

Nevada State Museum, Las Vegas

# Collections Management Policies & Procedures (CMPP)

May 2020

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The Nevada State Museum, Las Vegas  
Collections Management Policies &  
Procedures have been approved by:

Nevada State Museum, Las Vegas

 10/9/2020  
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 12/30/20  
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# 1 INTRODUCTION

Established in 1982, Nevada State Museum, Las Vegas (NSMLV) is one of 7 state museums managed by the Division of Museums & History within the Department of Tourism & Cultural Affairs. [NRS Chapter 381](#) outlines general provisions, duties, and responsibilities of state museums.

## 1.1 Museum Overview

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### 1.1.1 Board of Museums & History

The Board of Museums and History is established under [NRS 381.002](#) and supports the activities of the Division of Museums and History. The board shall develop, review and make policy for investments, budgets, expenditures and general control of the Divisions' private and endowed trust funds. The Board also has a decision-making role in some aspects of the Museum's collection management, which is noted accordingly in this document.

### 1.1.2 Museum Departments

The Museum is comprised of several departments:

- Education
- Exhibition
- Collections & Research Library
- Guest services, Member Services, & Administration
- Facilities, Security, and Maintenance

All departments support the Museum's mission.

## 1.2 Mission, Vision, & Philosophy

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### **Mission**

The mission of the Nevada State Museum, Las Vegas is to inspire and educate a diverse public about the history and natural history of Nevada. The Museum collects, preserves, exhibits, and disseminates material that contributes to an understanding and appreciation of the state.

In addition to our own mission, we are guided by the mission, vision, and philosophy, of the Division of Museums and History:

### **Division Mission**

The Division of Museums and History preserves, shares, and promotes the understanding, and celebration of Nevada's natural and cultural heritage for the enrichment of all generations.

### **Division Vision**

Recognized as the most trusted stewards and engaging storytellers of Nevada's heritage.

### **Division Philosophy**

We will work as a team to build consensus and fulfill our vision, putting the public's needs first while adhering to the highest professional standards.

## **1.3 Statement of Purpose**

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This Collections Management Policy and Procedures (CMPP) document details the processes the Museum follows to responsibly acquire, research, preserve, and make available materials concerning the history, prehistory, and natural history of Nevada and the surrounding area, with a focus on southern Nevada. It outlines the collection management policies and procedures of the museum in accordance with professional ethics and best practices.

This is a dynamic document that references other policy and procedural documents, and forms. All forms mentioned can be found on the OneDrive Shared folder "Collection Management Forms." To ensure the ongoing usability of the document, Curators will conduct an annual review.

The next annual review is scheduled for May 1, 2021.

## **1.4 Definitions**

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Curators have defined the following terms in relation to how they are used in this document.

**Accession** (noun) - material that has been made part of the Museum's permanent collection. (verb) The initial steps of processing material by establishing rudimentary physical and intellectual control over the materials by entering brief information about those materials in the Museum's accession log, creating an accession record in PastPerfect, and assigning relevant identifiers.

**Acquisitions** - materials received by the Museum through transfer, gift, purchase, or donation.

**Archaeology** - the study of past human behavior based on the material culture left behind.

**Deed of Gift** - legal document that transfers ownership from the donor to the Museum.

**Cultural Anthropology** - the study of human cultures and societies.

**Ethnographic Collections** - collections focused upon particular cultures and the materials produced or

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used by said cultures.

**Historic** - as defined by Nevada Revised Statute [381.195](#), “Historic” means from the middle of the 18th century, typically recognized as 1850, until 50 years before the current year.

**Natural History** - the study of the natural world including plants and animals.

**Prehistoric** - for the purposes of this document, the Museum refers to [NRS 381.195](#) which defines prehistoric as the time period before 1850.

**Provenance** - the origin/source of material, as well as the related documentation that traces the custody of material. Maintaining separate provenance for individual items/collections is a fundamental principle of museum collections management.

**Provenience** - the context of a specimen or artifact’s origin, often indicated using GPS, longitude/latitude, or other coordinates of a recorded known site. Provenience is a fundamental principle of archaeological/paleontological collections.

**Repository** - Is a term used by the federal government to refer to a museum that is holding materials and/or specimens, such as paleontological, archaeological, zoological, etc. collected on federal land and therefore still owned by the federal agency through a partnership or loan agreement. This term can also apply to collections curated and maintained, but not owned, by the Museum.

**Research Library** - A special library containing material on specific areas, such as Nevada history. While public libraries contain materials on almost every topic imaginable, special libraries have a narrower focus (specialized interest). The Cahlan Research Library at NSMLV is a department that houses archives, manuscript collections, and reference material.

## 1.5 Scope of Collections

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Collections are the heart of the Museum. Our collections connect the past, present, and future and help us tell Nevada’s diverse stories. The artifacts, documents, and specimens that comprise the collections are arranged into several interrelated departments. What follows is a brief overview of the collections and their scope. However, the Scope of Collections document provides a complete overview of collections in which Curators highlight strengths, consider areas for growth, identify opportunities, and address any challenges.

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## 1.5.1 Overview of Collections

**The History Collection**, which is managed by the Curator of History and Collections, spans the period shortly before Nevada statehood (late 1850s) to present day. This includes a small amount of archaeological and ethnographic material. The Museum has a considerable collection of artifacts associated with Las Vegas hotels and casinos. Of particular note is a large collection of showgirl costumes from the Folies Bergère, a long running production at the Tropicana Hotel and Casino. Additional highlights of the collection include personal belongings of Helen J. Stewart, violins handmade by Eldorado Canyon miner Wilfred Gagnon, an original painting of early Las Vegas by Frederick Dellenbaugh, early Las Vegas telephones, military uniforms, and artifacts related to the construction of Hoover Dam.

**The Cahlan Research Library**, which is managed by the Librarian/Curator of Manuscripts, is a special library that is arranged into multiple areas. The library's reference materials are comprised of mass-produced books, ephemera, microfilm, and newspapers. Manuscript collections span almost 150 years, and include correspondence, organizational records, rare books, and other paper materials. . The research library also houses the institutional archive, which is a record of museum activities from its roots as a historical society to today. Manuscript collections of note include the papers of Helen J. Stewart, the papers of John and Florence Lee Cahlan, and records of the Clark County Civil Defense.

There is also a collection of archival moving images and over two million photographs. Highlights of the photo collection include aerial photographs of 1950s Las Vegas, photographs documenting the construction of Hoover Dam, film footage of mid-century stage shows and productions, and photo postcards depicting hundreds of casinos and motels.

The extensive **Natural History Collection**, which is managed by the Curator of Natural History, contains a vast array of biological, geological, and paleontological material. The Natural History Collection holds some of Nevada's most important paleontological discoveries, namely a type specimen of Nevada's state fossil, *Shonisaurus popularus*. Other collection highlights include a broad collection of lepidoptera (butterflies) and a companion lepidoptera host plant herbarium. Additionally, the Natural History Collection serves as a repository for several federal and state collections and specimens.

The **Education Collection** contains material from all of the above collections and plays a vital role in fulfilling the Museum's mission. Managed by the Curator of Education with support from all other Curators, this collection primarily is comprised of material suitable for "hands-on" activities. The centerpiece of the Education Collection is the Traveling History Trunk program, which provides free historical activities and artifacts (often replicas) for use in a classroom setting.

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## 2 LEGISLATION & ETHICS

To maintain integrity and to continue to earn its place as a community anchor, the Museum is committed to encouraging and supporting the ethical behavior of its board, management, employees, and volunteers. In summary:

- The Museum complies with all applicable state, federal, and international laws.
- The Museum follows the American Alliance of Museums Code of Ethics for Museums.
- The Museum is inspired by the Museums Association in the development of programming and collections.
- Individual Curators additionally follow the AAM Curator Code of Ethics as well as ethics outlined by their respective professions.

### 2.1 State & Federal Legislation Governing Collection Activities

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#### 2.1.1 Archaeology

Archaeological materials and sites are protected by an array of federal and state laws as once sites are disturbed the information is destroyed forever. It is illegal to collect archaeological artifacts from federal and state land without a permit from the relevant land managing agency. Violators of these laws are subject to time in prison and hefty fines.

The [Antiquities Act of 1906](#) was the first law making it illegal to collect archaeological materials on federal lands without a permit. Later, the [Archaeological Resources Protection Act of 1979](#) (ARPA) was passed to add a permit process and punishment for lawbreakers.

In 1990 the [Native American Graves Protection and Repatriation Act](#) (NAGPRA) was passed to protect American Indian/Native American graves and their associated grave goods and objects of importance. This includes protection from disturbance, trafficking, and to ensure museums inventory and facilitate proper repatriation of these materials from institutions that receive federal funding. Most importantly it requires consultation with federally recognized Native American and American Indian groups throughout this process.

Nevada passed similar state laws to protect archaeological resources and American Indian burials from vandals and thieves. [NRS 383.150 to 383.190](#) outlines the protections to burials on state and private land, including the permit process and punishments for lawbreakers. Protection for historic and prehistoric sites is outlined in [NRS 383.400 through 383.440](#) and includes definitions and penalties.

## 2.1.2 Paleontology

Vertebrate paleontological resources and sites are protected on federal lands through the [Paleontological Resources Protection Act of 2009](#) (PRPA) and cannot be collected without a permit. Common invertebrate fossils can still be collected but if a fossil is unique a permit is required. Per PRPA, paleontological resources are defined as any fossilized remains, traces, or imprints of organisms, preserved in or on the Earth's crust that are of paleontological interest and provide information about the history of life on Earth.

## 2.1.3 History/Historic Archaeology

Historic materials and sites are protected on federally managed lands by several laws including the [National Historic Preservation Act of 1966](#) (NHPA), [Historic Sites Act of 1935](#), The [Antiquities Act of 1906](#), and the [Archaeological and Historic Preservation Act](#) (AHPA) which specifically states that historical and archaeological materials and sites that are impacted due to federal action are required to be preserved through the systematic collection of data, artifacts, and samples.

Artifacts that are 50 years or older are protected under these laws as defined in the [Archaeological Resources Protection Act](#) (ARPA) and the [Native America Graves Protection and Repatriation Act](#) (NAGPRA). The Museum works with federal land management agencies to identify and preserve historic artifacts from historic sites from federal lands, as well as the State Historic Preservation Office (SHPO) and any Tribal Historic Preservation Offices (THPO) in Nevada.

Nevada State Law [NRS 383.400 through 383.440](#) outline protections of both historic and prehistoric archaeological sites on state owned lands, and follows the federal guidelines and definitions of historic sites.

## 2.2 International Legislation Governing Collecting Activities

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The Museum also recognizes international legislation. As recommended by International Council of Museums (ICOM), specific legislation includes the following:

- Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention ("The Hague Convention" [First Protocol](#), 1954, and [Second Protocol](#), 1999);
- [Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property](#) (UNESCO, 1970); [Convention on International Trade in Endangered Species of Wild Fauna and Flora](#) (Washington, 1973);
- [Convention on Biological Diversity](#) (UN, 1992);
- [UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects](#) (UNIDROIT, 1995);
- [Convention on the Protection of the Underwater Cultural Heritage](#) (UNESCO, 2001);
- [Convention for the Safeguarding of the Intangible Cultural Heritage](#) (UNESCO, 2003).

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## 2.3 Ethics

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### 2.3.1 American Alliance of Museums Code of Ethics

The Museum is accredited by the American Alliance of Museums and follows the ethical guidelines outlined by the organization, such as:

- Museum leadership, including the board, is committed to protecting and enhancing the Museum's collections and programs and its physical, human and financial resources. It ensures that all these resources support the Museum's mission, respond to the pluralism of society and respect diversity.
- Recognizing that the Museum is a public trust and its employees are public servants dedicated to fulfilling the Museum's mission to educate and inspire.
- Providing professional stewardship of collections that carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility and responsible disposal. This includes strict adherence to all laws and respect for all communities.
- All Museum activities must benefit the public good and not individual financial gain. Additionally, Museum board members and employees will not develop personal collections or work as active dealers in areas that conflict with the interests and collections of the Museum.

Text adapted from the AAM Code of Ethics for Museums. Visit [www.aam-us.org](http://www.aam-us.org) for more information.

### 2.3.2 Museums Association (MA) Guidelines

#### ***A. Public Engagement & Public Benefit***

The Museum acknowledges that collections exist solely for public benefit and therefore must be interpreted from a variety of changing perspectives. To that end, the Museum engages and works in partnership with existing audiences and reaches out to new and diverse audiences that are reflective of the surrounding community. The Museum treats everyone equally, with honesty and respect. As a community anchor, the Museum provides and generates accurate information for and with the public. To fully embrace our commitment to be of benefit to the public, the Museum supports freedom of speech and debate while maintaining sensitivity to potentially controversial or distressing topics.

The Museum accomplishes this by:

1. Providing public access to, and meaningful engagement with, collections and associated information without discrimination.
2. Ensuring editorial integrity in educational programs and interpretation by resisting all attempts to influence interpretation or content by interest groups, lenders, or donors.

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3. Supporting free speech and freedom of expression while also providing a safe and inclusive public space.
4. Taking all steps to ensure that information and research generated by the museum is accurate and that bias is balanced.
5. Acknowledging those who have contributed to the museum and its presence.
6. Working in partnership with different communities and audiences.
7. Allowing all stakeholders the opportunity for meaningful participation.

### ***B. Stewardship***

The Museum maintains and develops collections for current and future generations. It acquires, cares for, exhibits, and loans material with transparency and competency in order to generate knowledge and engage the public. Therefore, it is essential that the Museum treats its collections as cultural, scientific, and historical assets, not financial.

The Museum upholds this principle by:

1. Balancing the obligation of access with the commitment to preservation.
2. Collecting material according to regularly reviewed and public policies that outline the Museum's Scope of Collection plan.
3. Accepting material only if the Museum can provide adequate long-term care.
4. Conducting due diligence to verify the ownership of an item before acquisition or loan.
5. Rejecting any items if there is suspicion that it was illegally and unethically acquired
6. Providing written Deeds of Gift when accepting material.
7. Dealing sensitively and promptly with all requests for repatriation.
8. Being responsible and open about any disposal of material.
9. Refusing to sell any Museum collections for financial gain and only applying monetary value to collections for insurance purposes.

The text of 2.3.2 is adapted from the MA Code of Ethics. For more info visit [www.museumsassociation.org/ethics](http://www.museumsassociation.org/ethics)

## **2.4 Individual & Institutional Integrity**

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The Museum acts in the public interest in all areas of work. It upholds the highest level of institutional integrity and personal conduct at all times. It accomplishes this by building respectful and transparent relationships with all museum stakeholders (partner organizations, the Museum board, staff, members, sponsors, donors, Friends of the Museum, and volunteers). Additionally, individual departments and Curators follow the Codes of Ethics established by their individual professions.

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## 2.4.1 Library Ethical Guidelines

The research library's philosophy is based on an adapted version of [Ranganathan's 5 Laws of Library Science](#):

1. Collections are for use.
2. Every researcher their collection.
3. Every collection its researcher.
4. Save the time of the researcher.
5. The research library is a growing organism.

The research library is additionally guided by the [American Library Association Code of Ethics](#), such as providing equitable access, upholding the principles of intellectual freedom and resisting the censorship of library materials, respecting user privacy, advocating for a safe and fair work environment, avoiding the advancement of personal interests at the expense of the library and its users, distinguishing between personal convictions and professional duties, and by continuing maintaining knowledge through professional development and exploration.

Text adapted from the American Library Association Code of Ethics. For more info visit: [www.ala.org/tools/ethics](http://www.ala.org/tools/ethics)

## 2.4.2 Archival Ethical Guidelines

Museum Curators in archival areas commit to the following principles, as outlined in the [Society of American Archivists Code of Ethics for Archivists](#). They should:

- Select, preserve, and make available historical and documentary records of enduring value in line with its mission and this collection, and this should be done in a respectful and cooperative manner, which form the basis of all professional relationships with colleagues, volunteers, researchers, and Museums guests.
- Not profit or otherwise benefit from their privileged access to and control of historical records and documentary materials and they should not allow personal beliefs or perspectives to affect their decisions. They must not alter, manipulate, or destroy data or records to conceal facts or distort evidence.
- Strive to promote open and equitable access to their services and the records in their care without discrimination or preferential treatment, and in accordance with legal requirements, cultural sensitivities, and institutional policies.
- Protect all artifacts for which they are responsible and guard them against defacement, physical damage, deterioration, and theft.

Text adapted from the Society of American Archivists Core Values Statement and Code of Ethics. For more info visit: [www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics](http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics)

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### 2.4.3 Archaeology Ethical Guidelines

Per the Society of American Archaeology, the Museum takes seriously the ethics involved in curating archaeological materials:

- It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practicing and promoting stewardship of the archaeological record. Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation.
- Responsible archaeological research, including all levels of professional activity, requires an acknowledgment of public accountability and a commitment to make every reasonable effort, in good faith, to consult actively with affected group(s), with the goal of establishing a working relationship that can be beneficial to all parties involved.
- Archaeologists should carefully weigh the benefits to scholarship of a project against the costs of potentially enhancing the commercial value of archaeological objects. Whenever possible they should discourage, and should themselves avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation, and display.
- Archaeologists should reach out to and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record.
- Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.
- Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible. The documents and materials on which publication and other forms of public reporting are based should be deposited in a suitable place for permanent safekeeping.
- Archaeologists should work actively for the preservation of, and long-term access to, archaeological collections, records, and reports.
- Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.
- Archaeologists in all work, educational, and other professional settings, including fieldwork and conferences, are responsible for training the next generation of archaeologists.

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Text adapted from the Society for American Archaeology Ethics in Professional Archaeology. For more info visit: [www.saa.org/career-practice/ethics-in-professional-archaeology](http://www.saa.org/career-practice/ethics-in-professional-archaeology)

## 2.4.4 Conservation Ethical Guidelines

All conservation work performed is guided by the Code of Ethics as laid out by the [American Institute of Conservation](http://www.aic-con.org/) (AIC), such as:

- The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, conduct, preventive conservation, examination, documentation, treatment, research, and education, with an informed respect for the cultural property and the people or person who created it.
- The conservation professional must strive to select methods and materials that, to the current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment or function.
- The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage and deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition and encouraging proper procedures for handling, packing and transport.
- The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses liberal arts and natural sciences. This contribution can be made by such means as continuing development of personal skills and knowledge, sharing information and experience with colleagues, adding to the profession's written body of knowledge and providing and promoting educational opportunities in the field.

Text adapted from the American Institute of Conservation Code of Ethics. For more info visit: [www.culturalheritage.org/about-conservation/code-of-ethics](http://www.culturalheritage.org/about-conservation/code-of-ethics)

## 3 ACCESSION POLICIES & PROCEDURES

### 3.1 Criteria for Accession

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The Nevada State Museum, Las Vegas will acquire artifacts and specimens that generally are complete and in good condition, and for which, provenience, provenance, locality, and legal ownership is documented, and comply with the Scope of Collections Policy as well as the Museum's mission. The Collections Committee, which is comprised of the heads of their respective collections (History/Collections, Library/Manuscripts, Education, Photos, Natural History, Exhibits), along with the Registrar and Museum Director, evaluates the prospective use and usefulness of a potential acquisition in terms of research, educational, and exhibit value. This is an important differentiation from that of most archives, where the objective is to collect and store documents based solely on content without consideration for exhibition.

To assist in making the decision to acquire an artifact or specimen on a consistent and fair basis, the following criteria have been established and can be grouped into three categories: compliance, scope and stewardship.

#### 3.1.1 Criterion 1: Compliance

Artifacts or specimens must comply with all laws, ethical guidelines, and museum best practices. Once the paperwork and the object are reviewed by the Curatorial team, then the following questions should be posed, to which all the answers must be affirmative for the object to move on for further consideration. If any one of these answers is negative, then the object should not be accessioned, and the appropriate action taken to return or dispose as agreed with the donor.

1. Confirm there are no cultural concerns associated with the artifact or specimen.
2. Is it compliant with legislated responsibilities defined by NRS Chapters [381](#) (State Museums) & [383](#) (Historical Preservation & Archaeology) and federal and international laws with regards to permitting and trafficking?
3. Is it compliant with the Museum's ethical guidelines?
4. Is the item's provenance, provenience/locality, and legal status documented?
5. Are the intellectual property rights of the material transferable to the Museum from the other cultural institution, tribal entity, or federal land manager (as applicable)?
6. Is the item authentic? *Note: in some instances the object may be a replica, and that may be acceptable. This question is intended to prevent unintentionally accessioning fakes or copies.*

*Example of appropriate artifacts/specimens:* materials collected during a permitted archaeological/paleontological project.



*Examples of artifacts/specimens that **should not** be accessioned:* Items with disputed claims of ownership; cultural artifacts associated with Native American, American Indian, and indigenous groups; material unlawfully appropriated during the Nazi era, or from federal lands.

### 3.1.2 Criterion 2: Scope

To be acceptable with regards to the Museum's Scope of Collections, the following must be considered.

#### ***Primary Scope Criteria***

For the following questions, the answers must be affirmative, before moving to the secondary questions.

1. Is the artifact or specimen relevant to the Museum's mission?
2. Does the artifact or specimen fall within the definition of the Scope of Collections?
3. Could the artifact or specimen be used or potentially be used in present or future research?
4. Could the artifact or specimen be used or potentially be used in present or future exhibition, interpretive, or educational programs?
5. Does the artifact or specimen assist in completing or strengthening a collection, where there is currently a gap?
6. Does the artifact or specimen broaden the comparative base of an established area within the collections and will it strengthen a collection area immediately connected to an established one?
7. Does the artifact or specimen represent themes, processes, or activities within the Museum's geographic scope?
8. Is this museum the best recipient for this artifact or specimen than any other institution in terms of related artifacts or specimens or subject matter?
9. Is the artifact or specimen unique to the existing collection and does not duplicate objects already in the collection? *Note: If the object is of superior quality or historical value than that currently accessioned, then this question can be omitted.*

#### ***Secondary Scope Criteria***

The majority of the following questions must be affirmative, in order to continue with the final phase of evaluation.

1. Does the artifact or specimen have value in terms of representation of one or more local communities?
2. Could the artifact or specimen be used to demonstrate a historical perspective, especially where there is a threat to that perspective, whether that is physical, historical or ideological, through human activity, threatened by inflation in value, threatened by disappearance to collectors in

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the private sector, or any other reason which might make collection difficult, not feasible, or impossible at a later date?

3. Does the artifact or specimen have value in terms of heritage or historical interest where deterioration, technological changes, expanding urbanization, industrialization, cultivation or other types of land use place a time limit on the period in which the collection of objects and data can take place?
4. Is it confirmed that there are no restrictions, such as federal guidelines or privacy concerns that will limit the access and use of the material?

*Examples of artifacts/specimens appropriate for accessioning:* WWII correspondence written by a Nevadan; mineral specimens from Nevada mines obtained with landowner's permission; farming tools used on a local ranch; personal photographs of a Las Vegas wedding.

*Examples of artifacts/specimens that **should not** be accessioned:* Mineral specimens from Ohio; furniture from Connecticut; a manuscript collection with extensive access restrictions; individual and unrelated photographs of New York City.

### 3.1.3 Criterion 3: Stewardship

The Museum has stewardship responsibilities for all of the artifacts or specimens that are accessioned, therefore, in order to comply with those, all of the answers to the following questions must be affirmative, after which the artifact or specimen can then be accessioned.

1. Is the artifact or specimen in good or acceptable condition?
2. Is it absent of threat to patrons and staff or other elements in the collection?
3. Does the Museum have the space, finances, resources and skills to acquire, document, preserve, store and exhibit the artifact or specimen?

*Examples of artifacts/specimens that **should not** be accessioned:* uranium samples; material that cannot be properly stored due to space constraints.

## 3.2 Methods of Accession

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Artifacts and specimens that meet the criteria for accession may be obtained through the following processes, although additional specific and targeted accession activity is noted in the Scope of Collection document:

- A. **Field collecting:** Specimens or artifacts may be collected by Museum staff, or by others acting with the approval of Nevada State Museum, Las Vegas, directly from their context in the field. All materials should have proper permits and be ethically obtained.

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- B. **Field collecting, Special Places:** The Nevada State Museum, Las Vegas is a federal repository for several federal agencies within southern Nevada. All material in these repositories are collected according to agency regulations by individual agencies.
- C. **Gift or Bequest**
- D. **Purchase:** Artifacts or specimens may be purchased from any reputable source. In accordance with ethical guidelines established by AAM, the museum will not purchase artifacts or specimens from employees, staff, volunteers, or board members.
- E. **Exchange:** Exchanges require deaccessioning, therefore this requires the approval of the responsible Curator, the Collections Committee and the Board. Exchanges may be made provided that 1) both parties are in full agreement with the terms and conditions, including any value considerations; 2) both acquisition and deaccessioning of the artifacts or specimens are documented for the permanent record; 3) the removal of the objects for trade would not impair the collection in any functional way and comply with the deaccessioning guidelines in this document 4) the removal is approved through the deaccessioning process.
- F. **Transfer:** The Museum may acquire artifacts or specimens from other public institutions. The transfer must be supported by documentation, including deaccession paperwork and supporting correspondence.
- G. **In-House:** Objects created or used within the Museum may be subsequently accessioned into the collection.
- H. **Found in the Collection:** Unaccessioned objects that have been treated as artifacts or specimens over time but for which acquisition documentation does not exist are designated “found in the collection.”

### 3.3 Acquiring Education Material

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All of the Museum’s artifacts and specimens are, by default, educational material, and they are made available to researchers and the public as much as possible. However, items in the Education Collection are considered replaceable and are no longer accessioned, (that is, not added to the permanent collection).

Accepting or purchasing material without accessioning it gives the Museum ownership of the material without the overhead of resource and cost associated with permanent collections.

However, some objects and specimens have been accessioned as part of the education collection. In these instances, they will maintain their accessioned status unless they go through the standard deaccessioning process.

Transfer of accessioned items to the Education Collection must be approved by the Collections Committee and documented in catalog records.

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## 3.4 Accessioning Procedures

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All collecting activities must be approved by the Collections Committee. Ideally, material should not be brought into the Museum unless the Museum plans to acquire the material, but it is not uncommon for the Museum to receive unsolicited donations or donations that require additional evaluation and consideration by multiple Curators. Whichever situation, the following steps must be taken. (See the appendix for an overview chart of this process.)

### 3.4.1 Step 1: Incoming

1. When artifacts or specimens arrive for review, the following must be recorded on the Incoming Receipt:
  - a. Date the material is received.
  - b. Name of individual or institution leaving the material.
  - c. Contact information for institution or individual (mailing address, phone number, and email address).
  - d. Disposition of material if it is not accepted by the Museum. The lender must specify if the material will be retrieved or if the Museum will dispose of/or destroy the material. Any property left unclaimed for 3 or more years will be considered abandoned Pursuant to [NRS 381.009](#).
  - e. Brief description of the material noting what the material is and where it came from.
  - f. Signature of the donor or person authorized by the donor and the date the document was signed.
  - g. Signature of authorized Museum employee.
  - h. Assign Temporary Custody Number by cataloging in PastPerfect.
2. The donor receives a copy of the fully completed and signed Incoming Receipt.
3. The registrar creates a physical paper folder and a corresponding digital folder for the Incoming Receipt and any related material.
4. If not already boxed, the material should be placed into appropriate temporary containers. The containers should be labeled with the potential donor's name, date received, box numbers, and Temporary Custody number.

### 3.4.2 Step 2: Pest Management

Before introduction to any areas of the Museum, including administration, Curators will transport the material to the Pest Management Room where it will undergo appropriate pest mitigation procedures, including, but not limited to documenting any pest evidence, wrapping boxes or objects in plastic and sealing it, and placing the box/objects into the freezer for 7 days and allowing for 48 hours for the items to defrost before moving. The Curator completes the Pest Management form accordingly and updates PastPerfect to record the location of the material.

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See the Integrated Pest Management Plan for more information.

### 3.4.3 Step 3: Review for Donation

1. Once the Pest Management Process has been completed, such as a period of time in the freezer, the Collections Committee must meet as a quorum before an accession decision can be made), will review the material to determine if it meets the Criteria for Acquisition.

### 3.4.4 Step 4: Accept or Refuse the Donation

Once the Collections Committee has considered the material, one of the following procedures is followed:

#### ***Accept (in full or part)***

1. Once the Collections Committee has accepted a donation:
  - a. The Registrar will assign an accession number at the weekly meeting. The registrar will record the number in the Accession Register.
  - b. In the case of material that is accepted without accession (such as mass-produced books for educational use in the research library's reference collection), an accession number is *not* assigned.
2. In Past Perfect, the Responsible Curator or Registrar will transfer the Temporary Custody Record to the Accession catalog for the materials that were accepted.
3. The Deed of Gift (along with a "thank you" letter) will be prepared and mailed or emailed by the relevant Curator. If the collection is mixed (e.g. contains manuscript, 3-dimensional, and geology specimens), the Curator of History & Collections will prepare and send the Deed of Gift and Thank You letter.
4. All documentation steps and their dates will be noted in the Accession Record "activity" tab in PastPerfect. For material that is accepted without accession, such as books or items reserved for the Education Collection, notes will be documented in temporary custody record.
5. The Deed of Gift and Thank You letter will be filed with the Registrar. Registrar will prepare digital files and attach to the Accession Record in PastPerfect and in the appropriate folder on the Curator Drive.
6. Any material not accepted for accession will be returned as defined on the Incoming Receipt and tracked in PastPerfect.

#### ***Refuse (in full)***

If a donation is refused, the responsible Curator will refer to the original incoming receipt to determine how to handle the material (i.e. return to owner or dispose of). They will:

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1. Update Temporary Custody Record to “transfer to returned file” and use PastPerfect to track items to be returned, including contact dates.
2. Label the material with TC number, incoming date, and store on dedicated shelving in appropriate storage area with location information updated in PastPerfect.

Refusal documentation, both digital and paper, will be maintained by the Curator of History & Collections.

### 3.4.5 Step 5: Number, Inventory & Catalog

For accessions containing materials appropriate to a single collections department, the responsible Curator will conduct a box level inventory and create placeholder records in PastPerfect to track the location of material and to provide basic cataloging information.

For accessions of mixed collections, the Curator of Collections will create box level inventories and disperse the materials to the correct departments. Curators in each department will inventory, number, and catalog the material according to department specific procedures.

See the NSMLV Shared Cataloging Procedures document for numbering details.

## 4 DEACCESSIONING

Deaccessioning is defined as the process of removing permanently from the collection objects that previously have been accessioned. There is a strong presumption against removing accessioned objects from the collection. However, there are circumstances when deaccessioning can refine the quality and improve the relevance of the Museum's collection. Deaccessioning must be undertaken in accordance with the highest professional standards and ethics and must not be influenced by arbitrary taste or individual preferences. Reasons must be legal, ethical, defensible, and objective. Deaccessioning must be undertaken with great scrutiny, transparency, and requires institutional review and approval from the Board.

The deaccessioned artifacts or specimens must be thoroughly documented along with the reasons for their deaccession and the processes involved. These records must be retained by the Museum. A concerted effort must be made to keep deaccessioned objects in the public domain.

### 4.1 Identifying Objects for Deaccession

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Objects may be considered for deaccessioning under one or more of the following circumstances:

1. The object does not or no longer supports the mission of the Museum.
2. Inadequate documentation or absence of documentation that critically reduces the cultural or scientific value or significance of the object and / or it is found to be illegal or a fake.
3. The object is no longer of cultural or scientific value, and therefore no longer supports the Museum's mission.
4. The object has been approved for repatriation under the Native American Graves Protection and Repatriation Act (NAGPRA), and the federal process will be followed.
5. The Museum is instructed to deaccession the object by a federal agency that owns archaeological collections from land it manages.
6. The object is one of a number of identical objects, (typically of inferior quality in comparison to the others), and where its use of space and resources no longer warrants retaining in the collections.
7. The object has deteriorated beyond use and/or is now hazardous or dangerous or can no longer be preserved due to condition and/or funding and/or resource to do so.
8. The object represents an unacceptable hazard to personnel, or to other collections, such as due to infestation, mold, etc.
9. The object has been unintentionally broken or destroyed beyond repair or to a level of repair that is not acceptable to warrant retaining in the collection.

## 4.2 Deaccession Process

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1. The Curator recommending the deaccession must create an information packet that includes:
  - a. A detailed description of the object(s) under consideration;
  - b. Catalog record(s);
  - c. Copies of Deed(s) of Gift;
  - d. Photographs of object(s);
  - e. Justification for deaccession;
  - f. A list of potential institutions that might rehome the object. If applicable, include the details of any proposed exchanges.
2. The Director creates a deaccession memo and presents it, along with the packet, to the Board at least one month prior to a scheduled board meeting.
3. Once the deaccession is an agenda item, the Board discusses the deaccession.
4. The Chairperson approves or denies the deaccession and shares justification.
  - a. If approved, the relevant Curator moves to the Disposition process.
  - b. If denied, the object is maintained. If the relevant Curator or Director disagrees with the decision, they must address the reasons for denial and re-present the deaccession at a later date.

## 4.3 Disposition

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1. Where applicable, the relevant Curator must first offer the material to the original donor.
2. If uncontactable for any reason, or if the donor refuses to return, offer the material to a related public institution such as the Clark County Museum or UNLV Special Collections, as appropriate.
3. If a suitable repository is not found, and there is no condition or restriction placed on the gift, the Director may sell duplicates, surplus and items inappropriate to the collection with Board approval. The proceeds of the sale must be held in trust and may be held in trust and used only to enrich the collections of the Division. ([NRS 381.008](#))
4. Pursuant to [NRS 381.009](#), any unclaimed property must be held for three years before becoming property of the Division. The Administrator can then take out an ad once a week for two weeks listing the property name and last known address of the property owner, a description of the property and a statement that if proof of claim is not made in 60 days after the date of the last ad, the property is considered abandoned. This does not apply to materials covered by NAGPRA or other reasons as listed in section 3.1, 4-9.



## 5 LOAN POLICIES & PROCEDURES

### 5.1 Outgoing Loan Policy

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The Museum frequently receives loan requests from other institutions. In general, the Museum will not lend artifacts or specimens to individuals, business or commercial enterprises, staff members, trustees, or members of the news media. Exceptions can be made with the approval of the Director or appropriate Curator. Additionally, the Museum reserves the right to refuse any loan that is not deemed appropriate or if there is a concern that there will not be accepted professional standards of care.

Considerations for outgoing loan approval include, but are not limited to:

- Approval of the Museum Director;
- The condition of the object requested and the possibilities for damage;
- The scholarly or educational value of the request;
- The facility report and professional capabilities of the borrowing institution that will handle, house and care for the outgoing loan;
- Adequate insurance coverage from borrowing institution.

The following conditions must be met by the borrowing institution:

1. All loans must have an end date, i.e. there are no indefinite loans. Renewal periods can be based on need and relationship with the borrowing institution.
2. Borrowers must provide proof of insurance for the full amount specified by the Museum.
3. Borrowers must arrange and pay for shipping in both directions. Materials must be returned in similar or superior packaging to that in which they were received.
4. Borrowed artifacts and specimens placed on exhibition at the borrowing institution must be placed in a secure area to ensure preservation of individual items as specified by the Museum.
5. No artifact or specimen may be altered in any way without written consent of the Director.
6. No adhesive, tape, pins, nails, or other attachments may be used for mounting.
7. The Museum may require that a staff member accompany the loan and that unpacking, mounting, dismounting and repacking be done under the supervision of a staff member at the borrower's expense.
8. Proper credit must be given to the Museum in any exhibition or publication featuring loaned materials.

## Natural History Outgoing Loans

Outgoing loans of natural history specimens will be made to qualified researchers at the discretion of the Curator of Natural History. Loaned material may be sampled and/or otherwise manipulated with the permission of the Curator of Natural History and documented in PastPerfect.

### 5.2 Outgoing Loan Procedures

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1. The appropriate Curator presents any outgoing loan requests during the weekly Collections Meeting. Director approval is required for all outgoing loans.
2. All items must be cataloged before they are loaned, this includes:
  - a. Current detailed condition report
  - b. Current photographs
  - c. Provenance
  - d. Museum location
  - e. Labeling
3. Curator determines the general fair market value of material by comparing to similar items listed for auction and other required research. Note, this is not an appraisal, but an estimate of the amount required to replace an object.
4. The Registrar creates a loan record in PastPerfect and attaches individual catalog records for each item included in the loan. The numbering format for Outgoing Loans is - VM-OUT-YYYY-PP (VM-outgoing loan-year-sequential number assigned by PastPerfect; e.g., VM-OUT-2020-054)
5. Registrar requests proof of insurance (copy of the policy, policy number & contact information)
6. Borrowing institution agrees to and signs a loan agreement. Any provisions/conditions separate from the normal conditions listed above will be outlined in the agreement.
7. Registrar informs Risk Management by submitting loan paperwork, condition reports, and photographs.
8. All documentation and correspondence is stored in the Museum's permanent paper record and on the Curator drive and referenced in PastPerfect.
9. Once a month, the Registrar will generate a report in PastPerfect to list all outgoing loans and renew/request their return accordingly.
10. Upon return of the loan risk management will be informed with the signed agreement sent to Risk Management as proof and the state of the returned object (broken, fine, etc.)

#### 5.2.1 Procedure for Receiving a Returned Outgoing Loan

1. The Registrar carefully unpacks the material taking photographs of the exterior of the packaging and noting any damage.
2. The Registrar completes a condition report for every item and updates catalog record to denote returned.
3. The Registrar completes the paperwork that comes with the returned loan,

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4. The Registrar notifies Risk Management and all parties concerned that the loan has been returned in full and unharmed.
5. All documentation and correspondence is stored in the Museum's permanent paper record and on the Curator drive

### 5.3 Incoming Loan Policy

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Museum Curators may request to borrow items from other institutions, organizations, or individual lenders for the purpose of exhibition or research. The Museum will provide the same professional care for objects in temporary custody that it does for its own collections but will assume no additional responsibilities or liabilities. This includes the cataloging of all loaned materials.

Along with the requirements of the lending institution, the following conditions must be met:

- The Museum has the financial resources to cover transportation costs, any required appraisals, and additional costs associated with loan
- The Museum can ensure the security and proper care of the material;
- The Museum acknowledges the lender according to the lender's wishes.

### 5.4 Incoming Loan Procedures

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1. The appropriate Curator presents any incoming loan requests during Collections Meetings. Director approval is required for all loans.
2. The Registrar prepares and fills out the incoming loan paperwork, including paperwork from the lending institution.
3. The Registrar creates an incoming loan record in PastPerfect. The numbering format for Individual Loans is - VM-INC-YYYY-XY (Vegas Museum-incoming loan-year-perpetual sequential number; e.g., VM-INC-2020-075)
4. Upon receipt of material, curators conduct appropriate pest management procedures, including quarantine.
5. Registrar documents with photographs and in writing, the unpacking of the material.
6. The Registrar sends a Loan Agreement to the lending institution or private lender. The object is not covered until the agreement is signed by both parties.
7. The Registrar informs Risk Management and sends the incoming loan agreement signed by both lender and designated Museum team member and photographs of the loaned object(s). A hard copy of the email is kept for proof of insurance.
8. In PastPerfect, the Registrar catalogs every item, including a condition report and photographs.
9. In PastPerfect, the Registrar attaches each loaned item to the appropriate exhibit (if applicable);
10. All documentation and correspondence is stored in the Museum's permanent paper record and on the Curator drive.
11. Once a month, the Registrar will generate a report in PP to list all incoming loans and renew/return accordingly.

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## 5.5 Procedure for Returning Loans

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1. The Registrar completes a condition report for every item and updates catalog record;
2. The material is removed from PastPerfect exhibit;
3. Referring to unpacking documentation, Registrar repacks material and photographs the process;
4. Registrar arranges for the return of material and generates a return receipt, which must be signed by lender
5. Once material is returned and signed documents received, the Registrar notifies Risk Management and all parties concerned
6. All documentation and correspondence is stored in the Museum's permanent paper record and on the Curator drive.

## **6 CARE OF COLLECTIONS**

### **6.1 Access, Use, & Licensing**

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The Museum has a responsibility to not only preserve its collections and collect artifacts as defined within its Scope of Collections, but to also make this material available to the public, including but not limited to general researchers, students of all ages, and academia.

Curators take various measures to balance preservation requirements with access & use including requiring the registration of researchers and monitoring the use of collections. While it is free to view and research the collections, there can be associated research and licensing fees for non-educational and for-profit use.

See the appendix for the full policy.

### **6.2 Cataloging**

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The Museum strives to catalog all objects and specimens to assist in the documentation, preservation, discovery, and use of collections. The Museum's cataloging standards consist of best practices from library & information science and museum studies.

Objects and specimens are cataloged according to the Museum's numbering system. See the Shared Cataloging Procedures document for details.

The Museum uses PastPerfect Museum Software to catalog its collections. Additional software such as Microsoft Word or Excel is used as needed. To increase access to collections, Curators choose artifacts for inclusion on PastPerfect Online. The library also has a collection guide available to help researchers navigate the collection.

Cataloging in PastPerfect is permissions based. That is, specific users have limitations on access. For example, only Curators can delete accession records or update authority files.

For more details on cataloging, view the Shared Cataloging Procedures document.

### **6.3 Conservation**

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The conservation policy strikes a balance between preservation of the collection and its use in exhibit and research. The conservation policy aims to prioritize and document the preventive maintenance, examination and treatment of objects and artifacts.

See the appendix for more details.

## 6.4 Destructive Analysis

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The Nevada State Museum, Las Vegas welcomes and encourages the use of its Natural History collections for scientific study with a wide variety of research methods. The Nevada State Museum, Las Vegas has a professional and moral obligation to maintain its collections for the public good. It is the policy of the Museum to allow destructive analysis testing of organic and inorganic material.

Destructive analysis testing is invasive, but essential to providing as much information as possible about a particular specimen. However, some materials such as unique specimens, federally owned specimens or objects, and Native American human remains and funerary objects could be exempt from destructive analysis testing. The extent to which such sampling will be allowed depends on uniqueness of the object and potential value of the investigation as judged by museum staff and associates using protocols outlined in the appendix.

## 6.5 Digital Collections & Preservation

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The Museum's digital collections are outlined below.

- Accessioned born-digital or digitized material gifted to the museum such as original manuscripts or photographs.
- Museum artifacts digitized by Curators such as maps and photographs.
- Born-digital material collected by Curators such as news articles;
- The Museum Institutional Archive, including accession records, board reports, program flyers, building plans, etc.

The Museum recognizes that digital preservation, while related, is distinct from access. Digital preservation is more than providing information in a digital format. It is a commitment to the future that the Museum's digital collections will be saved with the same care as physical material. As such, it requires policies, strategies, and actions to ensure access to digitized and born digital content regardless of the challenges of rapidly evolving technologies.

It is important to note that the digital collections are not conflated with the documents created in the course of Museum business operations (such as purchase orders, personnel files, or daily correspondence). However, Curators do periodically save representative and significant digital items generated by normal business for inclusion in the Institutional Archive.

Until the museum has the resources for OAIS (Open Archival Information System) compliance, Curators have developed a temporary strategy based on:

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- Treating digital collections with the same level of care as physical collections. This includes following the Criteria for Accession (see Accession Policies & Procedures section of this document).
- Using best practices to create archival images of historical photographs.
- Limiting full staff access to archival copies of born-digital and digitized material.
- Storing museum-created digital material on a backed up and regularly upgraded server
- Converting any newly accessioned digital material to server storage.
- Creating and attaching metadata to images and documents using available software.

Regarding research requests, access to digital collections will be similar to access of a physical collection, in that it will require Curator approval, although direct access to the digital folder itself will always be protected. Provisions for copies of digital materials are covered by the Access section of this document.

In the coming year, Curators will work with IT to develop a digital collections policy based on available resources with the goal to build the institutional capacity for OAIS compliance.

## 6.6 Documentation

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It is the responsibility of the Registrar and Curator of History & Collections to record and maintain documentation for all artifacts that enter and leave the building. Basic information such as accession number, date, donor, address, and description of item(s) is recorded in the Accession Register and PastPerfect Museum Software.

See Accession Policy & Procedures in this document for more information.

## 6.7 Exhibition

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Curators must consider the benefits of exhibitions versus the care of an object. The Museum uses protective cases, ultraviolet light filters, secure mounts, etc. to ensure the care of objects on exhibition. Fragile items will not be exhibited on a permanent basis; when practical, they will be rotated out on a regular basis.

All materials on exhibit should be tracked in PastPerfect using the exhibits module. This requires cataloging all items on exhibit, including items on loan from other institutions.

## 6.8 Handling of Artifacts

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Only trained personnel are permitted to handle objects and artifacts from the collection. The Museum has written guidelines for handling objects which all staff (paid and volunteer) and researchers must agree to follow before being allowed to handle objects. The handling of some objects may be restricted due to the presence of hazards or principles of cultural sensitivity.

See appendix for details.

## 6.9 Pest Management

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The Museum follows an Integrated Pest Management (IPM) program to monitor and prevent pests from inhabiting the building and damaging the Museum property and to reduce pesticide use. IPM is the tool for controlling pests through monitoring, mitigation, and treatment. The extent of the work involved in an IPM program depends on the material types and size of the Museum collection as well as the facility housing the Museum property.

In general:

1. All incoming materials must undergo observation, cleaning, and freezer treatment in the pest management room before introduction to the collections;
2. All pest sightings must be documented;
3. The Natural History Curator will provide regular reports and recommendations on ongoing pest management;

View the full Integrated Pest Management (IPM) document for details.

## 6.10 Security

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The Museum is committed to providing a safe and secure environment throughout all of its facilities, not only for the well-being of the team, volunteers and guests, but for the collections and the building. This also includes the protection of information on our IT systems, where the Museum has control, such as the use of passwords and PC and application logins.

Details of the Museum's security procedures that include the Collections areas, the galleries and public areas, and specifically contractor visits, as well as systems security and personal data protection are found in the appendix.

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## 6.11 Storage

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Archival quality storage materials are used whenever possible to safeguard collections. Materials are grouped by nomenclature classification when possible, and in a manner that provides preservation, accessibility, and protection.

The Museum records fluctuations in humidity, light, and temperature. See the appendix document “Storage - Environmental Monitoring” for more information. The Curator of Natural History reports this information to Director, Curators, Facilities Supervisor, and Public Works on a regular basis.

Objects, artifacts and/or abandoned property should not be left in Curator’s offices under any circumstances for any period of time. If objects are being cataloged in an office, they should be returned to the workroom area at the end of every workday.

# Appendix

# ACCESSIONS

Documents in this section include:

- Accession Procedure Chart

## Accession Procedure Chart

Step	Process	Responsible Staff
Object arrives	Fill Out Incoming Receipt	Relevant Curator or trained staff
	Record all contact information and ensure that the potential donor fills out disposition and is aware of IPM procedures. If they do not agree to IPM procedures, the museum will refuse the material.	Relevant Curator or trained staff
	Receipt must be signed by museum staff.	Relevant Curator or trained staff
	Make a copy of the signed form for the patron.	Relevant Curator or trained staff
	Start a temporary folder with incoming receipt.	Relevant Curator
	Create Temporary Custody Record in PP, enter Interim Location info., add TC number to incoming receipt. Notify registrar and give registrar temporary folder.	Relevant Curator
	Box material and use mailing label to label box with TC Number and date.	Relevant Curator
	Take material to Pest Management Room and freeze.	Relevant Curator
Present to Committee	Every Friday - 10 am - bullpen / travel to pest management if required.  Present that week's material - either in person / or with photos. Use temporary custody numbers if available.  Record votes on incoming receipt and sign off.	Collections Committee
Refuse	If museum does not take material, make arrangements to return to donor or dispose of.	Responsible Curator
	For mixed collections	Curator of History & Collections
	Any "no" correspondence goes into printed purple file	Curator of History & Collections
Accession	If museum votes yes, assign accession number during meeting.	Registrar
	Convert TC Record to Accession.	Responsible Curator Or Curator of History & Collections for mixed collections
	Send Deed of Gift and Thank you Letter / add digital files to Curator drive and accession record.	Responsible Curator Or Curator of History & Collections for mixed collections
	Add activities to accession record	Responsible Curator Or Curator of History & Collections for mixed collections

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	Create permanent folder with label and file.	Registrar
	When returned, scan Deed of Gift and add to Curator drive and accession record. File originals.	Registrar
<b>Preliminary Cataloging</b>	Create Placeholder Record & Box appropriately PP at catalog level to track location of material. Use "placeholder" status.	Responsible Curator
	If a collection is mixed, Curator of History & Collections will label & distribute boxes of material to appropriate Curators and create placeholder records. Use "placeholder" status.	Curator of History & Collections
<b>Department specific cataloging</b>	Each department head will change placeholder object id to first catalog record for a collection when ready to catalog	Responsible Curators

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## CARE OF COLLECTIONS

Documents in this section include:

- Access, Use, & Licensing
  - Researcher Registration ([link to form](#))
  - Researcher Agreement
- Conservation Plan
- Destructive Analysis
- Handling of Artifacts
- Security
- Environmental Monitoring

## Access, Use, & Licensing

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The Museum has a responsibility to not only preserve its collections and collect artifacts as defined with its scope of collections policy, but to also make this material available to the public, including but not limited to general researchers, students of all ages, and academia.

Curators take the following measures to balance preservation requirements with access & use:

- Requiring all researchers to register once a year. This creates a contact list for Curators as well as a method of tracking use. Upon registering, researchers acknowledge that they accept and understand the guidelines of their access, such as storing personal belongings in lockers, wearing gloves, no food or drink, etc. See the appendix for the researcher agreement.
- Requesting that researchers make appointments before viewing material.
- All researchers must sign in at the front desk.
- Researchers must request material using a call slip. Curators will use these slips to record use of collections.
- All researchers must be monitored by a Museum employee, preferably a Curator.

Museum material is free to use for educational purposes. However, the Museum reserves the right to charge a fee for any use of material that is part of a commercial product such as documentaries or books. See the appendix for licensing schedule. All monies derived from licensing are deposited into the Museum's private account and is restricted for use in the development of collections.

All use of Museum material must be cited/acknowledged. This includes but it not limited to presentations, documentaries & films, books, reports, dissertations, and theses. Citation must include Museum name and collection information (if any).

When the Museum does not hold copyright to material, it is the researcher's responsibility to obtain permission from the copyright holder. Any Deeds of Gift signed after July 2019 must include the donor's acknowledgement of copyright. This information will determine levels of copyright permissions.

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## ***Researcher Registration***

Researcher registration is located on the Museum's web page:

<https://www.lasvegasmuseum.org/researcher-agreement/>

The form collects contact information, research interests, and requires the researcher to abide by the researcher agreement, which is located at the same url. Curators can view the registrations on the CMP One Drive under "researcher registrations."

## ***Researcher Agreement***

### **Rules for Use of Museum Materials**

1. All researchers must submit a registration form on their initial visit to Nevada State Museum, Las Vegas. Thereafter, they are only required to sign the daily register at the front desk.
2. Researchers who are conducting intensive or long-term research, particularly within collection areas, may be required to register as volunteers.
3. Researcher information will be kept private within the Museum. However, in the event that Museum staff suspect activities that violate the Federal Land Policy & Management Act, the Native American Graves Protection & Repatriation Act, the Archaeological Resources Protection Act, and any other federal, state, and local laws protecting cultural resources, researcher information will be shared with the relevant agency. In addition, should there be a reason to believe that any material being provided may be used unethically, or in such a way that its use could be misinterpreted, then Museum Curators reserve the right to reject a research request.
4. Researchers viewing collections must make an appointment. After confirming the appointment, responsible Curators will work with researchers to determine which collections will be viewed.
5. All materials (unless otherwise arranged) must be viewed in the library reading room.
6. No food, beverages, or tobacco products are allowed in collection areas or the reading room.
7. Personal belongings such as briefcases, backpacks, laptop sleeves, and coats must be stored in the lockers provided before researchers are allowed access to material.
8. Talking on cellular phones is **not** allowed in the reading room - the area is small and phone conversations can be disruptive to staff and other researchers. Please leave the area if you are making a phone call or if you receive an incoming call so that you will not disturb other researchers.
9. To protect materials from potential damage, only PENCIL is allowed for note taking. The use of ink pens is NOT allowed.
10. All items must be handled with care. Researchers must not trace, write on, or fold materials. Please handle all materials flat on the table.
11. Original photographs must remain in their protective sleeves. Gloves will be provided for handling other photographic material such as negatives and slides if they are not sleeved.
12. Permission to use, for any purpose, must be granted by the Curator and the researcher may be asked to sign a Use Release Document. Use may be set for a specific publication of a book, film

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or TV program, or for a limited time period. Any subsequent re-use requires the researcher to request permission again.

13. Any agreement for use only covers materials that belong to Nevada State Museum, Las Vegas. In such instances, Nevada State Museum, Las Vegas represents and warrants that it is the copyright owner of the images, or is otherwise the authorized representative of the images and no other third party's license, permission or clearance is required for the Nevada State Museum to grant the rights granted in a Photo Release Agreement. For any other materials, the researcher is responsible for deciding whether their use of the items is legal. The researcher is also responsible for securing any permissions needed to use the items. Researchers may also need permission from holders of other rights, such as publicity and/or privacy rights. Patrons are responsible for contacting other institutions that may own copyright to images in our collection.
14. Researchers are permitted to photograph most material according to posted copyright regulations under the supervision of Museum staff. Reproduction via self –scanning or taking images by tablet & phone cameras is allowed. Laptops and scanners are subject to inspection by staff. There is no charge for use of cameras or scanners. However, staff may forbid the use of cameras or scanners if you mishandle material, or if your equipment poses any risk to our materials or causes disruption in our reading room. **NO FEEDER SCANNERS ARE ALLOWED.**
15. Depending on final use, there may be licensing fees. Consult a Curator for more information.
16. Any photocopies will be handled by Museum staff. We reserve the right to prevent duplication of materials if it will damage materials or violate copyright. Photocopies of research material are 25 cents per page. **If more than 5 photocopies are required, researcher must return at a later date to pick up copies.**
17. If your research results in a publication, please consider donating a copy to the Museum so that it can be archived for use by future researchers.
18. All materials from the Museum must be cited similar to: "Nevada State Museum, Las Vegas," such credit shall be analogous in form and placement to similar content providers.
19. The Museum reserves the right to refuse or limit the use of materials. Curators may limit the use of material to a specific number of boxes/folders/items at once so as to limit handling.
20. Failure to observe Museum regulations may be cause for denial of access.

Last updated 04/09//2020

Permanent url for researchers:

<https://www.lasvegasmuseum.org/researcher-agreement/>

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# Conservation Plan

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## Introduction

The safety and preservation of the collection should be considered from the outset of any plans to alter the displays or storage, to modify the building or to allow access to any part of the collections. The Museum aims to constantly improve the care and conditions of all its collection in accordance with the American Alliance of Museums, within the limits of its resources.

The Collection consists of History, Natural History, Education, and Manuscript and Library collections. All materials, from glass, plastic, textile, canvas, taxidermy, paper to bone and leather are represented.

The Museum currently has access to a member of staff who is a trained art conservator, although this is not a dedicated role on staff, and questions regarding conservation are usually referred to them.

## Preservation Aims

The aim of preservation and conservation is to allow use and access while striking a balance to preserve the object or artifact for future generations.

## Current Conservation Strategy and Operations

At this time, the conservation strategy is to control the artifact environment to be as cool, dark and as dry as possible to mitigate the ten agents of deterioration:

1. Incorrect Temperature;
2. Incorrect Relative Humidity;
3. Light, UV and IR;
4. Physical Forces, like dropping;
5. Pollutants;
6. Pests;
7. Water
8. Fire;
9. Thieves and Vandals;
10. Dissociation (aka "loss" or "benign neglect").

This plan addresses the first nine agents. For the 10<sup>th</sup> agent, dissociation, please refer CMPP sections 6.2 and 6.10 (Cataloging & Storage).

Broken items are carefully documented; however, unless they are used for exhibition, they are not repaired. Curators document all repairs and treatments using the Condition Report module of PastPerfect.

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## ***Cooling and Heating***

The environmental control in the building is fair. The air conditioning, heating and dehumidifying units in the building are prone to breakdown due to a lack of funding for regular maintenance. The heating in the building is temperamental, and there are many “warm spots” in the building. This is improving slowly.

The Museum aims to maintain conditions which are as stable as possible, within the range 66° to 74° temperature. In the event of environmental control failures when the outside temperature is 80° and higher, Curators employ a triage strategy of moving heat sensitive material (primarily film negatives) to cooler parts of the building.

## ***Humidity***

The Museum monitors and records the temperature and relative humidity (RH) in the storage and display areas. Please see section 6.10 and the related document Environmental Monitoring for more information.

The Museum aims to maintain conditions which are as stable as possible, within the range 25% - 35% RH. The building is equipped with humidifiers, yet they are not active. The dehumidifier was installed in 2018 in the exhibits area and it is still being determined if it is working for the whole building by monitoring via HOBOS. Seasonally the interior of the building has been known to become humid.

The most environmentally sensitive materials are buffered against environmental fluctuations of humidity, heat, and light by having micro-climates created around them. This is done in several different methods: wrapped in acid free tissue and/or placed in plastic bags, placed in multiple plastic bags, placed in glass cases and placed in a drawer within a cabinet. Textiles are rolled and wrapped in unbleached muslin or boxed in tissue and placed on a shelf within a cabinet.

Please see section 6.10 and the related document Environmental Monitoring for more information on mitigating humidity fluctuations.

## ***Light***

The Museum aims to keep light exposure for very light-sensitive material to below 150,000 lux-hours per year and for less sensitive material to below 300,000 lux-hours per year.

Lighting is controlled in each room, as well as by a main switch in the office behind the front desk that controls lighting for the second floor. Emergency lighting remains on during off-hours.

In storage rooms 1, 2 and 3, the fluorescent safety lights are kept on 24/7 and are quite bright (but still less than 150,000 lux hours per year). There are no filter sleeves on the fluorescent lights in collections, workrooms, or library reading room. To mitigate their constant use, collections are generally covered with tissue or cloth when not in use, with the exception of Oversized Storage.

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Generally, light-sensitive materials are not left on permanent display. Textiles, the most sensitive artifacts, are typically taken down every three to six months and rotated, but not all. The Museum will develop a plan to rotate and replace the other artifacts in the permanent gallery that are sensitive to light and / or need preservation or additional care.

Objects are generally not exposed to direct sunlight. When the Museum is closed, objects are protected from unnecessary exposure to light. (i.e., emergency lighting is considered necessary lighting for safety reasons.) Storage areas are kept semi-dark when not being used.

Curators' offices are saturated with uncontrolled sunlight and objects, artifacts and/or abandoned property should not be left in Curator's offices under any circumstances. If objects are being cataloged in an office, they should be returned to the workroom area at the end of every workday.

### ***Controlling Direct Forces***

The Museum endeavors to protect objects with inert packaging materials in a way which protects them from chemical or physical damage.

The Museum replaces any inappropriate boxes and packing materials with archival or appropriate materials as necessary. These appropriate materials include acid-free tissue paper or spider tissue, Tyvek fabric, polyethylene foam or polyester wadding covered with muslin, and boxes made from acid-free card, polyethylene, inert styrene or polypropylene. Details can be found on the American Institute of Conservation website.

Objects which are too large to be boxed are covered with acid-free tissue, cloth or Tyvek fabric.

Ideally, no object is stored on the floor. Very large objects are stored on padded chocks or a pallet. Smaller objects are stored on shelves which are lined with polyethylene foam or acid-free tissue.

Exhibit cases are lined with acid-free board, unbleached calico or polyester, cotton cloth or polyethylene foam. Many cases the Museum uses are lined with MILA self-adhesive faux suede which is also inert and therefore acceptable.

Mounts are constructed out of inert materials to provide support for the object and protect it from physical damage during display and handling. If not inert materials, they are lined to limit contact between active materials and the artifact.

No object is permanently changed by its attachment to a mount (e.g. by drilling or using adhesive). Mounts are suitably padded and sealed to protect the object (e.g. metal hooks or pins are sealed with an inert varnish or heat-shrink polyethylene tubing).

Objects on open display are checked by the Exhibits personnel every business day and their condition noted in case of needed repair.

Objects on open display are secured using the least damaging method possible.

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Artifact handling is discussed in document Artifact Handling.

### ***Pollutants***

Gloves, either nitrile or cotton, are worn to reduce the possibility of hand-oil transfer onto porous artifacts. (Do not wear cotton gloves when handling china or glass)

No polishes, cleaning agents or sprays should be used in the Museum without the advice of a staff member with conservation experience.

When possible, objects are not left exposed to dust. They are protected by being kept in boxes or display cases or covered with Tyvek or cotton covers or acid-free tissue paper. If objects need to be protected with polyethylene sheet or bubble wrap, they are first covered with acid-free tissue paper or ethafoam sheeting. Covered objects and objects in boxes are clearly marked to identify the object inside.

Dust levels in the Museum are controlled by good housekeeping, and keeping external doors closed whenever possible. Mats are used to trap dust from shoes at main entrances, and the main approach to the Museum is kept as clean as possible.

Where building work is taking place, the area is sealed off and protected from dust with constant vacuuming and suction.

### ***Insect and Pest Control***

Food and drinks are not allowed in offices, collections storage, or in the permanent galleries. Good housekeeping keeps the Museum clean, reducing the risk of infestation by pests.

Doors are kept shut whenever possible. All vents in the walls are protected with mesh screens and filters.

Good ventilation is important for preventing mold and pest infestation. Large objects should be stored in a way to allow air movement around them. Boxes are kept at least four inches away from walls. Large objects are not left on the floor or stacked against external walls.

Any incoming moldy or pest infested packing material is thrown out promptly. Any information on it is recorded first.

Any object coming into the Museum (even returning objects which have been on loan) will be kept away from collection storage until it has been fully examined by the Curator and evaluated for pests and frozen and a condition report filled out in PastPerfect.

Objects which have to be stored (in the Pest Room) in the Museum awaiting examination will be separated from the collection or isolated by placing them in a polyethylene bag or boxed on a pad of

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acid-free tissue or wrapping them in polyethylene sheet, lined with acid-free tissue. They will be examined as quickly as possible, especially if there is a risk of mold damage, such as they are damp.

#### Protocol: Mold Abatement

Mold and mildew spores are omnipresent on all surfaces, but they thrive only in environments that are warm, moist and dark. The museum's strategy is to make the environment as unfriendly as possible by maintaining cool, dry, and dark conditions

Upon the discovery of mold, the Curator of Collections and the Curator of the affected object are notified. The object is isolated, wrapped in polyethylene and frozen for seven days. Objects nearby are checked for infestation. The Curator of Collections will request that the Facilities Supervisor investigate the humidity levels and check for standing water around the source of the mold.

Depending on the material, an agreed member of the team will brush vacuum the artifact after the freezing, using a HEPA (high efficiency particulate air) vacuum in a well-ventilated area, while wearing an N95 mask and gloves. Before and after photography will be taken and a treatment report will be recorded in PastPerfect.

#### Protocol: Vermin

Vermin are attracted to dark, warm, soft and still places: pillows, stacks of papers on the floor next to walls, basketry and loose textiles, taxidermy and lepidoptera. Thus, it is important that objects be away from walls and floors, if oversized, high and well-sealed.

Human safety is paramount to object preservation; even water sensitive objects like taxidermy and lepidoptera must be subjected to a bleach treatment to be safely handled after vermin attack. Thus, it is doubly important that rats and mice not be allowed in the building envelope.

Upon the discovery of droppings or urine in the collection, the Curator of the affected object is notified. The object is isolated, wrapped in polyethylene for ease of handling and the area is checked for live rodents.

While wearing gloves and a N95 mask, depending on the makeup of the object or specimen, the object is disinfected with a one part bleach to 9 parts water solution and allowed to soak for five minutes or longer. The waste is then removed with paper toweling and polyethylene plastic and thrown away.

The area of discovery should also be cleaned and disinfected with a 1:9 part bleach: water solution. If any dead rodent should be discovered amid the droppings, it should also be disinfected with the bleach and water solution before removal. At no time should bare skin come in contact with infected surfaces. Hands should be washed thoroughly with soap and water at the end of the operation. Before and after photography will be taken and a treatment report will be written and entered in PastPerfect.

#### Protocol: Humidification of Paper and Photographs

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**Tools:**

Ziploc bag or Airtight Plastic Box

Cotton

Dish

Ethanol

Distilled Water

Two pieces plate glass

Two pieces Reemay nonwoven polyester fabric

Two pieces blotter paper

Weights

To humidify and relax paper and photographs, a humidity chamber must be created out of a large plastic Ziploc bag (recommended) or airtight plastic box.

Add the deformed object and a short distance away add a small shallow dish of cotton moistened with distilled water and ethanol. (The cotton prevents spills. The ethanol prevents mold and mildew.)

Press out excess air volume and seal. Allow the water vapor to permeate the chamber and the deformed object, approximately three days. Keep a close eye on the object, checking for any untoward changes.

After three days, remove the object from the chamber. Carefully restore planarity and place between two pieces of Reemay (this prevents sticking to the blotter paper, which dries the object), between two pieces of blotter paper and place under plate glass.

Allow to dry, under applied weights, approximately three to four days. Check planarity daily. The treatment is done when dry and planar.

### ***Controlling Water***

The roof is prone to leaking during rainstorms, even after extensive repair. The pipes in the ceiling are prone to condensation and leaking. Large sheets of plastic sheeting must be available throughout the Museum in strategic locations, and clearly marked, to be able to respond quickly and easily, to uncontrolled water.

### ***Fire Prevention***

The building is equipped with three types of fire suppression:

1. Standing-water sprinklers are threaded throughout the building ceilings with special emphasis over heating elements in Exhibits workshop and the professional kitchen on the upper floor and the breakroom on the lower floor.
2. A HFC125 oxygen-removing gas system is installed in Collections, Room 1 and Library Storage.
3. A pre-action water sprinkler system, where no water is in the pipes until needed (thus guaranteeing no leaks) reinforces the HFC125 system in case of an uncontrollable conflagration.

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The Facility Supervisor acts as Safety Officer. Fire drill protocols have been established, but a regular drill schedule is yet to be implemented.

### ***Security***

Security is assisted by security cameras upstairs and downstairs. However, the cameras do not have recording capabilities and there is no alarmed security system. The building is on the campus of the Springs Preserve, which maintains an independent 24/7 security presence.

## Housekeeping

Housekeeping is an important part of museum management and includes public and staff health concerns as well as the care of collections. A cleaning schedule is necessary to assure the safety and preservation of all areas of the Museum including public and collection storage.

### ***Public areas***

The Museum is visited by thousands of people every year and it is important that these visitors have a favorable impression upon visiting the facilities.

The custodial staff has a regular daily cleaning schedule that includes emptying trash dusting exhibit cases and text panels, cleaning rest rooms, cleaning glass doors, and wiping off door handles and elevator buttons. An alternating schedule is used to maintain floors by mopping and vacuuming of the upstairs public areas every other day.

The type of cleaning solution is dependent upon the makeup of the material being cleaned. Case work is dusted using Plexiglas cleaner with microfiber cloths. Frequently touched areas such as railings, text panels, and hands-on displays are wiped down with a solution of bleach and water or vinegar and water using cotton or microfiber cloths.

Synthetic (not feather) dusters are used on walls, shelves, lights, and ceilings (not objects) and cleaned once a month by custodial or exhibit personnel. Custodians are not responsible for cleaning artifacts or specimens on display. That duty is assigned to exhibits and/or Curators and is done on a regular basis.

### ***Staff offices, break room, education room, and conference rooms***

The staff areas are cleaned on a weekly basis with vacuuming and mopping. The kitchen is scrubbed down and the dishwasher run. Staff are responsible for dusting and cleaning their own office furniture on a regular basis and keeping office floors clear of boxes, papers, etc. for ease of vacuuming.

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The education room is cleaned by the Curator of Education when possible, but a work order can be placed to have custodians do a deep clean, mop, and polish of the floor. Tables, chairs and touchable objects are cleaned after each school group visit. Trash is removed by the custodians on a daily basis.

Conference rooms are cleaned before a scheduled meeting and afterward. This includes wiping down tables, chairs, audio visual equipment door handles and counter spaces. Trash is removed the day of the meeting especially if food was eaten in the rooms.

### ***Collections Storage Areas***

Without a clean collections environment that includes specimens, artifacts, and samples these materials are put at risk of damage. This is especially true of oversized material that is not placed in cabinets and is stored directly on floors and open shelving without boxes or some sort of tissue, cloth, or plastic covering. It is the responsibility of the Curator of Collections to set up a cleaning schedule, request custodial help via a work order, and to coordinate with the Facilities Supervisor to make sure the tasks are completed in a timely and correct manner.

Currently custodians are restricted by the Facilities Supervisor to vacuuming the modular shelving rails in Collections room 1 upon Curator request via a work order. Depending on custodial time availability this task usually gets done once a year.

Curators dry mop and Swiffer work area floors within the collections and workroom occasionally dependent upon their schedules. Curators and volunteers spot clean especially dirty areas as needed.

No trash cans are stored in the collections or workroom. There is a trash can directly outside the door for easy access. Custodians take this trash out daily.

At this time no dusting is scheduled for the collections or workroom and it is done on a as needed basis. Tables are occasionally swept up and cleaned with a wet rag and paper toppers removed when ripped and worn.

A deep clean is available via a work order request with Curatorial supervision, and the plan is to ensure this is carried out in the upcoming months.

## **Destructive Analysis**

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## Destructive Sampling Defined

Destructive analysis testing (also referred to as destructive sampling) is any procedure that has the potential to alter the surface or internal structure of a museum object or specimen. This includes, but is not limited to, the following:

1. Temporary coating of an object surface with molding material for casting
2. Permanent covering of an object surface with a substance for scanning electron microscopy
3. Partial-object specimen sampling or dissection for the removal of parts and full-object sampling/dissection or destruction for purposes of:
  - a. DNA extraction
  - b. Carbon-14 dating
  - c. Thin sectioning
  - d. Staining
  - e. Stable isotope testing
  - f. Transmission electron microscopy (TEM)
  - g. scanning electron microscopy (SEM)
  - h. Neutron activation analyses
  - i. Metallography
  - j. Other chemical analyses

## Proposal for Sampling

Proposals requesting such sampling must be received and approved before any sampling may occur. All proposals must be submitted in writing and include:

1. Title of the project
2. Summary of the specimens and materials required
3. If the federal government owns the object or specimen, include in the proposal the written permission from the appropriate federal agency.
4. Discussion of the scientific merit of this project including evidence of its uniqueness
5. Evidence that it is not more appropriate to obtain samples from material not in the collection. For biological specimens every feasible effort must be made to obtain fresh material before sampling museum material
6. A discussion on how the effects of the destructive analysis will be mitigated, such as through molding and/or casting
7. Description of the procedures, instrumentation, and outside labs to be used
8. Evidence that the primary researcher requesting the sample is an employed member of a recognized research facility or has written support from such an individual. In the event the researcher is a student, their major advisor must be an employed member of

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a recognized research facility and written support from that individual must accompany the proposal and sign the agreement. The individual that is the employed member of a recognized institution will be the person responsible for insuring adherence to all sample handling protocols and museum stipulations discussed herein.

9. Evidence that the researchers have mastered the methodology required for the testing in order to prevent waste of materials
10. Resume's/CV's of all researchers involved in the research project
11. Permits to transport such objects must be included in the requests for sampling. If no permits are required, the researcher should state so in writing. This applies primarily to transport of biological material across state or national boundaries.

### Additional Requirements for Acceptance of a Proposal

1. Selection of objects for possible sampling is primarily the responsibility of the researcher. If possible, it is best that the researcher arrange for a preliminary visit to the Museum to select the specimens.
  - a. Sampling of the object is primarily the responsibility of the researcher. It is preferred that the researcher performs the sampling procedure during a visit to the museum; however, if this is not feasible, the material in question may be loaned to the researcher if all other requirements for object loans are met. Sampling will be conducted by Museum staff only if:
    - i. It is not possible for the researcher to visit the Museum
    - ii. It is impractical to loan the object (e.g., excessive cost, size, fragility, etc.),
    - iii. The Museum judges itself capable of performing the technique
    - iv. Such an arrangement is mutually agreed to by both parties
2. Without subsequent, written agreement between the museum and the researcher, samples may only be used as outlined in the original proposal.
3. Unless written, alternative arrangements are made between the Museum and the researcher, the Museum remains the owner and repository all sample material (e.g. pieces & parts, thin sections, residue, etc.). All unused samples are to be returned to the Museum within 6 months of completion of the study.
4. No sample portions are to be transferred to a third party without written agreement between the Museum and the third party that adheres to the destructive sampling and loan procedures of the Museum.
5. It may be required that the mold plus one cast of a museum object be submitted to the museum and that any additional casts made by the researcher not be used for commercial or exhibition purposes. Details of this arrangement will be determined by

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written, mutual agreement between the researcher and the museum prior to the sampling/molding process.

6. Final research products from studies using Museum samples (raw and manipulated data, reports & publications) must be sent to the museum upon completion of the project. If possible, and financially feasible for the researcher, it is requested such copies be in both printed and electronic format. If such products were only generated in electronic form, are in excess of 100 pages, or constitute a financial burden to the researcher, electronic format of the product will suffice.
7. Results of DNA sequencing should be deposited in GenBank. The information should include the collector, collector number, institution The Nevada State Museum, Las Vegas, the accession/catalog number of the specimen.
8. The applicant shall provide the Museum with the raw data for the samples obtained from the Museum within 1 year of completion of the study. Such data shall become part of the permanent record for that object under the following stipulations.
  - a. At the time of the sampling agreement, the Museum and researcher will decide as to the owner(s) of said data. This arrangement may be altered by mutual agreement.
  - b. Once deposited at the Museum, the data will remain confidential and the sole property of the researcher for 5 years following completion of the study.
9. Anyone requesting use of these data prior to the 5 year limit must receive written permission to do so from the data owner(s).
10. At the end of 5 years the Museum will attempt to contact researcher(s) to determine if they still wish to retain ownership of the data. If the researcher(s) cannot be located the Museum will be free to allow use of these data following review by the curatorial staff of a proposal from a third party.
11. The Nevada State Museum, Las Vegas should be acknowledged in any publication based, at least in part, upon the museum's specimens. Acknowledgment should be formatted as follows: ***Courtesy of the Nevada State Museum, Las Vegas***
12. In exchange for permitting destructive sampling the museum may occasionally request from researchers verbal or written support of the museum's collecting and curatorial activities to other agencies.
13. The researcher must agree to all Museum requirements outlined in this document.
14. Sampling for scientific, non-commercial use may be permitted free of charge. Amount of fee, if any, will be determined on a case-by-case basis.
15. Sampling for commercial, when permitted, shall be subject to fees as outlined in the NSMLV Policy. Failure to follow the above Museum policies and procedures may jeopardize future borrowing privileges for the researcher and his or her institution.

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## Destructive Sampling Restrictions

In consideration of requests, museum staff must maintain an adequate sample for future research. It is also the responsibility of the researcher to ensure the least damage to the object. Destructive analyses are allowed but will be restricted in direct correlation to object uniqueness. Degrees of destructive sampling allowed will be evaluated by a combination of the Curator in charge, the Curation Committee, and an object specialist using the protocols and considerations outlined below. In the event an object exceeds \$1000.00, monetary value the Board of Museums must also approve the application.

### Evaluation of the Degree of Sampling Allowed

## Levels of Destructive Sampling

These categories are arranged from low levels of damage to near-complete/complete destruction of the object. Initial evaluation of the degree of sampling to be allowed is made by the collection Curator. At the Curator's discretion, the Curation Committee and an object specialist (the latter selected by the Curator & possibly Curation Committee) may be included in the evaluation. When an object exceeds \$1000.00, monetary value, the Board of Museums must also approve the application.

#### **Level A: Minimal Impact**

Creating a cast reproduction that requires the coating of objects not easily broken (e.g., lithics) with molding compounds is considered a minimal impact. Also included in this category would be coating of objects for scanning electron microscopy. 3-D printing from images is a preferred alternative to molding and casting original specimens or objects. [NOTE: Casting of objects from which parts might be broken, such as projections on skulls, would constitute Level D Destructive Sampling.]

#### **Level B: Benign Impact**

A procedure in which it is unlikely sampling is noticeable esthetically or morphologically and integrity of the object is unaffected. Examples for biological material include: removal of fragments of soft tissue on bone, epithelium or surface tissue (molt, dead cells), and soft tissue fragments preserved for the express purpose of destructive analysis.

#### **Level C: Minor Impact**

Procedures wherein sampling can only be noticed under close examination and integrity of the object is unaffected. Examples for biological material include: picking of breast feathers, hair, or fish scales (whose absence is not overly obvious), removal of embedded parasites from host, slight incision/opening for removal of a small amount of internal material.

#### **Level D: Moderate Impact**

Procedures wherein sampling can be observed and integrity of the object is only slightly affected. Examples for biological material include: removal of small clips of skin, fin, claws, toe pads, ear punch, clearing & staining, removal of loose tooth to subsample (with

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retention of the remainder of the structure), coring of bone, removal of a small portion of a structure (e.g., toe, etc.).

**Level E: Severe Impact**

Procedures wherein unique features of the object are destroyed along with portions of the surrounding material and the integrity of at least a portion of the object is compromised. Examples for biological material include: destruction of unique specimen features such as teeth, removal of deeply anchored features with damage to surrounding tissue, picking of major feathers (flight, tail, decoration) that would be notable on the specimen, sectioning of bone, removal of small portions of body (i.e. toe, tail tip).

**Level F: Terminal Impact**

Procedures wherein the object is damaged to the point that the integrity of the remaining portion is lost or the entire specimen/object is destroyed.

## Levels of Object Importance

Initial evaluation of object importance is made by the collection Curator. At the Curator's discretion, the Curation Committee and object specialist (the latter selected by the Curator & possibly Curation Committee) may be included in the evaluation. When an object exceeds \$1000.00 monetary value, the Board of Museums must also review the application.

**Level 1:** One of a Kind Objects – Only known representative of an object. For biological material this would include: the only known example of a taxon and the taxon Holotype. [Holotype – Single, or small number of, specimen(s) designated in its scientific description as the representative of that taxon (subspecies, species, etc.)]. This material is always accessioned and/or cataloged. Destructive sampling is rarely permitted, requires considerable justification and must be authorized by the Curator, Curation Committee and, possibly, an object/taxon specialist (the latter selected by the Curator & possibly Curation Committee).

**Level 2:** Extremely Rare Objects – One of very few known objects and ones of exceptional scientific or monetary value. For biological material this includes: historically important specimens, extinct, rare, endangered species, and Secondary Types (Paratypes, Topotypes, etc.). This material is always accessioned and/or cataloged. Destructive sampling is stringently regulated, requires considerable justification, and is authorized by the Curator, Curation Committee and, possibly, an object/taxon specialist (the latter selected by the Curator, Curation Committee).

**Level 3:** Historic Objects & Objects/Voucher Specimens Examined in Previous Studies – Objects that are of historic value or of scientific value because they are vouchers for previous studies. Similar objects that are not historic and not vouchers are not rare and are represented by a number of examples in the collection or, at least, in the museum community. This material is accessioned and/or cataloged and destructive sampling is permitted with review by Curator.

**Level 4:** Common Objects/Specimens – Objects not used in previous studies and of relatively low scientific value. Such objects are not rare and are represented by a number of examples in the collection or, at least, in the museum community. Usually accessioned and/or cataloged. Must

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be cataloged, and, for biological specimens, identified prior to use. Destructive sampling is permitted with review by Curator.

**Level 5:** Working Material – Such objects are not rare and are represented by a number of examples in the collection or, at least, in the museum community. Usually accessioned but not necessarily cataloged. Must be accessioned and/or cataloged, and for biological specimens, identified prior to use. Destructive sampling is permitted with review by Curator.

## Collection Specific Issues

### *Native American Graves Protection and Repatriation Act*

The federal government on November 16, 1990 ratified the Native American Graves Protection and Repatriation Act, also known as NAGPRA. Enacted and ratified in order to address the rights of Indian tribes, native Hawaiians, and Native Americans. Objects and artifacts subject to NAGPRA include: human skeletal remains, associated funerary objects, sacred objects, unassociated funerary objects, and objects of cultural patrimony. Testing may occur on objects and artifacts falling under NAGPRA, but only with written permission from the tribe claiming the object or artifact, and the affiliated Native American tribe, as well as the institution holding said objects and artifacts as well as the institution holding said objects and artifacts.

### *Archaeological*

It is the policy of NSMLV to allow destructive analysis testing to organic and inorganic materials curated in the Museum's archaeological collections. Destructive analyses are allowed provided that the object undergoing testing is not a unique specimen and has adequate documentation.

Destructive analysis testing includes, but is not limited to:

1. Carbon-14 dating
2. thin sectioning
3. stable isotope testing
4. neutron activation analyses
5. metallography
6. DNA testing
7. other chemical analyses

In consideration of requests, museum staff must maintain an adequate sample size for future research. It is also the responsibility of the researcher to ensure the least amount of damage to the object. In addition, the museum cannot and will not undertake the work of selecting the specimens for testing, and the museum will not agree to blanket requests. Because of this, a preliminary visit is generally

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required to select the specimens. The researcher agrees that NSMLV will receive a complete copy of the analytical outcomes, including Window's compatible raw data in the form of spreadsheets, graphs, tables, etc. Analytical outcomes should also provide details regarding the specific methodologies and instrumentations used.

## Shipping Requirements

1. Copies of all requisite permits must accompany requests for tissue samples. For foreign researchers, this includes a copy of any import permit required by the foreign government. If no permit is needed, the researcher must state such in writing at the time that the tissue request is submitted.
2. Requests from foreign researchers for tissue of species regulated by the U.S. Fish and Wildlife Service (e.g., CITES-species, endangered species, marine mammals, migratory birds) will not be processed without the proper U.S. export permits; species listed only under CITES may be exported under a Certificate of Scientific Exchange if the receiving institution possesses such a certificate.
3. Requests from U.S. researchers for tissue of species regulated by the U.S. Department of Agriculture must be accompanied by a copy of a USDA transport permit, issued to the recipient or his/her institution.
4. All international shipments must be declared to the U.S. Fish and Wildlife Service. Researchers should allow a minimum of 2 weeks for clearance of an international shipment.



# Handling of Artifacts

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Museum artifacts require a special care and respect, each should be considered individually to establish the best handling practices.

Proper handling is essential for preservation of museum artifacts. It reduces the likelihood of physical damage to the artifact being moved. Once a textile is torn or a pot broken, the damage is permanent. Such loss is avoidable and unnecessary.

Regular training will be offered to new staff and volunteers, and once training is completed, it is important to foster ongoing good artifact handling. Refresher courses and periodic evaluations will be conducted.

## General Rules

- Do not hurry.
- Handle museum artifacts as little as possible.
- Handling should be done only by properly trained staff.
- Ensure your hands and all the surrounding areas where the object may rest are clean.
- Do not smoke, drink or eat around objects.
- Do not use sharp objects around objects.
- No backpacks, purses, coats are allowed in collection areas.
- Use pencils only, no pens are allowed around artifacts.
- If an accident happens, report the damage to the Curator, record the damage in a condition report. The Curator will keep and label detached parts.

## Before Handling an Object

- Wash hands.
- Gloves should be used when handling metal, textiles, unglazed pottery, marble, bone, wood, feather, leather and other porous materials.
- Cotton gloves should not be worn while handling glass and glazed ceramics. To prevent slippage, hands should be clean and dry or latex/vinyl/nitrile gloves should be worn.
- Examine the object carefully and learn its strengths and weaknesses. Beware - there may be internal weakness or old and weak repairs that are not obvious to the naked eye.
- Dangling and metal jewelry should be removed or tucked into shirts. If rings are unremovable, place Band-Aids over the sharp edges.
- If it is too heavy to handle on your own - Get help. If there is more than one of you to move the object discuss each person's role before moving it.
- Have a destination for the object in mind. Clear off a space and have the area prepared in advance.

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## When Picking up An Object

- Use both hands.
- Never pick it up by the handle, rim or a projecting part.
- Pick it up by its most solid component.
- Handle only one object at a time.

## When Moving an Object

- Plan the route (be sure all doors will be open) and prepare a place ahead of time to receive the artifact.
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- Support all objects while in transit by making use of a carrying tray (for small objects), rigid supports (for paper or flat textiles), or a cart (for heavy or large objects).
- When travelling on rough surfaces with a cart, lift the cart with another person as this will protect objects from unnecessary vibrations.
- Never move dissimilar materials together (e.g. glass and stone).
- Never crowd artifacts (e.g. glasses rolling together on a tray)
- Place an object on its most stable surface.
- Provide adequate padding to minimize vibration and abrasion.
- Never drag an object.
- Never walk backwards.
- Nothing should protrude beyond the edges of the container or cart.

## ***Handling Small & Delicate Objects***

- Carry in a cardboard carrying tray.
- To avoid abrasions by making use of tissue paper and/or polyethylene padding materials.

## ***Flat flexible objects (e.g., paper documents, textiles, beaded items)***

- Always support these types of artifacts from below with a rigid support. Materials for rigid supports might include a piece of fabric-covered plywood, matboard, fluted polyethylene or polypropylene board. The choice of material will depend on the weight of the object.
- The rigid support should be slightly larger than the artifact. For light artifacts (e.g., a document) place a piece of mat board on top, to prevent air currents from lifting the artifact off the support while being moved.

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### ***Large flat textiles (e.g., quilts and carpets)***

- Avoid folding. Roll the item around a large diameter tube (minimum 4") which has been covered with polyethylene sheeting and acid-free tissue. Once the artifact is rolled, secure it by tying with cloth tape.

### ***Books***

- Books with damaged spines should be tied with a wide piece of cloth tape (e.g., twill tape) before moving.
- Do not force book spines open while reading or photocopying.
- Do not fold over corners of pages.
- Do not lick fingers while turning pages.

### ***Furniture***

- Always lift furniture -- never drag it. Make use of a dolly if the item is too heavy to move on your own.
- Lift by the solid parts of the framework (i.e. chairs by the seat, tables by the legs).
- Remove drawers and tie doors shut before moving.
- Keep furniture upright.

### ***Framed items***

- Always carry upright, unless the painted surface is fragile in which case keep the picture plane horizontal at all times.
- Be wary of projecting decorative elements.
- Carry with the glass side towards you, with one hand at the bottom, and the other at one side.
- Place artifact on a well-padded surface. (Carpeting is useful for this purpose.)
- If vertical stacking is necessary, place oversized pieces of cardboard between each frame. Never touch or lean anything directly on the front or back of a painting.

## List of Useful Supplies Generally Available In The Museum

- Acid-free paper
- Cotton Gloves
- Blue Board
- Polyethylene Foam
- Polyethylene Sheeting
- Nitrile Gloves
- Twill tape (undyed cotton)

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"Handling of Artifacts" Adapted from the Heritage & Libraries Branch, Ontario Ministry of Culture, rev. 2005

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## Security

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### Collections Areas

Collections and Security staff shall work together to ensure the safety and security of all collection storage and work areas. Only Security, Collections, Curatorial and Facilities team members are allowed unsupervised access to the collection storage and/or exhibition areas as appropriate.

Volunteers and interns working within collection storage and exhibition areas must be supervised by a designated Collections, Curatorial and Exhibits team member.

Researchers and other visitors to the Museum must be accompanied at all times by a team member.

All non-museum employees entering the private areas of the Museum must sign the visitor's register at the front reception area prior to entering, and collect a visitor's badge which must be worn and be visible at all times. All non-museum employees must sign out when they leave. This procedure applies to volunteers as well, although they will be provided their own name badge when they join the team, and that must be worn and be visible at all times while in the Museum.

### Gallery and Public Areas

Everyone in the Museum, including volunteers, have a responsibility to ensure a safe environment for our guests. If anyone sees behavior likely to cause harm, either to that person, other people or the Museum, then they intervene, safely, to stop it. If they do not feel equipped to handle the situation by themselves or need assistance, they must report this to a member of security, or reception if they are not available, immediately.

All galleries, exhibit and public areas should be patrolled by Security at least once per hour during Museum opening times to observe the visitors and address any potential safety concerns or issues. When a physical patrol is not possible due to other duties or resource constraints, then observations will be made remotely from the security office video cameras, and any incidents viewed then addressed in person as soon as they are witnessed.

If an exhibit is damaged a security report should be completed. The Exhibits Manager and Curator of Collections should be notified in order to assess the damage. If an accessioned artifact or an artifact on loan is damaged, the Registrar should be notified, in order to co-ordinate evaluation and insurance procedures as appropriate.

If a member of the public or staff is hurt, an incident / first aid report should be completed once the person and surrounding area made safe.

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## Contractors

Contractors working in storage and exhibition areas where collections are present must be accompanied at all times by a Facilities team member. Approval by the Director or appropriate Curator is needed before any construction, repair or cleaning work is undertaken in the vicinity of any of the collections or artifacts, including in the galleries. \*

Contractors are not allowed to handle, move or alter the position or place of artifacts without the prior approval of the Director or appropriate Curator.

A separate Disaster Recovery / Emergency Procedure / Incident Management document can be found in the appendix.

\*It is also accepted that there are times during an emergency where some of these restrictions may be waived such as when addressing a dangerous situation.

## System Security

While the Museum IT systems and network are ultimately operated by the State, there are security procedures that all members of the team, and volunteers, should adopt.

Passwords and logins to PCs or application should never be shared.

When an employee or volunteer joins the Museum and are to use PastPerfect in their role, they will be given a dedicated login and password by the administrator and must use only this access whenever using PastPerfect. Everyone should log out of PastPerfect when they stop using it or end their shift. No one should catalog anything on PastPerfect using anyone else's login.

Currently, volunteer access to the PC network is via a group password and login, rather than individual, although there are varying levels of access granted by group to allow access to additional folders as needed. The correct level of security for the person's role should always be applied, e.g. the photography volunteers have access to the digital collections drive for digitization purposes, but not all volunteers need this access.

An additional security procedure is the weekly back-up of PastPerfect, so that in the event of a system failure, records can be restored.

All Museum employees must complete an IT security training course as part of their orientation, and then continue to attend update training periodically.

## Personal Data

While employee data is protected by the State the Museum staff have a responsibility to keep the personal data of their donors and volunteers confidential.

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Any information collected about a volunteer, including but not limited to, contact information, email addresses, dates of birth, health, etc. must be protected. If in hard copy form, they must be secured in a lockable filing cabinet or desk. If soft copy, the document must be protected by a password.

Any information about a donor or information about the personal content of a donation must be protected. Data entered on PastPerfect is only accessible by those with appropriate logins and passwords. Hard copy information should be locked and accessible via the Director, Registrar and Curators.

## Environmental Monitoring

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Environmental monitoring at the Museum includes tracking temperature, relative humidity, and light lumens. This is done through the implementation of 22 On Set HOB0 monitoring devices that are downloaded 4 times a year, or quarterly, per the Curator of Collections and History instructions. The monitors are set to take reading every hour 24 hours a day.

Monitoring the environment of a museum is part of the best practices to ensure there is a safe place for artifacts, specimens, and samples to be preserved over a long period of time. The less fluctuation in temperature, relative humidity, and light output is the best storage condition. This is not always the case and thus the importance of regular monitoring of a museum's environment. In those instances of temperature, relative humidity, and lumens fluctuation beyond the control of a Curator can be lessened through added storage containers, blocking light, or desiccation beads depending on the material that is stressed by these changing environments.

The Museum has humidity equipment installed, but it is not utilized. Dehumidifying equipment was added to the building after tracking and identifying a humidity issue. It was installed in the exhibits area to try to deliver a consistent 33% humidity and it is still indeterminate if it is reaching the collections area on the floor below.

Upon detecting leaks in the collection rooms due to ubiquitous and various building pipes that run through the rooms ceiling, visqueen is used to cover the affected area to limit damage. The visqueen can be found in the exhibits area, cut to size, and taped if necessary to encase the area of concern. Due to oil leaks along the walls, no natural history materials are placed in these locations and it is monitored and cleaned regularly.

If materials are damaged the conservation plan is enacted based on the materials effected.

At this time 21 of the 22 On Set HOB0 devices are used throughout the Museum collections, exhibits, and storage rooms (See Table 1 and 2 with location maps 1-5). The data is collected by an intern/volunteer on a quarterly basis and summarized by the Curator of Natural History (See Table 3) and emailed out to the Museum's Curators, director, facilities supervisor, and Public Works Division.

Monitoring began in January of 2018 after the previous HOB0 system was no longer supported. . In 2019 a dehumidifying system was installed above the exhibit gallery space and the monitoring is tracking if this system to determine if it works for the whole building.

### Cahlan Research Library

Research Library and manuscript material is stored in several locations throughout the building. However, the volume of collections requires a "one-size-fits-most" approach.

- The best protection for books during fluctuations in heat, humidity, and light is to leave them in place on shelves. The support from the shelves, each other, and book stops will provide support.

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- In the event of condensation from excessive humidity, vulnerable collections should be covered with large sheets of Visqueen. Pre-cut sheets are available in the wooden cabinets in the main library collections. Additional Visqueen is available in the exhibits workshop. Additionally, any major processing of paper collections should be suspended until conditions return to normal. Material should be packed in appropriate storage containers.
- Ongoing issues caused by water pipes traveling through library/manuscript collections, a leaky roof, humidity, and condensation related to poor humidity control are the biggest concerns for paper collections. Dehumidifiers in collections are one potential short term solution.

## Photography

- Photography, films and negatives are stored in three locations (unless they were previously cataloged as objects).
- The Florian Mitchell Room (numbered '145'), often exceeds the required humidity and temperature standards, as a result the door is kept open at all times to assist in keeping the room cool and providing some air circulation. A fan or dedicated AC should be considered going forward. Lights always remain off unless research is being conducted. No personnel work in the room other than when conducting research requests or storing artifacts.
- The majority of the non-catalogued collection is in Collections Room 2 stored on both green shelves, metal flat bed filing cabinets and on the warehouse racking. All are stored in archival boxes and envelopes, although not all individual photographs are yet stored to archival standards, i.e. individually preserved in their own archival materials.
- Large and oversized panoramic photographs, primarily on canvas, are stored in Collections Room 3.

## History

The History Collections are stored in Collections Room 1 and 2. Some materials, able to withstand significant atmospheric shock, are stored in Collections Room 3.

- To mitigate against fluctuations of temperature and humidity, most smaller objects are wrapped in acid-free tissue and placed in archival boxes and stored on tightly closed shelves to create microclimates to buffer against environmental shock and direct physical impact.
- Small metal objects are stored in small plastic Ziploc bags in archival boxes and stored on tightly closed shelves, creating microclimates to guard against rust and corrosion.
- The oversize History Collections that are stored in Collections Room 1 and Room 2 are monitored for any changes and reported to the Curator of History.
- Textiles in Collections Room 2 are covered in soft cotton fabric to buffer against environmental shock. During cases of severe seasonal humidity, they are monitored for any changes and reported to the Curator of History.

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## Natural History

The natural history collections consist of organic and inorganic materials and is mostly stored in Collections Room 1. There are unaccessioned stone archaeological materials that are currently temporarily stored in Collections Room 2. Due to the fluctuation in temperature and humidity each material is evaluated as to its vulnerability and housed accordingly.

- The best way to protect organic material such as insects, animal bones and skins, and basketry is to provide as many barriers as possible by placing them in drawers within cabinets. Some specimens have specific strategies of storage such as pinned entomological specimens that are stored in drawers within a specially constructed cabinet and taxidermy specimens that are boxed if small and placed within drawers within cabinets or if oversized placed in a custom frame with a sewn Tyvek covering. Desiccant beads are used for basketry and organic archaeological materials to lessen the humidity within a cabinet, drawer, or box.
- Inorganic materials such as geological and fully fossilized specimens, and some archaeological artifacts do not need as many barriers to the fluctuating environment except for fragile mineral specimens, organic archaeological materials and ethnographic basketry. These materials are stored in cabinets and boxes as space permits. If oversized they are covered in visqueen or acid free tissue paper to deter dust and keep the material contained.

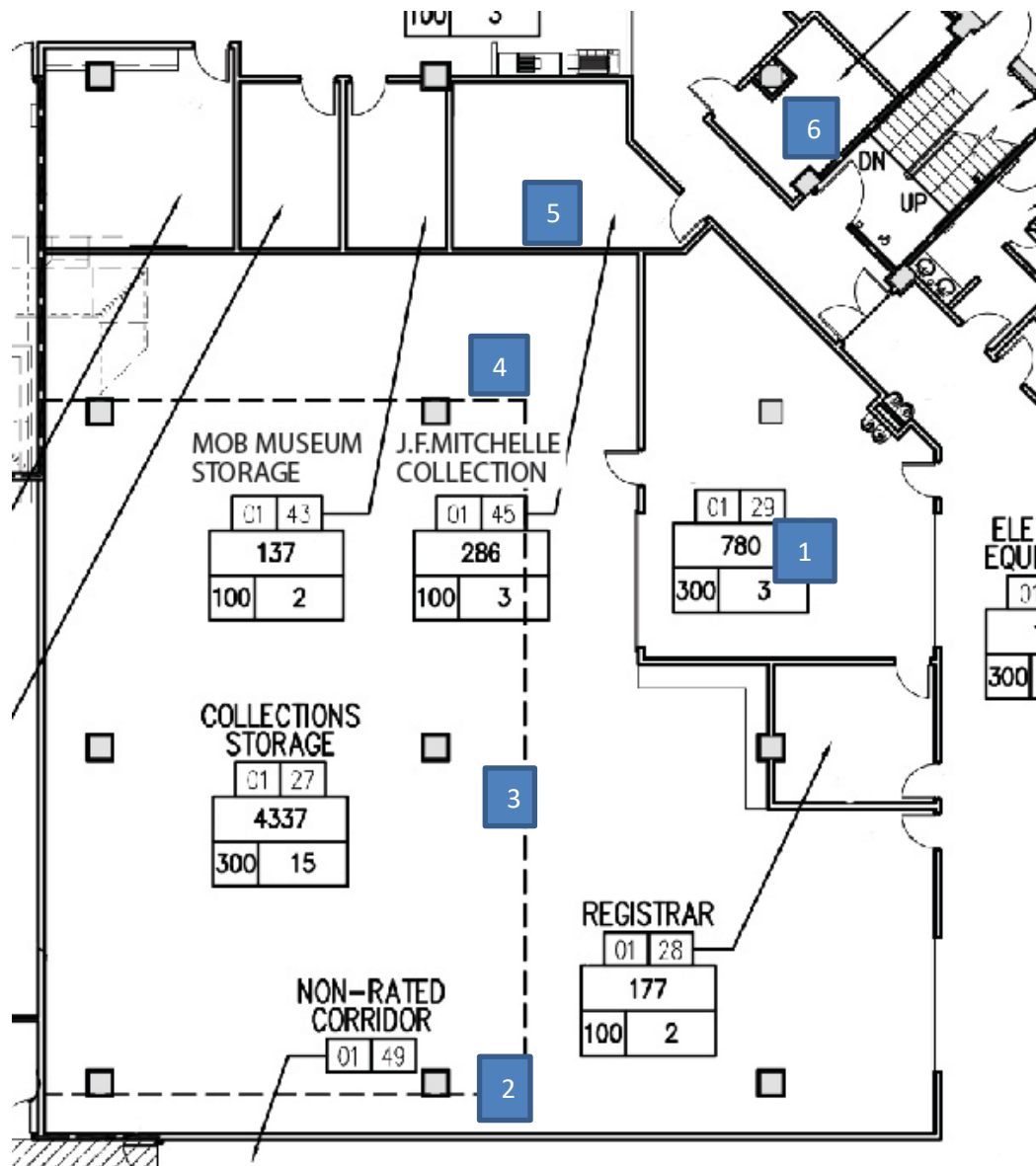
Table 1. HOBO's 1-12 location list

HOBO Number	Room number	Location	Building Room number	Date Placed	Data starts	Time data starts	Notes
1	Workroom	Middle shelf	129	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
2	Col Rm 1	BLM Cabinet	127	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
3	Col Rm 1	Open shelf	127	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
4	Col Rm 1	Oversized material	127	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
5	J.F. Mitchell Collection	Middle File cabinet to left	145	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
6	Photo Rm 2	Grey file cabinet	132	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining

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7	Col Rm 2	Channel 8 cabinet State No. 0138698	71	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
8	Col Rm 2	E3 Cabinet	71	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
9	Col Rm 2	Green shelves Row 8, 2 shelves in and on 2 <sup>nd</sup> shelf	71	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
10	Col Rm 3	Red shelves (Wichinsky Papers) 3 <sup>rd</sup> from floor	70	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
11	Col Rm 3	C10 middle shelf towards door	70	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
12	Col Rm 3	H middle shelf towards main entrance	70	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining

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Map 1. HOB0 placement as of January 15, 2019

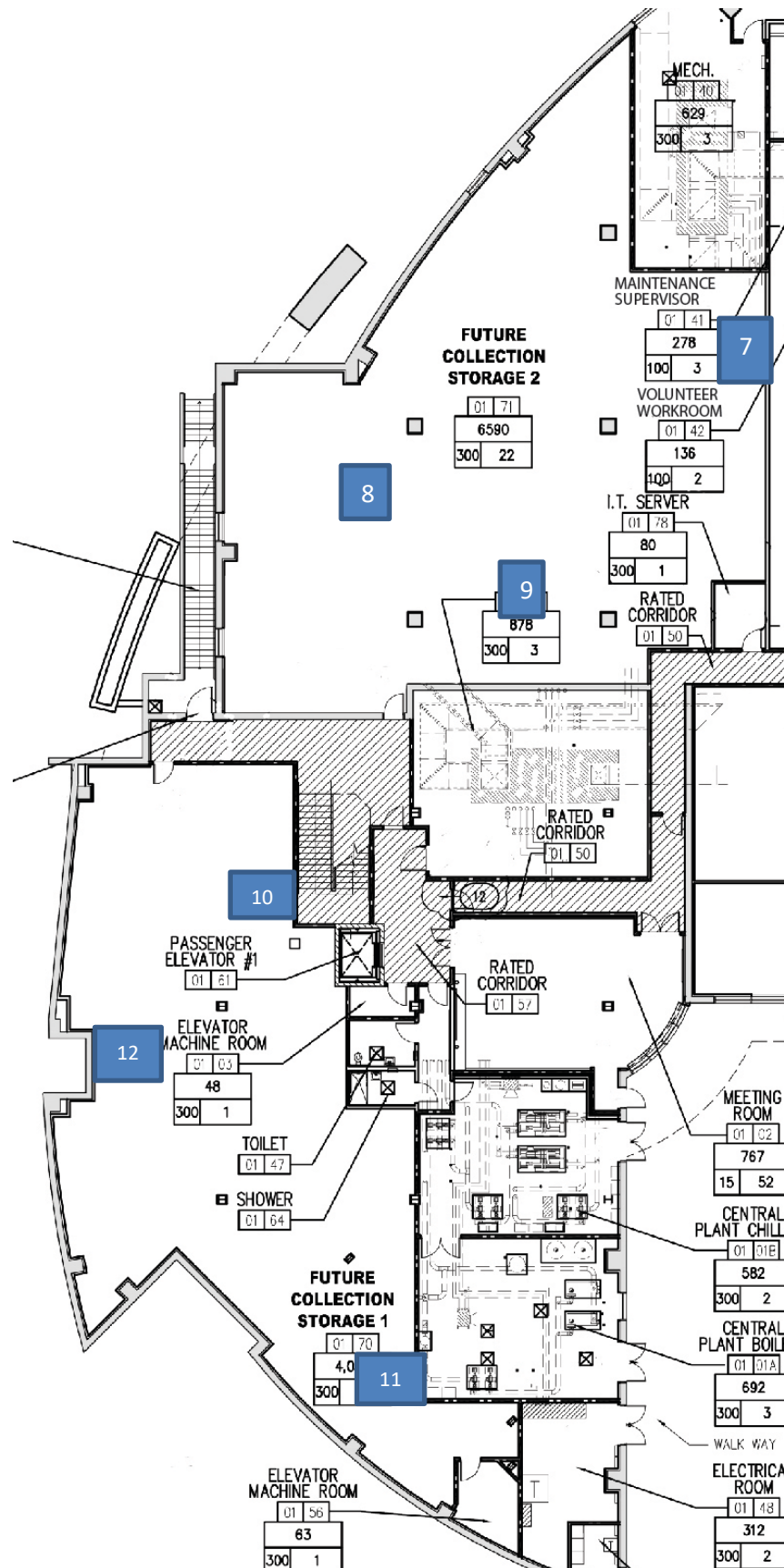
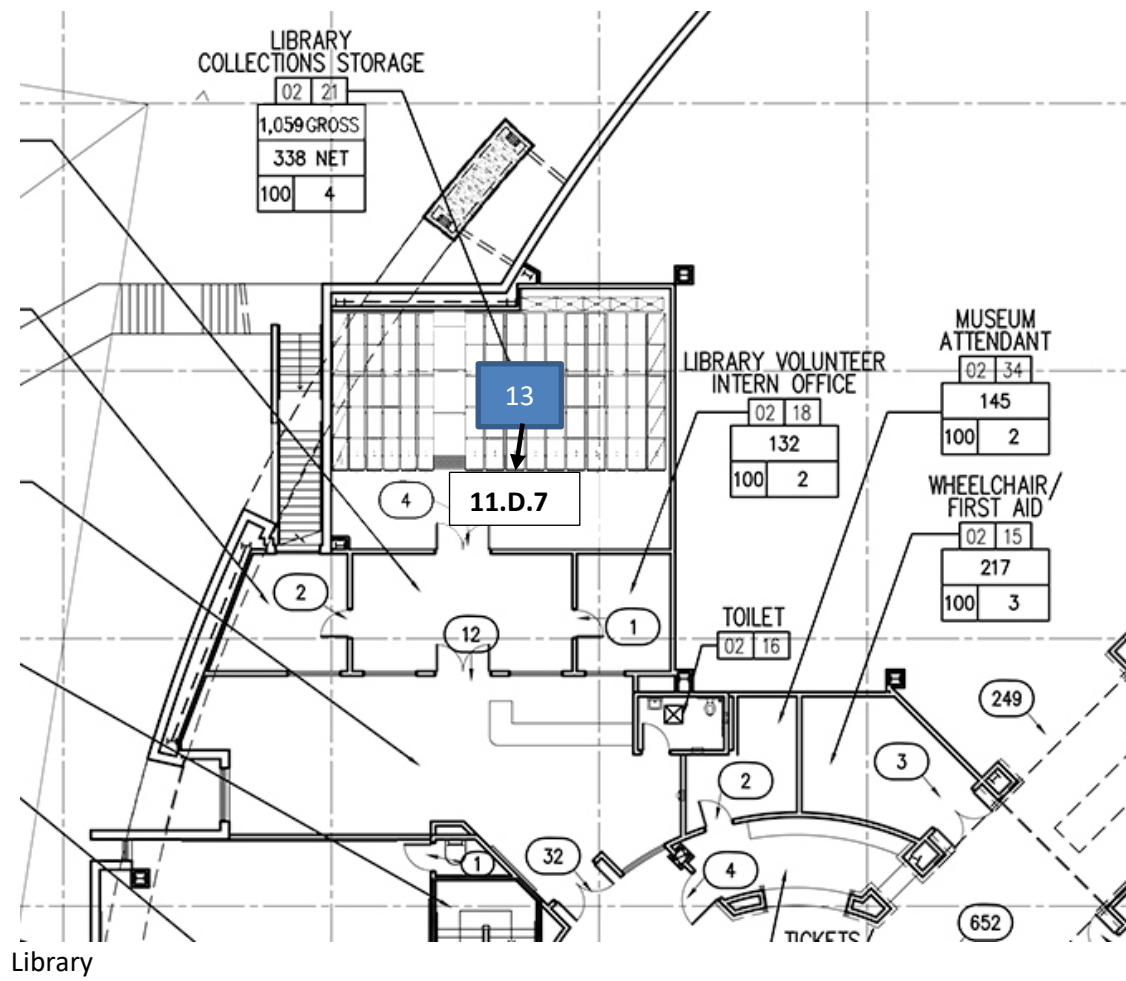
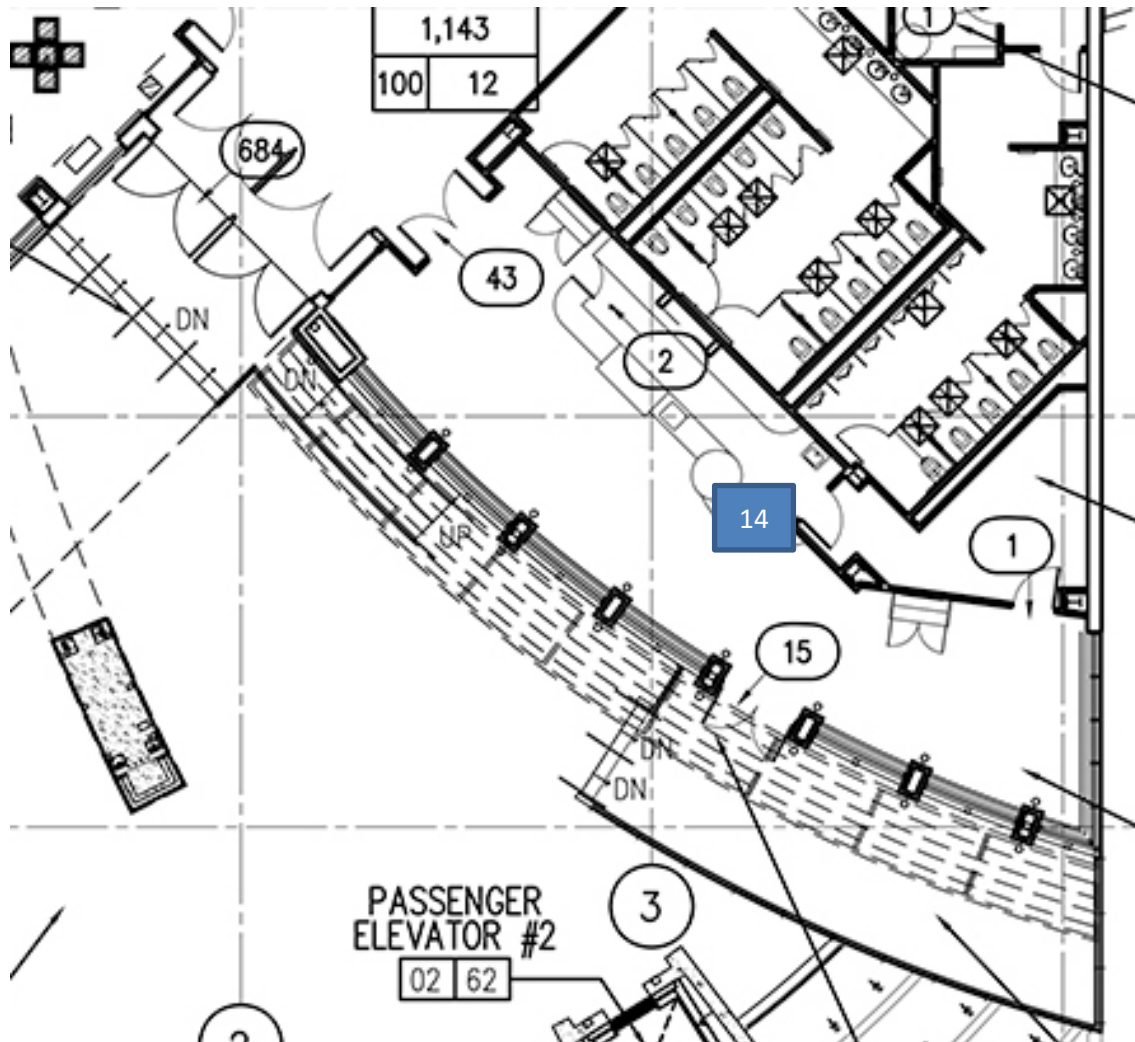


Table 2. HOBO's 13-22 location list

HOBO Number	Room number	Location	Building Room number	Date Placed	Data starts	Time data starts	Notes
13	Library	Row: 11.D.7	221	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
14	Cafe	Outside storage door on wall	202	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
15	Orientation Room	On upper left white board	224	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
16	Changing gallery	On SE moving wall. Upper right	230	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
17	Canyon Hallway	At Nancy Williams exhibit station close to case	232	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
18	Perm Gallery	Dusk to dawn interior low wall at barrel cactus	233	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
19	Perm Gallery	Above and behind Hot and Dry cottonwood	233	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
20	Perm Gallery	At district court/hover Corinthian – towards corner	233	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
21	Perm Gallery	Top of Helderado case screen side closest to the exit – need ladder	233	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining
22	Perm Gallery	On top of large basket case on closest to exit – need ladder	233	1/15/2018	1/16/2019	8 am	Overcast, foggy and Raining

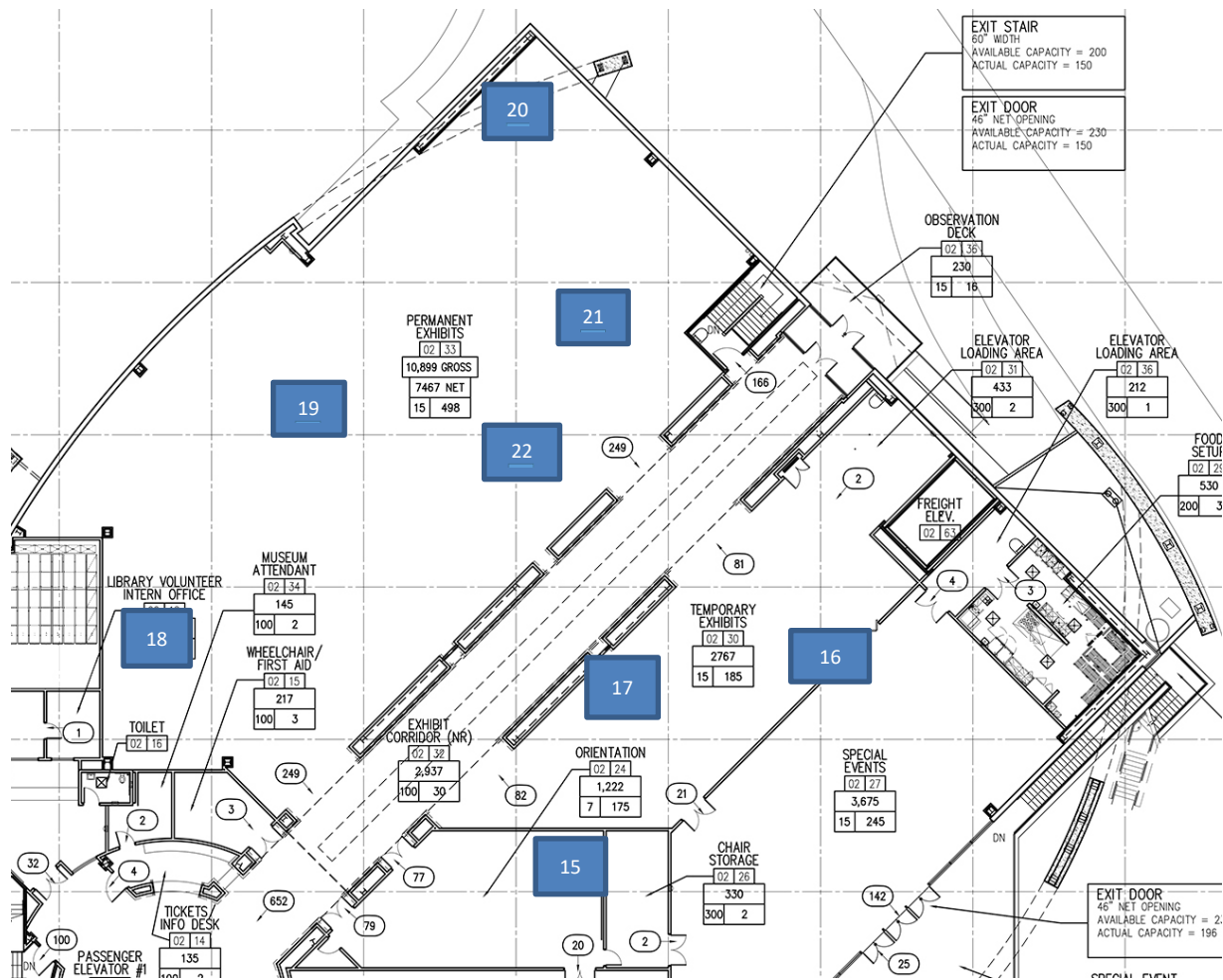
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Café





Orientation room, temporary gallery, canyon gallery, permanent gallery