

**MUSEUM OF ANTHROPOLOGY**  
**POLICIES AND PROCEDURES**

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## **MISSION STATEMENT**

The mission of the Museum of Anthropology is to collect, curate, document, preserve, interpret, research, and disseminate knowledge concerning anthropological archaeology. The Museum's collections and research avenues complement the diverse interests at the University of Michigan and its role in public and professional education in local, state, national and international communities. Through classroom and individual instruction, museum work, and field experience, the Museum provides both theoretical and practical training in archaeology to undergraduate and graduate students at the University of Michigan, and outreach to the people of Michigan and beyond.

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## SCOPE OF THE COLLECTION

The foundation of the Museum of Anthropology is the research collections that are held in perpetuity for the public. Collections are accessioned, documented, and catalogued objects of both cultural and scientific significance. All collections are used for research, educational programs, exhibitions, and loans. Materials are either owned by the Museum as an agent for the Regents of the University or are held in trust for federal and state agencies.

The collections of the Museum are divided into two collection categories.

*Geographical Research Collections.* The geographical areas for archaeological collections include North America, the Great Lakes, Latin America, Europe, Near and Middle East, Asia, Africa and the Pacific. The collections are the foundations for research and student education.

*Subject Research Collections.* The subject area collections are required to help interpret archaeological materials. These collections include the Ethnobotanical Laboratory, the Archaeozoological Laboratory, the Geochemical Analytical Collections, the Latin American Ethnohistory Library, the Human Osteology Collection, and the Ethnology Collection.

## BACKGROUND INFORMATION FOR MUSEUM

From the original four divisions established in 1922 — Ethnology, North American Archaeology, Great Lakes Archaeology, and Far Eastern Archaeology — the museum has expanded to eleven divisions or ‘ranges.’ Additional divisions are: Environmental Archaeology (Zooarchaeology), Human Osteology, Highland and Lowland Latin American Archaeology and Ethnohistory, Near Eastern Archaeology, Mediterranean Archaeology, Analytical Collections, and African Archaeology (added Fall 2000). As the museum has grown in scale over the past eight decades, its mission has expanded — to an emphasis on three interwoven priorities: curation, research, and teaching. Public outreach is a fourth emphasis, intimately bound to each of these priorities.

*Curation:* The Museum of Anthropology houses archaeological collections of extraordinary national and global significance. The majority of the collections (comprising more than three million individual objects) derive from well-documented and significant archaeological excavations and scientific collecting missions. These materials, with fieldnotes and photographs, constitute an irreplaceable resource for the study of the human past. The Museum is dedicated to the responsible and effective curation of this resource. Curatorial priorities include maintaining and enhancing the physical condition of our collections, full documentation of the collections, and the dissemination of information on the collections to the University community, residents of the State of Michigan, indigenous communities, and North American and international scholars. Current priorities for collection expansion focus primarily on North America, especially the Great Lakes region. Elsewhere, the Museum is committed to a judicious acquisition of collections of high scholarly potential and intellectual significance and to the procurement and management of loan collections from the diverse nations where staff and students conduct research.

*Research:* Museum of Anthropology curators are in the forefront of anthropological and archaeological laboratory research and fieldwork across the globe. Many of the Museum’s collections have been acquired through curatorial field research, and other collections serve as both essential comparative materials and objects of study in themselves. The analytical skills of the curators — demography, paleoethnobotany, zooarchaeology, computer-modeling, ceramic analysis — crosscut the geographical bases of the museum’s divisions and are essential for laboratory analyses of the collections. We are committed that the museum shall remain a vibrant research institution, and that the active research programs of our curators continue to make substantive theoretical contributions to the study of human cultural and biological diversity and processes of cultural change from humanity’s prehistoric beginnings to the present.

*Teaching:* The Museum of Anthropology is dedicated to the goal of educating undergraduate and graduate students. Archaeological research requires a wide range of skills and experiences in working with a range of materials, including artifacts, faunal and botanical remains, and human osteological materials. Our collections allow us to offer student essential ‘hands-on’ training and experience. Curators are committed to working actively with students, and guiding them in the analysis, interpretation, and

publication of a wide variety of anthropological materials. Curatorial teaching makes crucial contributions to the professionalization of a new generation of scholars through dissertations, honors theses, and other learning experiences. At the same time, curators teach in the Department of Anthropology. These courses are informed by current research results from fieldwork and analyses of museum collections.

*Outreach:* The Museum is committed to public education and outreach to people of the State of Michigan and beyond. The Museum Web site contains information on collections and current faculty research; Museum curators and staff regularly respond to e-mail inquiries from across the globe. For the local public, the Great Lakes Division conducts a weekly clinic for individuals seeking aid in identifying archaeological materials; other divisions regularly respond to requests for information from visitors to the museum. Our publication series disseminates curatorial and other high quality scholarly research to professionals and the public. Curators serve as consultants to exhibits in the University Museum, the Matthaei Botanical Gardens, and non-University venues. Museum curators and students give public lectures and work with the Ann Arbor public schools and local amateur societies (e.g., Michigan Archaeological Society, and Michigan Oriental Art Society). The Great Lakes Division serves as the official advisor for prehistoric resources to the City of Ann Arbor.



# ACQUISITIONS

## ACQUISITION POLICY

**Acquisition** is defined as the acceptance of any specimen, object or, supporting documentation (e.g., field notes) by the Museum curators, that is placed into the collections of the Museum of Anthropology and housed at Museum facilities. Students and affiliated research scientists may also arrange, with the sponsorship of a Curator, for acquisition of material to be placed into and housed at the UMMA.

The Museum of Anthropology acquires objects and collections selectively. Objects and associated records (documents, photographs, etc.) that further the Museum's research programs and enhance the Museum's mission are the main focus of acquisitions. The Curators of the UMMA make scientific collections of archaeological materials and other objects as part of their professional activities. These materials compose the major portion of the materials and objects acquired, deposited, and accessioned into the permanent collections of the UMMA.

Objects and collections acquired by the Museum must support the mission and scope of the UMMA. All acquisitions are for the express purpose of preserving, studying, or exhibiting materials related to humanity's cultural and biological heritage.

Collections made pursuant to the mission of the Museum and/or with the sponsorship of UMMA or with funding and/or support of the UMMA become the property of the UMMA and the Regents of the University of Michigan. Collections made under the above auspices are not to be considered private collections, but are governed by the UMMA acquisition policies set forth above.

### I. Acquisition of Expatriated Objects

As used herein, "country of origin" refers to the country where an object was made, used, or transported to in antiquity. "Country of acquisition" refers to the country in which the object was offered to the museum for sale, gift, or other arrangement, and from which the object was exported to the United States.

1. The Museum will not acquire objects if the legality of expatriation is questionable.
  - a) In accordance with UNESCO Convention 1970, objects which left their country of origin or were imported into the United States after December 30, 1973 require a valid export title, a receipt showing that they were acquired legally within the country of origin, or some other acceptable documentation which shows that the objects' export from their country of origin, and, where applicable, that export from their country of acquisition was legal.
  - b) As complete documentation for objects expatriated before December 30, 1973 may be unavailable, it will be the duty of the Museum in these cases to establish an object's pedigree through reasonable investigation. When possible, the burden of this process will be placed on the source who offers the object(s) to the Museum. If the Museum finds the documentation for the object(s) in conformity with museum policy, the Museum may then acquire the object.
  - c) The Museum will refuse to acquire objects if the Museum has reasonable cause to believe that the circumstances of their recovery involved the recent unscientific or

intentional destruction of archaeological sites or monuments.

2. If the Museum should inadvertently acquire an object that is later found by the Museum to have been exported or recovered in violation of this policy, the Museum will endeavor to return the object to the donor or to the government of the country of origin, the government of the country of acquisition, or other proper owner as deemed appropriate.

## II. Provenance and Due Diligence

It is the policy of the Museum of Anthropology that Curators, acting as agents of acquisitions on behalf of the UMMA, exercise due diligence and discretion when acquiring specimens, objects and related materials for incorporation into the permanent collections of the UMMA. The following sections provide details on policies governing these activities.

All acquisition and collecting activities conducted by UMMA-affiliated personnel must be done with the highest scientific and ethical standards. These personnel are expected to perform these activities with the utmost attention to all applicable state, federal laws and regulations and, when collecting in foreign countries, all applicable laws and regulations of that country. UMMA personnel must also adhere to applicable international regulations and conventions (e.g., UNESCO, CITES).

## III. Permit Policy

### Fieldwork Permits

UMMA Curators, students and other affiliated research scientists are responsible for obtaining necessary fieldwork permits from state, federal, or foreign agencies, and for submitting accurate and timely reports as required by these permitting agencies.

If any objects or collections from UMMA fieldwork come to the Museum as loans or permanent accessions, the researcher must provide copies of all permits and other supporting documentation to the Museum for inclusion in the Museum's collection records, which are maintained by the Collections Manager.

### Salvage Permits

The UMMA does not have a salvage permit for acquiring any kind of animal (i.e., road kill, dead animal from your yard) from the state of Michigan or any other state. If a curator, student or affiliated research scientist wishes to make a collection of this type, all permits must be obtained by said individual. If the animal is for deposit and accession into the Museum's permanent collection, a copy of the permit and all relevant paperwork must be provided to the Museum for inclusion in the collections records at the time the collection is acquired. If the proper permits cannot be provided, the materials will not be accepted and accessioned into the permanent collections.

### Import Permits

UMMA has an **IMPORTING SOIL PERMIT** and **IMPORTING PLANT PERMIT**. Copies of these permits are available from the Collections Manager. Both permits are available to Curators, students and affiliated research scientists for bringing collections to the Museum from outside of the United States. Some importing permits may be needed for soil from within the United States. See the relevant "Procedure Guidelines" for specific information on collecting, packing and shipping collections back to the Museum.

*Soil permits* are needed for the following:

- a) unprocessed flotation samples;
- b) soil samples;

- c) carbon samples that include soil; and
- d) unwashed archaeological materials.

*Plant Permits* are needed for the following:

- a) any plant or plant part collected as comparative samples;
- b) herbarium specimens.

The UMMA does not hold any other kind of permits that may be required by the United States or a Foreign Country for collecting faunal materials, archaeological materials, plants, or soil. If a scientific collecting permit or specific license is needed from a state, federal or international agency, it is the responsibility of the curator, student or affiliated research scientist to obtain said permits or licenses prior to bringing collections back to UMMA. Copies of all permits and licenses for any collections that are brought into the Museum must be provided to the Collections Manager for inclusion in the Museum's collection records.

If a report, inventory or other documentation has been required by a state, federal, or international agency as part of the permit or license agreement, it is the responsibility of the curator, student or affiliated research scientist to prepare and submit such documentation in a timely fashion. Copies of the documentation must be provided to the Collections Manager for inclusion in the Museum's collection records.

Curators, students, and affiliated research scientists are responsible for obtaining all necessary export permits from foreign countries prior to importing materials into the United States. You should contact the Management Authority Departments in the country you are working within to determine if any special paperwork or permits are needed before sending any collections to the United States.

It is the responsibility of the curator, student, or affiliated researcher to determine if any of the fauna or flora collected are protected by CITES. A list of protected plants and animals under CITES can be found at <http://www.cites.org/eng/app/index.shtml>.

If working in the United States the following laws may also dictate what you are collecting: Endangered Species Act, Migratory Bird Treaty Act, Marine Mammal Protection Act, Bald and Golden Eagle Protection Act, Lacey Act.

All import/export of faunal collections (that contain wild fauna) must be declared to the USFWS by filing a form 3-177 import/export declaration form. UMMA Curators, students and affiliated research scientists are responsible for filing this form for materials they have imported; the form should be filed at the time of entry into the US (i.e., at Customs). For the export of faunal materials, the form must be filed with the USFWS at the time of shipment. They may request an inspection of the materials prior to shipping. Copies of all documentation must be filed with the Collection Manager. See the specific "Procedure Guidelines" for specific information on collecting, packing and shipping collections back to the Museum.

For collections that will be returned to the country of origin (i.e., are on loan), the Curator, student or affiliated research scientist must supply the Collections Manager with a name of a contact and a specific date when materials are to be returned by. An official Loan Form must be filed in the Collection Manager's office (See Loan Policy section 7.0 for more information). If analysis is not finished by this specified date, it is the responsibility of the curator, student or affiliated research scientist to notify the Collections Manager that an extension has been requested and approved.

### Export Permits

Museum collections that will be exported for research purposes, loans, gifts, exchanges or any other function of the Museum, must be coordinated by the Collections Manager's office. The Collections Manager is responsible for obtaining any necessary export permits for shipping materials that are part of the Museum's permanent collections or collections that have been brought in under a Museum Loan Agreement. Copies of all permits and related documents will be maintained in the permanent collections records of the Museum.

If the materials being exported are not part of the Museum's permanent collections or have been brought into the United States as a personal loan to a curator, student or affiliated research scientist, it is the responsibility of said person to obtain any necessary export permits or documentation. Collections will still be shipped out through the Collections Manager's office (for tracking purposes). Copies of all permits and documentation must be given to the Collection Manager.

#### Documentation of permits

Collecting permits, import/export permits and copies of all forms and reports required by state and federal agencies become part of the permanent acquisition and accession files of the UMMA. These files are maintained by the Collections Manager. All files must be secure and readily available for examination upon the request of authorized representatives of the University of Michigan, and/or state and federal agencies.

#### **IV. Objects and Specimens from Informal Fieldwork**

Specimens from informal fieldwork and collections may be acquired for UMMA teaching or research collections at the discretion of Curators. As a general policy, the Museum does not accept materials that do not meet the minimum guidelines for provenance and collection requirements. Collections from foreign countries that lack appropriate documentation (as defined in III.1 above) will not be accepted.

UMMA will refuse to acquire objects if the Museum has reasonable cause to believe that the circumstances of their recovery involved the recent unscientific or intentional destruction of sites or monuments.

If the Museum should inadvertently acquire an object that is later found by the Museum to have been exported or recovered in violation of this policy, the Museum will endeavor return the object to the donor or to the government of the country of origin, the government of the country of acquisition, or other proper owner as deemed appropriate.

#### **V. Culturally Sensitive Materials**

The unique and special nature of both human remains and funerary and sacred objects is recognized as the basis of all decisions concerning these materials. Native American human remains, funerary objects, sacred objects and objects of cultural patrimony from the United States are governed by NAGPRA. The Museum will adhere to University of Michigan policies and to NAGPRA law, regulations, and consultation and reporting requirements in all future acquisitions of NAGPRA-relevant collections

#### **VI. Protected Biological Specimens**

Protected biological specimens (animal bones and plant specimens) or parts thereof are those obtained and derived from those species that are in any of the following:

- Listed by CITES

- Listed as Federally-endangered or threatened under the Endangered Species Act
- Listed by the State of Michigan as state-threatened or endangered
- Migratory North American Birds
- Bald and Golden Eagles

Specimens in the collection that were added before the date at which a species was registered in the above categories do not require permit documentation. However, they are subject to all current rules regulating the transport of such animals or parts of such animals.

Specimens of protected species that are covered by the above regulations at the time of collection must have all applicable permits or copies thereof available for examination in the permanent accession files.

### **VII. Gifts and Donations, Contracts, Bequests, etc.**

The UMMA may accept donations of archaeological objects, ethnographic objects, specimens used as comparative collections, and related materials. The Museum also accepts donations of images (digital or printed photographs or slides), sound recordings, field notes, and other archival material related to archaeological or ethnographic field projects.

Approval to accept and accession an object or collection can only be granted by the Curator in charge of the collection with approval of the Museum Director. The Museum Director reserves the right to consult with the Executive Committee on a proposed acquisition before approval is given.

Research Collections (objects and documentation) generated by Museum personnel will be automatically considered for acquisition, deposit and accessioning into the permanent collections following any stipulations outlined in work generated through grant activities as well as any legal considerations that may take precedence. Research collections must be made only under strict compliance with the laws of the country, state or other legal political unit in which the fieldwork is conducted.

In addition to field generated research collections, the Museum may acquire objects by contract, gift, bequest, or other appropriate means. Objects will be accepted and accessioned into the Museum's collections when the following conditions are met:

1. All materials must be the legal property of the donor, institution, or dealer making the offer and the source must have the legal authority to dispose of the specimens proffered.
2. Objects shall be accepted only when the Curator has determined to the best of his/her ability that they have been collected and received, exported/imported, in full compliance with the laws and regulations of the country of origin, the federal government the United States, and the states of the United States.<sup>1, 2</sup> These include but are not limited to: Archaeological Resources Protection Act of 1979<sup>3</sup>, Pre-Columbian Art Act of 1972<sup>4</sup>, the Convention on Cultural Property Implementation Act, 1983<sup>5</sup>, UNESCO Convention on Cultural Property, 1970, ICOM Code of Professional Ethics, AAM Code of Professional Ethics, and AAM's Standards Regarding Archaeological Material and

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<sup>1</sup> Title to all objects acquired for the collections should be obtained free and clear, without restrictions as to use, exhibition, loan, or future disposition (see footnotes 3 and 4)

<sup>2</sup> The Museum can provide proper care, conservation, and storage under conditions ensuring their preservation and availability, in keeping with professional standards.

<sup>3</sup> Public Law 96-95; 16 U.S.C. 470aa-mm as amended

<sup>4</sup> 19 U.S.C. Sec 2091

<sup>5</sup> Public Law 97-446; 19 U.S.C. 2601 et seq., as amended

Ancient Art.

3. The Museum may accept objects that have been confiscated by governmental authorities and subsequently offered to the Museum by these same agents. These objects will be accessioned into the Museum collections only with the proper documentation of transmittal.
4. If, under special circumstances, an object is accepted with restrictions or limitations, such conditions must be approved by the Curator and the Museum Director and must be stated clearly in the instrument of conveyance, i.e., Deed of Gift, and made part of the accession records for the object.
5. When the title is uncertain, the Curator shall make a well-documented effort to ascertain the history and sources of the object(s) and to determine that acquiring it (them) will not contribute to illicit trade.
6. Objects collected on state or federal lands administered through state or federal agencies are integrated into the Museum collections in conformity with a Memorandum of Agreement or with applicable regulations of the state or federal agency.
7. Archaeological materials will not be purchased by the Museum of Anthropology, as mandated by the Antiquities Act of 1906, the National Historic Preservation Act of 1966, and standards set by The American Association of Museums.
8. It is the Museum of Anthropology's intent and policy to comply with Public Law 101-601, the "Native American Graves Protection and Repatriation Act."

Donors who wish to claim donations/gifts as a tax deduction must submit a letter to the Museum indicating the kind of materials donated, their estimated value, and how this appraisal was obtained (e.g., online catalogs, professional appraiser). The Museum then will submit this letter along with the Gift Transmittal Form to the Development Office of the College of Literature, Science and the Arts, which will provide the donor with a receipt and other pertinent documentation for the gift. UMMA cannot provide appraisals for proposed acquisition materials. Nor will the curatorial and administrative staff authenticate cultural materials known or suspected to be illegally exported from their country of origin, or make available Museum collections or equipment to assist such determinations by others.

Once a donation/gift/bequest is accepted into the UMMA permanent collections, the inclusive material and any copyrights become the property of the Regents of the University of Michigan. A Deed of Gift signed by the donor and UMMA transfers all rights to the Regents of the University of Michigan. Accessioning and cataloguing will follow established UMMA policies and procedures (secs.3.1,5.8 below). Donated material and associated data will be made available for research, education, or public exhibit according to the mission and policies of the UMMA, except by prior signed agreement between the donor and the UMMA.

Approved by Museum Executive Committee April 18, 2011

# PERMIT GUIDELINES AND PROCEDURES

## GUIDELINES FOR IMPORT/EXPORT OF SPECIMENS

(Includes any soil, flora and fauna materials imported or exported to/from the Museum)

**ALL STUDENTS AND FACULTY MUST ATTEND A TRAINING SESSION PRIOR TO GOING INTO THE FIELD FOR THE FIRST TIME.**

### Importing Collections

- UMMA has an **IMPORTING SOIL PERMIT** and **IMPORTING PLANT PERMIT**. Copies of these permits are available from the Collections Manager. Both of these permits are available for faculty and student use for bringing collections back to the Museum from outside the United States. See the specific “Guidelines” for specific information on collecting, packing and shipping collections back to the Museum.
  - Soil permits are needed for the following:
    - Unprocessed flotation samples
    - Soil samples
    - Carbon samples that include soil
    - Unwashed archaeological materials
  - Plant Permits are needed for the following:
    - Any plant or plant part collected as comparative samples
    - Herbarium materials
- The UMMA does **NOT** hold any other kind of permits that may be required by the United States or a Foreign Country for collecting faunal materials, archaeological materials, plants, or soil. If a scientific collecting permit or specific license is needed from a state, federal or international agency, it is the responsibility of the curator or student to obtain said permits or licenses prior to bringing collections back to the Museum. Copies of all permits and licenses must be given to the Collections Manager, within 48 hours of returning to the University, for any collections that are brought into the Museum or other building under the control of the Museum (555 S. Forest, 1239 Kipke Drive, or North Campus Storage area).
- If a report, inventory or other documentation has been required by a state, federal, or international agency as part of the permit or license agreement, it is the responsibility of the curator or student to prepare and submit such documentation in a timely fashion. Copies of the documentation must also be given to the Collections Manager.
- Curators and students are responsible for obtaining **all necessary export permits** from foreign countries prior to importing specimens into the United



States. You should contact the Management Authority Departments in the country you are working within to determine if any special paperwork or permits are needed before sending any collections to the United States.

- It is the responsibility of the student or curator to determine if any of the fauna or flora they have collected are protected by CITES<sup>6</sup>. A list of protected plants and animals under CITES can be found at the following website - <http://www.cites.org/eng/app/index.shtml>. When in doubt, you can call the permits Customer Service line at (301) 734-0841.
  - If working in the United States the following laws may also dictate what you are collecting:
    - Endangered Species Act, Migratory Bird Treat Act, Marine Mammal Protection Act, Bolad and Golden Eagle Protection Act, Lacey Act. (see attached for basic summary information of these laws.)
- Copies of all export permits and associated documentation must be given to the Collections Manager within 48 hours of collections arriving at the Museum or other buildings under the control of the Museum (555 S. Forest, 1239 Kipke Drive, North Campus Storage area).
  - Documents may include: loan agreements, correspondence between foreign agency and researcher, and inspection documents.
- For collections that will be returned to the country of origin, you must supply the Collections Manager with a name of a contact and a specific date when materials are to be returned by. If analysis is not finished by this specified date, it is the responsibility of the student or curator to notify the Collections Manager that an extension has been requested and approved.

## **Exporting Collections to other countries**

- Museum collections that will be exported for research purposes, loans, gifts, exchanges or any other function of the Museum, must be sent through the Collections Manager's office. The Collections Manager is responsible for obtaining any necessary export permits for shipping materials that are part of the Museum's permanent collections or collections that have been brought in under a Museum Loan Agreement. If the materials being exported are not part of the Museum's permanent collections or have been brought into the United States as a personal loan to a curator or student, it is the responsibility of said student or curator to obtain any necessary export permits or documentation.

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<sup>6</sup> CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora) is an international agreement between governments. Its aim is to ensure that international trade in specimens of wild animals and plants does not threaten their survival.



Collections will still be shipped out through the Collections Manager's office (for tracking purposes). Here are examples of forms that may be needed (others may apply):

- For exporting plants or parts of plants, a Phytosanitary Certificate may be needed from the USDA.
- For exporting faunal materials, USDA form 3-177 may need to be filed.
- If any of the faunal or floral collections to be shipped fall under CITES regulations, shipments can only be sent to preapproved CITES institutions (not individuals) in other countries (<http://www.cites.org/>). It is the responsibility of the curator or student to obtain contact information and a written agreement that the preapproved institution will accept the shipment. All documentation must be given to the Collections Manager prior to shipment.
- Herbaria/plant material can only be shipped to institutions listed on the Index Herbariorum (<http://sciweb.nybg.org/science2/IndexHerbariorum.asp>).

## PROCEDURES FOR IMPORTING SOIL USING THE MUSEUM OF ANTHROPOLOGY PERMIT

The UMMA permit is for the importation and movement of soil from any location outside the United States to the Museum.

### USDA Definition of Soil:

Soil is a mixture of inorganic and organic materials, when the organic materials are unidentifiable plant and/or animal parts. This mixture can support biological activity and therefore carry and introduce harmful pests or diseases.

### USDA Definition What is **not** soil?

Materials free of organic matter, such as: pure sand, clay (laterites, bentonite, china clay, attapulgite, tierrafino, etc.), talc, rocks, volcanic pumice, chalk, salt, iron ore and gravel.

**Archaeological soil samples that have been floated (i.e., all soil removed leaving only small botanicals, bone, shell, etc.) does not qualify as soil and does not need a permit to be imported.**

\*\*\*According to USDA – if your specimens are soil covered (i.e., unwashed archaeological materials) you will need to include a soil permit with your shipments back to the Museum of Anthropology.

All samples must be shipped using a Bonded Carrier (UPS, FEDEX, DHL, etc.) directly to the Museum of Anthropology. Absolutely **NO** hand carrying is permitted. See below for more information on shipping.

The UMMA is a designated approved facility and listed on the APHIS website (<https://web01.aphis.usda.gov/PPQ/AuthSoilLabs.nsf/web?openform>). This allows shipments of soil to be imported and released without treatment at the Inspection Area.

### I. Collection of Samples

- Samples should be dry before packaging.
- Samples should be double-bagged in 2 ml- or 4 ml-thick bags and sample numbers written clearly on the bag or on a label affixed to the bag.
- Samples should be free of living organisms (worms, beetles, etc.)

### II. Preparation for Transport

- Soil samples must be packed into a sturdy, leak-proof container for shipping.
  - Interior paperwork:
    - **On all paperwork include: Permit #, for Ms. Karen O'Brien, University of Michigan Museum of Anthropology, for laboratory analysis only**
    - Inventory of contents including sample numbers
    - Copy of the Permit and the Compliance Agreement (PPQ Form 519) in each container.
    - On a separate sheet of paper included in each shipped container to include:

Please ship samples to:

Ms. Karen O'Brien c/o "your name"  
University of Michigan Museum of Anthropology  
1109 Geddes Ave.  
Ann Arbor, MI 48109-1079  
734-764-6299

In case something happens to the original box, the inspection people will know where to send the samples.

- Exterior paperwork:
  - Indicate on the outside of the box or crate what is in the inside of the package, as well as the origin.
  - Black and Wide labels (PPQ Form 550) must be affixed to the outside of each container. These are obtained through the Collections Manager before you leave for the field.
- If you package the soil samples in wooden containers – the wood must be in compliance with ISPM 15 treatment regulations and IPPC stamp requirements and enforcement. It is highly recommended that you ship all soil samples in sturdy plastic containers if possible.

### **III. Transport of Samples**

- Ship all containers directly using a bonded carrier such as DHL, UPS, or FEDEX to:

**Karen O'Brien  
Collections Manager  
University of Michigan Museum of Anthropology  
1109 Geddes Ave.  
Ann Arbor, MI 48109-1079  
USA  
734-764-6299**

### **IV. Arrival at the Museum**

- Once you and your materials have arrived at the Museum you must contact the Collections Manager within 48 hours. You must supply to the Collections Manager the following (if applicable):
  - Complete inventory of soil samples
  - Copies of any export permits received from the country of origin
  - Copies of any state or federal permits received for collecting purposes
  - Documentation as to final disposition of the soil and plan of action
- Soil samples must be kept at the Museum at all times. **Do not under any circumstances** take samples to a private residence, to the Treehouse, Kipke, or other property owned by the University of Michigan.
- If samples are to be shipped to another institution for identification or research, arrangements for shipping must be made in conjunction with the Collections Manager.

## PROCEDURES FOR COLLECTION AND TRANSPORTATION OF PLANTS USING THE MUSEUM OF ANTHROPOLOGY PERMIT

The UMMA permit is for the importation of the Bulbs, Flowers, Leaves, Roots, Seeds, Stems and Tubers of plants from the listed countries on the Permit (see attached list) and for use only as herbarium and comparative specimens for research or educational purposes. **If the country you are collecting in is not listed on the attached sheet, see the Collections Manager immediately.**

No propagation of collected plants is allowed.

It is the responsibility of the student or curator to determine if any of the plants they have collected are protected by CITES<sup>7</sup>. A list of protected plants under CITES can be found at the following website - <http://www.cites.org/eng/app/index.shtml>. When in doubt, you can call the permits Customer Service line at (301) 734-0841. Additional forms will need to be filled out if any of the materials obtained are regulated under CITES; contact the Collections Manager immediately to discuss forms and procedures for importation of these materials.

### I. Collection of Specimens

- Plants should be clean and dry
- Make sure samples are homogeneous (i.e. don't contain contaminant weed seeds, etc.). In the case of ethnographic mixtures, label the sample as an intentional mixture. Samples with contaminants will not be permitted entry.
- Check all plants and seeds for signs of pathogens (insects or diseases). Samples with these indicators will not be permitted entry.
  - Insects: look for small holes in the plant/seeds, or for dust appearing at the bottom of a bagged sample
  - Diseases and mold: look for uneven discoloration in the sample
- If possible, soak samples for 15 seconds in a 2% hydrogen peroxide solution to clean. Follow that with 2 rinses and then dry the seeds well...very well. If the seeds start soaking up water (whether through the peroxide or rinse) they may start to germinate. If you should have any seeds germinate, they will need to be destroyed. If there are diseases, they may discolor the solution or cause little fuzzy pieces to float to the surface.
- Soil incidental to the collection process and not readily removed from the plant material may accompany specimens, but try to remove as much soil as possible.

### II. Preparation for Transport

- Securely package each sample in a vial or 4 ml-thick plastic Ziploc bag (double bag if all you have is 2 ml-thick bags).

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<sup>7</sup> CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora) is an international agreement between governments. Its aim is to ensure that international trade in specimens of wild animals and plants does not threaten their survival.

- Clearly label each bag with the sample number, scientific name, and common name. For mixtures, list all plants included. If you only have an educated guess, make it. At the very least, try to indicate the genus or genera involved.
- Samples must be packed in a leak-proof, sturdy container.
  - Interior paperwork:
    - Itemized list by species/genus of the samples enclosed and their origin
    - Copy of the permit
    - Enclose the original phytosanitary certificate issued by the national plant protection service of the exporting country (if applicable). Keep an extra copy on hand.
    - On all paperwork include: Permit #, for Ms. Karen O'Brien, University of Michigan Museum of Anthropology, for laboratory analysis only
  - Exterior paperwork:
    - Green and yellow import permit label (obtained from the Collections Manager before you go into the field) should be affixed to package if shipping the samples back to the US. You do not need labels if you are hand-carrying the samples.

### **III. Transport (confirmed: Karen Brady, Sept. 15, 2009, phone # 301-734-5208)**

- All specimens can be either **hand carried or shipped** to the approved ports for entry into the US.
  - If **hand-carrying**, the plant material must be declared on the traveler's Customs Declaration form and presented, along with a copy of the permit, to a representative of Plant Protection and Quarantine (PPQ) or to a Customs and Border Protection, Agriculture Quarantine Inspection (CBP-AQI) staff member at the time of baggage inspection.
    - Try to fly on a weekday as plant inspection areas should be staffed. Weekends, may be harder.
    - Plants will be inspected, and may be released immediately if no contamination is found. They may quarantine or destroy your sample if there are pests, mold or other hazards.
    - Make sure to obtain a letter from Karen O'Brien stating that you have permission to use the Museum's permit. The letter must be on Museum letterhead and be signed by her.
  - If **shipping**, the plant material must be packaged as described in Part II. A green/ yellow label must be affixed to the outside of the package (obtained from the Collections Manager prior to leaving for the field). Plant materials can be shipped to either Miami or JFK to the address on the green/yellow label. (Do not ship the Materials Directly to the Museum). Once your plants have been inspected at either the Miami or JFK inspection station, the plant materials will be forwarded to the Museum of Anthropology by plant inspection staff.
    - Include name, address, telephone number, permit number with package so that inspectors can forward the package after inspection:

Karen O'Brien  
Collections Manager  
University of Michigan Museum of Anthropology  
1109 Geddes Ave.  
Ann Arbor, MI 48109-1079  
734-764-6299  
Permit # PDEP-09-00002

- Enclose the original phytosanitary certificate issued by the national plant protection service of the exporting country (if applicable).

#### **IV. Arrival at the Museum**

- Once you and your materials have arrived at the Museum or other building under the Museum's control (555 S. Forest, 1239 Kipke Drive, North Campus Storage area), you must contact the Collections Manager within 48 hours. You must supply to the Collections Manager the following (if applicable):
  - Complete inventory of specimens
  - Copies of any export permits received from the country of origin
  - Copies of any state or federal permits received for collecting purposes
  - Documentation as to final disposition of the specimens and plan of action including a specific date materials are to be returned (if applicable)
- Samples must be kept at the Museum or on University property in a secure location at all times. **Do Not under any circumstances** take samples to a private residence.
- If samples are to be shipped to another institution for identification **or** research arrangements for shipping must be made in conjunction with the Collections Manager. Per the Museum's Permit, distribution of specimens can only be made to other recognized herbaria listed in the Index Herbariorum maintained by The New York Botanical Garden. See this link for a searchable database <http://sciweb.nybg.org/science2/IndexHerbariorum.asp>.

#### **List of Countries on Museum of Anthropology Permit Permit number: PDEP -10-00214 (expires 7/22/2013)**

Currently, the Museum can accept plant materials from any country in the world.

## **PROCEDURES FOR IMPORTING AND EXPORTING FAUNAL MATERIALS, UNIVERSITY OF MICHIGAN, MUSEUM OF ANTHROPOLOGY**

This includes all types of animal bones from archaeological excavations and any modern comparative skeletons.

**Make arrangements with the Collections Manager, prior to going into the field if you know that you will be returning with faunal materials.**

These procedures are for both students and faculty associated with the Museum of Anthropology, regardless if the collections are to become part of the Museum's collections or they are on temporary loan to the Museum for research purposes.

### **IMPORTING ARCHAEOLOGICAL FAUNAL COLLECTIONS**

#### **I. Preparation for Transport**

Faunal archaeological materials can be HAND-CARRIED or SHIPPED back to the Museum of Anthropology.

- HAND-CARRIED COLLECTIONS – the following must accompany you and the collections on your return to the United States.

If you are flying into Detroit Metro Airport you must call at least one week in advance to schedule an appointment with the Fish and Wildlife Inspection station at 1-734-247-6800.

If you are flying into the United States through a different airport check the website, [www.fws.gov](http://www.fws.gov) and call the port authority at least one week in advance to schedule an appointment for inspection.

- A filled out 3177 Declaration Form. This needs to be filled out in the field to the best of your knowledge. We understand that not all faunal material will be identifiable until you return to the Museum (and perhaps not even then). For coming back to the US, you need to be the “most accurate” that you can. You need to list both scientific name and common name on the form. If you do not know what all the bones are, hopefully you can at least identify to order (i.e., Mammalia, mammal bone).
- Before carrying back any animal bones, check to make sure nothing you have identified is protected by the United States Endangered Species Act (search this website for species on the protected list: <http://www.fws.gov/species>). If anything is protected, you must attach a typed document to the 3177 Declaration Form identifying which species listed are included on the Endangered Species Act. On the same document, write up a short synopsis of your archaeological site including the dates of the site and how the determination of these dates was made (radio carbon dating, diagnostic artifacts, publications, etc.).

- Any documentation (such as an export permit, permit for archaeological digging and removal of materials, etc.) from the country of origin allowing you to remove the archaeological materials and bring it back to the United States.
  - Check to make sure none of the identified animal bones are protected by the Convention on International Trade in Endanger Species of Wild Fauna and Flora (CITES). You can do this by checking the following website: <http://www.cites.org/eng/resources/species.html>. If any of the animals you have identified fall under CITES for your country of origin, a Pre-Convention Certificate must be obtained from the Management Authority Office in the country of origin. This website <http://www.cites.org/cms/index.php/lang-en/component/ncd/> has contact information for the offices in each member country.
  - When you land at Detroit Metro Airport or other designated port, you must declare that you have faunal remains and notify the Customs Officials that you have an appointment with an Inspector for your materials.
  - Keep a copy of all forms for your records and for the Museum.
- **SHIPPING COLLECTIONS** – the following must be in each of the containers you are shipping back to the Museum. Container should be either card board boxes with padding or plastic container. Do not use wooden crates. Materials must be sent by FedEx, DHL or UPS. **Do not use regular mail to ship collections back to the Museum.**
    - Any documentation (such as an export permit, permit for archaeological digging and removal of materials, etc.) from the country of origin allowing you to remove the archaeological materials and bring it back to the United States.
    - Check to make sure none of the identified animal bones are protected by the Convention on International Trade in Endanger Species of Wild Fauna and Flora (CITES). You can do this by checking the following website: <http://www.cites.org/eng/resources/species.html>. If any of the animals you have identified fall under CITES for your country of origin, a Pre-Convention Certificate must be obtained from the Management Authority Office in the country of origin. This website <http://www.cites.org/cms/index.php/lang-en/component/ncd/> has contact information for the offices in each member country.
    - A filled out 3177 Declaration Form. This needs to be filled out in the field to the best of your knowledge. We understand that not all faunal material will be identifiable until you return to the Museum (and perhaps not even then). For coming back to the US, you need to be the “most accurate” that you can. You need to list both scientific name and common name on the form. If you do not know what all the bones are, hopefully you can at least identify to order (i.e., Mammalia, mammal bone).
    - Check to make sure nothing you have identified is protected by the United States Endangered Species Act (search this website for species on the protected list: <http://www.fws.gov/species>). If anything is protected, you must attach a typed document to the 3177 Declaration Form identifying which species listed are included on the Endangered Species Act. On the same document, write up a short synopsis of your archaeological site including the dates of the site and how the determination of these dates was made (radio carbon dating, diagnostic artifacts, publications, etc.).



- On a separate sheet of paper include:  
Please ship samples to:  
Ms. Karen O'Brien c/o "your name"  
University of Michigan Museum of Anthropology  
1109 Geddes Ave.  
Ann Arbor, MI 48109-1079  
734-764-6299 (phone)  
734-763-7783 (fax)

In case something happens to the original box, the Inspector will know where to send the samples.

### **Declaration Form Information**

- Make sure to fill out your own declaration form for shipping collections back to the Museum. Be truthful on the form and say exactly what is inside the boxes you are shipping (i.e., "Archaeological faunal collections – research materials").

### **II. Arrival at the Museum**

- Once you and/or your materials have arrived at the Museum you must contact the Collections Manager within 48 hours. You must supply to the Collections Manager the following (if applicable):
  - A copy of the Shipping Declaration form you filled out.
  - Any documentation (such as an export permit, permit for archaeological digging and removal of materials, etc.) from the country of origin allowing you to remove the archaeological materials and bring it back to the United States.
  - A copy of the Pre-Convention Certificate obtained from the export country.
  - Copy of the completed 3177D form (any attached document, such as the Site Information write up you did for Endangered Species) that you used to either hand-carry or ship the materials back to the Museum.
  - Plan of final disposition of the faunal materials.

**\*\*\*\* Important\*\*\*\***

**You will have 180 days from the day you land to identify your faunal remains and resubmit the 3177D form to Fish and Wildlife if you have not already identified the materials as to order/genus/species. Once you have a new form – you must contact the Collections Manager and give her a copy. The form will be sent via the Museum to the original port of entry and inspection.**

For Collections Manager:

If materials were shipped directly to you via a bonded carrier, make sure that the box was inspected (there should be USFW tape closing the box). If the box was not inspected, call the

USFW Inspectors at Detroit Metro Airport to determine if they want to inspect the shipment **prior** to opening the shipment.

### **EXPORTING ARCHAEOLOGICAL FAUNAL MATERIALS**

- If archaeological faunal materials are to be shipped back to the country of origin or to another country for identification purposes, arrangements for shipping must be made in conjunction with the Collections Manager. Make arrangements for shipping at least one month in advance of when materials need to leave the United States.
  - You will need to provide to the Collections Manager:
    - Name, address and telephone number of person receiving the materials – preferable at an institution in that country. If the materials are from the Museum’s permanent collections, the materials must be shipped to a person associated with an institution. The Museum’s policy does not allow for loans of materials to individuals, only to institutions.
    - A filled out 3177 Declaration Form for materials to be shipped, making sure to include a full inventory of all materials.
    - If any of the materials are protected under CITES, Endangered Species Act or are considered Antiques additional permits and restrictions apply.
      - If materials to be shipped are listed on CITES and are part of the Museum’s permanent collection, then the materials need to be shipped using a **Certificate of Scientific Exchange** (<http://www.fws.gov/forms/3-200-39.pdf>). This means that the materials are going to another institution as a loan and will be returning to the Museum in the future. The materials may only be shipped to an approved CITES listed institution (<http://www.cites.org>).
      - If materials to be shipped are listed on the Endangered Species Act and are part of the Museum’s permanent collection, then the materials need to be shipped using an **Export and Re-Import of Museum Specimens permit** (<http://www.fws.gov/forms/3-200-40.pdf>). This means that the materials are going to another institution as a loan and will be returning to the Museum in the future.
      - If materials to be shipped are not part of the Museum’s permanent collection (i.e., were on loan to us) then the Museum must apply for a permit for the Export of Pre-Convention, Pre-Act, or Antique Specimens (CITES, MMPA, and/or ESA) (<http://www.fws.gov/forms/3-200-23.pdf>). This means that the materials will not be coming back to the United States.
      - Copy of any permits you have from the country of origin allowing you to have the materials in the United States.

- Shipping must be done by a bonded carrier such as FedEx, DHL or UPS. All international shipments need to be inspected at Detroit Metro Airport before sending. The Collections Manager will make arrangements for shipping any packages by first contacting the USFW Inspectors at DTW to arrange for an inspection. Once inspected, the box will be sealed at the inspection site and shipped from DTW. If shipping within the United States, no inspection is needed.

UMMA DRAFT Faunal Collections 4/27/2010  
As discussed with Inspector Christi Chapman (DTW),  
Special Agent Tamisha Woulard (Rosemont, Illinois), and Michael Moore (DMA) – Spring 2010  
Approved by UMMA Executive Committee, October 25, 2010

## **TRANSPORTATION OF FAUNAL COLLECTIONS WITHIN THE UNITED STATES**

If faunal materials from the University of Michigan collections are to be shipped to another institution within the United States for identification or research, arrangements for shipping must be made in conjunction with the Collections Manager.

An inventory of all materials to be shipped must be provided to the Collections Manager at least one month prior to date of shipping.

If any of the materials are listed on CITES, Endangered Species Act, Migratory Bird Treaty Act, Marine Mammal Protection Act, Bald and Golden Eagle Protection Act additional permits and restrictions apply. Additional permits and paperwork may be needed to ship the materials.

All archaeological materials (either part of the Museum's permanent collections or not) must be shipped using a bonded carrier (FedEx, UPS, DHL). All shipments will be done as an official loan from the Museum of Anthropology to another institution with a specific person in charge of the materials while at that location.

Approved, UMMA Executive Committee, October 25, 2010

# ACCESSIONS

## ACCESSIONS POLICY

### Accessions Policy

The term **accession** is applied to that portion of acquired material that is destined for incorporation into the permanent collections of the UMMA.

Only a Curator may arrange for an accession to be made by the UMMA.

Once an acquisition has been accepted by the Museum and essential paperwork (e.g., deed of gift, permits, appraisal information, correspondence, etc.) has been received, the Collections Manager can assign an accession number.

It is the policy of the UMMA to selectively accession materials and documentation into its permanent collections as detailed in the sections below.

### Accession Decisions

Accession decisions by the Curators of the UMMA are made in accordance with the following guidelines. Only objects that meet the UMMA Acquisition Policy are eligible to be accessioned.

Acquisitions must have actual or potential scientific value and/or scholarly merit to be considered for accession into the permanent collections of the UMMA. All Accessions are for the express purpose of preserving, studying, or exhibiting materials illustrating humanity's cultural and biological heritage.

Material accruing from research and collection activities of the Curators or University of Michigan students is given high priority.

Material that increases the scope of the permanent collections will also be given high priority.

Materials that meets these criteria and which do not place an undue burden to the UMMA or the College of Literature, Science and the Arts of the University of Michigan in storage and curatorial requirements may be added to the permanent collection at the discretion of the Curators after review by the Director of the Museum.

Collections that cannot be accommodated in existing Museum space or that place unusual costs in collections management or infrastructure needs must be reviewed by the Office of the Dean of the College of Literature, Science and the Arts prior to acceptance.

Material that does not conform to the standards detailed in the Acquisition section above will not be added to the permanent collections.

Approved UMMA Executive Committee, April 18, 2011

## ACCESSIONING PROCEDURES

Accessioning is the process that is initiated by the transfer of clear title, and that officially incorporates objects into the permanent collections of the University of Michigan Museum of Anthropology. Upon accessioning (acceptance of in perpetuity responsibility), the Museum assumes the obligation for the proper management of objects. Accessioning provides an inventory of objects owned by the University of Michigan. Prime responsibility of keeping complete and accurate records of accessions falls to the Director of the Museum but the process is delegated to the Collections Manager.

Collections are acquired by six primary means: donation, purchase, exchange, transfer, bequest and in-house field generation. All object(s) considered for the permanent collection are reviewed by the appropriate Division Curator. If the Curator determines that the items are to be incorporated into the permanent collection then the accessioning process may proceed. Below are the procedures for all collections being accessioned into the Museum's permanent collections.

1. With the exception of large in-house field-generated collections, all object(s) for accessioning must be brought to the Collections Manager. The large field-generated collections should be taken directly to the appropriate division and the Collections Manager notified of their arrival.
2. The Collections Manager will assign an accession number. Only the Collections Manager has the authority to assign accession numbers. The accession number is numerical and includes the calendar year of acceptance followed by a number indicating the order of acceptance. The calendar year is written in full, followed by a hyphen and then the number indicating the order of acceptance (e.g., 2002-1).
3. Before formal procession begins, the Collections Manager will record on the Accession tracking form the following information:
  - a. accession number
  - b. type of collection
  - c. Division it will be housed in
  - d. Donor name
  - e. Date the collection was brought into the Museum
4. Each Accession in the Museum has an Accession File. This file is located in the Collections Manager's office and is considered the official file for the Museum. It is the responsibility of the Curator to provide all identification documentation of the object(s) to the Collections Manager. Copies of documentation are given to the Curator for their Division's files. The following is a listing of the documentation that should be included in an Accession File (if available).
  - a. A signed Gift Agreement or letter from the donor giving the Museum a collection; proof of ownership for those objects that are purchased by the Museum; a letter from the trading/exchanging institution transferring title of the object(s) to the Museum. If the collection is in-house field generated, these documents will not be produced.

- b. A complete record of all correspondence and transactions involving the acquisition of the collection. The will include:
    1. name and address of donor, seller, trading/exchanging institution, field project director
    2. any personal correspondence between the donor, seller, trading/exchanging institution and Museum personnel
    3. copy of permits related to the acquisition of the collection
    4. import and export papers on object(s) from non-US countries
    5. bill of sale and bill of lading
    6. any gift restrictions
    7. copyright considerations
    8. artist's rights considerations
    9. provenience information
    10. history of object(s)
    11. dates or ages of object(s)
  - c. An initial condition report is filled out for all ethnographic materials. Individual reports are not filled out for all archaeological remains, except those that are considered type specimens or of such importance that the Curator or Collection Manger feels that it would be appropriate.
  - d. If the object(s) are treated before being incorporated into the permanent collections, the treatment form noting all treatments must be included. If additional treatments are undertaken in subsequent years, all records are incorporated into the accession file.
  - e. A record of all catalog numbers associated with the accession must be given to the Collections Manager to add to the accession file.
  - f. For collections acquired through field research by Museum staff or graduate students, a copy of the permit giving the staff member permission for such research and naming the Museum as the official repository; or written documentation that the landowner provided the staff member permission for such research and the arrangements for the final disposition of the collected materials must be provided for the files.
  - g. Any other pertinent documentation that is related to or accompanying the object(s).
  - h. Black & white negatives and contact sheets of all ethnographic materials and significant archaeological materials. Color, 35mm slides of collections are kept in the Museum's artifact slide collection in numerical order by catalog number. All images must include a visible catalog number or accession number and scale in the photograph for identification purposes.
5. The Collections Manager must fill out and submit a Departmental Gift-in-Kind Transmittal Form to Gift Processing Services at The University of Michigan for all new accessions except in-house field-generated collections. Accessions that come through outside sources are not legally part of the Museum Collection until the Gift Receiving Office issues a receipt to the donor in acceptance of the collection. However, since such a receipt is contingent upon the

Museum's acceptance of the objects, the Accession File should be considered a legal document.

A Thank You letter from the Director is sent to the donor(s) of all new accessions indicating the acceptance of the gift by the Museum and indicating the name of the collection if specified by the donor and the Accession number assigned to the collection.

UMMA, 2002

## DEACCESSIONING

### DEACCESSION POLICY OF THE UNIVERSITY OF MICHIGAN MUSEUM OF ANTHROPOLOGY

*The collections of the Museum of Anthropology are held in trust for the people of the State of Michigan by the Regents of the University. The disposal of any part of the collection must be considered a serious step. Deaccessioning must therefore follow a deliberate and established policy and procedure and take place in an open and public manner. Any deaccessioning of items will be done in compliance with applicable state and federal law, and will be consistent with standard University policies and procedures.*

#### Deaccession Criteria

No artifact in the Museum's collection shall be considered for deaccessioning unless it meets at least one of the following criteria:

1. the object(s) fall outside the scope of or is irrelevant to the mission of the Museum
2. the object(s) have been improperly or erroneously accessioned into the permanent collections (i.e., lab equipment, federally-owned collections);
3. the object(s) have decayed or decomposed beyond reasonable use and repair or that by their condition constitute a hazard to other objects in the collection or to Museum personnel;
4. the object(s) can not be properly cared for and housed;
5. the object(s) lacks authenticity or are so lacking in documentation as to render them valueless for purposes of scholarly research or public education;
6. object(s) whose transfer is mandated by applicable state or federal law;
7. Other unique or special circumstances relating to the source, acquisition or continued curation of an object that renders its transfer of major benefit to the Museum and its mission.

The destruction of individual items for credible, scientific analysis is not considered a formal deaccessioning, and may be permitted at the discretion of the relevant curator



and Museum Director. All data generated by the destruction of specimens will be added to the collections documentation.

In considering removal of object(s) from the Museum's permanent collection, the following two principles should be taken into account:

1. Complete research collections should be disposed of as a single unit rather than dispersed.
2. Items of research/public value should remain in the public domain as far as this is possible.

### **Disposition**

Documentation will be maintained by the Museum on the disposition of all deaccessioned materials and objects. Materials or objects approved for deaccessioning from the Museum's collections will be handled or disposed of in one of the following methods:

1. Exchanged or transferred within the University.
2. Exchanged or transferred to another museum, library, archives or public educational institution
3. Sold at public auction or sale.
4. Destroyed or discarded

### **Restrictions on Disposition**

Disposal of museum objects may not be to private individuals without specific and explicit approval of the Executive Committee of the Museum. No member of the Museum faculty, staff, students, or current volunteers is eligible to purchase objects deaccessioned from the Museum.

### **Proceeds**

If sold, deaccessioned material from the Museum's collection will be publicly auctioned. The Museum may contract with a qualified appraiser to assure the best price. The sale will be approved by the Office of the Executive Vice President and Chief Financial Officer in accordance with Chapter III, Section 3.07 Subsection 2d of the Regents Bylaws. All proceeds resulting from the sale of deaccessioned materials from the collections shall be used solely for the acquisition, conservation, or preservation of the Museum's collections.

## DEACCESSIONING PROCEDURES OF THE UNIVERSITY OF MICHIGAN MUSEUM OF ANTHROPOLOGY

1. Initial recommendations to deaccession come from the appropriate curator or the collection manager in consultation with the appropriate curator. Recommendations must include a description of the object(s) being considered for deaccession (with photodocumentation if needed), a rationale for the deaccessioning, and the proposed disposition of the object(s) once removed from the collections.
2. Recommendations are presented in writing to the Museum's Executive Committee.
  - A. For collections valued less than \$10,000 (based on either a formal or informal appraisal) approval for deaccessioning a collection is required from **only** the Museum's Executive Committee. Written notification will be sent to the LS&A Dean's office describing the deaccessioned collection and disposal outcome.
  - B. For collections valued greater than \$10,000 (based on either a formal or informal appraisal), or valued less than \$10,000 but which contain materials the Executive Committee feels are politically, socially or religiously sensitive, the following procedures are followed:
    - a. With approval of the Executive Committee, and the concurrence of the Museum Director, the Museum Director will draft a statement describing the object(s), the rationale for deaccessioning, and the intended final disposition of the object(s). This letter and copies of the original catalog information and photographs will be sent to the LS&A Dean's Office.
    - b. Once reviewed by the LS&A Dean's Office and if they decide no further consultation needs to be taken, a written notification will be sent by the Dean or Associate Dean to the Director of the Museum approving the deaccession.
    - c. In cases where collections contain politically, socially or religiously sensitive materials, the information is forwarded by the Museum to both the LS&A Dean's Office and OVPR for review. After review by OVPR, the Vice-President for Research can either send written approval for the deaccession back to the LS&A Dean and to the Museum Director or OVPR may forward the information to the Secretary of the Regents to be published as a Regental Information Item. In this case, if after the next Regent's meeting no discussion is brought forth, the deaccessioning is approved.

3. At that time, deaccessioning can proceed in conformity to the Museum's Policy.  
*Note:* If the deaccessioning also involves the sale of collections and if that sale is likely to generate significant funds (> \$5,000), notification will be sent to the LS&A Dean's Office in advance of the sale.
4. All internal paper records of the Museum (catalog books, catalog cards, accession entry) will be clearly marked "deaccessioned" in ink with the date of disposition written; information will also be recorded in the UMMA Collections Database. Documentation pertaining to the deaccessioning will remain part of the Museum's Accession Records housed in the Collection Manager's office.

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# CARE OF COLLECTIONS

## ACCESS TO THE COLLECTIONS OF THE UNIVERSITY OF MICHIGAN MUSEUM OF ANTHROPOLOGY

The Museum grants access to collections (objects and documentation) for the purpose of research and study conforming to the standards of the scholarly disciplines it represents and to individual scholars and members of groups whose traditional culture is represented by collections held by the Museum.

Please read and acknowledge your acceptance of this policy by signing and returning with your Request for Access Form.

- Projects must be specific and visitors will be limited to the materials they initially request.
- Student researchers are required to provide a statement of their research objectives and provide a letter of support from a faculty member from their home institution who is familiar with their research.
- Unaffiliated researchers should provide a brief CV with their statement of research objectives.
- Access to collections is by appointment only and is provided only during regular staff working hours: Monday to Friday, 8:30am to 5pm, excluding holidays. Written requests (email and fax are accepted) should be submitted to the Collection Manager for approval at least three weeks prior to the requested research date. Once accepted the time, place, and location for access to the collections will be arranged.
- A copy is requested of any publication or thesis, if material from the collections is used as an integral or major part of the research. Please credit material used in publications to the Museum of Anthropology, University of Michigan.
- Photographs of artifacts may be taken only with staff permission. The Museum reserves the right to limit views taken if the objects are judged to be fragile, and photography and handling would cause damage.
- Photographs taken during research are for personal and research use only. Clearance for any other use, including scholarly publication, exhibition, electronic transmission, or general distribution in any medium, must be secured by submitting a written request to the attention of the Collections Manager, and will be evaluated on a case-by-case basis.
- Requests for destructive and non-destructive analysis requires a written statement and will be evaluated on a case-by case basis. See the Destructive and Non-destructive Analysis Policy for more information

## DISASTER PREPAREDNESS AND RESPONSE PLAN, Draft Dec. 2007

### DISASTER PREPAREDNESS AND RESPONSE PLAN

Collections in libraries, archives, museums, and other cultural institutions are constantly at risk of damage or loss from events such as fires, floods, chemical spills, roof leaks, and plumbing or other building system failures. To reduce the chances that a disaster will occur, and to minimize damage to collections if a disaster does occur, the Museum of Anthropology has developed this initial disaster preparedness and response plan.

The following University Departments should be contacted for any type of emergency:

Department of Public Safety: 763-1131 or 911  
Plant Services: 647-2059  
OESH: 647-1143

The following is a list of Museum staff members that should also be called and notified in case of an emergency (in this order). A full phone tree is at the back of this document.

Director: Joyce Marcus

Office phone: 734-763-5164

Home phone:

Cell phone:

Collections Manager: Karen O'Brien

Office phone: 734-764-6299

Cell phone: 734-262-1079

## Protection against Disasters

UMMA staff takes the utmost care to properly house and protect collections from dangers such as pests, mold, rough handling, etc. Safety and security of the collections and the records associated with them is assumed first by attentiveness and diligence of the Curators, Collection Managers, students and other University staff. Collections and records are housed in designated, secure and locked areas in the Ruthven Museum Building, the Campus Safety Services Building and the North Campus Building. Regular walk-throughs of these areas by UMMA staff assure that collection conditions are within safe parameters.

**In the case of any emergency, the Collections Manager should be notified, even after hours.**

Below are some basic guidelines for the four most common disasters. For more detailed information, please see the UMMA Disaster Planning Document (Appendix XXXX).

**Fire.** The Ruthven Museums Building has a modern smoke alarm system that will activate in case of fire or smoke, notifying the Department of Public Safety and the Ann Arbor Fire Department. UMMA personnel, students and visitors are instructed to follow the instructions given by this alarm system for exiting the building.

The Campus Safety Services building has a modern fire and smoke alarm system that will activate in case of fire or smoke. The storage and lab areas have sprinkler systems. If activated, the system will notify the Department of Public Safety and the Ann Arbor Fire Department. UMMA staff, students and visitors are instructed to follow the instructions given by this alarm system for exiting the building.

The North Campus Storage area is a corrugated metal building without any fire safety systems.

**Water leak or flooding.** UMMA personnel are instructed to assess the situation as accurately as possible and to contact building maintenance at UM Plant Operations (647-2059). If the leak is causing flooding, personnel are instructed to also contact UM Department of Public Safety (763-1131).

For water leaks affecting the collection ranges, containment of the water and isolation of the collections is the highest priority. If the water is leaking on collections, UMMA staff is instructed to cover the affected area with plastic sheeting and/or remove specimens, collection objects, collection records or other items that may be damaged or adversely affected by moisture. Absorbent material or towels may be used to remove water that has seeped beneath cabinets. The UM Collections Committee website has the contacts for disaster recovery services for these items (<http://sitemaker.umich.edu/disasterprep/home>).

**Power Outage.** The primary concern in the event of this type of disaster is the DNA collections

housed in freezers within the Campus Safety Services Building. Steps should be taken to contact the Collections Manager or Director of the Museum in case of emergency. Emergency generators, rentable freezers or transfers of samples to dry ice storage may be necessary for the duration of the outage. Contact numbers of the responsible UMMA personnel are posted on the freezer.

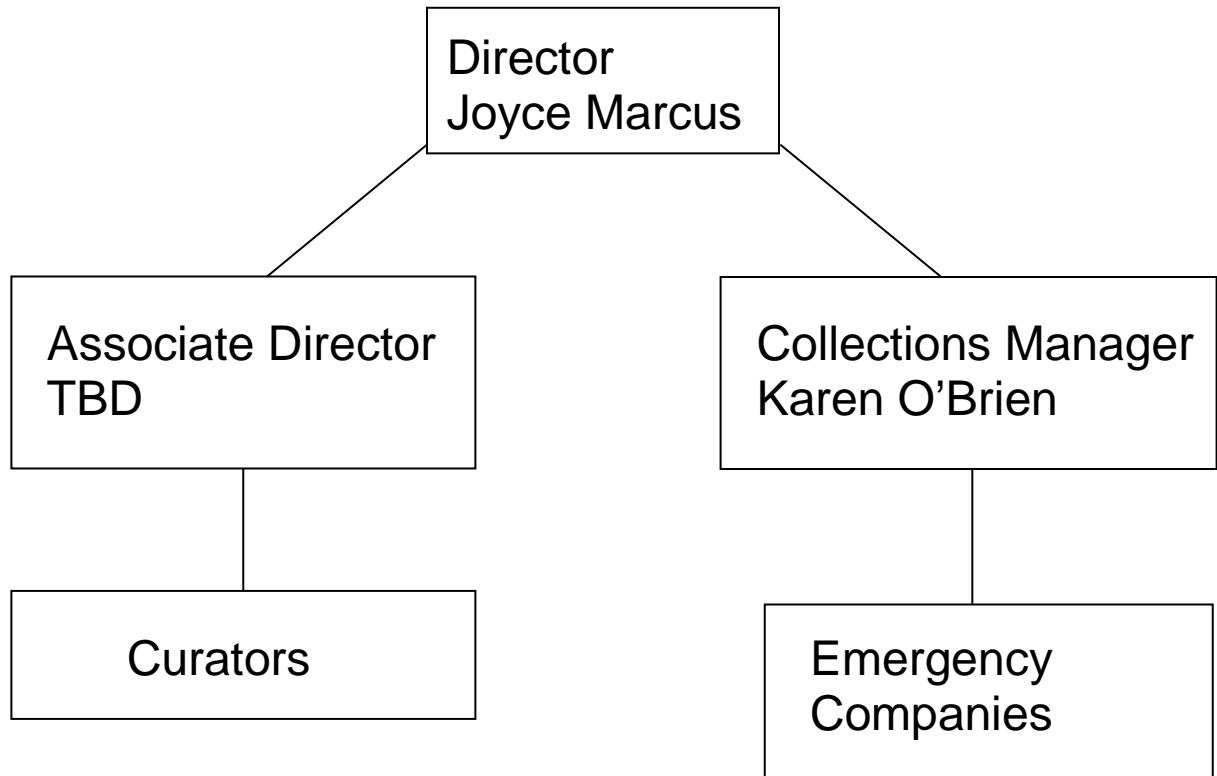
Secondary concerns for outages of long periods of time include the freezer housing the nitrate negatives and the climate controlled storage area (room 1224) of the Campus Safety Services Building. In the case of a power outage of more than 24 hours, the Collections Manager should be notified so that proper actions can be taken if needed.

**Chemical Spills.** Small chemical spills may be addressed by UMMA staff and students, using specific spill kits stored in the laboratories where chemicals are stored (room 4016 and 4045 Ruthven Museum Building). When a chemical spill occurs, the Collections Manager or a Curator should be notified in the case that additional clean-up or other remedial intervention may be necessary. For a large chemical spill requiring assistance, the UM Department of Occupational Safety and Environmental Health must be contacted at (647-1143; after hours call 911).

**Theft:** On rare occasions, the Museum may be the victim of a theft. If you notice anything suspicious or see someone stealing something, call 911 immediately. Try to notice what the person looks like and/or is wearing so you can give as detailed a description as possible to the police when they arrive. Do not try to apprehend the person.

## Emergency Phone Tree: After Hours Emergency

The following shows the order that Museum staff should be contacted in case of an emergency when the Museum is closed (after hours, weekends, holidays, etc.). If the Director cannot be reached, the Associate Director or the Collections Manager should be called instead to start the phone tree.





## CHEMICAL SAFETY PROCEDURES

The Museum currently uses Acetone in treatment (cleaning, mending, consolidating) of archaeological materials. Undiluted Acetone is used to clean objects; conservation grade Polyvinyl Acetate of different strengths (AYAF and AYAT or B72) dissolved in Acetone are used to consolidate, mend and label objects. The following procedures are outlined to help workers in the Museum take appropriate precautions when handling this and all chemicals. Material Safety Data Sheets (MSDS) are available in the Collections Manager's office, room 4028.

1. Never drink or inhale chemicals.
2. Never deliberately use chemicals in ways not specified in this manual or on bottle labels.
3. Never smoke in the same room where chemicals are used and stored.
4. If chemicals are accidentally spilled on the face, especially around the eyes, or any other parts of the body, the affected area(s) should be washed off immediately with water. The incident should be reported to the Collections Manager.
5. Never use chemicals in a closed environment. Use chemicals under a fume hood, in a well ventilated room, or outside. There needs to be plenty of air circulation.
6. When cleaning and consolidating bones or other specimens, always use a fume hood. There is a hood located in Room 4016 that can be used for this purpose. Another fume hood is located in the upstairs laboratory at Kipke.
7. Do not store chemicals or mixtures of the chemicals in direct sunlight. Chemicals are extremely flammable.
8. Never use your hands to apply chemicals. Always use a brush, cotton swab or cotton ball. Gloves should be worn if large quantities of chemicals are going to be used for an extended period of time.
9. All chemicals need to be stored in brown glass jars with lids. All bottles must be labeled clearly as to its contents.
10. Large bottles of chemicals must be stored in a chemical safety cabinet when not in use. Smaller bottles are filled to be used in the work area. See the Collections Manager for jars and more chemicals if needed.
11. All waste chemicals need to be disposed of properly. **DO NOT PUT CHEMICALS DOWN THE SINK.** When there is waste chemical, contact the Collections Manager for proper disposal procedures.

## **IMPORTANT UNIVERSITY NUMBERS AND WEBSITES:**

### **U-M Dept. of Public Safety (DPS)**

Campus Safety Services Building

1239 Kipke Dr.

Emergency: 911

Dispatch: 734-763-1131

Front Desk: 734-763-3434

Fax: 734/763 2939

<http://www.umich.edu/~safety>.

### **U-M Occupational Safety and Environmental Health (OSEH)**

1239 Kipke Drive Ann Arbor, MI 48109-1010

734-647-1143

Fax: 734-763-1185 (after hours, contact through Dept. of Public Safety)

<http://www.oseh.umich.edu/> e-mail to [oseh\\_contact@umich.edu](mailto:oseh_contact@umich.edu)

### **U-M Plant Operations: Building Services**

Custodial services. Submit a plant operations work request for special cleanup; for more information, call the Plant Operations Call Center

734-647-2059; 734-764-0532

<http://www.plant.bf.umich.edu/building/>

### **U-M Plant Operations: Maintenance Services**

For emergency building repairs, water leaks etc. call the Plant Operations Call Center

734-647-2059.

<http://www.plantops.umich.edu/>

### **U-M Plant Operations: Moving and Trucking**

Call the Plant Operations Call Center 734-647-2059.

734-764-2487

[http://www.plantops.umich.edu/grounds/Moving\\_Trucking/](http://www.plantops.umich.edu/grounds/Moving_Trucking/)

### **U-M Plant Operations: Pest Management**

Call the Plant Operations Call Center 734-647-2059.

[http://www.plantops.umich.edu/building/Pest\\_Management.html](http://www.plantops.umich.edu/building/Pest_Management.html)

### **U-M Chemistry Dept.**

(Distilled water: water stills are installed in the Chemistry building to supply the labs; bring your own jugs.)

734-764-7316

### **U-M Risk Management Risk Management Services**

Phone: 734-764-2200

Fax: 734-763-2043

<http://www.umich.edu/~riskmgmt/>

**U-M Office of the Vice President and General Counsel**

Central Campus Legal Office

4010 Fleming Bldg. 503 Thompson Street

734-764-0304

Fax: 734-763-5648

<http://www.umich.edu/%7evpgc/> e-mail to [ovgpc@umich.edu](mailto:ovgpc@umich.edu)

**U-M Work~Connections** (report staff or volunteer injuries)

Argus I, Suite 2 535 W. William

Ann Arbor, MI 48103-4995

734-615-0643

Fax: 734-936-1913

<http://www.umich.edu/~connect/>

**U-M Hospital ER**

<http://www.uhs.umich.edu/er/>

**U-M FASAP (Faculty and Staff Assistance Program)** (counselling, support for stressed staff)

734-647-1388

<http://www.umich.edu/~fasap/>

**U-M M-Works** (health and disability services for U-M employees)

<http://www.med.umich.edu/mworks/index.htm>

## CATALOGING PROCEDURES

1. Ethnographic collections
  - a. accession number assigned by Collections Manager
  - b. catalog individual objects using the accession number followed by the number of object (e.g., 2002-2-1, 2002-2-2).
  - c. If an object consists of two or more pieces (i.e., teapot and lid) all the pieces get the same catalog number but a letter designation is also assigned (2002-2-1a, 2002-2-1b)
  - d. Catalog sheets are filled out for each object or object part
  - e. Condition reports are filled out
  - f. Items are physically numbered according to numbering techniques on next page.
  
2. Archaeological collections
  - a. Accession number assigned by collections manager
  - b. Catalog number consist of accession number followed by object number insequential order (2002-2-1, 2002-2-2, 2002-2-3)
  - c. A plan of action for cataloging the materials needs to be worked out with the collections manager for field –generated collections. Since every site is dug differently, some cataloging schemes will change and have to be adapted to fit in with the excavation techniques.
  - d. For donated archaeological collections that do not have field notes were not collection systematically, cataloging can proceed in the following way.
    - i. Items that are important such as points, axes, blades, rim sherds, etc. are given their own catalog number.
    - ii. Items such as lithic shatter, debitage, and body sherds should be separated by type of material and then groups of objects are given a catalog number. You must count how many pieces are being assigned the same number and make sure this is marked down in the quantity field.

## General Policies for Cataloging Human Skeletal Remains

- **As a rule, every bone should get its own catalog number.** This includes the carpals/tarsals, ribs, vertebrae, and phalanges- each of which should have a separate catalog number. **There are a few exceptions, particularly dealing with fragmentary remains.** For example, non-identifiable fragments from a single context can receive one number, with an Element name of “Non ID.” Small rib fragments that cannot be assigned to a particular rib or to side can also be cataloged together; if you can identify the part of the rib, you can include this information in the Portion column (e.g., Fragments; 3 rib heads, 2 shafts) For vertebra, use the generic Element “Vertebra” only when fragments cannot be identified to type of vertebra. In other words, if it is possible to identify a number of fragments as coming from a thoracic vertebra, these should be cataloged with an Element of “Thoracic Vertebra” and “fragments” as the Portion. If you can identify the part of the vertebra (centrum, transverse process, spinous process), this information can be included in the portion. The same premise works for other classes of skeletal material—for example, if you have a number of long bone shaft fragments but can’t say which skeletal element they come from, the Element would be “Long Bone” and the Portion “Shaft fragments.” If you have highly fragmentary phalanges that cannot be identified to type of phalanx, use “Phalanx” as the Element and “Fragments” as the Portion. **If you are dealing with this type of fragmentary remains (in which case the word “fragment” must be in the Portion column), the number of fragments should be recorded in the Quantity column.**
- If a bone is broken but the pieces obviously belong to a single bone, the small fragments should NOT receive a separate number. It may be necessary to bag these separately, but all pieces should have the same number. **NOTE: Even if a bone is broken, the Quantity for that bone should be recorded as “1”. List the number of fragments in the description. So, if a humerus is broken in half, the quantity will be recorded as “1” but the Portion column would say something like, “in 2 pieces.”**
- **It is always better to under-identify rather than over-identify.** For example, if you have a complete distal phalanx from the hand, but you are unclear what digit it comes from, you would use “Distal Phalanx” in the Element column and “Hand” in the Portion column. If you can identify the digit, the Portion entry would be Hand Digit 1 (or 2, etc). If you aren’t even sure which phalanx, catalog the element as Phalanx and the Portion as “Type Unknown.” **NOTE: If known, the description must specify whether the phalanx is from the hand or the foot.** For carpals and tarsals, if you have a complete bone but cannot identify which specific element it is, use “Carpal” or “Tarsal” as the element and “Type Unknown” in the portion.
- Specific guidelines for **TEETH:** If you find a loose tooth which clearly belong to a specific mandible or cranium, and you have the bone that tooth belongs to, it should receive the same catalog number as the mandible/cranium from which it came. Isolated teeth should receive separate catalog numbers. The possible Element entries for teeth are: Incisor, Canine, Premolar, Molar, and Tooth. Only use “Tooth” if it is not clear what tooth type is. The Portion column should specify whether the tooth is upper or lower and which tooth it is; e.g, “Upper di2” or “Lower I2”—deciduous teeth are marked by the use of lowercase letters and the letter d preceding the tooth identification. Uppercase letters indicate permanent teeth. The fragment rule also applies to teeth: enamel fragments not assignable to tooth type can be cataloged

together, as can root fragments. It can be particularly difficult to identify worn teeth to side, position in tooth row, or even as an upper or lower. Again, under-identification is preferable to over-identification. In this case you can simply catalog a tooth as “Permanent Canine,” “Lower Molar,” or even “Heavily worn tooth, type unknown.”

- More on teeth: When cataloging a cranium or mandible, if any teeth are missing, this must be mentioned in the Portion column. Depending on the numbers of teeth involved, you can either list teeth present or which teeth are missing- but be sure to specify which (e.g. if a mandible has all the teeth except the Left I1, then you could say “Missing LI1” in the Portion column. If most teeth are missing, it may be easier to say something like “Only molars are present.”)
- If there is no discussion of what portion of the bone is present, it will be assumed that the bone is complete or nearly complete. If, however, the bone is NOT complete, please specify what part of the bone is being cataloged (for example, “Proximal end and shaft,” “Distal end only,” etc.) in the Portion column.
- Always side the bone if possible; use L or R in the Side column.
- If there is no mention of fusion status, it will be presumed that the bone is either fused or that the fusion status is unknown. If the bone is unfused or fusing, specify this in the Fusion column.
- In the Age column, specify the age of the individual (Infant, Juvenile, or Adult), or use “Indeterminate” if the age is unknown. If the remains can be identified to a particular age range, use “Adult, 20-23” or “Infant, 2-4 months.”
- For the Sex column, specify Male, Female or Indeterminate.
- **As a general rule, all bones should be labeled with their catalog number.** Be sure you use label glue- **DO NOT write directly on the bone.** When bones are too small to be labeled, or in cases where the number cannot be written because of the nature of preservation, the bone must be placed in a bag with a label that includes the catalog number. As a rule, do not try to write on teeth- it is very difficult to do this, and it is not clear whether the glue/ink could impact the results of isotopic sampling should this analysis be desired.

#### **Naming/Other data entry conventions:**

- Use “cranium” and not “skull.” Technically speaking, a skull actually consists of a cranium and associated mandible. Since we catalog these separately, the upper part of the skull should be cataloged as a cranium.
- If you have a partially complete crania, specify which parts are present in the Portion column— i.e., vault bones, vault and partial face, etc.
- If you have individual cranial bones, the Element should be **Cranial** and the Portion should be the bone itself. Cranial bones include: Frontal, Parietals (L/R), Temporals (L/R), Ear bones (Incus, Malleus, Stapes; L/R) Occipital, Maxillae (L/R), Palatines (L/R), Vomer, Inferior Nasal Conchae (L/R), Ethmoid, Lacrimals (L/R), Nasals (L/R), Zygomatics (L/R), Sphenoid.
- For premolars, use P3 and P4 (**NOT** P1 and P2)

- Phalanges- Use Proximal, Intermediate, and Distal Phalanx (**NOT** First, Second, Third or Proximal, Middle, and Distal), and only use the generic “Phalanx” in the Element column if it is not clear which type of Phalanx it is.
- For carpals, use Scaphoid (**NOT** navicular), Lunate, Triquetral, Pisiform, Trapezium (**NOT** Greater Multangular), Trapezoid (**NOT** Lesser Multangular), Capitate, and Hamate.
- For tarsals, use Talus, Calcaneus, Cuboid, Navicular, and Lateral, Intermediate, and Medial Cuneiform (**NOT** First, Second, and Third Cuneiform)
- All elements of the pelvis should use **Pelvis** in the Element column—if you have half of a pelvis, the Portion should be Innominate; if you have individual pelvic bones, use ilium, ischium, or pubis in the Portion.
- For Metapodials, the Element would simply be “Metacarpal” or “Metatarsal,” with the number specified in the Portion column. So, the 5<sup>th</sup> metatarsal would be “Metatarsal” with the portion listed as “#5.”
- The manubrium (the upper portion of the sternum) is sometimes fused to the body of the sternum, but often times it is not. This should receive its own catalog number; use “Sternum” for the element and “Manubrium” as the portion. Infant/juvenile sternebrae (the ossification centers that eventually fuse to form the sternum) should also be coded with “Sternum” as the element and “Sternebrae” as the Portion.

## Cataloguing and Database Entry: Descriptive Terminology--DRAFT

### **A Manufacturing Techniques:**

**Abraded:** A wearing away of the surface from a solid caused by scraping, rubbing, grinding, or friction; often superficial; a manufacturing modifier for a surface produced by vigorous rubbing.

**Beaten:**

**Blown:** the process of forming glass into various shapes while the glass is in a semi-liquid state.

**Cast:** A technique used to make an object that involves a mold. A liquid is generally poured into the mold making a cast of the object once solidified. Can usually (but not always) see seams along the side or bottom from the two sides of the mold coming together.

**Carved:** Technique in which material is cut away from the surface or body of an object.

**Chipped:** denotes the (not strictly intentional) removal of flakes as a result of wear or use.

**Coiled:**

**Cut:** *the process of shaping an object by physically removing parts of it.*

**Drilled:** a manufacturing technique of minutely focussed abrasion used to produce a circular perforation; the perforation need not be complete.

**Dyeing:** the process of coloring or staining an object by applying a substance containing a dye or some other coloring matter.

**Embroidery:** is the art or handicraft of decorating fabric or other materials with designs stitched in strands of thread or yarn using a needle. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins. Sewing machines can be used to create machine embroidery.

**Engraving:** the practice of incising a design onto a hard, flat surface, by cutting grooves into it.

**Folded:** the process of bringing an object to or from a compact or extended position, so as to store or display.

**Forged:** To form by heating and hammering; to beat into any particular shape, as a metal.

**Ground:** describing an object that has been sharpened or smoothed by rubbing with or against an abrasive surface.

**Hammered:**

**Knitted:**

**Molding:** A method of pressing soft dry clay or glass into a mold for shape and or decorations.



**Pecked:** a technique based on the percussion technique used to form overlapping superimposed fracture cones. The direction of force is usually applied in a perpendicular direction to the surface of the artifact. Used to shape hand-mauls, etc.

**Punched:** involving a driving action with a sharp instrument in order to pierce or remove a flake of stone, working in leather or with ceramics.

**Turned:** used for wood materials that have been shaped by using a lathe and chisel to make the form

**Wheel thrown:** used for pottery that has been produced using wheel technology

**Woven:** the process of weaving or interlacing together threads, yarn etc. in order to form a fabric or material for the further purpose of creating an object or design.

### **Assembling Techniques:**

**Binded:** the process of physically assembling a book or manuscript from any number of folded or unfolded sheets of paper or other material

**Fitted together:** the process of fitting things, either together or in the same context.

**Glued:** the process of adhering things together by using an adhesive

**Hafted:** process by which an artifact is attached to a handle or strap

**Knotted:**

**Nailed:** the process of fastening together wood or other objects/materials by means of nails.

**Mounted:** description of an object attached to a support and arranged or assembled for use, examination or display.

**Pegged:**

**Screwed:**

**Set:**

**Sewn:**

**Soldered:**

**Stringed:**

**Veneered (marquetry):**

### **Decoration and Finishing Techniques:**

**Applied Relief:** Relief decoration attached to a surface after it has been formed. Common on ceramics, glass, and wood.

**Burnished:** Polished, smooth surface finish done by rubbing a ceramic vessel before firing with a hard, smooth object such as a rock. Also used on metals.

**Beveled:** a manufactured plane sloping from another planar surface.

**Carved:** Technique in which material is cut away from the surface or the body of an object.

**Chiseled:** the process of shaping or fashioning an object by carefully chipping away at it.

**Copper plated:**

**Covered:**

**Cut:** 1) an opening produced by the action of a sharp tool; 2) an imprecise manufacturing modifier describing a penetration produced by the action of a sharp implement.

**Decorated:** denotes presence of some form of decoration, carving, sculpture, pigmentation or ornamentation

**Dyed:** denotes an object or material that has been given color by means of a dye.

**Embossed:** the process of creating a three-dimensional image on paper or other material.

**Embroidered:** the art of decorating [fabric](#) or other material with designs [stitched](#) in strands of [thread or yarn](#) using a [needle](#).

**Enameled:**

**Engraved:** the result of the application of an unspecified technique; characterized by a groove which has been cut by a graver and exhibits parallel sides, a flat bottom, and continuous parallel striations; the groove is not necessarily straight over its length.

**Filigree:** a type of delicate jewel work made with twisted threads of usually gold and silver.

**Flaked:** implying flaking technique, and further implying the intentional removal of the flake.

**Gilded:** the art of applying a metal leaf, or thin foil to a surface in order to give it a better appearance.

**Girdled:** a description for any artifact that is grooved completely around its circumference.

**Glaze:** A vitreous or glossy coating or surface of ceramics. If more than one groove is present the appropriate term, e.g., bi-, tri, quadri- should precede.

**Impressed:** a technique where the imprint of a tool is pressed into the surface of the object. The tool can be natural (i.e., shell, reeds, corncobs) or manufactured (i.e., mat, textile, string). Common types include: cord marked, fabric impressed, and net marked.

**Incised:** a technique indicating that sharp instrument has been drawn across the surface of a material as evidenced by sharp lines.

**Inlaid:**

**Monochrome:** for a single color used as decoration.

**Notched:** a small indentation, usually used to describe the barbs on a point.

**Painted:** a colored surface layer, either applied or naturally occurring

**Patinated:** a surficial layer of stone or metal that has been chemically altered, often accompanied by a color change.

**Perforated:** an object penetrated by a hole, usually made by drilling.

**Pinched:**

**Polished:** describing an intentional smoothing

**Polychrome:** a descriptive term for a pattern with multiple colors.

**Printed:**

**Punctated:** used on ceramics in which depressions are punched with a sharp or pointed instrument.

**Retouch:** a secondary process of (intentional) flake removal.

**Slipped:** A suspension of clay in water, applied to object before first firing usually matte finish.

**Splintered:** for the fracturing of a bone or wood with a heavy blow, implying the use of a hammerstone, or maul.

**Stamped:** produced by striking the object with a die or a carved or textured object. Used on ceramics, metals, leather, textiles and wood.

**Studded:**

**Tin Plated:**

**Underglaze painting:** A color glaze applied to biscuit ware and fired before coating with clear glaze.

**Varnished:**

**Waxed:**

### **Shape Descriptors:**

**Amorphous:** A shape modifier for a nebulous or irregular shape.

**Anthropomorphic:** A design reminiscent of a human form. May be incised, carved, or inlaid.

**Asymmetric:**

**Barbed:** having one or more barbs.

**Beak-shaped:** reminiscent of the outline shape of the beak of a raptorial bird, e.g., Hawk, eagle.

**Blade-like:** for describing an artifact whose sides are typically sub-parallel, often contracting or expanding distally, and with an asymmetric cross-section.

**Concave:** having a surface curved like the inside of a sphere

**Conical:** width and thickness decrease and the dimensions are approximately equal

**Convex:** curved like the outside of a circle or sphere

**Cylindrical:** a solid form that is circular in cross-section.

**Denticulate:** describing a tooth-like edge; serrated.

**Discoïd:** an object which is roughly flat and round. Useful for describing beads, spindle-whorls, etc.

**Elongated:** indicating one axis is very much longer than the other.

**Expanding:**

**Flared:** for any object, a gradual spreading outwards.

**Fluted:** a basal modification where flaking produces a semicylindrical groove from the base toward the distal end.

**Geometric:** 1) a decoration modifier for a design composed of geometric figures, e.g., circles or trefoils; 2) blades broken into small segments in geometric shapes, e.g., square, rectangular, trapezoid, triangle.

**Incurvate:** a shape modifier such that when a line is drawn from the apex to the tip of the shoulder the blade edge falls inside the line.

**Pentagonal:** a shape modifier for any five-sided figure.

**Pyramidal:**

**Tapered:** a description of an artifact whose width or thickness decreases on one surface.

**Tear shape:** a shape modifier for an object whose widest part is below the horizontal center, one end relatively more pointed than the other.

**Tubular:** a shape modifier describing an artifact that is long, hollow, and cylindrical.

**Zoomorphic:** a description design reminiscent of an animal. May be incised, carved, or applied.

## **Location Modifiers:**

**Distal:** the end furthest from the body of the user or manufacturer; opposite of proximal.

**Lateral:**

**Medial:**

**Proximal:** the end closest to the body of the user or manufacturer.

## **Wear/Use Modifiers:**

**Battered:** A type of wear evidenced by a surface with irregular depressions, a blunted edge, or the unintentional removal of flakes.

**Blunt:** a description modifier for an edge that purposefully or through wear has been rendered unsuitable for cutting functions.

**Butchering mark:** a cut, scrape or other identifying mark on bone that shows evidence of having been produced as the result of the removal of flesh or muscle.

**Chattered:** edges finely chipped from use.

**Eroded:** condition modifier referring to the deteriorated condition of an artifact's surface resulting from exposure to natural elements such as weather, soil condition, or water presence.

**Heated:** heat-treated

**Pitted:** a type of wear evidenced by a pockmarked surface.

**Polished:** an unintentional smoothing produced by use.

**Sheen:** a polish produced by handling, often occurring on frequently touched locations.

**Worn:**

**Additional Modifiers:**

**Complete:** an object that has all of its parts; whole.

**Compound:** consisting of two or more different materials to create a recognizable artifact.

**Dry edge:** An unglazed portion of the edge of base.

**Entire:** 1) a condition such that the original part of the object are extant; 2) a locational modifier for manufacture and wear, indicating the condition referred to extends over the whole surface of the artifact.

**Fragment:** 1) a portion of an artifact for which no type assignment is possible, nevertheless the portion shows working of some form and an assignment could possibly be made if more of the specimen were present; 2) a class modifier for an incomplete artifact for which a class designation is possible.

**Incomplete:** used for an object that is lacking some part of the original form due to fragmentation, breakage, erosion, etc.

Developed, October 2007

## APPLICATION OF NUMBERS TO OBJECTS

There are three methods for marking objects. The label type used will depend upon the type of item to be labeled. The label types follow.

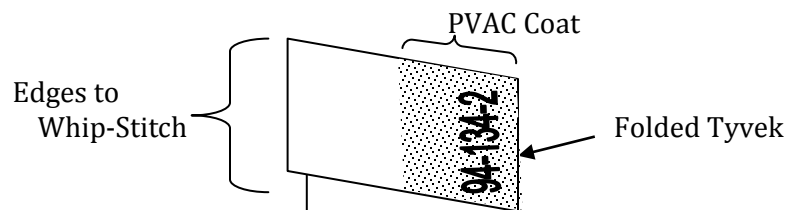
- A. Items made of paper or paper products will be labeled with a soft lead (#2) pencil.
- B. Items with hard or firm surfaces, such as ceramic or basketry items, will have a laser generated label attached to a surface of the object. Use either the Century Gothic (12345679) or Arial (123456789) type font. Century Gothic produces the most legible number when the character spacing is expanded by .3 to .4, but is not always available as a font option. Depending upon the font, anywhere from a 3 point to 11 point size can be used.
  1. Determine the size of lettering required for the label. The lettering size depends upon the size of the item and the surface available for label placement. For example, a 25 cm diameter ceramic bowl generally has a more consistent surface than a copper wire basket or a vesicular basalt metate. As a general rule, use the largest point size on bigger items and the smallest point size on small items or on surfaces that are broken up due to material type or construction methods. The numbers also will be clearer if the Font **Bold** feature is used.

Some guidelines:

- a. Century Gothic point size 11 (**97-234-1**) characters expanded by .3 for items on which tyvek labels will be sewn.
  - b. Century Gothic point size 6 (97-86-543) characters expanded by .3 for large items.
  - c. Century Gothic point size 5 (97-86-543) characters expanded by .3 for medium sized items.
  - d. Century Gothic point size 4 (97-86-543) characters expanded by .3 for small items.
  - e. Century Gothic point size 3 (97-86-543) characters expanded by .4 might be used in extreme cases for tiny items, but are not generally recommended for use (or be prepared to run from cross-eyed curators).
2. When labeling many items it is most efficient to create a consecutive, columnar, double-spaced list of numbers. Create numbers and sizes in the appropriate word processing package, load the laser printer with laser quality acid-free paper and send the print job. Do not use labels printed on daisy, dot matrix or ink jet printers. These types of printers do not use a stable ink fusion process. Laser printers on the other hand use the same xerographic process as modern photocopiers. The laser toner is composed of carbon-based ink with a stable thermoplastic polymer (polystyrene, acrylics or polyesters) that is thermally fused to the paper.
  3. To separate the numbers, cut the paper with scissors as close as possible along one vertical side of the numbers. Cut horizontally between each of the single-spaced numbers, then cut the paper along the second vertical side allowing the numbers to drop on the table. If possible, cut the labels with rounded, rather

than square, corners. It is generally not feasible to round the corners of the smaller letter point sizes.

4. Attach the label using an under- and over-coat of Polyvinyl acetate (PVAC) diluted in acetone. Do not let the under-coat dry before applying the paper label. A second application of PVAC is required to create a sufficient, protective top coat.
  5. If it is necessary to remove the number at a later date, use an acetone dipped cotton swab tip to dab the surface. Once the PVAC has dissolved, the paper label can be removed and replaced. For a complete removal of the label, roll an acetone soaked cotton swab tip over the surface until the remaining PVAC residue has been removed.
- C. Items with flexible surfaces, such as textiles, will have a tag sewn onto a surface.
1. Cut a small rectangle of Tyvek (2.5 cm length x 2 cm width) and fold in half. The folded Tyvek will be attached to the item in a manner similar to clothing labels. The fold and double thickness of this type of label physically strengthens the label itself.
  2. Whip-stitch the two ends of the fold together using a sharp needle and cotton thread. Tie off both ends of the thread.
  3. Sew the label to the item using a dull needle and cotton thread. Attach the sewn edge of the label to the piece by running the needle through the whip-stitches of the Tyvek label. Do not attach any of the other edges.\* Make sure that the needle passes between, and not through, the yarns or threads of the item.
  4. Follow the procedures described on the prior page (Labeling, B.1) to create the label. It is best to use a larger font size (size 11 is a good size). Cut the label for attachment to the Tyvek label.
  5. Apply a coat of Rhoplex to the bottom outside half of the folded piece. Cut the label out and attach it to the drying Rhoplex. Apply a top coat of Rhoplex and allow to dry.



*\*Some types of larvae appear to prefer labels that are sewn down at all edges on woolen items. The label provides them with a secure haven for their chewing pleasure.*

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## PROCEDURES FOR PROPER HANDLING OF MUSEUM OBJECTS

1. Never move, touch, or handle objects unless absolutely necessary.
2. Before moving objects from their present locations to new locations, plan the path ahead of the move. Be sure that no obstruction exists in the path.
3. Clean and make room for the objects in the new location first. Do not take the objects from the old location, then realize that no place exists to put them in the new location.
4. Wash hands as frequently as necessary. Always use gloves when handling metal artifacts
5. Never pick up objects by their protruding parts (i.e., handles, rims).
6. Always pick up objects at the base, using both hands.
7. If the object is supported and housed properly, carry the object with the support/housing unit. Do not move the object off the support.
8. When only one person is moving large or bulky objects (e.g., large pottery vessel), carry one object at a time. Take time to finish the task. If object(s) is too heavy to be carried by one person, use two or as many individuals as is necessary.
9. When transporting small objects (e.g., flakes, bone fragments, potsherds), the objects should be placed securely in a box or tray, then carried by one individual.
10. Use a padded cart to move objects for any distance. If more than one large object is being moved, each object should be protected and padded individually. Do not move heavy objects and light objects on the same cart.
11. Do not walk backwards while moving objects; always keep a clear view of the path.
12. Dress sensibly. Do not wear high heels or boots with sharp points. Do not wear dangling jewelry or large rings that might get tangled or damage the objects.
13. Report damage at once to the Curator or Collection Manager, save all fragments. **DO NOT ATTEMPT ANY REPAIRS.**
14. If an object is too fragile or too delicate to be handled, leave it alone and ask for advice from the Curator or Collection Manager.
15. Keep collection and work areas clean at all times.
16. Treat every object as if it were the most important object in the collection.

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## PROCEDURES FOR PROPER PACKAGING OF ARCHAEOLOGICAL AND ETHNOGRAPHIC MATERIALS

Proper packaging of collection depends greatly on the types of materials being considered. Care must be taken to ensure that appropriate packaging materials are used to maximize their effectiveness. Below are some basic guidelines for packing. Always check with the Collections Manager if you have questions or concerns about these procedures.

### Bones and other proteinaceous materials

1. use polyethylene foam or acid-free neutral tissue paper for wrapping, lining boxes, drawers or other containers.
2. bones should be placed within polyethylene bags or boxes with a 100% cotton tag containing the catalog number, site name, site number, and feature if available.
3. large bones should be laid out on polyethylene foam or batting inside acid-free, lignin free containers or lined drawers.

### Lithics

1. use acid-free alkaline-buffered tissue paper for wrapping, lining boxes, drawers or other containers if needed.
2. lithics should be placed in polyethylene bags or boxes with a 100% cotton tag containing the catalog number, site name, site number, and feature if available.
3. large lithics should be placed within acid-free, lignin-free storage boxes that have been padded with polyethylene foam or batting.

### Ceramics

1. use only acid-free alkaline-buffered tissue paper for wrapping, lining boxes, drawers or other containers
2. pottery sherds should be placed within polyethylene bags or boxes with a 100% cotton tag containing the catalog number, site name, site number, and feature if available.
3. whole pottery vessels have individual supports made to help stabilize the vessels. Supports can be made from a variety of materials, but should always be inert. Check with Collection Manager for appropriate materials.

### Soil and Sediment samples

1. store in a double bag system of strong self-locking polyethylene bags of appropriate size for the sample. Samples must be dry before enclosing in the container.
2. Soil and sediment samples should have two tags with them. The first tag should be placed between the two plastic bags and the second should be affixed to the outside.

# MUSEUM COLLECTING AND RESEARCH

## GUIDELINES FOR DESTRUCTIVE ANALYSIS OF MUSEUM COLLECTIONS

The Museum of Anthropology encourages the use of its collections for research in all fields and with a wide variety of research methods. In order to maximize the research potential of the Museum's collections, in some circumstances it may be appropriate to remove samples, conduct invasive tests, or otherwise impact the substance of items in the collections. Decisions regarding the appropriateness of such requests must balance the legitimate needs of the scientific and scholarly community with the long-term preservation of the collections for future needs – including future research needs that might be constrained by current sampling or invasive tests. Proposals from all researchers are reviewed on a case-by-case basis. The Curator in charge of the materials can accept the proposal, reject the proposal or ask for additional information from the researcher until satisfied with the proposal. When the Curator finds the proposal acceptable, the Curator will present a written summary of the project to the Executive Committee of the Museum for final approval.

If the collection being requested is a Federally-owned collection, permission for destructive analysis also must come from the owning Federal agency. It is the responsibility of the researcher to contact the owning federal agency for permission prior to any work being completed. For culturally identifiable materials that fall under the Native American Graves Protection and Repatriation Act, permission must be obtained from the affiliated Native American tribe.

In some instances, a pilot project may be required before full access to collections will be approved. This will be determined by either the Curator in charge of the collection or the Executive Committee of the Museum. In a pilot project, the researcher will be granted permission to use a portion of the requested samples to determine if results are achievable. Based on the pilot project results, the Executive Committee will then consider the request for additional materials.

### Submitting a Sampling Request

A written proposal must include the following information when asking to sample an object or perform any type of analysis that modifies an object:

1. Date of sampling request;
2. Requester's name, address, phone number, e-mail address;
3. A description of the project and an explanation of the significance of the proposed research (make sure to describe the research methodology and expected analytical results)
4. Types of analysis to be performed (destructive to the objects) and why they are appropriate to the questions being asked;
5. A discussion of why non-invasive or non-destructive techniques cannot be used to address the research questions;
6. A discussion of other possible sources of objects, and why the Museum's collections represent the best or only source of objects for sampling;
7. Sample size or weight;

8. Location where the analysis will be performed and who will analyze the results (Name of institution and contact information);
9. Date when the sample(s) will be returned (if applicable);
10. Catalog number and description of each object to be used in the project.\*

\*The museum cannot and will not undertake the work of selecting specimens or objects to be sampled and will not agree to blanket requests. As a result, requests for destructive analysis will generally require a preliminary research visit. It is suggested that during the selecting process, the researcher notes how many items from a collection will be used in the analysis (i.e., 2 sherds out of 100 from XXX catalog number)

### **Evaluation Criteria**

Proposals are evaluated by both the Curator in charge and the Executive Committee according to the following criteria:

- The research proposal is sound;
- The analytical methods proposed should yield the intended results, and are the least intrusive analytical means of obtaining those results;
- The proposed analyst is qualified to perform the work;
- The amount of sample and number of specimens requested is necessary to obtain accurate results;
- Each specimen can be safely sampled or cast in such a way that future study/analysis is not precluded;
- The degree to which any proposed destructive sampling affects the specimen is minimal;
- The samples will be returned (if applicable) so they can be retained for future use; and
- The probability of receiving analytical results from the researcher is high.

The following guidelines must be adhered to by all researchers:

1. No alteration, sampling, modification or testing of objects is permitted without prior written authorization in the form of a signed Museum of Anthropology Destructive Analysis Agreement. Under no circumstances is testing permitted in the absence of this agreement, including on the basis of verbal discussions with any staff member, curator, or administrator.
2. Voucher specimens (e.g., duplicate thin sections, powder or ground samples, and carbon samples), usable sampled and unused portions of specimens or objects must be returned to the Museum. Full documentation regarding location, extent and kinds of sampling must be maintained and provided to the Museum.
3. The researcher agrees that the Museum will receive a complete copy of the analytical outcomes (including raw data in the form of graphs, computer printouts, etc) resulting from the sampling or testing of Museum collections. Analytical outcomes should include not only the raw results but also details regarding specific methodologies and instrumentation employed. The researcher also agrees to submit to the Museum two copies of any publications resulting from the research supported through the Destructive Sampling Agreement. The Museum reserves the right to publish analytical results, or release the results to other scholars if the researcher does not provide them

to the scholarly community in a timely manner (generally three years from date of testing unless otherwise stated in the approved Destructive Testing Agreement).

4. All costs of the analysis, including packing and round trip shipping, are the responsibility of the researcher.
5. Failure to follow Museum policy or guidelines may jeopardize future borrowing privileges for both the researcher and his or her institution.

UMMA, 2004: revised and approved February 18, 2008

## PHOTOGRAPHING MUSEUM COLLECTIONS

The Museum of Anthropology (UMMA) is a research museum dedicated to disseminating information about its collection to researchers, students, and the interested public. To help further this mission, the Museum of Anthropology will, in certain instances, grant permission to individuals to take photographs (Photographers) of objects in its permanent collections that are not ordinarily accessible to the public. If permission is requested and granted, the Photographer hereby agrees to the following conditions:

1. The Photographer agrees to make available to the UMMA a copy of all images photographed, captured, or preserved in any medium.
2. The Photographer grants a nonexclusive license in perpetuity to the UMMA and the Regents of the University of Michigan to use the images in any medium or capacity for non-profit or educational purposes.
3. The UMMA understands that the images taken may be used in future public presentations, publications, or other media written or produced by the Photographer. All published images (in any media) of the UMMA's objects must be accompanied by the credit line: Courtesy of The University of Michigan Museum of Anthropology, UMMA (insert catalog number if applicable).
4. The Photographer will provide the UMMA a copy of any published work in which an image of one of its objects appears. For images published on the World Wide Web, a URL for the image must be provided to the Museum. The Museum reserves the right to disallow the use of an image if it feels the Web site is derogatory, harmful, or lacking in educational value in any way.
5. The use of images of UMMA objects, taken by the Photographer or by UMMA, must receive prior permission for use in commercial or for profit publications and may include a use-fee.
6. It is the responsibility of the photographer to use due diligence when photographing objects. Any damage that occurs while working with collections must be reported directly to the Collection Manager. The Museum may ask for monies to pay for the restoration, repair or replacement of materials.
7. The researcher's signature shall constitute agreement to all the conditions stated herein.

\_\_\_\_\_  
Photographer's Signature

\_\_\_\_\_  
Date

Photographer's Address: \_\_\_\_\_

Photographer's e-mail: \_\_\_\_\_

Photographer's phone number: \_\_\_\_\_

**Please return signed form to:**

Karen O'Brien, Collection Manager  
Museum of Anthropology, University of Michigan  
1109 Geddes Ave., Ann Arbor, Michigan 48109-1079

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# LOANS

## LOAN POLICY OF THE UNIVERSITY OF MICHIGAN MUSEUM OF ANTHROPOLOGY

### Statement of Basic Principles

- A loan is the temporary physical transfer of material without transfer of ownership.
- Loans are made on behalf of the University of Michigan by a Curator or Curatorial designee.
- In the case of incoming loans, only a Curator, Director, or Collection Manager can accept material on behalf of the Museum.

### Outgoing Loans

The Museum loans only to institutions, not to individuals. A permanently employed institutional representative who has authority to bind the institution is named responsible for the loan. Investigators who are not located at, or affiliated with, an institution can make arrangements to have specimens sent to a nearby facility as long as a responsible member of that institution is willing to accept responsibility for the specimens, and provided that the specimens remain on the premises of that institution. Specimens requested by students, post-doctoral fellows, or emeritus faculty require endorsement by an appropriate Curator, current faculty member, or staff member with authority to bind their institution, and will be considered the direct responsibility of the institution and the endorser.

Only under exceptional circumstances will loans be made to individual borrowers without institutional affiliation or sponsorship. An unaffiliated individual must be known to a division of the Museum, must demonstrate the capacity to handle and store specimens correctly and securely, and to return specimens in a timely manner, and must be approved by the Director and appropriate Curator.

Requests from institutions outside the University to borrow Museum of Anthropology specimens for research or exhibit should be made in writing to the appropriate Curator or Collection Manager. Requests should include the following information: the purpose of the loan; a description of the material requested in as much detail as possible; and where, and under whose responsibility, the specimens will be housed while on loan. Requests for loans should be submitted at least two (2) weeks prior to the date specimens are to leave the Museum.

The Museum is under no obligation to provide any material for loan. Some specimens in the Museum's collections are not available for loan, including specimens judged too fragile or too environmentally sensitive to travel, current research materials, and specimens needed for teaching at the Museum. The Museum does not loan items that fall under the regulation of the Native American Graves Protection and Repatriation Act.

Loan requests will be reviewed by the Curator of the appropriate division and the Collection Manager. Any environmental guidelines or special circumstances will be specified by the Curator and/or Collection Manager.

The length of each loan will be specified at the time of the loan, and will generally not exceed one year. Requests for renewal should be made in writing to the Collection Manager. The Museum reserves the right to recall all or part of the loan on fourteen (14) days notice.

Loaned specimens may not be transferred to another person or institution, even if the person who requested the loan changes institutional affiliation, without the written consent of the Director, Curator, or Collection Manager.

The borrowing institution is responsible for insuring the loaned specimens for full value as indicated in the loan agreement. In the event of a total loss of one or more of the loaned objects the borrower shall reimburse the Museum the sum of the full-appraised value. In the event of a partial loss or damage the borrower shall pay for all necessary replacements, repairs, restorations and labor incurred. The Museum may require that a certificate of insurance or a copy of a current policy be provided as proof of coverage prior to approving the loan request. The Museum must receive proof of coverage before the loan is completed.

Specimens on loan for research should be protected from extremes of temperature and humidity, from insects, vermin, and dirt. Light-sensitive specimens should be protected from light when not being studied.

Specimens should not be sampled, dissected, prepared, molded or otherwise replicated, remounted, reframed, repaired, coated for photography, fumigated, or in any way altered without prior written permission from the Curator or Collection Manager. Any method of analysis that will result in damage or destruction of the loaned objects, in whole or in part, must be described in writing prior to such analysis and written permission must be received from the appropriate Curator at the Museum before research may begin.

Documentation affixed to specimens such as accession or catalogue numbers must not be altered or discarded.

All packing and transportation costs shall be borne by the borrower. Unpacking and repacking shall be performed only by experienced personnel under proper supervision. Repacking must be done with similar materials and containers and using similar methods as when the loan was received unless otherwise mutually agreed by the borrower and the Museum. Returned specimens must be accompanied by an inventory list.

Damages to all or part of the loan, whether in transit or on the borrowers premises and regardless of whom may be responsible therefore, are to be reported immediately to the Museum. A written report describing the damage in detail, including photographs where necessary, is to be submitted within seven days of the discovery of the damage.

The Museum should receive credit in exhibit labels, catalogues, and publications based on the use of specimens from its collections. The credit line "University of Michigan

Museum of Anthropology” should be used to cite the Museum specimens (unless otherwise specified by the division). The object catalog number as listed on the loan form may be included in any publication. The Museum asks authors to send two copies of any publication, report or catalogue that utilizes any of the loan specimens.

In the event of any conflict between the Museum’s Loan Policy and any policies of the borrowing institution, the loan will not be executed. Special conditions may apply to specific loans and must be approved by the Director.

Permission is granted the borrower to photograph and reproduce photographs of the loan objects for educational and research purposes, and exhibit publicity only. Any other use of photographs must be requested in writing and approved by the Director, Curator, or Collection Manager. Fees may apply to such requests

### **Incoming Loans**

The Museum of Anthropology accepts loans for research. All transactions whereby specimens and documentary materials are brought into the Museum must be covered by a written agreement. It is the responsibility of the borrower to ensure the necessary documentation, including required permits, is in place for loans involving specimens covered by protective legislation and treaties such as the Endangered Species Act, NAGPRA, etc. The Museum of Anthropology will not borrow specimens that are known to have been collected or imported in violation of state, federal or international restrictions, or which may otherwise place the Museum in a compromising legal or ethical position.

*A Curator or their designated representative, while in the field, may wish to borrow a collection for scientific study. If materials are studied in the field, it is the responsibility of the Curator to return the materials in a timely manner to the original owner. If the materials are brought back to the Museum for further identification, research, or photography, loan forms must be filled out and recorded in the Collection Manager’s office.*

Current students at the University of Michigan Museum of Anthropology must read and follow all policies and procedures outline in the Student Handbook and in this document.

Anyone who borrows material in the name of the Museum of Anthropology must agree to abide by these conditions.

1. A request to borrow research specimens from another institution or individual should be made in writing. Loans for use by students, post-doctoral fellows, and others are accepted only with the written endorsement of the appropriate Curator. All incoming loans must be signed for by the Curator or Collection Manager, and processed both in and out by the appropriate division (or individual borrowing the specimens).
2. Insurance arrangements for incoming loans should be based on the value placed on the loan by the lender.
3. All conditions set on an incoming loan must be reviewed by the appropriate Curator or Collection Manager. Conditions set on use and storage of specimens must be



achievable. Once accepted, conditions are binding, and the Museum will make every effort to adhere to these restrictions.

4. No portion of an incoming loan may be transferred to a location or person that has not previously been approved in writing by the lending institution.
5. Borrowed specimens may not be altered in any way without written permission from the lender.
6. It is the responsibility of the borrower to see that a loan is returned in a timely fashion. Specimens must be packed and transported in the same or a more suitable manner as received. Costs associated with the return of specimens borrowed for student research are the responsibility of that student.
7. Specimens that are damaged or lost while at the Museum must immediately be documented in writing and the lending institution or individual must be notified. Questions about insurance or other costs relating to damage or losses must be referred to the Collection Manager.

© 2001 Approved by Executive Committee November 5, 2001

## STUDENT LOAN AGREEMENTS

Current students at the University of Michigan Museum of Anthropology must read and follow all policies and procedures outline in the Student Handbook and in this document.

### CONSULT WITH THE COLLECTIONS MANAGER BEFORE INITIATING ANY LOAN AGREEMENTS

Anyone who borrows material in the name of the Museum of Anthropology must agree to abide by these conditions.

1. A request to borrow research specimens from another institution or individual should be made in writing. Loans for use by students, post-doctoral fellows, and others are accepted only with the written endorsement of the appropriate Curator. All incoming loans must be signed for by the Curator or Collections Manager, and processed both in and out by the Collections Manager
2. Insurance arrangements for incoming loans should be based on the value placed on the loan by the lender. Insurance information must be given to the Collections Manager as soon as the research specimens arrive at the Museum.
3. All conditions set on an incoming loan must be reviewed by the appropriate Curator and Collection Manager. Conditions set on use and storage of specimens must be achievable. Once accepted, conditions are binding, you and the Museum must make every effort to adhere to these restrictions.
4. No portion of an incoming loan may be transferred to a location or person that has not previously been approved in writing by the lending institution. All loaned materials need to be kept on University property (Museum, 1239 Kipke Drive, 555 Forrest Ave.)
5. Borrowed specimens may not be altered in any way without written permission from the lender.
6. It is the responsibility of the borrower to see that a loan is returned in a timely fashion. Specimens must be packed and transported in the same or a more suitable manner as received. Costs associated with the return of specimens borrowed for student research are the responsibility of that student or curator.
7. Specimens that are damaged or lost while at the Museum must immediately be documented in writing and the lending institution or individual must be notified. You should also notify the Collections Manager. Questions about insurance or other costs relating to damage or losses must be referred to the Collection Manager.

## PHOTOGRAPHIC REPRODUCTION POLICY

Research prints, slides or digital files are provided for the purpose of personal or professional study. Unless otherwise stated in writing by the University of Michigan Museum of Anthropology (UMMA), no reproduction in any form may be made from research prints, slides or digital files. Under special circumstances, some photographic materials may be used for commercial uses. If permission for reproduction is applied for and granted, the following conditions apply.

1. The UMMA grants permission for a **one-time, non-exclusive, one language (English assumed unless otherwise specified) in a single medium/edition**, for the purpose applied for in writing by the purchaser. Any further reproduction shall require an additional fee and the written permission of the UMMA.
2. All reproduced images must be accompanied by the credit line: **Permission of The University of Michigan Museum of Anthropology**. Any changes in wording must be submitted in writing to the UMMA for approval. If provided, the negative, slide or photog number and/or photographer's name should also be included in the credit line. In print, the credit line is to appear either directly under it, on the page facing, on the reverse, or elsewhere in the book, such as in the index or list of illustrations. In film and video, the credit line is to appear with the picture credits. In exhibition, the credit line is to appear with the image or within the exhibit area.
3. No significant alteration of photographs by overprinting, cropping, manipulating, printing in color ink, or altering in any form may proceed without written permission by UMMA.
4. The UMMA reserved the right to examine proofs and captions prior to publication.
5. The publisher or purchaser shall furnish without charge to the UMMA, one copy of the publication, printed or electronic, in which the image appears.
6. In authorizing the publication of an image, the UMMA does not surrender its own right, title, ownership, or right to publish or grant permission of others to do so.
7. The UMMA assumes no responsibility for infraction of copyright law, invasion of privacy, or improper or illegal use that may arise from reproduction of images.
8. The purchaser's signature, receipt of payment, or reproduction of the image shall constitute proof of purchaser's agreement to all the conditions stated herein.
9. In the event that photography for a requested object is unavailable, we will undertake new photography. Photography is available in black & white negative, color slide or digital format. All views made of the object shall be at the discretion of the UMMA unless specifically indicated in writing by the purchaser. We reserve the rights for all new photography under U. S. and International copyright laws.

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Printed Name of Purchaser

---

Signature of Purchaser

---

Date

## SERVICES AND FEES

### USE FEE SCHEDULE FOR STILL IMAGES IN THE UNIVERSITY OF MICHIGAN MUSEUM OF ANTHROPOLOGY

To help defray the costs associated with processing requests for photographs, the Museum of Anthropology charges a use fee in addition to the cost of reproducing copies. Fees are for one-time, non-exclusive use, in one language only. Reuse of the image in a later edition or in another publication or format will be considered a new request.

Photographs from the collection of the UMMA may be ordered by mail, fax or email. Researchers are encouraged to select personally, or include negative, slide or object catalog numbers when ordering. If specific requests are not made, selections will be made by UMMA staff. Any selections made by the staff are considered final purchases. Requests requiring extensive curatorial research or new photography will be billed at a per hour rate.

Most orders are available in 14 working days from receipt of request. Allow up to four weeks for new photography. New photography consists of B&W prints, color slides, or digital formats only.

Payment must be received before the UMMA will mail or electronically transfer any photographs. Check or Money Order in US dollars should be made out to: **University of Michigan Museum of Anthropology**. We can not accept cash or credit cards.

Please send payment with your permission form to:

Karen O'Brien  
Collections Manager  
University of Michigan  
Museum of Anthropology  
1109 Geddes Ave.  
Ann Arbor, MI 48109-1079  
[klobrien@umich.edu](mailto:klobrien@umich.edu)

#### Research or Personal use\*

Black & white prints from an existing UMMA negative – matte finish standard

Size print	Cost
4 x 5	\$8.50
5 x 7	\$11.00
8 x 10	\$15.50

Color and B&W Lightjet prints from UMMA digital files

Size print	Cost
5 x 7	\$16.50
8 x 10	\$20.00

Black & white contact prints (8 x 10)	\$13.00
Color Slide duplication (35mm)	
1 - 3 slides	\$5.00 each
4 - 9 slides	\$3.50 each
>10	Please ask for quote
Studio photography/curatorial research/scanning	\$35.00/hour
Scanned Image – from slide print, negative, glass plate negative or lantern slide. Hourly rate will be charged for Scanning (\$35.00/hour) in addition to use fee if the image does not already exist digitally.	\$10.00 each
Use of image from UMMA CD-ROM	\$10.00 each
Use of Image from UMMA Web Site	\$10.00 each

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## **APPENDIX 1: FORMS**