

**NORTH TEXAS SOCIETY OF HISTORY & CULTURE
(TALES 'N' TRAILS MUSEUM)
COLLECTION MANAGEMENT POLICY & PROCEDURES
As Adopted January 2024**

I. MISSION STATEMENT:

The North Texas Society of History & Culture (“Tales ’N’ Trails Museum” or “Museum”) believes that the legacy of the past enhances and enriches the lives of current and future generations. We strive to preserve and interpret our history through exhibits, programs, and archives that will evoke an appreciation of our shared heritage, inspire a vision for our future, and protect the memories of our past. To that end, our collections are concentrated on five main areas of Montague County History: (1) Native American Culture, (2) Western Heritage, (3) Agriculture, (4) Leather Goods Industries, and (5) the Oil & Gas Industry.

II. DELEGATION OF RESPONSIBILITY:

- a. The Board of Directors is ultimately responsible for policy making and oversight of all collections activities. The Board must approve all significant collection item donations, purchases over \$1,000, all significant de-accessions, and all incoming and outgoing curatorial item exhibit loans.
- b. The Exhibits & Collections Committee (“ECC”) is appointed by the Board President and oversees all collections activities. The Committee discusses and advises on collections stewardship issues brought to it by the Executive Director / Curator (“ED/C”), who acts as Committee Chairperson. The ECC specifically reviews all donations and purchases, de-accessions, and outgoing loans. *No single individual may commit the Museum to acquisitions, de-accessions, exhibitions or loans.*
- c. The ED/C administers the implementation and supervision of and ongoing compliance with the Collections Management Policy & Procedures as written herein. This includes storage, documentation, cleaning and relocation of the collections. The ED/C oversees accessioning, cataloging and processing items, incoming and outgoing loans, and reproductions, de-accessioning, and disposal of items from the collection.

- d. The ED/C is responsible for the overall design and implementation of exhibits, the production of Museum publications, and exhibits and collections research. **The ED/C and ECC are responsible for integrating professional conservation and collections care practices into all aspects of the Museum's operations, including condition surveys, technical examination and documentation, stabilization, and restoration of collection items in accordance with the American Institute for Conservation's Code of Ethics and Standards for Practice (Exhibit 'A').**
- e. The ED/C and ECC monitor and assists with improvements to environmental conditions in collections storage and exhibitions.

III. SCOPE OF COLLECTIONS:

A. PERMANENT COLLECTIONS:

- **Native American Culture:** This permanent collection consists largely of items from the collections of Joe Benton and Gene Wilson, both early historians and collectors of Native American artifacts found in Montague County. Indigenous tribes of the area from the Historic Period included the Taovayas (Wichita), Comanche, and Kiowa, but occupation by local Native Tribes date back to at least 6,000 BP. Items within the extensive collection shall be displayed and maintained to accurately and with dignity showcase the tribal cultures of the various time periods. Tribal elders from both the Wichita and Affiliated Tribes and the Comanche Nation were consulted during the initial development and design of the permanent collection exhibit, the Native American Hall.
- **Western Heritage:** This permanent collection consists of items from the early settlement of Montague County (late 1850s) through modern times. Collection items relating to the Chisholm Trail era, early frontier settlements, and the coming of the railroad are displayed in the Western Heritage Hall exhibits. More modern artifacts reflecting the impact of this cultural heritage include the Chisholm Trail Rodeo and present-day ranching.
- **Agriculture:** This permanent collection consists of items from both early and present-day Montague County farming and ranching. Due to the nature of these artifacts, most are exhibited either outdoors on the Museum grounds or inside the M.F. Ball Agriculture Center.

- **Leather Goods Industries:** This permanent collection consists of items from leather goods manufacturers from roughly the 1920s, when Nocona was once known as “The Leather Goods Capital of the Southwest,” to more modern times. In addition, the leather artistry of local legend Dell Motley are also featured. Most of these artifacts are on permanent display in the Western Heritage Hall and/or the Benton Conference Room.
- **Oil & Gas Industry:** This permanent collection consists of items from the early oil boom of the 1920s through more modern times. A 1/6-scale model of a Fort Worth Super-D Spudder is on permanent display within the Museum main building, but most of the artifacts are large items exhibited outdoors on the Museum grounds.

All items taken into the Museum’s permanent collections must pertain in some way to either the early history of Montague County or relate directly to the five main areas of Montague County history listed above. The classification and potential disposition of every gift or donation will be fully disclosed to all donors to the Museum’s collections in advance of acceptance.

B. EXHIBITION USE (“PROPS”) COLLECTION:

This collection consists of items that have been de-accessioned, donated, purchased or created for the ECC to use to supplement exhibits. They are not part of the permanent collection, although they are assigned a collection number. The items are entered into the collections management system (CatalogIT) for tracking purposes only. These items are considered to be “non-accessioned” and can be disposed of when their use is no longer required.

C. TEACHING COLLECTION:

This collection consists of items that have been de-accessioned, donated, purchased or created for use by the Education Committee. These items are non-accessioned, although they are assigned a catalog number for tracking purposes. They are meant to be handled by visitors for a variety of educational purposes and programs. They are not part of the permanent collection. These items are considered to be “non-accessioned,” and can be disposed of when their use is no longer required. Items in the

Exhibit Use “Props” Collection or Teaching Collection may be interchangeable depending on the Museum’s needs at the time, with no item required to be exclusively in one collection or another.

IV. ACQUISITIONS AND ACCESSIONS:

- The Museum will acquire items for the Collections through donations, bequests, purchases or exchanges. The ED/C will ascertain whether acceptable conditions for acquisitions have been met and will recommend the acceptance or rejection of materials into the Collections to the ECC. A simple majority of the Committee members is needed to approve all collection donations. In the case of a significant collection item, the approval of the Board of Directors is required (see Section II).
- The Museum subscribes to a policy of selective acquisition to strengthen the collections.
- The Museum seeks acquisitions of high to exceptional quality through a program of active donor cultivation. Items acquired by the Museum will meet the following criteria:
 - Acquisitions must reflect the Museum’s Mission Statement.
 - The item must have aesthetic merit, a potential for research and scholarship, and be of historical or cultural significance.
 - The item must be in acceptable condition for exhibition or conservation with the existing financial resources of the Museum. An item in unsatisfactory condition for exhibition that requires extensive conservation will be considered if a monetary donation specifically for its treatment is also provided as part of the gift.
 - The Museum must possess the resources to provide proper care and storage of the acquisition item.
 - The donor must have legal ownership of the item and the full power and authority to transfer it to the Museum; the item cannot be subject to any liens, fees, or encumbrances, and cannot have been imported or exported into or from any country or Tribal Nation contrary to its laws.
 - The Museum must attempt to acquire all item donations and purchases without restrictions as to use, exhibition, publication, de-accession, or any other future disposition. All negotiations with potential donors will be performed in an unbiased, truthful and objective fashion, making clear all provisions of acquisition and potential future disposition of offered items. If a restricted ac-

quisition is considered important and beneficial to the Museum, the issue must be presented to the ECC and Board of Directors for approval prior to acquisition. All final and approved negotiations will be clearly outlined and written in the Gift Agreement (Exhibit 'B').

- Museum staff will not provide any item authentication or appraisal values for any acquisition. If requested, a list of appraisers will be provided with the understanding that the Museum does not endorse the service of one over another. The donor is responsible for arranging and paying for the services of an appraisal.
- The Museum is under no obligation to accept a bequest of personal property for the Permanent Collection. Bequests will be considered in the same manner as gifts and the Museum may choose to accept only a portion of the bequest if the item(s) do not meet acquisitions criteria. Items that are not considered for the Permanent Collection may be chosen for Exhibition Use Collection and/or the Teaching Collection. Bequests of personal property may also be sold by the Museum with the proceeds deposited to the general operating fund unless such a sale is specifically not authorized by the donor and indicated in the Gift Agreement.
- Documentation for every acquisition is maintained through the Museum's record and/or cataloging system. This may consist of all correspondence, a Gift Agreement, invoice, and/or purchase order, IRS forms if provided, and other documents pertaining to the transfer of title and delivery of an item to the Museum. This documentation is required for all non-monetary donations.

VII. DE-ACCESSIONS:

The Museum periodically evaluates collections to refine and expand the quality of its holdings. Through the judicious process of evaluation and de-accessioning, the Museum strengthens its ability to serve its audience(s) and practice good collections stewardship. All prospective de-accessions will be reviewed and approved by the ED/C and then presented to the ECC for approval. The Board must approve the de-accession of any significant collection item. Upon review and approval for de-accessioning, the item will then be considered as removed from the Permanent Collection.

Any item or collections item considered for de-accessioning must meet at least one of the following criteria:

- a. The item is no longer relevant or useful for research, exhibiting or educational activities of the Museum.
- b. The item is no longer relevant to the Museum's Mission and is outside the scope of the Museum's collections and acquisition plan.
- c. The Museum does not possess the resources to provide proper care and storage of the item.
- d. The item is an unnecessary duplicate in the collection with other examples being of superior quality, condition and/or provenance.
- e. The item has been determined to be a fake or forgery.
- f. It has been determined that the Museum does not hold legitimate title to the item.
- g. The item has deteriorated beyond repair and is no longer useful for research, exhibition, or educational purposes.
- h. The item has been determined to be a threat to the health and safety of staff and visitors.
- i. It has been determined that the item is cultural property and must be returned to the original owner, the owner's descendants, or other claimants as determined by a legislative mandate.

With the exception of (i) above, de-accessioned items are not to be returned to donors. Once an item is given to the Museum, the donor has relinquished legal title to it. Any exception to this rule must be approved by the Board of Directors prior to de-accessioning. Items approved for de-accessioning will be disposed of as follows:

- Transferred to other collections such as Exhibitions Use or Teaching Collection
- Transferred, exchanged, or sold to a more appropriate not-for-profit institution (requires Board approval).
- Sold at auction, whether in person or virtually on the internet (requires Board approval).
- Destroyed, as in the case of extremely poor condition (ie: mold, insect damage, etc.) and thus of such little value to make it unable to sell at auction.

- In no case will any item be transferred, sold, or exchanged to a member of the staff or Board, current or past, or to their immediate family or representatives either directly or at auction.
- All proceeds from the sale of de-accessioned items will be deposited into the Operating Account Curatorial Fund and documented accordingly. The final disposition of each de-accessioned item will be noted in CatalogIT collection management system.

VIII. ITEMS IN CUSTODY:

Property that is brought into the Museum for review as a possible gift is categorized as “in temporary custody” until the acquisition process has been completed and a Gift Agreement signed. Any item brought into the Museum and thought to be of suspicious origin or provenance will be brought to the attention of the proper authorities. If it is determined that the Museum does not want to accept the item, the owner will be contacted to arrange for the item’s return. Museum staff will not act as an Agent for the owner but may suggest alternative repositories for the property upon request. If the owner has not reclaimed the property within thirty (30) days, the property is considered to be “forfeited” and the Museum may sell or otherwise dispose of the item at its sole discretion.

No property may be left at the Museum without approval from the ED/C or ECC. If an individual is insistent upon leaving property at the Museum, a handwritten receipt with the owner’s name, address, and contact information will be completed and signed by the owner and Museum staff member.

The property and receipt will be delivered to the ECC for processing. If the Museum does not want the property, a good faith effort will be made to return the property to the owner. If the owner cannot be contacted and in the instance of an anonymous “doorstep” donation, the Museum will consider the property to be forfeited by the owner, and then used or sold at the Museum’s discretion.

Items may be found on exhibit or in storage that are undocumented. These items will be considered as such and an attempt will be made to determine the acquisition source. Undocumented items will be designated in the collections management system as “Found in Collection” if no source of acquisition can be determined, an accession number will be assigned at this time. If at some future time, an assertion of ownership is claimed and subsequently determined to be valid, the item will be de-accessioned and transferred to the claimant. The Museum will not honor unsubstantiated claims. If the

item is then subsequently donated to the Museum, a new Gift Agreement will be completed / signed, and a new accession number assigned.

IX. DOCUMENTATION:

The ED/C and staff are responsible for the documentation of every item in the Museum's collections. This provides intellectual and physical control over the collections; the documentation will always be increasing as the collections and their use continues to grow.

Original acquisition documents and catalogue records are maintained in a secure place whose access is restricted to staff only. Digital records are to be maintained onsite in an external backup drive, and either offsite in an external backup drive, or in cloud storage. The collection management system is backed up on a daily basis to both an external backup drive and cloud storage.

Every collection item added to the Museum's collections is assigned a unique, primary identification number within the Museum's central collection management system (CatalogIT). The item itself will be marked with this number using reversible methods according to current techniques used in the Museum field. New acquisitions are given priority for data entry into the collection management system. Items deemed to be "Props" and/or for Educational purposes shall not be given a number, but will still be cataloged and tracked in CatalogIT.

Digital images for identification purposes are linked to each item in the collection management system as part of this process.

In order to maintain control over the location of all items at the Museum, the collection management system record is updated every time an item is relocated.

X. COLLECTIONS CARE:

The ECC and ED/C shall collaborate closely on the care of the Museum's collections. They shall adhere to established professional standards for handling, packing, storage, protection, preservation, and conservation treatment of collection items. All Museum staff that assist with the care and exhibition of the collection shall be trained on these standards and provided with updated training when necessary. Training shall consist of "hands on" learning and access to books and other training materials.

Preventative conservation efforts include regular monitoring of all collection environments, including storage and exhibit spaces by the ED/C. The Museum also implements a program of integrated pest control management to control potential destructive damage to the collections by a wide variety of animals and insects. Prompt actions will be taken by the Executive Director / Curator to correct any problems with the collections or their environments.

The ECC and ED/C strive to store items in the best environment possible. Items are given the highest priority for stable environmental storage based on their value, importance for future program initiatives, and sensitivity to temperature and humidity conditions.

The ECC and ED/C shall establish a rotational exhibition policy for environmentally sensitive items that are most susceptible to damage.

XI. LOANS (INCOMING):

The Museum may borrow items from individuals or institutions from time to time for the purpose of exhibition, education, or research. In most circumstances, the loan period will not exceed one year; all loan renewals must be approved by the ED/C.

The Museum does not accept loans with an indefinite duration and does not provide free storage for lenders when the loan is no longer of benefit to the Museum.

The ECC and ED/C will maintain detailed records including an appropriate Loan Agreement Form (Exhibit 'C'), condition report, and photographs of the items on loan.

All items on loan to the Museum will be exhibited, stored and managed in the same professional manner as similar items held in the Permanent Collection. All borrowed items will be returned to the lender using the same or similar packing materials to the address specified on the Loan Agreement Form.

All loan items will be insured under the Museum's insurance policy for the value unless the lender waives the insurance.

XII. LOANS (OUTGOING):

The Museum may lend items to other Museums or suitable institutions for exhibition, education and research purposes where such loans are in the Museum's best interest and further the Museum's Mission. The Museum does not lend items to private individuals. All loan requests are reviewed by the ED/C and must be approved by the Board of Directors, who has final approval or disapproval.

The ED/C manages the correspondence and documentation for outgoing loans. All loan requests will be reviewed using the following criteria:

Loan requests must be made in writing and the requesting institution must provide an acceptable facilities' report in which they disclose information regarding the Museum building and exhibition space, environmental controls, fire protection, security, handling and installation methods, and insurance coverage.

The items requested for loan must be stable for travel and exhibition.

The borrowing institution must demonstrate that the purpose of the loan provides enhanced scholarship and/or opportunities for public enrichment in accordance with the Museum's Mission.

It is the responsibility of the borrowing institution to supply the Museum with a certificate of insurance, naming the Museum as additional insured with the current insurance value of the items going on loan. A loan will not be released for shipment if this certificate has not been received.

The Museum may charge a loan fee on a per-item basis at its sole discretion.

A Museum staff member may be required to act as courier when it is determined by the ED/C that the loaned items require this level of security due to value, installation requirements, or condition that requires monitoring by someone familiar with the items. The cost for such services is required to be borne by the borrowing institution.

XIII. ACCESS TO COLLECTIONS FOR RESEARCH PURPOSES:

Almost all of the Museum collections and related documentation will be made available for legitimate study, research, inquiry, and examination by responsible parties. Access to the collections is contingent upon staff availability during the time access is requested and the extent of the materials requested. Items or records deemed too fragile will be withheld from outside researchers, with a rea-

sonable effort to provide a “virtual examination.” Requests must be made in advance by contacting the ED/C and submitting a written request.

Only authorized researchers may be admitted to Museum storage areas, and must be accompanied by Museum staff at all times. Researchers will be allowed access to collection items only under continual and direct supervision by Museum staff.

A fee for access or a nominal fee for photocopies or digital scans may be charged at the Museum’s discretion; a Museum staff member will make all copies or scans.

The Museum reserves the right to deny access to anyone behaving in an inappropriate or unruly manner and whose actions threaten the safety of visitors or items in the collection.

Visitors are allowed to use small handheld cameras with no tripod. Photography may be prohibited in special exhibitions and flash photography may be restricted in some exhibitions. All photography is limited to personal use. Any professional photography or filming requires prior permission for special access and must be obtained from the ED/C.

Requests for high-resolution images of Museum items for publications must be submitted by email. The Museum requires that publishers use the credit lines as provided. The Museum assumes no responsibility for clearing any copyrights with regards to such reproduction, and the requestor shall be responsible for any copyright clearances applicable to the reproduction of images.

XIV: CULTURAL PROPERTY:

The Museum owns a collection of Native American materials and acknowledges its responsibility to comply with The Native American Graves Protection and Repatriation Act (NAGPRA). The Museum has complied with the law by informing individual tribes of the materials held. The Museum does not hold any human remains. The Museum has not and will not knowingly accept any item that has a questionable provenance or that is suspected to have been illegally imported or stolen. As of this writing, the Museum is unaware of owning any property that could be considered as a violation of the NAGPRA or to have been taken illegally from its owner during the Nazi era (1933-1945).

XV: RISK MANAGEMENT AND INSURANCE:

The Museum has a responsibility to identify and try to eliminate risks to the collection. This includes securing collections from theft, vandalism and accidental damage by providing sufficient security. Risks are mitigated through proper climate control, infrastructure maintenance, and skilled item handling. An integrated pest management strategy provides protection against deterioration and damage caused by insects, vermin, and other biological agents such as mold.

The Museum has a written disaster plan and can respond to emergencies related to natural disasters, mechanical system failures, and bomb threats or terrorism. The Museum works closely with local emergency services to be prepared in the event of an occurrence.

XVI. LEGAL AND ETHICAL RESTRICTIONS:

Museum Board members and staff who engage in personal collecting must avoid conflicts of interest. Such conflicts can be avoided by full and open disclosure, by advance consultation in the event of a contemplated course of action that may give rise to the appearance of a conflict of interest, and by recognition of the fiduciary duty owed to the Museum by its Board members and staff.

Personal collections may not be stored on the Museum's premises unless for a specific purpose, such as a loaned item to fill out an exhibition or for study purposes. Personal items for office decoration will not be insured by the Museum.

Board members, staff, volunteers, or their immediate families may not purchase or receive by trade or transfer any items that have been de-accessioned by the Museum except items sold through a public auction or sale.

Museum staff will not provide value estimates or appraisals to potential donors, visitors, or general inquiries via phone, mail, or email. Staff will not authenticate items. Any statement of value or authenticity is for internal purposes as part of the acquisition process or for collections research.

XVII. PUBLIC DISCLOSURE:

Copies of any of the Museum's policies and procedures can be made available to any requesting party, but will not be posted on the Museum's website.

EXHIBIT ‘A’
**CODE OF ETHICS OF THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC & ARTISTIC WORKS**

- The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.
- All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.
- While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.
- The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.
- While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.
- The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.
- The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.
- The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or 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 act with honesty and respect in all professional relationships, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.
- The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession’s written body of knowledge, and providing and promoting educational opportunities in the field.
- The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.
- The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.
- Each conservation professional has an obligation to promote understanding of and adherence to the Code of Ethics as written herein.

- The conservation professional should use the following Guidelines intended to amplify this document and to accommodate growth and change in the field:

GUIDELINES FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS PROFESSIONAL CONDUCT

1. Conduct: Adherence to the Code of Ethics and Guidelines for Practice is a matter of personal responsibility. The conservation professional should always be guided by the intent of this document, recognizing that specific circumstances may legitimately affect professional decisions.

2. Disclosure: In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. In seeking and disclosing such information, and that relating to analysis and research, the conservation professional should recognize the importance of published information that has undergone formal peer review.

3. Laws and Regulations: The conservation professional should be cognizant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, sacred and religious material, excavated items, endangered species, human remains, and stolen property.

4. Practice: Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, fees, and advertising.

4a. Health and Safety: The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others, as appropriate.

4b. Security: The conservation professional should provide working and storage conditions designed to protect cultural property.

4c. Contracts: The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with principles of the Code of Ethics and Guidelines for Practice.

5. Communication: Communication between the conservation professional and the owner, custodian, or authorized agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.

6. Consent: The conservation professional should act only with the consent of the owner, custodian, or authorized agent. The owner, custodian, or agent should be informed of any circumstances that necessitate significant deviations from the agreement. When possible, notification should be made before such changes are made.

7. Confidentiality: Except as provided in the Code of Ethics and Guidelines for Practice, the conservation professional should consider relationships with an owner, custodian, or authorized agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without written permission.

8. Supervision: The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should not be delegated or

subcontracted unless the conservation professional can supervise the work directly, can ensure proper supervision, or has sufficient knowledge of the practitioner to be confident of the quality of the work. When appropriate, the owner, custodian, or agent should be informed if such delegation is to occur.

9. Education: Within the limits of knowledge, ability, time, and facilities, the conservation professional is encouraged to become involved in the education of conservation personnel. The items and obligations of the parties shall be agreed upon mutually.

10. Consultation: Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or, in some instances, to refer the owner, custodian, or authorized agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.

11. Recommendations and References: The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay.

12. Conflict of Interest: The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety.

13. Related Professional Activities: The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.

EXAMINATION AND SCIENTIFIC INVESTIGATION

14. Justification: Careful examination of cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.

15. Sampling and Testing: Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.

16. Interpretation: Declarations of age, origin, or authenticity should be made only when based on sound evidence.

17. Scientific Investigation: The conservation professional should follow accepted scientific standards and research protocols.

PREVENTIVE CONSERVATION

18. Preventive Conservation: The conservation professional should recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing, and transport.

TREATMENT

19. Suitability: The conservation professional performs within a continuum of care and will rarely be the last entrusted with the conservation of a cultural property. The conservation professional should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual, and physical characteristics of the cultural property. When nonintervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.

20. Materials and Methods: The conservation professional is responsible for choosing materials and methods appropriate to the itemives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, and function.

21. Compensation for Loss: Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common examination methods. Such compensation should be reversible and should not falsely modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.

DOCUMENTATION

22. Documentation: The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the item, or whether an individual item or a collection is to be documented. The purposes of such documentation are:

22a. to establish the condition of cultural property;

22b. to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge;

22c. to aid the owner, custodian, or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an item's aesthetic, conceptual, and physical characteristics; and

22d. to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.

23. Documentation of Examination: Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.

24. Treatment Plan: Following examination and before treatment, the conservation professional should prepare a plan describing the course of treatment. This plan should also include the justification for and the itemives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian, or authorized agent.

25. Documentation of Treatment: During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.

26. Preservation of Documentation: Documentation is an invaluable part of the history of cultural property and should be produced and maintained in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

EMERGENCY SITUATIONS

27. Emergency Situations: Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the Guidelines for Practice may not be possible.

EXHIBIT 'B'
Gift Agreement

Accession No. _____

Donor(s) Name
(please print) _____
Address _____ City _____ St _____ Zip _____
email _____ Phone _____
Credit Line (if different than donor
Name) _____

I/We hereby give, donate, deliver, bestow and set over unto the North Texas Society of History & Culture (dba Tales 'N' Trails Museum) the property described below to be used in its unrestricted discretion.

I/We waive all rights in said property, in its use or disposition. Further, I/we hereby assign to the Museum all copyright interest in said property, including the rights of reproduction, adaptation, distribution, and display.

I/We certify that the donor is the legal owner of the described property, and that the property described is free of liens and encumbrances.

I/We acknowledge actual delivery of item(s) listed below to the Museum at 1522 E. Hwy. 82, Nocona, Texas.

Conditions

1. Tales 'N' Trails Museum shall have no obligation to exhibit or display any donated or loaned item, either temporarily or permanently.
2. The Museum shall have no obligation to retain any donated item and shall have the right to dispose of any item(s) at any time at its sole discretion. The Museum shall have the further right to restore, repair, reconstruct, refurbish, or reproduce any donated item.
3. Donor(s) has complied with all applicable laws and regulations in making this gift with respect to any imported donated items and has complied with all applicable customs law and regulations.
4. If this donation is intended to be tax-deductible, it is the responsibility of the Donor to establish the value of the donated item(s) to determine whether the gift complies with all applicable federal, state, and local tax laws. The Museum has not made any representations, warranties, or appraisals regarding the value or deductibility of any donated item(s).
5. Donor hereby grants the Museum the right to use, copy, duplicate, photograph, or reproduce any item for the purpose of furtherance of the Museum's itemives, policies, and activities.
6. This agreement contains the entire agreement between Donor and the Museum and there are no expressed or implied terms or conditions which are not set forth in this agreement.
7. This agreement shall be governed by the laws of the State of Texas.
8. The Museum assumes no responsibility on damage to loaned or donated items if circumstances are beyond our control.

9. Limiting conditions, if any, are as follows:

Description, Provenance, and Condition of Item(s)

I/We have read and agree to the conditions printed of this agreement.

Donor(s) Signature Date

Museum Official's Signature Date

Tales 'N' Trails Museum gratefully acknowledges the receipt of the item(s) listed above. Thank you for helping us to preserve our history!

Tales 'N' Trails Museum is a 501c3 non-profit organization eligible for tax-deductible donations and bequests.
EID#75-2567752

Tales 'N' Trails Museum 1522 E. Hwy. 82 Nocona, Texas 76255 940-825-5330

Revised 12/15/21

EXHIBIT ‘C’
Incoming Loan Agreement

Accession No. _____

Lender(s) Name
(please print)

Address _____ City _____ St _____ Zip _____

email _____ Phone _____

Credit Line (if different than lender name) _____

1. I/We hereby loan to the North Texas Society of History & Culture (dba Tales ‘N’ Trails Museum) the property described below to be used for exhibition, research and/or educational purposes. TNT shall have no obligation to exhibit or display any loaned item, either temporarily or permanently. Lender hereby grants TNT the right to use, copy, duplicate, photograph, or reproduce any item for the purpose of furtherance of the Museum’s itemives, policies, and activities.

2. I/We certify that the lender is the legal owner of the described property, and the property is free of liens and encumbrances. This agreement contains the entire agreement between Lender and the Museum and there are no expressed or implied terms or conditions which are not set forth in this agreement.

3. This agreement shall be governed by the laws of the State of Texas.

4. TNT assumes no responsibility for damage to loaned items if circumstances are beyond our control. Insurance on item(s) is the responsibility of the lender.

5. Limiting conditions, if any, are as follows:

Renewable Loan is for: (Check one) 1 year ____; Specific Temporary Exhibit ____ months

Description, Provenance, and Condition of Item(s)

I/We have read and agree to the conditions printed of this agreement and acknowledge actual delivery of item(s) to Tales 'N' Trails Museum at 1522 E. Hwy. 82 in Nocona, Texas.

Lender(s) Signature

Date

Museum Official's Signature

Date

Tales 'N' Trails Museum gratefully acknowledges the receipt of the item(s) listed above. Thank you for helping us to preserve our history!

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