguarding beyond the normal precautions employed with its own property.

5. It is to be understood by the lender and museum personnel, that the property, (part or all), will not be altered or modified in any way.
6. Property on loan to this museum will not be placed on loan to other museums, organizations, historical societies, or individuals for any reason.
7. Property deposited on loan to this museum will be added to the museum's list of insured property and will be covered by this insurance beginning on effective date of loan, and, until such time as the loaned property is withdrawn or removed from the museum by the owner. Owner valuation, (shown on this agreement for insurance purposes), must be agreed upon by the Director or Curator at the time the property is placed on loan to the museum.
8. It is agreed by the parties that this loan agreement must be renewed each ten years not later than the anniversary date shown on the face of this agreement; provided however, that the lender shall be notified by registered mail at the address shown on this agreement or at such other addresses as lender may provide in writing from time to time, at least ninety days prior to the renewal date hereof. Failure by the lender to enter into a renewal of this agreement every ten years shall result in transfer of the ownership of the loaned property, as identified herein, to the Jackson Barracks Military Museum, State of Louisiana; it being recognized by the parties hereto that in consideration of the care, preservation, custody, and control of the said property, the State of Louisiana has expended valuable resources without which said property would not have been cared for or preserved. In consideration of the said transfer of ownership, as aforesaid, the Jackson barracks Military Museum, through the Louisiana Military department, undertakes the continued care, preservation, custody and control of the said property on behalf of the state and its citizenry.
9. In the event lender elects to maintain his (its) own insurance, the Louisiana Military Department shall be supplied with a certificate of insurance in which it is named as an additional insured with respect to the object loaned, or alternatively, a waiver of subrogation against the Louisiana Military Department from any liability in connection with the loaned property where lender elects to maintain its own insurance, and Louisiana Military Department accepts no responsibility for any error or deficiency in information furnished to the lender's insurer (s) of for lapses in coverage. Lender declares that the value of the objects loaned, for insurance purposes, is \$ _____ (Lender's Initials)

Director/Curator/Admin Asst

Date

STATEMENT OF LENDER

I do hereby declare that I am the sole owner of the property hereon listed, and I am placing this property **ON LOAN** to the Jackson Barracks Military Museum, New Orleans, LA 70146-0330 with the full understanding of the stipulations on this Loan Agreement.

STATE OF LOUISIANA
MILITARY DEPARTMENT
JACKSON BARRACKS
NEW ORLEANS, LOUISIANA 70146-0330

LANG-DMH

GIFT AGREEMENT

DATE: Date of Form

EFFECTIVE DATE OF GIFT: Date

I hereby give and bequeath irrevocably from this time forward, to the Jackson Barracks Military Museum at Jackson Barracks, New Orleans, Louisiana, the objects listed hereon, and in so doing, I understand and agree that these objects may be exhibited, displayed, loaned, retained, or disposed of in such manner as, in the discretion of the museum, and the State of Louisiana, may be in the best interest of the public.

ITEM NO.

DESCRIPTION

(Show sizes, colors, inscriptions, markings,
serial numbers, etc.)

1.	
2.	
3.	

At the time of this donation, I do hereby declare that I am the sole owner of the property hereon listed, and have full authority to dispose of this property.

Donor:

Address:

Donor's Signature

Date

ACKNOWLEDGEMENT

The Jackson Barracks Military Museum at Jackson Barracks, New Orleans, Louisiana, hereby gratefully acknowledges receipt of the objects listed hereon.

DATE

Elizabeth Oliver
LANG-DMH
Director

THE NATIONAL D-DAY MUSEUM FOUNDATION, INC.

FIREARM EXCHANGE AGREEMENT

STATE OF LOUISIANA

PARISH OF ORLEANS

THIS AGREEMENT, made and entered into at New Orleans, Louisiana, this 24 day of August, 2001, by and between The National D-Day Museum Foundation, Inc., a Louisiana Non-Profit Corporation, whose mailing address is 945 Magazine Street, New Orleans, Louisiana 70130, and its subsidiaries and affiliated corporations, successors, assigns and licensees, (the "Museum"), and the Friends of the Jackson Barracks Military Museum, a Non-Profit Corporation, whose mailing address is Building 1 Jackson Barracks, New Orleans, Louisiana 70146-0330, ("Jackson Barracks").

WITNESSETH:

WHEREAS, the Museum from time to time receives historic firearms which may not be properly licensed in accordance with United States Bureau of Alcohol, Tobacco, and Firearms regulations; and

WHEREAS, the Museum, in order to preserve these firearms, will refer the donors to Jackson Barracks so that Jackson Barracks may legally register such firearms; and

WHEREAS, Jackson Barracks is qualified and willing to perform these services.

NOW, THEREFORE, the parties agree as follows:

1. After registration of the above mentioned firearms, Jackson Barracks shall permanently loan said firearms to the Museum.
2. Jackson Barracks understands that it will not be paid in conjunction with the terms of this agreement, now or in the future.
3. This agreement may be terminated by either party upon thirty (30) days written notice.
4. This agreement will be governed by Louisiana law.

DEPARTMENT OF THE TREASURY — BUREAU OF ALCOHOL, TOBACCO AND FIREARMS
APPLICATION FOR TAX EXEMPT TRANSFER AND REGISTRATION OF A FIREARM

2a. TRANSFEREE'S NAME AND ADDRESS (If transferee is a Special (Occupational) Taxpayer who is acquiring firearm for personal use, rather than as part of his business inventory, show personal name below and check here: ☐)

2b. TRADE NAME (See instruction 2e)

2c. COUNTY

3a. TRANSFEROR'S NAME AND MAILING ADDRESS (If firearm is registered under your trade name, enter your trade name. EXECUTORS: See instruction 2f.)

3b. IF APPLICABLE: DECEDENT'S NAME, ADDRESS, AND DATE OF DEATH

SEE INSTRUCTIONS ATTACHED.
TO BE SUBMITTED IN DUPLICATE
TO: National Firearms Act Branch
Bureau of Alcohol, Tobacco and
Firearms
Washington, DC 20226

1. TYPE OF TRANSFER: TAX EXEMPT

I believe that I am entitled to exemption from the payment of the transfer tax imposed by Section 5811 (26 U.S.C. Chapter 53) on the firearm described herein for the following reason See Instruction 6i:

- ☐ FIREARM IS UNSERVICEABLE AND IS BEING TRANSFERRED AS A CURIO OR ORNAMENT (6a)
☐ FIREARM IS BEING TRANSFERRED TO OR FROM A GOVERNMENT ENTITY (6b & 6c)
☐ FIREARM IS BEING TRANSFERRED TO A LAWFUL HEIR (6d)
☐ OTHER (Specify)

3c. NUMBER, STREET, CITY, STATE AND ZIP CODE OF RESIDENCE (OR FIREARMS BUSINESS PREMISES) IF DIFFERENT FROM ITEM 3a.

The above-named and undersigned transferor hereby makes application as required by Section 5812 of the National Firearms Act to transfer and register the firearm described below to the transferee.

4. DESCRIPTION OF FIREARM (Complete items a through i)

a. NAME AND ADDRESS OF MANUFACTURER AND/OR IMPORTER OF FIREARM

b. TYPE OF FIREARM (Short-barreled rifle, machine gun, destructive device, any other weapon, etc.)

c. CALIBER, GAUGE OR SIZE (Specify)

d. MODEL

LENGTH (Inches) e. OF BARREL:
f. OVERALL:

g. SERIAL NUMBER

h. ADDITIONAL DESCRIPTION OR DATA APPEARING ON FIREARM (Attach additional sheet if necessary)

i. IS THE FIREARM UNSERVICEABLE AS DEFINED IN INSTRUCTION 6a? ☐ YES ☐ NO (If "No," describe any other method by which firearm has been rendered unserviceable. Use additional sheets.)

5. TRANSFEREE'S FEDERAL FIREARMS LICENSE (If any)

(Give complete 15-digit number)

First 6 digits | 2 digits | 2 digits | 5 digits

6. TRANSFEREE'S SPECIAL (OCCUPATIONAL) TAX STATUS

a. ATF IDENTIFICATION NO.

b. CLASS

7. TRANSFEROR'S FEDERAL FIREARMS LICENSE (If any)

(Give complete 15-digit number)

First 6 digits | 2 digits | 2 digits | 5 digits

8. TRANSFEROR'S SPECIAL (OCCUPATIONAL) TAX STATUS

a. ATF IDENTIFICATION NO.

b. CLASS

UNDER PENALTIES OF PERJURY, I DECLARE that I have examined this application, and to the best of my knowledge and belief it is true, correct and complete, and that the transfer of the described firearm to the transferee and receipt and possession of it by the transferee are not prohibited by the provisions of Chapter 44, Title 18, United States Code; Chapter 53, Title 26, United States Code; or Title VII of the Omnibus Crime Control and Safe Streets Act, as amended; or any provisions of State or local law.

9. SIGNATURE OF TRANSFEROR (Or authorized official)

10. NAME AND TITLE OF AUTHORIZED OFFICIAL
(Print or type)

11. DATE

THE SPACE BELOW IS FOR THE USE OF THE BUREAU OF ALCOHOL, TOBACCO AND FIREARMS

BY AUTHORITY OF THE DIRECTOR, THIS APPLICATION HAS BEEN EXAMINED, AND THE TRANSFER AND REGISTRATION OF THE FIREARM DESCRIBED HEREIN AND THE INTERSTATE MOVEMENT OF THAT FIREARM, WHEN APPLICABLE, TO THE TRANSFEREE ARE:

☐ APPROVED (With the following conditions, if any)

☐ DISAPPROVED (For the following reasons)

EXAMINER

DATE

AUTHORIZED ATF OFFICIAL

DATE

CERTIFICATIONS

1. PHOTOGRAPH

If the transferor of a destructive device, machinegun, short-barreled shotgun or short-barreled rifle is a Federal firearms licensee, and the transferee is anyone other than a licensee qualified to deal in the firearm to be transferred, the transferee must sign the Applicant Certification (item 2 below) in the presence of the law enforcement officer signing item 3 below. The Law Enforcement Certification (item 3 below) must be completed for the transfer of any registered firearm to an individual other than a licensee qualified to deal in the firearm to be transferred. In addition, the individual transferee must affix a recent photograph (taken within the past year) in item 1 and submit, in duplicate (to the transferor) two completed copies of FBI Form FD-258, Fingerprint Card. (See Important note below.)

AFFIX
RECENT PHOTOGRAPH HERE
(Approximately 2" x 2")

2. APPLICANT CERTIFICATION

I, _____, have a reasonable necessity to possess the device or
(Name of Transferee)
weapon described on this application for the following reason(s) _____

and my possession of the device or weapon would be consistent with public safety (18 U.S.C. 922(b) (4) and 27 CFR 178.98).

UNDER PENALTIES OF PERJURY, I declare that I have examined this application, and to the best of my knowledge and belief it is true, correct and complete, and that receipt and possession of the firearm described on this form will not place me in violation of the provisions of Chapter 44, Title 18, U.S.C.; Chapter 53, Title 26, U.S.C.; or Title VII of the Omnibus Crime Control and Safe Streets Act, as amended, or any provisions of State or local law.

(Signature of Transferee or official authorized to sign for firm)

Date

3. LAW ENFORCEMENT CERTIFICATION (See IMPORTANT note below)

I certify that I am the chief law enforcement officer of the organization named below having jurisdiction in the area

of residence of _____ . I have no information indicating that the transferee will use the fire-
(Name of Transferee)
arm or device described on this application for other than lawful purposes. I have no information that the receipt and/or possession of the firearm described in item 4 of this form would place the transferee in violation of State or local law.

(Signature and Title of Chief Law Enforcement Officer — See IMPORTANT note below)

(Date)

(Organization and Street Address)

(County)

(Phone — include area code)

IMPORTANT: The chief law enforcement officer is considered to be the Chief of Police for the transferee's city or town of residence, the Sheriff for the transferee's county of residence; the Head of the State Police for the transferee's State of residence; a State or local district attorney or prosecutor having jurisdiction in the transferee's area of residence; or another person whose certification is acceptable to the Director, Bureau of Alcohol, Tobacco and Firearms. If someone has specific delegated authority to sign on behalf of the Chief of Police, Sheriff, etc., this fact must be noted by printing the Chief's, Sheriff's, or other authorized official's name and title, followed by the word "by" and the full signature and title of the delegated person.

Vita

Stan Amerski was born September 23, 1954 in Chicago, Illinois. He was the fifth child out of thirteen, and attended schools in Illinois, Ohio, and Florida, graduating in 1973 from Valley Local High School in Lucasville, Ohio.

Stan entered the United States Army in 1973 and served until 1980. He Attended Eastfield Community Collage in Mesquite Texas for one year, and has worked in Retail Management since 1982. Obtaining a BA in Fine Art at the University of New Orleans in 1998, Stan worked with AmeriCorps for one year. During this time he started an arts program at My House Inc., which is an after school program serving disadvantaged and at risk youth in New Orleans. Stan entered the Masters program for Arts Administration in 1998 with the hopes of bringing his retail experience and his artistic talents together. His goal is to help the community while working with art. A love for history made the choice of working at a museum for the internship requirement of the Arts Administration program an enjoyable experience.

Stan is married to Tiffany and they have four children, Stanley, Stacey, Seth, and Sheldon.