

Lititz BMX: Glossary



This glossary defines key terms used throughout the Lititz BMX Archive, including language related to artifacts, ownership, provenance, preservation, restoration, replicas, historical research, and bicycle development. Terminology may vary across BMX eras, regions, manufacturers, and communities; these definitions explain how Lititz BMX applies each term within its records, exhibits, media, and publications. If you have historical knowledge to contribute, believe a definition should be clarified, or would like to suggest an additional term, please contact Lititz BMX.

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Terminology may vary across BMX eras, regions, manufacturers, sanctioning bodies, collectors, and communities. The definitions in this document explain how Lititz BMX applies each term within its archive records, exhibits, media, educational resources, and publications. They are not intended to replace every definition used elsewhere within BMX or the museum and archival professions.

Definitions may be clarified or expanded as the archive grows and additional historical information becomes available. When evidence is incomplete, Lititz BMX uses qualified language rather than presenting an assumption as an established fact.

If you have historical knowledge to contribute, believe a definition should be clarified, or would like to suggest an additional term, please contact Lititz BMX.

Artifact and Archive Terms

Artifact

A physical object accepted into the Lititz BMX Archive because it contributes to the documentation, interpretation, or preservation of BMX history.

An artifact may be significant because of its connection to a rider, family, team, manufacturer, track, event, community, historical period, design development, or documented story.

Monetary value, celebrity ownership, age, or rarity alone does not determine whether an object is

historically significant. An ordinary object may become an important artifact when its history and context preserve information that might otherwise be lost.

Lititz BMX generally reserves permanent artifact numbers for physical objects. Digital files, interviews, photographs, research pages, and other informational resources may be preserved as archive records without receiving physical artifact numbers.

Archive

An organized body of artifacts, records, media, research, and related information preserved because of their continuing historical, educational, evidentiary, or cultural value.

The term may also refer to the organization, system, or project responsible for preserving and providing access to those materials.

When capitalized, the **Lititz BMX Archive** refers to the interconnected physical and digital preservation project maintained by Lititz BMX.

Archive Record

A physical or digital record documenting an artifact, person, organization, interview, event, location, publication, collection, or other historical subject within the Lititz BMX Archive.

An archive record may include descriptive information, photographs, provenance, ownership history, oral histories, research notes, source citations, condition information, media, and links to related records.

Not every archive record represents a numbered physical artifact. Rider profiles, manufacturer histories, interview pages, educational resources, timelines, and campaign records are examples of archive records that may exist independently of a physical artifact.

Catalog Record

The structured record used to identify, describe, organize, and provide access to an artifact or other archive subject.

A catalog record may contain an artifact number, title, description, category, measurements, condition, ownership history, source information, associated people or organizations, photographs, supporting documentation, and related archive links.

A catalog record reflects the strongest information available at the time it is written. It may be revised or expanded when credible new information is discovered.

Cataloging

The process of identifying, describing, classifying, numbering, photographing, researching, and

connecting an artifact or record to the larger archive.

Cataloging is an ongoing process rather than a single completed action. An artifact may be assigned a permanent number and entered into the archive before every part of its history is known.

Cataloging an object does not, by itself, prove every claim associated with it. Statements concerning ownership, use, attribution, or historical significance must still be supported by appropriate evidence.

Collection

A group of related artifacts or archive records organized around a shared rider, family, team, manufacturer, event, location, category, historical period, or subject.

An artifact may appear in more than one collection when it has meaningful connections to multiple subjects. Placement within a collection does not change the artifact's permanent number, ownership status, or primary catalog record.

A Lititz BMX collection may be physical, digital, or a combination of both.

Holdings

The artifacts, records, photographs, documents, media, and other materials currently maintained by Lititz BMX.

The term describes what the archive holds and does not necessarily mean that every item is owned outright. Holdings may include owned objects, documented loans, digital copies, licensed media, and reference materials.

Historical Significance

The importance of an artifact, record, person, event, or story to the understanding and preservation of BMX history.

Historical significance may result from a connection to a rider, manufacturer, team, race, design development, local community, cultural movement, documented personal experience, or other meaningful part of the sport.

Rarity and monetary value may contribute to significance, but they are not required. A common object with strong documentation may be more historically useful than a rare object with no known history.

Historical significance may become clearer as additional evidence, interviews, photographs, or related artifacts are discovered.

Artifact Number

The permanent identifier assigned to a physical artifact when it is formally entered into the Lititz BMX Archive.

Lititz BMX artifact numbers use the format:

YY.NNNN

The current archive series uses **26** to represent the standardized catalog established during 2026. The four-digit sequential number begins with **0001**.

Artifact numbers are intentionally non-descriptive. They do not encode the artifact's rider, manufacturer, category, age, value, or historical importance.

Permanent Identifier

A unique and stable reference used to distinguish one artifact or archive record from another.

For numbered physical artifacts, the Lititz BMX artifact number serves as the primary permanent identifier. It remains connected to the same object even if the object is moved, placed into storage, reorganized on the website, connected to another collection, or better understood through new research.

Permanent identifiers allow photographs, videos, QR codes, inventory records, research documents, and future publications to continue referring to the same object over time.

Retired Artifact Number

An artifact number that is no longer assigned to an object actively held within the physical collection because the artifact has permanently left Lititz BMX.

A retired number remains part of the archive's historical record and is never reassigned to another object.

Retiring rather than reusing the number protects references that may already appear in photographs, videos, publications, QR codes, inventory records, correspondence, or research.

Acquisition

The process by which Lititz BMX obtains an object for the permanent physical collection through purchase, gift, transfer, exchange, or another documented method.

An acquisition should include sufficient information to identify the source, date, method of transfer, and known ownership status of the object.

A temporary loan is not an acquisition because ownership remains with the lender.

Source

The person, family, organization, publication, record, or other origin from which an artifact or piece of information was obtained.

For a physical artifact, the source may be the seller, donor, lender, previous owner, rider, family member, team, manufacturer, or another documented provider.

For historical information, the source may be an interview, photograph, publication, race result, advertisement, letter, catalog, website, or other record.

The source of an artifact is not automatically its creator, original owner, or user. Those relationships must be documented separately.

Ownership, Custody, and Use Terms

Provenance

The documented history of an artifact's ownership and transfer from its creation or earliest known point to the present, as far as that history can be established.

Provenance may include the identities of previous owners, dates or approximate periods of ownership, and the ways in which the artifact changed hands, such as purchase, gift, inheritance, transfer, or auction.

Complete provenance is uncommon. Missing portions of an ownership history should be identified as unknown rather than filled with assumptions.

Lititz BMX may present provenance alongside an artifact's broader object history, but the two terms are not identical.

Object History

The broader documented history of an object, including its creation, ownership, custody, use, modification, repair, display, storage, movement, cultural meaning, and relationship to people or events.

Provenance is primarily concerned with ownership and transfer. Object history includes those matters but also addresses what happened to the object and why it matters.

For BMX artifacts, object history may include races, team use, component changes, repairs, photographs, interviews, display history, and the circumstances through which the item survived.

Chain of Ownership

The documented sequence of individuals or organizations that legally owned an artifact over time.

A chain of ownership may be complete, partial, or uncertain. Lititz BMX distinguishes confirmed

ownership from reported ownership, physical custody, or unsupported claims.

Possession of an object does not automatically establish a complete chain of ownership.

Legal Ownership

The documented right of an individual or organization to possess, control, transfer, sell, donate, or otherwise make decisions concerning an artifact.

Legal ownership should not be assumed solely because a person physically possesses an object or previously stored, displayed, transported, or worked on it.

Where ownership is unclear or disputed, Lititz BMX should describe the uncertainty and avoid presenting a final ownership conclusion without sufficient documentation.

Custody

The physical possession, care, or control of an artifact without necessarily owning it.

Lititz BMX may have custody of an artifact through a loan, temporary transfer, photography session, exhibit agreement, research arrangement, or other documented purpose.

Custody does not, by itself, transfer legal ownership.

Donor

A person or organization that voluntarily transfers ownership of an artifact, record, photograph, document, or other material to Lititz BMX as a gift.

A donation should be documented so that the parties understand what is being transferred and whether any reasonable conditions, rights, or restrictions apply.

A person who temporarily provides an object while retaining ownership is a lender, not a donor.

Lender

A person or organization that temporarily places an artifact or other material in the custody of Lititz BMX while retaining legal ownership.

The lender and Lititz BMX should document the purpose and duration of the loan, ownership, care requirements, transportation responsibilities, photography and publication permissions, insurance expectations when applicable, and return arrangements.

Loan

A documented temporary transfer of custody in which ownership remains with the lender.

An artifact on loan may be displayed, photographed, researched, or documented by Lititz BMX according to the terms of the loan agreement.

A loan should not be described in a way that implies Lititz BMX owns the object.

Rider-Owned

An artifact documented as having been owned by a particular rider.

Rider ownership does not automatically establish that the artifact was used, raced, worn, professionally issued, or connected to a specific historical event.

A rider-owned item may still be historically significant because it documents the rider's personal life, career, relationships, preferences, or involvement in BMX.

Rider-Used

An artifact documented as having been used by a rider.

The term establishes use but does not necessarily establish use during sanctioned competition, professional activity, or a historically significant event.

Evidence of rider use may include photographs, video, firsthand testimony, identifying marks, correspondence, or a documented ownership and custody history.

Race-Used

An artifact documented as having been used during a race or competitive BMX event.

The term may apply to a bicycle, frame, component, number plate, helmet, tool, or other equipment.

Race-used is more specific than rider-owned or rider-used. Whenever practical, the archive record should identify the rider, event, date, location, or period associated with the use.

Race-Worn

Clothing or protective equipment documented as having been worn by a rider during a race or competitive event.

The term may apply to jerseys, pants, gloves, helmets, shoes, protective equipment, or similar items.

Race-worn should not be used merely because an item was owned by a rider, issued by a team, signed by a rider, or manufactured in the same style as equipment seen in competition.

Team-Issued

An artifact documented as having been supplied, assigned, or made available to a rider or team member by a BMX team or team program.

Team-issued does not automatically mean rider-used, race-used, or race-worn.

An unused spare, backup item, presentation item, or team inventory item may still be accurately described as team-issued when the issuance is documented.

Factory-Issued

An artifact documented as having been supplied by a manufacturer, factory team, factory-supported program, or authorized representative.

Factory-issued describes the source or method of distribution. It does not, by itself, prove that the artifact was raced, worn, tested, or used by a particular rider.

Personal Item

An object connected to the personal life, work, travel, relationships, habits, or identity of a rider or another person associated with BMX history.

A personal item does not need to have been used during competition to hold historical value.

The archive record should explain the nature of the connection and avoid implying race or professional use unless that use is separately documented.

Associated Artifact

An artifact with a documented relationship to a person, team, manufacturer, event, location, collection, or historical subject, but for which a stronger classification such as rider-used, race-used, or race-worn has not been established.

The term allows Lititz BMX to preserve a meaningful connection without overstating the available evidence.

The archive record should explain the nature of the association whenever possible.

Supporting Documentation

Photographs, videos, receipts, correspondence, certificates, race results, advertisements, catalogs, shipping records, interviews, serial-number records, labels, signatures, or other information used to support the identification, history, ownership, use, or significance of an artifact.

Supporting documentation may strengthen a historical conclusion, but not every document is independently conclusive.

Lititz BMX evaluates documentation in context and distinguishes direct evidence from interpretation, recollection, or unsupported assertion.

Condition and Preservation Terms

Condition

The physical state of an artifact at a particular point in time.

Condition may include evidence of age, use, wear, damage, deterioration, repair, restoration, modification, replacement, storage, or environmental exposure.

A condition description should distinguish observable physical evidence from assumptions about how or when a change occurred.

Condition is not the same as historical significance. An artifact may be damaged or incomplete while remaining historically important.

Condition Report

A dated record describing the physical condition of an artifact.

A condition report may document:

- Materials and construction
- Measurements
- Surface condition
- Wear and signs of use
- Missing or replaced components
- Cracks, bends, corrosion, fading, stains, tears, or other damage
- Previous repairs, restoration, or modification
- Identifying marks
- Photographs of the overall artifact and important details
- Recommended handling, storage, display, or treatment precautions

Condition reports create a baseline that can be used to identify later changes and support decisions concerning storage, transportation, display, loan, repair, or conservation.

A condition report documents what can be observed. It should not present an uncertain cause of damage as established fact.

Original Material

Material that was part of an artifact when it was originally manufactured, created, issued, assembled, or used in the historically relevant configuration being documented.

Original material may include a frame, component, finish, fabric, decal, fastener, weld, paper, paint, adhesive, or another surviving part of the artifact.

The presence of some original material does not mean the entire artifact remains original.

When the original status of a material cannot be confirmed, Lititz BMX should use qualified language rather than presenting it as original.

Original Component

A component documented or reasonably established as having been installed on the artifact during its original manufacture or during the specific historical configuration being interpreted.

An original component should not be confused with:

- An original-era component installed later
- A period-correct replacement
- A reproduction component
- A modern replacement
- A similar component from another artifact

Whenever practical, the archive record should explain how the component's original relationship to the artifact was established.

Original Finish

Paint, plating, anodizing, coating, decals, graphics, printing, dye, or another surface treatment applied during the artifact's original manufacture or historically relevant use.

An original finish may show fading, scratches, oxidation, staining, loss, touch-up, or other evidence of age and use.

The presence of original finish does not mean that every portion of the finish remains unchanged. Later paint, touch-up, clear coating, cleaning, polishing, or decal replacement should be documented when known.

Original Configuration

The arrangement of components, finishes, accessories, and other features documented as having existed when an artifact was manufactured, issued, or used during a particular historical period.

An artifact may have had more than one historically significant configuration during its life.

The phrase should therefore identify the intended reference point whenever possible, such as:

- Factory configuration
- Team-issued configuration
- Race-day configuration
- Rider-modified configuration
- Final known historical configuration

Original configuration does not necessarily mean current configuration.

Original Condition

A general description indicating that an artifact retains a meaningful amount of its original material, finish, and physical character.

The term does not automatically mean:

- Unused
- Factory-new
- Unmodified
- Complete
- Undamaged
- Uncleaned
- Never repaired
- Entirely composed of original components

Because the phrase can be interpreted broadly, Lititz BMX should accompany it with specific information about original finish, replaced components, repairs, modifications, and known treatment.

Survivor

An informal collector term used by Lititz BMX for an artifact that retains substantial original material, finish, construction, and evidence of its historical life without having been comprehensively restored.

A survivor may show wear, repairs, component changes, fading, corrosion, scratches, or other evidence of age and use.

Survivor does not mean untouched, flawless, completely original, or stored unchanged since manufacture.

Because the term is subjective and used differently within collecting communities, the archive record should describe the physical evidence supporting the classification rather than relying on the word alone.

Preservation

The broad effort to protect an artifact, record, or collection and extend its useful physical and informational life.

Preservation may include documentation, appropriate handling, environmental management, safe storage, security, digitization, stabilization, conservation treatment, disaster planning, and responsible public access.

Preservation does not require returning an artifact to a new or visually perfect condition.

For Lititz BMX, preservation also includes protecting the provenance, context, oral histories, documentation, and relationships that give an artifact meaning.

Preventive Conservation

Measures taken to reduce the risk of damage or deterioration without directly altering the artifact.

Preventive conservation may include:

- Appropriate storage materials
- Environmental monitoring
- Light management
- Pest management
- Safe handling procedures
- Display supports
- Security
- Disaster planning
- Careful packing and transportation
- Routine condition inspection

Preventive conservation focuses on controlling risks before more invasive treatment becomes necessary.

Conservation

The professional and practical field devoted to preserving cultural property for the future.

Conservation may include examination, documentation, preventive care, scientific analysis, stabilization, treatment, restoration, and recommendations for storage, display, handling, or transport.

The primary goal is to preserve the artifact and the evidence it carries—not simply to improve its appearance or resale value.

Lititz BMX should not describe ordinary cleaning, mechanical repair, or cosmetic refurbishment as professional conservation unless the work was planned and performed according to appropriate conservation principles.

Conservation Professional

A person with appropriate education, training, knowledge, and experience in the examination, documentation, preventive care, stabilization, and treatment of cultural property.

The appropriate professional may depend on the materials involved. A bicycle, jersey, helmet, photograph, paper document, painting, or mixed-material artifact may require different expertise.

Use of the term does not imply that every person performing restoration, bicycle repair, refinishing, or mechanical work is a trained conservation professional.

Conservation Assessment

An evaluation of an artifact or collection intended to identify its materials, condition, risks, preservation needs, and possible treatment options.

An assessment may recommend no immediate physical treatment when documentation, improved storage, safer handling, or environmental controls are sufficient.

A conservation assessment should consider the artifact's historical use, significance, original material, previous repairs, and the potential effects of any proposed intervention.

Conservation Treatment

A deliberate physical intervention intended to stabilize an artifact, slow deterioration, improve safe handling, aid interpretation, or recover culturally significant qualities.

Treatment may range from minimal stabilization to more extensive restoration.

Before treatment, the artifact should be examined and documented. The goals, materials, methods, limitations, and likely effects of the work should be considered in advance.

When practical, Lititz BMX should retain before-and-after photographs, treatment notes, and information identifying replaced or added material.

Minimal Intervention

An approach that limits treatment to what is reasonably necessary to preserve, stabilize, safely handle, display, or understand an artifact.

Minimal intervention does not mean that no action may ever be taken. It means avoiding unnecessary alteration, replacement, refinishing, or removal of historical evidence.

The appropriate level of intervention depends on the artifact's condition, significance, intended use, and preservation risks.

Stabilization

Treatment intended primarily to slow deterioration, prevent additional damage, or make an artifact safe to handle, store, or display.

Stabilization may secure loose material, support weakened areas, isolate active corrosion, protect fragile surfaces, or address an immediate structural risk.

The purpose is not necessarily to restore the artifact's original appearance or function.

A stabilized artifact may still retain visible damage, wear, missing material, or previous repairs.

Cleaning

The removal or reduction of dirt, grime, residue, corrosion products, adhesive, staining, or other material from an artifact's surface.

Cleaning is an intervention and can permanently alter original material, finishes, decals, printing, coatings, patina, or evidence of use.

Before cleaning, consideration should be given to:

- What material is being removed
- Whether it may be historically significant
- Whether the original surface is stable
- Whether the process is controllable
- Whether cleaning one area will create an uneven appearance
- Whether less invasive methods are available

Cleaning should not automatically be treated as harmless maintenance.

Repair

Work intended to restore physical integrity, stability, usability, or function to a damaged or incomplete artifact.

Repair may involve fastening, welding, stitching, patching, straightening, reinforcing, replacing, or reconnecting material.

A repair may be historically significant in its own right, particularly when it documents how the artifact was used, maintained, adapted, or kept in service.

Repair does not necessarily return an artifact to an earlier appearance and should not automatically be described as restoration.

Historical Repair

A repair completed during an artifact's active historical life or within a period relevant to its use and interpretation.

Historical repairs may provide evidence of:

- Use
- Damage
- Available technology
- Rider preferences
- Team or shop practices
- Material scarcity
- Efforts to extend the artifact's working life

A historically significant repair should not automatically be removed simply because it differs from the factory condition or appears imperfect.

Restoration

Treatment intended to return an artifact toward a documented or reasonably supported earlier state, often through repair, removal of later additions, replacement of missing elements, refinishing, or the addition of non-original material.

Restoration may improve interpretation, appearance, completeness, or function, but it can also remove or obscure evidence from other periods in the artifact's history.

A restoration should identify the historical state being represented and should rely on sufficient physical, photographic, documentary, or testimonial evidence.

Where uncertainty exists, conjectural decisions should be disclosed.

An artifact may remain historically significant after restoration, but its record should not describe restored or replacement elements as original.

Comprehensive Restoration

A restoration involving substantial disassembly, refinishing, replacement, rebuilding, or recreation of an artifact's materials, components, or appearance.

Examples may include:

- Stripping and repainting a frame
- Replacing decals
- Replating components
- Replacing upholstery, fabric, foam, or padding
- Rebuilding mechanical systems
- Replacing numerous missing components
- Recreating a documented historical configuration

Comprehensive restoration can produce a strong educational or display result, but it may significantly reduce the amount of surviving original finish, material, or evidence of use.

The extent of the work should be clearly documented.

Sympathetic Restoration

A restoration intended to respect the artifact's documented design, materials, period, evidence of use, and historical character.

The term does not establish that every treatment decision is original, reversible, or professionally conserved.

Because "sympathetic" is subjective, the archive record should describe the actual work performed rather than relying on the term alone.

Refurbishment

Work primarily intended to improve an artifact's appearance, cleanliness, usability, or market presentation.

Refurbishment may include polishing, repainting, replacing worn parts, installing new decals, recovering seats, replacing hardware, or returning mechanical systems to operation.

Unlike conservation, refurbishment may place greater emphasis on appearance or function than on retaining original material and historical evidence.

A refurbished artifact should not be described as untouched, unrestored, or entirely original.

Reconditioning

Mechanical or functional work intended to return an object or component to usable operating condition.

Reconditioning may include cleaning, lubrication, adjustment, bearing replacement, cable replacement, rebuilding, or replacement of worn mechanical parts.

Reconditioning does not necessarily address historical appearance and is not automatically conservation or restoration.

An artifact can be mechanically reconditioned while retaining original cosmetic condition, or cosmetically restored without being mechanically functional.

Modification

A deliberate change made to an artifact after its original manufacture or assembly.

A modification may alter its components, dimensions, geometry, finish, graphics, function, handling, fit, or appearance.

Modifications may be historically important when they document rider preferences, racing development,

team practices, experimentation, repair, or changing technology.

The presence of a modification does not automatically reduce historical significance.

Alteration

A physical change to an artifact that affects its original or previously documented state.

Alteration is a broad term that may include modification, repair, refinishing, cutting, drilling, welding, repainting, replacement, or removal of material.

An alteration may be intentional or may result from later use or treatment.

When the reason or date is unknown, the record should describe the observed alteration without assuming its purpose.

Damage

Physical change that reduces an artifact's structural integrity, stability, completeness, legibility, function, or ability to convey historical information.

Damage may result from use, impact, accident, environmental exposure, poor storage, corrosion, pests, fire, water, vandalism, previous treatment, or another cause.

Not every visible irregularity is damage. Manufacturing variation, deliberate modification, wear, and historical repair should be evaluated separately.

Damage may itself become part of an artifact's historically significant story.

Deterioration

Progressive physical or chemical change that weakens or alters an artifact over time.

Examples may include:

- Corrosion
- Fading
- Embrittlement
- Cracking
- Adhesive failure
- Rubber degradation
- Fabric weakening
- Paper discoloration
- Plastic deformation
- Paint or decal loss

Deterioration may continue even when an artifact is not being handled or used.

Wear

Physical evidence produced through handling, riding, racing, fitting, transportation, maintenance, display, or repeated use.

Wear may include abrasion, scratches, finish loss, fabric thinning, grip wear, pedal wear, mounting marks, or other changes consistent with use.

Wear is not automatically damage to be erased. When documented, it may provide important evidence of how an artifact was used.

Claims about the cause of specific wear should remain qualified unless supported by evidence.

Patina

Surface change resulting from age, use, oxidation, handling, exposure, or the natural behavior of materials over time.

Patina may contribute to an artifact's historical character and can provide evidence of age and use.

The term should not be used to romanticize every form of dirt, corrosion, staining, contamination, or active deterioration.

A surface described as having patina may still require stabilization or preventive care.

Loss

An area where original material, finish, text, image, component, or another element is no longer present.

Loss may result from wear, damage, deterioration, deliberate removal, modification, repair, or previous restoration.

Replacement of missing material should be documented and should not be described as original.

Replacement Component

A component installed after the artifact's original manufacture or historically relevant configuration to replace a missing, damaged, worn, or unsuitable component.

A replacement component may be:

- Original-era
- Period-correct
- New old stock
- Reproduction
- Modern

- Custom-made
- Taken from a donor object

The term does not indicate that the replacement is inappropriate. It simply distinguishes the component from one documented as originally installed on that artifact.

New Old Stock (NOS)

An older component or object that was manufactured during an earlier period but remained unused or unsold in inventory.

New old stock does not necessarily mean:

- Factory-perfect
- Undamaged
- Correct for a specific artifact
- Manufactured during the same production run
- Originally supplied with the artifact
- Free from age-related deterioration

Packaging, storage history, labels, finishes, rubber, plastic, adhesives, and other materials may deteriorate even without use.

Because the term is frequently used loosely in collector markets, supporting information should be preserved when available.

Retreatability

The degree to which a treatment allows future examination, maintenance, removal, adjustment, or additional treatment without causing unreasonable damage to the artifact.

No treatment should automatically be assumed to be completely reversible.

When selecting adhesives, coatings, fills, paints, fasteners, or replacement methods, consideration should be given to how future caretakers may identify, maintain, alter, or remove the intervention.

Replica, Reconstruction, and Interpretation Terms

Original

An object, component, finish, document, artwork, or other material created during the historically relevant period by or for the person, manufacturer, organization, or process to which it is attributed.

Original does not automatically mean:

- Untouched
- Unmodified
- Unrestored
- Complete
- In original condition
- Originally installed on a particular artifact
- Used in a particular event

The archive record should specify what aspect is considered original.

Authenticity

The degree to which an artifact's claimed identity, origin, creator, age, materials, manufacture, ownership, use, and historical context are supported by credible evidence.

Authenticity is not always a single all-or-nothing determination.

For example, a bicycle may have an authentic original frame but later components, reproduction decals, a restored finish, and an inferred race configuration.

Lititz BMX evaluates and discloses the different elements of authenticity rather than allowing one authentic component to imply that every claim about the artifact is confirmed.

Authentic Artifact

An artifact whose essential identity and claimed historical origin are supported by sufficient physical, documentary, or testimonial evidence.

An authentic artifact may contain later repairs, replacement components, restored finishes, or modifications.

Those changes do not automatically make the underlying artifact inauthentic, but they must be disclosed so that original and later material are not confused.

Replica

A newly created object intended to resemble or represent a specific historical artifact or clearly identified type of artifact.

A replica may reproduce appearance, dimensions, geometry, components, graphics, or configuration using original-era, reproduction, modern, or custom-made material.

A replica is not the original artifact and should never be presented as one.

Its value comes from transparent interpretation, research, education, display, or preservation of

knowledge—not from creating false provenance.

Educational Replica

A replica created primarily to help visitors understand the appearance, construction, scale, function, geometry, or historical context of an original artifact.

An educational replica may be appropriate when the original is lost, inaccessible, too fragile to display or operate, or unavailable for acquisition.

It should be clearly labeled and accompanied by information describing the evidence used and the limitations of the recreation.

Reproduction

A newly manufactured copy of an earlier object, component, graphic, document, design, or product.

A reproduction may be officially authorized, commercially produced, privately commissioned, or independently created.

The term commonly applies to decals, pads, number plates, components, clothing, printed materials, artwork, and complete bicycles.

A reproduction should be identified as such and should not be represented as an original-period item.

Reproduction Component

A newly made component intended to copy or closely resemble a component produced during an earlier period.

A reproduction component may improve the visual completeness or functionality of an artifact, replica, reconstruction, or restored bicycle.

It should not be described as original, new old stock, or original-era merely because it accurately resembles the earlier component.

Reconstruction

An evidence-based recreation of a non-surviving artifact, missing portion, or earlier configuration using new construction, replacement material, surviving original elements, or a combination of these.

A reconstruction should be based on sufficient evidence, which may include:

- Photographs
- Measurements
- Surviving components

- Drawings
- Catalogs
- Documents
- Interviews
- Comparable examples
- Manufacturer information

Areas based on inference or conjecture should be disclosed.

A reconstruction may preserve and communicate historical information, but it remains distinct from the original object or original configuration.

Partial Reconstruction

The recreation of only the missing, altered, or non-surviving portion of an artifact or historical configuration.

The archive record should clearly distinguish surviving original material from reconstructed material.

Tribute Build

A bicycle or object created as an homage to a rider, team, manufacturer, event, era, or historical artifact without claiming to be an exact replica or evidence-based reconstruction.

A tribute build may combine historically inspired colors, graphics, components, and design elements with creative interpretation.

It should not be presented as the original artifact, an exact historical configuration, or a documented replica unless the evidence supports those classifications.

Period-Correct

A component, material, style, or configuration consistent with the historical period being represented.

Period-correct does not mean that the component:

- Was originally installed on the artifact
- Was owned or used by the associated rider
- Came from the same manufacturer
- Was available in every market
- Was used in the specific configuration being interpreted

The archive record should identify the relevant time period and explain whether the classification is based on catalogs, photographs, publications, testimony, production dates, or comparable evidence.

Period-Appropriate

A component or feature that is reasonably compatible with the general era, technology, and style being represented but is not established as the exact component or specification used historically.

Period-appropriate is broader and less precise than period-correct.

The term should not be used to imply an exact historical match.

Original-Era Component

A component manufactured during the relevant historical period.

An original-era component may be suitable for a restoration, reconstruction, or period build, but its age alone does not establish that it was originally installed on the artifact or used by the associated rider.

Donor Component

A component removed from another bicycle, artifact, or source object for use in repair, restoration, reconstruction, or display.

A donor component may itself be original-era or historically significant, but it is not original to the receiving artifact unless evidence establishes that earlier relationship.

The use and source of significant donor material should be documented when practical.

Modern Replacement

A recently manufactured component installed in place of an earlier missing, damaged, deteriorated, or unsuitable component.

A modern replacement may be used for safety, function, display, accessibility, or preservation.

It should not be described as original or period-correct unless its design and production genuinely meet those classifications.

Composite Build

A bicycle or object assembled from components originating from multiple sources, periods, artifacts, or manufacturers.

A composite build may include an authentic historical frame together with original-era components, reproductions, modern replacements, and custom-made elements.

The historical identity of one component should not be used to imply that the complete build existed in

that assembled form during the historical period.

Restored Original

An authentic original artifact that has undergone restoration while retaining sufficient original identity and material to remain the historical object.

The term does not mean that every finish, component, decal, fastener, or other element is original.

The archive record should identify the known extent of restoration and distinguish surviving original material from replacement, reproduction, or recreated material.

Documented Configuration

A configuration supported by credible evidence showing how an artifact was assembled, presented, or used during a particular period.

Evidence may include photographs, video, written records, manufacturer documents, firsthand accounts, surviving components, or other reliable sources.

The record should identify the date, event, rider, or historical period represented whenever possible.

Inferred Configuration

A configuration developed through reasoned interpretation when complete direct evidence is unavailable.

An inferred configuration may draw from partial photographs, comparable objects, catalogs, component production dates, oral histories, or other contextual evidence.

It must be identified as inferred and should not be presented as a fully documented historical configuration.

Final Known Configuration

The most recent historical configuration of an artifact supported by available evidence before it was lost, dismantled, permanently altered, sold, or removed from public view.

The term does not guarantee that no later configuration existed. It identifies the last configuration currently documented by Lititz BMX.

New evidence may require the record to be updated.

Display Interpretation

An object, arrangement, graphic, reproduction, replica, reconstruction, or presentation created to help

visitors understand a historical subject.

A display interpretation may combine original artifacts with clearly identified supporting or recreated material.

Its purpose is educational communication, not the creation of false authenticity.

Facsimile

A reproduction intended to closely reproduce the appearance and content of a document, photograph, artwork, decal, label, or other two-dimensional source.

A facsimile should be identified so that it cannot reasonably be confused with the original.

Counterfeit

An object, component, marking, document, signature, serial number, finish, or provenance claim created, altered, or presented with the intent to deceive others concerning identity, maker, age, origin, ownership, use, rarity, or authenticity.

A replica or reproduction that is openly and accurately identified is not a counterfeit.

Deception or material misrepresentation is the defining concern.

Lititz BMX should not publicly label an object or person as counterfeit or fraudulent without strong evidence and appropriate care. When intent cannot be established, the archive should describe the observable inconsistencies and use cautious language.

Misidentified Artifact

An artifact that has been described, attributed, dated, or associated incorrectly, whether through mistake, incomplete evidence, repeated folklore, or another non-deceptive cause.

Misidentification is not automatically fraud.

When better evidence becomes available, Lititz BMX should correct the record while preserving appropriate documentation of the earlier identification when historically relevant.

Disclosure

The clear communication of information necessary for a reader or visitor to distinguish original, restored, replacement, reproduced, reconstructed, inferred, and uncertain elements.

Disclosure should be understandable without requiring specialized knowledge.

For restored bicycles, replicas, reconstructions, and composite builds, disclosure may identify:

- Which major elements are original
- Which components were added later
- What was restored or refinished
- What is reproduction or modern
- Which configuration is documented
- Which decisions are inferred
- What remains uncertain

Transparency protects both the historical record and the credibility of Lititz BMX.

Research, Evidence, and Attribution Terms

Research

The organized process of gathering, evaluating, comparing, interpreting, and documenting information about an artifact, person, organization, event, location, design, or historical subject.

Research may involve physical examination, interviews, photographs, documents, publications, race results, advertisements, catalogs, correspondence, digital records, and comparisons with related artifacts.

Research is not considered complete merely because one source supports a claim. Lititz BMX considers the quality, origin, independence, consistency, and limitations of the available evidence.

Historical research remains open to correction when stronger or more complete evidence becomes available.

Evidence

Information or physical material used to support, question, clarify, or evaluate a historical claim.

Evidence may include:

- The artifact itself
- Original markings or serial numbers
- Photographs and video
- Documents and correspondence
- Race results and event records
- Catalogs and advertisements
- Interviews and oral histories
- Ownership and transfer records
- Manufacturer information
- Contemporary publications
- Physical wear, alteration, or construction details

- Comparisons with documented examples

Evidence varies in strength and relevance. The existence of evidence does not automatically prove every interpretation based upon it.

Lititz BMX evaluates evidence in context and avoids treating a single ambiguous detail as conclusive proof.

Physical Evidence

Information derived from the observable materials, construction, condition, markings, wear, alterations, or other physical characteristics of an artifact.

Physical evidence may include:

- Serial numbers
- Welds
- Tube shapes
- Manufacturing marks
- Paint layers
- Decal remnants
- Component mounting marks
- Repairs
- Wear patterns
- Dimensions
- Materials
- Tool marks
- Signatures or inscriptions

Physical evidence may support identification, dating, use, or manufacturing history, but its meaning should not be assumed without appropriate context.

A physical feature may have more than one possible explanation.

Documentary Evidence

Information preserved in written, printed, photographic, recorded, or digital form that supports or clarifies a historical claim.

Documentary evidence may include:

- Letters
- Receipts
- Certificates
- Race records
- Team rosters
- Catalogs

- Advertisements
- Photographs
- Video
- Shipping records
- Registration records
- Emails
- Publications
- Interview recordings

A document should be evaluated according to its origin, date, purpose, authorship, completeness, and relationship to the claim being examined.

The existence of a document does not guarantee that every statement within it is accurate.

Direct Evidence

Evidence that addresses a historical claim without requiring a substantial intermediate inference.

Examples may include:

- A clearly dated photograph showing a rider using an identifiable artifact
- A transfer document identifying the artifact and owner
- A manufacturer record connecting a serial number to a product
- A firsthand statement from a person directly involved
- An inscription made and documented at the relevant time

Direct evidence can still be incomplete, mistaken, altered, or misinterpreted. It should be evaluated alongside other available information.

Circumstantial Evidence

Evidence that supports a conclusion indirectly through related facts, patterns, or circumstances.

Examples may include:

- Components consistent with a particular period
- Wear corresponding to documented use
- An artifact appearing with related objects from the same source
- Manufacturing features associated with a known production period
- A partial photograph consistent with the artifact
- A chain of events suggesting ownership or use

Circumstantial evidence can be historically useful, but the reasoning connecting it to the conclusion should be explained.

Several pieces of consistent circumstantial evidence may create a strong attribution even when direct evidence is unavailable.

Source Citation

Information identifying where a fact, quotation, image, interpretation, or historical claim originated.

A citation may identify:

- An interview
- A publication
- A photograph
- A document
- A website
- A collection
- An archive record
- A race result
- A manufacturer catalog
- A person who supplied information

Citations allow others to evaluate the basis of a claim and help Lititz BMX relocate the source during future research.

When a source is private, restricted, or personally sensitive, the public citation may be limited while fuller information is preserved internally.

Primary Source

An original record, object, or firsthand account that provides direct evidence concerning the period, event, person, or subject being studied.

Primary sources may include:

- Physical artifacts
- Photographs
- Letters
- Diaries
- Race records
- Catalogs
- Advertisements
- Contemporary publications
- Original video or audio recordings
- Interviews with participants or witnesses
- Manufacturer documents
- Artwork
- Personal records

A primary source is not automatically accurate, complete, neutral, or correctly interpreted. It reflects the knowledge, perspective, purpose, and circumstances of its creator.

A later oral-history interview may serve as a primary source for a participant's firsthand memories even

though the recording was created after the events being discussed.

Contemporary Source

A source created during, or reasonably close to, the historical period or event being studied.

Contemporary sources may include photographs, race reports, advertisements, catalogs, letters, results, video, or other records produced at the time.

A contemporary source can provide valuable evidence about what was known, presented, used, or believed during that period.

Contemporary does not automatically mean accurate or unbiased.

Secondary Source

A work that analyzes, summarizes, interprets, or discusses information drawn from primary sources or earlier research.

Secondary sources may include:

- Books
- Articles
- Documentaries
- Historical profiles
- Later publications
- Research essays
- Museum interpretations
- Retrospective websites

A secondary source may provide valuable context and may identify sources that would otherwise be difficult to locate.

Its conclusions should be evaluated according to the evidence, methodology, citations, and expertise supporting them.

Tertiary Source

A source that compiles or summarizes information from primary and secondary sources, often for quick reference.

Examples may include:

- Encyclopedias
- General timelines
- Indexes
- Directories

- Summary databases
- Broad reference guides

Tertiary sources can help begin research but may omit uncertainty, repeat earlier errors, or simplify complex historical questions.

Whenever practical, important claims should be traced to the underlying evidence.

Firsthand Account

A statement or record created by someone with direct personal experience of the person, object, event, or subject being described.

A firsthand account may come from a rider, family member, manufacturer, team member, mechanic, photographer, promoter, witness, previous owner, or another directly involved individual.

Firsthand accounts are historically valuable but are not automatically complete or error-free. Memory, perspective, elapsed time, personal interest, and the circumstances of the account may affect what is remembered and how it is described.

Eyewitness Account

A firsthand account from a person who directly observed an event, object, interaction, or condition.

An eyewitness may accurately remember some details while misunderstanding, overlooking, or later misremembering others.

Lititz BMX evaluates eyewitness accounts respectfully while comparing them with photographs, documents, physical evidence, and other accounts whenever practical.

Oral History

A planned, recorded interview created to preserve a person's firsthand knowledge, experiences, memories, perspectives, and interpretation of the past.

The term may refer both to the interview process and to the resulting audio, video, transcript, and supporting documentation.

An oral history is more than an unrecorded conversation or an isolated quotation. It is intentionally created, preserved, described, and made accessible according to the permissions and expectations established for the project.

Oral history preserves the narrator's perspective. Statements presented as factual may still require comparison with other sources, particularly when specific dates, sequences, ownership claims, or technical details are involved.

Narrator

The person whose memories, experiences, knowledge, and perspectives are recorded during an oral-history interview.

Lititz BMX uses **narrator** rather than treating the individual only as a subject from whom information is extracted.

The narrator helps shape the historical record through the experiences shared, the language used, and the meaning assigned to those experiences.

A narrator's personal perspective remains valuable even when another source remembers or interprets the same event differently.

Interviewer

The person who plans, conducts, and helps document an interview.

The interviewer is responsible for preparing appropriate questions, explaining the project and intended uses, obtaining necessary permissions, listening carefully, avoiding unnecessary manipulation, and preserving the recording and related information.

The interviewer influences the resulting record through the questions asked, the order and phrasing of those questions, follow-up decisions, and the relationship developed with the narrator.

Interview

A structured or semi-structured conversation in which one or more people ask questions to document another person's knowledge, experiences, memories, or perspective.

Not every interview is automatically an oral history.

An interview may become part of the Lititz BMX oral-history collection when it is intentionally preserved as a historical source and accompanied by appropriate context, permissions, identification, and documentation.

Informed Consent

A person's voluntary agreement to participate in an interview or documentation project after receiving a reasonable explanation of its purpose, recording process, intended preservation, possible uses, access, and any relevant restrictions.

Consent should be documented in a manner appropriate to the project.

Consent to participate in an interview does not automatically grant every possible right to publish, edit, license, reproduce, or commercially use the resulting material. Those matters should be addressed

clearly when applicable.

Release

A written or otherwise documented agreement describing the permissions granted for the preservation, reproduction, publication, access, distribution, or use of an interview, photograph, document, or other contribution.

A release may also identify restrictions, retained rights, embargo periods, attribution preferences, or other conditions.

The precise legal effect of a release depends upon its language and circumstances. Lititz BMX should preserve the completed agreement with the related archive records.

Recollection

A person's remembered account of a past experience, event, object, relationship, or period.

Recollections may preserve information found nowhere else, including emotion, context, motivation, humor, relationships, and personal meaning.

Memory is interpretive and may change over time. A recollection should not be dismissed merely because it was recorded later, but precise factual claims may require corroboration.

When appropriate, Lititz BMX distinguishes a narrator's recollection from independently documented fact.

Testimony

A spoken or written statement describing a person's knowledge, observation, experience, or belief.

Testimony may be formal or informal and may be recorded through an interview, letter, statement, email, conversation, or other form.

The term does not automatically mean the information was given under oath or verified independently.

Lititz BMX evaluates testimony according to the individual's relationship to the subject, opportunity to know the information, consistency, specificity, and support from other evidence.

Oral Tradition

Historical information, stories, knowledge, or interpretations passed from person to person through spoken communication.

Oral tradition may preserve community knowledge that was never formally documented.

It should be distinguished from a firsthand account when the speaker did not personally experience the

event and is repeating information received from others.

Lititz BMX may preserve oral tradition while identifying it as such and continuing to seek supporting evidence.

Community Lore

A story, belief, explanation, nickname, attribution, or interpretation that has circulated within the BMX community over time.

Community lore can preserve meaningful cultural memory and may contain historically accurate information.

However, repetition alone does not prove a claim. A story repeated by many people may still trace back to one uncertain source.

Lititz BMX may document community lore while distinguishing it from confirmed history.

Corroboration

Independent evidence that supports or strengthens a historical claim, account, identification, or interpretation.

Corroboration may come from:

- Another firsthand account
- A photograph
- A document
- Physical evidence
- A contemporary publication
- A manufacturer record
- A related artifact

Two sources are not truly independent when one merely repeats information obtained from the other.

Corroboration strengthens a conclusion but does not necessarily eliminate every uncertainty.

Independent Source

A source that did not derive the relevant information solely from the same person, publication, listing, post, or earlier account being evaluated.

Independent sources are valuable because they can corroborate a claim without simply repeating it.

Multiple websites repeating identical language may represent only one original source rather than several independent confirmations.

Authentication

The process of evaluating whether an artifact, component, signature, document, image, or historical claim is consistent with its stated identity, origin, date, creator, ownership, or use.

Authentication may involve:

- Provenance research
- Physical examination
- Material analysis
- Manufacturer information
- Serial-number research
- Comparison with documented examples
- Expert opinion
- Photographs
- Interviews
- Supporting documents

Authentication does not always produce an absolute conclusion. The result may be confirmed, attributed, probable, possible, inconclusive, disputed, or unverified.

Identification

The process of determining what an artifact, component, person, location, event, manufacturer, model, or historical subject is.

Identification may range from broad classification to a precise determination of model, year, rider, event, or configuration.

A partial identification should not be presented as more specific than the available evidence supports.

Attribution

The assignment of an artifact, work, object, statement, photograph, design, or historical connection to a particular person, rider, manufacturer, team, event, period, or source.

An attribution is used when the available evidence supports the relationship but does not establish it with the confidence required for an unqualified confirmation.

The basis and limitations of the attribution should be documented whenever practical.

Expert Opinion

An interpretation or conclusion offered by a person with relevant knowledge, training, professional experience, or specialized familiarity with the subject.

Expert opinion can provide important insight into manufacturing methods, materials, signatures, components, historical practices, or artifact identification.

Expert status does not make every conclusion infallible. The opinion should be considered alongside the evidence, reasoning, potential conflicts, and opinions of other qualified individuals.

Interpretation

A reasoned explanation of what historical evidence means or how individual facts relate to one another.

Interpretation may connect artifacts, documents, accounts, and historical context to create a broader understanding of the subject.

Interpretation should be distinguished from directly documented fact.

Different responsible interpretations may exist when evidence is incomplete or ambiguous.

Inference

A conclusion drawn from evidence rather than stated directly by the evidence itself.

For example, component dates, physical wear, photographs, and ownership history may support an inference about how an artifact was configured or used.

An inference may be reasonable and well supported without being confirmed.

Lititz BMX should identify important inferred conclusions rather than presenting them as direct facts.

Historical Context

Information about the time, place, people, culture, technology, industry, events, and circumstances surrounding an artifact or historical subject.

Context helps explain why an artifact mattered, how it was used, and how it relates to broader BMX history.

An accurate physical description without historical context may identify an object while failing to explain its significance.

Confirmed

A classification used when Lititz BMX determines that the available evidence is sufficiently strong, relevant, and consistent to present a specific claim without a major qualification.

Confirmation may rely on one exceptionally strong source or on several mutually supporting sources.

Confirmed does not mean permanently beyond correction. A confirmed conclusion may be revised if credible contradictory evidence is later discovered.

Verified

A classification indicating that a specific factual claim has been checked against reliable evidence.

Verification may involve checking a date, name, result, serial number, quotation, ownership transfer, photograph, or another factual detail.

A source can be verified as authentic while a particular interpretation of that source remains uncertain.

Lititz BMX uses the term carefully and should identify what was verified rather than implying that every aspect of the artifact or story has been proven.

Documented

A classification indicating that a claim is supported by preserved physical, written, photographic, recorded, or digital evidence.

Documented does not necessarily mean independently verified or unquestionably correct. A historical document may itself contain an error.

Whenever practical, the archive record should identify the type of documentation supporting the claim.

Attributed

A classification used when the evidence supports a relationship or identification but does not establish it strongly enough to be presented as confirmed.

An attribution may be based on provenance, physical characteristics, partial photographs, testimony, contextual evidence, or comparison with documented examples.

The archive record should explain the basis of the attribution and any meaningful uncertainty.

Probable

A classification indicating that a conclusion is more strongly supported than the available alternatives but has not been confirmed.

Probable should be supported by identifiable evidence and reasoning.

The term should not be used merely because a conclusion seems appealing or has been repeated frequently.

Possible

A classification indicating that a conclusion is consistent with the available evidence but that significant uncertainty or reasonable alternatives remain.

Possible is weaker than probable.

A possible identification or association should not be presented in titles, captions, or publicity as though it were confirmed.

Reported

A classification indicating that information was supplied or published by an identifiable source but has not necessarily been independently verified by Lititz BMX.

The archive record should identify who reported the information whenever practical.

Reported does not mean false. It means the source of the statement is being preserved without adopting the statement as an independently confirmed conclusion.

Claimed

A classification indicating that a person, listing, publication, seller, owner, or other source asserted something about an artifact or historical subject.

The term is useful when Lititz BMX needs to document the existence of the assertion without implying agreement.

A claim may later be confirmed, attributed, disputed, disproven, or remain unresolved.

Unverified

A classification indicating that a claim has not been supported or checked sufficiently for Lititz BMX to present it as established fact.

Unverified does not automatically mean false.

The term may be used when evidence is unavailable, inaccessible, incomplete, or still under review.

Unsupported

A classification indicating that Lititz BMX has not located evidence adequate to support a particular claim.

An unsupported claim may still be possible, but it should not be repeated as established history.

Unsupported differs from disproven. The absence of supporting evidence does not always establish that the claim is false.

Disputed

A classification used when credible sources, evidence, or informed accounts materially disagree about a historical claim.

A disputed record should present the major competing accounts fairly and identify the evidence supporting each when practical.

Lititz BMX should not remove a credible conflicting account merely because another version is more widely known or preferred.

Contradicted

A classification indicating that credible evidence conflicts with or challenges a specific claim.

Contradiction does not always resolve the issue. The relative strength, independence, date, and relevance of the conflicting evidence must still be evaluated.

A contradicted claim may remain disputed or inconclusive until the conflict can be resolved.

Disproven

A classification used when sufficiently strong evidence establishes that a specific historical claim is incorrect.

The conclusion should be documented carefully.

Lititz BMX should distinguish a disproven claim from an unsupported, unverified, or disputed claim.

The archive may preserve the earlier incorrect identification when documenting how the misunderstanding developed or why a correction was necessary.

Inconclusive

A classification used when the available evidence has been examined but does not support a reliable conclusion.

Evidence may be incomplete, ambiguous, contradictory, damaged, inaccessible, or equally consistent with several possibilities.

An inconclusive result is a legitimate research outcome and should not be replaced with speculation simply to provide a definitive answer.

Unknown

A classification indicating that reliable information is currently unavailable.

Unknown is preferable to inventing or assuming details concerning ownership, use, date, manufacturer, rider, event, or configuration.

An unknown field may be updated when credible information becomes available.

Uncertain

A general qualification indicating that meaningful doubt remains concerning a claim or detail.

Whenever practical, Lititz BMX should explain what is uncertain and why.

The term should not be used as a substitute for more precise classifications such as possible, disputed, unverified, or inconclusive when one of those terms better describes the situation.

Conflicting Evidence

Two or more pieces of evidence that support materially different conclusions.

Conflicting evidence should be documented rather than selectively ignored.

Evaluation may consider:

- Date
- Source origin
- Independence
- Specificity
- Physical consistency
- Opportunity for firsthand knowledge
- Potential copying or repetition
- Internal contradictions
- Supporting documentation

The existence of conflicting evidence may require a claim to remain disputed or inconclusive.

Approximate Date

A date or period that cannot be established exactly but can be reasonably limited through available evidence.

Approximate dates may be expressed as:

- Circa 1985

- Approximately 1985
- Mid-1980s
- Before 1987
- After 1983
- Between 1984 and 1986

The record should avoid false precision.

Circa

A term meaning approximately, commonly abbreviated as **c.**

It is used when the available evidence supports a general date but not an exact year or day.

For example:

c. 1985

The term should not be used when the date is precisely documented.

Date Range

A period between the earliest and latest dates reasonably supported by the available evidence.

A date range may be based on:

- Manufacturing features
- Catalog appearances
- Component production dates
- Photographs
- Ownership history
- Race participation
- Publications
- Known company activity

The evidence supporting a narrow or unusual date range should be preserved.

Research Note

A working record documenting observations, questions, evidence, hypotheses, comparisons, unresolved issues, or possible research directions.

A research note is not automatically a public conclusion.

Research notes may preserve ideas later confirmed, revised, rejected, or left unresolved.

Clearly distinguishing internal research notes from finalized public descriptions reduces the risk of

preliminary assumptions being mistaken for established fact.

Research Finding

A conclusion reached after evaluating the available evidence.

A finding may be confirmed, probable, possible, disputed, or inconclusive.

The record should preserve the evidence and reasoning supporting significant findings so that they can be reviewed or revised later.

Correction

A change made to repair inaccurate, incomplete, misleading, misspelled, or outdated information within an archive record or publication.

Corrections should improve the record without concealing the fact that earlier information may have differed when that history is important.

A correction does not ordinarily change a physical artifact's permanent identifier.

Revision

An intentional update to a record, document, description, standard, or interpretation.

A revision may add evidence, improve clarity, reorganize material, update terminology, or correct an earlier conclusion.

Significant revisions should be versioned or otherwise documented when practical.

Version

A numbered or dated state of a document, standard, dataset, or public reference resource.

Versioning allows Lititz BMX to update material while preserving a record of earlier published states.

A new version does not necessarily mean that the earlier version was entirely incorrect. It may reflect expansion, clarification, correction, or changes in the archive's practices.

Revision History

A record summarizing meaningful changes made across versions of a document or resource.

A revision history may identify:

- Version number
- Date
- Nature of the change
- Sections affected
- Person or organization responsible

Minor spelling, spacing, or formatting corrections do not always require a formal revision entry unless Lititz BMX determines that documenting them is useful.

Transparency

The practice of clearly distinguishing known facts, evidence-based conclusions, informed interpretations, uncertainty, restoration, replacement material, and unresolved questions.

Transparency does not require publishing private personal information, confidential records, sensitive purchase information, or every internal research note.

It requires avoiding material misrepresentation and giving visitors enough information to understand the basis and limitations of important historical claims.

Manufacturing and Product-Development Terms

Manufacturer

The person or organization responsible for producing an object or arranging for its production.

Manufacturing may involve design, fabrication, assembly, finishing, labeling, quality control, or coordination with outside suppliers and contract manufacturers.

The company whose name appears on an artifact is not always the company that physically fabricated every part of it.

Lititz BMX should distinguish among the brand, designer, manufacturer, contract manufacturer, distributor, and retailer when those roles are known and historically relevant.

Brand

The name, identity, trademark, or commercial presentation under which a product is marketed or distributed.

A brand may design and manufacture its own products, contract another company to manufacture them, license its name to another organization, or distribute products made elsewhere.

Brand attribution should not automatically be treated as proof of the physical manufacturer.

Designer

The person, team, or organization responsible for developing the form, geometry, appearance, function, specifications, or concept of a product.

A designer may work for a manufacturer, rider, team, outside design firm, fabricator, or independent project.

Design involvement should be described according to the available evidence. General association with a company or product does not establish responsibility for every design decision.

Fabricator

The person or organization that physically constructs or manufactures an object or major portion of it.

A fabricator may produce items under its own name or under contract for another brand, designer, team, or company.

Fabrication does not automatically establish design ownership, brand ownership, or responsibility for final assembly and distribution.

Contract Manufacturer

A manufacturer hired to produce objects or components for another company, brand, designer, or organization.

The finished product may be sold under the contracting brand rather than the contract manufacturer's name.

When documented, contract-manufacturing information can clarify why products from different brands share materials, construction methods, serial-number patterns, or manufacturing features.

Distributor

A person or organization that supplies products to retailers, teams, riders, or other sellers.

A distributor may also participate in marketing, importing, warranty support, product selection, or regional representation.

Distribution does not automatically mean the distributor manufactured or designed the product.

Model

A named or otherwise identifiable product design offered by a manufacturer or brand.

A model may exist in multiple sizes, colors, production years, component packages, manufacturing locations, or variations.

The model name alone may not identify the exact year, configuration, or production version of an artifact.

Model Year

The year or season under which a manufacturer marketed, cataloged, or identified a product.

Model year is not always the same as:

- Calendar year of manufacture
- Date of sale
- Date of assembly
- Date of rider use
- Date associated with a serial number
- Year printed on later advertising or reference material

Products may be manufactured before, during, or after the year under which they were marketed.

When the distinction matters, Lititz BMX should identify whether a date represents model year, manufacturing date, acquisition date, or documented use.

Production Model

A product design made available through regular manufacturing, team distribution, dealer sale, public sale, or another established production process.

A production model may still be rare, produced in small numbers, altered during its manufacturing life, or unavailable in every market.

The existence of a production model does not mean that every surviving example has the same components, finish, markings, or manufacturing details.

Production Bicycle

A bicycle manufactured as part of an established production process rather than created solely as an experimental prototype, individual custom build, or display interpretation.

A production bicycle may be modified, restored, rebuilt, or configured for a particular rider after manufacture.

Production status should not be used to imply that the bicycle remains in its original configuration.

Production Frame

A frame manufactured as part of an established production process.

A production frame may differ from another example of the same model because of size, production date, manufacturing location, running changes, repairs, modifications, or normal production variation.

An unusual feature does not automatically make a production frame a prototype.

Production Run

A quantity or sequence of products manufactured under a shared production plan.

A production run may be defined by time period, model, specifications, manufacturing facility, contract, component availability, or another production condition.

The total quantity may be known, estimated, reported, or unknown.

Lititz BMX should avoid stating exact production totals without sufficient documentation.

Production Batch

A smaller group of products or components manufactured, finished, assembled, or processed together.

A batch may share materials, paint, graphics, manufacturing marks, component supply, quality-control conditions, or production dates.

Differences between batches can create legitimate production variations within the same model.

Serial Number

A number, letter sequence, or combination of markings applied to help identify, track, date, inventory, register, or distinguish an object.

A serial number may provide important evidence concerning a manufacturer, production sequence, manufacturing period, model, factory, or batch.

However, a serial number should not be interpreted beyond the available documentation.

Serial numbers may be:

- Repeated
- Incomplete
- Misread
- Altered
- Removed

- Re-stamped
- Applied inconsistently
- Used differently by separate manufacturers
- Unrelated to exact production order

A serial number alone does not prove ownership, rider use, race use, or authenticity.

Date Code

A marking intended to identify a manufacturing, inspection, assembly, component, mold, batch, or packaging date.

Date codes may use numbers, letters, symbols, or manufacturer-specific systems.

A component date may help establish the earliest possible assembly period, but it does not automatically establish when the complete bicycle was assembled, sold, or used.

Interpretation should be supported by reliable manufacturer information or comparison with documented examples.

Manufacturing Mark

A stamp, engraving, casting mark, decal, label, code, weld characteristic, inspection mark, tooling mark, or other physical feature associated with production.

Manufacturing marks can assist with identification, dating, attribution, and comparison.

A mark should be interpreted cautiously because tooling, suppliers, manufacturing facilities, and marking practices may be shared or changed over time.

Prototype

An experimental or developmental object created before or outside routine production to evaluate, demonstrate, refine, or communicate a design, concept, material, geometry, component, manufacturing method, appearance, or function.

A prototype may be complete or incomplete and may differ substantially from the eventual production product.

An object should not be described as a prototype merely because it is:

- Rare
- Unusual
- Missing a serial number
- Different from catalog photographs
- Custom painted
- Rider owned

- Hand built
- Modified
- Previously unknown
- Produced in small numbers

Prototype status should be supported by physical evidence, documentation, firsthand testimony, development history, or a combination of credible sources.

Development Prototype

A prototype created or used during the active development of a product.

It may test geometry, materials, fabrication methods, component fit, rider feedback, durability, appearance, or manufacturing feasibility.

A development prototype may be changed repeatedly and may contain temporary, unfinished, modified, or non-production features.

Functional Prototype

A prototype created primarily to test operation, performance, fit, durability, geometry, handling, or another functional characteristic.

A functional prototype may not accurately represent the intended final finish, graphics, components, or appearance.

Appearance Prototype

A prototype created primarily to evaluate or present the intended appearance, form, graphics, scale, or visual design of a product.

An appearance prototype may not be structurally suitable for riding, testing, or production.

The archive record should not imply that an appearance prototype was functional unless that use is documented.

Proof of Concept

An experimental object or assembly created to determine whether a concept, mechanism, material, geometry, or design approach is workable.

A proof of concept may precede a formal prototype and may not resemble the eventual production product.

The term should not be used simply because a product was innovative or unusual.

Preproduction

The stage immediately before routine production during which designs, tooling, components, manufacturing methods, graphics, packaging, or assembly procedures are evaluated or finalized.

A preproduction object may closely resemble the production model while retaining differences in markings, geometry, materials, components, finish, or construction.

Preproduction status should be supported by credible evidence and should not be assumed solely because the object differs from later production examples.

Preproduction Sample

An object produced before regular production for evaluation, approval, photography, sales presentation, testing, team review, or manufacturing preparation.

A preproduction sample may incorporate near-final features while differing from the product ultimately released.

The purpose of the sample should be identified when known.

Pilot Production

A limited production stage used to evaluate whether a product can be manufactured consistently using intended tooling, materials, workers, suppliers, and assembly methods.

Pilot-production objects may be made using production-intended processes but before full routine production begins.

The term should not be used without evidence that the object was associated with a formal or identifiable pilot-manufacturing stage.

Pilot Run

The limited group of objects produced during pilot production.

A pilot run may reveal manufacturing problems, lead to specification changes, or provide items for testing, approval, photography, sales, or team use.

Pilot-run quantity should not be estimated without supporting evidence.

Sample

An object supplied or created for evaluation, demonstration, approval, photography, display, testing, sales, promotion, or comparison rather than ordinary retail distribution.

A sample may be production, preproduction, prototype, custom, or specially prepared.

The word **sample** does not by itself establish when the object was made or whether it differs from normal production.

The archive record should identify the type and intended purpose of the sample whenever possible.

Sales Sample

A sample used by sales representatives, distributors, dealers, or manufacturers to demonstrate a product to potential buyers or retailers.

A sales sample may be production-correct, preproduction, specially finished, or assembled with substitute components.

It should not automatically be described as a prototype.

Display Sample

An object prepared for exhibition, trade-show presentation, showroom display, photography, promotional use, or another visual presentation.

A display sample may be incomplete, nonfunctional, modified for presentation, or assembled differently from normal production.

Approval Sample

A sample submitted for review and authorization before wider production, distribution, printing, or manufacturing.

Approval may concern geometry, graphics, colors, materials, packaging, labeling, construction, or another specification.

The approval status and approving party should be documented when known.

Test Frame

A frame used to evaluate geometry, materials, fabrication, durability, component compatibility, rider feedback, or performance.

A test frame may be a prototype, preproduction frame, modified production frame, or regular production frame selected for testing.

The term describes use and does not automatically establish prototype status.

Test Bicycle

A complete or substantially assembled bicycle used to evaluate components, setup, geometry, performance, durability, rider fit, or another characteristic.

A test bicycle may change configuration repeatedly during its evaluation life.

The archive record should distinguish documented test use from later ownership, display, or recreational use.

Development Bicycle

A bicycle used during the development or refinement of a product, component, rider setup, or design.

A development bicycle may combine prototype, preproduction, production, custom, and modified elements.

Its historical importance may come from the development work performed with it rather than from a single fixed configuration.

One-Off

An object intentionally created as an individual example rather than as part of an established production quantity.

The term should be used cautiously.

The existence of only one presently known example does not prove that only one was made.

Lititz BMX should distinguish among:

- Documented one-off
- Reported one-off
- Only known surviving example
- Only example currently known to Lititz BMX

These statements do not mean the same thing.

Only Known Example

The only example currently identified by Lititz BMX through available research.

The phrase does not establish that no other example was manufactured or survives elsewhere.

It should be updated if another example is discovered.

One of One

A claim that exactly one example was produced in a specific configuration, finish, size, design, or form.

The exact basis of the claim should be explained.

An object may be one of one because of a unique factory configuration, later custom work, rider modification, restoration, signature, or combination of otherwise common elements.

The phrase should not be used as a substitute for documented history.

Custom

An object made, altered, assembled, finished, or configured for a specific person, purpose, specification, or request.

Custom does not automatically mean handmade, one of one, prototype, factory produced, or historically significant.

The archive record should explain what aspect is custom when known.

Custom-Built

An object assembled or manufactured specifically for a person, team, use, or set of specifications rather than supplied solely in a standard configuration.

A custom-built bicycle may use production components, modified parts, custom geometry, special finishes, or one-off fabrication.

Custom-built does not establish that every element was individually manufactured.

Custom Geometry

Frame dimensions or angles developed for a specific rider, purpose, test, or application rather than a standard published size.

Custom geometry should be supported by measurements, build records, drawings, testimony, or comparison with documented production geometry.

An apparent dimensional difference may also result from manufacturing tolerance, damage, repair, measurement method, or later alteration.

Rider-Specific Setup

A bicycle or artifact configuration adjusted, selected, or assembled to meet a particular rider's

preferences, body dimensions, riding style, team requirements, or competitive needs.

A rider-specific setup may involve common production components and does not necessarily mean the frame or bicycle was custom manufactured.

The documented period of the setup should be identified when possible because rider configurations often changed over time.

Team Model

A model marketed, developed, supplied, or associated with a BMX team.

The term does not automatically mean that every example was team-issued or used by a team rider.

The archive record should distinguish between a commercially marketed team model and an artifact documented as part of actual team inventory.

Signature Model

A product officially marketed, licensed, endorsed, designed, or promoted in association with a particular rider or personality.

Ownership of a signature model does not establish that the associated rider personally owned, used, tested, or approved that individual example.

The exact nature of the rider's involvement may vary and should not be overstated without documentation.

Factory Team

A team operated, directed, funded, or officially represented by a manufacturer or brand.

The level of factory involvement may vary by company and historical period.

Lititz BMX should avoid assuming that every sponsored team was owned or directly managed by the manufacturer.

Factory-Supported

A rider, team, event, product, or project receiving documented assistance from a manufacturer or brand.

Support may include bicycles, frames, components, clothing, travel, entry fees, technical assistance, promotional support, discounts, or financial compensation.

Factory-supported does not necessarily mean factory-owned, factory-employed, or part of an official factory team.

Factory Modification

A change made by the manufacturer, its authorized representative, or a documented factory-associated program after initial manufacture or during development.

Factory modification may involve geometry, welding, component mounts, finish, graphics, reinforcement, or another feature.

The term should not be used solely because a modification appears professionally executed.

Production Variation

A legitimate difference among examples of the same model resulting from manufacturing date, facility, batch, supplier, material availability, size, market, specification, or another production factor.

A production variation does not automatically indicate a prototype, defect, counterfeit, or later modification.

The significance of the variation should be supported through comparison with documented examples or production information.

Running Change

A production change introduced during a model's manufacturing life without necessarily creating a new model name or model year.

Running changes may involve:

- Geometry
- Materials
- Welds
- Dropouts
- Component specifications
- Graphics
- Hardware
- Finish
- Suppliers
- Manufacturing methods

The date or serial-number point of a running change may remain approximate unless reliable records survive.

Specification Change

A documented change to the materials, dimensions, components, construction, finish, graphics, or other intended characteristics of a product.

A specification change may occur before production, during production, between model years, or for a particular market, team, or rider.

Manufacturing Tolerance

The acceptable range of variation permitted during manufacturing.

Small differences in dimensions, alignment, finish, weld appearance, placement, or component fit may fall within normal manufacturing tolerance.

An observed difference should not automatically be classified as a prototype feature, defect, or modification.

Manufacturing Defect

An unintended departure from the intended design, material, construction, finish, printing, assembly, or quality standard introduced during manufacture.

A manufacturing defect may be cosmetic, structural, functional, or dimensional.

A defect should not automatically be treated as evidence that an artifact is counterfeit, prototype, preproduction, or uniquely valuable.

Factory Misprint

A printing, labeling, spelling, graphic, color, placement, or production error introduced before the item left the manufacturer or authorized production process.

A factory misprint should be distinguished from:

- Later damage
- Fading
- Unauthorized reproduction
- Incorrect restoration
- Modern replacement graphics
- Seller-added labeling

The error and its manufacturing origin should be documented when possible.

Uncataloged Variation

An object or feature not currently located in available manufacturer catalogs, advertisements, price lists, or other known published records.

Absence from a catalog does not automatically establish that the item is a prototype, counterfeit, custom

object, or one-off.

Products may be omitted because of regional distribution, running changes, incomplete surviving records, team use, short production periods, or unpublished specifications.

Limited Edition

A product marketed or documented as having a deliberately restricted production or release quantity.

The stated limit should be supported by manufacturer information, numbering, records, packaging, advertising, or other credible evidence.

Limited edition does not automatically mean rare today, individually numbered, valuable, or different in construction from the standard model.

Special Edition

A product released with distinctive graphics, finish, components, packaging, association, or marketing.

A special edition is not necessarily limited in quantity.

The archive record should avoid treating **special edition** and **limited edition** as interchangeable unless the manufacturer did so.

Reissue

A later authorized release that revives an earlier product name, design, appearance, graphic, component, or model.

A reissue is produced during a later period and should not be described as an original-period example.

A reissue may differ from the earlier product in materials, dimensions, manufacturing methods, safety requirements, graphics, components, or intended use.

Reproduction Model

A later product intentionally made to copy or closely represent an earlier complete bicycle, frame, component, or design.

A reproduction model should be distinguished from an original-period product and identified according to its actual production date and manufacturer.

Retro-Inspired Model

A later product influenced by the appearance, graphics, geometry, reputation, or cultural identity of an

earlier product without necessarily attempting an exact reproduction.

Retro-inspired does not mean period-correct, replica, or original.

Digital Archive and Media Terms

Digital Archive

An organized body of digital records, files, metadata, media, and related information preserved and managed for continuing historical, educational, evidentiary, or cultural use.

A digital archive requires more than placing files on a website or storage device.

It involves organization, description, identification, access planning, file management, preservation practices, and connections among related records.

The Lititz BMX digital archive includes artifact pages, photographs, interviews, videos, profiles, research, educational resources, campaigns, standards, reference documents, and related metadata.

Digital Record

Information created, received, captured, or maintained in digital form as evidence or documentation of an artifact, person, event, activity, decision, interview, or historical subject.

A digital record may include text, photographs, audio, video, spreadsheets, databases, email, metadata, scanned documents, web pages, or other files.

Born-Digital Record

A record originally created in digital form rather than converted from a physical or analog original.

Examples may include:

- Digital photographs
- Emails
- Digital video
- Audio files
- Spreadsheets
- Word-processing documents
- Website pages
- Social-media posts
- Digital artwork
- Database records

Printing a born-digital record does not make the printout the original digital record.

Analog Record

A record created or stored in a non-digital physical format.

Examples may include paper documents, photographic prints, film negatives, magnetic tape, vinyl records, handwritten notes, and analog video cassettes.

An analog record may later be digitized, but the digital file remains distinct from the physical source.

Digitization

The process of converting information from a physical or analog source into digital form.

Digitization may involve scanning, photography, audio transfer, video transfer, or another capture process.

Digitization creates a digital representation of the source. It does not automatically preserve every physical characteristic, material quality, scale, texture, or contextual feature of the original.

The physical original and digital file should be documented as distinct records.

Digital Surrogate

A digital representation created to stand in for, provide access to, or reduce handling of a physical or analog original.

Examples include a scan of a document, a digital photograph of an artifact, or a digital transfer of an analog recording.

A digital surrogate can preserve and provide access to information while remaining distinct from the original object or recording.

Digital Copy

A duplicate of digital content.

In strict digital-preservation usage, an exact copy is bit-for-bit identical to the source file. A file altered through compression, conversion, resizing, editing, metadata changes, or platform processing is a derivative file rather than an exact copy.

When the distinction matters, Lititz BMX identifies whether a file is an exact copy, an access copy, or a derivative file.

Metadata

Structured or descriptive information used to identify, manage, explain, locate, interpret, preserve, or provide access to a record or file.

Metadata may include:

- Title
- Creator
- Date
- Artifact number
- Description
- File format
- Dimensions
- Duration
- Rights information
- Source
- Relationships
- Technical details
- Preservation actions

Metadata helps preserve context that may not be evident from the file or artifact alone.

Descriptive Metadata

Information used to identify, describe, search, discover, and understand a record or artifact.

Examples include title, creator, rider, manufacturer, date, subject, description, location, keywords, and related artifact numbers.

Administrative Metadata

Information used to manage a record or file.

Administrative metadata may include ownership, access restrictions, rights, acquisition information, file-management decisions, review status, and responsibility for the record.

Technical Metadata

Information describing the technical characteristics of a digital file or the process through which it was created.

Examples may include:

- File format
- File size

- Resolution
- Pixel dimensions
- Audio sample rate
- Video frame rate
- Codec
- Color space
- Equipment
- Software
- Creation date

Technical metadata can support file management, reproduction, migration, and preservation.

Preservation Metadata

Information documenting the identity, technical condition, history, integrity, rights, relationships, and preservation actions associated with a digital record.

Preservation metadata may document:

- File creation
- Ingest
- Checksums
- Format identification
- Migration
- Repair
- Storage
- Access restrictions
- Software dependencies
- Preservation decisions

Its purpose is to help future caretakers maintain and understand digital material over time.

Embedded Metadata

Metadata stored within the digital file itself.

Embedded metadata may be created by a camera, scanner, recording device, editing program, operating system, or archive process.

Embedded metadata may be incomplete, altered, removed, or inaccurate and should not automatically be treated as conclusive historical evidence.

File Format

The structured method by which digital information is encoded and stored.

Examples include:

- PDF
- JPEG
- TIFF
- PNG
- WAV
- MP3
- MP4
- DOCX
- CSV
- XML
- Markdown

File format affects compatibility, quality, functionality, metadata, storage needs, and long-term preservation risk.

A filename extension alone may not reliably identify the actual format.

Preservation Master

The highest-quality practical digital file retained as the primary source for future preservation, reproduction, migration, or creation of access copies.

A preservation master should generally avoid unnecessary editing, resizing, compression, or repeated re-saving.

The preferred characteristics depend on the type of content and the source material.

A preservation master does not replace the physical original when one exists.

Master File

A primary high-quality file from which edited, compressed, resized, published, or access versions may be created.

A master file may also function as a preservation master when it meets the archive's preservation requirements.

The archive record should distinguish among camera originals, preservation masters, edited masters, and access copies when those differences matter.

Source File

The file used as the starting point for editing, processing, conversion, publication, or preservation work.

A source file may be a camera original, scanner output, audio recording, video recording, document,

project file, or another digital record.

Source file does not automatically mean preservation master.

Camera Original

The original digital image or video file created by a camera or recording device before intentional editing, export, resizing, or platform processing.

A camera original may contain technical metadata and image information that is lost in later copies.

It may still require preservation management and does not automatically represent an unaltered historical scene.

Access Copy

A copy prepared for convenient viewing, listening, research, sharing, publication, or online access.

An access copy may be resized, compressed, watermarked, captioned, converted, or otherwise optimized.

It is generally not treated as the highest-quality preservation source when a better master exists.

Derivative File

A file created from another digital file through editing, conversion, resizing, compression, cropping, enhancement, transcription, captioning, or another process.

Examples include:

- Web images
- Thumbnails
- Social-media copies
- Compressed videos
- Edited photographs
- Audio excerpts
- Captioned versions

A derivative should remain connected to its source file when practical.

Project File

A file created by editing or production software that preserves the structure, timeline, layers, effects, links, or other working elements used to create a finished output.

Project files may be necessary to revise or recreate an edited production.

They may also depend on specific software, fonts, codecs, plugins, or linked media and can be difficult to preserve over time.

Checksum

A value calculated from the contents of a digital file and used to help determine whether the file has changed.

A checksum can be recorded when a file is created, received, transferred, or stored and compared with a later value produced by the same method.

A mismatch indicates that the file contents are no longer identical, although it does not by itself explain why the change occurred.

Fixity

The property of a digital file or object remaining unchanged at the bit level.

Fixity information is used to check whether digital content has been altered, corrupted, or degraded.

Checksums and cryptographic hash values are commonly used to support fixity checking.

Fixity Check

The process of calculating and comparing file-integrity information to determine whether a digital file has changed.

A successful fixity check does not prove that the original file was historically accurate or correctly identified. It shows that the checked file remains consistent with the earlier recorded value.

Backup

An additional copy of digital content maintained so that information can be recovered following deletion, corruption, equipment failure, disaster, or another loss.

A backup is an important part of digital preservation but is not a complete preservation strategy by itself.

Backups should be monitored, tested, protected, and maintained separately enough that one event does not destroy every copy.

Redundancy

The maintenance of more than one controlled copy of important digital material.

Useful redundancy may include copies stored on different devices, in different systems, or in different

physical locations.

Several copies on one failing device do not provide meaningful protection against device loss.

Digital Preservation

The managed policies, processes, technologies, documentation, and actions used to keep digital records authentic, understandable, accessible, and usable for as long as they are needed.

Digital preservation may include:

- File identification
- Metadata
- Storage management
- Redundant copies
- Fixity checks
- Format monitoring
- Migration
- Documentation
- Rights management
- Access planning

Digital preservation is an ongoing responsibility rather than a single act of saving or uploading a file.

Migration

The managed transfer or conversion of digital content from one format, system, storage medium, or technology environment to another to maintain access or reduce preservation risk.

Migration may alter some technical characteristics or functionality.

The source, destination, date, method, reason, and results of significant migrations should be documented when practical.

File-Naming Convention

A consistent system for naming files so that they can be identified, organized, sorted, related, and managed.

A naming convention may include:

- Artifact number
- Date
- Subject
- File type
- Sequence number

- Version
- View
- Creator

Filenames should not be the only place important descriptive information is stored.

Persistent Identifier

A stable identifier intended to continue referring to the same digital record, artifact, or resource even when its title, location, or surrounding system changes.

A Lititz BMX artifact number is a persistent identifier for the associated physical artifact.

A website address may change and should not automatically be treated as permanent merely because it currently works.

Permanent Link

A web address intended to provide continuing access to a specific record or resource.

The phrase describes intent rather than a guarantee.

Domains, platforms, publishing systems, and page structures may change, so important records should also be identified through stable titles, numbers, and metadata.

QR Code

A machine-readable graphic that can direct a compatible device to a web address or encoded information.

Within Lititz BMX, a QR code may connect a physical artifact, label, exhibit, publication, or display to an archive page or related digital resource.

A QR code is an access tool rather than the permanent historical identifier itself.

The destination should be monitored because the code may continue to scan even after the linked page has moved or disappeared.

Archive Page

A public or internal digital page documenting an artifact, person, collection, interview, event, organization, or historical subject.

An archive page may include text, photographs, provenance, media, references, related links, and educational information.

The page is a presentation of the archive record and may change as research develops.

Internal Link

A hyperlink connecting one Lititz BMX page or record to another Lititz BMX resource.

Internal links help show relationships among artifacts, riders, manufacturers, collections, interviews, campaigns, and educational materials.

They also help visitors navigate the archive without treating each record as isolated.

External Link

A hyperlink directing visitors to a resource controlled by another website, organization, or platform.

External links can provide useful evidence or context, but Lititz BMX does not control the continued availability, accuracy, privacy practices, or later content of the destination.

Important historical information should not depend entirely on an external link remaining active.

Alternative Text

A concise written description associated with a digital image to communicate its essential content or purpose when the image cannot be seen or loaded.

Alternative text supports accessibility and may also improve identification and digital management.

It should describe the meaningful content of the image rather than merely repeat a filename or provide unrelated keywords.

Transcript

A written representation of spoken content from an audio or video recording.

A transcript may be:

- Verbatim
- Lightly edited
- Corrected
- Time-coded
- Automatically generated
- Human reviewed
- Partial

The type and level of review should be identified when relevant.

A transcript does not fully reproduce tone, pacing, expression, gesture, visual evidence, or every quality of the original recording.

Verbatim Transcript

A transcript intended to reproduce spoken words as closely as practical, including repetitions, incomplete sentences, and other speech characteristics according to the selected transcription method.

Even a verbatim transcript involves editorial decisions concerning punctuation, unclear language, nonverbal sounds, and speaker identification.

Edited Transcript

A transcript revised for readability, organization, clarity, or publication.

Edits may remove repeated words, false starts, verbal fillers, or irrelevant material.

Significant changes should not alter the speaker's intended meaning.

The edited transcript should be distinguished from the original recording and any verbatim transcript.

Caption

Text synchronized with video or other visual media to communicate dialogue, narration, sound information, speaker identification, or other meaningful audio content.

Captions may be open or closed.

Automatically generated captions should be reviewed when practical because names, technical terms, historical references, and BMX terminology may be transcribed incorrectly.

Closed Captions

Captions that viewers can turn on or off when supported by the platform.

Closed captions support accessibility and can improve comprehension, search, and navigation.

Open Captions

Captions permanently incorporated into the visible video image and displayed to all viewers.

Open captions cannot ordinarily be turned off without using a different version of the video.

Timecode

A numerical reference identifying a position or duration within an audio or video recording.

Timecode may support editing, transcription, citation, captioning, synchronization, and identification of important passages.

Timecode can differ between versions when material is edited, inserted, removed, or exported differently.

Recording

Audio, video, or audiovisual content captured and preserved as a record of an interview, event, artifact, activity, performance, discussion, or historical subject.

A recording may exist in several versions, including source files, edited versions, access copies, excerpts, and enhanced productions.

Source Recording

The original or earliest retained recording file from a recording session before intentional editorial restructuring.

A source recording may include setup, pauses, mistakes, unrelated discussion, technical issues, or material later removed from public versions.

The source recording should not automatically be made public when privacy, consent, rights, or other restrictions apply.

Original Recording

The earliest preserved recording representing the captured interview or event.

The term may refer to the camera or audio files, or to the initial complete recording assembled from multiple synchronized devices.

The archive record should clarify what is meant when several original source files exist.

Edited Recording

A version altered through selection, arrangement, trimming, correction, audio adjustment, captioning, graphics, or other production work.

Editing should preserve the speaker's meaning and should not create a materially misleading representation of the original conversation or event.

Long-Form Interview

An extended interview preserved with substantial context rather than reduced only to selected highlights.

Long-form interviews help preserve personality, chronology, uncertainty, humor, emotion, and the natural relationships among memories.

The term does not require that every moment of the source recording be publicly released.

Oral-History Recording

A recording created through an intentional oral-history interview process and preserved as a historical source.

It should remain connected to information identifying the narrator, interviewer, date, subject, permissions, and relevant restrictions.

Enhanced Edition

A visually enriched version of an interview or other recording that synchronizes photographs, documents, artifacts, historical footage, graphics, and related evidence with the subjects being discussed.

The original speaker and recording remain the central historical source.

Supporting material is added to improve context, understanding, engagement, and educational value without rewriting the narrator's meaning.

When practical, the original recording and the Enhanced Edition should both be preserved.

Short-Form Excerpt

A brief segment selected from a longer recording for discovery, education, promotion, sharing, or focused presentation.

A short-form excerpt should remain connected to the complete recording whenever practical.

It should not remove context in a way that materially changes the speaker's intended meaning.

Short

A vertically oriented or otherwise platform-defined short-form video published through a service such as YouTube.

Within Lititz BMX, a Short functions as an entry point to a longer interview, artifact record, archive page, collection, campaign, or educational resource.

A Short does not replace the complete historical source.

Clip

A selected portion of a longer audio or video recording.

A clip may be used for illustration, education, promotion, citation, or thematic organization.

The source recording and relevant context should be identifiable whenever practical.

Episode

An individually identified installment within a recurring audio, video, podcast, or media series.

An episode may include an interview, conversation, historical feature, educational program, artifact presentation, or another production.

Podcast

A series of audio programs distributed through online platforms, feeds, websites, or applications.

A podcast may also have a video version.

Within Lititz BMX, podcast recordings are treated as both public media and potential historical records.

Fireside BMX Chat

A Lititz BMX interview and conversation series preserving stories, experiences, memories, and perspectives from riders, families, collectors, industry participants, and other members of the BMX community.

Pump Track Chat

A Lititz BMX media series focused on pump tracks, riding access, community development, design, advocacy, programming, and related experiences.

Featured Archive Highlights

Rotating selections of artifacts, collections, campaigns, rider profiles, educational materials, and historical subjects included within Lititz BMX descriptions or other public content.

Their purpose is to guide visitors from an individual recording or page into the larger archive and distribute attention across a broader range of preserved material.

Public Reference Document

A published document created to explain Lititz BMX, provide definitions, answer questions, present historical information, or supply another reusable public resource.

Public reference documents are descriptive or educational rather than internal operating standards.

Examples include FAQ-001 and this glossary.

Lititz BMX Standard

A versioned document establishing an approved rule, practice, format, process, or documentation requirement used by Lititz BMX.

Lititz BMX Standards are identified as **LBS documents**.

A standard explains how Lititz BMX performs or controls a defined area of its work.

Controlled Vocabulary

An approved set of terms used consistently to describe artifacts, records, conditions, relationships, subjects, evidence, or other archive information.

A controlled vocabulary reduces inconsistent wording and improves searching, sorting, comparison, and interpretation.

This glossary can serve as the foundation for a Lititz BMX controlled vocabulary, although not every glossary term must become a required catalog field.

Machine-Readable Data

Information structured so that computer systems can identify, process, sort, compare, or reuse its individual elements.

Examples may include CSV, JSON, XML, and structured database exports.

A PDF or ordinary web page may be readable by a person without being fully structured for machine processing.

Open Data

Data intentionally published for public access and reuse under stated terms.

Open data should exclude private, confidential, legally restricted, personally sensitive, security-related, or commercially sensitive information.

Publication of selected metadata does not require Lititz BMX to release every internal archive record.

Related Lititz BMX Documents

- **LBS-001 — Lititz BMX Recording Description “About” Standards**
- **LBS-002 — Lititz BMX Artifact Numbering Standards**
- **FAQ-001 — Lititz BMX: Frequently Asked Questions**

Public-use notice

This glossary is published to explain how Lititz BMX applies key terminology related to artifacts, archives, ownership, provenance, preservation, restoration, replicas, historical research, manufacturing, digital records, and media.

Terminology may vary across BMX eras, regions, manufacturers, sanctioning bodies, collector communities, archives, and museums. These definitions describe Lititz BMX usage and are not intended to require other individuals or organizations to adopt the same terminology.

This glossary may be referenced for educational and preservation purposes. Lititz BMX names, branding, glossary content, archive content, and archive links remain the property of Lititz BMX.