

## COLLECTIONS MANAGEMENT PROCEDURES

Museum of Texas Tech University

Revised 2006

The Collections Management Procedures enable the Collections Management Policy that was approved by the Texas Tech University Board of Regents in 1987. As with the Collections Management Policy, the Collections Management Procedures are reviewed and updated every two years. The 2006 revision of the Policy was approved by the Office of the Provost on June 6, 2006.

## CONTENTS

Museum Statement	
1. Collections Management Procedures	4
2. Scope of Collections	4
3. Collections Statement	4
Acquisitions	6
Accessions	8
Gifts-in-Kind	10
Deaccessions	13
1. Deaccessioning	13
2. Disposal	17
Catalog	20
Inventory	22
Loans	24
1. In-house Loan	24
2. Outgoing Loan	24
3. Destructive Analysis Loan	26
4. Incoming Loan	28
Collections Care	32
1. Preventive Conservation	
2. Safe Handling	34
3. Cleaning, packaging, and housing of collections	34
4. Packing and transportation of collections	35
5. Conservation assessment	36
6. Conservation	38
7. Housekeeping	38
Record Keeping	41
Integrated Pest Management	46
Collections Access	54
Collections Security	57
Emergency Preparedness	72
Personal Collecting	94
Research	96

Research Publications	97
Exhibitions	99
Image Use	102
Definitions	106
Forms	110
1. Donation Assessment	
2. Deed-of-Gift	
3. Held-In-Trust Accessions Agreement	
4. Curation Agreement	
5. Accession Record	
6. Gift-in-Kind Information	
7. Deaccession Record	
8. Incoming Loan Contract	
9. Outgoing Loan Contract	
10. Destructive Loan Contract Supplement	
11. Exhibition Request	
12. Image Use Request	
Appendices	
1. Security – Key Issuance Policy and Procedures	
2. Emergency Preparedness – Evacuation Plan Safety Zone map	

## Collections Management Procedures

The procedures as outlined in this manual implement the Museum's Collections Management Policy. All Museum staff, faculty, students, volunteers, and Association personnel are expected to know and follow the policy and procedures.

- I. The Collections Management Procedures are to be reviewed on the same schedule as the Collections Management Policy and revised as warranted.
- II. Each collecting division is expected to have a written supplemental policy and procedures that augment and enhance the Museum's general Collections Management Policy and Collections Management Procedures but do not supercede or contradict them.

## Scope of Collections

The general scope-of-collections for the Museum is Texas, the North American Southwest, and similar geographic regions. Each collecting division may further restrict and refine the scope in accordance with the Museum's mission and purpose.

- I. Each collecting division is expected to have an approved scope of collections pertinent to the specific division even if it is the same as the general scope of collections for the Museum overall. Collections and collecting activities need to be assessed on an on-going basis.
- II. Every 5 years, a curator submits in writing to the Director's Advisory Council (DAC) the collecting division's scope of collections, including any changes and justification for those changes. DAC reviews the proposed scope and makes a recommendation to the Executive Director.

## Collections Statement

The foundation of the Museum is the collections that are held in perpetuity for the public. For the purposes of the Collections Management Policy and the Collections Management Procedures, the term "object" is used for all types of collection material, including samples and documentation. In accordance with its mission and the diverse nature of its constituency, the Museum maintains two collection categories:

**Research Collections:** Accessioned, documented, and cataloged objects of artistic, cultural, scientific, or historical significance, comparative materials, and objects of high quality that are representative of the diversity inherent in the mission of the Museum. These collections are used for research, exhibitions, and loans. They are either owned by the Museum as an agent of the State of Texas or held-in-trust for federal and state agencies. These collections are given the highest level of care and protection. Procedures for acquisition, accessioning, documenting, cataloging, care, and protection are outlined in this manual.

Interpretation Collections: Accessioned, documented, and cataloged objects that are used for interpretation, participatory exhibitions, and educational programs. These objects are owned by the Museum as an agent of the State of Texas and are subject to possible damage or destruction due to supervised utilization. These objects are given all reasonable care and are viewed as important to the mission of the Museum. They are assigned to the Education Division of the Museum or the Education Office of the Lubbock Lake Landmark for use, and are inventoried by the Museum's Education Division or Landmark's Education Office. They are returned to the collecting division from which they originated after such use. In the event of damage or destruction beyond the point of usefulness, they are deaccessioned from the collecting division and disposed of appropriately. Procedures for assignment, inventory, care, deaccessioning, and disposal are outlined in this manual.

## ACQUISITIONS

I. The potential donor may either bring the object(s) to the Museum or the appropriate curator may view the object(s) at a designated location. If the potential donor brings the object(s) to the Museum, a signed incoming loan contract valid for one month indicating that the objects are under consideration for the purpose of donation must be given to the potential donor. The incoming loan contract must be signed by the potential donor or their authorized agent and the Registrar and appropriate curator. One copy of the incoming loan contract is kept on file in the Registrar's office, one copy is given to the potential donor, and another copy accompanies the curator's recommendation to the Executive Director. In-house field-generated collections usually are brought to the Museum by the appropriate curator, and are documented by permits or permission to collect letters. Field-generated collections by outside scholars are considered as donations or potential held-in-trust collections. They must conform to Acquisitions under the Collections Management Policy and be evaluated through the Acquisitions procedure.

II. Initial recommendations for object(s) acquisition consideration is made by the appropriate curator in writing to the Executive Director, addressing the following:

1. evaluation criteria as stated in the Museum Statement;
2. significance of object(s);
3. relevance of object(s) to the current scope of collections (research, education, and exhibit);
4. number of like object(s) in the collection;
5. conservation need(s) of the object(s);
6. housing need(s) of the object(s);
7. funding for the conservation and care of the object(s); and
8. legal and ethical considerations of object(s).

These aspects are evaluated through the completion of a Donation Assessment Form (see Forms). Curators recommend object(s) for acquisition consideration for their division only. Accessions to be housed in more than one division must be evaluated by all involved curators.

III. The Executive Director and appointed personnel functions as the Acquisitions and Accessions Review Committee (AARC). All object(s) offered to the Museum are acquired only after review by AARC and final approval by the Executive Director. AARC meets as deemed appropriate by the Executive Director.

IV. Proposed purchases to be acquired either for or by the Museum must also undergo (in advance of actual purchase) the acquisition recommendation and review process as for donations, and require final approval by the Executive Director.

V. The Executive Director's decision is communicated in writing to the appropriate Museum personnel, including the Registrar and the curator(s), and becomes a permanent part of the Museum record. If the donation is approved, the Registrar explains to the donor, in writing, the procedure for transfer of title and provides the donor with a completed Deed of Gift (see Forms). The Deed of Gift must be signed by donor(s) to transfer title to the object(s) to the Museum. For collections that are held-in-trust, a Held-in-Trust Accessions Agreement (see Forms) must be signed by the Museum and the authorized representative of a state, federal, or tribal agency. For held-in-trust collections not generated by the Museum, a Curation Agreement (see Forms) must be signed by the Museum and the authorized representative of the company or institution generating the collection.

VI. Object(s) destined for accessioning will not be accessioned by the Registrar until a signed Deed of Gift is received in the Registrar's office. If a Deed of Gift is not signed within 30 days of notice, the Registrar will notify the donor that the Museum can no longer be responsible for the donor's property and must return the material. The date of receipt of the signed Deed of Gift is the official date of the acquisition transaction, and is so noted on all donation related documentation.

VII. The need for an appraisal is at the discretion of the donor who must make all arrangements and cover the cost. Collection appraisal should take place prior to the Museum's acceptance of the donation, signed Deed of Gift, and physical transfer of the collection to the Museum.

VIII. The Registrar makes an annual report to the appropriate state or federal agency for all acquisition activities of held-in-trust collections. The report must include, but is not limited to the following:

1. state or federal agency;
2. number of held-in-trust collections acquired that year;
3. permit numbers as applicable for the collections;
4. date of acquisition;
5. manner of acquisition (in-house generated; outside scholar);
6. status of Held-in-Trust Accessions Agreement;
7. collecting division housing the acquired collection(s);
8. discrepancies and problems encountered;
9. general condition of each acquired collection.

## ACCESSIONS

I. Collections, including those held-in-trust, may consist of one object or many objects with accompanying documentation or only of documents. With the exception of field-generated collections, all collections for accessioning are taken to the Registration Division workroom for processing. Once the acquisition process is completed by transfer of title, or held-in-trust status established, the collection, including those held-in-trust, is entered into the Museum's register and assigned an accession number.

II. An accession record is initiated by the Registrar in coordination with the appropriate curator. Accession records include the accession number and the division to which the collection is assigned and its associated catalog number(s). Providing the Registrar with the associated catalog numbers is the responsibility of the appropriate curator. A brief description and accessions inventory of the object(s) in the collection and all background information are recorded on the accession record in the computerized accession database. An official accession record (see Forms) is generated from the database and filed numerically in the Registration Division. A copy of the accession record is maintained in the division in which the collection is housed permanently and another is maintained in the Museum's vault. The locator number of the image and type of image is noted in the accession record. The negative or duplicate copy of the image is housed in the photography archive in the Registration Division or in the collecting division as appropriate.

III. The collection object(s) then is marked with its accession number in an approved, archivally-safe, reversible manner. The accession number is alphanumeric, consisting of the Museum's identifying prefix (TTU), then the calendar year of acceptance written in full, followed by a dash and then a sequential number that represents the order of acceptance for that year (e.g., TTU2005-036). The accession number includes the TTU prefix to identify the number from accession numbers of other institutions. As each object is cataloged, the accession number may be removed and replaced by the catalog number. The accession number must be recorded on the catalog record.

IV. Accession processing continues with the production of an initial condition report, including conservation and treatment needs. If the object is treated before being incorporated into a division's holding, a treatment form noting all treatments must be filed with the Registrar and a copy sent to the appropriate division. Subsequent treatment of an object(s) that alters its condition must be reported to the Registrar. A copy of the initial condition report accompanies the object(s) to the division in which they are curated and housed. The original is kept on file in the accession record.

V. Any other documentation concerning, related to, or accompanying the object(s) becomes part of the accession record.

VI. When the accessioning process is complete, object(s) are transferred to the appropriate collecting division and are accompanied by the noted documentation. At this point, they are incorporated into the collections of the Museum. For field-generated collections, the Registrar assigns the accession number and the rest of the

accessioning procedure takes place in the collecting division. The transfer of appropriate accession documents from the division to the Registrar completes the accessioning procedure.

VII. A written procedures manual for the generation of records and marking of objects is kept in the Registration Division.

VIII. The Registrar makes an annual report to the appropriate state or federal agency for all accession activities of held-in-trust collections. The report must include, but is not limited to the following:

1. state or federal agency;
2. number of held-in-trust collections accessioned that year;
3. accession number assigned to each held-in-trust collection;
4. permit number(s) as applicable for each accessioned collection;
5. date of accessioning;
6. total number of objects and cubic feet of documentation for each accessioned collection;
7. collecting division housing the accessioned collection;
8. discrepancies and problems encountered;
9. general condition of each accessioned collection.

## GIFTS-IN-KIND

The procedure by which the Museum of Texas Tech University accepts gifts on behalf of the University is as defined in TTU OP 02.02, Vol. 1.

### I. Approval Process

1. Gifts-in-kind for Texas Tech University (TTU), with the exception of unrestricted gifts of books and other related materials to the TTU Library, including the Southwest Collections, must be approved by both the Vice President for Institutional Advancement (VPIA) and the Vice President for Fiscal Affairs (VPFA) or their designees prior to acceptance. The Approval of the Board of Regents is required for all gifts of property valued at \$25,000 or more, and for all gifts of real estate. Under no circumstances should an individual commit TTU to the acceptance of a gift prior to official approval. The following steps must be complied with in order to obtain official approval:

a. Initiate a Gifts-in-Kind Information Form (see Forms) through administrative channels to the Office of Development via the faculty member, staff member, or student or student organization's administrative head and dean. A third party independent appraisal of the gift secured by the donor, must be attached to the information form. Employees of either TTU/TTUHSC cannot appraise the gift, nor can TTU/TTUHSC funds be used to pay for the appraisal.

b. The VPIA reviews the proposed gift and forwards the form to the VPFA. The Museum Executive Director is notified by the VPIA if the gift is art. The VPIA reviews the gift with the President's Executive Council should other vice presidents be involved. The President is informed of any major gift (\$25,000 value or real estate). Environmental Health and Safety is notified and given the opportunity to review those gifts containing chemicals, radiation-producing materials and devices, lasers, polychlorinated biphenyls (PCB), or any item(s) suspected of containing hazardous materials that could be detrimental to campus health or safety.

c. The VPFA reviews the proposed gift and returns the form to the VPIA after either approving or disapproving the acceptance of the gift. If the value exceeds \$10,000, approval of the Executive Vice President and Provost is required. The VPIA seeks Board of Regents approval if a major gift (\$25,000 value or real estate) is involved. On all gifts-in-kind proposed for acceptance by the Board of Regents, the Board item must identify any expenses entailed with the acceptance and maintenance or use of the gift, as well as the source of funds for payment of these expenses. Subsequent to receiving all approvals, the Development Office acknowledges the gift to the donor. No official receipt is forwarded to the donor and no notice of valuation is made in the acknowledgment letter.

2. The Office of Development notifies the originator through the appropriate administrative head that approval to accept the gift or non-approval has occurred.

3. If approval to accept personal property is granted, a copy of the form is forwarded to the VPFA for appropriate accounting entries. The Property Manager determines whether or not the gift is capitalized and/or tagged. If approval to accept real property is granted, the Vice President and General Counsel or his designee is consulted regarding required documentation, with final approval of said documentation made by the VPIA and the VPFA.

## II. Internal Revenue Service Report

1. Any form required by the Internal Revenue Service to be signed by either TTU or the Texas Tech University Foundation as a charitable donee of gift-in-kind property must be forwarded to the VPIA for appropriate signature and handling. This includes particularly Internal Revenue Service Form #8283.

2. If any TTU personnel sells, trades, or exchanges any gift-in-kind property within two years of its acquisition by TTU, he must notify in advance the VPIA of same, including amount received at sale. The VPIA in coordination with the VPFA will file the appropriate Internal Revenue Form #8283 as required.

## III. Exception

Some areas of TTU may be recipients of small, relatively low value donations, e.g. a dress or pair of shoes to the Museum, five yards of fabric to the College of Human Sciences, one bag of fertilizer to the College of Agricultural Sciences. If the value of the gift-in-kind is below \$250, then no gift-in-kind form needs to be filed.

## IV. Within the Museum, the Gift-in-Kind review process is as follows:

1. The potential donor offers the gift to the University via the Museum.
2. The object(s) is loaned to the Museum for detailed inspection and study and an Incoming Loan Contract is required.
3. The potential gift is reviewed by the appropriate curatorial personnel with regard to the acquisition criteria for the Museum and the collection plan for the particular collection area.
4. After careful study, a Donation Assessment Form is submitted to the AARC with a recommendation to accept or not accept the proposed gift.
5. The gift is reviewed by the AARC and either recommended for acceptance or rejected based on the criteria for acquisition defined in the Collections Management Policy of the Museum.
6. If the proffered gift is rejected, the Museum staff contacts the donor and returns the object.

7. If the proffered gift is recommended for acceptance and approved by the Executive Director, the Gift-in-Kind Information form is completed and forwarded to the Office of Institutional Development for action as described in TTU OP 02.02 Vol. 1.

8. Once the documentation has been completed and approved by the appropriate administrative authority, the object(s) is accessioned according to the Collections Management Policy of the Museum.

## DEACCESSIONS

Only accessioned objects for which the Museum has clear title or documented stewardship for held-in-trust collections can be considered for deaccessioning.

I. The initial recommendation for deaccessioning is submitted by the appropriate curator in writing on a Deaccessioning Record Form (see Forms), with attached photodocumentation as appropriate, to the Executive Director. An evaluation of the appropriate disposal method also is made by the curator of the objects in question on a case-by-case basis. The request includes an evaluation of the object, the reason for recommending deaccessioning, and the disposal method. Each curator has the authority to initiate inquiries with another institution with respect to possible deaccession and disposal through transfer or exchange. Such an arrangement then becomes part of the justification for deaccessioning of the object. Reasons for the deaccession are made part of the collections records and are maintained.

### II. Required Approval for Deaccessions

The Executive Director and the Directors Advisory Council (DAC) function as a deaccessions review committee. Accessioned object(s) are deaccessioned and disposed of appropriately only after review by DAC, final staff approval by the Executive Director, and final approval by the Board of Regents or the governmental agency for held-in-trust collections. DAC meets as deemed appropriate by the Executive Director.

1. To protect the interests of the Museum and Texas Tech University, as well as the persons and other entities who have contributed to the Museum collections, the approval process is designed to assure that objects in the Museum are removed (deaccessioned) when necessary from its possession in a legal, ethical, and prudent manner. The Museum gives careful consideration to all issues surrounding the removal (deaccessioning) of objects from the collections, and proceeds only when the necessary safeguards and approvals have been authorized or confirmed.

2. The deaccession process removes the object from the Museum's inventory and the disposition or destruction of the object is the action that follows deaccessioning to eliminate the physical presence of the material from the Museum's collections. These are two separate but legally and ethically connected procedures.

3. The approval procedure by which the Museum finalizes deaccession decisions follows a tiered approach. The Executive Director must approve all deaccessions. Some deaccessions also must have the approval of the Office of the Provost, the Office of the President, or the board of Regents. Under no circumstances will the Museum commit to the deaccessioning of an object(s) prior to acquiring the requisite official approval(s).

a. The curator responsible for the particular collection initiates recommendation for deaccession. The recommendation includes the reason for deaccession, its impact on the collection, and related pertinent information (source, donor, condition, and proposed

destruction or disposition). The recommendation sent to the Executive Director is reviewed by DAC.

1. The Executive Director has final approval for all objects subject to deaccession that have an estimated value of less than \$500.

2. The Executive Director initiates a Deaccession Information Form (see Forms) to describe the object, outline the reason for deaccessioning, estimate of value, and define the proposed method of disposition or destruction. The Form includes photographic documentation of the object as necessary.

3. The Office of the Provost is informed of all deaccession proposals that have an estimated value that exceeds \$500, or that involve a donated gift. The Provost reviews the deaccession proposals and forwards the information to the Office of the President when necessary. The President reviews the deaccession proposals and forwards the information to the Board of Regents when necessary. The Museum Executive Director is notified by the President's Office when the deaccession proposals will be on the Board of Regents' agenda.

4. The approval of the Office of the President is required for all objects proposed for deaccession that have an estimated value that exceeds \$10,000.

5. The approval of the Board of Regents is required for all objects proposed for deaccession that have an estimated value that exceeds \$50,000.

b. Environmental Health and Safety is notified when deaccessions contain chemicals, radiation-producing materials and devices, lasers, polychlorinated biphenyls (PCB), or any item(s) suspected of containing hazardous material that could be detrimental to health and safety.

4. Once the documentation is completed and approved by the appropriate administrative authority, the object is deaccessioned according to the Deaccessions section of the Collections Management Policy of the Museum.

### III. Additional considerations

1. Objects that constitute a threat to other objects or staff are not subject to the rules of seven years as accessioned objects or establishing ownership as the threat is greater than the need to establish ownership. An object of this type, when deaccessioned, must have all Museum numbers removed, and be destroyed beyond recognition in order to prevent future confusion or rediscovery of the object.

2. Objects that have decomposed to a point where they have no value to the Museum must have all identification numbers removed, and be destroyed beyond recognition in order to prevent future confusion or rediscovery of the object.

3. Objects that have been noted as missing from the collections must be recorded as such by the curator who maintains a listing of missing items. Objects missing from the

Museum beyond the time of the next collections-wide inventory are determined irretrievable and may be deaccessioned as “lost.”

4. Objects suspected as stolen from the collections must be reported to the Executive Director in writing immediately for notification to similar museums, appropriate organizations, and law enforcement agencies. Object(s) suspected as stolen and not recovered after a period of three years or until the time of the next collections-wide inventory are determined irretrievable and may be deaccessioned as “stolen.”

5. Objects lacking provenience and research, exhibition, or educational value and those not related to the mission or scope of collections may be transferred to another museum or educational institution through a letter of transfer signed by the Executive Director. The letter of transfer specifies the objects for which transfer of title is being given.

6. Objects that are being deaccessioned for repatriation as required by federal law must be recorded as such by the curator who maintains an inventory of such objects. A formal request must be on file by the tribal group or federal agency requesting repatriation.

7. Objects of educational value, but otherwise inappropriate for research or exhibition purposes, may be considered expendable and used for educational purposes. Such objects may be reassigned temporarily but they are not deaccessioned. Objects used in education programs and from the comparative collections are deaccessioned through the appropriate collecting division only after their consumption and such use is the justification for deaccessioning.

8. Objects that were accessioned erroneously into the collections (e.g., repair or conservation supplies and tools, unrelated documentation, exhibit props and fixtures) are not subject to the rule of seven years as accessioned objects.

9. For held-in-trust objects, the appropriate governmental agency must concur with the deaccessioning of the object(s) prior to removal from the collections.

#### IV. Establishing Ownership

1. Object(s) without Deed of Gift or other legal document of transfer to the Museum that have been accessioned are a legal matter and state laws must be followed.

a. If the original donor is known and no Deed of Gift was signed, the Registrar attempts to contact the donor or heirs by certified mail to determine their willingness to accept the return of the object.

b. After 30 days, a second contact attempt is made by the Registrar through a notice in newspapers of general circulation in the county of the Museum (Lubbock) and the county of the last known address of the donor or heirs. Notice is published at least once a week for two consecutive weeks.

c. If the donor or heirs respond and do not request return of the object(s), the Museum will require that they sign a Deed of Gift granting clear and unrestricted title to the institution. If the donor or heirs request the return of the object(s), the object(s) is deaccessioned and returned.

d. If the original donor or heirs cannot be located, the object is considered abandoned property and recorded as such. The Museum must wait 15 years without donor contact before claiming title to the object under Texas law (Title 6A Property Loaned to Museums, Chapter 80 Ownership, Conservation and Disposition of Property Loaned to Museums). The object(s) must be kept for an additional two years in order for any statute of limitations to run. At that point, the object can be considered for deaccession.

2. Object(s) that were accessioned without a signed Deed of Gift which are returned to the donor or heirs may be returned in whole or in part. While the Museum seeks to preserve and maintain the quality of all objects under its care, it is not responsible for the condition in which the object(s) is returned. If the donor or heirs accepts return of the object(s), they are required to pay shipping charges. If a charitable tax deduction was claimed (after 1968 and as modified in 1984) by the donor when the object was given, the object cannot be returned.

3. Object(s) that were accessioned without a signed Deed of Gift that cannot be returned to donors or their heirs, and that is not relevant to the scope of the Museum, may be deaccessioned (if previously accessioned) and disposed of properly, after a period of 15 years to fulfill the requirements of the abandoned property laws for the State of Texas, and appropriate notification, plus the two years for the statute of limitations to run.

4. Objects that are found in collections for which no documentation whatsoever can be found are a legal matter and state laws must be followed. Such objects must be recorded as such and marked with this information and the date on which this was established. The object(s) must then be kept for a minimum of 15 years to fulfill the requirements of the abandoned property laws for the State of Texas. If the object(s) remains unclaimed after the appropriate public notification requirements are met plus two years for the statute of limitations to run, they may be disposed of properly.

5. After the 17 year period, proper disposed is through transfer or exchange.

V. The procedure for deaccessioning is as follows:

1. After the approval of deaccessioning an object, deaccessioning must be documented in writing and the original documents kept on file in the Registrar's office. A duplicate set is on file in the appropriate division. The deaccession record must include, but is not limited to;

a. The completion of a deaccessioning record form;

- b. name(s) and title(s) of persons involved in initiating and sanctioning the process and date of deaccessioning, including letter of concurrence by state or federal agency if a held-in-trust collection;
- c. initial recommendation by the curator;
- d. reason for deaccessioning;
- e. description of object(s) being deaccessioned;
- f. inventory of objects being deaccessioned;
- g. catalog and accession numbers;
- h. evidence of clear and unrestricted title of the Museum to the object(s) or held-in-trust stewardship;
- i. photodocument of deaccessioned object as appropriate, e.g. repatriated items, fakes, and deterioration of objects beyond repair.
- j. method of disposal.

2. As appropriate, the following also must be included:

- a. evidence of compliance with state, national, or international statutes and laws;
- b. formal request for repatriation by Native American group or foreign government;
- c. name and location of the receiving museum, agency, institution, or purchaser, or Native American group or foreign county;
- d. written evidence from receiving agency or foreign government of their ability to properly care for and use the object, except where any laws and statutes waive this requirement;
- e. copy of the document signed by the Executive Director that transfers clear and unrestricted title to the receiving agency; and
- f. copy of the document signed by the Executive Director that physically transfers a held-in-trust collection to the receiving agency.

## VI. Disposal

1. The object(s) may be offered to interested public or private not-for-profit museums and educational agencies and institutions. The Museum informs regional museums and other not-for-profit agencies and institutions of proposed deaccession actions. Interested agencies are given appropriate time to contact the Museum to request specific object(s) and outline care and use intentions. Transfer of the object(s) to the receiving agency is by donation or exchange.
2. For held-in-trust objects, the appropriate state or federal agency must concur in advance with the method of disposal. Unless otherwise directed by the state or federal agency, transfer to or exchange with another curatorial facility is the preferred method of disposal.

3. When sale is the method of disposal, the purveyor will be responsible for determining fair market value based on professional judgment and that of an in-house evaluation and two outside appraisals. The donor or heirs or the executing artist, if contemporary works of art are involved, will be notified of the intention by the Museum to sell. As part of the notification process, the donor or heirs are given assurance that:

a. The money acquired from the sale of the object(s) is used solely to obtain objects for the collections. It is placed in a separate account to be used expressly for this purpose. Revenue generated by sale will not be used to fund operating costs or salaries. Such an action is a severe breach of ethical responsibility, and leads to a depletion and impoverishment of the collections;

b. Funding for newly acquired and accessioned objects are attributed to the original donor(s);

c. No member of the Texas Tech University Board of Regents, Museum of Texas Tech University Association Executive Board, the Museum of Texas Tech University Association Acquisition Committee, or Association staff, Museum of Texas Tech University faculty, staff, students, volunteers, or members of the Museum of Texas Tech University Association, will be eligible to purchase deaccessioned objects. Under no circumstances will this restriction be waived.

VII. All accession records (including those in vault storage) must be stamped "deaccessioned" in red ink by the Registrar with the date of transaction. The Registrar maintains the information on the disposition of the object. While the object is no longer physically part of the collections of the Museum, the accession number and card must remain a permanent part of Registration records. The accession number is not reassigned. It is the responsibility of the Registrar to conduct the process of deaccessioning and to keep and maintain all deaccession records.

VIII. The catalog must be marked "deaccessioned" in red ink with the date and disposition of the object. This action is taken only by the curator. The catalog number remains as a permanent part of the division's records and is not reassigned.

IX. The Registrar makes an annual report to the appropriate state or federal agency for all deaccession activities of held-in-trust collections. The report must include, but is not limited to the following:

1. state or federal agency;
2. copy of signed letter by the state or federal agency concurring with or requesting deaccession and transfer of the collection;
3. accession number assigned to each deaccessioned collection;
4. range of catalog numbers assigned to each deaccessioned collection;
5. permit number(s) as applicable for each deaccessioned collection;
6. date of deaccessioning;
7. total number of objects and cubic feet of documentation for each deaccessioned collection;

8. name and contact information for the receiving agency to which the deaccessioned collection transferred;
9. discrepancies and problems encountered;
10. general condition of each deaccessioned collection.

## CATALOG

The Museum practices computerized cataloging using a relational database. The catalog number of each object is cross-referenced to its collection accession number and to the database record from which a catalog sheet is printed, using acid-free, lignin-free, buffered paper. Each collecting division is expected to catalog their respective collections using the Museum's unified system. Cataloging provides detailed intrinsic and attributed information pertinent to the object rather than repeating the accession information for the collection.

I. The Museum's unified cataloging system has standard data fields required for all its objects regardless of the collecting division. These data fields are:

1. accession number (for the collection to which the object belongs)
2. catalog number (of the object)
3. identification (of the object)
4. provenience or provenance (of the object)
5. name of collector (person who collected, excavated, captured, procured the object)
6. date collected
7. name of identifier (person who identified the object/provided the description)
8. date of identification
9. name of cataloger (person who cataloged the object)
10. date cataloged
11. condition (of the object)
12. location (of the object in the collections room, e.g., drawer and cabinet, shelf and bay)

II. Catalog numbers are separate from accession numbers and are assigned by the division's curator. They are alphanumeric, consisting of the Museum's identifying prefix (TTU), followed by a dash and then the division's designator letter, followed by a sequential number (e.g., TTU-B1000).

The following are the division designator letters:

Antarctica		AT
Anthropology	A	
Art		T
Botany		B
Clothing and Textiles		H
Ethnology		E
Frozen Tissue		TK
Geology		G
Herpetology		R
History		J
Ichthyology		F
Invertebrate Paleontology	I	
Invertebrate Zoology		Z

Mammalogy	M
Micro-Paleontology	N
Mineralogy	L
Ornithology	O
Paleobotany	Y
Vertebrate Paleontology	P

III. To the extent possible, each object is labeled with its catalog number and the catalog number should be the only number on the object. The labeling system must be conservationally sound, reversible, and impervious to water. White paint, white-out, and nail polish are prohibited. For those objects too small or fragile to label, alternative labeling such as with acid-free tags or on containers must be associated with the object.

IV. The range of catalog numbers assigned to the objects in a collection is provided to the Registrar as part of the accession record for that collection.

V. Each collecting division maintains the catalog record-keeping system and must have a written catalog manual. That manual is reviewed on a regular basis and updated as warranted. Each collecting division may add data fields that supplement the basic information to suit the needs of the division. Each collecting division also may add numerical subdesignations to the division designator letter to increase flexibility with large collections from different geographical areas (e.g., TTU-B1-1000). The reasons for and meaning of the subdesignations must be included in the written catalog manual.

VI. The Registrar makes an annual report to the appropriate state or federal agency for all cataloging activities of held-in-trust collections. The curator must provide information to the Registrar in a timely manner. The report must include, but is not limited to the following:

1. state or federal agency;
2. accession number of cataloged collection;
3. permit number(s) as applicable for each cataloged collection;
4. range of catalog numbers assigned to the collection;
5. date of cataloging;
6. total number of objects and cubic feet of documentation for each cataloged collection;
7. collecting division housing the cataloged collection;
8. discrepancies and problems encountered;
9. general condition of each cataloged collection.

## INVENTORY

I. A comprehensive inventory is conducted in each division, once every 10 years. The Museum practices computerized inventorying using a relational database. The curator oversees the inventory process and coordinates with the Registrar.

1. An inventory record form is produced. The inventory record must include, but is not limited to the following:

- a. accession, catalog, or loan number;
- b. object name and/or a short description;
- c. condition of the object;
- d. current housing location;
- e. date of inventory;
- f. discrepancies and problems encountered.

2. Once the inventory is complete, all collection records and documentation are updated to reflect the findings of the inventory.

II. The spot-check inventory is conducted regularly, occurs on the divisional level, is organized by the curator, and involves only a specific portion of the collection.

1. The spot-check inventory is conducted in the same manner as the comprehensive inventory, and the same information is recorded.

2. Once the inventory is complete, all collection records and documentation are updated to reflect the findings of the inventory.

III. A relocation inventory is conducted when movement of any of the collections occurs. This inventory is conducted for deaccessions, incoming and outgoing loans, and exhibit installation. This inventory may occur at either the divisional or registrarial levels. When undertaken on the divisional level, it is coordinated with the Registrar.

1. The inventory record must include, but is not limited to the following:

- a. accession, catalog, or loan number;
- b. object name and/or a short description;
- c. condition of the object;
- d. permanent housing location;
- e. alternate location (if object is on exhibit or on loan);
- f. date of inventory.

2. The objects are counted and identified on appropriate forms, deaccession record, loan contract, or in-house loan forms.

3. The condition of each object is noted.

4. Proper documentation of each object's current status (e.g., loan, exhibit) and location is completed.

IV. An accessions inventory is conducted when a collection (whether consisting of one or many objects) is being accessioned into the Museum's holdings. This inventory provides baseline information on the objects and documentation in the accession. The Registrar is responsible but may receive the accessions inventory from a curator.

1. Objects are counted by an appropriate category, identified on an appropriate form, and totaled;

2. Documentation is measured in cubic feet;

3. An initial condition report, including description, must be completed.

V. The Registrar makes an annual report to the appropriate state or federal agency for all inventory activities of held-in-trust collections. The curator must provide information to the Registrar in a timely manner. The report must include, but is not limited to the following:

1. state or federal agency;

2. accession number of inventoried collection;

3. permit number(s) as applicable for each inventoried collection;

4. range of catalog numbers assigned to the inventoried collection;

5. type of inventory conducted;

6. date of inventory;

7. results of inventory by category of material;

8. collecting division housing the inventoried collection;

9. discrepancies and problems encountered;

10. general condition of inventoried collection.

## LOANS

Borrowing and lending objects are inherent practices in a museum and require specific procedures to assure object management. The Registrar is responsible for all loan transactions. Loans do not involve transfer of title but are the temporary reassignment of objects from the Museum (outgoing) to another institution or to the Museum (incoming). All loans are for a defined period of time and for the stated purposes of exhibition, research, education, or inspection. Third party or permanent loans and commercial use of loaned materials is prohibited. Outgoing loans are made only to institutions and not to individuals.

I. Only the Registrar can assign loan numbers. The loan number system utilized by the Museum is alpha-numeric and includes the letter L (for loan), followed by the calendar year of the loan, followed by a number indicating the order of loan. The calendar year is written in full, and the number of order of acceptance is separated by a dash from the year (e.g., L2000-001). Loan numbers apply to both outgoing and incoming loans.

II. A written loan contract must accompany every loan with specifications on rights and responsibilities of each party. The loan contract stipulates the conditions of the loan to insure adequate storage, environmental protection, and safety precautions during transit, handling, and use. Loan contracts are kept on file in the Office of the Registrar with a copy in the appropriate division's files.

III. The Registrar is responsible for transacting in-house loan agreements. These agreements must be in writing and accompany every in-house loan with stipulations on conditions of the in-house loan and length of time. The in-house loan agreement also must include, but is not limited to the following:

1. purpose of in-house loan
2. accession and catalog numbers of the loaned objects
3. inventory of loaned objects
4. location where loaned objects will reside
5. condition report on each loaned object
6. person responsible for the care and security of objects while on loan

### Outgoing loans (OL)

I. The curator receives a loan request and approves or denies the request.

1. Accreditation by appropriate accrediting agents, as well as knowledge of conditions, practices, and procedures of the requesting institution is used in evaluating the loan request. Exhibition or research conditions stated in the loan contract and evidence of adherence may be requested.

2. The length of time and other conditions of loan (such as periodic checks to monitor the safety of the objects, use of the objects for the stated purpose, condition of the

objects, and to assure that insurance valuations are current) must be stated in the loan contract and adhered to by the borrowing institution. Packing and transportation methods are stated in the loan contract. Costs associated with the loan are coordinated through the Business Office with approval of the Executive Director.

II. If the loan request is approved, the curator provides the Registrar with the following information:

1. an inventory with the accession number(s) and catalog numbers(s) of all objects;
2. title and/or description of all objects;
3. insurance value of all objects;
4. whether or not insurance certificate or rider needed;
5. purpose of loan;
6. duration of loan (date out and date by which loan should be returned);
7. name and all contact information of borrowing institution;
8. name of contact person at borrowing institution;
9. method of shipment or delivery; and
10. any special conditions.

III. The Registrar prepares the loan contract at the request of the curator, assigns a loan number, and obtains the curator's signature. Loans generally are for a six-month period with an option to renew for another six months without having to return the objects for inventory and evaluation. Requests for longer periods must be in writing from the borrowing institution with full justification. Renewal may require a written evaluation (condition report) or the return of the objects for inventory, in-house evaluation, and assurance of current insurance valuation prior to the extended loan period.

1. Registrar prepares cover letter and mails to borrower with loan contract.
2. Registrar or curator, whomever is most appropriate, does a condition report as appropriate and packs the loan.
3. Registrar arranges for shipment of the loan via the most appropriate method.
4. Registrar records the due date of loan on the Loans Calendar.
5. When the signed loan contract is returned, Registrar makes a copy for the curatorial division. If the loan contract is not returned, the Registrar, in conjunction with the curator, initiates follow-up inquiries.
6. A condition report may be required from the borrowing institution upon receipt of the loaned objects and prior to packing for return to the Museum. Damage or loss of objects while in transit or during the loan period is reported immediately to the Registrar with subsequent written explanation to the curator.
7. A certificate of insurance from the borrowing institution is kept on file in the Registrar's office.

8. As appropriate, a reminder letter is sent by the Registrar to the borrowing institution for the prompt return of a loan.

IV. At the end of the loan period, the Registrar contacts the curator to determine the next action, that could be recall of the loan, extension of the loan, or contacting the borrower to inquire if an extension is required. The Registrar carries out the appropriate action.

V. When the loan is returned, the curator is responsible for informing the Registrar that the loan is returned. The Registrar then closes the loan with notification of the close to the curator and borrowing institution. The curatorial division conducts a relocation inventory of the loaned objects.

#### VI. Destructive analysis loans

1. Requests must be made in writing by the curator to the Executive Director and must contain full justification for the destruction and a description of the method to be used, including an evaluation of the research design of the researcher

2. The Executive Director responds in writing to the curator with notification to the Registrar.

a. The decision to approve is based on the qualifications of the researcher, value of knowledge to be gained, and size, condition, and significance of the collection.

b. Standing permission for authority to approve destructive loans may be given by the Executive Director to a curator who makes many loans for destructive purposes, such as frozen tissue samples or radiocarbon dating.

3. Although the object may not be returned to the Museum, the information gained from the analysis must be provided to the Museum. It is the curator's responsibility to monitor materials out on destructive loan, to assure their correct use, and to record the returned data in the division records under the object's accession and catalog numbers with notification to the Registrar.

4. Any field-generated objects accessioned prior to being sent for analysis must be accompanied by a loan agreement. Only accessioned objects can be loaned.

5. For in-house field-generated objects going out for destructive analysis for radiocarbon dating or other archeometric methods, it is the Curator's responsibility to monitor these objects and to record the returned data with the appropriate collection. These objects are accessioned as part of the collection. If additional objects (e.g., seeds, insect parts, bones, snails) are returned with the data, they are part of their appropriate collection and have the accession number of that collection, and are cataloged.

6. Information gained from the destructive analysis is provided to the Museum along with two copies of any publications.
7. Loan due dates are tracked and any unused portions of objects are returned to the Museum.
8. For held-in-trust collections, the appropriate state or federal agency must concur with the destructive analysis of the object(s) prior to the loan being made.
9. All destructive analysis loans include a destructive loan contract supplement (see Forms) as part of the outgoing loan form.
10. All other outgoing loan procedures apply.

VII. The Registrar makes an annual report to the appropriate state or federal agency for all outgoing loan activities of held-in-trust collections. The curator must provide information to the Registrar in a timely manner. The report must include, but is not limited to the following:

1. state or federal agency;
2. copy of signed letter by the state or federal agency concurring with the destructive analysis loan if loan is for that purpose;
3. accession number of loaned collection;
4. permit number(s) as applicable for each loaned collection;
5. range of catalog numbers assigned to the loaned collection;
6. purpose of loan;
7. institution to which loan is being made;
8. conditions of loan;
9. length of time and dates of loan;
10. loan inventory by category of material;
11. collecting division housing the loaned collection;
12. discrepancies and problems encountered;
13. general condition of loaned collection.

## Incoming loans (IL)

I. Requests for a loan to the Museum are initiated by the curator in writing to the lender with notification to the Registrar. Usually, curators accept objects being placed on loan to the Museum and sign the loan contract as the representative of the Museum. The Registrar keeps the Executive Director informed of all loan transactions. Under unusual circumstances (such as the absence of the curator, a traveling exhibition, or as deemed by the Executive Director), the Executive Director or Registrar may initiate incoming loan requests, sign the loan contract, and accept the object(s).

1. Normally, loans from Museum-affiliated personnel are not accepted. Exceptions for such loans must be requested by the curator in writing to the Executive Director who will respond in writing to the curator with notification to the Registrar. The request must contain full justification, loan purpose, loan period, and insurance needs.

2. Incoming loans normally are insured. Requests for waiver of insurance and release of liability must be made in advance by the curator in writing to the Executive Director with notification to the Registrar. The request must contain full justification along with a written agreement by the lender to waive insurance and release the Museum from any liability associated with the loan. Complete documentation of all exceptions is kept on file in the Office of the Registrar for the duration of the loan.

3. Loans for inspection and study for possible donation or purchase are recorded on a temporary loan form prepared by the Registrar and signed by the requesting curator and property owner. Such loans are limited to no longer than 30 days. Temporary loans unless approved by the Executive Director are not insured by the Museum.

II. If the loan request is approved, the curator provides the Registrar with the following information:

1. accession number(s), catalog numbers(s), and other numbers of all objects;
2. title and/or description of all objects;
3. inventory of borrowed objects;
4. insurance value of all objects;
5. purpose of loan;
6. duration of loan (date borrowed and date by which loan should be returned);
7. name and all contact information of lending institution or source;
8. name of contact person at lending institution or source;
9. method of shipment or delivery; and
10. any special conditions.

III. Registrar assigns the loan number and prepares an incoming loan contract. If the lending institution or source provided a loan contract, the Museum's loan contract operates as a support document for internal record keeping purposes.

1. If no loan contract is made available from the lending institution or source, the Registrar prepares an incoming loan contract and obtains the curator's signature, and mails it with a cover letter requesting the lender's signature to the contract.

2. When the signed loan contract is returned, the Registrar makes a copy for the curatorial division. If the loan contract is not returned, the Registrar, in conjunction with the curator, initiates follow-up inquiries.

3. Registrar records the due date of loan on the Loans Calendar.

IV. The lender monitors loan valuations and notifies the Museum immediately if any changes occur during the loan period. If a valuation figure is not forthcoming or not mutually acceptable between the lender and Museum, the Executive Director reconsiders pursuit of the loan. The Registrar notifies the lender that failure to provide a valuation(s) will result in non-acceptance of the loan.

V. Incoming inventory and condition report

1. The curator conducts a relocation inventory and condition reports. These are maintained by the Registrar, with copies to the curatorial division.

2. The curator reports immediately to the Registrar any inconsistency in the loan inventory, such as number or type of objects, damage or suspected damage, or any change in the condition of the loan object(s).

VI. At the end of the loan period, the Registrar contacts the curator to determine the next action, that could be a request for an extension of the loan, or initiate return of loan. The Registrar carries out the appropriate action.

VII. The curator is responsible for the prompt return of the loan object(s).

1. The object(s) are inventoried, inspected, photographed (where appropriate), and written notations made of the findings. A copy of these findings is maintained by the Registrar.

2. The curator is responsible for informing the Registrar that the loan is returned. The Registrar then closes the loan with notification of the close to the curator and lender.

VIII. When returning a loan, the object(s) must be packed and transported in the same or a more suitable manner as received.

1. The Registrar sends by certified mail the lending party a copy of the shipping inventory and a Museum receipt form. The Registrar notifies the lending party that they are required to sign and return the Museum receipt form within 30 days or else forfeit any claim for damage or loss.

2. If the lending party retrieves the loan object(s) in person, the Museum receipt form must be signed prior to removal of the object(s) from the Museum.
3. In the event that the loan contract does not stipulate how the object(s) are to be returned, the Registrar notifies the lending party that the loan object(s) will be shipped if not retrieved in person within 30 days.

IX. As part of a loan contract, the lending party has the responsibility to maintain contact with the Museum. If a change in ownership of the object(s) occurs while on loan, the lending party or its authorized agent must give prompt notice to the Museum. In all such cases, the Museum either negotiates a new loan agreement or returns the object(s).

1. A notice of intent to terminate an incoming loan must include the following information:

“The records of the Museum of Texas Tech University indicate that you have property on loan to it. The Museum wishes to terminate the loan. You must contact the Museum, establish your ownership of the property, and make arrangements to collect the property. If you fail to do so within 65 days from the date of this notice, you will be deemed to have donated the property to the Museum” (Chapter 80, Property Code).

2. In the case of abandoned property, the object(s) becomes the property of the Museum if the Museum has given the lender notice in accordance with Texas Senate Bill No. 952.
  - a. The Museum is considered to have given the lender notice if the Museum mails the notice to the lender at the lender's last known address and proof of receipt is received by the Museum within 30 days after the date the notice is mailed.
  - b. The claim procedures for abandoned objects is governed by Texas law and follows the same procedure for establishing ownership of found objects in the Museum's collections.
  - c. If the Museum does not have a current address for the lender or if proof of receipt is not received, the Museum publishes a notice at least once a week for two consecutive weeks in a newspaper of general circulation in both Lubbock county and the county of the lender's last known address, if known. The notice of the unclaimed loan contains the lender's name, last known address, description of the loan object(s), the date of loan, and the name, address, and telephone number of the Registrar.

X. The Museum reserves the right to cancel a loan or remove the loan object(s) from exhibit at any time.

1. All loans are for a set period of time that cannot exceed two years.

2. Regular evaluation of each loan situation occurs to determine if loan renewal or an updated insurance valuation is needed.

## COLLECTIONS CARE

I. Preventive conservation procedures address light, temperature, relative humidity, and atmospheric pollutants to provide a controlled environment for collections. Light, temperature, relative humidity, and atmospheric pollutants are monitored and regulated on an ongoing basis using a variety of equipment and machinery.

1. Lights in collections housing areas are off when the area is not occupied. Objects are housed in enclosed cabinets that limit their exposure to light. Those objects that cannot be housed in enclosed cabinets are wrapped or boxed and housed on open shelving and are protected from light by the wrapping or boxing material. UV filtering sleeves or filter boxes are placed on the fluorescent light fixtures in collections housing. The sleeves are marked with the date on which they are placed and are replaced at five-year intervals. **Who is responsible for replacing them? Do filter boxes need to be replaced??**

a. Light levels are monitored with a hand-held light meter whenever the lighting situation changes to insure that appropriate levels are not exceeded (**what are the light levels for collections room – should be 50 lux overall??**) UV levels are monitored with a hand-held UV meter and are not to exceed 75 microwatts per lumen. **Who does the monitoring??**

b. Lights in exhibits areas are incandescent and are placed at an appropriate distance from objects to avoid heating them. Light levels are set not to exceed 50 lux (5 foot candles) for light-sensitive objects, 150 lux (15 foot candles) for less light-sensitive objects, and no more than 300 lux (30 foot candles) for more light-stable objects.

2. Temperature throughout the Museum, including the collection rooms, is controlled by a zoned HVAC system. The temperature set-point is 70°F and fluctuations are limited to  $\pm 2^\circ\text{F}$ . (**What about the collection rooms?? – much colder than that in History and we're at 68 in documents room and 72 in collections [ongoing problem]**).

- a. If the temperature fluctuates beyond these parameters, the problem is reported (by whom? Who is responsible?) to the Registration Division and if required, TTU Physical Plant staff are called out to correct the problem.
  - b. Collections requiring cooler temperatures are housed in refrigerated units or super-cold deep freezers.
  - c. Temperature is monitored by a combination of thermometers/hygrometers, psychrometers, thermohygrometers, hygrothermographs, and dataloggers and readings are gathered on a weekly basis by the Registrar or curatorial staff as appropriate.
3. Relative humidity (RH) throughout the Museum, including the collection rooms, is controlled by a zoned HVAC system. The RH set-point is 50% and fluctuations are limited to  $\pm 5\%$ .
- a. If the RH fluctuates beyond these parameters, the problem is reported to the Registration Division (by whom? Who is responsible?) and if required, TTU Physical Plant staff are called out to correct the problem.
  - b. Collections requiring higher or lower humidity are housed in microclimates with conditioned silica gel in the division's collection room.
  - c. RH is monitored by a combination of hygrometers, psychrometers, thermohygrometers, hygrothermographs, and dataloggers and readings are gathered on a weekly basis by the Registrar or curatorial staff as appropriate.
4. Atmospheric pollutants throughout the Museum, including the collection rooms, are controlled by a zoned HVAC system that filters both particulate and gaseous pollutants.
- a. These filters are monitored and replaced on a regularly scheduled basis by TTU Physical Plant staff.

b. Particulate pollutants are controlled by daily vacuum cleaning of the public and office areas of the Museum by the custodial staff. Housing furniture and packaging materials used in the Museum are chemically stable and do not off-gas particulate pollutants.

c. Collections that are particularly sensitive to atmospheric pollutants are housed in microclimates with freestanding filters and/or activated carbon in the division's collections room.

d. Atmospheric pollutants are monitored as needed or when a problem is suspected.  
(by whom??)

II. Safe Handling – needs development

III. Cleaning, packaging, and housing of collections are performed by collections staff.

1. Objects, samples, and documents are evaluated for cleanliness during the accessioning process.

2. Collections staff evaluates objects, samples, and documents that require cleaning to determine if they can withstand the cleaning process and use of any solvents.

a. Cleaning is not undertaken if it will remove any evidence or material that may be of research value or compromise the life history or aesthetic integrity of the objects, samples, or documents. Cleaning and use of solvents is not undertaken if it will damage or destroy the objects, samples, or documents.

b. Only trained personnel with fitted masks and appropriate filters are allowed to use solvents.

c. All health and safety rules and procedures are to be followed and data sheets on the solvents in use are posted in the labs where the solvents are in use. Safety cabinets are in each lab to house the solvents.

d. Objects that cannot be cleaned are wrapped in stable, inert, archival packaging material before being placed in the collections housing area.

3. Archival materials used at the Museum are acid-free, lignin-free tags, labels, papers, folders, envelopes, boards, boxes, and tubes that are calcium carbonate buffered or unbuffered; cotton and linen fabrics, tapes, cords, and threads; polyester fabrics, threads, tapes, cords, batting, and films; polyethylene self-closing bags, boxes; polypropylene microfoam, boxes, and containers; polystyrene boxes; cellulose adhesive and polyvinyl acetate and acetone adhesive; gelatin gelcaps; glass jars and vials with polypropylene or polyethylene caps; and Tyvek®, Mylar®, and Marvelseal®; products.

4. Stable, inert, archival housing units and packaging materials are used to provide a buffer between collections and the environment.

a. Collection objects are wrapped, bagged, boxed, or otherwise containerized in archival materials before being placed in the collections housing units.

b. Archival housing units used at the Museum are electrostatically-applied powder-coated steel cabinets, drawers, and shelving and unscratched, unruined baked enamel steel cabinets, drawers, and shelving.

IV. Packing and transportation of collections is the responsibility of the Registrar who may oversee the collections staff in this activity.

1. Prior to any shipping event, collection objects are evaluated individually by collections staff to determine if they can withstand shipping.

a. Packaging and shipping methods are based on the individual requirements of the objects.

b. Packaging materials are selected that will protect the objects from all reasonably anticipated risks associated with a particular shipping method.

2. Clean cushioning material (foam, fabric, tissue paper) is used based on the individual needs of the objects but materials that have direct contact with the objects are archival.

3. The shipping method chosen provides the best protection for the objects and shortest en route time.

V. Conservation assessment usually is carried out in-house by the Registrar or appropriate curator on a regularly scheduled basis. The advice of a conservator is sought as necessary.

1. The Museum carries out conservation assessments to assess and improve all elements of operations that impact care and preservation of collections on a regularly scheduled basis.

a. The conservation assessment examines the collections management policy, collections management procedures, environmental conditions, and the condition of objects to prioritize conservation needs.

b. Any problems with policy, procedures, and the Museum's environment encountered during the conservation assessment are used to identify and prioritize improvements.

c. Any problems with the condition of objects encountered during the conservation assessment are used to identify and prioritize conservation treatment needs.

2. When conducting the assessment, the Museum's Collections Management Policy is examined to determine what broad preservation guidelines it encompasses.

Recommended improvements to the Policy are incorporated into the Collections Management Policy during its scheduled revision and update.

3. The Museum's Collections Management Procedures are examined to determine how preservation practices are implemented. Recommended improvements are incorporated into the Collections Management Procedures during its scheduled revision and update.

4. The Museum's prevailing environmental conditions are measured to determine if the Museum's environment is safe and stable and conducive to the preservation of collections.

a. Measurements are made in the galleries, in collections work areas, and in collections housing areas. Data from monitoring devices such as hygrothermographs and dataloggers also are examined.

b. Visible and ultraviolet light levels, temperature and relative humidity, and atmospheric pollutants all are measured.

c. If no problems are found, the lack of problems is noted in divisional collection records.

d. If problems are found, the person conducting the assessment recommends any strategies, equipment, or materials that can be used to stabilize the environment and make it safe. Division staff implements the improvements, in conjunction with the Museum's administration when necessary.

5. The condition of the Museum's collections are examined on an object-by-object basis to determine their current state of preservation and if any are in need of stabilization or conservation treatment.

a. If no problems are found, this lack of problems is noted in divisional collections records.

- b. If problems are found, the person conducting the assessment recommends any required stabilization methods or conservation treatments that are required.
- c. A priority treatment list is developed based on most urgent need.
- d. Collections staff implements the stabilization methods.
- e. Collections staff identifies objects in need of conservation treatment on the object's condition report, and conservation treatments are scheduled by collections staff in order of priority.

#### VI. Conservation – needs development

VII. Housekeeping is conducted by custodial staff on a daily inspection. Custodial staff is responsible for the cleaning routine of both the non-collections housing areas and the collections housing areas. Non-collections housing areas include public areas such as galleries, meeting rooms, and restrooms as well as non-public areas such as classrooms, offices, and corridors.

1. Eating is allowed only in the Museum's breakroom (in the basement), and other designated areas located away from collections housing areas (e.g., Memorial Room, Helen DeVitt Jones Sculpture Court). Custodial staff sweeps these areas and empties trash on a daily basis. Each staff member cleans up after themselves in eating/drinking areas.
2. Trash is emptied and disposed of outside the building daily by the custodial staff. Trash is emptied into dumpsters located behind the Museum and the Natural Science Research Lab. Dumpsters are emptied on a regularly scheduled basis.
3. Collections staff carries out general housekeeping in collections housing areas.
  - a. Collections staff checks collections housing for cleanliness on a daily basis, and any problems are addressed as they are discovered.

b. Collections staff disposes of soiled packaging materials properly in dumpsters located outside the Museum.

c. Collections staff keeps equipment in good order and cleans it when necessary after use.

d. If additional housekeeping in collections housing areas is required from the Museum's custodial staff, collections staff put in a request to the Associate Director. The Associate Director informs custodial staff to schedule the work in conjunction with collections staff. Collections staff is responsible for providing access for the custodial staff, and for supervising custodial staff while in collections housing areas.

4. The Museum building and systems are inspected every six months by Preventive Maintenance of TTU's Building Maintenance Department.

a. Any problems discovered are reported to Museum Administration and are scheduled for repair through the appropriate TTU Physical Plant department.

b. Other problems are reported to the Operations Specialist as they are discovered. The Operations Specialist submits a work order to the appropriate TTU Physical Plant department for the problem to be repaired

5. Each collecting division of the Museum has additional, written housekeeping procedures for their respective collections housing areas.

## RECORD KEEPING

I. Documentation of the Museum's collections occurs on an ongoing basis and for a variety of reasons.

1. Collections records are created by those individuals delegated such authority in the Collections Management Policy. To avoid backlog, records are made by the appropriate individual in a timely manner, and are updated as required or on a regularly scheduled basis.

2. Records are created in written paper and/or electronic formats. Paper records are on acid-free, lignan-free stock.

3. The following collections activities are documented:

- a. transfer of title (or held-in-trust stewardship);
- b. acquisitions;
- c. accessions, including held-in-trust accession agreements;
- d. curation agreements;
- e. deaccessions and disposal method;
- f. cataloging;
- g. inventory;
- h. loans (in-house, outgoing, incoming, and destructive analysis);
- i. condition reports;
- j. insurance;
- k. conservation treatments;
- l. environmental monitoring; and
- m. integrated pest management.

4. Still and moving images in traditional and digital formats are produced as part of the documentation.

II. Collections records are housed in secure locations throughout the Museum providing both security for the records and access for Museum personnel who utilize them.

1. Registration records (acquisitions, transfer of title or held-in-trust stewardship, accessions, curation agreements, deaccessions and disposal method, loans, condition reports, insurance, environmental monitoring, integrated pest management) are housed in the Office of the Registrar.

2. Collections records (catalogs, inventories, condition reports, conservation treatments, environmental monitoring, integrated pest management) are housed by each collecting division.

III. Each month, the Associate Director sends an email to collections staff reminding them of the collections records update. Collections staff place updated collection records in the *Collections records* folder on the Museum computer network's xShare server. The Associate Director makes an electronic duplicate copy of the collections every month and takes this copy to be housed in a secure location off site.

IV. Collections staff of each collecting division develop its own written record keeping procedures designed specifically to address the record keeping needs of the division.

V. Transfer of title (or held-in-trust stewardship)

1. The Registrar in consultation with the curator of the collecting division generates a Deed of Gift. Two originals of the document are produced and both are signed by the Museum representative and sent to the donor for their signature. The Deed of Gift document includes the accession inventory of the collection. One original is returned to the Museum to be housed in the Office of the Registrar with a copy to the collecting division.

2. A Held-in-Trust accessions agreement is generated when stewardship of a collection is transferred from a state or federal agency to the Museum. Two originals of the document are produced and both are signed by the curator and by the agency representative. The agreement lists both the governmental agency permit number if applicable and the Museum's accession number, along with the accession inventory of the collection. One document remains with the agency while the other is housed in the Office of the Registrar with a copy to the collecting division. The Registrar and collecting division staff update the listing of all held-in-trust collections and associated permit numbers as such are acquired.

3. The original of any other document that transfers title (e.g., bill of sale, receipt,) is housed in the Office of the Registrar with a copy to the collecting division.

VI. Acquisitions

VII. Accessions

1. Once DAC has approved the acquisition of a collection, the Registrar creates an accession record in consultation with the curator of the collecting division at the time the collection is accessioned.

2. The Registrar assigns the accession number and generates both a paper and electronic accession record. Two originals of the paper record are produced. One original is housed in the Office of the Registrar and the other in the Museum's vault. A copy is housed in the collecting division.

3. The Registrar arranges for the collections to be photographed by a museum photographer and integrates the photographic record with the accession record.

4. The Registrar or collecting division staff produces an accession inventory when the collection is accessioned. The accession inventory is part of the accession record.

## VIII. Curation agreements

1. A curation agreement is used only when a state or federal held-in-trust collection was generated by an outside researcher. The collection has undergone the acquisition review process and the Museum has agreed to accept the held-in-trust collection into its holdings. Normally, a curation agreement is not executed prior to a collection being generated.
2. Three originals of the paper record are produced. All three are signed by the representative of the agency generating the collection at the time the collection is delivered to the Museum. The curator of the collecting division also signs all three originals. One original is housed in the Office of the Registrar, another is given to the agency representative, and the third is sent to the state or federal agency responsible for the held-in-trust collection along with a Held-in-Trust accessions agreement.

## IX. Deaccessions and disposal

1. A written deaccession recommendation with full justification and proposed disposal method is completed by the requesting curator and forwarded to the Registrar. The recommendation includes an inventory of objects being recommended. The Registrar presents the recommendation at the next scheduled Deaccessions Committee meeting. Currently, DAC functions as the Deaccessions Committee.
2. If approved, the Registrar creates the deaccession record, including the written recommendation, an inventory of objects being deaccessioned, and the approved method of disposal. The Registrar stamps all accession records *Deaccessioned*. All accession records are retained and the accession number never reassigned.
3. Catalog records and copies of accession records housed in the collecting division also are stamped *Deaccessioned*. All catalog records and copies of accessions records are retained and the catalog numbers never reassigned.
4. If the deaccession recommendation is not approved, the written recommendation is retained and housed in the collecting division as part of collections documentation.

## X. Catalogs

1. After accessioning, collections staff of the collecting division create the catalog records when the collection is cataloged. The Registrar is provided the range of catalog numbers associated with each accession number. The Registrar updates the accession record by adding the catalog numbers.
2. Catalog records are produced in both paper and electronic format and are housed in the collecting division.

## XI. Inventory

## XII. Loans (in-house, outgoing, incoming, and destructive analysis)

1. The Registrar generates a loan agreement at the request of the curator each time an object or collection is loaned. The Registrar or collecting division staff makes a relocation inventory each time an object or collection is loaned. Two originals of the paper record are produced and signed by both the borrower and lender. One original is housed in the Office of the Registrar and the other is given to the borrowing or lending institution as appropriate. A copy is housed in the collecting division. The written request seeking a loan is housed in the collecting division as part of collections documentation.

2. In the case of destructive analysis loans, a written recommendation with full justification and proposed method is completed by the requesting curator and forwarded to the Executive Director prior to loan execution. The Executive Director responds in writing. If approved, the loan is executed. The written recommendation and response are part of the loan record that is housed in the Office of the Registrar.

3. In the case of destructive analysis loans of held-in-trust collections, the curator also seeks concurrence in writing of the state or federal agency holding title. If the agency concurs, the loan is executed. The written recommendation to the agency and response are part of the loan record that is housed in the Office of the Registrar

4. If the destructive analysis loan recommendation is not approved by the Executive Director, the written recommendation is retained and housed in the collecting division as part of collections documentation. The written request seeking a destructive analysis loan is housed in the collecting division as part of collections documentation.

## XIII. Condition reports

1. The Registrar or collecting division staff produces a condition report for each object when a collection is accessioned. Condition reports produced at the time of accessioning are housed in the Office of the Registrar as part of the accessions record. Condition reports produced for other purposes are housed in the collecting division.

2. Collecting division staff updates the condition report each time an object goes out and returns from loan, prior to and after a conservation treatment, prior to and after an infestation, and any time an object undergoes a change in condition.

## XIV. Insurance

1. Curators establish an in-house evaluation of the value of their collecting division collections for insurance purposes. These records are housed in the collecting division.

2. Curators provide this information to the Registrar as needed for loan insurance purposes.

3. Curators provide this information to the Executive Director as needed for insurance and other administrative purposes.

## XV. Conservation treatments

1. A conservator produces a proposed treatment plan for approval by the curator of the collecting division. If approved, the conservator and curator sign the treatment plan. The signed treatment plan is part of the conservation treatment record.
2. A conservator documents an object prior to, during, and after each conservation treatment. This documentation is part of the conservation treatment record.
3. The conservation treatment record is housed in the collecting division.

#### XVI. Environmental monitoring

1. Records of the temperature and relative humidity of the Museum's galleries are made by the Registrar on a weekly basis from hygrometers and dataloggers.
2. Records of any changes in the lighting are made by the Registrar as the situation warrants it.
3. The Registrar analyzes environmental monitoring records as they are created. The Registrar reports any environmental problems revealed by the records to the Associate Director. Environmental monitoring records are retained in the registration division for a minimum of three years.

#### XVII. Integrated pest management

1. Collecting division staff produces an infestation report each time an object or collection is infested by pests.
2. The infestation report is housed in the collecting division with a copy to the Registrar.

#### XVIII. Photography

1. A museum photographer documents objects when they are accessioned, and at any successive time that photography is required. A photographic log is kept.
2. A museum photographer organizes, catalogs, and houses photographic records.

## INTEGRATED PEST MANAGEMENT

I. Integrated pest management (IPM) procedures are based on education, vigilant housekeeping, exclusions of pests, environmental monitoring and detection, habitat modification, identification of infesting species, and application of specific treatment methods. Evaluation of the success of the IPM program also is an important part of the process. The Assistant Director is responsible for the Museum's IPM program.

II. The Assistant Director is responsible for educating all staff on the importance of IPM by providing information on recognition of pests and past activity and what to do if such is discovered.

1. Staff report any evidence of pest activity in the public and non-collections housing areas of the Museum on an Infestation Report form (see Forms) to the Assistant Director. The Assistant Director follows up on the report and takes appropriate action.

2. The Assistant Director is responsible for informing visitors why eating and drinking is not permitted in the Museum by posting notices to that effect at the entrance to the Museum.

3. Collections staff is responsible for being familiar with pest species and how to practice IPM within the curatorial divisions.

a. Collections staff reports any evidence of pest activity in the collections housing areas to the curator who informs the Assistant Director.

b. In consultation with the curator and Assistant Director, collections staff follows up on the report and takes appropriate action.

III. Vigilant housekeeping is the responsibility of all staff. Procedures are outlined in the Collection Care section.

IV. The exclusion of pests is through barriers and activities.

1. The Museum building is the initial barrier between collections and pests. TTU Building Maintenance staff maintain a tight seal on doors, windows, drains, and other similar portals that might be an entry for pests. Museum staff reports any problems with the building seal to the Associate Director.

2. Internal walls of the Museum function as an internal barrier between collections and pests.

3. Cleanliness and good housekeeping are used to exclude pests.

4. Incoming objects, construction and exhibit materials, and packing cases are quarantined and examined for pests by exhibits or collections staff. Incoming objects must be free from infestation before incorporation into collections or gallery areas.

5. Pests are excluded by using sealed housing cabinets, enclosed exhibit cases, and encapsulation in archival packaging materials.

V. Environmental monitoring and detection occurs throughout the Museum.

1. Appropriate environmental conditions are maintained within the Museum to make it generally less attractive to pests. Any problems with environmental conditions are reported to the Assistant Director for resolution.

2. Incoming objects and materials are quarantined outside collections housing and gallery areas and inspected by divisional or collections staff. Any problems are reported to the Exhibits Manager or curator who informs the Assistant Director and appropriate action is taken.

3. In collections housing, access is provided between and under cases and between objects in cases to facilitate cleanliness and allow any evidence of pest activity to be seen during a visual inspection. Collections staff carries out visual inspections on an ongoing basis whenever conducting any activity in collections housing areas.

4. The Museum uses visual inspections to detect pest infestations. All staff carries out ongoing visual inspections for evidence of pest activity during their daily activity.

5. The Museum uses passive trapping to monitor and detect pest infestations.

a. Each division develops a map where the location of traps is recorded.

b. Sticky traps are placed in collections housing areas along walls, by doors, and besides cases.

c. Divisional staff is responsible for inspecting the traps at least once every two weeks.

d. Divisional staff replaces traps if they loose their stickiness or if an infestation is discovered.

e. Infested traps are disposed of in the trash outside the Museum.

VI. Habitat modification in the Museum environment is through controlling the internal environmental conditions, removing sources of food and nesting material, and keeping the curatorial facility clean to make it less attractive to pests. All staff is responsible for maintaining this environment.

VII. Identification and isolation of infesting species is critical to a successful IPM program.

1. If a pest is discovered, it is isolated and identified, and reported to the curator who informs the Assistant Director.

a. Pest identification guides are available from the Assistant Director.

b. Any potential health risks that may be associated with handling infested material must be taken into consideration. Any necessary precautions as outlined by the curator or Assistant Director must be followed.

2. The maximum extent of the infestation is determined by inspecting the surrounding areas and surrounding objects and materials.

3. All infested objects are encapsulated in polyethylene and are stored away from collections housing areas or galleries while awaiting treatment.

a. Collections staff carries out treatment as soon as possible.

b. If the damage caused by the infestation is extensive, the objects remain encapsulated and isolated while awaiting examination by a conservator.

VIII. Application of treatment and suppression methods occurs only after an evaluation is conducted.

1. All infested objects are evaluated by collections staff to determine what type of treatment method is safest for the material from which the objects is made and most effective for the eradication of the pest species.

a. Curators provide direction on this matter.

b. Collections staff completes a condition report prior to any treatment being applied.

c. Of the variety of non-toxic methods, the Museum utilizes manual removal of pests, vacuuming, and exposure to low temperatures (freezing). Least-toxic chemicals (general use pesticides) are used only if none of the non-toxic measures are safe or effective.

1. Manual removal of pests is an effective method for any object that cannot be frozen, such as ethnographic objects, objects with painted surfaces, oil paintings, or objects that have waxes, resins, coatings, or adhesives as their constituent parts. It also is effective for inorganic materials.

a. Collections staff carefully removes living and dead organisms and debris with blunt tweezers.

b. Manual removal also is used to clean objects after freezing and before their return to collections housing.

2. Vacuuming is an effective way to remove pests and debris from objects that have stable surfaces.

a. Collections staff uses a low-suction vacuum over a fine mesh screen to remove all remains of the infestation.

b. Vacuum bags are disposed of in the trash outside the Museum.

c. Vacuuming also is used to clean objects after freezing and before their return to collections housing.

3. Exposure to low temperatures (freezing) is an effective method for killing pests on materials that are safe to be frozen, such as textiles, some furniture, some sculpture, documents, and some photographs.

a. Curators provide guidance on freezing parameters.

b. Generally, the reduction in temperatures must be rapid, and must be to at least  $-20^{\circ}\text{C}$ .

c. Objects must be frozen for a minimum of five days.

d. A second freezing is required after a two-to-three week waiting period because not all eggs are killed during the first freezing period.

e. Objects remain encapsulated in polyethylene during the freeze-thaw-freeze cycle.

4. Least-toxic chemical controls (general use pesticides) such as dichlorovos and naphthalene may be used only when an object cannot be frozen and when the infesting species behavior is such that it cannot be removed manually.

a. Curators provide guidance on such matters.

b. Only trained collections staff with fitted masks and appropriate filters are allowed to use the chemicals.

c. All health and safety rules and procedures are to be followed and data sheets on the chemicals in use are posted in the labs where the chemicals are in use. Safety cabinets are in each lab to house the chemicals.

d. Collections staff places a small amount of the chemical inside the polyethylene enclosure so that it is not in direct contact with the object but the vapors can circulate.

e. Objects must not be exposed to the chemical for more than five days. After that time, the chemical is removed and the object remains encapsulated for a two-to-three week period while collections staff monitors it for signs of pest activity.

f. A second exposure to the chemical may be required after a two-to-three week waiting period if pest activity continues.

g. Objects remain encapsulated in polyethylene during the exposure cycle.

2. Whatever treatment method is applied, infested objects remain encapsulated in polyethylene for two to three weeks after the treatment.
  - a. Curators provide guidance if this period must be increased.
  - b. During this time, collections staff monitors the objects for signs of pest activity. If activity is ongoing, objects are re-treated and monitored again.
  - c. If no activity is observed, collections staff removes objects from the polyethylene, completes a condition report, and returns the objects to the collections housing area after cleaning.
  - d. Objects that were frozen or exposed to least-toxic chemical must be cleaned manually of any remaining evidence of infestation by collections staff before they are returned to collections housing areas.
3. Least-toxic chemicals never are used routinely or as a preventive measure.
4. Toxic chemicals (restricted use pesticides) are used only as a last resort if the infestation is so severe that it cannot be eradicated by any other means and if it poses a threat to the surrounding collections or a threat to the health and safety of staff and visitors.
  - a. The decision to use toxic chemicals is made by the curator with approval of the Executive Director.
  - b. Only a licensed applicator can apply restricted use pesticides and all Museum staff must comply with warning notices posted before and after such a treatment is applied.
5. The Museum has a contract with a pest control company to apply pesticides on a regularly scheduled basis to the non-collections housing areas of the Museum. Security staff accompanies the applicator during these treatments. Collections housing areas are never treated.

IX. Evaluation of the IPM program for effectiveness is the responsibility of the Assistant Director who does so on an ongoing basis.

1. Collections staff evaluates the effectiveness of particular treatment methods after each treatment and reports this to the curator who informs the Assistant Director.

2. All staff use the information gained from the evaluations to improve the IPM program.

## COLLECTIONS ACCESS

I. Collections are housed in locked, secured locations with controlled entry. Physical access to collections is restricted to those individuals identified in the Collections Management Policy. Museum collections access requirements apply to all staff in all divisions, but additional collecting division requirements that support (but not supercede overall Museum requirements) are developed and administered by each collecting division.

II. The Associate Director issues keys and keeps a record of which keys are issued to which individual, and which level of security clearance are assigned to each individual (with notice to Security).

1. Curators are issued keys to their collections housing areas only.

2. Curators request key issuance for their permanent staff from the Associate Director through a key access request form (see Forms). Each individual completes required paperwork available from the Operations Specialist in Museum Administration, and has their photograph taken for ID badge purposes. Individuals collect their ID badge in person from the TTU Police Department located in Room BA086 Health Sciences Center. Once approved, each individual signs for the keys when issued.

3. Curators request key check-out privileges for their student and volunteer staff from the Associate Director through a written request. The Associate Director notifies Security concerning who has key check-out privileges and for what time period. Keys are available from a security guard at the reception kiosk. Staff with key check-out privileges sign in with Security (on a daily sign-in record maintained by Security) when they enter the Museum and collect their keys. Staff with key check-out privileges turn in their keys to Security and sign out when they leave the Museum. If keys accidentally are removed, Security calls the individual responsible and requests the return of the keys.

III. Training on access requirements and responsibilities is provided by the curator (or designated collections staff) of each collecting division to all new staff, and is renewed on an annual basis. Each collecting division is responsible for developing the specifics of this training and communicating its specific information to its staff.

IV. Security and custodial staff that have access to collections areas undergo a security clearance background check, administered by the University Police Department at the time they are hired. Security staff has access to collections areas so that they may carry out their work effectively in response to an alarm or other security issue. Custodial staff has access to collections areas on an as needed basis, and are supervised by collecting division staff when working in collections areas.

V. Research access to collections is controlled by research design. Any researcher requesting research access submits a written research design to the curator of the collecting division who evaluates the request in terms of the status and stability of the collection. Only collections that are accessioned, cataloged, and in stable condition are available for research. A relocation inventory is conducted by collecting division staff when the objects are removed from housing and relocated to the designated work area.

1. On arrival at the Museum, outside researchers check in with Security (on a daily visitor check-in record maintained by Security) and receive a visitor's pass. The visitor's pass is worn at all times while the researcher is in the Museum. The researcher waits in the lobby until met by collecting division staff and is escorted into the secured basement area. On leaving the Museum, the outside researcher returns the visitor's pass and signs-out with Security.

2. Researchers are provided with a written copy of the handling section of the Collections Management Policy and procedures of the Museum (and any additional requirements of the collecting division) by collecting division staff and are expected to read and abide by them. Collecting division staff carries out any specialized handling.

3. Research is carried out in a work area separate from the collections housing area. The collecting division staff provides a researcher with a work area with adequate space, lighting, equipment, and furniture to carry out their research safely. Researchers may not remove objects or documents from this area. If, for extenuating circumstances, research must be carried out in collections housing areas, researchers are supervised by collecting division staff at all times. A relocation inventory is conducted by collecting division staff when the objects are removed from the work area and returned to the collection housing area.

4. Each collecting division may restrict access further, have additional requirements, and develop procedures regarding research conducted by in-house staff.

## COLLECTIONS SECURITY

I. The Museum provides security for its collections through traditional and non-traditional security methods. Traditional security is provided by trained Museum security guards, and by various security systems and access procedures. Non-traditional security is provided by divisional access and research procedures. Security guards report to the Senior Guard, who reports to the Assistant Director. Divisional staff reports to the divisional Curator. The Texas Tech University Police Department (UPD) provides law enforcement for TTU, including the Museum.

II. The job of Museum Security is one of the most vital and important staff positions within the organization. The Museum Guard is often the only person with whom the public deals during their visit or work at the Museum. The demeanor of guards as they interact with visitors leaves a lasting impression about the Museum. Therefore, as a member of the Museum Security staff, a certain type of conduct is inherent and expected in job performance. A written Code of Conduct has been created to identify some of the areas of greatest importance about security work in the Museum.

1. Guards are issued a uniform, that is to be worn at all times while on duty at the Museum. The basic uniform issue consists of a dark blue blazer, 3 white oxford shirts, 2 pairs of gray slacks, a black leather belt, 2 neckties, a nametag, a key holder and pant protector, a two-way mobile radio, and a security set of keys. The uniform is fitted for the individual guard, for his/her sole use during employment, but the uniform remains the property of the Museum. Upon termination of employment, the uniform must be returned to the Security Office.

### 2. Rules for Wearing the Museum Security Uniform

a. A guard is considered to be out of uniform if he/she is not well groomed, or the nametag, jacket, or any other part of the uniform is missing. The Senior Guard may send a guard home to complete his/her uniform before they can assume duties. Time lost is reflected on the guard's time sheet.

b. The uniform is not to be altered with the use of personal jewelry or accessory clothing, other than simple body jewelry such as rings, ear studs, watches, and similar non-obtrusive items.

c. In addition to the uniform garments provided, guards are expected to wear black, low-top shoes and black or dark blue socks. These items remain the property of each guard.

d. Guards are expected to maintain the entire uniform in a condition that is appropriate to the public nature of their position. The Museum reimburses cleaning of the blazer once a month. The remainder of the uniform is wash and wear and the guard maintains the responsibility for presenting a clean, neat appearance. The Senior Guard reviews uniforms daily for correctness. If part of the uniform becomes threadbare, soiled, or unsightly, the guard should seek replacement of the item. Consideration is given to replacement by the Museum if wear is the result of the normal on-the-job activities. The

uniform should not be worn either in total or in part when not engaged in Museum-related activities.

2. Guards are expected to be familiar with and adhere to Museum policies and procedures. The Museum Policies and Procedures Manual should be read and understood. In order to instruct visitors concerning acceptable behavior, the guards must know and display acceptable behavior. Guards must conduct themselves in a manner so as not to display prejudice for reasons of race, creed, color, gender, age, national origin, or physical condition.
3. Guards are expected to patrol as assigned by the Senior Guard. Methods of insuring the safety of visitors, volunteers, staff, facilities, and collections include: visual surveillance via a video monitoring system, electronic alarms, and physical presence (patrolling). Among these methods, most important and effective is patrolling. While on duty, the only time that a guard should be seated is when he/she is assigned at the information Kiosk. At all other times, the guard should be moving through the galleries taking note of visitor activities and being watchful for irregularities in behavior, the exhibits, or the facilities.
4. The information Kiosks must be attended to at all times during a normal work schedule day to answer the telephone, greet visitors, monitor the radio base station and video surveillance systems, and respond to workers and delivery persons. Brief absences for security reasons are allowable, but these absences should be infrequent and of short duration. Good judgment while occupying the Kiosk must be exercised.
5. When on duty at an information Kiosk, guards are expected to greet visitors and staff with courtesy. Counting visitors, asking visitors to sign the register, handing out information materials, answering questions, and contacting staff members about visitors or their questions are part of the job. Dialogues with visitors and other staff members should be conducted in a friendly, courteous manner, but are not to become in-depth conversations. Attention to activities in the public areas is of primary concern and nothing should be allowed to interfere with performing surveillance duties. Reading and paperwork are to be kept to a minimum while on duty. Slouching in the Kiosk chairs, leaning on the Kiosk in a leisurely manner, eating, drinking, and smoking are not appropriate behavior.
6. The telephones in the information Kiosk are for Museum business. Personal calls are limited to very brief conversations, and must not interfere with the information purpose of the telephones. Personal calls should be made during break periods and not on Kiosk telephones.
7. Guards must be familiar with safety regulations and utilize appropriate reporting methods. Reporting on safety hazards, facility problems, visitor activities, and any irregularities is part of the job. Forms for reporting should be filled out legibly, promptly, and should be to the point. Verbal reporting should be done in proper sequence: Guards to Senior Guard, and Senior Guard to the Assistant Director.
8. Guards are expected to be alert to the physical well being of the visitor and staff, and are required to be certified in First Aid and CPR. The Museum arranges for such

sessions as necessary. In emergency situations, guards are expected to take a leadership role in directing visitors and staff to areas of safety. The Senior Guard oversees the training of all guards.

9. Professionalism, promptness, attention to detail, and alertness are all necessary parts of the guard's job. Guards are expected to report for work on time, to attend to their duties professionally, and to remain on duty until the end of their scheduled workday. Absenteeism, tardiness, early departure, use of illegal or non-prescription drugs or alcohol, sleeping, or lack of personal hygiene while on duty are not appropriate. Use of illegal or non-prescription drugs or alcohol while on duty is grounds for immediate personnel reprimand or dismissal. If an over-the-counter or prescription medication that causes drowsiness is being used, the Senior Guard must be informed at the beginning of the workday.

10. Because the Museum is a public institution and is open for public use as much as possible, holidays for guards differ from those of other staff or faculty members. Compensation in accordance with state authorized limits is used for those occasions when time off is not possible. Requests for vacations must be submitted by the third week of the prior month to the Senior Guard, and must have administrative approval.

11. Work schedules are made out in advanced by the Senior Guard, circulated to all guards, and is adhered to unless ample justification can be made for changes. Guards are responsible for being aware of their work schedule and reporting and departure times. The security of the Museum is of prime importance, and although every effort is made to make the schedule compatible with personal needs, at times personal preference and convenience must be set aside in assigning work schedules.

12. A guard must be careful that no conflicts of interest arise as a result of the highly responsible nature of their position. Unauthorized access for friends or relatives, use of the position for personal material gain, loaning or transferring keys, giving or recommending appraisals, use of the position for abusive purposes are examples of misconduct not tolerated.

13. Guards must respect the confidentiality of their position by not giving out information on collections or encumbering the time or resources of other staff members. Inquiries regarding contents of collections, other than those on exhibit, should be referred to the appropriate, qualified staff member. If confusion about this exists, the guard should take a message or speak with the Senior Guard about the matter.

14. Guards must not accept any object(s) from a visitor for evaluation or appraisal purposes. Acceptance incurs liability. Guards should refer the visitor to the appropriate, qualified staff member, or take a message concerning the object(s) for transmittal to the appropriate person.

15. Guards are expected to carry and properly utilize the two-way mobile radio provided. While on duty at the information Kiosk, the guard is expected to monitor and

properly operate the radio base station, and to provide assistance to the mobile operators as needed.

16. Work breaks and lunch breaks are part of the job. They must, however, be taken at times when they do not interfere with the primary mission of surveillance. Work breaks are for a period not to exceed 20 minutes for each four hours worked. Lunch breaks are not to exceed one hour, including travel time. The break room in the basement of the Main Building is available for use during these break periods.

17. Each guard is responsible for the timely and accurate reporting of their work time. The Senior Guard reviews time sheets, signs them, and forwards them to the Business Office by the established deadlines. Difficulties in receiving pay or inconsistencies should be addressed through the Senior Guard to the Manager of Administration and Finance.

18. Because the Museum is often the site of after-hours events, providing security is necessary. However, guards are not expected to work beyond the normal weekly schedule hours without compensation. Overtime pay, one and a half scale, is paid to guards working these events in addition to their regular 40-hour week. However, no guard should volunteer to work excessive overtime hours if it will interfere with his/her ability to function properly during the normal work schedule.

19. Guards are expected to aid the rest of the staff in a number of ways. Mail pickup and delivery within the Museum, opening doors to assist staff members with loads, informing the Business Office of package deliveries, monitoring the backdoor of the Main Building, answering the information Kiosk telephones, and helping with setups and takedowns as needed are examples of ways in which guards assist staff members. These activities, however, must not take precedence over the primary mission of security surveillance, and helping must be done as time and personnel are available.

20. Guards are expected to be helpful and courteous to members of the support organization and general public. Job related duties and instructions, however, come only through the Senior Guard and Museum Administration.

### III. Guard Duties

1. Performs security work in the protection of property against theft, vandalism, illegal entry, and other destructive acts.

2. Responsibilities involve the protection of property against theft, vandalism, and illegal entry through such activities as periodic patrol of the building and grounds, examination of doors and windows, and observation of people and unusual occurrences. Work is performed under direct supervision with performance based on overall job performance.

3. Periodically patrols assigned areas to check for rule violations and irregularities.

4. Advises on food, drink, smoking, and photography restrictions, and requirements to conform to other instructions and signage.
5. Opens and closes building at the beginning and ending of the day.
6. Warn violators of rule infractions such as smoking, loitering, flash photography, and touching exhibits.
7. Examines doors, windows, and gates to determine that they are secure.
8. Watches for and reports irregularities.
9. Sounds alarm or calls police or fire department in case of emergency.
10. Performs related work as required.

#### IV. Investigation – Incident/Situation Reporting

1. Twice daily, patrolling guards make complete rounds of inspection throughout the Museum including the:
  - a. Main Building;
  - b. Moody Planetarium;
  - c. Collection Storage Wing (CSW); and
  - d. Natural Science Research Laboratory (NSRL)
2. Guards must be familiar with all areas of the complex, and the objects and exhibits in it, in order to recognize discrepancies or developing situations that need correction.
  - a. Discrepancies, incidents, and situations should be recorded on an Incident/Situation Report Form (see Forms) and, if detailed clarification is required, an attached sheet may be used.
  - b. If immediate corrective action is deemed necessary, the problem or concern should be reported directly to the Assistant Director.
3. When patrolling, guards should check for leaks, smoke, potential fire and health hazards, damage to facilities or exhibits, and the like.
  - a. Running, climbing, eating, drinking, smoking in non-designated areas, or any acts by staff or visitors that pose a security or safety threat must be addressed. Politely asking offenders to refrain from dangerous or destructive actions normally suffices. If the guard feels the situation is out of control, he/she calls for backup either from other guards, staff members, or the UPD. Have a name and description ready if possible. If warranted, offenders may be asked to leave the Museum, as a last resort, with approval from the Executive Director.

b. Suspicious activities are reported to the Senior Guard and then to UPD.

4. During opening and closing procedures, guards check for appliances or lights that have been left on by departing staff members. Be sure the person has actually left, and then turn the appliance or lights off. Report such incidents via the Incident/Situation Report Form.

#### V. Emergencies/Disaster Protection

1. Guards must be familiar with all policies and procedures, especially those dealing with emergency situations and security matters. These include, but are not limited to:

a. In the case of inspection and control of the Museum buildings and its systems, bomb threats, suspicious packages, vandalism, theft, fires, floods, tornadoes, and other disasters, consult the Museum Emergency Preparedness Plan. The plan also specifies disaster notification and response procedures, and evacuation decision-making, and response procedures.

b. Questions concerning access are addressed as outlined in the Access and Key Issuance Policy and Procedure (see Security Appendix).

#### VI. Access to Museum Building

1. Procedure for access during public hours is addressed in the Collections Access section of this document.

2. Procedures for access during non-public hours is controlled by a system of various levels of security clearance as determined by the Assistant Director on recommendation of divisional supervisors. This clearance is operational through encryption of electronic information into the Proximity Card Microchip (PCM) of each staff member. Staff members who are not issued a PCM do not have after-hours access to the Museum.

3. Procedures for loading dock access are addressed in the Property Control section of this document. To avoid overlap of activity, any staff member wishing to use the loading dock for purposes other than delivery must contact the Operations Specialist to schedule an appointment time.

4. Contractor and non-Museum TTU staff must sign-in with Security at the information Kiosk to gain access. After-hours access by contractors and non-Museum TTU staff is handled on a case-by-case basis through the Senior Guard and Assistant Director.

5. Procedure for visitor and researcher access is addressed in the Collections Access section of this document.

6. Procedure for controlled area access is addressed in the Collections Access section of this document.
7. Procedure for alarmed area access is addressed in the Collections Access section of this document.
8. In case of accidents, unsafe acts, and other hazardous situations and materials, either potential or in progress, guards use the Museum Occupational Safety Policy and Guidelines to determine the correct course of action.
9. It is prohibited to bring firearms into the Museum because it is State of Texas property. A notice to this effect is posted on the outside doors to public entrances to the building.

## VII. Weather Alerts

1. The weather alert radio at the information Kiosk must remain on at all times during duty hours.
  - a. If a weather alert sounds, the guard on Kiosk duty listens and determines if a significant danger exists (e.g., tornado alert), and takes appropriate actions to insure the safety of the staff and visitors.
  - b. The public address system, mobile radios, word of mouth, and telephones/paging system are used to notify all parts of the complex if danger is imminent.

## VIII. Theft

1. If an item seems to be missing, the guard checks the Art Removal Form, Report Sheet, and other guards to see if the object is accounted for elsewhere.
  - a. If the whereabouts of the missing object is not accounted for, the guard calls Exhibits Division personnel. If the Exhibits Division did not remove the object, the guard reports the loss to the Assistant Director.
  - b. The guard reports the time that the loss was noticed on the Incident/Situation Report Form, and attaches a detailed report.
2. If a missing object comes to the attention of the media, the guard does not make statements regarding the loss. Instead, the guard refers all inquiries to Administration.

## XI. Indecent Exposure

1. If an indecent exposure incident is reported, call UPD for assistance before acting.

- a. A guard may attempt to detain an alleged offender verbally until police arrive. Guards, however, should not place themselves in physical jeopardy attempting to restrain an alleged/observed offender.
  - b. Guards keep the alleged offender under observation until police arrive, making note of such things as distinguishing characteristics, car make and color, license plate numbers that might assist police in apprehension of the suspect.
2. The guard completes a follow up report of the incident on an Incident/Situation Report Form and attaches a detailed report, including the subsequent police report if available.

#### X. Assault/Rape

1. In the event of a physical attack, the guard calls UPD for assistance. The guard notes the time, and has a name and description ready if possible.
  - a. The guard does not try to move or clean up a victim. The guard applies First Aid if necessary.
  - b. A guard may attempt to detain an alleged offender verbally until police arrive. Guards, however, should not place themselves in physical jeopardy attempting to restrain an alleged/observed offender.
  - c. Guards keep the alleged offender under observation until police arrive, making note of such things as distinguishing characteristics, car make and color, license plate numbers that might assist police in apprehension of the suspect.
2. The guard completes a follow up report of the incident on an Incident/Situation Report Form and attaches a detailed report, including the subsequent police report if available.

#### XI. Other Emergencies

1. In case of heart attack, seizure, shooting, accident, and the like, the guard always call for backup first, then applies First Aid and CPR as required. The guard informs Administration, reports the incident on the Incident/Situation Report Form, and attaches a detailed report.
2. In case of accident, the guard fills out an Incident or First Report of Injury form (see Forms) available from the Manager of Administration & Finance.

#### XII. Alarms

1. The museum is equipped with audible (bell or horn) alarms during duty hours. These are activated if:

- a. an emergency door is opened from the side of the Helen DeVitt Jones Auditorium;
- b. fire doors are opened on the main floor of the Museum;
- c. second floor or basement windows are broken;
- d. the roof doors of the Main Building or Planetarium are opened;
- e. the CSW pedestrian or overhead doors are opened;
- f. an elevator alarm is activated by a trapped passenger;
- g. a person rings the outside doorbell at the loading dock/staff entry of the Main Building;
- h. a smoke detector is activated in the Main Building, the Diamond M wing, the Helen Devitt Jones wing, or the Natural Science Research Laboratory (NSRL) Addition;
- i. a fire-suppression sprinkler is activated in the basement of the Main Building, the Diamond M wing, the Helen Devitt Jones wing, or the Natural Science Research Laboratory (NSRL) Addition;
- j. the Museum Shop intruder detection beam is violated;
- k. an intruder detection beam is violated in the Diamond M Gallery;
- l. the door is opened in the Diamond M Gallery leading to the vestibule area near CSW' or
- m. the intruder detection beam is violated in the African Gallery.

2. Because several possible causes exist for audible alarms sounding, guards should be familiar with the differences in sound quality and location of the alarms.

a. The guard on duty at the information Kiosk finds where the alarm is located if the security system keypad is activated. The Kiosk guard proceeds to the Fire Alarm Board at the rear of the Museum Shop (room A1M1) to determine whether a smoke or fire alarm has been activated.

b. Any detected alarm locations are communicated via the Museum base radio or a mobile radio to give the patrolling guards the information.

c. When an audible alarm sounds, all guards should be especially watchful of exterior doors around the building, and they should determine quickly if any damage or theft has occurred.

3. When the building has been checked and re-secured after an audible alarm sounds involving the security system, the security system keypad must be RESET to reactivate the alarm(s).

a. Guards note time and location of alarms on the Incident/Situation Report Form and the Alarm Log (kept at the Kiosk). I

b. f a theft or damage has occurred, the guard immediately informs the Senior Guard and Assistant Director.

4. If a fire alarm sounds, guards quickly determine the location and cause of the alarm, and take appropriate action (see Disaster Preparedness plan and Museum Occupational and Safety Hazards Policy and Guidelines).
  - a. The guard notifies Administration, the TTU Fire Marshall, and UPD and apprises them of the situation.
  - b. The guard reports the event on the Incident/Situation Report Form, and attaches a detailed description of the incident.
5. If an elevator alarm sounds, the guard determines the nature of the problem, calms any trapped individual(s), and informs Administration. The guard does not try to free a trapped individual unless absolutely necessary.
  - a. An elevator technician is dispatched to the scene by Building Maintenance as quickly as possible. On weekends and holidays, when the Administration staff is not present, the guard calls TTU Emergency Maintenance (742-3301) to inform them of a trapped individual in an elevator.
  - b. If trapped individual(s) can communicate with the guard from within the elevator, the guard instructs them to push the Emergency Phone Button in the elevator.
  - c. The guard reports the event on the Incident/Situation Report Form, and attaches a detailed description of the incident.
6. Written procedures for arming and disarming alarms are in existence, but the information contained in them is confidential and is restricted to Museum Security Division staff.
7. Alarms are tested daily by the Museum Security Division guards and are maintained by a University approved contractor. Problems with alarms should be reported to the Museum Security Division who will inform Museum Administration, UPD, TTU Fire Marshall, and any other appropriate agencies.

### XIII. Locks

1. Written procedures for locking and unlocking the exterior of the Museum building are in existence, but the information contained in them is confidential and is restricted to Museum Security Division staff.
2. Keypad locking devices are controlled by the personnel having access to the areas secured by the keypad. Encoding of keypad codes is the responsibility of the Assistant Director.
3. Divisional staff is responsible for locking and unlocking interior deadbolt locking devices.

## XVI. Contacting the Staff

1. If a visitor, maintenance person, or contractor wishes to see a Museum staff member, the guard at the information Kiosk contacts the staff member by telephone, and upon their approval, has the person(s) sign in and issue them a visitor badge if needed. The guard informs the person(s) that they should sign out and return their badge as they leave.
  - a. The Museum staff member contacted comes to the information Kiosk to meet the person, or if the staff member is in an office accessible to the public, the visitor may be directed to that office.
  - b. The guard does not leave his/her duty post unattended to escort anyone into a restricted area. If an escort is necessary, the guard calls for backup to monitor the duty station.
  - c. Guards are not to permit anyone entry to an office or restricted area unless:
    1. the responsible staff member in the area can accompany and supervise them;
    2. advanced written permission from Administration is present; or
    3. Administration directs the guard to accompany and supervise the person(s).
2. Private telephone numbers and addresses of staff members are not to be given out. Refer such inquiries to Administration.
3. Under no circumstances does a guard accept an object from a visitor for review or evaluation by a staff member without written documentation from Administration, a curator, or the Museum Registrar.

## XV. Property Control

1. Any staff member who must remove institutional property from the Museum building for Museum business purposes must inform Security prior to the removal. Security must also be informed of the return of the institutional property.
2. Any staff member who must remove personal property from the Museum building must inform Security prior to the removal if the property is too large to be carried in a conventional bag, briefcase, or similar container. Security also must be informed if any staff member plans to bring any large item of personal property into the Museum.
3. Shipping, receiving, and delivery procedures are arranged through staff of the various divisions of the Museum. Staff from the receiving division must be available to provide access through and security for the loading docks during the delivery. The Manager of Administration and Finance or receiving division staff must notify Security of the estimated arrival day and time of deliveries with as much advanced notice as possible, and must notify Security when deliveries arrive.

4. If deliveries involve the use of the Museum loading dock and a large delivery vehicle (e.g., a tractor/trailer truck), the Manager of Administration and Finance or receiving division staff must inform the Operations Specialist in advance so parking arrangements can be coordinated with other Museum staff in the staff parking lot adjacent to the loading dock. With advanced notice, Museum guards will place traffic cones in the designated parking spaces to keep them open until after the delivery is complete.
5. Items of personal property found in the Museum must be turned in to Museum Security. These items are held by Security for a specified period of time in case the owner returns to claim them. They then are turned over to UPD and dealt with as per State of Texas abandoned property code.

#### XVI. Mail Pickup and Delivery

1. Incoming mail arrives twice daily at the information Kiosk from a campus mail carrier. A guard takes the mail to the Operations Specialist in Administration for sorting.
2. Outgoing mail is picked up at the Administration office twice daily and taken to the Main Building mailroom on the first floor for pickup by a campus mail carrier.
3. Guards are not to deliver mail to other parts of the complex unless requested to do so by Administration.
4. All incoming packages from commercial or campus carriers must be approved by Administration before acceptance. The Operations Specialist or the Manager of Administration & Finance is contacted. If these individuals are unavailable, the carrier is informed to attempt delivery at a later time. The guard may only receive packages and sign for them if specifically instructed to do so by Museum Administration and only on a case-by-case basis.

#### XVII. Miscellaneous Duties

1. Guards check all locks on doors weekly for smooth operation. Graphite may be applied to a lock if needed. WD-40 or other petrochemical lubricants are never used in locks.
  - a. If a lock continues to be troublesome, the guard reports it on the Incident/Situation Report Form or, if immediate action is needed, reports it to the Operations Specialist.
  - b. Broken or bent keys are taken to the Assistant Director for replacement. Normally, the holder of a broken or bent key is instructed to take the key to the campus Lock Shop for replacement.
2. When coming on duty, the guard reads the weekly schedule *Esta Semana* issued by the Operations Specialist, the Space & Services database entries for that day (found in xShare: •Information Files), and any notes left at the information Kiosk. Any questions

about space and services, programs, or tours are addressed to the Operations Specialist. Other concerns may be addressed to staff members or the Administration Office.

3. If an unscheduled tour group arrives, the guard contacts the Operations Specialist.
4. If a visitor requests to take photographs in the complex or on the grounds, the guard determines if the photos will be in the “nature of a snapshot” for personal use (see Photography at the Museum Complex statement). No flashes, tripods, or oversized items may be used in the galleries without Administration approval. If questions arise concerning the appropriateness of photography, and the photography statement does not clarify the problem, the guard contacts Administration before permitting the activity.
5. If a Photographic Agreement Form is present at the information Kiosk, the guard has the approved photographer or representative sign the form, and returns it to the Assistant Director.
  - a. Agreements between the local media and the Museum are in effect, including TV channels 11(KCBD), 13 (KLBK), 28 (KAMC), and 34 (KJTV; Fox 34); newspapers *Lubbock Avalanche-Journal* and *Daily Treador*; and the University News and Publications Office. If representatives of these agencies arrive and request permission to photograph in the Museum, the guard contacts Administration.
  - b. Under normal conditions, the Administration will have informed the guards in advance of any photographic requests pending.
6. The guard notes photographic visits on the Photography at the Museum Form (see Forms). The guard writes what agency they represent, where they are shooting, the date, and the guard’s initials.
  - a. The guard always informs Administration when the media arrives, who they are, and where they will be.
  - b. Some exhibitions, by contract, do not allow photographs or filming. If the guard is unsure of which exhibitions this might include, the guard contacts the Senior Guard.
7. Monthly, usually on the fourth Wednesday, a pest control exterminator (as contracted by the University) arrives at 8:00am to spray. A guard must accompany the exterminator in the Main Building, planetarium, Helen Devitt Jones and Diamond M wings, and CSW. The Natural Science Collection Manager accompanies the exterminator in the NSRL.
8. If a visitor arrives with a backpack, oversized package, large purse, briefcase, umbrella, or other such item in which an exhibit object might be hidden or which might inadvertently cause damage, the guard asks them to check the item in the personal secured lockers in the east vestibule on the main floor for safe keeping. The guard

states “It is the policy of the Museum that such items may not be carried into the galleries.”

9. The doors to the First Aid Room should remain shut when unoccupied. The Security Office must remain locked when unoccupied. The Security Office door is controlled by a keypad. The First Aid Room remains unlocked during duty hours.

10. Guards should be aware when gallery guide sheets or other distributional materials are running low, and replenish them as needed. When a particular gallery guide or handout supply is running low, the guard informs the Operations Specialist. Gallery guides and brochure supplies are stored in the Security Office.

### XVIII. Mobile and Base radio Operation

1. The Base Station radio at the Kiosk is to be monitored continuously throughout duty hours.

2. Base Station radios have a range of four miles, as do mobiles to bases. Mobile-to-mobile radio communication is limited to two miles (one mile is optimal). In rare instances, a base will need to relay messages between mobiles.

3. The FCC license for the Museum radio station is maintained by the Assistant Director. The license is for station WQO411, a “PW-Public Safety Pool, Conventional” permit, FCC Reg# 0001646694, issued to the “Texas Tech University Museum.” Re-licensing is at 10-year intervals.

4. All FCC regulations regarding radio station operation will be observed. The use of profane or suggestive language is strictly prohibited. Radios are to be used for Museum business only. Conversations should be brief and to the point. The FCC call letters, WQO411, and time will be announced by the information Kiosk guard through the Base Station every hour, as close to the hour as possible. Even if it is after the hour, the guard makes the announcement as soon as possible. The following statement should be used: *“This is WQO411. The time is \_\_\_\_\_. Out.”* No response is required.

5. Each guard has a mobile radio assigned specifically to them. These mobile radios are to be turned on and carried by the guards whenever not on duty at the information Kiosk, including breaks (with the exception of the lunch hour). At the end of a duty day, the radios are turned off and placed in a recharging stand. New batteries are available as needed.

6. Plain speech is the best communicator. Use of CB radio slang is not permitted. Some use of standard radio codes is advisable:

- |          |  |
|----------|--|
| a. 10-4  | an affirmative response meaning I understand, I see, OK. |
| b. 10-9  | repeat last transmission                                 |
| c. 10-20 | report current location                                  |
| d. Out   | radio conversation is completed                          |

- e. Code 3 indicates a person needs to be watched because of advanced information or suspicious behavior
- f. Code Brown Tornado
- g. Code Black Bomb threat
- h. Code Orange Security needed at (give location)
- i. Code White Building evacuation required
- j. Code Green Internal disaster
- k. Code Yellow External disaster
- l. Code Pink Kidnapping
- m. Code Blue Cardiac arrest; medical emergency
- n. Code Red Fire in the building

7. Each authorized radio operator is assigned a mobile radio number. Information Kiosk staffers (guards, volunteers, other staff) use the Base Station designation while on duty in the Kiosk. The designations assigned are as follows:

- a. Base - Base Station radio
- b. Mobile 1 - Assistant Director
- c. Mobile 2 - Guard
- d. Mobile 3 - Guard
- e. Mobile 4 - Guard
- f. Mobile 5 - Senior Guard
- g. Mobile 6 - Unassigned
- h. Mobile 7 - Guard/Facilities
- i. Mobile 8 - Administration office
- j. Mobile 9 - Temporary Assignments

## EMERGENCY PREPAREDNESS

Emergency preparedness for the Museum of Texas Tech University is based upon the avoidance of loss of resources resulting from an emergency. TTU OP's address accidents, fires, weather emergencies, and bomb threats and are supplemented by Museum and divisional procedures. The emergency preparedness procedures address measures for before, during, and after an emergency.

I. In preparation and implementation of these procedures, first consideration is given to the safety of Museum visitors, staff, and associated personnel. No action set forth in the procedures, either by design or implication, is intended to endanger the life or well being of any person. The Museum's emergency preparedness procedures are tested and evaluated annually through drills and reviews.

II. Using as a reference *Multi-hazard Ratings of Counties by States for the United States* (Ralph W. Rose and David G. Westendorff), Lubbock County is rated as follows:

### a. Hazards

#### 1. Earthquake

effective peak acceleration	no measure
effective peak velocity	no measure

#### 2. Landslide

incidence of landslide	low
extent of given incidence	more than 3/5 of surface
susceptibility to landslide	low
extent of susceptibility	more than 3/5 of surface

#### 3. Expansive Soil

degree of expansiveness	highly expansive
extent of given expansivity over	less than 1/4 of surface area

#### 4. Flood

incidence of floods requiring Red Cross Aid (1945-1976)	aided 4-6 times
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#### 5. Storm Surge

susceptibility to damage from tropical storm and/or hurricane flooding on Gulf	not susceptible to storm surge
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#### 6. Hurricane

incidence of tropical storms causing property damage (1900-1956)	no recorded incidence of tropical storm damage
--	--

## 7. Tornado

extent of area damaged by tornadoes  
in a 100 year period in relation to  
total area in incidence contour                      150 square miles

b. Considering the generally low probabilities of damage from natural hazards, it is more likely that the Museum is in danger from disasters caused by mechanical failure, civil disorder, accidents, or fire.

III. It is the responsibility of the Executive Director to create, review, and enforce preparedness procedures. The Executive Director identifies essential personnel and notifies the University Personnel office of that designation (see TTU OP 10.03, Vol I, paragraph 4, Identification of Essential Personnel). The Executive Director works with DAC, curators, and collection managers to assure the completeness and feasibility of the procedures. The Assistant Director is designated as the contact person for Museum safety, and the representative to the University Safety Committee.

a. The Assistant Director assigns facility security responsibility to the Museum Senior Guard. The Museum Senior Guard is responsible for scheduling, training, and supervising the Museum security staff. Their duties include opening the facilities at the designated hour, observing visitors for misconduct or irresponsible actions, securing the facilities at the appropriate hour, activating electronic security equipment, and completing all other acts that contribute to the general safety and protection of the Museum and its contents, either individuals or objects.

b. The first step to protecting the objects in the Museum's collection is proper and complete records. Curatorial staff must review records to ascertain their completeness. Curators must complete, maintain, and protect a catalog of the collection under their charge. The Registrar must maintain, duplicate, and appropriately house registration records.

IV. Vigilance is a necessary and critical part of emergency preparedness procedures. Each member of the Museum staff must constantly be attentive to irregularities such as water leaks, electrical outages, mechanical malfunctions, extreme temperature changes, insect activity, or the presence of unidentified persons. Each of these situations may be an indication of a circumstance that ultimately will bring damage or harm to collection items, Museum personnel, or the facility. These conditions should be reported to the Assistant Director, the Office of the Executive Director, or, in the case of unidentified persons, to the Museum Security Staff.

a. TTU provides preventive maintenance for the Museum and associated facilities through its Building Maintenance Department. The exterior and interior of the buildings are inspected every 6 months and any maintenance issues or small problems are

addressed or repaired so that they do not become large problems or emergencies. Building maintenance staff carries out such work.

b. Each curator is required to establish and maintain a housing case(s) in which type specimens or select objects are installed. These cases are marked with a red banner of at least 3X6 inches affixed to the front. The primary door to the rooms(s) housing these cases have a like banner affixed horizontally to the center of the door in line with the doorknob. Each curator is responsible for the supervision and review of the contents of these cases to assure relevance to the collection. These cases or their contents are the first objects removed or protected in case of disaster.

c. TTU maintains a series of Operating Policies and Procedures that address a variety of hazards and/or emergencies that may impact the normal operations of the Museum. These documents are reviewed annually and all changes are distributed to designated individuals on campus including the Executive Director of the Museum. A complete set of these policies and procedures are kept in the administrative office of the Museum and are available electronically on the TTU website.

1. Hazards and Emergencies addressed by OP's are as follows:

a. Violence and Workplace Threats

OP 76.10

1. Purpose
2. Review
3. Policy/Procedures

b. Suspension of Classes and Closing of Offices in Emergency Situations

OP 10.03, Vol 1

1. Severe weather Conditions
2. Energy Curtailment or Other Emergencies
3. Procedures for Implementation of Policy
4. Identification of Essential Personnel
5. Compensation of Essential Personnel
6. Announcement of Policy

c. Procurement, Usage, and Disposal of Radioactive Materials, Radiation Producing Devices, and Lasers

OP 60.11, Vol 1

1. Radiation Safety Committee
2. Radiation/Laser Safety Officer
3. Procurement of Radioactive Materials, Radiation Producing Devices, and Lasers
4. Equipment/Material other than Radiation
5. Use of Radioactive Materials/Radiation Producing Equipment/ Lasers
6. Disposal of Radioactive Materials

## 7. Emergency Action

### d. Warning and Alert Systems

OP 63.02, Vol 11

1. Policy/Procedure
2. Tests
3. Tornado Procedures
4. Tornado Warning Actions

### e. Emergency Procedures for Elevators

OP 61.08, Vol 11

Policy/Procedure

### f. Reporting of Fires

OP 60.13, Vol 1

Policy/Procedures

### g. Emergency Operations Plan

OP 76.01, Vol 111

1. Statement of Purpose and Authority
2. Plan Development, Maintenance, and Implementation
3. Local Emergency Situations
4. Phases of Management
5. Emergency Operations Center
  - Attachment A- Primary EOC Staff Members
  - Attachment B- Auxiliary EOC Staff Members

### h. Fire Safety Program

OP 60.12, Vol 1

1. Fire Marshall
2. Director of Facilities Planning and Construction
3. Director of Residence Halls
4. Deans, Chairpersons and Department Heads
5. Fire Extinguishers
6. University Employees

### i. UPD Services

OP 76.03, Vol 111

Policy/Procedure

2. Museum Administration and Security staff contacts TTU campus regarding emergency procedures established in TTU OP's. Each Division enacts whatever additional divisional preparedness measures it has identified. All administrative and divisional staff should have a copy of these emergency preparedness procedures available on hand so that they can be accessed during an emergency.

V. If a disaster strikes, everyone should remain calm and reassure those in distress.

1. Security staff initiates and oversees the evacuation of the Museum when the nature of the emergency requires it (e.g., fire, bomb threat). Staff and visitors evacuate following established emergency evacuation routes and exits.

2. Security staff initiates and oversees shelter precautions when the nature of the emergency requires it (e.g., severe weather, tornado, dangerous conditions outside the Museum). Staff seeks shelter in the Museum basement. Security escorts visitors to the basement and provides supervision.

3. People do not reenter the Museum until it is declared safe by emergency responders and Museum Security gives permission for reentry.

#### 4. TELEPHONE CALL LIST

Listed below are the telephone numbers of the key Administrative and Security staff to contact in the event of an emergency at night or on weekends. DO NOT GIVE OUT THESE NUMBERS WITHOUT PERMISSION.

##### a. ADMINISTRATION

\*\*\*DEAN, DAVID K. (AD OPS) -----XXX-XXXX  
Mobile -----XXX-XXXX  
\*\*\*EDSON, GARY (MUSEUM DIRECTOR)-- XXX-XXXX  
Mobile----- XXX-XXXX

\*\*Baker, Dr. Robert (NSRL) -----XXX-XXXX  
\*\*Johnson, Dr. Eileen (LLL) -----XXX-XXXX

\*\*\*Essential Personnel

\*\* Key Personnel

##### b. SECURITY PERSONNEL

Armenta, Sara ----- XXX-XXXX  
Coldiron, Danny ----- XXX-XXXX  
Mann, Kathie ----- XXX-XXXX  
Williams, Sharon (Senior Guard)----- XXX-XXXX  
Mobile -- XXX-XXXX

##### c. OTHER EMERGENCY NUMBERS

EMERGENCY (CAMPUS)----- 9-911  
EMERGENCY (OFF CAMPUS)-----9-911  
Building Maintenance----- 742-3301  
University Fire Marshall----- 742-3876  
University Police Department-----743-2000

5. Several types of incidents are more likely to occur at the Museum that involves personnel. These are: accident or injury; storm watch or warning, including severe thunderstorms with lightning and/or hail, ice or snowstorms, and severe winds or tornadoes; fire; and bomb threats.

a. Accidents

1. Prevention
2. Power Failure
3. Accidents/Medical Emergencies

b. Weather (e.g., storms, tornadoes.)

1. Staff Instructions
2. Tornado Warning Procedure for Guards
3. Tornado Phone Checklist

c. Other Natural Disasters

d. Fire

1. Staff Instructions
2. Fire Drill/Actual Fire
3. Guard Procedures

e. Flood

f. Bomb Threat

1. Staff Instructions. Bomb Threat Procedures OP 76.06, Vol 111
2. Guard Procedure
3. Five Tips On How To Spot Suspicious Packages
4. Guidelines From the USPS Inspection Service Regarding Suspicious Packages Received in the Mail
5. Recommended actions if you suspect a package you have received is a bomb
6. Fire/Bomb Threat Evacuation Map

VI. Accidents.

1. The key to safety is prevention. A safe environment lowers the chances of accidents. The Museum facilities and systems are inspected by TTU Building Maintenance staff twice yearly to correct any situation that may cause an accident to occur. The internal Museum environment is monitored on a daily basis by all staff as they carry out their regular duties and activities. The Museum's staff responds to accidents by being familiar with the accident emergency preparedness procedures and training sessions that are provided on an annual basis by TTU and by Museum security.

a. If Museum collections are damaged in an accident, divisional staff salvage, stabilize, and treat objects as instructed by curators in consultation with conservators.

b. The following are not emergencies but are conditions that may cause accidents and should be reported by any staff member to the Operations Specialist.

1. WET FLOORS. Do not walk on wet floors, that can be very slippery. Report wet floors immediately.

2. FRAYED ELECTRICAL CORDS. Stay away from frayed electrical cords. Electrocutation is a major cause of death in electrical mishaps.

3. BLOCKED DOORS. Blocked doors can cause an exit not to be available during an emergency.

4. MISSING FIRE EXTINGUISHER. Report any missing fire extinguishers immediately.

5. STRANGE ODORS. Be alert for strange odors. All strange odors must be checked immediately to find the source.

6. LIGHTING. Be aware of any lights that are out. Also listen and report any lights making any kind of noise. This situation could lead to a possible fire hazard.

2. Power Failure. In the event of a power failure, security will move visitors to the main lobby. The galleries will be closed to visitors at this time. For prolonged outages, check with the Senior Guard or Administration regarding the galleries.

a. The air handlers and chillers could be affected in the event of a power outage. Notify Administration during the week if you begin to notice extremely warm or cold air, or stagnant air. On weekends and evenings, notify emergency maintenance.

b. Check the Security Board, Fire Alarm board, and NSRL freezers in the event of a power outage. If the Security Board is inoperative, some outside doors may need to be secured or watched closely.

c. If the power outage is caused by severe weather, take the proper actions regarding severe weather.

3. Accidents/Medical Emergencies. If in doubt of the severity, call 9-911 and ask for an ambulance. Give the best and closest location for the ambulance to arrive. A guard or staff member should be at that location to direct the ambulance personnel to the exact location of the injury or illness.

a. Notify the Senior Guard and Administration.

b. If needed, apply first aid or CPR.

c. DO NOT attempt to move the person, especially in an injury or fall.

d. Get as much information as possible from the victim or someone with the victim so as to fill out an Accident/Illness Report of Injury. The Accident/Illness Report of Injury is available in Administration and must be completed as soon as possible after an incident by those involved.

e. Clean-up procedures depend upon the nature of the accident (e.g., flammable liquid spills, presence of blood). If in doubt, contact TTU Office of Environmental Health and Safety.

f. Evaluate the situation so that measures can be taken to improve it and to reduce the risk of such an accident happening in the future.

## VII. Severe Weather

### 1. Staff Instructions

a. In most instances, tornado warnings serve as drills, but all alerts should be taken seriously.

b. It is important that everyone be aware of and follows these steps:

1. When Security is notified of a tornado warning, a guard will announce the alert through telephone intercom paging and public address systems. ALL MUSEUM PERSONNEL AND VISITORS SHOULD MAKE THEIR WAY TO THE BASEMENT CORRIDORS IMMEDIATELY. Staff should help visitors and direct them to the public corridors near Classrooms 2 & 3. Persons in basement offices with windows should move into the interior corridors.

2. After the initial announcements, follow-up calls will be made to all divisions to ensure that everyone is aware of the alert, beginning with areas lacking paging or public address systems such as Association offices and the Museum Shop.

3. Upon receiving an alert notification, division leaders should move their personnel to the basement IMMEDIATELY. They should take a headcount to assure that all their personnel are present, accounted for, and safe.

4. Guards will patrol the galleries to move visitors and staff to safety.

5. USE THE STAIRWAYS ONLY. The elevators will be used to assist disabled persons to the basement and then turned off.

6. After arriving in the basement, KEEP STAIRWAYS CLEAR.

7. As guards circulate throughout the basement, KEEP QUESTIONS TO A MINIMUM as Security personnel will be busy verifying that everyone is accounted for and safe.

8. DO NOT GO TO THE LOBBY. Only Security and Administrative personnel are authorized to be in the lobby or upstairs. Everyone will be kept informed of developments and will be notified when the alert is over. Do not leave the basement until the Security gives the ALL CLEAR.

9. Those persons in the NSRL, Diamond M Galleries, and CSW should enter the basement by the Diamond M Wing stairway, or through Heritage Hall, if necessary.

## 2. Tornado Warning Procedure for Guards

a. Announce the tornado warning through the telephone paging system as described on the Tornado Checklist. Follow through calling each division individually, also described on the Tornado Checklist.

b. Make the announcement on the Public Address System at the kiosk in the main museum building for staff and visitors throughout the building and galleries.

c. One guard should remain at the main building kiosk to answer the phones, monitor the weather radio, and give directions to the basement.

d. One guard will go to the basement area to assist as needed. This guard should inform anyone in the library, break room, or classrooms about the tornado warning.

e. One guard will patrol all main floor and second floor areas of the main building to insure it is clear of people.

f. Lock the key box drawer at the kiosk. No keys will be issued to anyone until the alert is over.

g. If it becomes necessary for guards to go to the basement, the bars at the main entrance and east end should be raised.

h. If security is not fully staffed at the time, it may be necessary for the guards to perform more than one task.

## 3. Tornado Checklist for Guards

a. When a tornado WARNING is announced on the weather radio or through campus police, (also, listen for the campus weather siren), the guard at the kiosk should:

1. Announce through the telephone paging system, (push the PAGE button on the phone) or Feature 61:

"May I have your attention please, the National Weather Service has issued a Tornado Warning for Lubbock and vicinity. All faculty, staff, students, and visitors must go to the basement corridors immediately." I REPEAT: the National Weather Service, ...."

2. Hang up and then repeat the procedure. Begin calling divisions individually, starting with phones not on the intercom system. (\*)

b. Phone checklist

\*Museum Shop

Museum Shop personnel 2-2436

\*Museum Association

Executive Administrator of the Museum Association 2-2443

Secretary 2-2443

MAIN BUILDING

Administration

Claudia Cory ----- 222  
Pat Burns ----- 221  
Jamie Looney ----- 223  
David Dean ----- 225  
Edson----- 224

Education

Education Program Manager-- 237  
Education Specialist----- 236  
Cara Sanders ----- 239  
Planetarium----- 238

Nicky Ladkin ----- 260

Memorial Room (in case of a meeting)

Kitchen----- 233

Green Room (in case of a meeting) 2-4795

NSRL

Dr. Baker----- 248  
Secretary----- 249  
Robert Bradley----- 251  
Clyde Jones----- 250  
Computer Room----- 252  
NSRL Students----- 253  
Heath Garner ----- 259  
James Cokendolpher ---- 266  
NSRL Library ----- 264  
NSRL Mammals ----- 267  
NSRL Tissue Collection --- 263  
NSRL Workroom ----- 265

3. If time permits, call the divisions in the basement to inform them of the tornado warning, and instruct them to stay where they are.

Anthropology Curator-----	240
Anthropology Collections Manager	241
Art Curator-----	270
*Boiler Room-----	2-3334
Carpenter-----	235
Collection Receiving-----	230
Custodians-----	232
Casting Lab-----	231
E&T Curator-----	228
Exhibits-----	234
Heritage Management-----	254
History Curator-----	255
History Collections-----	227
Ruth Oliver-Library -----	261
Paleontology Curator-----	244
Paleontology-----	258
Photography-----	269
Photo Dark Room -----	226
Registrar-----	229
Registration Workroom -----	230

#### VIII. Other Natural Disasters

1. Due to the location of the Museum, it is less likely that a threat to the collections would be caused by natural disasters other than severe weather. In the unlikely event of another type of natural disaster striking, the emergency preparedness procedures for severe weather (seeking shelter in the Museum's basement) or in the event of fire (evacuation) will be followed. The Museum facilities and systems are inspected by TTU Building Maintenance staff twice yearly to correct any risk that may cause a natural disaster to occur. The internal Museum environment is monitored on a daily basis by all staff as they carry out their regular duties and activities. The Museum's staff responds to natural disasters by being familiar with the emergency preparedness procedures.

2. If Museum collections are damaged by natural disasters, collections staff salvage, stabilize, and treat objects as instructed by curators in consultation with conservators.

#### IX. Fire

1. The key to fire safety is prevention. The Museum facilities and systems are inspected by TTU Building Maintenance staff twice yearly to correct any fire-related risk that may cause a fire to occur. The internal Museum environment is monitored on a daily basis by all staff as they carry out their regular duties and activities. The Museum's staff responds to fire drills and actual fire events by being familiar with the fire emergency preparedness procedures and fire safety training sessions that are provided on an annual basis by TTU and by Museum security.

2. If Museum collections are damaged by fire, collections staff salvage, stabilize, and treat objects as instructed by curators in consultation with conservators.

### 3. Staff Instructions

#### a. ACTIVATING THE FIRE ALARM SYSTEM DOES NOT NOTIFY THE FIRE DEPARTMENT

Telephone calls (9-911) to the Lubbock Fire Department and the Texas Tech UPD (743-2000) are necessary.

b. If possible to do so without undue personal hazard, attack the fire with the fire hose or fire extinguishers that are available. Turn off the gas or electricity if it is the source of heat for the fire and close the doors.

c. If possible, someone should be outside to meet the Fire and Police Departments, and direct them to the exact location of the fire. A floor plan of the building needs to be available for fire and police.

d. Maintain security at exists. Emergencies can be a deception for theft, especially during an evacuation.

### 4. Fire Drill/Actual Drill

a. Take fire alarms and fire drills seriously to prepare to survive major problems. Do not presume that a problem does not exist. Make sure that everyone reacts/evacuates.

b. Alert emergency, security and operations staff and prepare them in advance of what to do. Prepare Museum staff to evacuate themselves. Evacuate public visitors calmly.

c. Always report the alarm or actual fire to others first. Let others know what is happening before you are distracted or preoccupied. Ensure that everyone is alerted and leaves the building immediately. Notification of building occupants is to be made by activating the building alarm system. If a fire alarm system is not present, all occupants should be alerted by runners yelling "Fire." It may be necessary to call the NSRL by telephone.

d. If smoke or flames are visible, notify the UPD and the Lubbock Fire Department by calling 9-911, giving your name, building name, and campus location. Give information as to which entrance the fire truck should arrive.

e. If possible, turn off the gas or electricity if it is the source of heat for the fire and close doors.

f. If the fire is small and can be controlled or extinguished by use of a portable fire extinguisher, attempt to do so. Caution: If the fire has progressed to a magnitude

where it cannot be extinguished with the installed portable fire equipment, or a chance exists that someone may be trapped, the building should be evacuated immediately.

g. If possible, someone should be outside to meet the Fire and Police Departments and direct them to the exact location of the fire.

#### 5. Guard procedures

a. If a fire alarm sounds, or someone reports a fire:

Quickly determine location and cause of the fire.

Check the fire panel in the Security Board Room in the Museum Shop.

Let the other guards know by announcing it over your mobile radio.

b. Remember to take your radio to the fire panel room.

c. If a fire exists, contact the UPD immediately (743-2000) and ask them to call the fire marshal.

d. If it is a minor fire, such as in a wastebasket, put the fire out using a fire extinguisher. The incident must be reported to the Assistant Director.

e. When the fire is in the building:

1. Determine where the fire is on the fire panel.

2. Contact UPD, 9-911, and the University Fire Marshall (742-3876)

3. Contact the Assistant Director

4. Call all guards for back up.

5. Start evacuation of the building

a. calmly announce on the PA system for all visitors and staff to leave the building through the nearest exit door

b. announce through the telephone paging system (Feature 61), "There has been a fire reported, please leave the building through the nearest exit."

c. begin calling the divisions individually, as per instructions for severe weather.

f. A back up guard or staff member should sound alarms (if alarms are available), and go through the building shouting (to be heard clearly), "FIRE, leave the building through the nearest exit." No exceptions to evacuation are allowed.

#### X. Flood

1. Due to the location of the Museum outside the 500-year floodplain, it is less likely that a threat to the collections would be caused by floods from severe weather. However, the risk to collections from floods occurring as a result of mechanical failure (e.g., burst pipes) or after a fire or accidental discharge of sprinklers is high. The Museum facilities and systems are inspected by TTU Building Maintenance staff twice yearly to correct any risk that may cause a mechanical failure to occur. The internal Museum environment is monitored on a daily basis by all staff as they carry out their regular duties and activities. The Museum's staff responds to floods by being familiar with the emergency preparedness procedures.

2. If Museum collections are damaged by floods, divisional staff salvage, stabilize, and treat objects as instructed by curators in consultation with conservators.

## XI. Bomb Threat

1. Staff Instructions – follow instructions in TTU OP 76.06. Vol. III

2. Guards Procedures

a. UPD Code For A Bomb Threat: 90X

The UPD dispatcher will use the above code in case of a bomb threat. This is the code guards will use if a bomb threat call is received, and the UPD must be informed.

b. In case of a bomb threat, turn off all mobile radios immediately. Do not use the radios within 300' of the threatened area.

1. Contact UPD and 9-911
2. Contact the Assistant Director
3. Contact the Senior Guard
4. Call all guards for back up.

c. If informed by UPD to start evacuation of the building:

1. calmly announce on the PA system for all visitors and staff to leave the building through the nearest exit door;
2. announce through the telephone paging system (Feature 61), "Please leave the building through the nearest exit." Repeat as needed;

3. begin calling the divisions individually, starting with the phones not on the intercom system as per instructions under severe weather.

d. The Senior Guard will assign areas to be checked for evacuation. These areas are:  
Main Floor  
Second Floor  
Basement  
NSRL-First and Second floors

### 3. Five Tips on How to Spot Suspicious Packages (from security consultants Kroll Associates, New York)

- a. Weight and Appearance – excessive weight for size; uneven or lopsided shape; bulkier than normal; soft spots; bulges or stains; protruding wires, metal or string.
- b. Size –may vary widely, from cigarette package dimensions to a large package.
- c. Packaging –wrapper suggests previous use, such as traces of glue or old labels; unprofessional wrapping; endorsements like "fragile," "personal and confidential," or "rush-do not delay."
- d. Unusual Characteristics – package makes a buzzing, ticking, rattling, or sloshing sound, or emits a peculiar odor.
- e. Contents – pressure or resistance when contents begin to be removed; visual distractions inside like currency or pornography.

### 4. Guidelines From the USPS Inspection Service Regarding Suspicious Packages Received in the Mail

- a. Oil stains on the outside.
- b. Peculiar odor, protruding wire(s), or foil.
- c. Overly heavy for its size.
- d. Weight unevenly distributed.
- e. Thick and bulging, as if overstuffed.
- f. Endorsed with such terms as RUSH, FRAGILE, HANDLE WITH CARE.
- g. Addressed to a prominent official and sent restricted delivery and/or with terms such as "eyes only," "personal," "confidential."
- h. Title of the recipient may be inaccurate or derogatory.
- i. Common words misspelled in the address.
- j. Address may have distorted handwriting, be made from cut & paste lettering, or prepared on a homemade label.
- k. Usually has stamps; meter strips are easily traced.

- l. Excessive postage.
  - m. No return address, or one unknown to the recipient.
5. Recommended actions if you suspect a package you have received is a bomb.
    - a. Do not attempt to open the package.
    - b. Minimize handling, and gently place the item on a stable surface.
    - c. Isolate the package.
    - d. Evacuate the immediate area.
    - e. Do not put the package in water. Water can cause an explosion.
    - f. Do not put the item in a confined area, such as a filing cabinet. The explosive may be powerful enough to blast the container apart and produce dangerous shrapnel.
    - g. If possible, open windows to vent explosive gasses and reduce glass shards in case of detonation.
    - h. If you are truly suspicious of any package, do not be afraid of embarrassment that you may be wrong. Call the authorities, especially your local Postal Inspector.
  6. Evacuation Plan Safety Zone map (in Emergency Preparedness appendix)

## XII. Planning for Following a Disaster

1. Getting Started – The Assistant Director gathers staff off-site to assign tasks and review salvage priorities. If only a portion of the Museum is affected by the emergency, this gathering can be done at a location inside the Museum but away from the emergency site.
  - a. A command center is established by Security with office equipment (e.g., computers, copier) and communication devices (e.g., walkie-talkies, cell phones).
  - b. A secure salvage area is created by the Assistant Director with locks, fans, tables, shelves, plastic sheeting, drying materials, clean water, camera, pencils and paper, and any other equipment relevant to the emergency.
  - c. Museum Administration notifies emergency officials and relevant campus departments of the extent of the damage.
  - d. Peer museums, professional groups, and commercial providers are consulted by the Assistant Director for assistance.

- e. Media enquiries are directed to the Associate Director. The Associate Director directs media enquiries to TTU Office of News and Publications.
  - f. Available financial resources are verified by the Executive Director to cover cost of recovering from the emergency, such as Museum and divisional budgets, insurance, state and federal assistance, other outside sources of funding.
  - g. Service providers are contracted with by the Museum's Manage of Administration and Finance for such emergency services as generators, freeze-drying, and refrigerated trucks.
2. Stabilize the Building and Environment – Some building contents may be contaminated. Personnel do not enter the building without current tetanus shots and appropriate personal protective equipment (e.g., gloves, overalls, dust mask, respirator mask, hard-hat).
- a. Structural hazards are identified and repaired; walls and shelves braced; debris removed from the floor.
  - b. Temperature and relative humidity are stabilized as soon as possible to 50% RH and 70oF by TTU Building Maintenance. Fluctuations are minimized first, then work progresses towards obtaining the ideal. If warm outside, air conditioning is used. If cold outside, heaters are used only for human comfort or to prevent freezing. Fans are used to circulate the air unless mold already is present.
  - c. Standing water is removed, items containing water are emptied, and wet carpets and furnishings are removed.
  - d. Needed supplies are purchased.
3. Documentation – Once it is safe to enter the Museum, a preliminary tour of all affected areas is made and protective clothing is worn.
- a. No objects or collections are moved without documenting their condition.
  - b. A digital camera, video camera, or Polaroid-type camera is used to record the condition of objects and structures. Images must illustrate clearly the damage. Supplement with additional images as necessary.
  - c. Notes and voice recordings are made to accompany images.
  - d. Staff are assigned by the Assistant Director to keep notes of salvage and retrieval decisions and activities. The Registrar keeps notes on contacts with insurance adjusters and other investigators.
  - e. Visual, written, and voice recordings are made by staff for each step of the salvage procedures.

4. Retrieval and Protection – Leave Undamaged collections and objects are left in place if the environment is stable and secure. If it is not, collections are moved to a secure, environmentally controlled area.

a. If no part of the Museum is dry, all objects not in enclosed cabinets are protected with loose plastic sheeting.

b. When moving collections, give priority to undamaged objects and objects that are most vulnerable to damage from unstable conditions. Separate undamaged objects from damaged objects.

c. Until salvage begins, each group of material is maintained in the same condition as found, i.e., keep wet items wet, keep dry items dry, keep damp objects damp.

d. All pieces of broken objects are retrieved and labeled.

e. Objects are checked daily for mold. If mold is found, objects are handled with extreme care and isolated.

5. Damage Assessment – The Registrar notifies the insurance representative or risk manager of the damage that has occurred. An on-site evaluation of the situation by such entities may be necessary before salvage action is taken.

a. A rough estimate is made of the types of materials affected and the extent and nature of the damage. Too much detail should be avoided so that recovery activities are not slowed.

b. Threats to objects and to staff and other worker safety are checked daily. The status of security systems and procedures is determined.

c. Evidence of mold is checked daily. Length of time materials have been wet and the current temperature and relative humidity are noted.

6. Salvage Priorities – Contact a conservator as soon as possible.

a. Salvage priorities are established by groups of materials not item by item. High priority collections areas are addressed first.

b. In general, objects that cannot be dried within 48 hours are frozen.

c. Protection and salvage work is focused first on the following :

1. vital Museum institutional information;
2. collections that most directly support the Museum's mission;
3. collections that are unique, most used, most vital for research, most representative of subject areas, least replaceable or most valuable;
4. objects most vulnerable to continued damage if not treated;
5. objects/materials most likely to be salvaged successfully;
6. objects on loan.

## 7. Salvage priorities of objects exposed to water by materials type

### a. Inorganic materials

1. Identify ceramic type and consult a conservator on drying procedures. If ceramic is broken, place in clean, transparent polyethylene bag until it can be treated. Seal the bag and monitor for mold.

2. If a stone object is smooth-surfaced, blot gently and air dry. If a stone object is rough-surfaced, or has an applied finish, do not blot. Air dry slowly under controlled conditions.

3. Rinse or sponge with distilled water and blot metal objects. Air dry. If a metal object has an applied finish, do not clean. Air dry slowly under controlled conditions. Keep flaking surfaces horizontal.

### b. Organic materials

1. Rinse and sponge leather and rawhide objects with clean distilled water. Drain and blot to remove excess water. Pad with cotton toweling or acid-free neutral paper to maintain shape. Air dry slowly under controlled conditions. Manipulate tanned fur and skins during drying to keep flexible.

2. Rinse baskets with clean distilled water. Drain and blot to remove excess water. Stuff with clean acid-free buffered paper or cotton sheets to retain shape and absorb stains. Cover with clean cotton towels and air dry slowly under controlled conditions. Change blotting material regularly.

3. Rinse bone, shell, and ivory with clean distilled water. Drain and blot to remove excess water. Place on blotters on non-rusting screens. Air dry slowly under controlled conditions.

### c. Natural History Specimens

1. Avoid direct handling of study skins and taxidermy mounts. Air dry slowly under controlled conditions or freeze.

2. Rinse botanical specimens with clean distilled water only if necessary. Interleave with acid-free lignin free paper and air dry herbarium specimens under controlled conditions; use presses if possible. Open specimen boxes and air dry slowly under controlled conditions.

3. Place fluid-preserved collections in sealed polyethylene boxes with a small amount of alcohol.

4. Rinse with distilled water and air dry geological specimens slowly under controlled conditions. Check with a conservator, as some geological specimens must be dried quickly.

5. Rinse with distilled water and air dry paleontological specimens slowly under controlled conditions. Fragile specimens and those with old repairs should be held together with ties during drying. Pad ties with acid-free buffered paper.

#### d. Framed Artworks

1. Remove paintings from frames in a safe, dry place. Do not separate paintings from their stretchers. Keep wet paintings horizontal and paint-side up with nothing touching the surface.

2. Remove art on paper or photographs with glass fronts from frames in a safe, dry place, unless art is stuck to the glass. If stuck to the glass, leave it in the frame and dry glass-side down. Otherwise, dry artwork slowly under controlled conditions, image-side up with nothing touching the surface.

#### e. Photographs

1. Remove from plastic/paper enclosures or frames. Save all information about the photograph. Carefully rinse with clean, cool distilled water as necessary. Do not touch or blot surfaces. Air dry under controlled conditions. Hang with clips on non-image areas or lay flat on absorbent paper. Keep photographs from contact with adjacent surfaces or each other.

2. If too many photographs exist that need immediate attention, either keep photos (except for historic photos) in a container of clean distilled water no more than 48 hours and air dry under controlled conditions OR freeze and, if possible, interleave with freezer or waxed paper; do not freeze glass-plate negatives.

#### f. Books and Paper

1. If it is necessary to rinse, do so with distilled water and keep book held closed. If book is partially wet or damp, stand the book on top or bottom edge with covers open at a 90° angle and air dry slowly under controlled conditions. If book is very wet, lay flat on a clean surface and interleave less than 20% of the book with absorbent material and replace interleaving when damp.

2. If too many books to air dry in 48 hours, wrap in freezer or waxed paper, pack spine down in sturdy containers, and freeze.

3. Air dry paper as individual sheets or small piles up to 0.5cm deep. Interleave, and replace interleaving when damp. Do not unfold or separate wet sheets.

4. If too many papers to air dry in 48 hours, interleave (by groups or individually) with freezer or waxed paper, pack papers or files supported and standing up in sturdy containers packed only 90% full, and freeze.

#### g. Electronic Records

1. Wear gloves when handling electronic media to avoid scratching surfaces. Do not use magnetic tools or scissors. When copying, clean drive heads frequently to protect the copying equipment.

2. Tape casings keep tapes clean and dry, but if the case is damaged, disassemble and remove tape. Rinse dirty tapes, still wound in reel, in clean lukewarm distilled water. Support vertically in blotting paper to air dry slowly under controlled conditions, then reassemble and copy.

3. Remove diskettes from casing and rinse in clean distilled water. Dry with lint-free cotton towels. Insert diskette into new casing and copy.

#### h. Textiles

1. Provide adequate physical support when moving heavy textiles. Do not unfold delicate wet fabrics. Do not stack wet textiles.

2. Rinse in distilled water, drain, and blot items with clean cotton towels or sheets to remove excess water. Block and shape each damp textile to its original form. Slowly air dry textiles using fans under controlled conditions. If textiles cannot be dried within 48 hours, separate them with freezer or waxed paper to prevent dye transfer, then pack flat, and freeze.

#### i. Furniture

1. Gently rinse or sponge the surfaces of wood furniture with distilled water to clean. Blot and air dry slowly under controlled conditions. Inspect painted surfaces. If paint is blistered or flaking, air dry slowly under controlled conditions without removing dirt or moisture. Hold veneer in place with weights or clamps while drying slowly under controlled conditions. Pad weights and clamps. Finishes may develop a white haze.

2. Rinse dirt from upholstered furniture with distilled water. Remove cushions, lift-out seats, and other separate pieces. Wrap upholstered materials in cotton towels or sheets to air dry slowly under controlled conditions, and replace cotton towels or sheets when damp. Blot wood sections with cotton towel and air dry slowly under controlled conditions.

## PERSONAL COLLECTING

I. Although personal collecting is not conceptually wrong, the activity of acquiring objects may constitute a real or perceived conflict of interest and a violation of public trust. It is most important that personnel not compete with their institution in the acquisition of objects. To avoid potential conflicts of interest, personnel are to adhere to the following procedures:

1. In general, museum personnel are directed not to collect in the discipline area in which they work to avoid the investment of professionally acquired knowledge in the procurement process and to avoid competing with the Museum in acquiring collections. This requirement applies to all persons working in the Museum.
2. New personnel should discuss their collections and collecting practices with the Executive Director during their first three months of employment.
3. A list of currently held collections should be given to the Executive Director at the time of the first meeting with new personnel. The list will be retained in the individual's personnel file for reference.
4. The Museum will not claim rights to previously collected objects, but may recommend distribution of personal collections.
5. Personnel must inform the Executive Director in writing about all newly acquired objects that may relate to the collecting practices of the Museum. The list of new acquisitions will be placed in the individual's personnel file for reference.

II. The Executive Director will consult DAC about personnel collecting practices as needed, and will rely on that consultation about the appropriate action to take.

1. The Executive Director will acknowledge the object as an acceptable personal acquisition, and place a copy of the note in the individual's personnel file.
2. The Executive Director will acknowledge the object and request more information including price paid, from whom the purchase was made, how the object was acquired, and all provenience. This request will include a date for the information to be returned to the Executive Director. A copy of this request will be placed in the individual's personnel file. Once the requested information is received, DAC may recommend one of the following actions:
  - a. no further action;
  - b. consult with the appropriate curator about possible acquisition of the object for accessioning into the Museum's collections;

c. admonish the individual for improper collecting practices and direct the individual to cease and desist from all personal collecting activities unless specifically authorized to do so by the Executive Director;

d. direct the individual to either return the object to the vendor or to sell or donate the object to a non-profit institution at the price paid; selling for a profit will be viewed as dealing in cultural or natural materials and may be a viable basis for dismissal from employment by the Museum.

III. Objects acquired for personal enjoyment outside the individual's discipline area or curatorial responsibility are not considered a conflict of interest unless the object resides within an area of institutional collecting priority as determined by the curators.

IV. An object that is part of an edition or is easily available in equal quality, condition, and price, such as prints (etchings, lithographs, silk screen, and similar process prints, but not including mono-prints and other "one-of-a-kind" techniques), photographs, garments, and most manufactured goods are not normally regulated. They should be reported, however, to the Executive Director.

V. Transparency in personal collecting activities will prevent misunderstanding and the appearance of a conflict of interest.

## RESEARCH

I. Within the framework of existing University policy and the constraints of Museum division policy and procedure, faculty and staff of the Museum are free to:

1. Choose the subject of research or scholarly activity;
2. Initiate and conduct such activity;
3. Seek the necessary resources to conduct such activity, and to exercise control over those resources;
4. Disseminate the results of such activity in an appropriate manner.

II. In return for this freedom to conduct scholarly activity and research, a member of the Museum's faculty or staff is responsible for:

1. Maintaining professional integrity within and external to the University and the Museum;
2. Honoring professional obligations to the University and Museum, and when relevant, to external funding entities;
3. Maintaining collegial relationship with members of the Museum faculty and staff;
4. Respecting the boundaries of collection authority;
5. Adhering to the highest standards of museum practices regarding the proper care and maintenance of collections; and
6. Acting in an ethical and professional manner as defined by the Code of Ethics for the Museum.

II. A collecting division may monitor and restrict further researcher activities through a Collections Research Access Agreement form.

## RESEARCH PUBLICATIONS

The Museum of Texas Tech University publishes three series focused on museum-based research. The series are *Occasional Papers of the Museum*, *Special Publications of the Museum*, and *Museology*. *Occasional Papers* and *Special Publications* are focused on biological collections. *Museology* encompasses the care and management of all types of collections and collection issues.

I. The series are open to both in-house and outside scholars to submit manuscripts that are the result of original, unpublished museum-based research or a new synthesis of ideas or information.

1. Submitted manuscripts are peer-reviewed for scholarly content.
2. The Series Editor makes the final decision as to acceptance or rejection of each submitted manuscript

II. Manuscripts are submitted to the Series Editor with a copy to the Publications Secretary. They should be organized and formatted according to the series style guide (available from the Publications Secretary or on line at [www.nsrl.ttu.edu/publications](http://www.nsrl.ttu.edu/publications)). Manuscripts not submitted in proper style will be returned for proper formatting.

III. Manuscript submittal is electronic, including a cover letter containing the following information:

1. submitting to which series;
2. statement that presented material has not been published, submitted, or accepted elsewhere;
3. statement that manuscript has been approved by all co-authors; and
4. contact information (mailing address, telephone and fax numbers, e-mail address) of corresponding author.

IV. For accepted manuscripts, authors submit both an electronic copy and a hard copy of the revised, properly formatted manuscript to the Publications Secretary.

1. Electronic copy may be submitted by e-mail, diskette, or CD.
2. Paper copy includes all tables and figures with figures labeled on the back with the figure number and corresponding author's name.
3. Hard copy figures are not returned to the corresponding author.

V. Authors are required to pay for the actual cost of the printing run for a publication.

1. Page charges are established by PrinTech and are non-negotiable.
2. Payments (in U.S. currency) are made to the Museum of Texas Tech University in one of the following forms:

- a. check;
- b. money order;
- c. bank draft drawn on a U.S. bank; or
- d. credit card (MasterCard or Visa).

VI. Each author and coauthors is provided 10 free printed copies of the publication. Additional reprints may be ordered through the Publications Secretary.

## EXHIBITIONS

I. The selection, scheduling, budgeting, and executing of exhibitions is the authority and responsibility of the Executive Director.

1. Input and assistance may be sought from a number of sources including, but not limited, to the following:

- a. Museum curators, staff, and volunteers;
- b. ad hoc community advisory groups;
- c. University department or faculty representatives;
- d. MTTUA members or representatives;
- e. individuals or special interests groups from the University or community; and
- f. professionals in areas of special interest.

2. Exhibitions are classified as permanent or temporary.

a. Permanent exhibitions (galleries, halls) are described as generally three years or more in duration, comprised mainly of objects from within the Museum's collections, and curated and installed by Museum personnel.

b. Temporary exhibitions are described as generally less than three years in duration.

1. Traveling (contracted) exhibitions are a collection of objects lent under contract by an individual or institution outside the Museum.

2. In-house temporary exhibitions are comprised mainly of objects from within the Museum's collections and are curated and installed by Museum personnel.

II. Exhibit requests may originate with any person or persons from the University or Museum staff, faculty, or student body, support organizations, or community. All requests, however, must be recommended by and presented through the administration office or a curatorial division of the Museum. Initiators must complete and submit an Exhibitions Request Form (see Forms) to the Exhibits Design Manager.

III. The selecting and scheduling of exhibitions is based on the University's academic and fiscal year.

1. The Executive Director establishes a Concept of exhibitions for each year in accordance with perceived University, Museum, and community needs.

2. In selecting and scheduling exhibitions, the following criteria are addressed:

- a. relevance to the Museum's Mission Statement;
- b. compliance with the unifying Concept of Exhibitions for the period as established by the Executive Director;

- c. adherence to the standard that at least 50% of all exhibitions are drawn from Museum collections;
- d. support a balance of exhibitions to represent the Museum's collections appropriately;
- e. availability of financial support;
- f. proper utilization of objects and collection management practices including attention to all legal and ethical concerns described in the Collections Management Policy;
- g. educational and inspirational value; and
- h. museum personnel and time limitations.

IV. The Executive Director establishes a schedule of exhibitions and, as needed, an exhibit team to oversee the planning, development, and execution of each exhibit project.

1. The exhibit team may include a project manager, curator, designer, educator, and/or other pertinent persons as deemed appropriate by the Executive Director. As a matter of course, the Registrar normally is involved in exhibitions concerning loan material.

2. The exhibit team, in the course of planning, development, and execution:

- a. acts on the Executive Director's committee charge;
- b. makes periodic progress reports to the Executive Director;
- c. adheres to established Museum policies and procedures;
- d. coordinates with other Museum divisions;

e. assumes no financial, contractual, personnel, or facility obligations associated with or to the Museum, either implied or expressed, without explicit authorization from the Executive Director; and

f. is accountable for the installation and presentation of the exhibition, and its disposition following removal from the gallery.

3. Most traveling exhibitions do not require an exhibit team, and are managed jointly by the Exhibit Design Manager and the Registrar.

V. Only the Executive Director is authorized to sign contracts or make verbal agreements with persons, institutions, or agencies that encumber the personnel, facilities, or financial resources of the Museum. This statement does not supersede the general University policy relating to contracts and agreements as defined in the TTU Operating Policy and Procedure Manual (OP 10.02(4d); 54.01; 54.07).

VI. Loan instructions, restrictions, and provisos contained in contractual documents related to an exhibition must be followed by all parties involved. This statement generally applies to traveling and in-house temporary exhibitions.

VII. A printed or electronic schedule of exhibitions is made available to the Museum staff, faculty, support association, and public on at least an annual basis.

1. The schedule is adhered to except when extenuating circumstances warrant a change.
2. Changes must have the Executive Director's approval and are noted electronically on the Museum's website in a timely manner.

VIII. Exhibitions, within the museum complex buildings or on the grounds, may not be photographed for commercial or publicity purposes without prior consent of the Executive Director, and as applicable, the lender.

1. Commercial photographers must show the Museum guards written permission from the Executive Director before photographing any exhibition or exhibition item.
2. Use of flash or high intensity lighting units, tripods, movement of exhibition items, or other special arrangements must be included in the Executive Director's permission statement.

IX. Exhibition documentation files are maintained by various division of the Museum.

1. Exhibits Division files at a minimum contain all pertinent information related to the requesting, planning, development, and execution during the life of each exhibition project. These files are maintained as part of the permanent records of the Museum.
2. Information Services Division files at a minimum contain documentation, images, and publicity and distributional materials that pertain to the publicizing and marketing of each exhibition. These files are maintained as part of the permanent records of the Museum

## IMAGE USE

I. All requests for permission to reproduce and/or publish material from the collections of the Museum of Texas Tech University must be made in writing to the Museum of Texas Tech University via e-mail, fax, or mail.

1. Requests are processed through the Registration Division once the curator of the appropriate collecting division has given permission for use and the request is reviewed by DAC.

2. The Museum makes every effort to respond to requests in a timely manner. The minimum response time is 1 month after submittal of a written request. Requestors are encouraged to submit their requests as far in advance as possible.

3. Requests are made on the Image Use Request form (see Forms).

4. Signing the Image Use Request form signifies acceptance of and intention by the signer (requestor) to adhere to the terms and conditions for use of images of the Museum's collections.

5. Written permission from the Museum must be obtained before any reproductions are made.

II. The Museum of Texas Tech University may grant permission to use images for reproduction/publication to a requestor by issuing an Image Delivery Form or a Photographic Rights and Reproduction Contract (see Forms) with pertinent Terms and Conditions and usages specified therein.

1. Permission is granted only for the specific use described in the Image Delivery Form or the Photographic Rights and Reproduction Contract.

2. Any use not specifically described in these forms requires a separate request, agreement, and appropriate fees.

3. Permission is limited to the company, organization, or individual name in the Image Delivery Form or the Photographic Rights and Reproduction Contract and may not be transferred to another party.

4. The Museum does not grant exclusive rights. All rights not expressly granted are reserved to the Museum of Texas Tech University, including but not limited to all copyrights and ownership (or stewardship) rights in photographic materials (including but not limited to transparencies, negatives, prints, digital, videotaped, and otherwise recorded images).

5. A requestor may not modify directly or indirectly any of the image materials, whether by digitized encodings or any other form or process now in existence or that may

come into being in the future, without the expressed, written consent of the Museum of Texas Tech University.

6. Unless stipulated in writing, rights granted are for a one-time use only.

7. Any additional uses beyond the one-time use must be made in writing on the Image Use Request form and submitted to the Museum. Additional image use fees are assessed.

8. Except for the purposes of technical production of the publication described in the Image Delivery Form or the Photographic Rights and Reproduction Contract, requestors may not in any way duplicate images provided by the Museum.

III. Requestors must obtain additional special permission from the Museum for any significant alternations, cropping, or other modifications to reproductions of materials from the Museum's collections that are not specifically covered in the Image Delivery Form or the Photographic rights and Reproductions Contract.

IV. Requestors must pay the Museum of Texas Tech University within 30 days of the date of the Museum's billing that will be dated as of the date of delivery of the requested material.

1. All fees are the responsibility of the requestor and are quoted on request. Requestors are responsible for paying any sales tax due.

2. Fees involved with the reproduction and publication of materials from the collections of the Museum of Texas Tech University include: use/licensing, materials and reproduction costs, and shipping and handling.

3. Shipping and handling fees can be waived if requestor provides the Museum with a Fed Ex account number.

4. Invoices for use/licensing fees (and any unpaid materials and reproduction costs) are sent with the Image Delivery Form or the Photographic rights and Reproductions Contract and are payable within 30 days.

V. The Museum of Texas Tech University requires proper credit acknowledgement for all uses of materials reproduced from the Museum's collections. The credit line must read "Museum of Texas Tech University" and include additional credit information when specified in the Image Delivery Form or the Photographic rights and Reproductions Contract, and credit must appear in the appropriate portion of the publication. For printed media, the credit line should appear in the caption. For film, TV, and video productions, the credit line should appear in the credits at the conclusion of the film or program.

VI. In the event of cancellation by a requestor, the requestor pays all expenses incurred by the Museum of Texas Tech University.

1. In addition, the requestors pays the full fee unless notice of cancellation is given at least 48 hours prior to the photographic shooting date, in which case 50% (half) of the fee is paid.

2. For weather delays involving shooting on location, the requestor pays the full fee if the Museum's photographer is on location or 50% (half) of the fee if the Museum's photographer has not left for the location.

VII. All physical reproductions (including photographs, screener tapes, transparencies, and slides) remain the property of the Museum of Texas Tech University and must be returned to the Museum by registered mail or bonded courier (that provides proof of receipt) within 30 days of the requestor's completing its use thereof, unless otherwise stipulated in the Image Delivery Form or the Photographic Rights and Reproductions Contract.

1. All photographic materials are returned to the Museum of Texas Tech University unless a value is specified for a particular image on the Image Delivery Form or the Photographic Rights and Reproductions Contract.

2. The reasonable value for an original transparency is \$1,500 USD.

3. Requestors agree to be solely responsible for and act as an insurer with respect to loss, theft, or damage of any image from the time of its shipment by the Museum of Texas Tech University to the requestor until the time of return receipt by the Museum of Texas Tech University.

VIII. Requestors indemnify and hold harmless the Museum of Texas Tech University against any and all claims, costs, and expenses, including attorney's fees, due to uses of images for which no release was requested or uses of images that exceed the uses allowed pursuant to a release.

1. If images of living people are used in which a person is either the sole or principle focus of the image, a Photo/Testimonial Release Form (see Forms) must be on file with the Museum, granting permission by the pictured person to reproduce or publish the image.

2. Images of living people that are reproduced or published in which a person is either the sole or principle focus of the image must be properly credited and the pictured person properly identified unless otherwise stipulated by that person.

IX. The terms and conditions of the Image Use Request Form, Image Delivery Form, Photographic Rights and Reproductions Contract, and Photo/Testimonial Release Form are binding upon the parties, their heirs, successors, assigns, and personal representatives.

1. This Agreement constitutes the entire understanding between the parties.

2. Its terms can be modified only by an instrument in writing signed by both parties, except that the requestor may authorize additional fees and expenses orally
  
3. A waiver of a breach of any of its provisions is not construed as a continuing waiver of other breaches of the same or other provisions hereof.
  
4. The relationship between the requestor and the Museum of Texas Tech University is governed by the laws of the State of Texas.
  
- X. The Museum requires for its library one complete, gratis copy of all publications, films, programs, video, or electronic publications in which material from its collections are used.
  
- XI. A more detailed, written guidelines and procedures manual for image use rights and reproductions is kept in the Registration Division.

## DEFINITIONS

### Accessioning

Accessioning is the process that is initiated by the transfer of clear title, and that officially incorporates objects into the permanent collections of the Museum of Texas Tech University, or the registration of objects held-in-trust for governmental agencies.

### Acquisition

Acquisition is the process of acquiring an object or collection for the collections through donation, fieldwork or research, purchase, transfer from or exchange with another institution, or bequest.

### Archival

Archival implies that the practices and products used are suitable for preservation purposes.

### Collections Manager

A collections manager is an employee of Texas Tech University, with full and permanent status, who is supervised by a curator and who carries out all ongoing collections management activities.

### Collection Object

A collection object is an item, artifact, specimen, sample, or document that has been accessioned into the collection.

### Conflict of Interest

Any action or behavior on the part of the governing body, administration, staff, students, or volunteers, as an individual or group, that competes with the institution, or takes advantage of their position or privileged information for personal gain.

### Comparative Collection

A comparative collection is a group of objects consisting of representative materials within a collecting division that is used for identification, reference, and educational purposes. Access to this collection is less restrictive than for the research collections.

### Curator

A curator is an employee of Texas Tech University, with full and permanent status, who is appointed by the Executive Director of the Museum. A curator is in charge of a collection or part of a collection of the Museum with regard to management, oversight, and supervision of all activities directly related to the collection.

### Deaccessioning

Deaccessioning is the formal process by which an object is removed permanently from the Museum's holdings. Records of a deaccessioned object remain with the Museum along with documentation of its disposal.

### Director

A director is an employee of Texas Tech University, with full and permanent status, who is delegated administrative authority for an element of the Museum by the Executive Director.

#### Disposal

Disposal is the method used to remove physically a deaccessioned object from the Museum. Disposal is through transfer, exchange, sale, or destruction,

#### Executive Director

The executive director of the Museum is an employee of Texas Tech University, with full and permanent status, who has been delegated the authority to represent the interest of Texas Tech University as the chief administrative officer of the Museum. The executive director of the Museum reports to the President of Texas Tech University.

#### Governing Body

The governing body of the Museum of Texas Tech University is the Board of Regents. The Board is the State policy-setting authority assigned and accepting the ultimate fiscal and fiduciary responsibility to maintain and enhance all aspects of the institution, including collections, operations, and services.

#### Inventory

The physical verification of the presence, location, and condition of the objects for which a museum has assumed responsibility.

#### Loans

Loans are temporary assignments of collection objects from the Museum (outgoing loans) or temporary assignments of objects to the Museum (incoming loans) for stated museum purposes such as exhibition, research, or examination for possible donation or purchase.

#### Mission

Mission is the purpose, expressed in a written statement, that establishes direction and goals with respect to subject matter, time, location, and function(s) of the Museum.

#### Museum

A museum is a permanent non-profit institution, open to the public on a regular basis, which collects, preserves, researches, and exhibits collection objects for study, education, and enjoyment for the benefit of society.

#### Museum Collections

The body of objects and documentation accepted and held-in-trust by the Museum for research and interpretation.

Museum of Texas Tech University

The Museum of Texas Tech University refers to all structures, facilities, collections, and associated materials using property allocated to the Museum by the State of Texas and Texas Tech University. The Museum is comprised of the main building, Moody Planetarium, Natural Science Research Laboratory, Lubbock Lake Landmark, research acreage in Val Verde County, the Museum Science Program, the Heritage Management Program, and the Center for Advanced Study of Museum Science and Heritage Management.

#### Personal Collection

Accumulating a collection on a personal basis in an area associated with the employee's museum-related duties.

#### Research Associate

A research associate is a professional person, who may or may not be an employee of Texas Tech University, without full and permanent status in the Museum who is appointed annually by the Executive Director of the Museum. A research associate is associated in a professional manner with the collections or the professional personnel of the Museum.

#### Registrar

The registrar is an employee of Texas Tech University, with full and permanent status, who is responsible for organizing and maintaining orderly forms, legal documents, files, and retrieval systems associated with the acquisitions, accessions, cataloging, loans, packing, shipping, inventory, insurance, and housing pursuant to the care, custody, and control of collections in perpetuity.

#### Staff Member

A person formally affiliated with the Museum who assists with its functions. Staff members include paid personnel, research associates, visiting curators, adjunct faculty, and volunteers.

#### Student

A person formally enrolled in an institution of higher education, and because that person uses Museum facilities, collections, exhibits, or programs for academic purposes, is expected to work within the parameters defined by the Code of Ethics of the Museum.

#### Support and/or Associated Group

A group organized and chartered in cooperation with the Museum, that supports the purpose of the Museum, has members, and provides financial, programmatic, and general assistance to the Museum. The support and/or associated group may or may not have 501(c)(3) status.

#### Type Collection

A type collection is a systematic collection composed of objects that are the basis for the designation of a particular taxon (holotype), material culture style, or geologic section, rock, or mineral. The type collection is the most restricted subunit of the research collection.

#### Visitor

A visitor is any individual, or group of individuals, not directly affiliated with the Museum that is on-site to interact with museum staff and/or to utilize the exhibits, programs, or collections of the Museum.

#### Volunteer

A volunteer is an unpaid member of the staff and subject to the Code of Ethics of the Museum.

## FORMS