BRAINTREE MUSEUM

COLLECTIONS DEVELOPMENT POLICY

2023 - 2026

Governing Body: Braintree District Museum Trust

Registered Charity 1110447

Company No. 05408088

ACE Accreditation No. 690

	Date	Signatory
Approved		

The collections development policy will be published and reviewed from time to time, at least once every five years.

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

Foreword

Braintree Museum Collections Development Policy determines the management of the collections held by Braintree Museum. The Policy is underpinned by the Documentation Policy and Care & Conservation Policy. The programme of work that aims to maintain the standards within the Policies and Procedural Manual is outlined in the associated Plans.

The collections are formally lent by Braintree District Council to Braintree District Museum Trust within the terms of the Funding & Management Agreement from the 1st April 2018.

The Museums Manager edited this Policy. Any queries with this document or any issues with collections should be addressed sent to info@bdmt.org.uk or 01376 328868 or Braintree Museum, Manor Street, Braintree, CM7 3HW.

Contents

1. Relationship to other relevant policies and plans of Braintree District Museum Trust

1.1. Statement of Purpose

The Museum's statement of purpose is embodied in the Trust's vision "to establish Braintree Museum as a leading community and cultural learning destination in Essex and the Warner Textile Archive as a national business design archive." The following vision of collections development defines the purpose relating to collections within Braintree Museum to enable the Trust to meet its charitable objectives:

> Collections development including management and access enables the preservation and interpretation of the history, culture and environment of the District of Braintree through Braintree Museum's collections and associated information.

The Charitable objectives of Braintree Museum Trust, as outlined in section 3.1 of the Articles of Association 2023, are as follows:

3.1a. to recognise, preserve, interpret and promote Braintree District's unique collections and heritage of design, industry and natural history that are in its care of local, national and international significance to stimulate design, creativity, industry, curiosity and inspiration for all generations worldwide by:

i. the development and maintenance of the museum named Braintree Museum for the interpretation and care of items of local or historic interest or value (the "Museum Collection"); and

ii. the development and maintenance of the archive named Warner Textile Archive for the interpretation and care of items of historic interest or value relating to the textile company and associated history of Warner & Sons Ltd, its predecessors and successors ("the Archive Collection"); and

iii. the creation, marketing and promotion of activities, displays, education, events, exhibitions, publications, research related to culture and the Archive Collection and the

Museum Collection.

Braintree Museum (the Museum) has shared aims and objectives between Braintree District Council (the Council) and Braintree District Museum Trust (the Trust), a charitable company limited by guarantee, as outlined in the *Funding & Management Agreement (April 2018)*. For the duration of this agreement the Council has lent the Museum Collection and all future acquisitions to Braintree Museum. The Trust is responsible for the management of the Council's Collection and any collections held on loan from other institutions.

The vision of future collections development delivers the charitable objectives of the Trust by incorporating the following key aims:

Acquisition

- Ensure the survival and preservation of important aspects of human history of Braintree District through the acquisition of relevant objects and information.

Preservation

- Maintain the care, management and preservation of the Museum Collection to Arts Council England Accreditation standard

Interpretation

- Improve the interpretation of the regionally significant industrial and biographical history of the District.

Access

- Create an illustrated digitised catalogue to facilitate access to the Museum Collection.

Community

- Use the Museum Collection with local, regional and national partners as a resource to generate heritage awareness; community identity and pride.

To achieve these aims the following objectives have been set for 2023 - 2026:

Standards

1. Achieve ACE Full Museum Accreditation status in 2023-2024 and maintain thereafter.

Funding

2. Obtain funding to enable acquisitions; provide care and access to the Museum Collection and develop displays and exhibitions.

District Heritage

3. Provide individual advice and support to heritage organisations within Braintree District.

Digitised Catalogue

4. Integrate uncatalogued collections, digitised images and supplementary information into the MODES Complete catalogue and consider transfer to Collections Index+.

Collecting & Rationalisation

5. Focus collecting on Collections Development Policy priorities and continue rationalisation.

Redisplay & exhibition

6. Deliver the annual Museum display and exhibition programme 2023 - 2026.

1.2. Acquisition & Disposal by the Governing Body

The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. Long-term Purpose

By definition, the Museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the Museum's collection.

1.4. Acquisitions outside the policy

Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5. Limitations on collecting

The Museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6. Valid title

The Museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the Museum can acquire a valid title to the item in question.

1.7. Disposal

The museum will not undertake disposal motivated principally by financial reasons.

Responsible, curatorially-motivated disposal takes place as part of Braintree Museum's long-term collections policy, as defined with this Collections Development Policy, to increase public benefit derived from museum collections. Further, Braintree Museum's general approach to rationalisation and disposal will be to follow the guidance in the *Museum's Associations' Disposal Toolkit Guidelines for Museums, 2014* and specific policy detailed in section 16 below.

1.8. General criteria for acquisition

The Museum will acquire for inclusion in the collection those items that enhance the understanding of the history of the District of Braintree. Special reference will be made to the industrial development of the area in the field of textiles and engineering, the District's archaeological origins and the changing social environment of its inhabitants. Acquisitions outside the current policy will only be made in very exceptional circumstances, where they can be shown to be relevant to existing collections, and then only after proper consideration by the governing body of the Museum, having regard to the interests of other museums.

Priority will be given to objects with a known provenance relevant to the defined collecting area. This will include objects whose archaeological find spot, place of manufacture, use or former ownership is known.

There is a strong presumption against the collection of fragmentary items which, when removed from their context, lose their research or interpretative value. Consideration will be given to other methods of recording, in addition to the collection of original material, such as the use of photographs, digital audio and video recording.

In all collecting categories, preference will be given to collecting examples otherwise not represented in the collections. Any item may be refused if it duplicates objects already in the collections.

Priority will be given to the permanent acquisition of items by gift, bequest or purchase. New loan agreements will only be entered into where an object is of major significance to the collection and where title could not be reasonably transferred to the Museum. In such cases, loans will be for a fixed period of no more than five years subject to regular review by the owner and Museum's Collections Assistant.

- Items accepted on loan to the Museum will be subject to the same legal and ethical considerations and standards of care as apply to the acquisition of material into the permanent collections.

- Material on loan to the Museum will be returned to the owner at the request of either the owner or Museum, provided at least one months notice of termination of the loan agreement is given.
- Short-term loans for temporary exhibitions are made when necessary for periods of up to one year and should be returned to the owner within one month of closing. These loans are recorded on Museum Object Entry forms.

All short-term loans into the Museum will be insured for all risks, 'nail to nail' based upon a written valuation provided by the lender.

The borrower will meet all costs associated with short-term loans out of the Museum including insurance.

1.9. Special Conditions

The Museum's governing body will not accept any item offered as a gift, bequest or loan that has any special condition or restriction placed upon its acceptance. The only exception would be conditions to prevent the usual process of disposal, as described within this Policy.

1.10. Period of time and/or geographical area to which collecting relates

The collecting policy of Braintree Museum will cover the administrative local authority District of Braintree (see Appendix) for all time periods given the specific limitations referred to within the above collection descriptions.

1.11. Legal and Ethical Considerations

Braintree District Museum Trust and its officers endorse the principles and guidelines in respect of the legal and ethical considerations in acquisition and disposal published in the Museum Associations' Code of Ethics for Museums (April 2008 and Acquisition: Guidance on the Ethics and Practicalities of Acquisition (2004). The Museum Service will act in a professional manner to current standards of best practice, including MLA's Accreditation Scheme and Care of Collections guidelines; National Archive's Standards for Record Repositories (2004) and BS 5454:2012 Guide for the Storage and Exhibition of Archival Materials and any other relevant professional standards and guidelines. To this end the District Museum Service is committed to continued training and professional development of all staff to ensure the best care and use of collections.

No member of staff, director or trustee of Braintree Museum, Warner Textile Archive or Braintree District Trust may compete with the Museum for objects, or take advantage of privileged information received. Should a conflict of interest develop, the needs of the Museum will prevail. No person or organisation with any possibility of financial or personal gain from the acquisition should be involved in making the decision to acquire the item.

Pharmaceutical and medical items containing stable residues of historic identified drugs will be retained intact and the appropriate Home Office licence obtained if necessary.

1.12. Archaeology Archives

Archaeology will be collected according to the Braintree Museum Guidelines for Deposition of Archaeological Archives (see Appendix 18.4) that incorporate the Museums Essex Archaeology Deposition Guidelines (see Appendix 18.5).

1.13. Education handling collection

All collections have educational value and all objects will be made available for educational purposes in compatible ways to their long-term preservation. Safeguards have to be implemented to prevent the inevitable damage from repeated handling. Therefore the Museum will acquire objects for repeated handling with any educational group. This Education handling collection is distinct from Museum objects that may be occasionally handled under the supervision of Museum staff.

These objects will not meet the criteria for acquisition in the main Museum collection unless they duplicate existing items but will relate to the themes identified for the handling collection. Any accessioned item proposed for the handling collection will be deaccessioned and loans will not be

accepted. This collection will be documented separately from the main collection.

Due to the way in which the handling collection is used, despite all reasonable precautions being taken, it is more likely that damage will occur to these objects that eventually will require their disposal. This will be clearly explained to the donor who must agree to the objects being used for the handling collection and it will be noted on the signed Museum Entry Form. Disposal of these non-accessioned Education handling objects will take the form described above, with the exception that Museum staff can initiate it without reference to the governing body.

1.14. External funding and acknowledgement

Objects acquired with external funding from institutions such as the Friends of Braintree Museum; National Art Collections Fund and V&A Purchase Fund will be documented with an appropriate credit.

2. History of the Braintree Museum Collection

Braintree District is one of England's largest administrative districts at 236 square miles or 610 square kilometres of mostly rural land, with three growing market towns of Braintree, Halstead and Witham and an estimated population of 155,200 people in 63 parishes, see Appendix 1 (population in 2021, by Office of National Statistics).

This Collections Development Policy is only concerned with the collections held by Braintree Museum. However, within the District there are twelve other museums or heritage centres that are open to the public at some time in the year. Only the Brewster Centre Museum, Colne Valley Railway; National Trust's Paycocke's at Coggeshall and the Warner Textile Archive, also run by Braintree District Museum Trust are accredited museums. Over the next five years Braintree Museum will continue to develop partnerships with the heritage centres, museums, their governing bodies and host institutions listed below, to further define their collecting areas and themes in relation to the Braintree Museum Collections Development Policy:

- Brewster Centre Museum (Colne Valley Railway)
- Coggeshall Museum (Coggeshall Museum)
- Earls Colne Heritage Museum (Earls Colne Heritage Museum and Earls Colne Parish Council)
- Finchingfield Heritage Centre (Finchingfield Guildhall Trust)
- Great Bardfield Museum (Great Bardfield Historical Society)

- Halstead Heritage Museum (Halstead Local History Society and Halstead Town Council)
- Kelvedon and Feering Local History Museum (Kelvedon and Feering Local History Museum)
- Paycocke's, Coggeshall (National Trust)
- Ridgewell Airfield Commemorative Museum (Private collection)
- Stisted Heritage Centre (Stisted Parish Council)
- Warner Textile Archive (Braintree District Museum Trust)
- Wethersfield Airfield Museum (RAF Wethersfield Heritage Group)

The collections of Braintree Museum have been assembled since the 1920s and are based on those of a local solicitor, Alfred Hills and the Courtauld family (see Appendix 2). Since the 1980s, the Museum has been collecting material relevant to the human history and industrial development of the District of Braintree. For the purpose of this document 'local' means within the boundaries of the District of Braintree and 'Museum' refers to Braintree Museum. The strengths of the Museum's collections can be summarised as:

- The archaeology of the Roman town of Braintree and Medieval Cressing Temple.
- The family and company histories of Courtaulds, Crittall Manufacturing Company and Warner & Sons (at Warner Textile Archive). Also the local paternalism that extended particularly from Courtaulds and Crittalls throughout the District in social, leisure, health care and architecture.
- Local history research collections including hospitals, industry, leisure, retail and schools.
- Castle Hedingham pottery
- The history of decorative arts with emphasis on the development of textiles which our district had worldwide significance. Creative textiles including beadwork, a small but comprehensive collection of ceramics and a representative collection of prints and design ephemera from Bardfield artists.
- John Ray (1628 – 1705)
- Three historic buildings, formerly Manor Street Infant and Junior Schools, (1862 and 1897 respectively) including Braintree Museum, owned by Braintree District Museum Trust, and part of the former New Mills, owned by Braintree District Museum Trust, now the grade II Warner Mills (1862).

3. Overview: an overview of current collections (ACE 3)

See sections 5.3 – 5.14

4. Future Collecting: themes and priorities for future collecting (ACE 4)

See sections 5.3 – 5.14

5. Rationalisation: themes and priorities for rationalisation and disposal (ACE 5)

5.1. Rationalisation review

The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2. Rationalisation standards

The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the

process.

5.3. Sections 3-5 Overview, Future Collecting and Rationalisation of Collections

The Museum's collections are described in the following sections each of which is sub-divided into the following categories (with reference to *Accreditation Scheme for Museums and Galleries in the United Kingdom: Template Collections Development Policy, 2018* [ACE] sections 3-5)

5.4. Archaeology

Archaeological archives

Overview (ACE 3)

Before 1993 archaeology archives from excavations in the District of Braintree were accepted by the Chelmsford and Essex Museum, Colchester Museum and Passmore Edwards Museum (incorporating the Essex Field Club). Following the closure of the Passmore Edwards Museum the collections from sites within Braintree District were transferred to Braintree Museum. Both Colchester and Chelmsford Museum Services have accessioned sites from Braintree District in their collections that are available for loan.

a. Braintree Museum holds archaeology archives from throughout the District including:

451 boxes of bulk archaeology from eight Braintree excavations that form the Braintree Roman Town Post Excavation Publication Project, a series of excavations in the 1980s by the Brain Valley Archaeology Society and Braintree District Council that represent one of the best records of a small Roman town in the county, including the following sites:

- BB: Brands the Builders (bulk finds on loan from BVAS: John Hope)
- BBH: Braintree Boars Head (bulk finds on loan from BVAS: John Hope)
- BCH: Braintree College House (BDC)
- BF: The Fountain (bulk finds on loan from BVAS: John Hope)
- BF: Letch's Yard (bulk finds on loan from private lender, excavated by BVAS: John Hope)
- BLR A-D: 2 – 4 London Road (bulk finds on loan from BVAS: John Hope)
- BPS: Braintree Pet Shop (bulk finds on loan from BVAS: John Hope)
- BRR: 65 Rayne Road (bulk finds on loan from BVAS: John Hope)

241 boxes of bulk archaeology from Cressing Temple from 18 years of excavation by Essex County Council. The 13th century wheat and barley barns at Cressing Temple are the finest remaining pair of medieval barns in Europe and of international importance. The Essex County Council Heritage Advice Management and Promotion Section are committed to the publication of the archive to allow the local and in part nationally important collection, to become accessible to researchers and members of the public.

339 boxes of bulk archaeology from desk-top assessments, trial trenching, evaluations and excavations throughout Braintree District. These include:

- Rev. Kenworthy's excavations at Skitts Hill, Braintree in the 1890s (transferred from Passmore Edwards Museum and additional material held at Colchester Museums)
- Mr. M J Campen's excavations at Stebbing and Kelvedon, 1945-1975 (additional material held at Colchester Museums and Feering and Kelvedon Museum).
- Archaeological archives from Bocking, Braintree, Boblow, Coggeshall, Castle Hedingham, Cressing Temple, Feering, Kelvedon, Ridgewell, Rivenhall, Shalford, Sible Hedingham, Steeple Bumpstead, Sturmer, White Notley, Witham
- Hole Farm Kilns, Sible Hedingham (Essex County Council Field Archaeology Unit)

Archaeological objects

Individual or groups of archaeological objects have been acquired individually or more recently from the Treasure Act 1996. Simply defined Treasure is any object found, other than a coin that is at least 10% precious metal and at least 300 years old. There is a legal obligation for any finder of Treasure to report it to the Coroner under the 1996 Treasure Act or risk a maximum three months in prison or an unlimited fine or both. In addition many archaeological objects that are not treasure are being recorded on a national database via the Portable Antiquities Scheme.

a. A small local and British collection of prehistoric flint tools. Of note are the Halstead and Marlborough Road Late Bronze Age/Early Neolithic daggers

b. Pottery from all periods, most found within the District.

c. Bronze Age gold ring, Kelvedon

d. Roman gold phallic pendant, Braintree (Treasure Trove, illustrated above)

e. Roman copper alloy pyramid bells, Coggeshall

f. Gold posy ring, Coggeshall (Treasure Trove)

g. Silver and garnet ring, Kelvedon (Treasure Trove)

h. Silver 17th century button, Sible Hedingham (Treasure Trove)

i. Early Anglo-Saxon gold brooch sheet fragment, Kelvedon (Treasure Trove)

Future Collecting (ACE 4)

a. Archaeological archives will continue to be accepted from the District of Braintree. A large number of excavations are with archaeological contractors waiting to be deposited with the Museum. Before 1991 the responsibility for publishing sites excavated by Essex County Council belonged to the Historic Environment Management Section and thereafter with the Field Archaeology Unit. No collections should be accepted unless they have been published and meet the criteria established in the *Guidelines for deposition of archaeological archives with Braintree Museum* (Appendix 15.3) and Essex Museum Worker's Group – *Code of Practice Relating to Material from Archaeology Excavations* (Appendix 15.4). The high number of future excavations within the District will generate a large volume of important material and each deposition should be considered with reference to the above Guidelines; Code of Practice and Museum resources. Significant archaeological archives awaiting transfer include:

   - Maltings Lane, Witham (Essex County Council Field Archaeology Unit)
   - Kelvedon Kiln Site (Essex County Council Field Archaeology Unit)

b. Individual archaeological objects will continue to be purchased through the Treasure Trove Scheme, dependent upon the financial resources, when objects are in good condition and illustrate an important part of the District's archaeological heritage. Other archaeological objects will be accepted subject to the criteria outlined in section 2.2 to 2.8 of this Policy.

c. The introduction of the Essex Finds Liaison Officer for the Portable Antiquities Scheme has created an important database of finds. Some of the finders are offering their archaeological objects to the Museum and this source of significant individual or groups of finds will be collected subject to the due diligence outlined in the *Code of Practice for Responsible Metal-Detecting in England and Wales*.

Rationalisation (ACE 5)

a. Archaeology is a major priority for rationalisation and this will be reviewed by the Museums Manager in 2018-2021 to establish a long-term project and funding.

5.5. Art

Overview (ACE 3)

The collection comprises framed and unframed work in the following media: oil (53), watercolour (19), pen and ink (11), pencil (6), photographic (104) prints (68) and other media (66). Themes comprise of the following:

a. A collection of oil portraits (23) painted by promising young artists selected from the RA School, showing employees of the Crittall Manufacturing Company painted in the mid 1920s. A growing collection of research related to the 'Old Iron' series is being assembled.

b. Within the Town Hall there are two civic portraits painted by Maurice Greiffenhagen RA (1862 – 1931) of Sir William Julien Courtauld (1870 – 1940) and George T T Bartram (1845 - 1940).

c. A large wall mural painted by Anna Zinkeisen (1901 – 1976) showing the evolution of the textile industry commissioned by Courtaulds.

d. A small collection of local topographical work in different media (91) by mainly local artists such as Olive de Horne Vaizey and Elsie Cole showing local scenes such as Bocking Postmill and houses in Bradford Street. There are also a number of topographical views showing scenes outside of Braintree District (45).

e. A collection of works connected with notable local figures (66) as well as businesses and institutions (43) including; a pencil sketch of Francis Henry Crittall (1860 – 1935) by Sir Alfred Munnings PRA, an oil portrait of George Courtauld and an oil portrait of John Ray.

f. A collection of works (31) produced by the Great Bardfield group of artists and craftsmen who were influential in the development of applied and fine art in the 1950s. This includes work by Edward Bawden (19), John Aldridge (4), Sheila Robinson (4), Richard Bawden (3), Michael Rothenstein (1) and Eric Ravilious (1). The Museum commissioned three works for the John Ray Gallery in 1993 from Richard Bawden, Linda Richardson and Michael Rothenstein. In addition there is a growing collection of books and ceramics connected with this important group. Great Bardfield Historical Society have loaned a significant collection of books relating to the Great Bardfield artists (258) and works of art (113) including Edward Bawden's drawings for A Life in an English Village (15).

g. A small collection of sculpture mainly of loaned material including busts (5) of Lord Braintree by Sir Jacob Epstein, Francis Henry Crittall by Sir William Dick Reid, John Ray, Samuel Courtauld and Mrs Samuel Courtauld.

h. A diverse and unrelated contemporary collection of paintings in different media, purchased by the Museum from local art exhibitions (31).

i. An extensive collection of experimental work produced by local artist Cyril Hamersma (442) on loan to the Museum.

j. A large and important silver trophy known as the 'Rates Case Memorial' produced to commemorate the part taken by a member of the Courtauld family in a notable court case in the nineteenth century.

k. A collection of engravings (14) by David Lucas showing scenes from John Constable's 'English Landscapes'.

l. A collection of pen and ink sketches (7) showing local villages by local artist P.T. French.

m. A collection of framed photographs and panels (39) on loan and previously hung in the former Braintree Magistrates Court.

n. Material stored at the Museum owned by Great Bardfield Historical Society and Finchingfield

Guildhall Trust.

o. A glass engraving by John Hutton for the Great West Window in Coventry Cathedral associated with Crittall Manufacturing Company.

Future Collecting (ACE 4)

Additional portraits from the Crittall Manufacturing Company 'Old Iron' series of paintings. In addition any work of art commissioned by Crittalls.

a. Topographical views showing Braintree District.

b. Paintings showing local people, events and businesses, particularly paternalistic companies such as Courtaulds.

c. Work by the Great Bardfield group of artists, with particular reference to graphic work, textiles and ceramics.

d. Sculpture relating to local personalities.

e. Designs and artwork produced in connection with local manufacturers.

f. The Museums Service will support the commissioning of works throughout the District.

g. The Museum may purchase a minimum of one work per annum from the Braintree Open Art Exhibition or its equivalent that demonstrates excellence and originality in the disciplines otherwise collected by the Museum.

h. The Museum will encourage the extension of creative expertise by collecting and commissioning new artistic works inspired by the Museum's collections, heritage or people that represent excellence in their field.

Rationalisation (ACE 5)

None

5.6. Ceramics

Overview (ACE 3)

a. Good and varied collection of distinctive ceramics produced by the famed local pottery at Castle Hedingham produced by Edward Bingham from the 1860s to 1905. This collection consists of 57 individual pieces ranging from an Essex Jug showing heraldic and historic imagery connected with the county as well as a large dish with the subject of Adam and Eve, local souvenir and commemorative ware, puzzle jugs and rustic ware. This important local collection is complemented by a growing archive of research material on Castle Hedingham Pottery including original sketchbooks compiled by Edward Bingham, c.1905.

b. A collection of ceramics donated by the Courtauld family with varying numbers of pieces from a variety of factories as well as different glaze types and modest numbers of pieces manufactured by Bow and Worcester. This collection consists of: Bow (17), Eighteenth Century Earthenware (12), Creamware (11), Chinese (10), Worcester (9), Delftware (6), Whieldon (6), Lowestoft (5), Caughley (5), Lustreware (5), Bristol (3), Derby (3), Liverpool (2), Early Saltglazed Stoneware (2), Wedgwood (1) plus 47 other pieces from unattributed mainly Staffordshire factories.

c. An interesting collection of hand-painted Delftware drug jars (15) mainly originating from Lambeth. These drug jars were formerly the property of Dr Jack Harrison the well-known doctor who lived in Bank Street, Braintree. This collection contains several rare jars.

d. A collection of commercially produced ceramics from designs by the famed Great Bardfield artists Eric Ravilious and Edward Bawden. These 56 pieces are from incomplete dinner and tea services produced by Wedgwood. In addition, there is a commemorative mug celebrating

the 1953 Coronation from the designs of Ravilious.

e. A good collection of ceramics (87) that were formerly used for civic life at Braintree Town Hall. This includes crockery produced by Shelley with the enamelled civic arms of Braintree as well as two vases produced by the famed Upchurch Pottery in Kent.

f. A growing collection of important transfer-printed ceramics (31) manufactured to commemorate local events or used by local organisations. This material includes crockery used at the County High School, commemorative ware made for the Co-operative Society and a large collection of material used at the Braintree & Bocking Recreation Ground.

g. An important advertising model of a polar bear made to advertise bear grease for a local Braintree hairdresser, W Coote (illustrated opposite).

h. A modest collection of interesting Royal commemorative ware (6) dating from the death of Princess Charlotte in 1817 to a mug designed by Ravilious for the Coronation of Elizabeth II in 1953.

i. A Ringers Jug made for St Michael's Church, Braintree in 1686.

j. Three seventeenth century Bellarmine jugs

k. A small collection of local souvenir ware (7) mainly of foreign manufacture.

Future Collecting (ACE 4)

Active collection of Castle Hedingham ceramics to create a UK centre for the study of this important and distinctive pottery.

a. Expand the collection of ceramics designed by Great Bardfield artists such as Ravilious and Bawden by the acquisition of distinctive individual commemorative pieces.

b. Collection of transfer printed earthenware related to local businesses and organisations.

c. Collection of local souvenir ware produced by factories such as Goss.

d. Examples of craft and artist produced ceramics inspired by the District, Museum's collections or produced by makers from the District or those commissioned by the Museum.

Rationalisation (ACE 5)

a. None

5.7. Coins and tokens

Overview (ACE 3)

a. A small collection of 363 coins and tokens that include:

- 96 Roman coins, mostly late Roman and barbarous imitations
- 3 Medieval (1066 – 1485)
- 16 Early Modern (1485 – 1714)
- 140 Modern (1714 onwards)
- 24 foreign (all periods)
- 27 jettons (counters previously used in accounting and playing cards)
- 18 tokens from within Braintree District
- 36 tokens outside the District and 3 medals.

This collection is almost entirely without provenance and excludes coins and tokens found in archaeological contexts. Coins and tokens of note include:

- A Roman silver denarius of Didius Julianus, 193 AD (illustrated above)
- A Roman silver siliqua of Constantius II, 337-361 AD

- ❖ 17th century trade tokens from Braintree District (13)
- ❖ Braintree and Bocking halfpenny payable at W Goldsmiths, Braintree, 1794 (5)

Future Collecting (ACE 4)

Coins, tokens and jettons of all periods found in the local area will be collected, if they are in good condition. No further foreign coins will be collected, unless found in an archaeological context within the District of Braintree. No attempt will be made to collect series of British coins.

Rationalisation (ACE 5)

a. None.

5.8. Costume

Overview (ACE 3)

a. A modest collection of local costume (37). Of particular note is a collection of 19th century bonnets (18) and shirts (2) and ledgers (8) offered under the 'Cottage Loan' Scheme. In addition, there is a noteworthy silk quilt designed by Alec Hunter and made for the silver jubilee of George V in 1935 bearing the embroidered names of villagers; a nineteenth century christening robe belonging to Dean Brownrigg the Dean of Bocking; a growing collection of school uniform relating to Braintree schools; a farmer's smock from Finchingfield (part of a loan from Finchingfield Heritage Centre) and a uniform worn by a Crittall employee.

b. A small but representative collection of mid-twentieth century military uniform (10) covering most services. Of particular note is a rare 19th century Braintree & Bocking Volunteers tunic.

c. A collection of twentieth century costume (102) of mainly female clothing. In addition, there is a collection of children's costume (10), baby clothes (23) and costume accessories (63).

d. A collection of female Victorian costume (45). A particular strength is a collection of Victorian mourning dress. A particular piece of note is the 1870 dolman jacket belonging to the owners of Clock House, Braintree and originally possibly the Courtauld family (illustrated above).

e. A large and diverse collection of loaned material (902) known as the Metson Collection that includes costume and accessories mostly originating from the twentieth century with particular emphasis on the 1930s to 1960s, from a family home at Little Dunmow, Uttlesford District. It includes mainly items of children's wear, hosiery and handkerchiefs and is an important social history of family life.

f. There is a small but important collection of beadwork bags and costume accessories (68) including a collection of beads (377) centred upon the 'Louisa Lowe Collection' accumulated by a member of the Courtauld family during her travels worldwide. Louisa Lowe is an early example of a female collector and the beads she collected contain examples of African trade beads, Maori beadwork, American Indian work, Chinese jade, amber and jemstones, Venetian glass and Dynastic Egyptian beads.

Future Collecting (ACE 4)

Local costume concentrating on uniform with a strong link to Braintree businesses and schools.

i. Clothing items with a strong local emphasis such as 'Cottage Loan' bonnets.

ii. Nineteenth or twentieth century items of fashion that define an era, worn or made for people who lived or live within the District with related contextual documentation.

Rationalisation (ACE 5)

a. The Metson Collection will be reviewed and accessioned allowing any unwanted items to be

returned to the owners.

5.9. Geology

Overview (ACE 3)

a. A small collection of approximately 260 geological specimens and shells, many without provenance.

b. Specimens of note include:

- ❖ Part of a jaw and fossilised teeth of an ichthyosaurus
- ❖ Part of lower jaw and two lower molars of a mammoth, found on the site of Courtauld factory, Bocking in 1956.

Future Collecting (ACE 4)

No active collection within this area and only items of major local significance will be considered.

Rationalisation (ACE 5)

a. An initial assessment is required to enable future rationalisation to be considered.

5.10. Handling

Overview (ACE 3)

Braintree Museum own and maintain a separate group of handling collections used for school visits and group talks, as follows:

a. Victorian (185). A collection of mainly domestic items such as butter pats, washing boards, possers, flat irons and kitchen equipment. Much of the Victorian part of this collection is duplicated.

b. Post-War (104). A collection that mainly consists of magazines, newspapers, knitting patterns and children's clothing. There is also a lot of souvenir material related to the 1953 Coronation and the Festival of Britain.

c. Second World War (87). A collection that contains a great deal of ephemera and printed material mainly relating to the Home Front. In addition, there is a growing collection of service uniform including uniforms for the Royal Navy, Royal Air Force as well as an American greatcoat.

d. Materials (22). A collection of duplicate fabric samples mainly connected with Warners and Courtaulds but also examples of batique, Peruvian and Mexican weaving frames and objects relating to the textile industry. Also over 100 costume dolls in different national dress.

e. Archaeology (10). A small collection of mainly pot sherds.

f. John Ray (9). A collection of dried herbs.

g. Reminiscence boxes are made up from relevant items from the above handling collections.

Future Collecting (ACE 4)

a. Further uniform for the Second World War section including Army uniform, medals and Civil Defence uniform.

b. Printed ephemera relating to the post Second World War period with a particular emphasis on local events and businesses.

c. Objects connected with childhood and the Home Front dating from the Second World War.

d. Costume connected with family life during Victorian and Edwardian times with particular emphasis on clothing worn by children.

e. Classroom fittings and equipment such as maps and other learning aids.

f. Equipment and materials that would have been used at a school like Manor Street School during Victorian times and the Second World War.

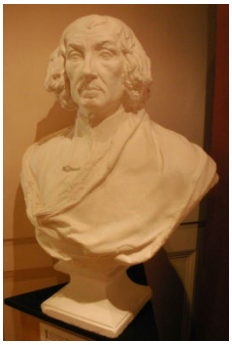
g. Victorian and 1930s domestic equipment to replace frequently used existing items such as the candle box, candle snuffers and sugar tongs.

h. Objects that can be used to demonstrate the work and discoveries of John Ray.

Rationalisation (ACE 5)

To be reviewed as part of an assessment of the development of the Museum Education Service object handling sessions.

5.11. Natural History



Overview (ACE 3)

a. A case of birds eggs and another of butterflies of poor quality (2).

b. A small collection of natural history material including cased butterflies and natural history specimens displayed in the 'John Ray Gallery' (12).

c. A collection of books connected with Ray (7). This includes:

- John Ray's *Historia Plantarum* (1685) Volumes I, II and III,
- John Ray's Wisdom of God
- John Ray's On the Chaos Deluge
- William Derham's Select Remains of the Learned John Ray

d. A plaster copy of an original bust of Ray by Louis Francois Roubiliac in Trinity College Cambridge (illustrated opposite) and the John Ray Statue (outside the Museum).

Future Collecting (ACE 4)

a. No further natural history specimens will be collected, unless used for display in the John Ray Gallery.

b. Material relating to John Ray.

Rationalisation (ACE 5)

a. None.

5.12. Photography and Film

Overview (ACE 3)

a. An important collection of photographs of local interest owned by the Friends of Braintree District Museum licensed to Braintree Museum (952). This collection comprises of principally negatives but also prints from 1880 to the present day. Most of these are from the 'Alf Whybrow Collection'. Some of these images are reproductions of original material.

b. Photographs collected since 1994 belong to Braintree Museum.

c. The Museum has an interesting collection of prints known as the 'Edgar Tarry Adams

Collection' (406). This shows photographs taken by and for the owner of the Adams Brewery in Halstead. This collection comprises of local views and ships as well as images covering the life of the family whilst on holiday.

d. A collection of images relating to local industries (579) with particular strengths in photography showing products for catalogues. In addition, several local companies such as Bradbury and Schofield Printers have been recorded during their last days of production. There is also material showing the Lake & Elliot powerhouse.

e. An important series of (6) albums of photographs relating to the wartime work of the Crittall Manufacturing Company. This includes a unique album of atmospheric images of women workers at the Crittall works during the First World War. In addition, there are also good records showing the variety of goods manufactured by the company during the Second World War.

f. A good collection of images showing local Braintree scenes (1668). These show mainly shops and residential areas in the town. There is good general coverage of most of the older streets in Braintree.

g. A good collection of material relating to the Black Notley Hospital (228) with particular emphasis on post Second World War images of the hospital and its patients until its closure.

h. A modest collection of panoramic photographs showing local schools (30). There are also two more panoramic images, one showing a view of Braintree from the top of the Town Hall and another showing a display of equipment used by the emergency services during the Second World War.

i. A good collection of aerial views showing Braintree (165). These include important views showing the development of Braintree during the late 1980s and early 1990s'.

j. A modest collection showing Braintree Boxing Club (15).

k. There is a collection of material showing villages and towns in the district outside of Braintree (442). The main places shown in this section are Halstead and Witham with lesser coverage of Rayne and Coggeshall. There is minimal coverage of other places in the district.

l. An album showing post Second World War images of workmen's dwellings before clearance, pre-fabricated buildings and familiar buildings such as the Horn Hotel around the 1950s.

m. The Friends of Braintree District have their own film unit called Timeframe that have produced a number of films including: 'Townrow - Braintree's Family Store', 'Learning for Life - Building for the Future', 'Bush Boake **Allen - Flavours of the Past' and Bradford Street.**

n. The Museum holds a major archive of cine film known as 'The Nick Williamson Collection' (853). This was created by a keen local cine photographer from the 1960s onwards. This consists of film showing life in Braintree District (231) and life and specialist interest in the rest of the UK (622). Of the local films, 50 are scrapbooks containing short clips of films of local events.

Future Collecting (ACE 4)

Photographs that cover the villages and towns within the district apart from Braintree and Bocking.

a. Material showing everyday life in Braintree and Bocking with particular emphasis on local shops, streets, people and houses to complement existing collections.

b. Cine and digital film showing moving images of life in Braintree District from the 1920s onwards.

c. Material showing working life and the main industries in Braintree District.

d. Photographs showing the development of Braintree Museum.

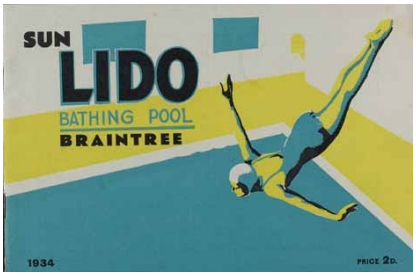
e. Material related to education in Braintree District.

Rationalisation (ACE 5)

a. None.

5.13. Reference

Overview (ACE 3)



a. The Museum's original main archive is contained in the Heritage Trust Library (2278). This includes ephemera such as programmes, handbills and tickets as well as articles from journals relating to the history of Braintree and the district. This material is included on the main database. Ephemera and paper-based archival material is now included within the main collection. Paper-based archival material is now treated in the same way as other material entering the collection and will in the future be placed with other similar material i.e. company or school archives.

b. The Museum has a collection of architectural plans and maps (1527). These are mainly architectural plans of Courtauld's mills. They mainly consist of dyeline prints produced towards the end of Courtaulds involvement in Braintree although there are several earlier plans drawn on waxed linen dating from around 1919. The collection of drawings are predominantly modern printed copies with many being duplicate copies. There is also a good collection of drawings connected with Hunts of Earls Colne. The Museum has a wide-ranging collection of books relating to the local history and development of Braintree and surrounding towns and villages (114). There is an important series of original plans of Silver End.

c. The Museum has a modest collection of books relating to the history and development of industries such as textile production which are important to researchers and have wide significance and engineering in Braintree (26). This includes a good collection of books centred on the history of Courtaulds and textiles in Braintree.

d. There is a small collection of general reference books related to the collections of Braintree Museum (65).

e. There is small collection of books relating to the history of Essex (67).

f. The Museum has a fair collection of periodicals relating to archaeology in Essex and Braintree district such as Essex Archaeology and History.

g. The Museum has a small collection of periodicals relating to material in the collections such as Essex Review & Essex Journal.

h. The Museum has a growing collection of unaccessioned paper-based material included in 'Reference Files'. This material consists primarily of photocopies of the following: articles from journals, newspaper cuttings and copies of original material. This material isn't catalogued or indexed and is primarily for introducing researchers to a subject or to include pieces of information on a subject/person/place which otherwise might be lost. There is a list of Research Files that have been created and material is placed within this structure. All material placed in these files must be properly referenced to indicate the original source. No records of these files will be kept on the database.

i. The Museum has a modest collection of individual papers and small archival collections relating to local businesses and individuals.

j. The Museum has a collection of maps (220). These are mainly Ordnance Survey maps with many dyeline copies dating from the 1980s. There are some earlier OS maps with one showing Braintree and surrounding villages during the 1880s and a map showing Braintree farms in 1814. Most of the maps are of poor quality or are modern dyeline copies.

Future Collecting (ACE 4)

a. A copy of all local history publications should be collected to reflect the diverse heritage of Braintree District. A copy of any publication using any of the Museum's collections, images or

information will be given to the Museum as a condition of use of the image.

b. Printed ephemera should be actively collected to reflect life in Braintree seen through the eyes of shops, businesses and individuals.

c. Archival material relating to Braintree businesses and individuals should be collected. Large-scale archives should be offered to the Essex Records Office.

d. The Museum should continue to collect architectural plans and maps relevant to its main collections.

e. The Museum should collect reference material relating to the development of Braintree Museum and the Warner Textile Archive from the 1920s onwards and ensure all relevant archival material is incorporated.

f. The Museum should collect new publications which inform the strength of the collection i.e. textile, costume and decorative arts.

Rationalisation (ACE 5)

a. None.

5.14. Social History

Overview (ACE 3)

The Museum collects people-based material relevant to the history of Braintree District up to the present day. Social history is the most diverse category within the collections. SHIC (Social History Industrial Classification) has been used to create the following broad subject headings:

xii.i Community Life

Overview (ACE 3)

a. The Museum has a good collection of material related to education in Braintree although this is sparse in places. Material principally consists of two dimensional items such as photographs, school magazines and other ephemera. Material is held on the following schools and colleges; Manor Street School (258), County High School, Braintree (355), Braintree Intermediate School (277) and Braintree College (120). In particular, the Museum is building up a good representative collection of material from the County High School. There is also a good collection of educational provision at other establishments in the district (112). Housed in the Manor Street Infants and Junior Schools, Braintree Museum interprets these buildings through its education programme and displays.

b. There is a comprehensive collection of material relating to the Black Notley Hospital. This collection consists primarily of photographs as well as a varied selection of hospital equipment (294). Coverage of other local hospitals and medical care is scarce (13).

c. The Museum has a fair collection of material relating to Braintree Town Hall (42). This includes the architect's model of the building and the silver trowel used at the opening ceremony. There is also a large collection of civic china listed under ceramics. There is also a fair collection of material relating to civic life in Braintree (83). This material includes the Braintree Chairman's Badge of Office for Braintree and Bocking Urban District Council as well as Braintree Rural District Council.

d. Fire Service – The Museum has a good and diverse collection of fire plaques (29) including many rare examples of unknown provenance. In addition, there is a small collection of material related to the fire service in Braintree (11).

e. Alfred Hills Collection – A core collection of objects (30) have been identified as being donated by prominent local clerk and historian Alfred Hills that formed the basis of the

original museum in 1928. Further research is required to identify the other pieces. Interesting pieces include a hand-painted cartoon titled 'Dropping the Pilot' and 18th century scolds bridle.

f. Military Service – A modest collection of material relating to the armed services. This includes material (mostly archival) relating to the Essex Regiment (19), the Braintree adopted sloop (a small destroyer with guns on the upper deck) HMS Kite (33) and the American Air Force bases (16) in the district including White Courts and Rivenhall with particular strength on Wethersfield. There is also a small amount of material relating to the Home Front in Braintree (23).

xii.ii Domestic and Family Life

Overview (ACE 3)

The Museum has a collection of equipment used in the domestic environment. This includes: household furniture and fittings (41), sewing machines (10), washing equipment (20) and major items of kitchen equipment (7).

g. The Museum also has a large collection of food preparation items (106) material connected with smoking (167) and material connected with eating and drinking (237).

xii.iii Personal Life

Overview (ACE 3)

The Museum has a modest collection of material relating to personal leisure and pastimes such as televisions (4), local sports (56) and local organisations (38). The material on local sports includes a large collection on junior boxing material relating to trainer Stanley Sutton.

a. The Museum has a small collection of material relating to the provision of entertainment in theatres and cinemas in Braintree District (9). This includes 1930s posters from local cinemas printed by Joscelynes.

b. The Museum has a growing collection of material relating to the prominent local civic figure George Bartram (79). This includes ten scrapbooks compiled by George Bartram detailing his life in Braintree.

c. There is a modest collection of material connected with children's toys and games (45).

d. There is a small collection of material relating to religion (41). In addition, there are a number of family bibles (9) both belonging to families and local chapels, including an early 17th century bible from St Michael's Church, Braintree and the Braintree Congregational Church. The Museum also has two nineteenth century straw plait banners from St Andrew's Church, Shalford. There is a local funeral bier and a builder's cart from Hurry's Builders and Undertakers of Bradford Street, Bocking. Also there is a memorial board dedicated to William Tabersham, 1771, from Helions Bumpstead.

e. There is a small collection of material relating to local public houses (11). Of particular note is the carved figure of 'Harkilees' from the Six Bells public house in Bocking.

f. There is a small collection of material relating to personal writing (15).

g. The Museum has also been seen as a repository for craft repository for craft related items with gifts from the Essex Handicrafts Association, including the Essex Model House and Barn; The Guild of Straw Craftsmen and Essex Lace Makers.

Overview (ACE 3)

There is a large collection of metal tools used by craftsmen such as blacksmiths, wheelwrights and metal workers (154). This material is primarily from the 'Stanley Smith Collection' of tools.

h. The Museum has a good collection of straw plaiting (56) with much of it originating from Finchingfield, including work by Fred Mizen, Alfred Ruffles and Hannah Freeman. The Museum also has a small but interesting collection of locally produced corn dolly work (22).

i. The Museum has a growing collection of material relating to the Crittall Manufacturing Company (682). This mainly comprises of catalogues and sales material. In addition, the Museum has a good collection of paintings from the 'Old Iron' series. Some of the collection is on loan.

j. The Museum has a collection of woodworking planes of unknown provenance (40).

k. There is a modest collection of material relating to the local foundry and metalworking company of Lake & Elliot (151). This material mainly consists of catalogues, general ephemera and photographs.

l. The Museum has a strong collection of material relating to the local printing industry (448). This primarily relates to the local printing companies of Schofields as well as Joscelynes. This material includes equipment and presses used in the printing process as well as a wealth of printed material and a record of the equipment being used.

m. There is a modest collection of material relating to Bradbury's, the local manufacturer of motor trade accessories (237).

n. The Museum has a small collection of material from other well-known manufacturers such as West Brushes, Braintree (7); Pinkhams Gloves, Witham (13) and Swinbourne, Braintree (1).

o. The Museum has a collection of non-textile material relating to Courtaulds including ephemera, sample books, bobbins, pattern books, ashtray, printing block, garment labels and factory equipment (329).

p. There is a good collection of material relating to plastering (126) especially those belonging to Frederick Fuller who had the contract for Silver End.

q. The Museum has a modest collection of material from local Braintree shops (62). Additional to this is a collection from the former Gowers bakers (25), the Co-operative Society (20), Crittall & Winterton (79) and the Phoenix Restaurant (39).

r. The Museum has a large collection of material relating to clockmaking locally (20). This mainly consists of longcase clocks made by the Fordham family of Bocking. In addition, there is a small number of items relating to local watchmakers such as Parkes and Gibsons.

s. There is a modest collection of material relating to law and order locally (7). This includes several Constable's truncheons and a model of the town's stocks.

t. There is a small collection of non-local firearms (4).

u. The Museum has a significant collection of oral history recordings mainly from the East Braintree Oral History Archive (130) and the Heritage Trust collection covering Courtaulds and Warners workers.

Future Collecting (ACE 4)

a. Material relating to education in Braintree District with particular emphasis on Manor Street School.

b. Material connected with Braintree Town Hall.

c. Material relating to the development and life of Braintree Museum.

d. Material relating to civic life in Braintree with particular emphasis on prominent local figures such as George Bartram, William Julien Courtauld, Alfred Hills and John Ray.

e. Material relating to entertainment to reflect theatre and cinema provision in Braintree district.

f. Material on local leisure pursuits such as local sports and organisations directly connected to leisure and hobbies in the District.

g. Material relating to major local Braintree companies such as Crittall and Lake & Elliot as well as smaller companies such as West Brushes, Swinbourne and Pinkhams.

h. Material relating to local shops with particular emphasis on shop fittings as well as ephemera. In addition, the Museum will place this in context through the gathering of personal memory through media such as oral history and photography.

i. The Essex Straw Collection should be expanded by collecting locally produced work.

j. Locally produced corn dollies.

k. Material relating to the history of worship in Braintree. In particular, ephemera and objects centred around local churches and chapels.

l. Material dealing with crime and punishment in the town covering the local police force and local magistrates.

m. Local healthcare provision with particular emphasis on hospital provision and local doctors.

n. Material relating to local public houses, restaurants, hotels and cafes.

o. The firearms collection is too small to provide useful reference material and, given the specialist storage provisions, particularly for firearms, no further items will be acquired, unless of local manufacture. Further consideration should be given to the use of the existing collections. If there is insufficient local significance they should be considered for transfer to another museum service that is able to meet the specialist requirements of these collections, holds a Firearms License and optimise their use. Live ammunition, or anything containing explosives or unstable chemicals will not be collected

p. Original copies of all oral history recordings will be held at the Essex Sound Archive, within the Essex Record Office and copies kept at Braintree Museum. This form of collecting should be encouraged on a project basis and as supplementary information for important donations and archives.

q. Continue to collect craft related items of historic significance to the Essex Groups such as EHA, GSC, ELM.

Rationalisation (ACE 5)

a. Any firearms should be rationalised.

5.15. Textiles

Overview (ACE 3)

Textiles are the core of the Museum collections and interpretation. The development of the Museum Service has been built around the national importance of the area in the development of textile production in wool, silk and artificial fibres.

a. A significant collection of mourning crape (139) produced by Courtaulds. In addition, there is a small collection of equipment and research materials relating to the production of crape.

b. A collection of mainly textile samples (85) illustrating the development of man-made fibres by Courtauld locally. There are also a number of natural fibre textile samples (194) produced by the company as well as fabric samples from unattributed manufacturers that require further research (203). The Museum has a blue silk jacket worn by George Courtauld made around 1890 and used during local elections. In addition, the Museum has on loan a further six

boxes of loaned material relating to Courtaulds from the Halstead Historical Society including weaving equipment and a loom.

c. A collection of textiles produced in Braintree by Warners including: handwoven (35), powerwoven (347) and printed (213). These include an important collection of handwoven and powerwoven textiles on display, some made for the royal family, on loan from the Warner Textile Archive.

d. A series of large seventeenth century Flemish tapestries (5) that were acquired for the family at Giffords Hall, Stoke-by-Nayland before being owned by the Tabor family, woollen merchants of Bradford Street and later displayed in the Town Hall.

e. The Museum has a modest collection of mostly locally produced lace (76) including Coggeshall lace.

Future Collecting (ACE 4)

This should remain a major focus for collecting, especially examples of locally produced textiles including silk and recent synthetic textiles but excluding textiles produced by Warner & Sons, that will be collected by the Warner Textile Archive. The development of synthetic textiles by Courtaulds has a worldwide significance and the Museum will focus on this area.

a. Coggeshall lace.

b. The Museum will continue to commission and collect new works which demonstrate excellence in textile techniques inspired from the Museum's collections, heritage of the District or from residents of the District either from individual textile artists or groups such as the East Anglian Stitched Textiles.

Rationalisation (ACE 5)

a. None

6. Legal and ethical framework for acquisition and disposal of items

6.1. The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7. Collecting policies of other museums

7.1. The Museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

7.2. Specific Museum collections

Specific reference is made to the following museums:

- Cecil Higgins Art Gallery, Bedford (art particularly Edward Bawden's studio)
- Chelmsford Museums (archaeology, art, ceramics)
- Colchester Museums (archaeology, ceramics, social history)
- Essex Record Office (archives)
- Essex Regiment Museum (military)
- Fry Art Gallery, Saffron Walden (art)
- Saffron Walden Museum (art)
- Warner Textile Archive (textiles)

8. Archival holdings

8.1. As the Museum holds archives, including photographs and printed ephemera, its governing body

will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

9. Acquisition

9.1. The policy for agreeing acquisitions is based on a decision by any two from the Collections Assistant, Deputy Museums Manager or Museums Manager within the collecting criteria of the Policy. Any acquisitions outside the criteria of the Policy will have to be approved by a quorate Board of Trustees decision.

9.2. The Museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph `country of origin' includes the United Kingdom).

9.3. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by Department for Culture, Media and Sport in 2005.

10. Human remains

10.1. As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the "Guidance for the care of human remains in museums" issued by the Department for Culture Media and Sport in 2005.

11. Biological and geological material

11.1. So far as biological and geological material is concerned, the Museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

12. Archaeological material

12.1. The Museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13. Exceptions

13.1. Any exceptions to the above clauses will only be because the Museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the Museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

14. Spoliation

14.1. The Museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

15. The Repatriation and Restitution of objects and human remains

15.1. The Museum's governing body, acting on the advice of the Museum's professional staff, if any, may take a decision to return human remains (unless covered by the "Guidance for the care of human remains in museums" issued by the Department of Culture, Media and Sport in 2005), objects or specimens to a country or people of origin. The Museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2. The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the "Guidance for the care of human remains in museums".

16. Disposal procedures

16.1. All disposals will be undertaken with reference to the Spectrum primary procedure on disposal.

16.2. The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will be taken into account.

16.3. When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

16.4. When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale or exchange or as a last resort - destruction.

16.5. The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

16.6. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

16.7. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

16.8. If the material is not acquired by any Accredited Museums to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, through an announcement in the Museums Association's Museums Journal, and in other specialist publications and websites (if appropriate).

16.9. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

16.10. Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are

intended to be used for the care of collections will be sought from the Arts Council England.

16.11. The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

16.13. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

16.14. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

16.15. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

16.16. If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Journal or in other specialist publications and websites (if appropriate).

16.17. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

16.18. If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

16.19. It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.20. Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

16.21. Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

16.22. The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

17. Appendices

17.1. Map of the Parishes of Braintree District

17.2. A Brief Chronology of Braintree Museum

1928	William Julien Courtauld gave the Town Hall to the town of Braintree as a gift and Alfred Hills, a local solicitor and collector, displayed his collections in the building.
	The lack of space in the Town Hall forces Braintree Council to move the Museum to the Mechanics Institute (now the Institute), also a gift of the Courtauld family.
1939	On outbreak of war, the collections were packed in cases and stored in Muniment Room in basement of Town Hall Centre. Some objects remained in the 'old museum' which was used as an office.
1946	The Museum collections were hoisted to the loft of Town Hall Centre.
1947 - 1951	The Museum room in the Town Hall Centre was used as an office by the Surveyors Department. Mr. R.C. Mabbs and Cllr. Dolph Smith unpacked the cases. During this period some of the objects were found to have been damaged.
1951 - 1955	Mr R.C. Mabbs was appointed Honorary Curator on 1st April 1951. His task was to oversee the possible transfer of the Museum to the Georgian House, as all of the collections remained in storage. He recorded the first history and inventory of the Museum collections during his curatorship. On the 5th October 1951, the Georgian House was recorded as being unsuitable for the Museum. The title "The Museum" was adopted and details of terms for the acceptance and refusal of items outlined.
19.4.1952	Alfred Hills died and his collection was given to the Museum, where initially it remained in store.
1956 - 1962	The collection is believed to have been on display in the Town Hall during this period. It appears that prior to 7th September 1956 verbal reports were made by the Honorary Curator to the Chairman and members of the Town Hall Committee. No Committee minutes or reports exist between November 1958 – 6th October 1963. A new register of the collections was completed between 1961-1962.
1962	The Museum collections were exhibited in cases at the Institute, Braintree with help from staff at Colchester Museum. In 1963 it is recorded as being open two afternoons a week.
1960s	The Braintree and Bocking Civic Trust started to raise money for the purchase of the Tudor House, Bradford Street, Bocking to house the Museum collection.
1963 - 1964	On the 3rd May 1963 the Museum Advisory Committee was inaugurated and an outline of duties was established. Several months later Norman Cook BA on behalf of the Museums Association and Carnegie U.K. published a report on Braintree Museum on 15th August 1963. The first Chairman and Vice Chairman of the Museum Advisory Committee were appointed on 6th October 1963 and a purchase budget was agreed on 16th July 1964. The Museum Advisory Committee recorded a minute on 4.12.1969 recommending the Museum move to the Tudor House.
1974	Application for funding to Carnegie U.K. and the Braintree and Bocking Civic Trust purchased Tudor House, to house the Council's Museum collection.
1979	The Tudor House Museum closed in Bradford Street. A Steering Group of local people started to discuss establishing a charitable trust to display local heritage.
26.9.1980	The Braintree and Bocking Heritage Trust was created.
1981	The Museum collection was moved to the Town Hall Centre for storage. The Town Hall Centre opened as a multi-use community arts facility in the same year as Causeway House, the new offices of Braintree District Council.
4.8.1982	The Braintree and Bocking Heritage Trust opened one of the first interpretative Heritage Centres in the county, with voluntary effort. Panels were augmented with artefacts from the stored collection. On the 10th July 1985 it was recorded by the Museum Management Committee that "there was an overlap between the roles of the Heritage Centre and the Museum and certainly in the minds of visitors there was no

	distinction. Many people visited the Heritage Centre and assumed that they had been to the Braintree Museum". Further to the above minute it was agreed … "the integration of the Museum and Heritage Centre should be pursued". The Museum Management Committee recorded that on 2nd October 1985 it was agreed to move the Museum into the room adjoining the Heritage Centre.
1987 - 1988	Two part-time posts were created, funded by the Manpower Services Commission. Work was carried out to sort the stored museum collection. The John Ray room was opened with a display on his life, in the Town Hall Centre. In July 1988 the Museum Room in the Town Hall Centre was opened to house changing displays from the store.
1989 - 1991	Rolling programme of conservation, funded by the District Council with grants by the Area Museum Service.
1990	In August after two years, the Steering Group to establish the Museum Trust had their last meeting. The inaugural meeting of the Museum Trustees met in October the same year and the Executive Committee shortly thereafter.
1991 - 1993	Detailed plans for the conversion of Manor Street School were unveiled on 28.11.1991 and the Braintree District Museum and Study Centre Trust was established during the same year. The Manor Street Schools were on land endowed, with a covenant restricting use for educational purposes, by the Courtauld family but owned by Essex County Council. The land for the new Braintree Library on Fairfield Road was owned by Braintree District Council. After the exchange of land between the two sites, Braintree District Council granted the Junior School to the Museum Trust with a grant of £170,000 to establish the Museum. The remainder of the funding was obtained by fundraising. Braintree and Bocking Heritage Trust changes name and constitution to the Friends of Braintree District Museum. The Friends continue as a charitable trust with the aim of supporting the Museum.
30.10.1993	Braintree Museum opened at the Manor Street site.
21.1.1994	A.G.M. and inaugural meeting of the Friends of Braintree District Museum.
1995	Witham Heritage Centre opens
1996	John Ray Gallery opens
1996	Highly commended in the Charter Mark Awards.
1998 – 2002	Preparation, submission and completion of a HLF funded project to convert the Manor Street Infants school into a café, Learning for Life Cente, museum store and connect it to the Museum. Also allowed the start of a documentation programme for the collections, a new environmental monitoring system to be installed, roller racking in two stores and improvements in security. The LFLC opened on 8.11.2002.
1999	Charter celebrations and East Braintree Oral History Project.
2000	Millennium events
2001	National Interpret Britain Outreach Award
2003 – 2005	Preparation, submission and completion of a HLF, NACF, Clothworkers Guild and private donor funded project to acquire, care and display the Warner Textile Archive in one of the original Warner Mill buildings.
2023	Official opening of Warner & Sons Gallery, Braintree Museum by HRH The Duke of Gloucester

17.3. Curators of the Collections

1928 -	Mr Cunnington, Mr Orfeur, Mr Alfred Hills were Honorary Curators (with advice from G Maynard, Ipswich Museum)

1939 - 1945	World War II
1946 - 1951	Cllr. Dolph Smith & Mr R C Mabbs
1951 - 1955	Mr R C Mabbs, Honorary Curator
1955 - 1958	Mr C Catley, was appointed Honorary Assistant Curator and then presumably Curator in the same year. He left to go to Yorkshire.
1958 - 1963	Unknown but Honorary Curator existed, 1961-1962
1963 - 1964	Museum Advisory Committee
1964 - 1966	Mr Bryan P Blake, Curator (previously Assistant Archaeologist, Colchester Museum) appointed 29.7.1964
1966 - 1969	Mrs Nancy Hunter (appointed 21.10.1966 and left 31.10.1969)
1969 – 1970s	Mr R Caws, Curator (appointed 4.12.1969)
1970s – 1980s	Mrs Joan Clark
1987 – 1991	Mrs Jean Grice & Stephen Douglass
1991 - 1997	Mrs Jean Grice & Adam Smith
1997	Mrs Jean Grice & Robert Rose
2002	Mrs Jean Grice, Robert Rose & Andrew Gladwell
2005	Mrs Jean Grice, Robert Rose, Andrew Gladwell,
2009	Robert Rose, Claire Willetts
2011	Robert Rose, Claire Willetts and Sally Brewer
2013	Robert Rose, Claire Willetts and Jennifer Brown

17.4. Braintree Museum Guidelines for Deposition of Archaeological Archives

Background

1. Braintree Museum is a fully registered museum with Arts Council England.
2. In accordance with accepted museum practice, Braintree Museum agrees to house in perpetuity archaeological archives from excavations. Details are given below, but four main principles apply:
   a. The museum is contacted before the commencement of the project, and is included in discussions about the deposition of the archive, levels of conservation, and policies of selection and retention of material. An accession number can be awarded at this stage for use as a site code. (Refer to English Heritage's *Management of Archaeological Projects, 2nd edition 1991*, item 4.10: ".... Long term storage is a museum responsibility, and it is essential that contact with a museum professional is made at a sufficiently early stage. Museum requirements must be established and appropriate resources allocated ….").
   b. The archive will be complete, comprising the original finds, the paper and photographic archive, publication drawings and a copy of the final excavation report.
   c. The landowners should agree in advance a formal transfer of title of the complete archive to the museum.
   d. A one-off fee, based on the number of boxes (or equivalent) in the eventual archive, at £74 per box or the current box fee agreed by the Museums Essex, will be payable upon completion to the museum by the archaeological contractor to cover costs of storage, packaging, documentation, and environmental control which the museum agrees to provide in perpetuity. It does NOT include conservation costs which will be the subject of separate negotiation by individual museums. The transfer fee will normally have been initially charged from the landowner or developer to the archaeological contractor.

The Guidelines

1. The excavation must normally take place within the District of Braintree (see Appendix 1), as agreed with the Essex Curators Group, and as stated in the Collecting Policy of Braintree Museums Service.
2. The excavation will be undertaken by an archaeological contractor approved by Essex County Council Historic Environment Management Team.
3. The Museums Service will require written confirmation that the landowners are willing to transfer ownership of the entire archive to the Museums Service, who will guarantee to curate the archive in perpetuity. A formal Transfer of Title form will need to be signed upon transfer.
4. The archive will comprise the entirety of the excavated material, as well as the paper archive (plans, sections, card indices, context proformae, Level III reports, the published report, and a representative sample of photographs and negatives). An index of contents should accompany the archive. Published material should be clearly marked with the figure numbers. Depositors may wish to retain the original published artwork. It is normal, in addition, to deposit a copy of the paper archive with the National Monuments Record.
5. Any disposal of unwanted excavated material (eg unstratified finds, irrelevant soil samples, bulk building materials etc) should be done so prior to deposition after consultation with the Museums Manager.
6. A unique accession number can be awarded by the Museums prior to commencement of excavation and after Essex County Council Historic Environment Management Team have issued a site code. This number should, thereafter, appear on every finds bag and box, and be quoted in published reports.
7. Finds should be cleaned and marked in accordance with standard archaeological practice, and bagged by context and material. Where metal or other 'small finds' are concerned, bags should be of the sealable type, with white write-on panels, as supplied by Conservation Resources Ltd, perforated and placed in airtight polythene containers with silica gel as appropriate. Fragile objects should be placed in rigid plastic boxes, packed with acid-free tissue paper and/or jiffy foam. Recommended plastic boxes are manufactured by Stewart Plastics (Industrial Division), Purley Way, Croydon, CR9 4HS, but may be available at cost from the museum. Paper bags and

card boxes for ‘sensitive’ classes of material should not be used. Non-sensitive finds should be housed, by material, in brass stitched cardboard boxes, from G. Ryder, Denbigh Road, Bletchley, Milton Keynes, MK1 1DG, 01908 375524 or directly from the museum, subject to availability, at cost.

8. Certain finds may need conservation, and this should be carried out prior to deposition. Recommended conservation units are Colchester Museums. If another conservator is to be used, this should be confirmed first with the Museums Manager. Such finds, as a general rule, may include coins, objects of copper alloy, and waterlogged organics. Conservation records should be deposited with the archive. Ironwork may require x-Radiography, in which case the x-ray plates should also form part of the archive.
9. The museum seeks to recover its long-term storage costs from the developers or landowners. These long-term costs include the fuel and equipment needed to document, store, maintain environmental stability, curate and research the collections. For this purpose, the Museum has adopted the additional guidelines produced by the Essex Curators Group. Conservation work will generally form a separate agreement. Excavation archives funded by local authorities should be accountable in the same way. Where a museum wishes the archaeological contractor to deal directly with aspects of storage, such as packaging and initial conservation, this should be by arrangement with the museum. The appropriate costs can then be reallocated.
10. It is further suggested that opportunities for interpretation of sites may arise which will have a high public profile, and may therefore be of benefit to both developers and museums. Such opportunities should be explored by negotiation between the parties involved.
11. Special consideration may be given where archives are from old excavations or have been generated from other sources, e.g local societies, charities, or private individuals. In all cases, however, the archive should nevertheless be of the same quality as those presented by ‘professional’ bodies.
12. For large-scale linear projects e.g. pipelines, roads across district boundaries, deposition of the archive should be made on archaeological criteria, to prevent illogical division of archives across collecting area boundaries, and provided copies of documentation are deposited with other museum services involved.
13. Large quantities of common finds such as potsherds, unworked animal bone, waste products of industrial processes and building materials will be preserved through samples and records rather than in their entirety, unless there are special reasons for preserving all finds from a particular context intact. The Museum will work with excavators and specialists to refine the content of archives before acquisition as far as possible.
14. Large quantities of common finds from archives already in the collection may be reviewed and sampled in future, in consultation with appropriate specialists, with the aim of maintaining collections within sustainable limits while retaining, through records and scientifically viable samples, the information essential to preserve the archive’s usefulness and integrity of purpose. The long-term retention of very small quantities of common finds from evaluations and watching briefs may also be reviewed in future, if subsequent fieldwork or research shows that they are not significant.
15. In sampling and disposal, care will be taken to preserve evidence of individual sites and ensure every parish in Braintree remains represented in the collection. The collections retained should allow comparative studies of the distribution of sites across the landscape. The needs of local educational and community projects for access to finds from their own parish will be observed.
16. Sampling of archaeological material for destructive techniques, such as Radiocarbon dating or DNA analysis, may be permitted if appropriate.
17. Antiquarian collections with material from outside Uttlesford may be retained where these form a distinct group with its own story or purpose. Examples might include the collection of Joseph Clarke, a distinguished local antiquarian, or a collection amassed for broader comparative purposes e.g. the prehistoric lithics (Stone Age flint and stone tools) which cover south-east Britain, and extend to comparative material from a few French sites.
18. Priorities for Rationalisation and Disposal will include:
    - ❖ Finds identified in conjunction with researchers and specialists as having insufficient context or research potential to justify retention.

- ❖ Isolated finds or small groups of finds from other parts of Britain, where they do not contribute significantly to understanding the archaeology of Uttlesford and its context, and another accredited museum could put it to better use.

Glossary of terms and abbreviations

1. Sensitive archive

   Materials requiring close environmental control and monitoring, including all metals, organic materials such as wood and leather, some glass and other materials.

2. Non-sensitive material

   Material not usually requiring close environmental control: pottery and building materials, worked stone, animal and human bone, some glass and some categories of small finds.

3. Paper Archive

   Includes all elements of the field archive: plans and sections, elevations, context cards, finds lists, photographic archive. Post-excavation generated material: publication drawings, contextual analysis data such as site matrices, specialist reports, photographic material, conservation records, x-ray plates, interim and full excavation reports.

17.5. Museums Essex: Archaeological Archives in Essex - Guidelines for preparation and deposition

Archaeological Archives in Essex: Guidelines for preparation and deposition

Introduction

These guidelines have been produced by Museums Essex, the county-wide museum advisory body, and set out the requirements for the creation, compilation and deposition of archaeological archives in Essex. There is no overall county-wide museum service in the county. Instead, some (but not all) districts have their own museums. In most instances, museums have an arrangement to take archaeological archives from districts where there is no museum service (see below).

Guidelines and standards relating to conservation, organisation, labelling, marking, storage and documentation of archaeological archives that are to be deposited with Essex museums are outlined in this document. However, given the absence in Essex of a county-wide service, individual museums will have their own requirements and ways of doing certain things (e.g. box sizes) and it is strongly recommended that contractors contact the individual museums concerned.

These guidelines have been adopted by Museums Essex and will be reviewed periodically and re-issued at least once every five years. Please ensure that you have the most up-to-date version.

This document was previously issued in September 2015 and revised in early 2022. They were adopted on 4 March 2022.

Standards and Guidelines

Additional guidance on best practice can be found in a number of published documents, all of which are currently available online (see below and Appendix 1).

Please note particularly the Society for Museum Archaeology's 'SMART Guidance, Resources and Reports' online library created in 2020, including 'Standards and Guidance in the Care of Archaeological Collections' which can be downloaded from http://socmusarch.org.uk/training/smart-project/

Brown, D 2011 Archaeological Archives. A guide to best practice in creation, compilation, transfer and curation. Second Edition. Institute of Field Archaeologists and Archaeological Archives Forum.	http://www.archaeologyuk.org/archives/aaf_archaeological_archives_2011.pdf
IfA 2009 Standards and Guidance for the Creation, Compilation, Transfer and Deposition of Archaeological Archives. Institute for Archaeologists.	http://www.archaeologists.net/sites/default/files/node-files/IfASG-Archaeological-Archives.pdf
Owen, J 1995 Towards an Accessible Archaeological Archive. The Transfer of Archaeological Archives to Museums: Guidelines for use in England, Northern	http://www.socmusarch.org.uk/docs/towardsaccessiblearchive.pdf

Ireland, Scotland and Wales. Society of Museum Archaeologists.	
Society of Museum Archaeologists 1993 Selection, Retention and Dispersal of Archaeological Collections.	http://www.socmusarch.org.uk/docs/selectionretentiondispersalofcollections1.pdf
Various ADS guidelines relevant to digital archiving.	http://archaeologydataservice.ac.uk/advice

Essex districts

District	*Museum collecting from district*	Contact
Basildon	No district-wide collection. Chelmsford takes archives from town of Billericay; Southend takes from Wickford.	See below
Braintree	Braintree	Robert Rose Braintree District Museum Trust Braintree Museum Manor Street Braintree CM7 3HW 01376 328868 Ext.20 robert.rose@bdmt.org.uk
Brentwood	Chelmsford	See below
Castle Point	Southend	See below
Chelmsford	Chelmsford	Dr Mark Curteis Chelmsford Museum Oaklands Park Moulsham Street Chelmsford CM2 9AQ 01245 605702 mark.curteis@chelmsford.gov.uk
Colchester	Colchester	Glynn Davis Colchester and Ipswich Museums Museum Resource Centre 40 Heckworth Close Colchester CO4 9TB 01206 282931 collections@colchester.gov.uk
Epping Forest	Epping Forest (at Waltham Abbey)	Ian Channell Epping Forest District Museum

		39-41 Sun Street Waltham Abbey EN9 1EL 01992 564283/ 07783 801916 lchannell@eppinforestdc.gov.uk
Harlow	Harlow	Corrina Dunlea Harlow Museum Muskham Road Harlow CM20 2LF 01279 454959 corrina.dunlea@harlow.gov.uk
Maldon	Colchester	See above
Rochford	Southend	See below
Southend (Unitary)	Southend	Victoria Rathmill Central Museum Victoria Avenue Southend on Sea SS2 6EW 01702 215687 victoriarathmill@southend.gov.uk
Tendring	Colchester	See above
Thurrock (Unitary)	None – currently no storage capacity.	Michelle Savage Thurrock Museum Thameside Complex Orsett Road Grays RM17 5DX 01375 413965 MSavage@thurrock.gov.uk
Uttlesford	Saffron Walden	Carolyn Wingfield Saffron Walden Museum Museum Street Saffron Walden CB10 1JL

		01799 510333 cwingfield@uttlesford.gov.uk
Essex Historic Environment Record	Place Services, Essex County Council	Katie Lee-Smith Historic Environment Consultant County Hall Chelmsford CM1 1QH 0333 013 6840 Katie.Lee-Smith@essex.gov.uk
Essex Museum Development	Colchester and Ipswich Museums, Colchester Borough Council	Beth Wilkey Museum Development Officer Museum Resource Centre 40 Heckworth Close Colchester CO4 9TB 01206 282931 Beth.wilkey@colchester.gov.uk

Types of Work

Museums in Essex will normally only accept archives relating to interventive work in the field, such as watching briefs, evaluations or excavations, rather than desk-based assessments as these normally duplicate information held by the county's Historic Environment Record. Project archaeologists should consult the Archaeological Curator in the relevant museum if they require further guidance.

Pre-deposition Requirements

Project archaeologists should read these guidelines during the preparation of their project design/written scheme of investigation so that any archive and storage requirements and costs can be factored in. Contractors are required to contact the Archaeological Curator in the relevant museum at the outset of a project so that agreement to receive the archive can be made, and arrangements for assigning a museum accession number can be discussed.

The Historic Environment Consultant at Place Services, Essex County Council will issue a site code at the start of a fieldwork project. This number will be unique for each project or site and should be used throughout the archive in conjunction with the museum accession number.

Any necessary conservation work for the long-term preservation of any part of the archive must be completed by a professional, suitably qualified conservator and be fully documented prior to deposition.

The archiving and storage of organic finds, sediments and related paper records from wet sites (including maritime sites) or sites with a wet component will require special consideration. Sites

that are known or thought likely to have a wet component must be discussed at the earliest possible opportunity, either prior to commencement of the project or as part of the updated project design. Special conditions and costs may apply.

The museum curator should be advised of the type and quantity of sensitive material in advance of the intended deposition. A copy of the OASIS form (as complete as possible) should be provided to give an overview of the archive. Any items of a high monetary value should also be identified before deposition.

An archive will only be accepted if an appropriate level of assessment and reporting has been undertaken on the project overall (including finds and environmental material), as agreed with the relevant archaeological officer. See English Heritage (2008, Appendix 1) for minimum requirements. The archive must be in a form that permits comprehension and further interpretation of the site.

The recipient museum reserves the right to return archives or parts of archives that are not considered acceptable, and/or to charge for work needed to bring archives to a standard compatible with these guidelines.

Note on Labelling

The site code and museum accession number must be clearly written on all boxes, files, folders, and any other individual items included in the archive.

Costs

The recipient museum will provide storage for archaeological archives subject to its Collections Development Policy. The current one-off deposition costs are listed below.

Minimum charge per site (includes one finds box and one paper box)	£74
Each additional Bulk Finds Box	£74
Each additional Skeleton Box	£74
Each additional Small Finds Box	£74
Each additional Paper Archive Box	£74

These charges are regarded as ‘non-business’ and as a result VAT is **not** payable. Please allow for annual inflation increases which may be added.

The cost of transfer and any insurance for objects during transfer will be the responsibility of the depositor.

Box sizes are based on the English Heritage criteria of 0.017 cu m when working out the number of boxes or equivalent. The figure of £74 per box is taken from the average figure in use in England in 2019 (see Vincent 2019, Appendix 1).

In these guidelines, a small finds box is taken to be a large plastic box manufactured to appropriate conservation standards by a company such as Stewart Plastics and measuring 335mm long by 335mm wide by 165mm deep.

Similarly, a paper archive box is defined as the smallest unit being deposited and where these have been combined into a large container, individual units will be counted to calculate the cost.

Museums may choose to reduce or waive the deposition fee for local community groups where no funding is available. However, where grant funding is being obtained for any project, archive deposition and museum costs should form part of the grant request. It is recommended you contact the appropriate museum to discuss this in advance.

THE MUSEUM RESERVES THE RIGHT TO REFUSE TO ACCEPT ARCHAEOLOGICAL ARCHIVES WHICH DO NOT MEET THE CONDITIONS SET OUT IN THESE GUIDELINES, OR TO CHARGE ADDITIONAL FEES TO COVER REPACKAGING, STABILISATION AND ADMINISTRATION AS APPROPRIATE.

What to Include in the Archive – digital and paper

An archaeological archive consists of all written, drawn, photographic and digital records and artefacts/ecofacts related to and generated by a specific project.

It is noted that professional archaeological units generally now use digital recording methods. Essex museums will accept digital data, but will also take physical, or written, records if this is the recording method used in the field.

Museums need to know what digital programmes and software have been used by the contractor, in advance of deposition, so that they can confirm with the contractor what can be supported by the museum, or what needs to be provided in hard copy.

For an average fieldwork project, the archive is likely to consist of the following. If these items exist or have been generated by the project, they MUST be included.

	Required - physical	Required - digital	Not required
Primary (non-repeatable) records			
all record sheets (trench, context, sample, finds, skeleton, photographic, registers, etc)	x	x	blank, unused forms
site notebook/ daybook (or extracted pages)	x	x	scrap paper notes, unless in a useable form
original site drawings	x	x	
original site photographs (digital, b&w contacts, slides)	x	x	
raw data (e.g. EDM survey, geophysical	x	x	

survey)			
Secondary records and data			
archive index and box contents lists	x	x	
correspondence and management data (WSI, brief, SMC, project designs)	x	x	separate copy of brief if included in report
risk assessments, health & safety documentation			x
architect's drawings (only if annotated)	x	x	
copyright licence	x	x	
Excavation of Human Remains Licence (where applicable)	x	x	
print-out of completed OASIS entry	x	x	
record sheets prepared during post-excavation (e.g. finds recording sheets, conservation records)	x	x	
site matrix	x	x	
grey literature and interim reports - final version and any significant drafts	1 copy	x	
assessment reports and updated project designs	1 copy	x	
illustrations, photographs and X-rays generated during post-excavation	x	x	
unedited specialist reports in full	x	x	
specialist databases/spreadsheets or other data	x	x	
C14 records and certificates	x	x	
publication text	x	x	
offprint of the final publication	if available	if available	
context, sample, finds etc registers	x	x	
photographic register	x	x	
security copy disc		x	
duplicates of illustrations or reports			x
raw data supplied by SMRs, HERs etc			x
copies of published papers other than the one generated by the project			x
transfer of ownership form	x	x	
all finds, except those disposed of in agreement with the landowner and/or museum	x	N/A	

This list is not intended to be exclusive – other material may be included depending on the needs of a specific project.

Best Practice Guidelines for the Documentary Archive

Paper

- All written archives should be produced on plain paper with a neutral to mildly alkaline pH using archive-standard pens or pencils.
- Paperwork must be kept flat and together, in acid-free folders and acid-free boxes with non-ferrous stitching.
- Sticky tape and metal paperclips should not generally be used; archival quality brass or plastic paper clips are acceptable.
- Packages or bundles of documents may be tied with archive tape or string.
- Photographic material, drawing film, acetates and paper must be separated.
- Paperwork must be properly filed and labelled including the site code and museum accession number.
- Original documents rather than photocopies must be included in the archive.

Drawings

- Plans and sections should be on polyester-based film and labelled with the site code and drawing number in pencil.
- They should be kept flat rather than rolled.
- The archaeological contractor must provide appropriate acid-free boxes, wallets or folders in which to store the plans and sections, and any other loose drawings. A3 size is preferred.
- Large plans (A2 or A1, to a maximum of A0 size) on polyester film may have holes drilled for hanging storage if not in acid free containers with own microclimate (e.g. flat packs or tubes). Self-adhesive plan hangers are not generally acceptable, but some Essex museums can accept these provided that they are securely fixed (including reinforcing with tape) and labelled with the site code.
- Oversized plans may be rolled and stored in appropriate document tubes or wrappings. Please consult the museum about unusual sizes.
- Object or conservation drawings should be labelled with the site code and the appropriate context and object numbers.
- Acetates should be packaged separately from polyester film.

Photographic

- All film and photographic prints should be correctly processed, following the current British Standards (BS 5699) for archival purposes.
- All prints should be stored in transparent, archival-quality polyester envelopes, in acid-free wallets, folders or boxes. Each print should be labelled with the site code in pencil.
- Slides should be mounted and labelled (with a permanent, fade-resistant marker) and stored in polyester punched hanging folders.
- Stickers must not be used to label slides or hanging folders - mark directly in permanent marker.
- Negatives should be stored in archival-quality polyester divided punched files and stored separately from the prints in A4-size, acid-free boxes. Negative-holders should be clearly labelled with site code and film code.
- A digital copy of the photographic index should be included with the archive.

X-rays

- X-rays should be annotated with a unique X-ray number, usually part of a running sequence.
- X-rays should be stored in appropriately-sized 75-micron polyester sleeve.
- The site code and context number should be annotated on to the polyester sleeve as well as the individual small find numbers.
- Annotations should be made using permanent coloured or white ink.

Microfiche

- Microfiche is no longer accepted by Essex museums as the technology to read this medium is no longer widely available and has been superseded by other means of data storage.

Labelling

- All marking/labelling should be done to Collections Trust standards labelling-and-marking-booklet-2020.pdf (collectionstrust.org.uk
- Files should be marked with both the site name/code and museum accession number, and a summary of their contents.
- Boxes are to be labelled with both the site name/code and museum accession number, as well as the material and date of excavation.
- Self-adhesive box labels should have a strong, permanent adhesive. Labelling should be done in permanent black marker pen.
- A contents list must be included in every box (and a copy of this included in the paper and digital archive, the latter in an editable form).

Copyright

- The documentary archive is the property of the archaeologist unless specified in a contract.
- Copyright ownership for the documentary archive usually resides with the archaeologist who creates the archive.
- The Museum expects to be granted a written assignment of copyright in perpetuity, or licence if the copyright holder is unwilling to assign copyright, in order to have the right to utilise the documentary archive either under sole or shared copyright under current copyright legislation.
- A copy of the copyright licence must be included with the paper archive, and a digital copy should also be provided.

Guidelines for the Material Archive

Bulk Finds

Sampling

- An appropriate sampling strategy should be employed for long-term archiving in the case of large volumes of bulk finds such as ceramic building material (CBM), pottery or animal bone. Relevant publications are listed under the Finds Guidelines section of Appendix 1.
- See also the Discard Policy section below.

Cleaning and Marking

- All finds with a stable surface should be cleaned, unless conservation requirements dictate otherwise, and dried.
- All pottery, bone, and CBM are to be marked individually with site code and context number to provide security of information; marking is also essential where finds researchers are handling and comparing large quantities of material. Finds should be marked in white or black permanent waterproof ink.
- Burnt flint, metalworking residue (slag) and shell is not usually marked.

Packaging

- Finds should be packaged in clean, perforated polyethylene self-sealing bags with opaque ‘write-on’ strips; the most appropriately sized bag for the find(s) should always be used, and bags should not be over-filled. Any that cannot be closed will be rejected.

- Bones of small mammals, birds and fish should be placed separately in small polythene bags and stored in the same box as the rest of the animal bones.
- Where specialists have subdivided a context bag (e.g. into pottery fabrics or animal bone species) it would help the museum enormously if the subdivisions can be bagged separately and clearly identified within the context bag.
- The bag should be labelled with the site code, museum accession number, context number, small find number (if appropriate) and any other important contextual information such as burial number for grave goods or spit number etc. Permanent, waterproof black marker pens should be used. The same information should be put on a tyvek label and placed inside the bag. Double labelling (on the outside of bags, plus a label inside with material) is essential as standard practice, particularly for material that is not individually marked, as are secure bagging/boxing and handling protocols.

Boxing

Contractors are advised to speak to individual Essex museums regarding the size and sourcing of boxes. The capacity (for assessing the cost of the archive being deposited) is based on English Heritage's criteria of 0.017 cu m.

- All packaged bulk finds (ceramics, building materials, slag, flint, unworked bone) should be placed in standardised boxes.
- As long as the standard box fits within a 500 x 300 x 200 mm module, some minor variance is acceptable. There may be a few exceptions, e.g. boxing complete or reconstructed pots. Brass or other rust-proof staples and well-fitting lift-off lids should be used (see Appendix 1). Wire-stitched boxes are to be made from 1900-micron double kraft lined container board (pH 6.5–8), stitched with brass wire. No box should be too heavy for a normal person to lift easily on their own. Objects heavier than 6 kg must be boxed separately and noted accordingly. Artefacts too large or heavy for boxing, or which require specialist lifting, should be discussed before deposition.
- Bulk finds must be ordered and stored by type of material, and then in context number order.
- Each category of material should be packaged separately (grouping is acceptable for small archives).
- Details of any classification systems for ordering artefacts should be included in the site archive.
- Worked stone and other similar materials must be marked legibly with the site code and identifying context number. Bulky items which are only labelled using string and a tag will be rejected.
- Each skeleton should be stored in an individual box, although disarticulated bones and fragmentary remains may be boxed together provided they are clearly labelled as such.
- Processed cremated remains should be individually bagged and labelled but may be boxed together provided they are clearly labelled as such.
- All boxes must contain a list of contents, and this must also be supplied in an editable digital form.

Labels

- All marking/labelling should be done to Collections Trust standards labelling-and-marking-booklet-2020.pdf (collectionstrust.org.uk
- Boxes are to be labelled with site name/code, museum accession number, material, contexts/small find numbers/archive type and date of excavation.
- Best practice (manual handling) also includes the labelling for bulk materials to include the weight of the box (especially where over 6 kg).
- Labels should be on the box, not on the lid.
- Self-adhesive labels should have a strong, permanent adhesive. Permanent black marker pen must be used.
- If appropriate, boxes can be numbered for each material type (e.g. 1/10, 2/10 etc.).

Small Finds

Cleaning and Conservation

- All conservation should be carried out prior to the deposition of the archive by conservators with appropriate expertise, according to standard conservation practices as outlined by ICON (www.icon.org.uk) and UKIC Guidelines (UKIC 1983; Watkinson and Neal 2001). NB The fourth edition of 'First aid for Finds' is expected to be published by the Icon Archaeology Group and RESCUE during 2022.
- Unstable or unconsolidated items will not be accepted for deposition.
- All iron finds, other than nails or items clearly of recent date, should be documented through X-radiography before deposition due to inherent instability.
- Other metal finds should be documented through photography unless an X-ray is necessary for identification or cleaning purposes.
- Conserved finds should be appropriately packaged (see below) and accompanied by any relevant documentation, including treatment record, X-radiographs and photographs.

Marking

- Small finds need not be marked unless it is necessary for a particular reason. If so, the following procedure should be followed: labelling-and-marking-booklet-2020.pdf (collectionstrust.org.uk

Packaging

- Finds should be packaged within clean, perforated, self-sealing bags; fragile items in need of support should be protected with the following materials. Any variation is to be negotiated in advance of deposit:
- Closed-cell polyethylene foam (e.g. Plastazote) or sheets of polythene foam (Jiffy foam) should normally be used.
- Correx can be used for bespoke supports and separating layers of light-weight finds.
- Acid-free tissue is to be used in all cases.
- Polystyrene boxes (crystal boxes) are to be used in all cases.
- Some fragile pottery and glass bulk finds may need special provision. Such objects should be cradled in appropriate acid-free tissue packaging.
- Metal finds should be placed in re-sealable perforated polyethylene bags.
- Packing should normally be done so that the object is visible without having to be unpacked.

Boxing

- All unstable finds should arrive at the museum store in micro-climates in Stewart boxes with an environmental controlling agent ('live' silica gel where appropriate). Note that blue/pink silica gel should NOT be used as the colouring agent has been shown to be carcinogenic.
- Metalwork should be boxed separately in order to be stored by the museum in a dehumidified climate. Plastazote foam can be cut to shape for supporting fragile and special finds within the box.
- Each box should contain a dated humidity strip so it is visible without opening the box.
- Bubble wrap can be used to bulk out boxes if needed but should not be in direct contact with objects.
- All boxes must contain a list of contents, and this must also be supplied in an editable digital form.

Labels

- All marking/labelling should be done to Collections Trust standards labelling-and-marking-booklet-2020.pdf (collectionstrust.org.uk
- Boxes are to be labelled with site name/code, museum accession number, material, contexts/small find numbers/archive type and date of excavation.
- Labels should be on the box, not on the lid.
- Self-adhesive labels should have a strong, permanent adhesive. Labelling should be done with a permanent black fade resistant marker pen.
- There must also be a tyvek label inside the box.

Environmental Archive

- Sample retention, analysis and any discard policy must be discussed with the museum before deposition.
- Environmental samples which have been subjected to analysis must be deposited (flots and sorted material from residues only).
- Unprocessed samples will not be accepted.
- Samples must be packed and stored as appropriate for the type of material and labelled with site name, site code, museum accession number, context and sample identifiers, using the same methods as outlined for bulk finds.

Discard Policy

- We aim to uphold national standards or standards recommended by period specialist groups. In particular the advice provided by the Society of Museum Archaeologists (1993) and notes in Brown (2011) should be adhered to as far as possible.
- Assuming an adequate documentary record/archive exists, we will consider case-by-case proposals for sampling and partial discard of certain finds categories, e.g. burnt flint/stone, CBM, large assemblages of metalworking debris and unstratified material. Please consult with the museum in the first instance.
- Any discard policy which has been implemented during excavation and analysis should be noted in the archive. Deviation from these standards must be agreed with the appropriate museum curator.

Human Remains

- Essex Museums encourage the retention, rather than reburial, of human skeletal remains for future study. This is however a complex area and discussions should therefore be held at an early stage with the museum in those cases where the presence of human remains is suspected or likely in an excavation.
- Human bone should be separated from animal bone, and separately bagged and clearly identified.
- If human remains are included in the archive, a copy of the relevant licence for their excavation and retention must be included in the paper archive.
- Any reburial which has been implemented during excavation or following analysis should be noted in the archive.

Transfer of Ownership

- Each Essex museum, as the final archive repository, must have ownership of any finds from archaeological fieldwork.
- Material collected by archaeological fieldwork, with the exception of human remains and items classified as Treasure, belongs to the landowner unless there has been a transfer of title. As a condition of acceptance, the recipient museum requires that the landowner transfers title to the museum before an archive is deposited.
- The archaeologist undertaking fieldwork is responsible for obtaining the written consent of the landowner to transfer ownership of finds. It is expected that the *complete* archive will be accepted as an unconditional gift.
- Every effort must be made to get the agreement of the landowner/developer to the deposition of the full site archive and transfer of title to the intended archive repository before fieldwork commences.
- If this is not achievable, and any or all finds have been retained by the landowner, provision must be made for additional recording (e.g. photography, illustration, scientific analysis) as appropriate, and a note of this must be included in the paper archive.
- Copies of correspondence relating to requests for donation of material should be supplied if no response has been forthcoming after two written attempts. In this case, the transfer of ownership form must be completed by a representative of the contracting archaeologist/company.
- A transfer of ownership form can be requested from the museum, or the depositor may use their own (subject to approval).
- Archives will not be accepted until the landowner and/or project archaeologist has signed the transfer of ownership form.

- The museum reserves the right to inspect archives prior to delivery and on delivery to monitor compliance. We reserve the right to refuse archives that do not meet the requirements.

Best Practice Guidelines for the Digital Archive

A digital version of the archive is essential, to provide a security copy and to comply with disaster management planning. A copy of the digital archive must be deposited with an Historic England Trusted Digital Depository, such as the Archaeological Data Service (ADS), and associated costs borne by the depositing contractor. You are advised to speak to the recipient museum about digital requirements, which may differ according to the museum's technical resources.

NB. Individual museums within Essex will have different digital requirements. It is essential that this is discussed with the relevant museum at an early stage, as requirements may differ from what appears below.

General

- The most up to date guidance on digital archiving was produced in 2019 by DigVentures and this supersedes that issued by Archaeological Data Service (ADS, 2013) and RCAHMS (2012). See also Appendix 1 of this document.
- All elements of the digital archive should be stored on archival quality, high resolution CD-ROM (e.g. Kodak Gold) or DVD labelled with permanent marker and with an accompanying index. It is recognised however that these types of digital media are likely to become obsolete in the near future.
- Versions of files should be clearly labelled and the digital archive coherently ordered. The archive should not include duplicate or spurious files.

Word-processed documents

- Final reports and other documents should be submitted as one of the following:
    - Microsoft Word Document (.doc)
    - Portable Document Format for long term archiving (.pdf/a)
    - Rich Text Format (.rtf).

Databases and spreadsheets

- Access databases (.mdb) and Excel tables (.xls) are both accepted as are .csv files. Excel spreadsheets should be treated as the norm, since data is readily transferable to other collections management databases.

Photographs

- The preferred format for photographic images is uncompressed TIFF. High quality JPEG's will be accepted.
- Digital photographs MUST be renamed to include the site code, and numbering must correspond with the site photographic register.

CAD

- Graphics should be stored in their original form. Where appropriate, all AutoCAD files should also be exported and saved into a format that can be imported into other programmes (e.g. as .dxf) or transferred to .TAB files for use with MapInfo.
- Derived vector files such as Adobe Illustrator are not considered suitable for long term preservation. Depositors must ensure that all relevant material is available either in original CAD (.dxf) files or as finished versions in .pdf/a.

Survey data

- GIS files should be in their original format (Shapefiles or georeferenced TIF preferred) and also exported and saved into a format that can be imported into other programmes (e.g. MapInfo .mid/.mif).
- Specialist survey data, such as geophysics, should be deposited both in proprietary format for reading with the original software and also in non-application specific formats for the long-term preservation.

File naming

- As outlined by ADS, accepted file name conventions should be alphanumeric, with hyphens/underscores and without spaces, punctuation or full stops.
- File names should be consistent through the project archive and include: site code, context number, trench number, relevant file number, description.
- The following format is preferred:

  HER 123_photo001.jpg

  HER 123_med_pot_report.doc

  HER 123_eval_report1234.doc

  HER 123_site_data.mdb

Metadata and administration

- An indexed inventory to the complete archive should be provided for the HER and to accompany the archive. This should include:
  - a quantitative list of what is in the documentary, photographic and material archive.
  - a list of electronic files including accompanying metadata (site codes, context numbers, brief description, file type, file size, software type, version number, author – see ADS guidelines).
- The archive index should be in the form of a completed Excel spreadsheet.
- The archive index should accompany the archive in both digital and paper forms.
- The relevant OASIS entry should also give a broad indication of what might be expected in the project archive.
- A list of any artefacts or samples retained by specialists for further research, or of those that have been destroyed or discarded during post-excavation analysis should also be included.
- Any on-site retention/discard policy relating to finds should be recorded.
- A list of photographs and images is essential, as these will be archived away from the other archives, either digitally or in designated photographic storage boxes.
- Appropriate transfer of ownership and copyright documentation must be provided.

Appendix 1: Further Reading

General

Brown, D, 2011, *Archaeological Archives. A guide to best practice in creation, compilation, transfer and curation* (Second Edition). Archaeological Archives Forum.

English Heritage, 1991, *Management of Archaeological Projects* 2. Historic Buildings and Monuments Commission for England, London.

English Heritage, 2008, *Management of Research Projects in the Historic Environment PPN3: Archaeological Excavation*. English Heritage.

IfA, 2009, *Standard and Guidance for the creation, compilation, transfer and deposition of archaeological archives*. Institute for Archaeologists.

MGC, 1992, *Standards in the Museum Care of Archaeological Collections*. Museums and Galleries Commission, London.

Owen, J (ed), 1995, *Towards an Accessible Archaeological Archive*. Society of Museum Archaeologists.

Vincent, S 2019, *A Survey of Fees for the Transfer of Archaeological Archives in England*. Historic England Research Report Series 03/2019.

Documentary Archive

Ferguson, L M and Murray, D M, *Archaeological documentary archives: preparation, curation and storage*. Institute of Field Archaeologists Paper No. 1. IFA, Manchester.

Digital Archiving

ADS, 2013, *Caring for Digital Data in Archaeology: A Guide to Good Practice*. Oxbow Books.

Forster, M 2019 *Dig Digital, Work Digital, Think Archive, Create Access: A guide to managing digital data generated from archaeological investigations.* DigVentures.

RCAHMS, 2012, *RCAHMS Digital Archiving: Guidelines for Depositors*. Version 0.7. Royal Commission on the Ancient and Historical Monuments of Scotland.

Packaging and Conservation

AML, 1994, *A Strategy for the Care and Investigation of Finds*. English Heritage.

UKIC, 1983, *Packaging and Storage of Freshly-Excavated Artefacts from Archaeological Sites. Conservation Guidelines No. 2*. Archaeology Section, United Kingdom Institute for Conservation.

UKIC, 1984, *Environmental Standards for the Permanent Storage of Excavated Material from Archaeological Sites*. *Conservation Guidelines No. 3*. Archaeology Section, United Kingdom Institute for Conservation.

UKIC, 1988, *Excavated Artefacts and Conservation: UK sites*. *Conservation Guidelines No. 1* (Revised Edition). Archaeology Section, United Kingdom Institute for Conservation.

Watkinson, D and Neal, V, 2001, *First Aid for Finds* (Third Edition). Rescue/UKIC Archaeology Section, London.

Finds Guidelines

ACBMG, 2001, *Ceramic Building Material. Minimum Standards for Recovery, Curation, Analysis and Publication*. Archaeological Ceramic Building Materials Group.

Bayley, J, Dungworth, D and Paynter, S, 2001, *Archaeometallurgy*. Centre for Archaeology Guidelines. English Heritage, London.

Edwards, G and Mould, Q, 1995, *Guidelines for the care of waterlogged archaeological leather*. English Heritage.

MPRG, 2001, *Minimum Standards for the Processing, Recording, Analysis and Publication of Post-Roman ceramics.* Medieval Pottery Research Group.

Peacock, D P S, 1998, *The Archaeology of Stone*. A Report for English Heritage. English Heritage.

RFG/FRG, 1993, *Guidelines for the Preparation of Site Archives and Assessments for all Finds other than Fired Clay Vessels*. Report of the joint working party of the Roman Finds Group and the Finds Research Group 700-1700.

SGRP, 1994, *Guidelines for the Archiving of Roman Pottery*. Guidelines Advisory Document 1, Study Group for Roman Pottery.

SMA, 1993, *Selection, Retention and Dispersal of Archaeological Collections*. Society of Museum Archaeologists.

Environmental Guidelines

Campbell, G, Moffett, L and Straker, V, 2011, *Environmental Archaeology. A Guide to the Theory and Practice of Methods, from Sampling and Recovery to Post-Excavation* (Second Edition). English Heritage.

Coles, J M, 1990, *Waterlogged wood. Guidelines on the recording, sampling, conservation, and curation of structural wood*. English Heritage.

Human Remains

Mays, S, 2005, *Guidance for best practice for treatment of human remains excavated from*

Christian burial grounds in England. English Heritage.

McKinley, J and Roberts, C, 1993, *Excavation and post-excavation treatment of cremated and inhumed human remains*. Technical Paper No. 13, Institute of Field Archaeologists.

Guidance for Best Practice for the Treatment of Human Remains Excavated from Christian Burial Grounds in England (Second Edition) 2017. Advisory Panel on the Archaeology of Burials in England [replaces Mays, S. 2005].

Guidance for the Care of Human Remains in Museums, 2005. DCMS.

Mitchell, P D and Brickley, M (edited) n. d. *Updated Guidelines to the Standards for Recording Human Remains.* Chartered Institute of Field Archaeologists [Replaces 2004 version].

Science and the Dead - A guideline for the destructive sampling of archaeological human remains for scientific analysis 2013. Advisory Panel on the Archaeology of Burials in England.

Appendix 2: Suppliers

Listed below are some recommended suppliers. The materials and products they supply meet the correct high standard of care and the sizes are consistent with museum shelving needs. Please discuss alternative materials with the museum curator before use.

Acid Free boxes for paper archive

Supplier: G. Ryder & Co Ltd

Properties: Wire-stitched low acid boxes from 1900-micron double-kraft lined container board (pH 6.5–8) with pure brass stitching, square lugs, full case lid.

Standard Size: A4 (A3 or A2 for oversized material)

Acid Free boxes for finds

Supplier: G. Ryder & Co Ltd

Properties: Wire-Stitched Boxes, 1900-micron double kraft-lined container board (pH 6.5-8)

80 mm deep lift-off lid with square or triangular corner lugs. Stitched with pure brass wire.

Standard Size = 460 mm x 255 mm x 180 mm (up to 500 mm long for human bone boxes).

Acid free folders

Supplier: Preservation Equipment

Flush Cut File Folders A4

Properties: Light Tan Flush Cut Acid-Free Folders. Made from acid-free buffered heavy-weight 244 gsm paper.

Standard Size: A4

Juris Expansion Folders

Properties: Acid-free, lignin-free, 245 gsm file folder stock which is also buffered with a 3% calcium carbonate.

Standard Size: A4

Polythene 'Stewart' boxes for small finds

Supplier: Store and Display

Properties: Polythene 'Stewart' Box

Standard Sizes:

'Savoury Storer' 235 x 140 x 70 mm (External) 1500 ml

'Picnic Pack' 270 x 195 x 105 mm (External) 3750 ml

'Giant Storer' 335 x 335 x 165 mm (External) 14000 ml

Polyester wallets for documentary archive

Supplier: Secol

Negatives

Properties: Polyester divided contact and negative sheets. Punched for ring binding.

Slides

Properties: Polyester based A-S divided pages

X-Rays

Properties: 75-micron polyester sleeve

Microform

Properties: Polyester based A-S divided pages

Pens for labelling

Polyester wallets and sleeves

Properties: Marker pen for polyester (Staedtler permanent maker)

Archival pens for acid free wallets

Properties: Pigma Pen

Appendix 3: Recommended file formats for digital archiving

data type	*preferred format*	*accepted format*	*additional documentation*
Documents	MS Word (doc); Adobe ISO Standard for Archiving PDF/A (pdf); OpenDocument Text (odt)	MS Word 2007 (docx); Adobe pdf (pdf); txt, html, xhtml, xml, sgml	html & xhtml – include relevant css files; xml – include relevant schema/dtd/xslt
Images	TIFF (uncompressed) – (tif)	JPEG (jpg); TIFF (compressed) (tif); png, gif,	Captions must be included for all image files.

		bmp, psd	
CAD (Vector graphics)	Scalable Vector Graphic (svg); Adobe Illustrator (ai); AutoCAD (dxf)	CorelDraw (cdr); AutoCAD (dwg)	Relationships to other files; captions must be included for all graphics files.
Spreadsheets	MS Excel (xls); Comma Separated Value (csv)	MS Excel 2007 (xlsx); OpenDocument Spreadsheet (ods)	Columns/rows should have clear labels describing contents; key should be provided for any codes with the data.
Databases	MS Access (mdb)	MS Access 2007 (accdb); OpenDocument Database (odb); Delimited text	Data dictionary should be included where available; for delimited text list the delimiters.
GIS	MapInfo (mid, mif); ESRI Shapefile (shp, shx, dbf)	Flat file data as xls, csv or mdb; ESRI Geodatabase (xml)	Information should be provided on: • the purpose of the GIS • the function of each layer • co-ordinate system used • method of capture • data source • scale/resolution • assessment of data quality
Geophysics	Raw xyz data (txt, csv); Rendered images (tif)	Rendered images (jpg, png)	For raw xyz data: • location of survey • conditions • instrumentation For rendered images: • details of data processing & interpretation
Multimedia		mpeg, avi, smil, f-swf, d-swf	

After RCAHMS (2012)

Prepared by Philip Wise (Chair, Museums Essex) with help from Dr Mark Curteis, Ian Channell, Carolyn Wingfield, Tony O'Connor, Richard Havis and Dr Simon Wood.

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2022 Revision

17.6. List of Illustrations