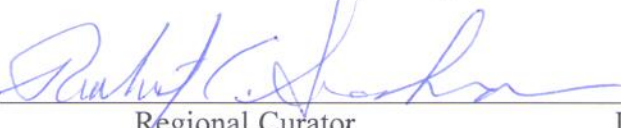


DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WOLF TRAP NATIONAL PARK FOR THE PERFORMING ARTS

Scope of Collection Statement

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Recommended by:  10/6/2014
WOTR Resource Manager Date

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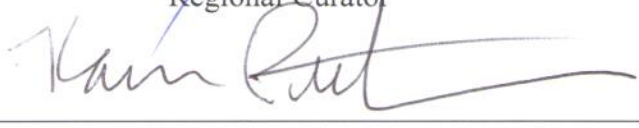
Approved by:  10/7/14
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TABLE OF CONTENTS

I. INTRODUCTION	1
A. Executive Summary	1
B. Purpose of the Scope of Collection Statement	2
C. Legislation Related to National Park Service Museum Collections	2
D. Park History, Significance, Purpose, Themes, Objectives, and Goals.....	2
1. Park History	2
2. Park Significance	5
3. Park Purpose	5
4. Park's Collection Purpose	5
5. Park's Interpretive Themes	6
6. Park Priorities	6
7. Cultural Resource Management Objectives	6
8. Natural Resource Management Objectives	7
9. Resource Management Objectives & Goals	7
a. Management Objectives	7
b. Management Goals	8
E. Laws, Regulations, and Conventions Related to Museum Collections	8
F. Structures, Landmarks, and Other Park Resources Listed on National or International Registries	9
II. TYPES OF COLLECTIONS	10
A. Cultural Collection.....	10

1. Purpose	10
2. Archeology.....	11
a. Artifacts and Specimens.....	11
b. Associated Records.....	12
3. Ethnology Collection	13
a. Artifacts	13
b. Associated Records	13
4. History Collection.....	13
a. Historic Wolf Trap Farm (1700's - 1932)	13
b. Shouse Residence (1932 - 1966)	14
c. Wolf Trap as a National Park (1966 - Present)	14
d. Performances and Performers at Wolf Trap (1971 - Present)	14
e. Historic Structures	15
5. Archival and Manuscript Collection.....	15
a. Performance Ephemera.....	16
b. NPS Resource Management Records	16
c. Rare Books	17
d. Library	17
e. Historic, Non-NPS Archival Materials Associated with Wolf Trap...	17
B. Natural History Collection	17
1. Purpose	17
2. Biology Collection.....	18
a. Flora	18

b. Fungi	18
c. Mammals.....	19
d. Insects and Arachnids	19
e. Birds	19
f. Reptiles	19
g. Amphibians	19
h. Fish.....	20
i. Macro Invertebrates	20
3. Geology Collection	20
4. Paleontology Collection.....	20
III. MUSEUM COLLECTIONS SUBJECT TO THE NATIVE AMERICAN GRAVES PROTECTION AND REPATRIATION ACT OF 1990.....	20
IV. ACQUISITION.....	21
V. USES OF COLLECTIONS.....	22
VI. RESTRICTIONS	22
A. Cultural Restrictions	22
B. Natural History Restrictions.....	23
C. Collection Specific Restrictions	23
VII. MANAGEMENT ACTIONS.....	24

I. INTRODUCTION

A. Executive Summary

The Wolf Trap National Park for the Performing Arts museum collection consists almost entirely of cultural collections. Archival and Manuscript materials are the largest part of the collection, with a strong emphasis on photographs, historical documents, and memorabilia. There are no ethnographic objects in the collection, but many historical artifacts from several different periods of the park's history do exist. A small number of archeological artifacts were surface collected or excavated by park employees. A limited number of natural history specimens were collected by researchers conducting surveys in the field.

The documentary materials at the park span more than 40 years of performance and park history. A large portion of the collection consists of photos taken during events, as part of resource management duties, as well as part of the everyday operations of the park. The collection also includes many documents relating to the planning, construction, and management of the park, and its unique performance and programming aspects. There is a substantial collection of performance memorabilia, including signed programs and signature plaques from performers.

For the purposes of collecting historical material, the collection has been divided into four main time periods, and items are chosen in relation to these eras. The first period is the Historic Wolf Trap Farm Era (1700's – 1930), and includes materials dealing with the land use up until the point Mrs. Shouse bought the farm. The next time period is the Shouse Residence Era (1930 – 1966), which emphasizes her use of the farm, as well as her position as a strong female leader and patroness of the arts. These artifacts include items like personal and commissioned pieces of artwork, items found around the property, and objects associated with the farmhouse that now serves as the administrative headquarters.

The final two eras overlap for the majority of their time period, and run up to the present day: Wolf Trap as a National Park (1966 – present) and Performances & Performers at Wolf Trap (1971 – present). The emphasis in the first is on Wolf Trap as a distinctive National Park and illustrates its early development as a park unit, its subsequent history as such, and the activities it manages. This includes materials related to park facilities, non-performance park events, park visitors, and the preservation and interpretation of resources, both cultural and natural. The second era explores the park as a performing arts venue, and the many elements that go into the production of performances. These collection materials are meant to document the performers, the theater, the crew, and the audience involved in each performing season at Wolf Trap.

The archeological artifacts are lithic in nature, and represent only a portion of what may have originally been at the site, given their location on the edge of the park boundary. There are many pieces of raw quartz chunks, debitage, a few projectile points, and mussel shells.

The natural history materials consist of a collection of bee species and a mouse found in the park. Any additional specimens collected would be accessioned through the National Park Service's Inventory and Monitoring Program.

B. Purpose of the Scope of Collection Statement

This Scope of Collection Statement defines the scope of present and future museum collection holdings of Wolf Trap National Park for the Performing Arts that contribute directly to the understanding and interpretation of the park's purpose, themes and resources, as well as those objects that the Service is legally mandated to preserve. It is designed to ensure that the museum collection is clearly relevant to the park.

C. Legislation Related to National Park Service Museum Collections

The National Park Service's (NPS) legal mandate for acquiring and preserving museum collections is contained in:

- The Antiquities Act of 1906 (16 USC 431-433)
- The Organic Act of 1916 (16 USC 1 et. seq.)
- The Historic Sites Act of 1935 (16 USC 461-467)
- The Management of Museum Properties Act of 1955, as amended (16 USC 18f)
- The Reservoir Salvage Act of 1960, as amended (16 USC 469-469C)
- The National Historic Preservation Act of 1966, as amended (16 USC 470 et. seq.)
- The Archeological & Historic Preservation Act of 1974, as amended (16 USC 469-469l-2)
- The Archeological Resources Protection Act of 1979, as amended (16 USC 470aa-mm)
- The National Parks Omnibus Management Act of 1998 (16 USC 5901)

D. Park History, Significance, Purpose, Themes, Objectives, and Goals

1. Park History

The piece of land that became Wolf Trap National Park for the Performing Arts was first occupied in pre-historic times, as evidenced by several archeological sites on the property that have been dated to the middle-Archaic period. In historic times, the original land grant from the British Crown for the very large tract of land that includes many portions of modern day northern Virginia, was issued in the early 18th century to the Fairfax family¹. The land now considered park property was first settled and farmed as early as the mid-17th century^{2, 3}. Wolves were recorded as being a serious menace to the settlers in the area, and rewards were offered to those that could trap and dispose of them⁴.

By 1844, various deeds and other documents show that there was at least one house on the property that became the park. The history of the farm as a distinct, traceable entity really begins with the division of a larger tract and the purchase of 201 acres by Samuel McDaniel in

¹ Edmund Lodge, ESQ, *The Genealogy of the existing British Peerage with Sketches of the Family Histories of the Nobility*, 6th ed. (London: Saunders & Otley, 1838), 191.

² Fairfax County, VA. "Will of William Fairfax," *Fairfax County Deed Book B1*, p. 177, Feb. 6, 1755, Jan. 26, 2007. Accessed June 2014, http://www.fairfaxcounty.gov/courts/circuit/pdf/william_fairfax_transcript.pdf.

³ Great Falls Historical Society, "Restored Towlston Grange," *Great Falls Historical Society*, Accessed June 2014, http://www.gfhs.org/pics/houses/towl_new.htm.

⁴ Wolf Trap Foundation, "Wolf Trap – A Historical Sketch," *Wolf Trap Foundation for the Performing Arts*, Accessed June 2014, http://www.wolftrap.org/Learn_About_Wolf_Trap/History.aspx.

1849. The McDaniel tract includes the bulk of the property that would become Wolf Trap Farm Park.⁵

Unlike earlier periods of the land's history, there is some preliminary information about the McDaniel family and farm, provided by the 1850 Census and other records. At that time, the property was split evenly between "improved" land (pasture or crop land), and "unimproved" (forest), which is about the same ratio as the current park. This division of land use allowed McDaniel to farm crops and keep livestock. Even though the farm was less than a mile from Old Leesburg Pike, it was not the site of any known skirmishes or encampments during the Civil War.

McDaniel continued to own the entire 201 acres until his death in 1891, when the property was subdivided among his children. These lots changed hands several times in the early 20th century, until in 1930 Catherine Filene acquired the first parcel of what she named Wolf Trap Farm. This parcel included the core of the McDaniel property, the old farmhouse, and 17 outbuildings. Two years later, Filene, heir to a portion of the Filene's Department Store fortune, married Jouett Shouse, a former Congressman, and set about creating a landscaped country retreat suitable for entertaining guests and dignitaries. Over the ensuing 20 years, Mrs. Shouse bought more land, removed some structures and built others, and made additions to the old farmhouse.

In 1962, Dulles International Airport opened, and with it the Dulles Access highway, which cut directly through the Shouse property. This circumstance, together with rapidly expanding suburban development in the area, heightened Shouse's concern for preservation of open space. Familiar with outdoor music venues such as Tanglewood in Massachusetts, Mrs. Shouse embarked on the idea of donating her property to a government agency for development of a park for the performing arts. Several agencies were approached, including the Smithsonian Institution and the Fairfax County Park Authority, but it was Secretary of the Interior, Stewart Udall, that accepted the donation.⁶

In 1966, Congress passed legislation that accepted a gift of land and funds from Catherine Filene Shouse, which authorized the creation of Wolf Trap Farm Park as a unit of the National Park Service as the first and only national park for the performing arts. On July 1, 1971, the Filene Center, a 7000 seat amphitheater and the centerpiece of the park's performing arts mission, opened to the public as a world-class entertainment facility.

The original Filene Center building operated every summer until it was completely destroyed in a fire that consumed the facility on April 4, 1982. Shows continued for the next two years in a temporary tent, and a rebuilt Filene Center opened July 30, 1984. Today, the Filene Center continues to operate as an outdoor venue, hosting a wide variety of internationally acclaimed performing arts entertainment from late May through early September.

⁵ Pousson, John F. and Christine Hoepfner, "Archeological Overview and Assessment Wolf Trap Farm Park for the Performing Arts", Denver Service Center, National Park Service, December 1997. Source for this paragraph and the following three paragraphs.

⁶ Mackintosh, Barry, "Wolf Trap Farm Park, An Administrative History". History Division, National Park Service, 1983.

The success of Wolf Trap in presenting the performing arts is the result of a partnership between a government agency—the National Park Service—and a private organization—the Wolf Trap Foundation for the Performing Arts. Together the National Park Service and the Wolf Trap Foundation foster the park’s unique performing arts experience that is centered on artistic excellence in an outdoor setting.

Wolf Trap National Park for the Performing Arts provides a natural enclave in the midst of an increasingly urbanized northern Virginia. Less than half of the 117 acre park is developed, leaving about 65 acres of natural woodland, streams, wetlands, and a wide variety of plants, animals, birds, and wildflowers. The park’s natural areas add green space to a dense suburb, provide refuge for many species, and serve as a migration rest area for wildlife and as a living biology classroom to the community.

2. Park Significance

Statements of significance clearly define the importance or distinctiveness of the park’s resources. Their purpose is to help managers make decisions that preserve the resources and values present and represented in the park. While Wolf Trap National Park contains many significant resources, not all of these resources contribute to the significance of the park. Rather, they describe the park’s distinctive nature and help inform management decisions, focusing efforts on preserving and protecting the most important resources and values of the park.

Wolf Trap National Park is significant because it:

- Is the first and only national park for the performing arts.
- Serves as the home of the Filene Center, a premier outdoor performing arts venue that has developed technical and operational capabilities which support a high variety, density, and caliber of programming.
- Represents a collaborative partnership, authorized by Congress, between the Wolf Trap National Park for the Performing Arts and the Wolf Trap Foundation to aid the park in presentation of performing arts and related educational and cultural programming.
- Realizes the vision of Catherine Filene Shouse to bring a diversity of performing arts to the public in the National Capital area.
- Conserves a former agricultural site that allows visitors to experience cultural arts and compatible recreation in an outdoor setting.

3. Park Purpose

The purpose of Wolf Trap National Park for the Performing Arts, identified in the *Foundation Document for Planning and Management* (2013), is to provide opportunities to experience live performances, related educational programs, and associated recreation in a pastoral setting within the National Capital area.

4. Park’s Collection Purpose

The purpose of the park's museum collection is to:

- Collect, protect, preserve, provide access to, and use objects, specimens, and archival or manuscript collections (henceforth referred to collectively as "collections," or individually as items) in the disciplines of archeology, ethnography, history, biology, geology, and paleontology to aid understanding among park visitors.
- Advance knowledge in the performing arts, humanities, and natural sciences.
- Support the park's performing arts, historical, and natural heritage, as articulated in the associated purposes in the *Foundation Document* (2013).
- Provide a record of research conducted, and objects and specimens collected for later use as support in management decisions.

5. Park's Interpretive Themes

The park's museum collection should also support the park's interpretive themes, as identified in the *Foundation Document* (2013).

- **Promoting the Performing Arts** - Effective promotion of the performing arts depends on exposing the public to the diversity of the performing arts and engaging them to participate.
- **People and the Performing Arts** - The story of a performance starts long before show time and its effects can last long after the final bows.
- **History** - By providing the park land and funds to the National Park Service to build a performing arts venue, Catherine Filene Shouse gifted the American people a place that ensures her vision and legacy.
- **Location** - Wolf Trap National Park for the Performing Arts is an open space protected by the National Park Service that provides a glimpse into the more rural past of Northern Virginia and a perspective on urban development in the greater National Capital area.

6. Park Priorities

- Support live performances in the park because Wolf Trap National Park for the Performing Arts was established to provide everyone with an opportunity to experience the performing arts.
- Retain elements of the park's historic landscape setting, which is a focal point of the Wolf Trap experience. The distinctive landscape is characterized by fields, woodlands, stock pond, hills, the Filene Center lawn, manicured landscapes, a historic farmhouse and outbuildings, gardens, and meadows.
- Accommodate multiple performance venues, which provide numerous opportunities to watch and enjoy the performing arts in an outdoor park environment.
- Cooperate, as partners, with the Wolf Trap Foundation in order to provide a variety of performances in the annual program that are as diverse as the American public.

7. Cultural Resources Management Objectives

The National Park Service is the steward of many of America's most important cultural resources. They are categorized as archeological resources, cultural landscapes,

ethnographic resources, historic and prehistoric structures, and museum collections. The Service's cultural resources management program involves:

- Research to identify, evaluate, document, register, and establish basic information about cultural resources and traditionally associated peoples;
- Planning to ensure that management processes for making decisions and setting priorities integrate information about cultural resources and provide for consultation and collaboration with outside entities; and
- Stewardship to ensure that cultural resources are preserved and protected, receive appropriate treatments (including maintenance) to achieve desired conditions, and are made available for public understanding and enjoyment.

(Note: the above section is from the NPS Cultural Resources Program website. Accessed 2014.)

8. Natural Resource Management Objectives

National park managers across the country are confronted with increasingly complex and challenging issues that require a broad-based understanding of the status and trends of each park's natural resources as a basis for making decisions, working with other agencies, and communicating with the public to protect park natural systems and native species.

As part of the National Park Service's effort to "improve park management through greater reliance on scientific knowledge," a primary role of the Inventory and Monitoring (I&M) Program is to collect, organize, and make available natural resources data and to contribute to the Service's institutional knowledge by facilitating the transformation of data into information through analysis, synthesis, and modeling.⁷

The five goals of the I&M Program are to:

1. Inventory the natural resources and park ecosystems under National Park Service stewardship to determine their nature and status.
2. Monitor park ecosystems to better understand their dynamic and condition and to provide reference points for comparisons with other, altered environments.
3. Establish natural resource inventory and monitoring as a standard practice throughout the NPS system that transcends traditional program, activity, and funding boundaries.
4. Integrate natural resource inventory and monitoring information into National Park Service planning, management, and decision making.

⁷ The National Park Service, "Inventory and Monitoring in Parks," *The National Park Service*, April 25, 2014, Accessed June 2014, <http://science.nature.nps.gov/im/>.

5. Share National Park Service accomplishments and information with other natural resource organizations and form partnerships for attaining common goals and objectives.

(Note: the above section is from the NPS Inventory and Monitoring Program website. Accessed 2014.)

9. Resource Management Objectives and Goals

The park's *Foundation Document* (2013) identifies the following::

a. Management Objectives

1. The park's resources and natural processes are defined, inventoried, and understood by park staff and form a basis for management strategies to fulfill the park's mission.
2. The public and visitors understand and support the mission of the park and the National Park Service. They are advocates of the goals to preserve the nation's heritage and enhance environmental citizenship.
3. The park is managed to assure long-term protection of cultural and natural resources. This includes monitoring impacts of human use in and around the park.
4. The park is managed as a part of a greater regional ecosystem and recognizes the needs of the park, other land management agencies, and private landowners.
5. Management of all park resources, including employees, visitors, and natural resources is recognized and valued worldwide and is a model for national and international managers.

b. Management Goals:

1. Finalize and implement the policies and procedures outlined in the NPS approved Scope of Collection for the park.
2. Identify, inventory, and assess the park's natural and cultural resources and natural processes in order to form the basis of a management strategy.
3. Establish a cataloging system and strategy to record, mark, and maintain the collection.
4. Draft a collecting plan, particularly for archival materials produced during each performance season.
5. Rehouse archival and manuscript collection according to best practices for long-term storage.

E. Laws, Regulations, and Conventions Related to Museum Collections

Archeological collections, except inalienable and communal property (as defined by the Native American Graves Protection and Repatriation Act of 1990 [25 USC 3001-13]), recovered from within park boundaries through systematic collection are Federal property and must be retained in the park's museum collection in accordance with 43 CFR 7.13 and NPS *Management Policies* (2006).

In accordance with the NPS Research Permit and Reporting System, permits to collect natural resource specimens state that retained specimens remain Federal property, are incorporated into the park museum collection and, as required by 36 CFR 2.5g, must bear official National Park Service museum labels and their catalog numbers will be registered in the National Park Service National Catalog.

Other laws, regulations, directives and conventions pertinent to the acquisition of museum collections at the park include:

- The Lacey Act of 1900 (18 USC 43-44)
- The Migratory Bird Treaty Act of 1918 (16 USC 703-711)
- The Bald Eagle Protection Act of 1940, as amended (16 USC 668-668d)
- The Federal Property and Administrative Services Act of 1949, as amended (40 USC 483[b])
- The Federal Records Act of 1950, as amended ("Records Management by Federal Agencies" [44 USC 3101 et. seq.])
- The Freedom of Information Act of 1966, as amended (5 USC 552)
- The Marine Mammal Protection Act of 1972 (16 USC 1361-1407)
- The Endangered Species Act of 1973, as amended (16 USC 1531-1543)
- The Privacy Act of 1974 (5 USC 552a)
- The Copyright Act of 1976 (17 USC 101 et seq. [1988 & Supp. V 1993])
- The American Indian Religious Freedom Act of 1978 (42 USC 1996)
- The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) (25 USC 3001-3013)
- The Federal Property Management Regulations (FPMR), 41 CFR 101
- 410 Departmental Manual, Interior Property Management Regulations (IPMR)
- 411 Departmental Manual, "Managing Museum Property," Chapters 1-3
- "Curation of Federally-Owned and Administered Archeological Collections," 36 CFR 79
- NAGPRA Final Regulations, 43 CFR 10; "Disposition of Federal Records," 36 CFR 1228
- "Protection of Archeological Resources", 43 CFR 7
- "Preservation of American Antiquities", 43 CFR 3
- "Preservation, Arrangement, Duplication, Exhibition of Records" (44 USC 2109)
- "Disposal of Records" (44 USC 3301 et seq.)
- Director's Order #19: Records Management
- Director's Order #24: NPS Museum Collections Management
- Director's Order #28: Cultural Resource Management; Director's Order #44: Personal Property Management
- The 1983 Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES)

- The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property (implemented in the United States by P.L. 97-446 in 1983, 19 USC 2601)

F. Structures, Landmarks, and Other Park Resources Listed on National or International Registries

There are currently no National Register of Historic Places designated structures in Wolf Trap National Park for the Performing Arts. The park is considering applying for such a designation for the portion of the park most immediately associated with Mrs. Shouse and the creation of the park. This nomination will probably be in the form of an historic district centered on the old farmhouse, currently serving as the administrative headquarters for the park, and include several small, picturesque buildings in the immediate vicinity that were built by Mrs. Shouse, as well as the surrounding landscape and garden areas. If such status were to be granted, the farmhouse and its immediate surroundings would be managed according to the Service's resource survey and management policies, as well as the national standards for such a site. In addition, it is anticipated that in the future the park will consider applying for National Register designation for the Filene Center structure itself, as the iconic showpiece of the park's mission.

II. TYPES OF COLLECTIONS

The interpretive themes, resource management goals, and objectives stated in the introduction provide direction for the acquisition of museum objects. The following guidelines will prevent arbitrary and excessive growth of the collection, while ensuring that it remains relevant to the park's mission. The park's collection is currently composed of two major categories, the cultural collection and the natural history collection.

A. Cultural Collections

1. Purpose

The purpose of this collection is to increase knowledge and inspiration among present and future generations through research and interpretive programs. It is also to support research, resource management, interpretation, and education; provide baseline data of park cultural resources; document changes these resources are undergoing because of internal park conditions and external effects; and to guarantee the protection of important objects whose in-situ preservation cannot be assured. All items need to have a direct relationship to the park purpose, mission, and significance in addition to complying with NPS regulations.

The cultural collection must support these goals. This will ensure that only relevant and archival materials are accessioned into the collection. Future growth of the collection should be restricted to items related to:

- Interpretive and/or research needs identified in the park *Foundation Document* (2013).
- Enhancing understanding and promoting increased stewardship of the park's cultural resources.
- Cultural resources baseline/inventorying and monitoring activities.

- Regulatory and compliance activities such as those mandated by the National Historic Preservation Act of 1966 (as amended) and the Archeological Resources Protection Act of 1979 (ARPA).

Objects and archival collections with a direct association to the park are more desirable for inclusion within the collection than similar items without such primary significance. The National Park Service definition of a cultural collection is subdivided into four disciplines: archeology, ethnology, history, and archives and manuscripts. While Wolf Trap National Park for the Performing Arts does not have ethnology collection materials today, inventory and monitoring activities may add such collections in the future. The following list identifies, by discipline, object types appropriate to the park's museum collection and, as needed, notes current representation.

2. Archeology

Archeological collections are generated in response to cultural resource management requirements related to legal mandates, development of park facilities, preservation-related activities, research requirements, and interpretive needs. Archeological research projects within the park's boundaries may frequently result in the collection of objects in addition to a variety of other activities. This may include, but is not limited to, site condition assessments done at regularly scheduled intervals as part of the Archeological Sites Management System.

Uncontrolled surface collecting by visitors and park staff is discouraged. Archeological materials found on the surface by visitors should be left in their original location by the finder, and reported to park staff. If materials are turned in to park staff, appropriate measures must be taken to ensure that the visitor collects no more material, that as much provenience information as possible is recorded, and that the objects/data are promptly turned in to the park Resource Manager.

As per 43 CFR Part 7, any archeological materials discovered within the park (except inalienable and communal property, as defined by NAGPRA) are the property of the United States and will be maintained as a part of the park's collection. All archeological material is turned over to the National Capital Region's repository, the Museum Resource Center (MRCE).

a. Artifacts and Specimens

Archeological research projects and resource monitoring surveys within the park may result in the collection of artifacts, ecofacts, or other data from pre-existing sites or newly discovered ones. All isolated surface finds should be cataloged as archeology, and provenience should be recorded as accurately as possible in accordance with the archeology guidelines laid out in the *NPS Museum Handbook*, Part II, Appendix E. These sites represent the archeological resources of the park, and, according to National Park Service definitions, can be subdivided into three types of collection materials: prehistoric materials, historic materials, and confiscated archeological objects.

i) Prehistoric Material

The current prehistoric archeological artifact collection consists mainly of lithic material composed of quartz, and related to the production of stone tools. Most of the objects are flakes, debitage, and chunks of lithic material. Two archeological sites have been identified in the park, and there are approximately 250 artifacts, only a few of which are points. The artifacts were recovered through surface collection, and have provided the park with a greater understanding and assessment of cultural resources, as well as the potential for further interpretive and education opportunities.

ii) Historic Materials

These are materials from sites related to the settlement of the lands within the park during the historic period (through 1966), and sites associated with early park development, from circa 1966 through 1971. Materials from both Native American sites and Euro-American sites are included in this category. Only archeological materials dating to the historic period and directly related to the above are included in the collection.

There is a small amount of historic archeological material in Wolf Trap National Park for the Performing Arts collection. These artifacts were all surface collected in isolated instances, and are not part of a specifically designated archaeological site. The artifacts include old iron horseshoes, a key, and other items that have surfaced on the land over the life of the park. No scheduled excavation or collection of artifacts from this period is planned. The park would consider future additions in this discipline dependent on proposed research studies or surveys in compliance with NPS regulations and this scope of collection statement. All associated reports, records, and documentary artifacts would become part of the collection records.

iii) Confiscated Archeological Objects

These are objects that have been recovered from unauthorized and illegal activities. They might include unearthened artifacts, ecofacts, and human remains illegally excavated or uncontrolled surface collecting by unauthorized individuals within the park boundaries. There are currently no confiscated archeological objects in the Wolf Trap National Park for the Performing Arts collection.

If, in the future, materials are confiscated from unauthorized activities, the park Resource Manager should be consulted as soon as possible to ensure proper handling and transportation. Such objects might be held temporarily as evidence if legal action is to be taken, but should be formally turned over to the Resource Manager as soon as possible. The Resource Manager will maintain all such objects, following standard “chain of evidence” procedures, in the park’s custody. Once all legal questions are resolved, the objects and all associated documentation will be added to the

permanent collection if they fit within the scope of collection, or will be placed into the interpretive collection to be utilized as needed.

b. Associated Records

All records associated with archeological artifacts must be retained as part of the collection. These records include field notes and catalogs; daily journals; drawings and maps; photographs, negatives, and slides; sound recordings; raw data sheets; instrument charts; remote sensing materials; artifact inventories; analytical study data; conservation treatment records; computer documentation and data; and reports generated by archeological investigations.

3. Ethnology

Ethnographic resources are variations of natural resources and standard cultural resource types. They are subsistence and ceremonial locales and sites, structures, objects, and rural and urban landscapes assigned cultural significance by traditional users. The decision to call resources 'ethnographic' depends on whether associated peoples perceive them as traditionally meaningful to their identity as a group and the survival of their lifeways. Some such resources may be designated by other terms and cross-listed in other NPS inventories (NPS-28, CH. 10).

a. Artifacts

There are currently no ethnology collections in Wolf Trap National Park for the Performing Arts, and no active collecting is planned in this discipline. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's resource survey and management policies.

b. Associated Records

All records associated with ethnographic collections must be retained as part of the museum collection. These records may include field notes; interview schedules; tapes (video and audio); interview transcripts; negatives, prints and slides; data sheets (all subject to restrictions of confidentiality, if any); artifact inventories; analytical study data; conservation treatment records; computer documentation and data; reports generated by ethnographic investigations; as well as any other documents generated through ethnographic field work.

4. History

The history collection is an important component of interpretive and resource management programs and supports the mission of Wolf Trap National Park for the Performing Arts. Only historic material that has a direct association with the park is included in the collection. Items that do not have a direct association with the park and/or do not meet the Scope of

Collection are to be deaccessioned. When a large quantity of an object type is available, priority is given to acquiring the best-preserved examples. The history collection is tied to park interpretive themes and used to establish the following collecting categories:

a. Historic Wolf Trap Farm (1700's-1930)

This time period extends from the arrival of Europeans to the park area, in the early 1700's to the purchase of the property by Mrs. Catherine Filene Shouse in 1932. The era is characterized by settlement and farm activities from the 18th century to the early 20th century. The farm lies geographically in the heart of Fairfax County in an area that was the scene of intense activity during the Civil War, including skirmishes as close as Vienna and Dranesville. There was troop movement on Route 7 and along other local roads, as well as troop occupations in the area. Despite all of this movement, no evidence, to date, has been found to support a direct connection between the farm and these activities.

The park has very little material from this era. Some collection objects that do fall within this time period include the mounted cast iron bell outside of the farmhouse and a glass bottle found in the farmhouse wall during restoration work. It is unlikely that much material of this type will become available. However, if original material of this nature becomes available, is within the scope of the collection, and is verified as authentic, it should be collected.

b. Shouse Residence (1930–1966)

This period in the park's history extends from 1930, when Ms. Filene purchased the farm, to 1966, when she, now Mrs. Shouse, deeded the property to the U.S. Department of the Interior. She resided in Georgetown with her husband Jouett Shouse, so Wolf Trap Farm was used primarily as a country "retreat," gentleman's farm, and to entertain guests through the 1930s, '40s, and '50s.

The park collects material both from the period of Mrs. Shouse's residence, as well as material that illustrates her importance as a leading figure in Women's history and as a patroness of the arts in 20th century America. The park will continue to collect personal items and non-official documentary material (other than park administrative records), that are directly related to this time period that do not duplicate the material already in its possession. Examples from the collection include paintings, small decorative hardware, and a key to the front door.

c. Wolf Trap as a National Park (1966-present)

This period is represented by materials that illustrate the early development of Wolf Trap as a national park, its subsequent history as such, and the activities it manages as a unit of the National Park Service. This includes materials related to park facilities, non-performance park events, park visitors, and the preservation and interpretation of resources, both cultural and natural.

Items in the collection from this period include a bust of Mrs. Shouse, first run covers of Wolf Trap Farm Park stamps issued by the US Postal Service, structural pieces removed from the Filene Center during maintenance and restoration, and objects created during park programming, like the murals in the pedestrian tunnel. If original material of this nature becomes available, falls within the scope of collection and is authenticated, it should be collected.

d. Performances and Performers at Wolf Trap (1971 – present)

As the only national park designated to showcase the Performing Arts, the collection of performance and performance season related materials and memorabilia is distinct from those items that distinguish it as a park unit. These materials are meant to document the performers, the theater, the audience, the technical crew, and other objects related to the creation of each performing season at Wolf Trap. Materials from these types of activities will continue to be preserved as they become available and fall within the scope of collection guidelines.

Items in the collection from this period include seats from Mrs. Shouse's VIP box 29, signature plaques for each of the performers, and a sound board. The only theater equipment to be kept is that which can be demonstrated to be the oldest surviving example in good condition. It is not standard practice to save the general equipment used in a park, but given Wolf Trap's distinctive purpose, the inclusion of select equipment that is illustrative of the history of performing arts and the important technical aspects of performances at Wolf Trap is to be decided by the park's Production Manager in consultation with the park Resource Manager.

e. Historic Structures

When original fabric is removed from a historic structure during a preservation or repair project, a representative portion of the fabric will be preserved and accessioned into the museum collection, along with any associated documentation.

5. Archival and Manuscript

Archival materials further the Service's mission of education, management, preservation, and research. Archives and manuscripts include all types of documents, regardless of format. Documents may be in hardcopy (paper), or in any kind of magnetic, electronic, digital, or film technology. Individual documents may be loose, or they may be contained in file folders or in bound volumes.

The archival and manuscript collection at Wolf Trap National Park for the Performing Arts is the largest and most distinctive collection at the park. It includes, but is not limited to, autographed programs and playbills, photographs from events and performances, and crew passes. All of these items are very specifically given to or created for or by the park in its management of the park. Material created by third parties about the park, foundation, or performances held at Wolf Trap, including newspaper clippings or reviews, do not qualify as archives or manuscripts, and should not be maintained in the museum collection. The same

stipulation applies to materials produced by the foundation that are not utilized by the park to carry out their purpose. These items can be kept for reference purposes or programming but are not considered archival and manuscript items.

No more than three copies of any one document should be kept. Duplicate copies beyond this limit may be used for display, in interpretive programming, or disposed of appropriately. Carbon copies, photocopies, and other duplicates may be regarded as “original documents,” depending on specific circumstances. For example, if an individual sent a letter to someone and kept a copy of that letter in his or her own files, then that copy would still be regarded as an original document in the individual’s manuscript collection.

Policy and procedures for archival and manuscript collections, as well as records management are outlined in NPS Management Policies 2006, Director’s Order 19 Records Management, and the *Museum Handbook* Part II, Appendix D.

a. Performance Ephemera

Many of the archival materials at Wolf Trap are created by the Foundation, and used directly by the park in order to facilitate the goals of running an outdoor performance venue. These items are integral to the identity of the park, and are maintained as collective sets or series of archival materials. The series are divided by type of material, and organized chronologically. The archival collection at Wolf Trap is divided into four main series: performance files, photographs of performers and performances, non-performance photographs of the park and other activities, and posters.

The performance files are to be arranged chronologically, and added to each season. These files include all associated documents for each performance; including, but not limited to, crew passes, performer signature cards, contract information, signed and unsigned programs, performer lists, set lists, and calendars. These files are to be kept together, and created for each future performance. Any past programs that have been saved without a performance folder should be added to one specifically created for that purpose, and added to the series chronologically.

While all photographs in the collection document some aspect of Wolf Trap, their content is varied, and can be divided into performance-based and non-performance images. This division allows photos to be easily indexed and can be associated with particular information in other areas of the collection, like concert files or historic eras. Similar index and association information should be made when dealing with the series of posters. If these photographs or posters are on display, they should be photographed, and the resultant high fidelity images should be kept in archival storage for preservation purposes.

b. NPS Resource Management Records

These records include documentation created by the park or acquired by the park in the course of everyday business (e.g., reports done for the park) to record information on cultural and natural resources and their management over time.

Resource management records are the documentary products of archeological surveys and excavations, natural resource surveys, historic structure and cultural landscape research, design concept renderings, scientific projects, and various natural and cultural resource maintenance projects.

These records (regardless of format) document park resources and serve as information bases for their continuing management. They should be managed in accordance with records schedules established by the park, as well as The Federal Records Act of 1950. All paper copies of park-produced records, maps, plans, etc. should be kept as part of the museum collection until it can be demonstrated that they have been digitally preserved as part of the online database and then be dealt with accordingly if they are no longer being used as to manage the park's resources.

c. Rare Books

Rare books include published books that are difficult to replace or books from the park's historic period. This category also includes books and other library materials used in exhibits or as furnishings in historic structures or books that are retained for their physical properties or their associative value. In general, rare books should be managed as part of museum collections, and not in the park library.

There are currently no rare books in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this category. The park would consider future additions in this category, if they were to surface or be donated, and could be verified as authentic and relevant to the park's mission or specific history.

d. Library

There are currently no library materials in Wolf Trap National Park for the Performing Arts collection, and no plan to collect such materials in the future. In accordance with DO-19, Records Management Guideline, all current park files as they are disposed of are examined to ensure retention of important materials in the park. Retained materials are managed as part of the museum collection, not in a library collection. Policy and procedures for library collections are outlined in Special Directive 94-1 (Feb 94), and DO 84 Library Management Program, which remains under development.

e. Historic, Non-NPS Archival Materials Associated with Wolf Trap

- Mrs. Shouse's personal papers (Held by the Harvard University Library Open Collections Program).
- Recordings of performances at Wolf Trap are kept by the artists themselves and/or The Wolf Trap Foundation.

B. Natural History Collections

1. Purpose

The purpose of this collection is to support scientific research, resource management, and interpretation/education; provide baseline data of park natural resources; document changes these resources are undergoing because of internal park conditions and external effects; and preserve important or locally significant species collected in response to specific research or interpretive needs. All items need to have a direct relationship to the park purpose, mission, and significance in addition to complying with NPS regulations.

The park recognizes the requirements of 36 CFR 2.5 regarding research activity in the park by permit, and will ensure that any specimens and associated records resulting from such activity are managed accordingly. Specimens collected by park staff in the course of their duties, which require long-term preservation, are retained and managed as part of the park's collection.

The means by which the natural history collection should grow is through authorized scholarly research and selective acquisition based on needs identified in this document and in the park's *Foundation Document* (2013) and other applicable park planning documents to ensure that only well documented and appropriate specimens are retained. Natural resource specimens collected outside the park boundaries will not be included in the collection unless the specimens are required to illustrate interpretive exhibits, to augment specific park-related research projects, or to demonstrate effects on park resources. The park will discourage duplications of specimen collections.

Taxidermy "mounts" and freeze-dried specimens will be obtained only when a specific need (such as for an exhibit) is identified. Due to hazardous materials, the park will not accept wet specimens. Specialty collections such as frozen or other types of tissue samples are beyond the capability of the park to preserve. If they are collected and held by other repositories, they will be fully documented according to the applicable regulations. Archived soils and other strictly environmental monitoring samples will only be collected as part of authorized research projects.

The National Park Service definition of a natural history collection is subdivided into three disciplines: biology, paleontology, and geology. While Wolf Trap National Park for the Performing Arts has only biology collection materials today, future inventory and monitoring activities may add collections in geology and paleontology. The following list identifies by discipline, specimen types appropriate to the park's collection, and notes the current representation of these types of museum collections.

2. Biology

a. Flora

There are currently no flora specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

b. Fungi

There are currently no fungi specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

c. Mammals

There is currently one mammal specimen in Wolf Trap National Park for the Performing Arts collection, but no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

d. Insects and Arachnids

In 2014, 51 bees were added to Wolf Trap National Park for the Performing Arts collection as part of a bee study. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies, and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

e. Birds

There are currently no bird specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

f. Reptiles

There are currently no reptile specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

g. Amphibians

There are currently no amphibian specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

h. Fish

There are currently no fish specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

i. Macro Invertebrates

There are currently no macro invertebrate specimens in Wolf Trap National Park for the Performing Arts collection, and no active collecting is planned in this discipline. There are no known endangered, threatened, or rare species in the park. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

3. Geology

There is currently no rock or mineral collection at Wolf Trap National Park for the Performing Arts, and no active collecting is planned in this discipline. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

4. Paleontology

There is currently no fossil collection at Wolf Trap National Park for the Performing Arts, and no active collecting is planned in this discipline. The park would consider future additions in this discipline dependent on proposed research studies and in compliance with the Service's Inventory and Monitoring Program. All associated reports, records, and documentary artifacts would become part of the collection records.

Uncontrolled surface collecting by visitors and park staff is discouraged. Fossils found on the surface by visitors should not be removed from their original location by the finder. They should be reported to park staff. If materials are turned in to park staff, appropriate measures must be taken to ensure that the visitor collects no more material, that precise provenience information is recorded, if possible, and that the objects/data are promptly turned in to Resource Manager upon receipt by any member of the park staff.

III. MUSEUM COLLECTIONS SUBJECT TO THE NATIVE AMERICAN GRAVES PROTECTION AND REPATRIATION ACT OF 1990

The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA), 25 USC 3001-13, requires, in addition to other actions, a written summary of unassociated funerary objects, sacred objects, and objects of cultural patrimony. In 2014, the park determined that it has no museum collections that fall within the scope of the NAGPRA categories. Acquisition of such objects by the park is not anticipated.

NAGPRA required a written, item-by-item inventory of human remains and associated funerary objects to be completed no later than November 16, 1995. The park has no human remains or associated funerary objects subject to NAGPRA in its collection.

IV. ACQUISITION

The park acquires objects for its collections by gift, purchase, exchange, transfer, field collection, and loan. Acquisition of objects is governed by the park's ability to manage and preserve them according to NPS *Management Policies* (2006), Chapter 5, the standards for managing collection objects in Director's Order #28, Cultural Resources Management Guideline, the revised Special Directive 80-1, and the NPS *Museum Handbook*, Part I.

In accordance with NPS policy the park will discourage gifts with restrictions or limiting conditions. Incoming loans will be acquired only for a particular purpose such as research or exhibition, and for a specified period of time. Collection objects must be acquired, accessioned, and cataloged in accordance with the NPS *Museum Handbook*, Part II.

In accordance with DO #44, Personal Property Management Guideline, all proposals for the acquisition of firearms and ammunition, except archeological field collections, must be reviewed and approved by the regional curator. The acquisition of firearms included on the Bureau of Alcohol, Tobacco, and Firearms (ATF) list of prohibited/restricted weapons requires concurrent review by the regional curator and the regional law enforcement specialist.

The park Superintendent, by delegation, represents the Director and the Secretary of the Interior in accepting title to and responsibility for collection objects. The Superintendent bears the ultimate responsibility for the acquisition and proper care and management of the museum collection. The Superintendent has delegated the day-to-day care of the collection to the Resource Manager as a collateral duty.

All permanent acquisitions must receive formal approval from the Superintendent before they can be accepted into the collection. Upon receipt, all newly acquired objects and related documentation must be turned over to the Resource Manager. The Resource Manager prepares, for the

Superintendent's signature, all instruments of conveyance; letters of thanks, acceptance, or rejection; and transmits them as appropriate, to the donor, lender, vendor, or other source of acquisition.

Donors of Native American cultural materials must be able to demonstrate legal title to the materials and prove that they were not illegally removed from public lands. Gifts of this type of material are not ordinarily accepted unless they have been collected in a scientific manner and have adequate provenience data associated with them.

Collecting, either under permit or by park staff, will be approved only in response to the park's need for on-site reference or to establish baseline data. The museum collection will not be a repository for cultural or natural science specimens in excess of these needs.

V. USES OF COLLECTIONS

The park's museum collection may be used for exhibits, interpretive programs, research, publications, or other interpretive media. The primary consideration in the use of collection objects is the preservation of each object in question and of the collection as a whole.

Researchers and other specialists may examine objects and archival materials under the conditions and procedures outlined in Director's Order #28, Cultural Resource Management Guideline (1998), Director's Order #24 NPS Museum Collections Management (2008), and in the park's written procedures for collection access. Any interpretive use defined as consumptive must be authorized in advance, as outlined in Director's Order #28 and Director's Order #6, Interpretation and Education (2005). The use of reproductions is preferred to the consumptive use of original objects.

Destructive analysis is a legitimate use of collections for approved research purposes when the impact is minor or when the object is common, in which case approval by the Superintendent is required. If an object is rare or significant, a request for destructive analysis should be reviewed by the regional curator and may be approved only by the Regional Director, as outlined in Director's Order #28 and Director's Order #24.

Objects may be loaned out to qualified institutions for approved purposes in accordance with NPS *Museum Handbook*, Part II, Chapter 5, Outgoing Loans. Institutions must meet minimal museum standards for security, handling, and exhibition of NPS museum objects. Sensitive materials may require additional conditions prior to a loan commitment. Expenses related to loans of museum objects, including shipping and insurance, will normally be assumed by the borrower. All exhibits containing collection objects must have proper security, appropriate environmental controls, and proper mounts to ensure the long-term preservation of the objects.

VI. RESTRICTIONS

Restrictions in addition to those applying to the use of the collection outlined in Section IV of this statement are as follows:

Final disposition of type specimens will be determined at the Service-wide level and will adhere to recognized conventions established for specific disciplines.

The park will not knowingly be a partner to or encourage in any way the trafficking in illicitly or unscientifically collected materials.

A. Cultural Restrictions

Curatorial staff should consult with Tribal governments, Native Hawaiian organizations, Alaskan Native corporations, and traditional religious leaders about the terms and conditions for management of collections from Federal lands that have significance for these groups; and should consult with other indigenous and immigrant ethnic, social, and religious groups that have aboriginal or historic ties with the museum collection or lands of origin, and/or traditionally have used the museum collection. Archeological objects in the museum collection shall be made available to persons for use in religious rituals or spiritual activities in accordance with 36 CFR 79, Section 79.10(c), "Curation of Federally-owned and Administered Archeological Collections." Requests to borrow non-archeological material for religious ritual or spiritual activities will be addressed on a case-by-case basis.

The park will not approve research on human remains and associated funerary objects without the consent of the affected group(s).

NPS *Management Policies*, (2006), Chapter 5, states that:

"Under certain circumstances, and to the extent permitted by law, information about the specific location, character, nature, ownership, or acquisition of cultural resources on park lands will be withheld from public disclosure."

"To the extent permitted by law, the Service will withhold from public disclosure (1) information provided by individuals who wish the information to remain confidential, and (2) the identities of individuals who wish to remain anonymous and who are protected from release by exemption under FOIA."

Inquiries to the park of this nature will be referred to the regional Freedom of Information Act (FOIA) and Privacy Act Officer for consultation and possible review.

Restrictions may be placed on the publication of images or manuscripts in the museum collection if these materials are subject to copyright, and this right has not been signed over to the National Park Service.

B. Natural History Restrictions

All endangered, threatened, or rare plants and vertebrate and invertebrate animals will be collected only when accidentally killed or when dead from natural causes. The collection of threatened, endangered, or rare plant and animal species will comply with NPS *Management Policies* (2006), be in accordance with the provisions of the Endangered Species Act of 1973, as amended, and will be strictly limited according to the applicable rules of the U.S. Fish and Wildlife Service. Wolf Trap National Park for the Performing Arts will not knowingly be a partner to or encourage in any way the trafficking in illicitly or unscientifically collected materials.

C. Collection Specific Restrictions

There are currently no collection specific restrictions in Wolf Trap National Park for the Performing Arts, and the acceptance of such restrictions on future gifts or purchases is to be avoided and seriously discouraged.

VII. MANAGEMENT ACTIONS

This Scope of Collection Statement must be reviewed every five years, and when necessary, must be revised to remain supportive of and consistent with any changes in the park's mission or legislation. Any revision to this document requires the approval of the Superintendent.

The current collection is relatively small, and with this Scope of Collection Statement revision, the decision to develop or not to develop further collection-based documentation will be made. An official *Foundation Document* was approved for Wolf Trap National Park for the Performing Arts in 2013.

A number of objects from the collection are housed at repositories outside of the park:

1. 51 bees, 250 of archeological artifacts, one mouse, and 8 linear feet of archival photos, negatives, and documents are stored at The Museum Resource Center (MRCE) for the National Capital Region.

Natural history collections and archeological materials were removed from sites presently within the park boundaries. The Museum Resource Center is the only off-site facility currently holding Wolf Trap materials. These collections still contain a wealth of information that has not been fully analyzed to date.