



Conservation
Assessment
Program

Handbook for Assessors

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Heritage Preservation

The National Institute for Conservation

Heritage Preservation is a national non-profit organization dedicated to preserving the cultural heritage of the United States. By identifying risks, developing innovative programs, and providing broad public access to expert advice, Heritage Preservation assists museums, libraries, archives, historic preservation and other organizations, as well as individuals, in caring for our endangered heritage.

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Heritage Preservation's Conservation Assessment Program (CAP) provides general assessments for small to mid-sized museums. The CAP Advisory Committee oversees the program and is made up of conservators, historic structures assessors, and past CAP participants. The Advisory Committee provides guidance on the management and improvement of the program.



CAP is supported through a cooperative agreement with the Institute of Museum and Library Services. The Institute is an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities. The Institute fosters leadership, innovation, and a lifetime of learning by supporting the 15,000 museums and 122,000 libraries in America. The Institute also encourages partnerships to expand the educational benefit of libraries and museums. To learn more about the Institute, visit www.ims.gov.

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Introduction

About this Handbook

This handbook is a primary reference for conducting assessments for Heritage Preservation's Conservation Assessment Program (CAP).

Included are:

- the framework for a site visit and the subsequent CAP report
- tools, tips, and hints for conducting an assessment
- answers to frequently asked questions
- additional resources

This document is a combination of the former *Conservation Assessment Program Handbook for Assessors*, *The Conservation Assessment: A Tool for Planning, Implementing, and Fund-raising*, *Best Practices for General Conservation Assessments*, and *Best Practices for Conditions Assessments of Historic Structures*.

Because the museum and conservation fields are constantly changing, future updates will be provided. If there are topics that are not addressed here, please contact the CAP office at 202-233-0800 or at cap@heritagepreservation.org.

Appendices

Policies and other core program documents have been placed in the appendices and also are referenced in the main text. If you are seeking a specific policy or position statement, check the appendices first. The materials in the appendices are also available for download from the Heritage Preservation Web site at www.heritagepreservation.org/CAP.

Program Overview

What is the Conservation Assessment Program?

The Conservation Assessment Program (CAP) is a technical assistance program that provides small and mid-sized museums with an objective general conservation assessment of their collections and historic structures (if applicable) by an outside assessor.

A **general conservation assessment** is a broad review of museum policies, procedures, and conditions that relate to and affect collections care, such as:

- museum staffing and training
- policies and procedures concerning the use of collections
- storage and exhibition conditions
- and the museum environment, including the fabrication and condition of structures housing collections

The general conservation assessment has three components: a site questionnaire undertaken by the museum's staff which compiles basic operational information; the site visit by the assessor(s); and a final report that identifies areas of concern, with a corresponding outline of realistic recommendations for improvement based on accepted best practices.

In the case of **historic structures**, the proper care and preservation of the structure is an important consideration. Museums in buildings 50 years or older will receive support for both a collections assessor and a historic structures assessor.

CAP does not provide for any activities outside a general conservation assessment, such as conservation treatment or supplies, building preservation projects, or general operating costs.

What types of museums get CAPped?

All types of museums participate in the program: aquariums; arboreta, botanical gardens, and nature centers; art museums/centers; children's museums; historic houses and sites; history, science, and natural history museums; science technology centers and planetariums; specialized museums; and zoos. Zoos and aquariums that are not already accredited by the American Zoological Association may use CAP to assess their living and nonliving collections. Botanical gardens and arboreta may use CAP to assess the conservation needs of both their living and nonliving collections.

What is ReCAP?

Museums may apply for **ReCAP** and update their original CAP assessment if seven years have passed since the museum participated in the program and if the circumstance and accomplishments of the museum warrant it. As in the first CAP, the museum will receive another general assessment that examines all collections and facilities within a two-day site visit. Before the site visit, the assessor should talk to the museum about its preservation efforts since the first report and the need for another assessment. It is recommended that the museum provide a copy of the original CAP report to the assessor.

CAP and ReCAP are appropriate for **small to medium-sized museums** whose entire collections and facilities can be assessed within a two-day site visit. If a museum has grown since its first CAP so that its collections and facilities cannot be assessed within a two-day site visit, it may not be eligible for ReCAP.

The CAP Assessor

Who are CAP assessors and what do they do?

Assessors for the Conservation Assessment Program (CAP) are the conservation professionals who review the participants' self assessment materials, conduct site visits, and write a report for museums participating in the program.

There are several types of CAP assessors: conservators for non-living collections, historic structure assessors for historic museum structures, and living collections assessors for public gardens, zoos, aquariums, and nature centers.

Currently there are approximately 400 CAP assessors approved by Heritage Preservation. These assessors meet the qualifications set by the CAP Advisory Committee:

- evidence of conservation/preservation training
- at least five years of experience in the field
- experience conducting general surveys or assessments

A conservator is a professional whose primary occupation is the preservation of cultural heritage in a way that retains the integrity of the object, building, or site, including its historical significance, context, and aesthetic or visual aspects. No universally accepted form of training for conservators exists in the United States; both training programs and apprenticeships are common. Conservators gain experience through internships, association with museums or conservation centers, and self-employment.

An historic structures assessor can be an architect, a conservator, or an historic preservationist. An architect is a professional trained in the design of buildings and other structures. An historic preservationist is a professional trained in the preservation of the forms and materials of historic places, buildings and landscapes. They can gain experience through internships; association with museums, architects, or preservation organizations; and self employment. All these training routes are valid.

What is the Time Commitment?

Each CAP assessment involves a two-day site visit and generally three days of report writing (approximately 40 hours). The time required may vary based on an individual's work style and the complexity and size of the museum involved.

The number of assessments that a CAP assessor conducts each year varies according to:

1. the number of site visits per year as indicated by the assessor on the Assessor Information Sheet, and
2. the participating museums' locations, as well as their primary collections concentrations and disciplines.

Heritage Preservation attempts to match every assessor with at least one institution each year and includes every assessor on a regional list in program packets that are sent to all CAP participants.

Principles of CAP

The goal of the assessment is to enable museum staff to develop or improve their overall collections care program, and to establish conservation as an integral part of the museum's mission. A key to CAP's success is understanding each particular institution—how it works and what it can reasonably be expected to achieve. While conservators are knowledgeable about ideal collections conditions, their goal with the CAP museum is to determine what is achievable.

Understanding the Small Museum

The majority of CAP participants are **small museums** that face unique challenges. In recent years, the average annual operating budget of a CAP museum has been \$330,000. Frequently the staff and volunteers in these institutions wear many hats. Though they aspire to be good stewards, daily practical needs of opening a museum to the public preempt tasks with long-term benefits. Chances are the staff already has a long “to do” list before undertaking CAP. Assisting them by providing a concise final report focused on current needs and resources based on doable projects is a CAP goal.

Likewise, small museums face financial constraints. Not only their institutional budgets, but also their ability to go after outside funding are limited. The assessor can recommend that they apply for a grant to implement recommendations, but it may not be a practical choice when they compare the time and effort it takes to develop a proposal with their chances of getting funding. Furthermore, many CAP museums rely heavily on a few dedicated individuals, some of whom contribute their personal time and funds. Offending these key stakeholders could negatively affect the possibility of effecting positive change. Keep these principles in mind throughout the CAP process to help bring about positive outcomes for museum and assessor alike.

Establishing a Positive Relationship

A positive relationship between museum and assessors is critical for museums to have a valuable CAP experience. More often than not, the staff and volunteers at CAP museums are anxious about the process. CAP assessors should begin by putting museum staff at ease before arriving on site. Make it clear that CAP is not an audit to pick out deficiencies; it is an opportunity to work with an outside consultant to strengthen a museum. Stress that they should not “clean up” for your visit. Remember, these first conversations are a starting point for establishing the rapport and trust that will support a long-term relationship.

There are some important elements common to successful CAPs. These are helpful to keep in mind from the initial interview through the final report.

- *Establish rapport and trust.*
A nurturing, positive relationship will help the museum staff set their sights on accomplishing goals and feed into a long-term relationship. Be flexible when working with the staff. They may not be seasoned museum professionals, but they are most likely in their positions because they have sincere interest and good intentions.
- *Don't be judgmental.*
Document conditions and try to be helpful. Identify ways to make “wrongs” right.
- *Be positive.*
Emphasize what is being done right, then move on to the challenges the museum faces. Starting with praise will make those challenges seem easier to overcome.
- *Success takes perseverance and persistence.*
This applies not only to the museum in implementing the recommendations, but also to the assessor in working with the museum.

Schedule

Applications for the each year’s CAP program are made available in the first week of September. The postmark deadline is December 1. Heritage Preservation reviews the applications in September, October, November and December, and notifies museums of their status immediately upon completion of the review process. CAP participants can begin contacting and hiring assessors as soon as they receive notification of acceptance into the program, which can be as early as October 1. Site visits can be scheduled anytime after January 1 of the program year provided that all required materials are submitted to Heritage Preservation by the participating organization and approved. The institution and assessor determine the date of the site visit as well as the due dates for the rough draft and final report. (*See Appendix B: Sample Agreement, page 29*).

Normally, the schedule for the CAP report is:

- a rough draft is sent to the museum within eight weeks of the site visit
- the museum provides comments to the assessor within two weeks of receiving the draft
- the final report is due to the museum two weeks after the comments have been received

Although this time frame can be adjusted to meet the circumstances of the museum and assessor, it is very important that the schedule be included in the agreement and followed. Many museums use the recommendations outlined in the report to secure funding for preservation projects. **All assessments and final reports must be completed by November 1 of the program year.**

Assessment Costs

The costs of conservation assessments vary based on professional fees and the costs of travel, lodging, meals, and other on-site expenses. The estimated cost for an assessment is \$4,010 (per assessor). These costs are covered by the museum’s CAP allocation and contributions.

There is no standard professional fee charged by assessors, and fees should be based on a two-day site visit and three days of report writing. All assessment fees are determined between the institution and individual assessor. This includes professional fees, per diem, travel, lodging, meals, and any additional expenses (such as telephone calls, duplicating, postage, and photography).

Museum allocation amounts range from \$3,390 to \$7,190 and are determined based on whether the museum needs one or two assessors and on the budget of the institution. Below is a chart outlining the breakdown of the allocation amounts.

CAP Allocations

Museum Budget	1 Assessor		2 Assessor	
	CAP Allocation	Estimated Museum Cost	CAP Allocation	Estimated Museum Cost
Less than \$250,000	\$3,590	\$430	\$7,190	\$670
\$250,000 to \$1,000,000	\$3,490	\$530	\$7,020	\$850
More than \$1,000,000	\$3,390	\$630	\$6,840	\$1,020

CAP Responsibilities

	What Heritage Preservation Does	What Participating Museums Do	What Assessors Do
<i>Getting Started</i>	<ul style="list-style-type: none"> Determine the number and type of assessor and allocation amount for each institution. Provide museum with assessor lists and guidelines for choosing assessors and provide additional names as requested. Answer any questions from the institution about choosing assessors. Review Museum/Assessor Summary of Agreement and Budget (Form A). Sign agreement and send copies to museum and assessor. If applicable, send invoice for professional fees over allocation. Forward museum's completed site questionnaire to the assessor. 	<ul style="list-style-type: none"> Review Program Packet and interview assessors. Contact Heritage Preservation for more names or submit Form B (if necessary). Prepare assessment budget. Select assessor(s) and prepare agreement(s). Send copy of agreement, Form A, Form B (if necessary), and Site Questionnaire to Heritage Preservation by requested date. If applicable, pay the Heritage Preservation invoice. If applicable, make travel and lodging arrangements for the assessor(s). Set site visit agenda and coordinate staff for interviews with assessor(s). 	<ul style="list-style-type: none"> Interview museum to determine whether match is appropriate (page 8). Work with museum to prepare agreement (page 9). Make travel and lodging arrangements with museum (page 9). Before the site visit, request that the museum have specific documents on hand (page 11). Coordinate site visit activities with other assessor, if applicable (page 13). Identify staff members to interview during the site visit and ask museum to include them on the site visit agenda (page 11).
<i>During Site Visit</i>	N/A	<ul style="list-style-type: none"> Facilitate assessor's work on-site. 	<ul style="list-style-type: none"> Conduct general assessment (page 15)
<i>After Site Visit</i>	<ul style="list-style-type: none"> Answer any questions from the institution or assessor during the assessment process. Pay the assessor fee after receiving the final report. Send Closing Packet to participating museum. One year after museum completes CAP, send Outcome-Based Evaluation packet. Send resource packet to museum after receiving completed evaluation. 	<ul style="list-style-type: none"> If applicable, submit travel and lodging receipts to Heritage Preservation or pay assessor for travel expenses. Answer assessor's questions during report writing. Review the draft report and discuss changes or questions with the assessor. Approve final report. Send one copy of final report and assessor's invoice for fees to Heritage Preservation within 10 business days (unless agreement specifies otherwise). Receive Closing Packet and return program evaluation. (1 year after completing the program) Receive Outcome Based Evaluation packet. Return survey and receive resource packet. 	<ul style="list-style-type: none"> Submit receipts for travel and lodging expenses to museum or Heritage Preservation as applicable (page 10). Include a prioritized list of needs and an executive summary in assessment report (page 19). If applicable, coordinate report writing with other assessor (page 20). Send draft report to institution by the date outlined in the agreement. If institution has changes to draft report, edit as necessary (page 23). Send two copies of final report and copy of invoice for assessment fees to the institution by deadline in letter of agreement (page 23). E-mail CAP staff the date final report was submitted to museum (page 23). Notify Heritage Preservation if assessment fee is not received within four weeks of sending the final report to institution (page 23).

Initial Interview

Once museums are accepted into the program, they receive their CAP packet containing

- information about CAP
- a list of possible assessors along with their Assessor Information Sheets (AIS) and résumés
- a list of every assessor in their region

Assessors will be contacted by a museum to discuss an assessment. Listen carefully to the museum's goals to see if they are feasible within the assessment's format and your own expertise. Be sure to explain the limitations and benefits of this type of assessment. It is very important that both the museum's and assessor's expectations be realistic.

During this initial interview, be sure to talk about the following information:

- *Overview of the institution*
Discuss the type and governance of the institution, its history and development, and the building(s), their date(s) of construction, and use. Also ask about other surveys, reports, or plans they have, such as a Museum Assessment Program (MAP) Institutional Assessment, a MAP Collections Management Assessment, Historic Structures Reports, institutional long-range plan, and any future plans, such as plans for expansion or improvement of environmental conditions.
- *Institutional goals for the assessment*
Discuss the institution's goals for participating in CAP. Are they preparing to renovate or expand? Are they seeking to treat an object or part of the collection? Are they striving to become more professional in their operation?
- *Tentative timetable for site visit and report*
Discuss the museum's timetable for the site visit and report and think realistically about how it fits with your schedule. Museums have one year to complete CAP.
- *Staff participation and coordination*
Discuss the staff (how many are full-time, how many are part-time, and what is their background and training?), volunteers (what are their roles and activities?), and board (how is it organized, and are they aware of

or involved in preservation and conservation issues?). Also discuss who will be responsible for and involved in the process, including volunteers, board members, and consultants.

- *Assessor's philosophy/approach to CAP*
After determining the museum's needs and expectations, assessors must explain exactly what services they offer and what the client can hope to achieve from an assessment of the collections and physical plant.
- *Professional fee and estimated expenses*
Discuss your professional fee, per diem, travel, lodging, meals, and any additional expenses (such as telephone calls, duplicating, postage, and photography). The allocation is not expected to cover all assessment costs, and any amount over the allocation is the museum's responsibility. Whether or not you consider your fees negotiable, you must be up front and clear about your charges. If the total cost of the assessment is below the museum's allocation amount, the remaining funds will be used toward funding additional museums for CAP.

After the discussion, you should be able to determine whether you are an appropriate assessor for the institution, and can proceed to developing an agreement with them. If you feel another assessor would be more appropriate, recommend him or her. After all, the CAP report will guide the fund-raising for and implementation of conservation activities for several years to come. The institution deserves the best match possible for such an important endeavor.



TIP: Historic structure assessors may encounter a museum that wants only a collections assessment and is not really interested in the historic structures assessment, but was assigned one by CAP staff because of the age of their buildings. This situation will require extra effort on your part to help them see the benefit of assessing building conditions. It is important to stress the relationship between building conditions and collections care and to collaborate with the collections conservator.

CAP Agreement

Once the museum has selected you as its assessor, you must draw up an agreement for the assessment. A sample may be found in Appendix B (page 29); or downloaded from Heritage Preservations Web site at www.heritagepreservation.org/CAP.

Assessors and museums are strongly encouraged to use the sample we provide. If the assessor or museum writes its own agreement, it must contain the following information:

- total cost of the assessment (including what is and is not included in your professional fees)
- total of travel, meals, and lodging expenses
- who will make travel and lodging arrangements (either you or the museum)
- dates for the assessment (**the site visit must be after January 1 of the program year**)
- dates for the rough draft and final report (Heritage Preservation recommends the rough draft be due within eight weeks after the site visit. It is part of an assessor's ethical obligation to honor these dates and to acknowledge up front if he/she cannot fulfill obligations in the proposed time frame.)
- any additional expenses, such as telephone calls, duplicating, and postage.

The following statements must also be included in the agreement:

- “The Assessor’s work on this project will be considered work for hire, and the report and related materials, including verbal, e-mail and other communications, produced shall be deemed to be the property of the institution.”
- “It is understood and agreed that Heritage Preservation’s sole responsibility is to administer the museum’s participation in this technical assistance program and the parties agree that Heritage Preservation assumes no additional responsibility or liability, unless it is expressly stated in writing by an authorized representative of Heritage Preservation.”
- “The schedule must include a site visit date after January 1. All CAP activities must be completed by November 1 of the program year. Plan accordingly to allow sufficient time

for the museum to review the draft report, for the assessor to make changes, and for the museum to approve the final report and submit it to Heritage Preservation before November 1. NOTE: Failure of the assessor to complete work by November 1 of the program year will result in a reduction of professional fees by 5% per week that the report is late, not to exceed 25%, unless at the sole discretion of Heritage Preservation it is determined there is good and sufficient cause.”

Once Heritage Preservation receives the CAP materials, a representative will sign the agreement and send both the museum and assessor a copy. Heritage Preservation does not require original signatures.

Site Visit Dates

The site visit may not take place before

January 1 of the program year. Before the site visit may occur, the agreement(s) must be approved and signed by Heritage Preservation. Program activities, including receipt of the final report, must be completed by **November 1** of the program year.



TIP: For museums that receive collections and historic structure assessors, we strongly recommend that both be on site together for at least one day. Since the care of buildings and collections is interrelated, this collaboration is vital to the assessment’s success. If it is not possible for both assessors to be on site for at least one day, please ask the museum or Heritage Preservation for contact information so you and the other assessor may communicate during the CAP process.

Budget Details

Since CAP is a technical assistance program rather than a grant program, no money will be given to the museum. Therefore, the payment/reimbursement process will depend on the details agreed upon by the museum and assessor.

Below are a few example scenarios.

Allocation Amount: \$3,390

- *Example 1:* The assessor fee is \$3,300, and travel/lodging/meals are \$90 and arranged by the assessor.
Heritage Preservation will reimburse the assessor for travel costs after receiving receipts and will pay the assessor for the professional fee after receiving a copy of the final report and assessor's invoice.
- *Example 2:* The assessor fee is \$3,300, and the travel/ lodging/meals are \$165 and arranged by the museum.
Heritage Preservation will pay the assessor's professional fees after receiving a copy of the final report and assessor's invoice. Heritage Preservation will also reimburse the museum \$90 for the assessor's travel after receiving receipts. The museum will be responsible for the remaining balance.

- *Example 3:* The assessor fee is \$3,850 and travel/lodging/meals are \$165 and arranged by the assessor.

Heritage Preservation will invoice the museum for \$460 to cover the assessor's professional fee. Heritage Preservation will pay the assessor's professional fees after receiving a copy of the final report and assessor's invoice. The museum will be responsible for the travel costs and will reimburse the assessor directly.

For questions regarding the budget details or your payment, contact the CAP staff at cap@heritagepreservation.org or 202-233-0800.



TIP: Please remember to keep your receipts for all CAP-related travel, lodging, and meals. After completing the site visit, assessors may submit receipts for travel, lodging, and meals to the museum or Heritage Preservation for reimbursement, per the arrangements outlined in the agreement.

Preparing for the Site Visit

Once you've accepted the job, plan ahead to help make the best use of the time on site to ensure that you address critical issues. The more prepared you are when you arrive, the more productive and efficient you will be on site. Heritage Preservation asks each participating museum to complete a Site Questionnaire about the institution's policies, holdings and facilities and sends a copy to the assessor(s) before the site visit. This provides the assessor with a sense of the preservation issues that may need to be addressed.

You may also wish to contact the museum ahead of time for copies of administrative documents regarding the management of collections, previous consultation reports, and floor plans. Historic structures assessors might want to request blueprints and previous architectural reports. Below is a list of documents you may wish to review before your visit:

- mission statement*
- names and positions of staff, key volunteers, and board members*
- institutional history, brochures, etc.
- organizational charts
- institutional long-range plan
- collections management policy
- floor plans and photographs
- history of structure(s)
- facility report
- written plans for facility expansion (if applicable)
- emergency preparedness plan
- environmental monitoring records
- surveys and reports by other consultants (such as MAP assessments or other reports concerning care and management of collections; National Register nominations)
- list of current and forthcoming grant applications
- maintenance records

*included with Site Questionnaire

The administrative documents can be revealing. Gathering this information before going on-site will provide a perspective on how collections care currently fits into the management of the site at large. Sometimes there are discrepancies between what is written and what is being done at the site. The CAP process can help bring these practices and policies in sync.



TIP: Don't forget to ask the museum if special arrangements need to be made to access certain parts of the building, such as a ladder to get on the roof. It's also a good idea to remind staff that you will need access to all parts of the building so they can be sure to unlock doors, locate keys, and secure any special equipment necessary.

Key Personnel for the Assessment

Shortly before the date of the assessment, confirm all travel and lodging arrangements with the museum and discuss the agenda for the site visit. In addition, discuss the schedule for the site visit including which staff, volunteers, and key board members and other decision makers will participate. Stress to the museum that involving board members will invest them in developing and achieving long-term goals for the preservation of the collections and/or buildings.



TIP: If outside contractors handle certain aspects of the museum's maintenance, such as the HVAC system, you may want to make arrangements to meet with them. At government-owned institutions, it may be helpful to have a city or county representative on hand for the site visit. Even though they are not present at the site every day, these individuals may be key to accessing funding or permission to allow your recommendations to be implemented.

Collaboration between Collections and Historic Structures Assessors

As mentioned previously, the goal of CAP is to enable museum staff to develop or improve their overall collections care program, and to establish conservation as an integral part of their mission. Whether a museum has only a collections assessor, or both a collections and a historic structure assessor, this goal remains the same. Therefore, when two assessors are involved, the best way to achieve the overall goal of CAP is for the two assessors to work collaboratively.

For museums that receive both collections and historic structure assessors, Heritage Preservation strongly recommends they be on site together for at least one day. Since the care of buildings and collections are interrelated, this collaboration is vital to the assessment's success. If it is not possible for both assessors to be on site for at least one day, please ask the museum or Heritage Preservation for contact information so you and the other assessor may communicate during the CAP process.

If you can be on site with the other assessor, contact him or her ahead of time to discuss the site visit schedule. You should decide which portions of the assessments you wish to conduct together and which separately.

Before arriving on site, whether you are able to be there with the other assessor or not, you will still want to be sure to review all the information that the museum provides in the Site Questionnaire, even if it seems more applicable to the other assessor's specialty. Collections assessors should look at the structures section of the questionnaire, and historic structures assessors should look at the collections section. Likewise, be sure to pay attention to these same sections of the Client Contact Form (Appendix A, page 25). Collections assessors should read over Appendix E, Historic Structures Guidelines, to get a sense of the issues that the historic structure assessor will focus on, and remember to be mindful of those issues in their own assessments. Historic structures assessors should read over Appendix D: Collections Assessment Guidelines (page 59), for the same reason.

All assessors should read Appendix F: Qualitative Condition Ratings for Art and Artifacts (page 81), Appendix G: Conditions Assessment Standards for Historic Structures (page 83), Appendix H: the Conservation Assessment Handout (page 85), Appendix I: Resources for Professionals (page 87), and Appendix J: Resources for Funding (page 89), as the information provided in these sections is helpful for all types of assessors.

In the initial phases of the site visit, there are many aspects of the CAP assessment that will be the same for both types of assessors: both will want to interview key museum staff members, both will want to know the history and prior uses of the building, and both will want to know about prior assessments, long-range plans, and any plans for expansion or improvement.

The timetable for the site visit is something that both assessors will want to agree on ahead of time. As in a case involving only one assessor, the assessment should be broken into an introductory discussion, a walk-through, and an exit discussion. In the introductory discussion, both assessors can get to know the goals and expectations for the assessment, as well as the politics and management style of the institution. This is also the ideal time for the two assessors to agree on the names associated with the building layout, to ensure consistency in the final report.

In the walk-through, both assessors should take numerous photographs and ample notes documenting conditions. In the case of both the collections and the building, much can be noted from the way in which the staff views certain areas of the building. If they forget to take you to a certain floor of the building or area of storage, it may be an indicator that this area is somewhat neglected. After the walk-through, be sure to schedule some time together on-site to review findings and create a joint list of preliminary recommendations.

The final reports for both collections and historic structure serve as foundations for a long-range conservation strategy. They also serve as a basis for future grant applications, and for the reallocation of resources within the institution. Therefore, it is important that when there are both collections and historic structure reports, these reports contain joint or linked recommendations for collections and building improvements. In some cases, the collections and historic structure assessors submit one joint report.

When two reports are submitted, coordinating your recommendations and coming to joint conclusions is key. Your reports should be complementary; close consultation will help you craft recommendations that don't conflict. Conflicting reports will confuse the museum staff and lead to inaction. Be sure to share a draft with the other assessor before submitting the report to make sure recommendations have not changed from what was discussed on-site.

The areas of the assessment that are most likely to concern both collections and historic structure assessors are: condition of the building and facilities, climate control and environment (including tem-

perature, relative humidity, pollutants, particulates, light levels, and pest control), conditions in exhibition and storage, and emergency preparedness. As always, remember that the report should have an executive summary, a topical summary that goes into greater depth about the museum's most pressing issues, a list of prioritized recommendations, appendices, and photographs.



TIP: Benefits of joint report-writing:

- The two assessors can share notes and photographs
- The museum is presented with a single document after their assessment, which can be easier for a staff and board to digest, and easier to refer to when applying for grants
- If the two assessors collaborate on at least one section of a joint report, then the recommendations made in that section carry the weight of two assessors' professional opinions

The Site Visit

There are various ways to conduct the site visit. Each assessor has favored techniques, but even these can change depending on the circumstances encountered on site. Regardless, there are three core components of the site visit that should be constant with each assessment. They are the introductory discussion, the walk-through, and the exit discussion

Introductory Discussion

The introductory discussion generally includes a discussion of the museum's goals and expectations for CAP and how these fit into its mission and future goals.

Participants in the introductory discussion vary, although there should be at least one or two key staff members present. While it is not required, the assessor may also wish to include additional staff, board members, and volunteers. This involvement will help the institution become more invested in CAP and thereby create enthusiasm for implementing the report's suggestions. If you choose not to include board and staff in the introductory discussion or walk-through, be sure to include them in the exit discussion.

The introductory discussion is an important step in the CAP process because it sets the tone for the rest of the site visit. Undertaking CAP can be an overwhelming process for many museums, and CAP's success depends in part on creating an atmosphere where the staff feels comfortable expressing their concerns and questions. The assessor can help create this atmosphere by establishing a dialogue with staff during the discussion and by giving as much positive feedback as possible.



TIP: Time management is key. The assessor has a lot to accomplish in the two days on-site, and it can be easy to get caught up in conversation about the museum's history or challenges. You must be firm with staff to accomplish what needs to be done.



TIP: The introductory discussion is a good time for two assessors assigned to the same CAP to agree on the names associated with the building layout, in order to ensure consistency in the final report.

Walk-Through

The walk-through is a comprehensive tour of every room and space that holds collections and/or a roof-to-cellar tour of the museum buildings. It's a good idea to invite board, staff, and volunteers to participate. During the walk-through, listen and ask questions, but be sure to make positive comments to help put everyone at ease.

The walk-through is also a good time to introduce staff to some of the problems and corresponding technical terms that may appear in the final report. It's easier for the staff to fully understand the problems and terms when they can actually see them. While conducting the walk-through and writing the report, it is important to remember that some of the museum staff, board, or volunteers may not have a background in preservation. Avoid using acronyms and technical jargon whenever possible.



TIP: Take thorough notes and photographs on site. Photos are helpful to both the assessor and the museum. When reviewing the photographs, the assessor may spot a problem that wasn't discovered on site. Additionally, photographs illustrating problem areas can help museum staff more fully understand the problem described in the report text.

Assessors can meet and involve the staff, board members and volunteers in many ways. Invite them to join you on part of the walk-through so you can talk about issues with them while standing in a room or gallery. Schedule them to participate in the exit discussion. Make a slide presentation. Involving them will get them to "buy into" CAP, which can make or break an institution's commitment to implementing recommendations.

During the initial walk-through, consider how your guides view the collections and the building. Did they forget to take you into the basement? If so, they probably don't go down there often, so signs of moisture infiltration may have gone unnoticed for quite some time. Conversely, they may be overly focused on a particular issue. These are all helpful clues to how issues should be addressed. Are they readily able to answer your questions or access information you need? If not, you may have touched on an issue that does not get much attention.

**TIP: Make Mealtime Productive**

Mealtimes provide opportunities to bring more people into the process and gather critical information informally. During lunch conversation, ask staff members about their backgrounds. This allows you to gauge their level of professional training and whether they inherited problems or possibly created them. Casual observations such as, “I noticed the bricks were repointed; when was that done?” can lead to important insights about how the site functions. When it is necessary to arrive the night before, some assessors try to have dinner with board members that evening to get their input. Private, informal gatherings such as these can provide you with good information that is not appropriate for the report but essential to understanding the institution and what it might need to make things happen.

Exit Discussion

The exit discussion is the time for the staff and CAP assessors to review the institution’s expectations and goals of the assessments, discuss findings from the previous days, address remaining questions, and review the list of preliminary recommendations.

Recommendations should be classified as short-, medium-, or long-range. CAP museums are often limited by staff size and budget, so it’s important to fully understand these limits to ensure that the recommendations are appropriate and achievable.

And, as in the introductory discussion, it’s a good idea to include as many key players as possible in the exit discussion, since their involvement and investment in CAP is essential to its success.

Involving these key individuals also provides an opportunity to tell them how they can help the staff, and by getting their feedback you can incorporate their voice into the report, which encourages their “buy-in” with the report.

Sometimes, the museum will have a hidden agenda or unexpressed expectations for CAP. Often these

will come to light throughout the two-day site visit; however, the exit discussion is a good time to ask some diplomatic questions to clarify and help you tailor your report accordingly. Remember to close on a positive note. These institutions are doing the best they can in their given situations. While the CAP assessor is there to help staff identify problems, it’s also important to point out the positive things they’re doing.

**TIP: Training**

Sometimes CAP museums are very small sites that can be fully assessed in less than two days. Since the program was designed to cover two days on-site, many assessors will use the extra time productively by providing training. Perhaps one of the CAP recommendations is housing photographs in inert sleeves. The assessor could spend part of the second day reviewing how to select materials, handling, and storage techniques. Make sure the museum gets as many board, staff, and volunteers to attend as possible. You can encourage the museum to invite staff and volunteers from other institutions in their area, even at the last minute. This may be the first step in developing a local museum network that connects them with other people working on the same challenges. Down the road it might lead to joint purchases of supplies to take advantage of volume price breaks or perhaps even joint ownership of costly equipment such as a hygrometer or a light meter.

Historic Structures

Historic structure assessors should review exterior closure—evaluating each elevation, windows, and the roof—as well as the areas where problems occur most often, such as around chimneys, skylights, dormers and rainwater systems. Similarly, all aspects of the interior should be inspected. Begin with the foundation wall, basement wall and substructure floor and ceiling finish, and work upward to evaluate the main level and all other levels above, including the attic. In each instance, the assessor should identify the materials, their condition, and the need for housekeeping, repair, maintenance, or conservation.

Prior to assessing the building systems that play an essential role in environmental control, the assessor must examine interior wall finishes for evidence of problems that might affect the care of collections. Finally, there is the assessment of the type, age, and materials found in the building's plumbing, HVAC, and electrical systems.

The organization of assessment questions allows the historic structure assessor to gain an overview of the principal building materials and those building systems that may or may not be compatible with

these materials. Key questions relate to the condition of building materials, the presence or absence of adequate building closure, and the safety and/or appropriateness of the building systems that serve the structure. Improper or inadequate wiring, for example, can present one of the greatest threats to both the building and the collection.

The historic structure assessor is not expected to make explicit recommendations for revamping building systems. The assessment is a limited review whose purpose is to identify strengths and weaknesses. The assessment tells the client what building systems no longer serve current activities. Therefore, the historic structure assessor's role is to recommend the next steps in an architectural and/or engineering study. From there, the client can move towards revamping the building systems.

Since an evaluation of the collections and their condition is beyond the expertise of historic structure assessors, an historic structures assessor who precedes a collections conservator on-site should record and describe problems with collections but avoid drawing conclusions. Instead, the historic structures assessor must let the museum know that it should consider further assessment.

The CAP Report

The CAP report contains information and observations about the findings during the site visit, as well as recommendations for improving collections care. The report is a very important document for a CAPped museum – in most cases, it serves as the foundation for a long-range conservation strategy and helps with fund-raising efforts or provides justification for the reallocation of resources within an institution.

There is no formal standard to follow when writing a CAP report. However, each report should contain the following information:

- an **executive summary** that discusses the issues and priorities of the institution
- a **topical summary** that goes into greater detail about various issues
- a **list of recommendations** that includes a plan of action organized as short-, medium-, and long-term goals
- and **appendices and photos** that support findings and recommendations

The **executive summary** is no more than one or two pages in length and should succinctly summarize the important issues raised in the assessment report. It should clearly outline the institution's pressing needs and thus make the case to a board of trustees and potential funders for improving collections care within the institution.

Though some standard conservation information will be woven into the **topical summary**, the report should be customized for each institution and take into consideration the overall resources of the museum. In addition, the assessor needs to carefully consider the audience for the report and write it accordingly, clarifying technical terms and language. Readers may range from a volunteer board to a county government agency or professional museum staff.

Recommendations should be presented in a logical form, with an ordering by priority that will allow the institution to develop a long-range plan. The rationale for the ordering of priorities also must be evident, as the report will be used to document needs to funding agencies.

There are several approaches to summarizing recommendations. Some institution directors have expressed the desire to have the recommendations listed simply in priority order. Others have said they prefer to have the list organized into changes that can be handled with current resources and staff versus goals that require fund-raising. In the latter case, it is also important to have items prioritized within the two lists. How the recommendations are listed in the report should be decided together by the museum and the assessor.

CAP Report Topics

Each assessor has an individual style of report writing, varying from outline to narrative. Some assessors keep the text of the report quite short and append additional explanatory material in the form of reprints of articles and product data. Others may provide more detailed information within the report text. Regardless of the style, an assessment report should provide information on the following topics:

- general information about the institution and the goals of the assessment
- staffing and staff training needs
- condition of the building and facilities (this will be more extensive if a historic structure assessor is included in the project)
- climate control and environment (temperature, relative humidity, pollutants, particulates, light levels, pest control)
- the collections and their conditions, as well as the policies governing their care
- the conditions within exhibitions and in storage areas
- institutional emergency preparedness plans.

See Appendix D (page 59) for more information.

Please keep in mind when preparing the report that many museums will attach portions or the full report to funding applications and proposals. Such proposals may be sent to local foundations, a university, a municipality, or state or federal agencies. It is acceptable to highlight institutional priority collections in the report, as this may help to solidify grant application priorities.

Other Considerations

The report should help a museum deal with the challenges it faces. To write an effective report, an assessor needs to understand how an institution gets things done as well as why it doesn't get other things done. Seeking to understand the weak points of an institution is not an invitation to be critical. Rather, it allows an assessor to present recommendations accordingly to get them implemented. Understanding the politics and management at an institution will allow you to craft recommendations and projects that are achievable and appealing to motivate the staff.

Make sure your report can be understood by future staff at the institution. Your report should focus on the collections and historic structure in a way that will allow new staff to understand it. Include some information about the collections and historic significance of the building.

Write the report using simple language. Using technical terms or jargon will require a footnote or glossary of terms as an appendix.

Recognizing individuals will make them feel they are part of the process and the report. Present facts about the visit with acknowledgements and thanks in the introduction. Giving the client contacts for museums with similar issues and projects is another way to motivate the institution. Point out to the museum that there are many clever ways to accomplish recommendations and that it will be essential to talk with others.



TIP: Often reports for the smallest institutions are the most complex. Be sure to get names and details straight. Seemingly innocuous errors can undermine the professional quality of a report. They can frustrate readers and dissuade them from reading further to get the real substantive information.

Photographs tell the story. Captions convey information that can be quickly grasped. A photograph of the insects in stored textiles can drive home the point to a board member who may never look at

collections in storage. Take advantage of page layout software to weave images into the text of the report.

The report should leave the museum well equipped to seek funding. The tone of the report is important for in-house use as well as funders. Include as many positive things as possible; this will help make sure the entire report will be read. Be sure to include recommendations that can be accomplished with the museum's current staff and funding. This will help develop a sense of achievement that both inspires the staff to accomplish more and shows progress when they seek funding.

For museums that receive both a conservator and historic structures assessor, coordinating your recommendations and coming to joint conclusions is key. Your reports should be complementary; close consultation will help you craft recommendations that don't conflict. Conflicting reports will confuse the museum and lead to inaction. Be sure to share a draft with the other assessor before submitting the report to make sure recommendations have not changed from what was discussed on-site.

Historic Structure Reports

Diagrammatic plans of the site and each floor level of the building (including basement and attic) should be included with the final report (see samples on pages 78-79). Also include outline drawings of building exterior and important interior elevations. Although photographs are an excellent method to record existing conditions, adding notes and comments directly to floor plans and elevation drawings is often a fast and efficient way of noting major problems or complicated conditions that cannot be easily described with words.

These plans are for the purpose of functional analysis and for the development of recommendations of more suitable uses for various museum spaces. These simple drawings should convey only enough detail for a clear understanding of spatial relationships. Professional line drawings are not required. Drawings may be prepared free-hand on small scale on graph paper, but should be reasonably accurate (See Appendix E, Historic Structure Guidelines on page 69). Floor plans should indicate walls, windows,

doors, stairs, and overall dimensions only. Identify rooms by a simple letter designation which will correspond with a key of space use developed on a separate sheet.

Photographic documentation of each building inspected should accompany the final report. Photographs should include complete views of each condition and defect being illustrated. Major issues should be recorded. There should also be photographic documentation of typical window and door types. Each photograph should be labeled with the building name, specific subject and the date of recording.

Submitting the Report and Payment

A draft of the report should be sent to the museum by the date specified in the agreement, along with a reminder of the agreed upon date that the museum should return comments to the assessor. If that date passes without you hearing from the museum, you should contact the museum.

Upon completion of the final report, you will send two copies to the institution, along with your invoice for the assessment fee. That same day, please e-mail Heritage Preservation at cap@heritagepreservation.org regarding the status of the report.

The institution will forward one copy of the report and the invoice for your fees to Heritage Preservation within 10 days of receiving them. If the final report and invoice have not been forwarded to Heritage Preservation within 10 business days of the receipt of the CAP report status e-mail from the assessors, CAP staff will contact the museum. You should expect payment for your professional fee from Heritage Preservation within four weeks of the museum's receipt of the final report.



TIP: Please remember to keep your receipts for all CAP-related travel, lodging, and meals. After completing the site visit, assessors may submit receipts for travel, lodging, or meals to the museum or Heritage Preservation for reimbursement, per the arrangements outlined in the agreement. See the Budget Details section on page 10 for more information.

After CAP

Program Evaluation

CAP participants are asked to complete two different program evaluations. Assessors who are interested in this feedback may contact Heritage Preservation.

The first evaluation is sent to museums soon after they complete the program. The form allows for feedback on the CAP materials, the CAP reports, and the overall CAP experience.

The second evaluation, called Outcome Based Evaluation (OBE), started in 2006. OBE, a requirement of the cooperative agreement with the Institute of Museum and Library Services, is intended to measure the success of the program. Using select questions from the CAP Site Questionnaire (completed by all participants at the start of the program) as the baseline data for OBE, Heritage Preservation poses select questions again in a follow-up survey one year after the museum completes the program. The answers indicate whether there is an increase in skills or knowledge or a change in behavior. In addition, the OBE questionnaire includes the executive summaries and recommendations from the CAP reports for museum staff to indicate what they have accomplished.

CAP Assessors may also submit their feedback to Heritage Preservation. Every summer, CAP sends an e-newsletter, *Assessor Update*, to assessors, and it contains a link to an anonymous online survey. Assessors are welcome to send comments to Heritage Preservation at any time.

Additional Consulting

After CAP you may be asked to participate in the development of a long-range plan or other project, or to review grant applications for the institution. Some institutions apply for funding to undertake the long-range planning process with their CAP assessors as their next step. In other instances, the institution will be able to construct a logical plan from the assessment recommendations, and your input may be minimal. In both instances, the assessor's insight into the amount of time required to carry out collections care activities as well as the logical ordering of activities will be important.

Appendix A: Client Contact Form

This form is designed for use by a CAP assessor conducting an initial telephone interview with a staff member from an institution requesting a conservation assessment. The information gathered during the interview can serve as the basis from which the assessor develops an agreement with the institution to carry out the assessment, and can help to assure that all parties concerned agree on the scope of the assessment and the expected results.

Date of interview _____

Institutional Profile

Name of institution/museum _____

Contact _____ Title _____

Phone _____

Address _____

Type of institution

- | | |
|---|--|
| <input type="checkbox"/> Aquarium | <input type="checkbox"/> Natural history museum |
| <input type="checkbox"/> Arboretum/botanic garden | <input type="checkbox"/> Nature center |
| <input type="checkbox"/> Art museum | <input type="checkbox"/> Planetarium |
| <input type="checkbox"/> Children's/youth museum | <input type="checkbox"/> Science/technology museum |
| <input type="checkbox"/> Historic house/site | <input type="checkbox"/> Zoo |
| <input type="checkbox"/> History museum | <input type="checkbox"/> Other _____ |

Governance (who owns the institution and collections)

- | | |
|--|---|
| <input type="checkbox"/> Non-profit organization | <input type="checkbox"/> College/University |
| <input type="checkbox"/> Municipal government | <input type="checkbox"/> County government |
| <input type="checkbox"/> State government | <input type="checkbox"/> Federal government |
| <input type="checkbox"/> School district | <input type="checkbox"/> Religious group |
| <input type="checkbox"/> Park or recreational district | <input type="checkbox"/> Other _____ |

Date of establishment of institution _____

How many staff are employed by the institution?

Full-time, paid _____

Part-time, paid _____

Full-time, volunteer _____

Part-time, volunteer _____

Please indicate which functions are carried out by paid staff and which by volunteer staff.

	Paid	Volunteer
Administration	<input type="checkbox"/>	<input type="checkbox"/>
Conservation	<input type="checkbox"/>	<input type="checkbox"/>
Curatorial	<input type="checkbox"/>	<input type="checkbox"/>
Registration	<input type="checkbox"/>	<input type="checkbox"/>
Building maintenance/preservation	<input type="checkbox"/>	<input type="checkbox"/>
Housekeeping	<input type="checkbox"/>	<input type="checkbox"/>
Visitor education	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition preparation	<input type="checkbox"/>	<input type="checkbox"/>
Packing/shipping	<input type="checkbox"/>	<input type="checkbox"/>

Collections and Exhibitions

What kinds of collections does the institution own?

- | | |
|---|--|
| <input type="checkbox"/> Archaeology | <input type="checkbox"/> Library/archival material |
| <input type="checkbox"/> Arms & armor/weapons | <input type="checkbox"/> Metalwork/metal sculpture |
| <input type="checkbox"/> Botany | <input type="checkbox"/> Musical instruments |
| <input type="checkbox"/> Ceramics & glass | <input type="checkbox"/> Paintings (panel/canvas) |
| <input type="checkbox"/> Ethnography | <input type="checkbox"/> Photographic materials |
| <input type="checkbox"/> Film/sound recordings | <input type="checkbox"/> Science/technology/medicine |
| <input type="checkbox"/> Furniture/wood artifacts and sculpture | <input type="checkbox"/> Stone artifacts & sculpture |
| <input type="checkbox"/> Textiles & costume | <input type="checkbox"/> Geology/mineralogy/paleontology |
| <input type="checkbox"/> Transportation vehicles | <input type="checkbox"/> Watercolors/drawings/prints |
| <input type="checkbox"/> Historic objects | <input type="checkbox"/> Wet collections |
| <input type="checkbox"/> Industrial machinery | <input type="checkbox"/> Zoology |

What kinds of records exist for the collection?

- | | |
|---|--|
| <input type="checkbox"/> Accession card | <input type="checkbox"/> Inventory |
| <input type="checkbox"/> Computer records | <input type="checkbox"/> Videotape/videodisc |
| <input type="checkbox"/> Digital images | |
| <input type="checkbox"/> Ledgers/Binders | <input type="checkbox"/> Other _____ |

What type of exhibits does the institution have?

- Museum galleries
- Period rooms / static displays
- Permanent exhibits with rotating collections
- Demonstration, interior [cooking, weaving, industrial production, etc.]
- Demonstration, exterior [farm, construction, etc.]
- Other _____

Building(s)

How many buildings does the institution occupy? _____

Are they all on the same site? Yes No

If no, where are the buildings located? _____

How many sites does the institution maintain? _____

Does the institution own the building(s) or site(s) in which its collections are housed? Yes No

If no, who owns the building(s) or site(s)? _____

Are the buildings that the institution occupies historic structures (50 years or older)? Yes No

If yes, has a Historic Structures Report been carried out for the building(s)? Yes No

If yes, is the site a National Historic Landmark? Yes No

Size of the building _____

Total square footage usable space _____

Number of rooms _____

Number of floors _____

Basement Yes No

Attic Yes No

Building Use

What portion of the total space is devoted to exhibitions? _____ %

What portion of the total space is devoted to storage of collections? _____ %

Are the institution's collections stored in specially designed storage facilities? Yes No

What other functions are carried out in the building?

Food service

Entertaining

Retail sales

Public education

Lectures and demonstrations

Employee lounge

Storage of non-collection materials

Other _____

Specify _____

At what times is the institution open?

To staff

To public

Weekdays _____

Weekends _____

Does the institution close at any of the following times?

During the winter (specify months) _____

During the summer (specify months) _____

Environmental Controls

Do any of the buildings have environmental controls? Yes No

If yes, what type? (complete for each building)

Central HVAC

Central heating

Central AC

Window AC units

Humidification

Dehumidification

local or central reheat

local or central reheat

Are there lighting controls for

Visible Yes No

UV Yes No

Are environmental conditions monitored? Yes No

If yes, who is responsible for monitoring? _____

What records are kept and since when? _____

Miscellaneous

What kinds of surveys or assessments has the institution undertaken or is now undertaking?

Year

- | | |
|--|-------|
| <input type="checkbox"/> Conservation Assessment Program (CAP) | _____ |
| <input type="checkbox"/> Museum Assessment Program (MAP) | _____ |
| <input type="checkbox"/> Collections | _____ |
| <input type="checkbox"/> Governance | _____ |
| <input type="checkbox"/> Institutional | _____ |
| <input type="checkbox"/> Public Dimension | _____ |
| <input type="checkbox"/> Historic Structures Report | _____ |
| <input type="checkbox"/> National Park Service Conditions Assessment | _____ |
| <input type="checkbox"/> Energy audit | _____ |
| <input type="checkbox"/> Collection or building conservation | _____ |
| Describe _____ | _____ |

What led the institution to request this conservation assessment?

For what purposes will this assessment be used?

Who will be the primary contact or institutional coordinator for the assessment?

Appendix B: Sample Agreement

This agreement is for the Conservation Assessment Program (CAP) assessment of *[Institution Name]* (here after referred to as Museum). The CAP report will cover all the issues relevant to an assessment, including but not limited to (1) general institutional information, (2) staffing, (3) building and facilities, (4) climate control and environment, (5) collections and collection policies, (6) exhibitions, (7) storage, and (8) emergency preparedness, and will contain a prioritized summary of needs. The Assessor's work on this project will be considered work for hire, and the report and related materials, including verbal, e-mail and other communications, produced shall be deemed to be the property of the institution. The Museum's staff will be on-site and available during the Assessor's visit to assist the Assessor as may be needed. The Museum will arrange for a short orientation session with the director and, where feasible with one or more members of the Museum's governing authority, e.g., Board of Directors, at the beginning of Assessor's visit and an exit interview prior to departure.

Supplementary materials not included with the site questionnaire sent to the Assessor by Heritage Preservation will be available on-site. The Assessor will inform the Museum if any additional information is required to assist in writing the report.

It is understood and agreed that Heritage Preservation's sole responsibility is to administer the Museum's participation in this technical assistance program and the parties agree that Heritage Preservation assumes no additional responsibility or liability, unless it is expressly stated in writing by an authorized representative of Heritage Preservation.

If the terms of this agreement are in accordance with the Assessor's understanding of the scope of work of the assessment, the Assessor should sign one copy and return it to the Museum by *[date]* for approval and forwarding it to Heritage Preservation. An authorized Heritage Preservation representative will sign a copy of this Agreement and provide the Assessor and Museum with a copy.

Below are the details for the assessment costs*

Professional Fee: (Site Visit and Report Writing)	\$ _____	To be arranged by:
Travel:	<i>(\$X or will not exceed \$X)</i>	<i>(Museum or Assessor)</i>
Lodging:	<i>(\$X or will not exceed \$X)</i>	<i>(Museum or Assessor)</i>
Meals:	<i>(\$X or will not exceed \$X)</i>	
Misc. costs (telephone, postage, etc.):	<i>(\$X or will not exceed \$X)</i>	
Total:	\$ _____	

* Any costs agreed to by the Museum and assessor above the CAP allocation are the responsibility of the Museum.

The schedule below must include a site visit date after January 1. All CAP activities must be completed by November 1 of the program year. Plan accordingly to allow sufficient time for the museum to review the draft report, for the assessor to make changes, and for the museum to approve the final report and submit it to Heritage Preservation before **November 1**.

NOTE: Failure of the assessor to complete work by November 1 of the program year will result in a reduction of professional fees by 5% per week that the report is late, not to exceed 25%, unless at the sole discretion of Heritage Preservation it is determined there is good and sufficient cause.

SCHEDULE

Dates of Site Visit:	<i>(After January 1. The agreement must be approved and signed by Heritage Preservation before site visit may occur.)</i>
First Draft Due to Museum:	<i>(Heritage Preservation recommends within 8 weeks after the site visit)</i>
Museum's Comments Due to Assessor:	<i>(Heritage Preservation recommends 2 weeks after receiving first draft)</i>
Two copies of the Final Report Due:	<i>(Heritage Preservation recommends 2 weeks after receiving comments)</i>
Within 10 business days of receiving the final report, the Museum will forward one copy of the report and the Assessor's invoice for fees and travel costs to Heritage Preservation for payment.	

Museum Authorizing Official

Date

Assessor

Date

Heritage Preservation Representative

Date

Appendix C: Site Questionnaire

Organization _____

Mailing address _____

City _____ State _____ Zip _____

Web address _____

Location address _____

City _____ State _____ Zip _____

Project contact Mr. Ms. Dr.

Name _____ Title _____

Phone _____ Fax _____

If seasonal organization, provide an off-season number _____

E-mail _____

Mailing Address (if different from institution address) _____

Collections Assessor

Name _____

Phone _____ Fax _____

E-mail _____

Architectural Assessor/Living Collections Assessor (if applicable)

Name _____

Phone _____ Fax _____

E-mail _____

Governing control

state county municipal private non-profit tribal government other _____

Is the applicant organization university controlled? yes no

If a board governs your organization, how many members are on the board? _____

What is their term of service? _____

Type of organization (*Check one.*)

- | | |
|---|--|
| <input type="checkbox"/> aquarium | <input type="checkbox"/> natural history museum |
| <input type="checkbox"/> arboretum/botanic garden | <input type="checkbox"/> nature center |
| <input type="checkbox"/> art museum | <input type="checkbox"/> planetarium |
| <input type="checkbox"/> children's/youth museum | <input type="checkbox"/> science/technology museum |
| <input type="checkbox"/> historic house/site | <input type="checkbox"/> specialized museum** (<i>specify</i>) |
| <input type="checkbox"/> history museum | _____ |
| <input type="checkbox"/> general museum* | <input type="checkbox"/> zoo |

* *A museum with collections representing two or more disciplines equally (e.g., art and history).*

** *A museum with collections limited to one narrowly defined discipline (e.g., textiles, stamps, maritime, ethnic group).*

Annual operating budget for most recently completed fiscal year

FY _____ \$ _____

Are funds regularly expended on the preservation of collections? yes no don't know

If yes, approximately how much is expended annually on the preservation of collections?
(*Include costs for supplies, equipment, surveys, treatment, preservation reformatting, commercial binding, consultants/contractors, etc.*) \$ _____

If yes, are preservation funds for collections a regular line item in the museum budget?
 yes no don't know

Are funds regularly expended on the preservation of the building(s)? yes no don't know

If yes, approximately how much is expended annually on the preservation of the building(s)?
\$ _____

If yes, are these funds a regular line-item of the institutional budget? yes no don't know

Year the museum was first open and exhibiting to the public _____

Museum's open hours _____

Mission statement

Include the museum's mission statement or description of museum's purpose below with the **date of approval** by the Board of Directors. If you need more space, you may attach a copy.

Goals and Previous Assessments

What goals does the institution have for this survey? (*Check all that apply, and elaborate if there are areas of special concern.*)

- develop a long-range preservation plan for collections
- increase staff awareness of collections preservation concerns
- increase institutional commitment to collections
- use as a tool to obtain funding for collections care
- improve collections care
- improve environmental conditions
- improve the preservation of the building
- other _____

Comments/special concerns _____

On a scale of 1 to 10 (1 = low, 10 = high), rate collections care as a priority of your institution _____

If your museum has received the following, indicate which year(s).

Institute of Museum and Library Services

Conservation Assessment Program (CAP) _____

Conservation Project Support Grant (CPS) _____

Museum Assessment Program (MAP) Collections _____ Governance _____
 Institutional _____ Public Dimension _____

National Endowment for Humanities

Preservation Assistance Grant (PAG) _____

Other Programs in the Preservation and Access Division _____

Staff

Include both paid and non-paid (volunteer) staff below. (*Attach an extra page, if needed.*)

Name	Title	Works with Collections	Full Time	Part Time	Paid	Volunteer
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Which person is primarily responsible for collections care and preservation?

Does this person's job description reflect these activities? yes no

Is there a conservator on staff? yes no

Who has responsibility for each of the following activities (e.g., title of staff member, outside service, etc.)?

preparing collections for exhibit or loan	_____
preparing collections for research and storage	_____
cleaning and repairing collection material	_____
labeling/marketing objects	_____
packing and unpacking objects	_____
building maintenance	_____

Indicate whether formal orientation or training is provided for staff (paid and unpaid) in the following areas

collection preservation activities	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know
handling objects	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know
labeling/marketing objects	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know
packing/unpacking techniques	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know
building maintenance and repair	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know
general housekeeping and cleaning	<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> don't know

Who provides the orientation/training? _____

Buildings

How many buildings does the institution occupy? _____

How many contain collections? _____

Are they all on the same site? yes no

If no, where are the buildings located? _____

How many sites does the institution maintain? _____

Does the institution own the building(s) or site(s) in which its collections are housed? yes no

If no, explain _____

Collections and Collections Policies

What part of the institution's permanent collection is inventoried? _____%
(Inventory: Itemized listing of objects and their locations for which the museum has responsibility.)

Date of the last inventory _____ How often are inventories conducted? _____

What part of the institution's permanent collection is cataloged? _____%
(Catalog: Collection divided into separate meaningful categories with entries that contain descriptive detail [including physical description, provenance, history, accession information, etc.] for each object.)

What is the size and composition of the institution's collections? *(Check one box for each line.)*

Collection type	Number of Objects							
	None	1-20	21-100	101-500	501-1,000	1,001-5,000	5,001-10,000	10,000+
Archaeology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arms and armor/weapons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botany (live)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Botany (herbaria)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ceramics and glass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ethnography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film/sound recordings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Furniture/wood artifacts/wood sculpture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geology/mineralogy/paleontology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historic objects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Industrial machinery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Library/archival materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Metalwork/metal sculpture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paintings (panel/canvas)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographic materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Science/technology/medicine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Stone artifacts and sculpture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Textiles and costume	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transportation vehicles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Watercolors/drawings/prints	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wet collections/fluid preserved collections	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Zoology (live)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Zoology (other)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What percentage of your holdings is owned by the institution? _____%

If less than 100%, who owns the collections? _____

Has the institution ever engaged a consultant to survey all or part of the collections? yes no

If yes, elaborate briefly _____

What part of the institution's permanent collection has been photographed? _____%

Are any collection materials used in hands-on, educational activities? yes no

If yes, what percentage? _____%

Does your institution have a written collections management policy?

yes in development no don't know

If yes, who has responsibility for the following activities (title of staff member)?

develops _____

implements _____

has authority to modify _____

Indicate if your institution routinely monitors the collections for

condition security other _____ n/a

Do you lend objects to other institutions? yes no

Purpose of loans (*check all that apply*)

analysis research exhibition other _____

What is the average duration of a loan? _____

Do you use a contract that specifies terms for the loan of your objects? yes no

Who determines whether it is safe for objects to travel? _____

Do you perform condition reports before and after the loan of objects? yes no

Do you borrow objects from other collections? yes no

Purpose of borrowing (*check all that apply*)

analysis research exhibition other _____

Do you sign contracts that specify terms for borrowing from other institutions? yes no

Do you perform condition reports when borrowed objects are received? yes no

Do you perform condition reports prior to borrowed objects being returned to their owner(s)? yes no

Does your institution have a long-range conservation/preservation plan for collections?
 yes no plan under development don't know

If yes, who has responsibility for the following activities (title of staff member)?

develops _____

approves _____

implements long-range plans _____

Does the institution obtain conservation services on a contractual basis? yes no

In the last five years, how often has the institution obtained conservation services?
 never 1-2 times 3-5 times more than 5 times don't know

In the typical year how often does the institution obtain conservation services?
 never 1-2 times 3-5 times more than 5 times don't know

Indicate whether your institution has written or unwritten policies/guidelines on the following collections care issues. (*Check the appropriate box.*)

	Written policy	Unwritten policy	No policy
collecting plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
accession/deaccession procedures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
preservation plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
security/theft procedures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
food and drink policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
smoking policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
pest management policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
care and handling policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
restriction policies of fragile/vulnerable items	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
reproduction policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
maintenance procedures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
internal exhibition policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
loan policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
environmental standards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
housekeeping plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
facility use plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other (<i>specify</i>)			
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

When there are changes to the existing policies or procedures, are they documented? yes no

Are they distributed to all staff? yes no

Exhibitions (For information on light levels, see "Illumination" section p.17)

What percentage of the collection is on exhibition? _____%

Are there permanent exhibitions? yes no

Are objects rotated on and off exhibit? yes no

Are there temporary exhibitions? yes no

How often do the temporary exhibitions change? _____

Who has responsibility for the following activities? (Give title of staff member.)

planning exhibitions _____

designing exhibitions _____

choosing objects for exhibitions _____

monitoring collections on exhibit _____

exhibit and/or mount fabrication _____

Are collections materials displayed in areas other than the exhibition galleries (e.g., offices, entrance, outdoors, offsite, etc.)? yes no

If yes, where? _____

What percentage of objects on display in exhibitions are borrowed from other institutions?

permanent exhibitions _____%

temporary exhibitions _____%

Storage

Is all collections storage in the same building? yes no

If not, list all buildings where storage is located _____

(Remember to complete the Structures section (pages 14-20) for ALL buildings)

Do you have short-term temporary storage or preparation areas? yes no

The storage of objects is organized by

culture size material taxonomic order object type not organized

other _____

Are all collections storage areas accessible for examination by the assessor? yes no

Who has access to storage areas? _____

Are access registers maintained? yes no

Are individuals who are not staff members (e.g., visiting scholars, curators from other museums) permitted to work in storage areas unaccompanied? yes no

Who has responsibility for the following activities? (*Give title of staff member.*)

choosing furniture, enclosures, materials
and set up for storage _____

organizing collections storage _____

moving objects in and out of storage _____

checking for evidence of damage _____

monitoring security/access _____

conducting inventories _____

Are collections storage areas used for non-collections-related activities?

yes no If yes, describe _____

Are collections storage areas used for the storage of items other than collection objects?

yes no If yes, describe _____

Emergency Preparedness

What weather conditions or sources of natural disaster are associated with the geographical location of your institution? (*Check all that apply.*)

flood lightning strikes earthquake volcanic activity mud slides
 hurricane range fires tornado other _____

What other potential sources of disasters are near your institution? (*Check all that apply.*)

airport military base dam industrial trucking route
 power plant industrial plant railroad line major highway
 other _____

Have any objects been damaged by natural or other disasters in the past five years?

yes no If yes, explain _____

Does the institution have a written emergency preparedness plan for the collections?

yes in development no don't know

If yes, how often is it revised, and by whom? _____

What type of emergencies does the plan address?

earthquake flood heavy snow hurricane lightning strikes ice
 mud slides range fires tornado wind volcanic activity don't know
 other _____

Who has copies of the emergency plan?

- Executive Director Curator Collections Manager
 Board President All of the above don't know

Are there copies of the plan located at various points in the building?

- yes no don't know

Does appropriate staff know where the copies of the plan are located?

- yes no don't know

Which local emergency preparedness coordinators have copies of the emergency plan?

- Local (municipal, county, tribal) Emergency Management Agency Director/Coordinator
 Local Emergency Planner Local Emergency Operations Center Manager Fire Marshal
 Fire Chief Fire Department's Chief of Operations (trainer) Police Chief
 Coast Guard or National Guard Liaison Mayor or Municipal Risk Manager or Safety Officer
 Public Works Department don't know

Have local emergency preparedness coordinators been consulted in the development of the emergency plan?

- yes no don't know

Have local emergency preparedness coordinators been informed about the special nature of the buildings and collections?

- yes no don't know

Does the institution have a written evacuation of collections plan?

- yes in development no don't know

Who is responsible for collection emergency preparedness and collection salvage activities?

Do insurance policies exist for the building?

- yes in development no don't know

Do insurance policies exist for the collections?

- yes in development no don't know

Indicate whether the institution has emergency preparedness drills for the following

- | | | | |
|-----------------------------|------------------------------|-----------------------------|-------------------------------------|
| collection response/salvage | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
| earthquake | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
| fire | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
| hazardous material spill | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
| flood | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
| other _____ | <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> don't know |
-

Do you maintain emergency supplies for protection or salvage of collections? yes no

Where are they kept? _____

Are they inventoried regularly? _____

Does the institution maintain off-site records/photographs of the collection? yes no

If yes, where? _____

Are the institution's records protected from fire, flooding, and other hazards? yes no

Does the institution have regularly scheduled inspections by the fire department? yes no

Does the institution have an automatic fire detection system? yes no

What type of fire suppression system does the institution have? (*Check all that apply.*)

wet pipe sprinkler system dry pipe sprinkler system Halon fire hoses

hand-held extinguisher

ABC water CO2 other _____

How often are your fire detection and suppression systems tested? _____

Does the fire detection and suppression system meet the needs of the collections? yes no

Are sprinkler heads and nozzles located so that they don't pose a threat to collections objects? yes no

Does the institution have an open flame or heat generating device policy? yes no

Is the staff trained in the use of fire extinguishers? yes no

Is there an emergency lighting system? yes no

Are escape routes clearly marked? yes no

Security and Safety

Within the last five years, has there been vandalism? yes no

If yes, against which? collections building other _____

Is there a plan for preventing vandalism? yes no

Is there a plan for dealing with vandalism? yes no

Does the institution have a Bomb Threat Report and Response Plan? yes no

Does the institution have a Hostage Response Plan? yes no

Does the institution have any passive security measures for the collections? yes no

If yes, which? dead bolts on storage doors locked gates/cages assigned keys

locked exhibition cases sign in/out logs don't know

Does the institution have any active security measures for the collections? yes no

If yes, which? CC TV perimeter alarms live guards keycard entry systems

Museum Sites (*Photocopy this section and complete for each museum site.*)

Site area <1 acre 1.1 acre – 5 acres 5.1 acres - 10 acres >10.1 acres

Location type urban suburban rural

Has a Historic Landscape Report been completed? yes no

Is the site a National Historic Landmark? yes no

Indicate items that have required maintenance or repair by either in-house employees or contractors during the last three to five years

Site	Employees		Contractors		n/a
	maintenance	repair	maintenance	repair	
lawns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
gardens	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
walks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
drives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
parking lots	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
steps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
fences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
railings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
yard drains	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
areaways	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Indicate who performs the following activities on the site

Site	Employees	Contractors	n/a
snow removal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
trash removal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
leaf removal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Structures (Photocopy pages 14-20 of this section and complete for each structure, including storage areas.)

Note: If the facility consists of additions that function independently or in a significantly different manner from the primary structure, or if the construction, use, or climate control systems are different, complete the following section for each addition. An architect will be assigned to structures more than 50 years old.

Name of structure _____

Owner _____

Original use of structure _____

Current use of structure _____

Address (if different from museum address) _____

Size of structure < 10,000 sq. ft. 50,001 sq. ft. - 100,000 sq. ft.
 10,001 sq. ft. - 25,000 sq. ft. >100,000 sq. ft.
 25,001 sq. ft. - 50,000 sq. ft.

Type of structure modern building built as a museum
 older building built as a museum
 older or historic structure not originally designed as a museum
 building shared with other non-museum activities
 other _____

Has the institution ever engaged a consultant to survey all or part of the building? yes no
If yes, elaborate briefly _____

Has a Historic Structures Report been completed? yes no
If yes, date _____

Is the building listed on the National Register of Historic Places? yes no

Is the building a National Historic Landmark? yes no

Is any other historic documentation for the building available? yes no
If yes, list and indicate where these documents are available _____

Building statistics Approximate area of original construction _____ sq. ft.
 Number of stories _____
 Footprint (ground area occupied by a building) _____ sq. ft.

Construction date 17th century 1800-1850 1876-1900 1926-1956
 18th century 1851-1875 1901-1925 other _____

If addition(s), construction dates 17th century 1800-1850 1876-1900 1926-1956
 18th century 1851-1875 1901-1925 other _____

Approximate area of each addition

year _____ sq. ft. _____ year _____ sq. ft. _____
 year _____ sq. ft. _____ year _____ sq. ft. _____

Approximate square foot area of functions

exhibitions _____ sq. ft. n/a
 offices _____ sq. ft. n/a
 collections storage _____ sq. ft. n/a
 exhibition/collection preparation _____ sq. ft. n/a
 education functions _____ sq. ft. n/a
 corridors and stairs _____ sq. ft. n/a
 building services _____ sq. ft. n/a
 food preparation and consumption _____ sq. ft. n/a
 other _____ sq. ft. n/a
total usable floor space _____ sq. ft.

Construction type (*Check all that apply.*)

exterior walls	<input type="checkbox"/> wood	<input type="checkbox"/> brick	<input type="checkbox"/> stone	<input type="checkbox"/> metal	<input type="checkbox"/> other _____
basement walls	<input type="checkbox"/> wood	<input type="checkbox"/> brick	<input type="checkbox"/> stone	<input type="checkbox"/> plaster	<input type="checkbox"/> other _____ <input type="checkbox"/> n/a
finished walls	<input type="checkbox"/> wood	<input type="checkbox"/> glass	<input type="checkbox"/> plaster	<input type="checkbox"/> dry wall	<input type="checkbox"/> other _____
basement floor	<input type="checkbox"/> earth	<input type="checkbox"/> brick	<input type="checkbox"/> wood	<input type="checkbox"/> concrete	<input type="checkbox"/> n/a
main floor	<input type="checkbox"/> steel	<input type="checkbox"/> wood	<input type="checkbox"/> concrete	<input type="checkbox"/> other _____	
other floor	<input type="checkbox"/> steel	<input type="checkbox"/> wood	<input type="checkbox"/> concrete	<input type="checkbox"/> other _____	<input type="checkbox"/> n/a
attic floor	<input type="checkbox"/> steel	<input type="checkbox"/> wood	<input type="checkbox"/> concrete	<input type="checkbox"/> other _____	<input type="checkbox"/> n/a
roof covering	<input type="checkbox"/> wood	<input type="checkbox"/> slate	<input type="checkbox"/> tile	<input type="checkbox"/> metal	<input type="checkbox"/> tar <input type="checkbox"/> other _____
roof rafters	<input type="checkbox"/> wood	<input type="checkbox"/> steel	<input type="checkbox"/> flat roof	<input type="checkbox"/> sloping roof	
window sash	<input type="checkbox"/> wood	<input type="checkbox"/> metal	<input type="checkbox"/> casement	<input type="checkbox"/> double hung	

Indicate items that have required maintenance or repair by either in-house employees or contractors during the last three to five years:

Exterior Building	Employees		Contractors		n/a
	maintenance	repair	maintenance	repair	
windows	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
doors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
gutter, downspouts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
water hydrants	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
exterior painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
roofs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
chimneys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
skylights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
walls	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
masonry cracks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interior Building					
water damage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
termite damage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
floors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
windows	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
stairs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
plaster cracks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
fireplaces and flues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
roof leaks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
electrical system	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
lighting fixtures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
plumbing system	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
heating system	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
air conditioning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Are employees who perform building maintenance and/or repairs aware of historic preservation standards?

yes no don't know

Do employees apply historic structure preservation standards when making repairs or doing maintenance on the building?

yes In some but not all cases no don't know

Do contractors apply historic structure preservation standards when making repairs or doing maintenance on the building?

yes In some but not all cases no don't know

Was insulation installed during the past three to five years? yes no

Indicate if there is a history of recurring problems in the building. (*Check all that apply.*)

- | | | | |
|---|--|--|---------------------------------------|
| <input type="checkbox"/> basement flooding | <input type="checkbox"/> wall condensation | <input type="checkbox"/> electrical | <input type="checkbox"/> wet basement |
| <input type="checkbox"/> window/plumbing leaks | <input type="checkbox"/> mildew | <input type="checkbox"/> stained walls | <input type="checkbox"/> blown fuses |
| <input type="checkbox"/> window condensation | <input type="checkbox"/> roof leaks | <input type="checkbox"/> structural-exterior | <input type="checkbox"/> pests |
| <input type="checkbox"/> cold water pipe condensation | <input type="checkbox"/> stained ceilings | <input type="checkbox"/> structural-interior | <input type="checkbox"/> other _____ |

Are special events permitted anywhere in the building? yes no

If yes, where? _____

Does the structure have any special facilities? yes no

- If yes, please indicate
- | | | |
|--|--|---|
| <input type="checkbox"/> aquaria and ponds | <input type="checkbox"/> photographic laboratories | <input type="checkbox"/> insect zoo |
| <input type="checkbox"/> conservation laboratories | <input type="checkbox"/> preparation laboratories | <input type="checkbox"/> live animal facilities |
| <input type="checkbox"/> dermestid chamber | <input type="checkbox"/> fumigation chamber | <input type="checkbox"/> receiving/packing area for collections |
| <input type="checkbox"/> other _____ | | |

Climate Control and Environment

In what areas of the building are environmental conditions monitored?

- | | |
|---|---|
| <input type="checkbox"/> all areas with collections (exhibits, storage, etc.) | <input type="checkbox"/> some areas with collections, but not all |
| <input type="checkbox"/> no areas | <input type="checkbox"/> don't know |

Who is responsible for monitoring environmental conditions? _____

What type of environmental monitoring equipment do you have? (*Check all that apply.*)

- | | | |
|--|---|---------------------------------------|
| <input type="checkbox"/> sling psychrometer | <input type="checkbox"/> thermometers | <input type="checkbox"/> hygrometers |
| <input type="checkbox"/> recording hygrothermographs | <input type="checkbox"/> thermo-hygrometers | <input type="checkbox"/> data loggers |
| <input type="checkbox"/> battery operated psychrometer | <input type="checkbox"/> none | <input type="checkbox"/> other _____ |

Is monitoring equipment calibrated on a regular basis? yes no don't know n/a

Does the structure have a central heating, ventilating, and air conditioning (HVAC) system? yes no

If yes, answer questions below; if no, answer questions for structures without HVAC on the next page.

For structures with central HVAC

Is the entire building included in the central HVAC system? yes no

If no, specify areas not included _____

Are there separate temperature zones within the centralized system? yes no

If yes, can temperature in those zones be adjusted by individual users? yes no

Are there separate humidity zones within the centralized system? yes no

Do you think the system is working properly? yes no

Do you use supplemental environmental control equipment in areas covered by the system? yes no

If yes, check all you use fan portable dehumidifier portable heater
 heater window air conditioner other _____

Do you open doors and/or windows to control temperature and provide ventilation? yes no

Do you lower the HVAC levels each evening? yes no

For structures without a central HVAC system

Are any of the following centralized? heat yes no
cooling yes no

Do you use local climate control equipment? yes no

If yes, check all you use

fan portable heater, if so what kind?
 window air conditioner electric
 portable humidifier kerosene
 portable dehumidifier quartz
 other _____ other _____

Do you open doors and/or windows to control temperature and provide ventilation? yes no

Pollutants and Particulates

If your building has a central HVAC system, is the air filtered for

dust yes no don't know
gaseous pollutants yes no don't know
none yes no don't know

If there is no central HVAC system or if the air is not filtered for dust and gaseous pollutants, do you take any precautions to protect your collections against these problems? yes no

If yes, how? _____

Is smoking allowed in the building? yes no

If yes, where? _____

Illumination

Which of the following illuminate exhibition and storage areas? (*Check all that apply.*)

	Exhibition	UV filtration	Storage	UV filtration	n/a
natural daylight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
fluorescent light	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
incandescent light	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
tungsten halogen	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>

In what areas of the building are light levels monitored?

- all areas with collections (exhibits, storage, etc.) some areas with collections, but not all
 no areas don't know

Who is responsible for monitoring? _____

What light monitoring equipment do you use? (*Check all that apply.*)

- footcandle or lux meter photo light meter surface temperature thermometer
 ultraviolet (UV meter) other _____

When are the lights turned on in the exhibition areas? (*Check all that apply.*)

- during hours museum is open 24 hours a day
 only when visitors are present only when people are present
 other _____

Are light levels adjusted in your galleries for the visually impaired? yes no

Is photography permitted in exhibition areas? yes no

If yes, indicate what type of photography is permitted

- flash photography non-flash photography
 floodlight illuminated photography film or video recording

Pest Control

Has there ever been a pest problem in your institution? yes no

If yes, indicate which pests have been a problem

	insects	fungi (mold)	rodents	birds	bats	other _____
exhibitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
building structure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Does your institution have a pest management (prevention and control) program? yes no

Are collection areas routinely inspected for pest evidence or activity? yes no

Are the collection areas routinely treated with a pesticide? yes no

If yes, what kind of pesticide? _____

Are collections materials routinely treated with a pesticide? yes no

If yes, what kind of pesticide? _____

Are live flowers or plants permitted in the building? yes no

If yes, where? _____

Is food prepared or consumed in the building? yes no

If yes, where? _____

Energy Sources

What energy sources are used in the building(s)? (*Check all that apply*)

- oil propane electric geo-thermal natural gas
 wood (chips, pellets) solar wind other _____

Supplement for Arboreta and Botanical Gardens

Note: Read the instructions at the front of the Site Questionnaire and complete this supplement if applicable. If desired, attach a written description of your institution and its collections.

Sites and Structures

What is the acreage of the site(s)? _____

Briefly describe the site(s) _____

Who owns the site(s)? _____

If not the institution, explain the arrangement for the property's management
(e.g., a legally binding long-term lease)

Indicate the percentage of the land used for

managed collections _____ %

natural areas _____ %

other collection-related areas not open to the public _____ %

please explain _____

visitor services (including buildings & parking lots) _____ %

other _____ %

What is the total percentage of the land that is not open to the public? _____ %

Number of buildings on site _____

Number of buildings on site for

collections storage _____

maintenance _____

herbarium specimen storage _____

visitor services _____

exhibition (including display conservatories) _____

library _____

labs _____

lath or shade structures _____

propagation facilities _____

greenhouses _____

other _____

total _____

Climate Control and Environment

Greenhouse Information

Environment single zone multiple zones number of zones _____
 number of independently controlled zones _____

Ventilation vents fans screens other _____

Does the greenhouse have low and high temperature alarms? yes no

How often is the system tested? _____

Who is alerted to the alarms after hours? _____

Who is responsible for the system's upkeep? _____

Does the greenhouse have a backup heating and generating capacity? yes no

What percentage of the outdoor collections is under irrigation? _____ %

Collections and Collection Policies

Does your institution have a written collections policy for living collections?

yes in development no don't know

If yes, who has responsibility for the following activities? (*Give title of staff member.*)

develops _____

implements _____

has authority to modify _____

How is the application of the policy monitored? _____

Does the collection policy specify who is ultimately responsible for the well-being of the living collections?

yes no If yes, name and title _____

How many different plant species does the institution maintain? _____

What is the size and composition of the institution's collections? (*check one box for each line*)

	None	1-20	21-100	101-501	501-1,000	1,001-5,000	5,001-10,000	10,000+
woody	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
non-woody	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
hardy at site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
not hardy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
annual/seasonal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How many herbarium specimens does the institution maintain? _____

Indicate the percentage of the permanent living collection that is accessioned _____%

cataloged _____%

inventoried _____%

Do you have a library or archive? yes no

Perceived threats (*Check all that apply.*)

- invasive plants overuse of trails erosion diseases
 air pollution urban sprawl severe weather/storms vandalism
 severe animal browse insects other _____

Supplement for Zoos and Aquariums

*Note: Read the instructions at the front of the Site Questionnaire and complete this supplement if applicable. If desired, attach a written description of your institution and its collections. **Only non-AZA accredited institutions will have living collections assessed.***

General Information

Is the institution accredited by the American Zoo Association? yes no

If yes, date _____

Sites and Structures

What is the acreage of the grounds? _____

Who owns the grounds? _____

Number of buildings on site

curatorial/collections storage _____

library _____

visitor services _____

other _____

exhibits/habitats _____

animal housing _____

maintenance _____

total _____

Staffing

Does the institution employ a full-time veterinarian? yes no

If not, how often does the part-time veterinarian visit? _____

Number of full time animal care specialists, including curatorial staff _____

Number of part time animal care specialists, including curatorial staff _____

Collections and Collection Policies

How many animals does the institution own? _____

How many different species does the institution own? _____

What types of and how many dangerous and venomous animals does the institution own? *(Add extra pages if necessary.)*

animal _____ number _____

animal _____ number _____

animal _____ number _____

animal _____ number _____

animal _____ number _____

Does your institution have a written collections management policy for the living collections?

- yes in development no don't know

If yes, who has responsibility for the following activities? (*Give title of staff member.*)

develops _____
 implements _____
 has authority to modify _____

Does the collection management policy specify who is primarily responsible for the well-being of the living collections? yes no

If yes, name or title _____

How does the institution maintain the animal records? _____

Does the institution have a policy of disposition and acquisition of surplus animals? yes no

What is the size and composition of the institution's living collections? (*Check one box for each line.*)

The listing below is from the American Zoo and Aquarium (AZA) Taxon Advisory Groups.

	None	1-20	21-100	101-500	501-1,000	1,001-5,000	5,001-10,000	10,001+
<i>Birds</i>								
Anseriformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charadriiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ciconiiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Columbiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coraciiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cracids	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Galliformes/Tinamiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gruiformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parrots	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Passerines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Penguins	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pelecaniformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Piciformes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Raptors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Turacos, Cuckoos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Fish</i>								
Freshwater Fish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marine Fish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Invertebrates</i>								
Aquatic Invertebrates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Terrestrial Invertebrates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	None	1-20	21-100	101-500	501-1,000	1,001-5,000	5,001-10,000	10,001+
<i>Mammals</i>								
Antelope and Giraffe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Apes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bats	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bears	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Buffalo, Bison, Cattle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Canids, Hyenids, Aardwolves	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Deer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Elephants	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Equids	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Felids	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marine Mammals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marsupials, Monotremes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New World Primates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Old World Monkeys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pangolin, Aardvark, Xenarthra	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pigs, Peccaries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Prosimians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rhinoceros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rodents, Insectivores, Lagomorphs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sheep, Goats	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Small Carnivores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tapirs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Reptiles and Amphibians</i>								
Amphibians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chelonians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Crocodylians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lizards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Snakes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (<i>please specify</i>)								
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Exhibits

Indicate the number and type of live exhibits and the associated life support system equipment.

Type of live exhibits

Life support system

Terrestrial

____ tundra

____ taiga

____ desert or dune

____ savanna/grassland

____ chaparral

____ forest

____ rainforest

____ scrub forest

____ mountains

____ icecap

Aquatic

____ pelagic

____ reef

____ lakes and ponds

____ rivers and streams

____ coastal

____ brackish water

Wetlands

____ marsh

____ swamp

Other

____ urban

____ suburban

____ agricultural

____ riparian

____ estuarine

____ intertidal or littoral

Indicate the number and type of quarantine and off exhibit isolation buildings/cages/tanks and the associated life support system equipment.

Number	Type	Life support system
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Are there facilities for crating and transporting animals? yes no

Emergency Preparedness

Does the institution have an emergency plan to protect the living collections? yes no

Does the institution have an emergency policy for injury by an animal? yes no

Does the institution have an emergency procedure for injury by a venomous animal? yes no

Does the institution have a written procedure in the event of animal escape? yes no

Does the institution have Risk Management or Safety Audit Plan? yes no

Supplement for ReCAP Participants

Note: Read the instructions at the front of the Site Questionnaire and complete this supplement if applicable. You may use your ReCAP supplement from the CAP application in place of this page.

Year Received CAP _____

Describe what preservation efforts your museum has accomplished since your previous CAP assessment. *(Attach additional pages if needed.)* If these efforts were funded by grants or donations, please list the name and source of the grant and/or the source of the donation.

Describe your museum's need and goals for a new assessment. *(Attach additional pages if needed.)*

Appendix D: Collections Assessment Guidelines

These Guidelines have been designed as a tool for use during the site visit and/or in writing the report. They are based on guidelines previously published in CAP's *The Conservation Assessment: A Tool for Planning, Implementing, and Fund-raising*. The Guidelines contain the same categories as the Site Questionnaire. Depending on the specific institution assessment, it may be necessary to broaden or more narrowly focus certain topic areas in tailoring the report document to meet the institution's needs.

The following questions cover many of the topics that need to be addressed in a general assessment report, and can assist in organizing the final summary. All recommendations should include short, medium and long-range recommendations. Summaries should include what the museum is doing well in addition to citing deficiencies.

1. EXECUTIVE SUMMARY

- A. Provide a brief summary of recommendations.
- B. Focus on the categories of short, medium, and long-term solutions.
- C. Provide the outline of a positive and realistic action plan.

2. GENERAL INFORMATION

- A. Describe the institution
 1. Summarize the institution's overall goals for the assessment.
 - Have additional goals been identified since the return of the Site Questionnaire?
 2. Evaluate the action plan in light of assessment findings.
 - Is there a long-range preservation plan?
 - Does the long-range preservation plan identify specific collections care projects?
 3. Does the institution routinely set aside funds for the conservation and care of collections?
 - Has this amount changed over the past five years?
 - Is the amount allocated adequate to meet the needs of the collections?
- B. Make recommendations for necessary changes or modifications. For example, do members of the governing body need to become more knowledgeable about collections preservation? Describe how the mission statement and/or operations should support each other and reflect collections preservation concerns.

3. STAFFING

- A. Describe the staff positions, including volunteers with collections and/or management functions.
 1. Does the institution have staff responsible for the preservation of collections?
 - Review position descriptions and determine if they adequately address preservation duties and responsibilities.
 2. Does the institution have staff responsible for the general maintenance of the building?
 - For historic structures, if the institution contracts with a maintenance service, is the service selected on the basis of experience with historic structures?
 3. Does the institution provide formal orientation or training for staff in collections care and handling?
 - Is additional training necessary?

- B. Summarize findings and recommend modifications or changes as necessary. Recommendations might include additional staff or suggested training opportunities.

4. GENERAL BUILDING/FACILITIES

- A. Describe the building, noting materials, methods of construction and general condition.

1. Site

- Do trees and other vegetative debris accumulate around the base of the structure or in the gutters?
- Does vegetation (which gives pests access and habitat) grow on the structure?

2. Exterior Building

- Are windows and doors operable?
- Are the roof and gutters stable?

3. Interior Building

- What is the condition of the interior spaces?
- Is the building clean, or cluttered and dirty?
- Are there any leaks?
- Is there a housekeeping plan for all interior spaces?
- Is there evidence of rodents, insects or mold?
- Are hazardous materials and equipment properly stored?
- Are there any hazards (inherent or man-made) that threaten the preservation of the collections?

- B. Have any of the following problems been identified which might suggest the need for further evaluation by other specialists such as historic preservation architects or engineers?

- Poorly insulated exterior surfaces
- Poor condition of windows
- Condensation on windows or other surfaces
- Water stains
- Wet basement
- Ground moisture rising up masonry walls
- Metallic corrosion of structural materials
- Deterioration of other structural materials
- Cracks
- Overcrowded electrical junction boxes
- Frequently blown fuses
- Vibration
- Excessive dust and dirt

- C. Summarize findings. Point out the potential conflicts between the preservation of the collections and the preservation of the building. Suggest further assessment by additional specialists, if needed. Recommend a sequence for planning and action.

5. CLIMATE CONTROL AND ENVIRONMENT

A. Temperature and Relative Humidity

1. What conditions is the institution trying to maintain? Are these levels of temperature and relative humidity achievable year-round with present climate control systems? Do the maintenance of these values pose a risk to the building structure? What goals has the institution identified with regard to temperature and relative humidity control?

For structures with central HVAC:

2. Describe the general nature of the HVAC system, its age, and in general how well it operates.
 - Are all spaces in the institution on the HVAC system? If not, are collections at risk in spaces not environmentally controlled?
 - Is humidity control integrated into the HVAC system?
 - Describe briefly the humidification system: i.e. steam (source of steam), water spray, atomizer.
 - How is the HVAC system controlled?
 - Are the thermostats and humidistat calibrated on a regular schedule?
 - How is the system maintained, and by whom?
 - Is the system in operation around the clock and year-round or is it used either seasonally or on an as-needed basis?
 - Are windows or exterior doors opened to provide ventilation?
 - What local equipment is used to supplement the central system?
 - If local equipment is used, is it effective for maintaining desired conditions?
 - Is local equipment in good condition and maintained on a routine schedule?

For structures without central HVAC:

3. Describe the heating, cooling and other temperature and/or relative humidity control equipment used in the building, its age, and in general how well it is working.
 - What local equipment is used?
 - Is the equipment maintained on a routine schedule?
 - Are windows or exterior doors opened to provide ventilation?
 - Are environmental controls monitored?
 - What areas of the building are monitored?
 - Who is responsible for monitoring?
 - What kinds of records are kept?
 - How are the records used?
 - What types of monitoring equipment are used?
 - How and when are monitors calibrated?

4. Summarize findings. Is the climate control equipment effective for the collections? Are there modifications which could be made, such as the construction of microclimates or the provision of additional local equipment? Is additional expertise needed to further evaluate systems or recommend modifications?

B. Pollutants and Particulates

1. Are any measures taken by the institution to protect the collections against the dangers of particulates or harmful gases?
2. Does the institution use materials in either storage, exhibition, building custodial or maintenance activities that could give off hazardous gases?
3. Does the institution test materials used in proximity to collection objects to prevent the use of harmful substances?
4. Evaluate the ability of the HVAC system to filter particulates and gasses.
 - Are there target pollutants of concern for filtration?
 - What part of the air, if any, is filtered (all recirculated air, only fresh air)?
 - How is the effectiveness of the filtration system evaluated?
 - Describe particulate filtration system—what percent efficiency rating on the filter?
 - Describe maintenance of the particulate filtration system (frequency of checking and replacing filters).
 - Describe gas filtration system.
 - Describe maintenance of gas filtration system (frequency of evaluation and replacement).
5. Summarize findings and make recommendations as necessary.

C. Illumination

1. Describe the kinds of illumination used in exhibition and storage areas.
 - What are the sources of natural light in galleries or exhibition spaces, and what objects does it illuminate?
 - Are there curtains, blinds or other light reduction materials used to reduce the intensity of the light entering the building? Describe.
 - If blinds or curtains are used, how are they controlled to ensure that the objects are protected from high intensity natural light?
 - How are fluorescent and incandescent lights used in exhibition and storage rooms?
 - Are there regular maintenance and inspection programs for fluorescent lighting to ensure that ballasts are functioning properly?
 - Are lights placed inside of exhibition cases?
 - Are measures taken to reduce the heat build-up of lights used inside of exhibition cases?
 - Can light intensity be controlled?
 - Does the institution have lighting policies which are based on the sensitivity of various materials?
2. What kind(s) of filtration is used to reduce ultraviolet radiation?
 - Is natural light reflected off of wall surfaces which have been treated to absorb ultraviolet radiation?

- Is UV screening material used on windows and skylights?
 - Are UV shields used on fluorescent tubes, and if so, do those shields completely cover the tubes?
3. Is illumination monitored?
 - What equipment is used to monitor light levels?
 - How often is monitoring done, and by whom?
 - Are fluorescent bulbs monitored for UV emissions?
 - Are UV filters and screens routinely monitored to evaluate their continued effectiveness?
 4. When are the lights turned on in exhibition and storage areas?
 - For exhibition areas: are lights on only during exhibition hours, staff hours, other?
 - For storage areas: during staff hours, only when occupied?
 - Are light levels adjusted for the visually impaired?
 5. Does the institution photograph objects?
 - Is photography by visitors also permitted in exhibition galleries?
 - What type of lighting is allowed?
 6. Summarize findings and make recommendations as necessary. Have any objects noticeably faded or become damaged by exposure to light? Can the lighting be modified to better protect the collections?

D. Pest Control

1. Is there evidence of pest damage to the collections?
 - What types of objects have had a history of pests problems?
 - Is there evidence of biological activity (e.g. spider webs, rodent droppings, mold etc.) anywhere within the structure? Describe the nature and location of the activity.
2. Does the museum have a regular monitoring program for pests in the building?
 - Are objects treated for pests prior to entry into the building?
 - Are objects isolated/examined before entry into collection areas?
 - Are windows screened against pests?
 - Are pesticides used routinely on collections objects, on the structure, around the exterior of the structure or in interior spaces?
 - What pesticides are used, in what formulations and on what materials?
 - What is the schedule for the application of pesticides?
 - Has the pest management program been effective?
 - Are any of the pesticides or other techniques used for eradication posing a threat to collection materials?
3. Are plants or flowers permitted in the building?
 - Are they treated for pests prior to entry to the building?
4. Is food stored, prepared or consumed in the building?
 - Where is food stored, prepared or consumed?

- Are special precautions taken for disposal of food wastes or food storage?
 - What custodial measures are taken to keep all food preparation and consumption areas clean and pest-free?
5. Summarize and make recommendations as necessary.

E. Housekeeping

1. Does the staff or do outside contractors do the housekeeping? How often is the institution cleaned? (Summarize the cleaning schedule for each area of the institution). How is it cleaned?

6. COLLECTIONS AND COLLECTIONS POLICIES

- A. Describe the institution's collections and their general condition. Review procedures (written or observed) for handling and use of collections. Are there any procedures which place the collections at risk?
- B. Review condition reporting procedures. Check how condition of collections is assessed. When reports are done, is photographic documentation also completed?
- C. Describe any procedures that are unique to the institution's collection type, i.e. preparation, dissection, sampling.
- D. Summarize the condition of the collections by categories. Are there any observable collection condition problems? Recommend a sequence for planning and action, rating the needs of specific surveys and/or interventive treatment from immediate to long-range.

7. EXHIBITIONS

- A. Describe current exhibitions.
 1. Are they long-term or short-term?
 2. Are all objects in enclosed exhibition cases or are some collections exhibited in the open? How much of the collection is exhibited in the open? Are there adequate physical barriers for objects in open exhibits?
 3. Are there period rooms?
 4. Is the museum a historic house museum?
 5. Are components of the exterior of the structure collection materials?
 6. Is there anything in the exhibition space that is not a collection object (e.g. window treatments, diorama props, etc.)? Are they considered expendable?
 7. For what purpose are exhibit cases accessed?
 8. What materials are used to construct exhibit cases, and are those materials tested prior to their use?
 9. Do case construction materials appear to be a hazard to the objects within?
 10. Are the exhibit cases air-tight? If the cases have ventilation holes, is screening and/or filtering material installed over the holes to prevent entry of dust or pests?
 - Are microclimates created in exhibit cases? Who constructs and maintains them? How often are they monitored and maintained? Have there been any problems with them?
 - Are objects on display monitored for changes of condition? How is this done and by whom?
 - Are objects on display supported and secured? Are proper materials used? Should support

systems be modified? Should other materials be used?

- What materials are used to clean the galleries and period rooms? Are any of these hazardous to collections? Is there evidence that cleaning materials have damaged the collection or building?

B. Summarize findings and make recommendations as necessary.

8. STORAGE

A. Describe the institution's storage facilities.

- Describe the type of hardware used in storage.
- Describe the condition of the storage equipment. Is metal cabinetry free from rust or other corrosion? Do closed cabinets have gaskets in good condition to exclude pests? Do doors operate smoothly, close tightly and have working, keyed locks? Is storage equipment free from splinters, nails, and bolts which can damage objects?
- Are there non-collection items housed in storage that might damage the collections?
- Are objects well supported in storage?
- Are objects padded against mechanical or physical damage?
- Are objects that are stored in acidic storage equipment protected with buffered materials? Are materials appropriate for type of objects stored?

B. What types of storage exist?

- Is all storage in the same building?
- Is there off-site storage?
- Is there short-term temporary storage or preparation areas? Under what circumstances do objects enter these areas?
- Where are permanent storage facilities located with respect to other museum functions?
- Does the institution have special storage areas for especially sensitive or valuable objects?
- How many doors open into the storage area? Which of these doors are used? Are doors secured and alarmed to protect against unauthorized entry? Are doors gasketed to prevent changes in environment or pest entry?
- Are storage areas designed for the ease of cleaning? Can staff clean under and on top of cabinetry?
- Is there enough space to permit the movement of staff, equipment and objects into, out of and through storage?
- Do water, steam, drain and fuel pipes run through storage areas? Do sewer lines run beneath storage areas?
- Are there any pieces of equipment located in storage areas which require monitoring and servicing by building personnel?
- Are the storage areas located below grade? Does water drain away from the building or do storage areas flood during heavy rains? Are objects and storage equipment located at least four inches off the floor to protect against potential flooding?
- Are collections stored in attics, behind or under exhibition cases, or in other areas which might pose a threat to their safety?

- C. How are storage areas organized?
- How are collections organized within storage areas?
 - Do all objects have locations in collections storage?
 - Are storage areas overcrowded? Are collection objects stored on the floor or in the aisles between cabinets?
 - Does the institution need additional space for storage? Is there additional space within the institution which could be used for storage? Could existing spaces be reconfigured for better use of space?
 - Are all objects readily accessible or must objects be relocated for access to others?
- D. Who has access to storage?
- Are access registers maintained?
- E. What are the policies of monitoring storage areas and moving objects into and out of storage?
- Are storage areas routinely monitored for building or equipment problems, object conditions, evidence of pests?
 - Describe the procedures taken for the movement of objects into or out of storage. Are collection relocations documented?
- F. Are storage areas used for activities other than collections storage?
- Do any of these activities endanger the safety of collection objects?
- G. Evaluate the institution's storage policies. Summarize findings and make recommendations as necessary.

9. EMERGENCY PREPAREDNESS

- A. Does the institution have an emergency preparedness plan?
- What type of emergencies does the plan address?
 - Who has copies of the plan?
 - Are there copies of the plan located at various points in the building and does appropriate staff know where it is located?
 - Is the plan current? How often is it updated?
 - Do staff members know what to do in an emergency? Are there regular emergency preparedness drills? Test the alarm system if possible.
 - Does the institution maintain supplies to cope with emergency situations? Where are they kept? Are they inventoried regularly?
 - For institutions in areas of potential natural disasters such as earthquakes, have special precautions been taken to minimize damage?
 - Do the local emergency preparedness coordinators (fire department, city, county government, etc.) have copies of the emergency preparedness plan? Have they been consulted in the development of the plan? Have they been informed about the special nature of the buildings and collections?
- B. Does the institution have regularly scheduled site visits by the fire department?
- C. Does the institution have regularly scheduled site visits by their insurance company?
- D. Evaluate the protection the fire detection and suppression system offers.

- Does it meet the needs of the collections?
 - Are sprinkler heads and nozzles located so that they do not pose a threat to collection objects?
- E. Summarize findings and make recommendations as necessary.

10. SECURITY AND SAFETY

- A. Within the last five years, has there been vandalism to the collections or building?
- Is there a plan for preventing vandalism?
 - Is there a plan for dealing with vandalism?
- B. Does the institution have a Bomb Threat Report and Response Plan?
- C. Does the institution have a Hostage Response Plan?
- D. Does the institution have any passive security measures for the collections such as locks on exhibition cases and storage room doors, assigned keys, and sign in/out logs?
- E. Does the institution have any active security measures for the collections such as CCTV, perimeter alarms, live guards, or keycard entry systems?
- F. Does the staff perform regular safety/security inspections? If so how often?
- G. Have any other special precautions been taken to protect the institution and collections in the event of natural or other disasters?

11. CONCLUSION AND SUMMARY OF FINDINGS

- A. Provide an overall summary of what was determined during the site visit.
- B. Cite examples of where the institution is doing things correctly.
- C. Establish short, medium and long-term recommendations based on collections needs and available resources.
- D. Where possible, apply cost projections for specific improvements
- E. Provide information on resources for further improvements such as special consultants, appropriate grants, training programs, background information on any of the conservation issues you discussed in your report, and information on where to obtain conservation supplies.

Appendix E: Historic Structure Guidelines

The historic structure assessment guidelines have been developed to address the needs of diverse museum collections housed within a wide variety of facilities. This section is based on the buildings assessment guidelines section from the previous CAP publication, *The Conservation Assessment: A Tool for Planning, Implementing and Fund-raising*. Certain questions may not apply to every situation. In addition, the checklist is not all-inclusive for every type of building and should not serve as a replacement for a narrative and analysis. While many buildings may be able to be assessed in a single day, large and/or complicated structures will require more time.

In order to produce a final report that is responsive to both the collection and the building, the historic structure and collection assessors will need to compare notes and exchange information. The final report should be a collaboration which balances the needs of the collection with those of the historic structure. Refer to the collections assessment guidelines, Appendix D, for more information.

1. General Information

(Make blank copies of this form and complete one for each building containing museum collections.)

- A. Institution name _____
- B. Address _____
- C. Contact person (include title) _____
- D. Other staff contact (include title) _____
- E. Local general contractor contact _____
- F. Local HVAC contractor contact _____
- G. Local electric contractor contact _____
- H. Historic Structure Assessor _____
- I. Collections Assessor _____
- J. Assessment date _____

2. Structures and Sites (Verify the pre-visit information furnished by the museum)

- A. Source of information relating to structures and sites (i.e., second-hand, etc.) _____
- B. Site area (square feet or acres) _____
- C. Name if unique _____
- D. Describe location (central city, urban, suburban, rural) _____
- E. Building statistics
 - Approximate area of original construction _____ sq. ft.
 - Foot Print: Area occupied by building _____ sq. ft.
 - Number of Stories _____
- F. Approximate area of each addition
 - Addition # _____ Year built _____ sq. ft. _____
 - Addition # _____ Year built _____ sq. ft. _____
 - Roof Area _____ sq. ft.

Directions: Check the material names. Since there may be more than one material in a building elevation or wall, check as many as applicable. Problem conditions, unusual features and additional information should be noted under Comments and on corresponding floor plans.

1. EXECUTIVE SUMMARY

- Provide a brief summary of recommendations
- Focus on the categories of short, medium and long-term solutions
- Provide the outline of a positive and realistic action plan

2. EXTERIOR WALL CONSTRUCTION

A. Exterior Walls

1. Rainwater System

Location interior exterior
Material wood aluminum copper galvanized iron other _____

2. North Exterior Wall

Materials wood brick stone metal stucco paint
Condition cracks open joints vegetation
Repair major minor
Maintenance good fair poor

Comments _____

3. East Exterior Wall

Materials wood brick stone metal stucco paint
Condition cracks open joints vegetation
Repair major minor
Maintenance good fair poor

Comments _____

4. South Exterior Wall

Materials wood brick stone metal stucco paint
Condition cracks open joints vegetation
Repair major minor
Maintenance good fair poor

Comments _____

5. West Exterior Wall

Materials wood brick stone metal stucco paint
Condition cracks open joints vegetation
Repair major minor
Maintenance good fair poor

Comments _____

B. Basement Wall Construction

Materials wood brick stone metal stucco paint
Condition cracks open joints vegetation
Repair major minor
Maintenance good fair poor

Comments _____

3. WINDOWS

Directions: Count the total number of windows and determine material(s) and type(s). Note if each floor has a typical window type.

A. Count _____ Number of wooden _____ Number of metal _____

B. Type _____ Number of fixed _____ Number of double-hung _____

C. Number of Casement _____

Comments _____

D. Glazing single pane insulated good broken

Comments _____

E. Frame/Sash good fair poor

Comments _____

F. Repair major minor

G. Maintenance good fair poor

Comments _____

4. ROOF CONSTRUCTION AND OTHER ROOF ELEMENTS

A. Roof Deck Construction

Beams wood steel concrete
Condition good fair poor
Insulation none blown foam blanket
 rigid vapor barrier attic cold vent other _____

Comments _____

B. Roof Covering

Material wood slate tile asphalt bitumen/stone
 terra cotta metal other _____
Condition good fair poor

Comments _____

C. Chimneys

Number _____
Material brick stone metal other _____
Condition good fair poor

Comments _____

Flashing none lead copper galvanized other _____

Comments _____

D. Parapets

Material brick stone metal other _____

Height _____

Condition good fair poor

Comments _____

E. Copings

Top material brick stone metal tile
 slate other _____
Condition good fair poor

Comments _____

Joint Material none caulk mortar other _____
Condition good fair poor

Comments _____

Flashing none lead copper galvanized other _____

Comments _____

F. Dormers

Number _____

Material brick stone metal other _____

Condition good fair poor

Comments _____

G. Skylights

Total Number _____

Original _____

Replacement _____

Glazing plate wire plexiglas stained

Condition good fair poor

Comments _____

Frame metal wood other _____

Condition good fair poor

Comments _____

H. Cornice and Roof Soffits

Material wood metal other _____

Height _____

Condition good fair poor

Comments _____

1. Gutter

Condition good fair poor

Comments _____

2. Downspout

Condition good fair poor

Comments _____

5. CONSTRUCTION BY FLOOR LEVEL

Make a copy of the following pages for each floor of the building.

Floor Level _____

(*basement, first, second, third, fourth, fifth, attic*)

A. Floor Construction (Supporting Structure)

Materials earth brick wood frame heavy timber
 reinforced concrete steel girders and beams other _____

Condition good fair poor

Repair major minor

Maintenance good fair poor

Comments _____

B. Floor Finish

Materials none paint wood resilient carpet ceramic
 stone other _____

Condition good fair poor

Repair major minor

Maintenance good fair poor

Comments _____

C. Interior Wall Construction

Materials brick concrete stone wood frame metal frame

Condition good fair poor

Repair major minor

Maintenance good fair poor

Comments _____

D. Interior Wall Finishes

Material wood dry wall plaster brick tile wallpaper
 paint other _____

Condition good fair poor

Repair major minor

Maintenance good fair poor

Comments _____

E. Ceiling Finish

Material wood drywall plastic acoustical tile paint
 suspended other _____

Condition good fair poor

Repair major minor

Maintenance good fair poor

Comments _____

F. Trim

Material wood stone tile paint stain natural
Condition good fair poor
Repair major minor
Maintenance good fair poor

Comments _____

G. Fireplaces/Stoves

Total Number _____

Number in use _____

Number covered over _____

Material brick stone metal other _____
Condition good fair poor

Comments _____

6. PLUMBING SYSTEM

Water source city utility well
Distribution piping galvanized plastic copper lead other _____
Cold water pipe Insulation yes no
Waste piping plastic copper cast iron other _____
Water heater fuel gas (lp) oil electric solar natural gas
Water heater age _____ years
Sewer city utility septic system

7. HVAC SYSTEM

A. Ducted Air System

yes no
if yes gas(lp) oil electric geo-thermal natural gas
Used for heating cooling
Air movement gravity blower not applicable
Duct material galvanized sheet metal fiberglass other _____
Duct insulation yes no
With cooling coil yes no

Thermostat location _____

Filters location _____

Filter type _____

Filter age _____ years

Register locations floor high wall low wall ceiling

B. Hot Water Heating

yes no
 gravity hydraulic pump
Boiler cast iron steel
Age of boiler _____ years
Distribution piping galvanized copper PEX other _____
Radiation radiators fin tube radiant in-floor
Age _____ years

C. Steam Heating

yes no
Age _____ years
Boiler cast iron steel
Age _____ years
Distribution piping galvanized copper other _____
Insulation yes no
Radiation radiators connectors

D. Electrical Resistance Heating

yes no
Age _____ years
Radiation wall heater radiant wall radiant ceiling

E. Air-Conditioning System yes no

Power source electric gas
Type all components in one unit
Window yes none
Type split compressor condenser location _____

Age _____ years

Evaporator location at heating unit other _____
Compressor _____ years
Cooling tower? yes no

Condensate line location _____

Refrigerant lines _____

Is one insulated? yes no
Chilled water distribution? yes no

F. Humidifiers yes no

Type stationary pad revolving drum atomizer other _____

Age _____ years

If atomizer, is humidity medium (water) hot (steam)

Electrical System Service Type overhead underground
Ampage rating on panel box disconnect switches _____

Overload protection fuse circuit breaker
Branch circuits open wires in wood molding knob and tube
 non-metallic cable/romex metal conduit
 other _____

Wire type copper aluminum
If knob & tube, condition of insulation good fair poor

8. DRAWINGS: Refer to this section if museum did not provide sufficient drawings of the site plan and floor elevations.

A. Site Plan - Note the following on the site plan

1. North arrow
2. Drainage direction
3. Utility lines
4. Fences and walls
5. Number of stories for each section of the building
6. Show photograph location arrow
7. Sidewalks and driveways
8. Electric
9. Gas
10. Water

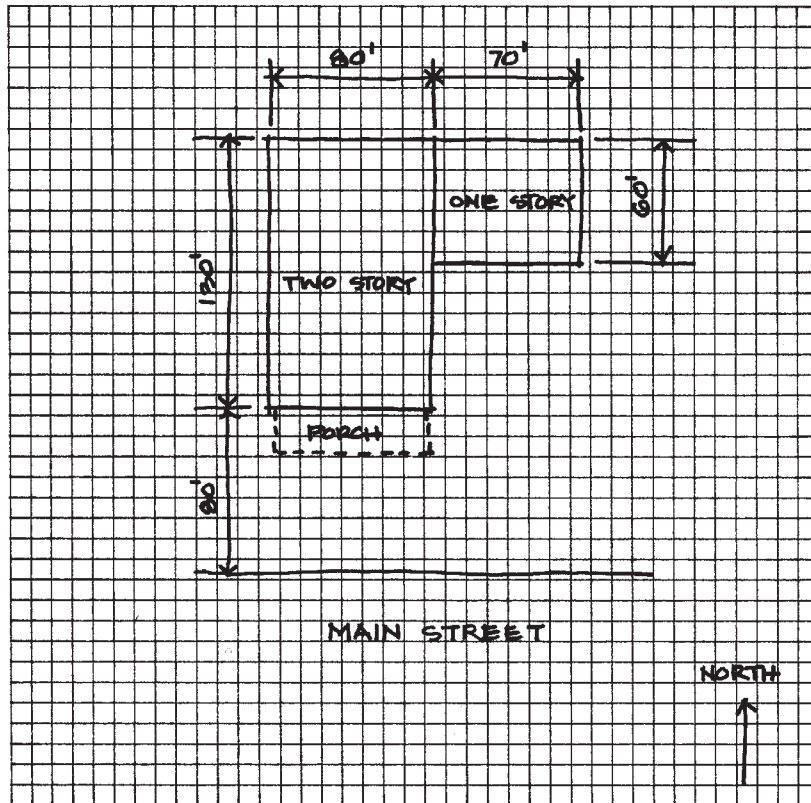
Legend

Scale: 1 square = 10 ft.

E: electric

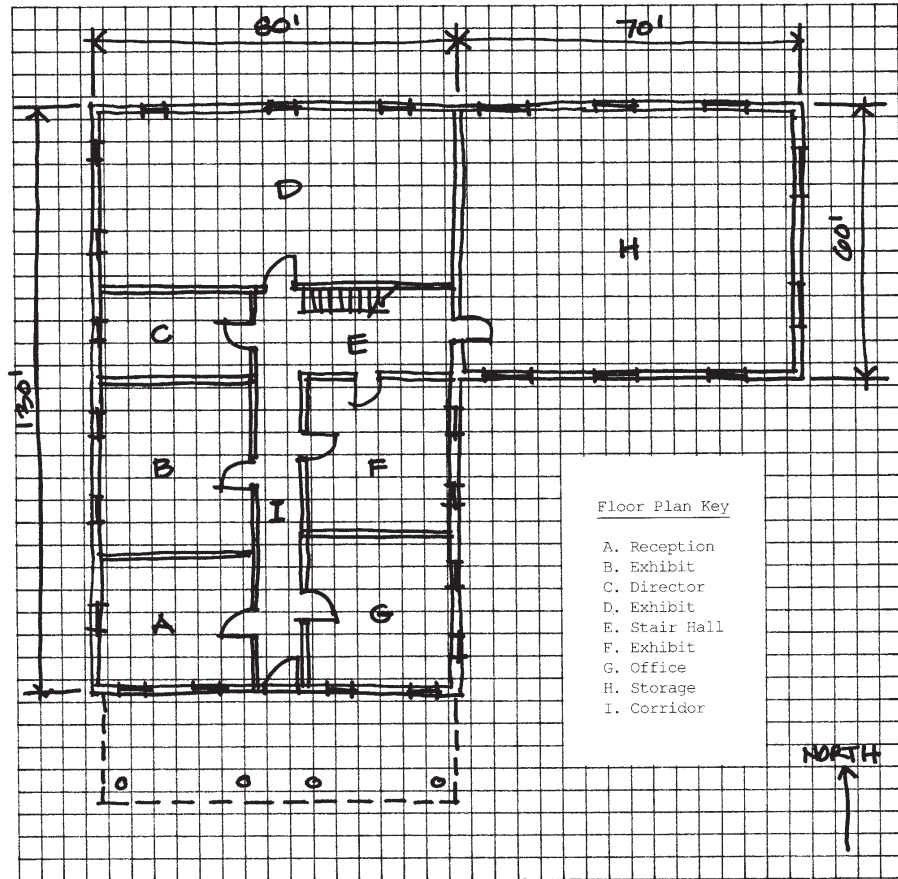
G: gas

W: water



B. Basement Plan - Note the following on the basement plan (*show photograph location arrow*)

1. Exterior doors and windows
2. Floor to floor heights
3. Drawing scale
4. North arrow



C. Floor Plan - Use separate sheets for each level of the facility. Note the following on each floor plan

1. North arrow
2. Exterior dimensions
3. Number of stories in each section of the building

Appendix F: Qualitative Condition Ratings for Art and Artifacts

Below are Condition Assessment Standard definitions based on those used by government and private industry. Whether these condition definitions or alternative definitions are used in your report ensure that they are clearly defined for the reader.

Good -This rating indicates

- routine maintenance should be sufficient to maintain the objects in their current condition; or
- no specific conservation treatments are required to maintain the objects' current condition or correct deficiencies.

Fair -This rating indicates

- the objects require more than a routine maintenance attention; or
- cyclical maintenance or conservation work may be required in the future.

Poor -This indicates the feature is in need of immediate attention. This rating also indicates that

- routine maintenance is needed at a much higher level of effort; or
- cyclical maintenance should be scheduled for the current year; and/or
- a special conservation procedure should be administered, consistent with priorities and long-term collections management plan.

Appendix G: Conditions Assessment Standards for Historic Structures

Below is an excerpt from the previous CAP publication *Best Practices for Conditions Assessments for Historic Structures*. This booklet and *Best Practices for General Conservation Assessments* were created by Heritage Preservation with the help of assessors to share tips, suggestions, and examples to improve CAP assessments. These publications have been incorporated into this new Handbook for Assessors, which can be downloaded chapter-by-chapter from the Heritage Preservation Web site at www.heritagepreservation.org/CAP/assessors.html.

The Conditions Assessment Standard definitions below are based on those used by government and private industry.

Qualitative Condition Ratings

Good—This rating indicates

- routine maintenance should be sufficient to maintain the current condition; and/or
- a cyclical maintenance or repair/rehabilitation project is not specifically required to maintain the current condition or correct deficiencies.

Fair—This rating indicates

- the feature generally provides an adequate level of service to operations, but
- the feature requires more than routine maintenance attention.
- cyclical maintenance or repair/rehabilitation work may be required in the future.

Poor—This indicates the feature is in need of immediate attention. This rating also indicates that

- routine maintenance is needed at a much higher level of effort to meet significant safety and legal requirements;
- cyclical maintenance should be scheduled for the current year and/or
- a special repair/rehabilitation project should be requested consistent with park requirements, priorities, and long-term management objectives.

Maintenance Deficiency Priority Ratings (Five Year Rating Period)

These priority ratings indicate either a critical, serious, or minor deficiency priority rating and could be used in phrasing the recommendations and executive summary in the CAP report.

Critical (Emergency/Immediate)—This rating indicates

- an advanced state of deterioration that has resulted in the failure of a feature or will result in the failure of a feature if not corrected within one year; or
- accelerated deterioration of adjacent or related materials or systems as a result of the feature's deficiencies if not corrected within one year; or
- an immediate threat to the health and/or safety of the user; or
- a failure to meet a legislated requirement.

Serious (Immediate/Short Term)—This rating indicates

- a deteriorated condition that if not corrected within one to three years will result in the failure of the feature; or


- a threat to the health and/or safety of the user may occur within one to three years if the ongoing deterioration is not corrected; or
- ongoing deterioration of adjacent or related materials and/or features as a result of the feature's deficiency.

Minor (Short-Term/Long-Term)—This rating indicates

- standard preventative maintenance practices and preservation methods have not been followed; or
- reduced life expectancy of affected adjacent or related materials and/or systems within three to five years and beyond; or
- a condition with a long-term impact within three to five years.

Appendix H: Conservation Assessment Handout

Sometimes the person who completed the CAP application is the only one at the museum who knows what a conservation assessment is. Some assessors take along the following handout describing the conservation assessment process, what to expect, and how it can benefit a museum. They distribute the handout to volunteers, staff, and board members they meet on site. It often stimulates questions and information sharing. This document is available for download from www.heritagepreservation.org/CAP/assessors.html.



THE CONSERVATION ASSESSMENT

The Conservation Assessment is a tool designed to help institutions learn about their current ability to offer collection care and conservation standards that measure up to the current professional standards established within the profession. The assessment report offers prioritized recommendations for long-, medium-, and short-term collection care and forms the baseline information for the development of a long-term conservation plan.

The assessment report is an overall discussion of the policies, practices, and conditions within an institution that impact collection survival, including the following areas:

1. General Institutional Information
2. Staffing
3. Sites and Structures
4. Climate Control and Environment
5. Temperature/Relative Humidity
6. Pollutants and Particulates
7. Illumination
8. Pest Control and Housekeeping
5. Collections and Collections Policies
6. Exhibitions
7. Storage of Collections
8. Emergency Preparedness
9. Safety and Security

The assessment is conducted through a pre-visit questionnaire, an on-site visit, and the completion of a written report describing, summarizing, and prioritizing the findings of the investigation. The goal of the assessment is to assist and inform the on-site staff and to recommend priority actions to improve collection care and conservation for the collection.

Your museum's assessment has been funded by the Institute of Museum and Library Services and administered by Heritage Preservation through the Conservation Assessment Program.

Appendix I: Resources for Professionals

Below are organizations that provide resources for professional practice in conservation and preservation. We encourage you to familiarize yourself with these organizations' professional guidelines.

American Association of Museums (AAM)

AAM's voluntary national standards and best practices are benchmarks against which museums may measure their own performance.

Documents can be downloaded from their Web site (www.aam-us.org/aboutmuseums/standards/stbp.cfm) and include

- Standards
 - The Characteristics of an Accreditable Museum
 - Code of Ethics for Museums
 - Standards Regarding Facilities and Risk Management
- Accreditation Commission's Expectations
 - Ethics
 - Mission Statements
 - Governance
 - Institutional Planning
 - Collections Stewardship
 - Delegation of Authority
- AAM Guidelines and Best Practices
 - Archaeological Materials and Ancient Art
 - Exhibiting Borrowed Objects
 - Unlawful Appropriation of Objects During the Nazi Era
 - Developing and Managing Business Support
 - Developing and Managing Individual Donor Support
 - Considerations for AAM Accredited Museums Facing Retrenchment or Downsizing
 - The Accreditation Commission's Position Statement on Best Practices Regarding Loaning Collections to Non-Museum Entities

The American Institute for Conservation of Historic & Artistic Works

AIC has several core documents for conservation practice available for download on their Web site (<http://www.conservation-us.org/>).

- AIC Code of Ethics and Guidelines for Practice
- Defining the Conservator: Essential Competencies
- Definitions of Conservation Terminology

The American Institute of Architects

AIA requires that its members adhere to the highest ethical standards. "*The Code of Ethics and Professional Conduct*" is available on their Web site (www.aia.org/about_ethics).

The Association for Preservation Technology

APT is a cross-disciplinary, membership organization dedicated to promoting the best technology for conserving historic structures and their settings. Several joint position papers are available on their Web site, including The New Orleans Charter (www.apti.org/resources/charters.cfm).

Appendix J: Resources for Funding

There are many resources for funding to support collections care, conservation, and preservation activities at museums. We encourage you to familiarize yourself with these programs and to inform CAP participants of funding opportunities that may assist them in implementing recommendations from their CAP reports.

Technical Assistance Programs

American Association of Museums (AAM)

www.aam-us.org/museumresources/map/index.cfm

- *Museum Assessment Program (MAP)* provides support for four types of assessments to help museums identify their strengths and weaknesses and plan for the future. The four types include institutional assessments, collections management assessments, public dimension assessments, and governance assessments.

Funding

Institute of Museum and Library Services (IMLS)

www.imls.gov/applicants/name.shtm

- *Conservation Project Support (CPS)* provides support to help museums identify conservation needs and priorities and perform activities to ensure the safekeeping of their collections. CPS grants help museums develop a logical, institution-wide approach to caring for their living and nonliving collections.
- *American Heritage Preservation Grants* Bank of America is partnering with IMLS on a three-year program to provide grants to small museums, libraries, and archives. The grants will raise awareness and fund preservation of treasures held in small museums, libraries and archives.
- *Museums for America* supports projects and activities that strengthen museums as active resources for lifelong learning and key players in the establishment of livable communities. They can be used for ongoing museum activities; improvement of infrastructure; planning activities; new programs or activities; purchase of equipment or services; or other activities that will support the efforts of museums to upgrade and integrate new technologies into their overall institutional effectiveness. This program is poised to support behind-the-scenes activities that have traditionally been hard to fund.

- *National Leadership Grants (NLG)* support projects that will have a national impact and provide models that can be widely adapted or replicated by others to extend the benefit of federal support. Museums are eligible for four NLG categories including museums online, museums in the community, professional practices, and model programs of library and museum collaboration. Each year IMLS establishes a list of program priorities that are given preference for funding.

National Endowment for the Arts (NEA)

www.nea.gov

The Arts Endowment, through such programs as *Save America's Treasures*, supports the documentation, recording, or conservation of highly significant works of art, artifacts, built or designed elements, collections of art, or of cultural traditions and practices.

National Endowment for the Humanities (NEH)

www.neh.gov

- *Preservation Assistance Grants (PAG)* help small and mid-size institutions—libraries, museums, and historical societies, town and county records offices, archival repositories, community colleges, and under served departments and units within colleges and universities and other larger institutions—improve their ability to preserve and care for their humanities collections. These collections may include books, journals, manuscript and archival materials, maps, moving images, sound recordings, decorative and fine arts, prints and photographs, textiles, archaeological and ethnographic artifacts, furniture, and historical objects.
- *Preservation and Access Grants to Preserve and Create Access to Humanities Collections* include a variety of grants for projects to preserve and create intellectual access to humanities collections, which, because of their intellectual content and value as cultural artifacts, are considered highly important for research, education, and public programming. Humanities collections may include, but are not limited to, books, journals, newspapers, manuscript and archival materials, maps, still and moving images, sound recordings, and objects of art and material culture.

Eligible activities include: processing archival and manuscript collections; cataloging printed works, photographs, recorded sound, and moving image collections; documentation of art and material culture collections; preservation reformatting (including brittle books and serials microfilming projects), conservation treatment, and deacidification of collections; digitization of collections to enhance their accessibility; development of archival oral histories; and cataloging and microfilming of United States newspapers.

National Historical Publications and Records Commission (NHPRC)

www.archives.gov/grants/index.html

Archival Grants provide support to ensure that records documenting the American experience are saved and made available for public use.

National Trust for Historic Preservation

www.preservationnation.org

- *National Trust Preservation Fund* provides non-profit and public agencies matching grants from \$500 to \$5,000 for preservation planning and education efforts. Funds may be used to obtain professional expertise in areas such as architecture, archaeology, engineering, preservation planning, fund raising, and organizational development.
- *Johanna Favrot Fund for Historic Preservation* provides nonprofit organizations and public agencies grants ranging from \$2,500 to \$10,000 for projects that contribute to the preservation or the recapture of an authentic sense of place. Funds may be used for professional advice, conferences, workshops, and education programs.
- *Cynthia Woods Mitchell Fund for Historic Interiors* provides nonprofit organizations and public agencies grants ranging from \$2,500 to \$10,000 to assist in the preservation, restoration, and interpretation of historic interiors. Funds may be used for professional expertise, print and video communications materials, and education programs.

Many states offer grants for historic preservation and open space preservation through the State Historic Preservation Office and other agencies. The National Trust has developed a state-by-state chart that lists a selection of these grants.

Save America's Treasures

www.nps.gov/history/hps/treasures/

This program is one of the largest and most successful grant programs for the protection of our nation's cultural heritage. Grants are available for preservation and/or conservation work on nationally significant intellectual and cultural artifacts and historic structures and sites. Intellectual and cultural artifacts include artifacts, collections, documents, sculpture, and works of art. Historic structures and sites include historic districts, sites, buildings, structures, and objects. Each year, a competitive process awards federal grants to eligible institutions for approved preservation activities.

Historic Preservation Fund

www.nps.gov/history/hps/hpg/HPF

The Historic Preservation Fund (HPF) provides grants to states, tribes, and local governments to use for activities like education, preparation of National Register nominations, and development of comprehensive preservation plans.

National Science Foundation (NSF)

www.nsf.gov/funding/

Biological Research Collections Program provides support for biological collection enhancement, computerization of specimen-related data, research to develop better methods for specimen curation and collection management, and activities such as symposia and workshops to investigate support and management of biological collections. Biological collections supported include those housing natural history specimens and jointly curated collections such as frozen tissues and other physical samples, e.g., DNA libraries and digital image.

Local Funding Sources

Community foundations, private foundations, co-ops, and funds set up by the museum itself are just some of the ways to raise funds locally.

Questions about CAP?

Visit www.heritagepreservation.org/CAP/ or
contact us at 202-233-0800 or cap@heritagepreservation.org.

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