

## Intellectual Property, Copyright, & Digital Rights Policy

|                      |                                                     |                   |                          |                       |                  |
|----------------------|-----------------------------------------------------|-------------------|--------------------------|-----------------------|------------------|
| <b>Policy Number</b> | MUC-COL-005                                         | <b>Category</b>   | Collections / Operations | <b>Effective Date</b> | Pending adoption |
| <b>Review Cycle</b>  | Annually (DMCA); Every 3 years (all other sections) | <b>Supersedes</b> |                          | <b>Approved by</b>    | Advisory Board   |

### 1. Purpose and Scope

- 1.1. The Museum of Uintah County (MUC) generates, uses, manages, and publishes a wide range of intellectual property in the course of its work: images of collection objects, digitized surrogates, exhibition texts, digital publications, staff-created content, and community-submitted materials. At the same time, the MUC operates digital platforms that are subject to federal copyright law, including the Digital Millennium Copyright Act (DMCA).
- 1.2. This policy establishes the MUC's complete framework for intellectual property, copyright, and digital rights. It is organized into four parts:
  - 1.2.1. Part I — The MUC's Intellectual Property & Use of Collections: governs authorization and fees for reproduction of the MUC collection images, the MUC's own copyright compliance, and enforcement of the MUC's rights.
  - 1.2.2. Part II — Digitization & Digital Collections: governs how the MUC digitizes collections, manages digital files, stores and backs up digital assets, and provides public online access.
  - 1.2.3. Part III — DMCA & Takedown Procedures: fulfills the MUC's obligations as a digital platform operator under 17 U.S.C. § 512, including the designation of a Copyright Agent and the notice-and-takedown process.
  - 1.2.4. Part IV — Patron Content Submissions: governs rights, representations, and editorial standards for content submitted by members of the public for publication on the MUC's platforms.

## PART I

# The MUC's Intellectual Property & Use of Collections

*Image reproduction rights · Copyright compliance · Fees · Enforcement*

## 2. MUC's Intellectual Property Rights

### 2.1. Collection Objects

- 2.1.1. Copyright in collection objects belongs to the creator of the work or their heirs, not to the MUC, unless the work is in the public domain or the MUC has received an assignment of copyright. The MUC's ownership of a physical object does not give the MUC copyright in that object's image.
- 2.1.2. However, the MUC does hold:
  - 2.1.2.1. Copyright in original photographic works created by the MUC staff, to the extent such works qualify for protection under applicable copyright law. (i.e., in the MUC's photographic work, not in the underlying object)
  - 2.1.2.2. Copyright in exhibition texts, educational materials, digital content, and other works created by the MUC staff
  - 2.1.2.3. The right to control physical access to objects and to establish conditions for photography and reproduction as a matter of institutional policy

### 2.2. Public Domain Objects

- 2.2.1. Objects whose copyright protection has expired or which otherwise qualify as public domain under United States copyright law may generally be reproduced without obtaining third-party copyright permission. The MUC may reproduce public domain objects without securing third-party copyright clearance, though the MUC's own photographs of those objects remain the MUC's intellectual property.

### 2.3. Native American Graves Protection and Repatriation Act (NAGPRA) and Indigenous Cultural Objects

- 2.3.1. Copyright law does not govern all aspects of Indigenous cultural property. Tribal nations may have cultural authority over certain objects and images regardless of copyright status. The MUC shall consult with affiliated tribes before authorizing any reproduction of objects with Indigenous cultural significance — see the NAGPRA Compliance Policy (MUC-COL-001) and the Indigenous Cultural Content Policy (MUC-EDU-002).

## 3. Authorization for Reproduction of Collection Images

### 3.1. Who Needs Authorization

- 3.1.1. Except where permitted by law, including fair use and public-domain use, persons seeking images directly from the MUC or requesting access to collection materials for reproduction must obtain authorization from the MUC.
- 3.1.2. *"Reproduction" includes: publication in books, journals, magazines, and newspapers; use on websites, social media, or other digital platforms for publication purposes; use in films, documentaries, or broadcast media; reproduction on merchandise, greeting cards, or other products; and exhibition or display outside of the MUC.*

### **3.2. Image Reproduction Request Process**

- 3.2.1.** The requester completes the MUC's Image Reproduction Request Form and submits it to the Museum Manager.
- 3.2.2.** The Museum Manager reviews the request within 15 business days for: the object's copyright status; NAGPRA/tribal consultation requirements; donor restrictions; the condition and availability of photographs; and the appropriateness of the intended use.
- 3.2.3.** If authorized, the Museum Manager issues a written Image Reproduction Authorization specifying the specific use, credit line, any conditions, and applicable fees.
- 3.2.4.** If the request is denied or additional review is required, the Museum Manager communicates the reasons and any possible alternatives.

### **3.3. Standard Credit Line**

- 3.3.1.** All authorized reproductions of the MUC collection objects shall credit the MUC as specified in the Authorization. Standard credit line: "Collection of the Museum of Uintah County, Vernal, Utah. [Accession number if applicable.] Variations may be specified in the Authorization.

## **4. Reproduction Fees**

- 4.1.** The MUC may charge reproduction fees for commercial and publication uses of collection images. The Museum Manager sets fees based on the nature and scope of the use and reserves the right to revise them. Fee schedules shall be reviewed annually.
  - 4.1.1.** Non-profit, educational, and scholarly uses: fees may be waived at the Museum Manager's discretion
  - 4.1.2.** Commercial, advertising, or for-profit publication uses: fees apply as set by the Museum Manager.
  - 4.1.3.** Government agency uses for educational purposes: fees may be waived
  - 4.1.4.** Institute of Museum and Library Services (IMLS) grant-required open access uses: The MUC shall comply with applicable open access requirements for federally funded projects
- 4.2.** All reproduction fees are MUC revenue and shall be processed through Uintah County's financial systems.

## **5. The MUC as a User of Copyrighted Content**

- 5.1.** MUC staff creating exhibits, publications, digital content, or educational materials must respect copyright:
  - 5.1.1.** Do not reproduce copyrighted content unless permission has been obtained or another lawful basis for use exists.
  - 5.1.2.** When in doubt about copyright status, consult with the Museum Manager before using the content
  - 5.1.3.** Fair use is a legal doctrine that may permit certain uses of copyrighted material without permission depending on the facts and circumstances of the particular use. The MUC shall not rely on fair use without careful consideration; when in doubt, seek permission.

- 5.1.4. Creative Commons-licensed content may be used in accordance with the specific license terms; always check which license applies before using.
- 5.1.5. The MUC shall not reproduce song lyrics, poetry, or other complete creative works without authorization, even short ones.
- 5.1.6. Document all permissions obtained for exhibit and publication content, and retain permission records in accordance with approved records retention requirements.

## **6. Infringement of the MUC's Rights**

- 6.1. The MUC shall take reasonable steps to protect its intellectual property:
  - 6.1.1. Staff who discover unauthorized reproduction of the MUC's collection images shall report it to the Museum Manager
  - 6.1.2. The MUC may issue cease-and-desist notices for unauthorized commercial uses
  - 6.1.3. Disputes about copyright or unauthorized use shall be referred to the LAM Director and, if necessary, Uintah County legal counsel.

## PART II

### Digitization & Digital Collections

*Priorities · Technical standards · Metadata · Storage & backup · Public access*

## 7. Purpose and Goals of Digitization

- 7.1. Digitization of the MUC's collections serves multiple goals: it creates preservation surrogates that reduce handling of originals; it expands public access; it enables research and educational use; and it supports the MUC's eligibility for grants requiring digital access components. This Part establishes standards for how the MUC creates, manages, stores, and shares digital representations of its collections.
- 7.2. This Part applies to all digital images, videos, audio recordings, and other digital surrogates of the MUC's physical collection objects and associated documentation.

## 8. Digitization Priorities

- 8.1. Given limited staff and equipment resources, the MUC shall prioritize digitization based on:
  - 8.1.1. Preservation need — fragile, deteriorating, or heavily used items whose continued handling risks damage
  - 8.1.2. Research demand — items frequently requested by researchers or frequently needed for exhibit or program development
  - 8.1.3. Mission significance — items central to the MUC's core interpretive themes
  - 8.1.4. Grant opportunities — items required by funded grant projects
  - 8.1.5. Public access value — items of broad community interest
- 8.2. The Museum Manager shall maintain a Digitization Priority Queue updated at least annually. Objects in poor condition that require conservation treatment should generally be treated before digitization to ensure quality capture.

## 9. Pre-Digitization Review

- 9.1. Before any collection object is digitized, the Museum Manager shall confirm:
  - 9.1.1. **Copyright status** — is the object's image free to reproduce, or does the MUC need rights clearance? (See Part I, Section 2)
  - 9.1.2. **NAGPRA status** — photographs of NAGPRA-covered objects require tribal consultation and consent before capture or sharing; some objects may not be photographable under tribal direction
  - 9.1.3. **Donor restrictions** — are there any donor-imposed restrictions on reproduction or sharing?
  - 9.1.4. **Condition** — Is the object stable enough to handle for photography without risk of damage?
- 9.2. Any object with unresolved NAGPRA status, active donor restrictions, or significant condition concerns shall not be digitized until those concerns are resolved.

## **10. Technical Standards for Digitization**

### **10.1. Image Capture**

- 10.1.1.** All digitization for preservation or publication purposes shall meet or exceed the current version of the Federal Agencies Digital Guidelines Initiative (FADGI)
- 10.1.2.** Archival master files shall be captured at a minimum of 400 ppi (for objects under 8 inches) or 600 ppi (for smaller objects requiring detail), in uncompressed TIFF format
- 10.1.3.** Color accuracy shall be verified using a color reference target included in the capture
- 10.1.4.** All capture sessions shall be documented with metadata, including capture date, equipment, operator, and settings

### **10.2. File Naming**

- 10.2.1.** Digital files shall be named using the MUC's accession number as the primary identifier, with a consistent suffix format distinguishing master files, derivatives, and thumbnails.
- 10.2.2.** File names shall contain no spaces or special characters.

## **11. Metadata Standards**

### **11.1. Embedded Metadata**

- 11.1.1.** All digital files shall include embedded metadata (IPTC/XMP fields) capturing, at minimum: title; accession number; date created; description; copyright status; and the MUC's name and contact information as the rights holder.

### **11.2. Collections Database Records**

- 11.2.1.** Link digital asset locations and filenames to the corresponding object record in PastPerfect. The PastPerfect record shall note the digitization date and any access restrictions.

## **12. Storage and Backup**

### **12.1. Primary Storage**

- 12.1.1.** The MUC shall store archival master files on its primary storage medium (an external hard drive, server, or cloud storage, as available), organized by collection area and following the MUC's file-naming conventions.

### **12.2. Backup Requirements**

- 12.2.1.** The MUC follows the 3-2-1 backup standard for digital collections: three copies of each file; on two different media types; with at least one copy stored off-site or in the cloud. The Museum shall verify backups at least quarterly. The Museum Manager shall document backup procedures and verification dates.

### **12.3. Long-Term Preservation**

- 12.3.1.** Digital preservation is an active, ongoing commitment, not a one-time action. As storage formats evolve, the MUC shall plan for regular migration of digital files to current formats. The Museum

Manager shall assess the digital storage environment annually and report the status of digital preservation to the Advisory Board.

### **13. Public Access to Digital Collections**

#### **13.1. Online Collections**

**13.1.1.** The MUC shall make collection records and images publicly accessible online through its website and/or collections portal (Past Perfect) as resources allow. Online access decisions are subject to the pre-digitization review in Section 9.

#### **13.2. NAGPRA and Restricted Content**

**13.2.1.** Images of human remains, NAGPRA-covered objects, or objects with tribal-consultation photography restrictions shall not be posted publicly online

**13.2.2.** Objects with active donor restrictions on reproduction shall not be posted publicly online without resolving those restrictions

**13.2.3.** The Museum Manager shall maintain a list of objects excluded from public online access and the reason for exclusion

#### **13.3. Copyright Statements**

**13.3.1.** All online collection pages shall include clear copyright and use statements. Objects in the public domain shall be clearly labeled as such. Objects with restricted copyright shall indicate that reproduction requires authorization per Part I of this policy.

### **14. Donated Digital Materials**

**14.1.** We do not accept digital materials in our collection. The Uintah County Library Regional History Center (RHC) is the designated place to store digital materials within Uintah County. We encourage patrons to donate these files to the RHC.

### PART III

## DMCA & Takedown Procedures

*Safe harbor · Infringement notices · Counter-notifications · Repeat infringer policy*

### 15. DMCA Safe Harbor – Policy Statement

- 15.1.** The Museum of Uintah County respects the intellectual property rights of creators and copyright holders. In compliance with the Digital Millennium Copyright Act (DMCA), 17 U.S.C. § 512, the MUC will respond expeditiously to claims of copyright infringement on its website and on any of its official social media platforms when a properly documented notice is submitted to the MUC's designated Copyright Agent.
- 15.2.** Upon receipt of a valid notice alleging copyright infringement, the MUC will take appropriate action within its discretion, including removal of or restricted access to the allegedly infringing material and notification of the content submitter. The MUC may also suspend or restrict content submission privileges for repeat or egregious infringers.

### 16. Filing a Copyright Infringement Notice

#### 16.1. Who May File

- 16.1.1.** Any person or entity who believes that material on the MUC's website or official social media platforms infringes their copyright may submit a written infringement notice to the MUC's Copyright Agent. A notice may be submitted by the copyright owner or by a person authorized to act on the owner's behalf.

#### 16.2. Required Information

- 16.2.1.** To be valid under 17 U.S.C. § 512(c)(3), a copyright infringement notice must include all of the following:
- 16.2.1.1.** Identification of the copyrighted work claimed to have been infringed, or a representative list where multiple works are involved.
  - 16.2.1.2.** A description of where the allegedly infringing material is located on the MUC's website or platform — sufficient to allow the MUC to locate it (e.g., a direct URL)
  - 16.2.1.3.** The claimant's name, mailing address, telephone number, and email address
  - 16.2.1.4.** A statement that the claimant has a good faith belief that the use of the material is not authorized by the copyright owner, the owner's agent, or applicable law
  - 16.2.1.5.** A statement, made under penalty of perjury, that the information in the notice is accurate and that the claimant is the copyright owner or is authorized to act on the owner's behalf
  - 16.2.1.6.** The claimant's physical or electronic signature
- 16.3.** *Materially incomplete notices may not be acted upon. Submitting a knowingly false or materially misleading notice may expose the claimant to liability under 17 U.S.C. § 512(f).*

#### 16.4. Designated Copyright Agent — How to Submit

### **MUC Designated Copyright Agent**

**Daren Kelly**, Library IT Systems Manager

Uintah County Library | 204 East 100 North, Vernal, UT 84078

Phone: (435) 789-0091

Email: librarydmca@uintah.utah.gov

*MUC's Copyright Agent is also registered with the U.S. Copyright Office as required by 17 U.S.C. § 512(c)(2). For the DMCA safe harbor to apply, notices must be directed to the registered agent at the contact information above. The Copyright Agent registration shall be renewed and maintained in accordance with applicable U.S. Copyright Office requirements.*

## **17. MUC's Response to a Valid Notice**

### **17.1. Initial Review**

**17.1.1.** Upon receipt of a notice, the MUC's Copyright Agent will review it for completeness. If the notice lacks required information, the MUC may request additional information before acting. The MUC will endeavor to act expeditiously on complete, valid notices.

### **17.2. Removal or Restriction**

**17.2.1.** If the MUC determines that a notice is valid and complete, it will promptly remove or restrict access to the allegedly infringing material pending further review.

### **17.3. Notification of Content Submitter**

**17.3.1.** When the MUC removes or disables access to material in response to a takedown notice, the MUC will notify the person who submitted the content in writing that the material has been removed or access disabled, and will provide information about the counter-notification process.

## **18. Counter-Notification**

**18.1.** A content submitter who believes that material was removed as a result of a mistake or misidentification may submit a counter-notification to the MUC's Copyright Agent (see Section 16.3). A valid counter-notification under 17 U.S.C. § 512(g)(3) must include:

**18.1.1.** The submitter's name, address, telephone number, and email address

**18.1.2.** Identification of the removed material and its location

**18.1.3.** A statement under penalty of perjury that the submitter has a good faith belief that the material was removed as a result of a mistake or misidentification

**18.1.4.** A statement that the submitter consents to jurisdiction of the Federal District Court for the district in which their address is located (or, if outside the United States, in any judicial district in which the

MUC may be found), and that the submitter will accept service of process from the original claimant

**18.1.5.** The submitter's physical or electronic signature

- 18.2.** If the MUC receives a valid counter-notification, it may reinstate the removed material not less than 10 nor more than 14 business days after receipt, unless the original claimant notifies the MUC that they have filed an action seeking a court order to restrain the submitter from engaging in the infringing activity. Upon receipt of a valid counter-notification, the MUC will promptly provide a copy to the original claimant and notify the claimant of the MUC's intent to restore the material unless legal action is commenced.

## **19. Repeat Infringer Policy**

- 19.1.** In appropriate circumstances — particularly where a content submitter repeatedly submits material that is the subject of valid takedown notices — the MUC may terminate or suspend that person's content submission privileges. The MUC maintains and reasonably implements a repeat infringer policy as required by 17 U.S.C. §512(i).

## PART IV

### Patron Content Submissions

*Eligibility · Content restrictions · Patron rights · License terms · Editorial standards*

## 20. Purpose and Community Welcome

- 20.1.** The Museum of Uintah County invites community members — patrons, artists, historians, students, and others — to submit content for publication and distribution through the MUC's platforms, including its website, social media channels, printed publications, and exhibition materials. The MUC values community voice and artistic expression and recognizes that the most vibrant interpretations of Uinta Basin heritage emerge when community members contribute their own stories, images, and creative work.
- 20.2.** At the same time, the MUC has legal obligations — particularly under the DMCA (Part III) — and professional responsibilities that require clear standards for content it publishes. This Part establishes the rights and responsibilities of patrons who submit content, as well as the MUC's responsibilities as publisher.

## 21. What Patrons May Submit

- 21.1.** The MUC welcomes content submissions that:
- 21.1.1.** Are original works created by the submitting patron
  - 21.1.2.** Are related to the history, heritage, culture, art, or contemporary life of the Uinta Basin region
  - 21.1.3.** Comply with all applicable local, state, and federal laws
  - 21.1.4.** Are consistent with the MUC's mission and values
- 21.2.** Examples of eligible content include: photographs documenting Uinta Basin history or community life; original written accounts of personal or family history; artwork inspired by regional heritage; video or audio recordings of cultural significance; and creative works connected to the MUC's current exhibits or programs.

## 22. Content Restrictions

### 22.1. Copyright-Infringing Content

- 22.1.1.** Content that reproduces, copies, or adapts another person's or entity's copyrighted work — including text, images, videos, audio, graphics, or other media — without the copyright holder's authorization is not eligible for submission. By submitting content, the patron represents that they are the creator or legal owner of all elements included in the submission. Patrons who are uncertain whether their content infringes a third party's copyright should not submit it without first resolving that question.

### 22.2. Harmful, Offensive, or Illegal Content

- 22.2.1.** Content that is harmful, pornographic, vulgar, or that is threatening, harassing, or targeted at specific individuals in a harmful way will not be published on the MUC's platforms.

### 22.3. Demeaning Content

- 22.3.1.** Content that demeans, stereotypes, or dehumanizes any person or group based on race, ethnicity, religion, creed, color, national origin, gender identity or expression, sexual orientation, disability, or age will not be published on the MUC's platforms.

**22.4. Note on Viewpoint Neutrality:** The restrictions above define a narrow category of content that the MUC will not publish. Within those limits, the MUC is committed to an inclusive, non-censorial approach: controversial subject matter, difficult history, unconventional artistic expression, and viewpoints that differ from the MUC's interpretive positions will not be excluded solely because of their content or perspective.

## **23. Patron Rights and Representations**

### **23.1. Representations Upon Submission**

**23.1.1.** By submitting a signed Content Submission Form, the patron represents and warrants that:

- 23.1.1.1.** They are the creator or legal owner of all content they are submitting, including all text, images, audio, and other elements
- 23.1.1.2.** The submitted content does not infringe on the copyright, trademark, privacy, publicity, or other intellectual property rights of any third party
- 23.1.1.3.** The content complies with all applicable local, state, and federal laws
- 23.1.1.4.** If the content depicts identifiable individuals, the patron has obtained any necessary consent from those individuals (or their parents or guardians if they are minors)
- 23.1.1.5.** If the content depicts Indigenous cultural items, ceremonies, or knowledge, the patron has consulted with and obtained consent from the relevant community, consistent with the MUC's Indigenous Cultural Content Policy (MUC-EDU-002)

### **23.2. Retention of Intellectual Property Rights**

**23.2.1.** The patron retains all intellectual property rights in the submitted content. Submission to the MUC does not transfer ownership of the content to the MUC. The patron may continue to use, publish, license, and distribute the content freely, including authorizing other entities to do so, provided that such further authorization does not revoke the license granted to the MUC in Section 24.

## **24. License Granted to the MUC**

**24.1.** By submitting content and signing the Content Submission Form, the patron grants the MUC a non-exclusive, royalty-free, worldwide license to:

- 24.1.1.** Publish, display, and distribute the submitted content through the MUC's website, social media platforms, printed publications, and exhibition materials
- 24.1.2.** Format and adapt the content as needed for publication — for example, resizing images, adjusting resolution for web or print, or editing text for length or clarity while preserving the patron's meaning and voice
- 24.1.3.** Archive the content in the MUC's digital and physical records

**24.2.** The MUC will provide attribution to the patron for published content, unless the patron requests anonymity. The MUC will not use the content for commercial purposes beyond the MUC's own mission-related programs and publications without the patron's separate written consent.

**24.2.1.** *This license does not give the MUC ownership of the content. It allows the MUC to publish and archive it on the terms above. The patron remains the author and rights holder and retains full control to publish and license the content elsewhere.*

## **25. The MUC's Review and Editorial Standards**

### **25.1. Review Process**

**25.1.1.** The MUC staff will review all submitted content for compliance with the restrictions in Section 22 before publication. The MUC will notify the patron of its decision — acceptance, acceptance with requested revisions, or rejection — within (10) ten business days.

### **25.2. Viewpoint-Neutral Review**

**25.2.1.** Museum staff shall not discriminate in content review based on the viewpoint, perspective, or subject matter of the submission, except as expressly provided in Section 22. Submissions will not be rejected for addressing controversial history, expressing perspectives that differ from the MUC's interpretive positions, or representing unconventional artistic styles.

### **25.3. Formatting**

**25.3.1.** If the MUC accepts a submission, staff may format the content for publication — including adjusting image resolution, cropping, layout, or lightly editing text for clarity. Substantive edits that change the patron's meaning will be made only with the patron's approval.

### **25.4. Right to Decline**

**25.4.1.** The MUC reserves the right to decline any submission that does not meet the requirements of this policy, that the MUC determines is inconsistent with its educational mission, legal obligations, operational requirements, and policy standards, or for which the MUC cannot verify the patron's rights representations. The MUC is not obligated to publish all submitted content.

## **26. DMCA Compliance for Submitted Content**

**26.1.** Patrons are fully responsible for ensuring that their submissions do not infringe third-party copyright. The MUC's acceptance of a submission does not constitute a determination that the content is non-infringing.

**26.2.** If a third party believes that content published by the MUC infringes their copyright, they may submit a formal DMCA takedown notice in accordance with Part III of this policy. The MUC will notify the submitting patron if their content is the subject of a takedown notice.

**26.3.** Patrons who submit content that is the subject of multiple valid DMCA takedown notices, or who otherwise repeatedly violate the content restrictions in this policy, may be prohibited from submitting additional content.

## **27. Privacy – Patron Submissions**

**27.1.** Personal information collected through the content submission process (patron name, contact information) is used solely to administer the submission, provide attribution, and communicate with the



patron about their content. The MUC handles submitted information in accordance with applicable Utah law, including the Government Data Privacy Act, Utah's General Retention Schedule, and the Government Records Access and Management Act (GRAMA), Utah Code § 63G-2-101. The MUC will not disclose personal information except as authorized or required by law.

## 28. Patron Submissions Contact

**Museum Manager, Museum of Uintah County**

155 East Main, Vernal, Utah 84078

Phone: 435-789-7399

*For DMCA takedown notices or counter-notifications, contact the MUC's designated Copyright Agent as listed in Section 16.3.*

## PART V

### Administration

*Review cycles · Related policies · Legal references*

#### 29. Review Cycles

- 29.1.** The Advisory Board shall review this policy annually. The Advisory Board shall approve changes. The LAM Director is responsible for initiating the review process and for ensuring staff and volunteers are informed of any revisions. At each review, the LAM Director shall also verify the currency of Utah and Federal Code.

#### 30. Related MUC Policies

- 30.1.** Collections Management Policy (MUC-COL-002) — including Sections 11 (Research Access) and 12 (Found-in-Collection)
- 30.2.** NAGPRA Compliance Policy (MUC-COL-001)

#### 31. Legal References

- 31.1.** Digital Millennium Copyright Act (DMCA), 17 U.S.C. § 512
- 31.2.** Copyright Act of 1976, 17 U.S.C. § 101 et seq.
- 31.3.** Current Federal Agencies Digital Guidelines Initiative (FADGI) Still Image Technical Guidelines
- 31.4.** NAGPRA, 25 U.S.C. § 3001 et seq.; 43 C.F.R. Part 10 (as amended January 2024)
- 31.5.** Utah Code Ann. § 76-5c-101
- 31.6.** 20 U.S.C. § 9101 (Museum and Library Services Act — definitions)
- 31.7.** IMLS Open Licensing and Data Sharing Policy (applicable to federally funded projects)
- 31.8.** American Alliance of Museums (AAM) Standards for Digital Asset Management

#### 32. Adoption

|                                                                                                                                                      |                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| <p><i>Advis</i></p> <p><b>Chair, Historic Preservation and Museum Advisory Board</b></p> <p><i>[Signature]</i> 10/6/2026</p> <p>Signature / Date</p> | <p><b>LAM Director, Uintah County</b></p> <p><i>[Signature]</i> 10/06/2026</p> <p>Signature / Date</p> |
| <p><b>Commissioner, Uintah County</b></p> <p><i>[Signature]</i> 10-14-26</p> <p>Signature / Date</p>                                                 |                                                                                                        |

