

Standards and Guidance in the Care of **Archaeological Collections**

SOCIETY FOR MUSEUM ARCHAEOLOGY 2020



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INTRODUCTION

These standards and guidelines have been produced by the Society for Museum Archaeology (SMA), which is the Subject Specialist Network for British Archaeology in the UK. They seek to update the 1992 Standards in the Museum Care of Archaeological Collections, one of a series of guidance documents produced by the Museum and Galleries Commission in 1992. Although the 1992 Standards remain a useful guide, they are recognised as being outdated and no longer reflect the reality of archaeology collections management in light of a rapidly changing sector. SMA also recognises that museums are no longer the only type of organisation, which are managing archaeological collections.

The updated content was produced after a thorough review of the 1992 Standards, which included an evidence mapping exercise and consultation with focus groups comprising a wide range of sector representatives in 2019. It is hoped that as a result these revised guidelines are more accessible and will signpost all those who work with archaeological collections, whether professionally or voluntarily, whether a subject specialist or not, to current best practice.

It is with thanks to Arts Council England for its Subject Specialist Network Fund grant to the Society for Museum Archaeology, and support from a wide range of recognised thematic and collections specialists, that these new Standards have been made possible.

Gail Boyle and Anooshka Rawden (Eds.)
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Part 1: Collect



INTRODUCTION TO COLLECTING ARCHAEOLOGY

Museums may hold large amounts of archaeological material amassed over long periods of time from a wide variety of sources, which can incorporate material dating from the earliest human activity to the present day. Some of this material will originate from the interests of early antiquarians and collectors, and others can derive from modern development-led commercial archaeological investigations, or from community archaeology projects.

In 1997, Susan Pearce divided archaeological collections found in museums into six categories (Pearce, 1997 p49):

1. Single pieces or small groups found as chance finds, often with very limited records attached. The majority of these in any given museum collection are likely to be local finds.
2. Large groups formed as private collections, sometimes with substantial records attached. These may be from anywhere in Britain or abroad but may well include local material. Collections of this kind were mostly acquired before c. 1950.
3. Material from museum-based excavations. These will be local with excellent records. The material is likely to be of relatively recent accession.
4. Material from excavations conducted by other bodies, including from all old excavations, and from new excavations where consultation is a possibility.
5. Material from fieldwork projects. This is likely to be of recent and ongoing accession, and the museum should have links with the organisation.
6. To this list must be added material that has been discovered by metal-detectors. Here a judgement has to be formed about the value of associated information.

Although these broad categories persist, times have changed since this list was produced.

- ◆ The **Portable Antiquities Scheme (PAS)** now covers most of England and Wales and creates accurate records of metal-detected objects (and any other chance finds) made by members of the public.
- ◆ Archaeological work was incorporated into the planning system across the UK in the early 1990s to manage the impacts that development may have on the historic environment. As a result, most fieldwork in the UK is now carried out by independent commercial archaeology units, and is funded by developers who are required to carry out archaeological investigation in advance of development as part of the planning process. The products of their work are often deposited in museums as 'archaeological archives'.

The majority of archaeological collecting by museums in the UK results from the delivery of the planning process. **The National Planning Policy Framework (NPPF)** states that:

"Local planning authorities should require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and any archive generated) publicly accessible."
NPPF (199)

It goes on to define making archaeological evidence 'publicly accessible' by ensuring *"copies of evidence should be deposited with the relevant historic environment record, and any [archaeological] archives with a local museum or other public depository."*

An archaeological archive is defined by the **Archaeological Resources in Cultural Heritage European Standard (ARCHES)** as follows:

“An archaeological archive comprises all records and materials recovered during an archaeological project and identified for long-term preservation, including artefacts, ecofacts and other environmental remains, waste products, scientific samples and also written and visual documentation in paper, film and digital form.”

These archives will for the most part form a distinct group of entities within an overall archaeological collection and sit alongside the other elements within it. Many museums will have acquired large quantities of material as a result of the planning and development process, although there is no statutory requirement for them to do so. The sheer quantity of material being produced in this way has led to some museums refusing to collect archives, usually as the result of limited storage space and lack of staff expertise.

All museums that continue to collect archives should develop a **Deposition Policy and Procedure** (also known as ‘Deposition Guidelines’ or ‘Conditions of Acceptance of Archaeological Archives’) that prescribe the process by which these archives will be collected, the form they should be physically presented in, the documentation required and a schedule of fees associated with the process.

If the products of these archaeological interventions are to remain accessible for future generations, it follows that they should be deposited in publicly accessible repositories – a **Publicly Accessible Repository** has been defined by the Society for Museum Archaeology as:

“An accredited repository for the collection, curation and safe-guarding of archaeological archive material which is pro-actively managed and developed by staff qualified to ensure continued public engagement with, and the best possible access to the archaeological resource, for the purposes of enquiry, exhibition, learning, research, inspiration, enjoyment and general interest.”
Society for Museum Archaeology (2018)

This definition applies to museums with archaeological collections but also to other types of organisation, such as local authorities that have created their own archive stores with no direct museum affiliation. These include, for example, those managed by Cambridgeshire County Council and Suffolk County Council, where historically there has been no county museum and local museums have never had the capacity to collect large archaeological archives.

In addition to archaeological archives, objects may also be acquired by private purchase or public auction, through the Treasure process and through community archaeology excavation and field-walking activities, as well as by gift from individuals who have made chance finds. Occasionally material will also be gifted as part of a bequest.

All the material in archaeology collections form part of the evidence base relating to the wider archaeological and heritage-related landscape. It is important to recognise an archaeological collection is made up of both objects and the records that they are associated with. These records also take many forms, for example, personal correspondence, administrative papers and transcribed oral histories, each of which may provide information that leads to the better understanding of human activity, archaeological sites or their social and historical contexts.

The development of all archaeology collections should be governed by a **Collections Development Policy**, which will refer to its scope, the geographic area it encompasses and the legislative framework under which material will be collected, as well as policies such as those governing human remains.

Resources

- ◆ Association of Local Government Officers (UK)
- ◆ Northamptonshire Archaeological Resource Centre (Deposition Guidelines)
- ◆ Portable Antiquities Scheme (PAS)
- ◆ Society for Museum Archaeology: Definition of 'Publicly Accessible Repositories'

COLLECTIONS POLICIES (KEY CONSIDERATIONS)

Collections development policy

Museums hold objects in trust for future generations. In order to do so appropriately and ethically, all museums should have a policy which governs what they will collect as well as what may be considered for disposal, based on the organisation's ability to care for its collections in the long term.

In order to meet the required standards of the Arts Council England [UK Museum Accreditation Scheme](#), museums in the UK should have:

"a policy, approved by the governing body, for developing collections, including acquisitions and disposals."
Arts Council England (2018)
Accreditation Guidance

All museums should consider adopting a Collections Development Policy as good practice, regardless of whether they are Accredited or wish to become so.

A Collections Development Policy should include:

- ◆ The museum's statement of purpose.
- ◆ An overview of current collections.
- ◆ Themes and priorities for future collecting.
- ◆ Themes and priorities for rationalisation and disposal.
- ◆ Information about the legal and ethical framework for acquiring and disposing of items.
- ◆ The date you'll next review the policy.

Arts Council England provides a template [Collections Development Policy](#), which museums can adapt for their specific collecting areas.

The template includes references to key areas of law relevant to archaeological collections such as spoliation, UNESCO conventions, and human remains.

There is no statutory requirement for museums to collect archaeological archives that result from excavation or any other form of intervention. Museums should be specific about their position on this (i.e. whether they are prepared to collect archaeological archives or not) in their Collections Development Policy. The Collections Development Policy should also include a definition of what the museum considers an archaeological archive to be, and a clearly defined geographic collecting area.

Archaeological archives are the result of archaeological projects, which are carried out by a wide variety of organisations, including commercial archaeology units, community groups and academic organisations. The majority of archives will be those created by archaeology units as the result of a condition placed on a developer as part of the planning process. Museums may receive requests to deposit archives from numerous organisations, which may or may not be operating commercially, or which may or may not be in receipt of research-funding or grant-aid. Whilst the Collections Development Policy is crucial in establishing what a museum will or will not collect and from where, as well as framing its future collecting activity, the detail of how it approaches the deposition of archives should be the subject of a detailed Deposition Policy and Procedure (also known as 'Deposition Guidelines' or 'Conditions of Acceptance of Archaeological Archives').

Deposition policy and procedure

The nature, scale and scope of an archive is often unknown at the point at which an archaeology unit (or any other type of organisation) approaches a museum for confirmation that it would be willing to accept it (see Spectrum; Object Entry in this document). Additionally, whereas many objects can be considered for acquisition on an individual and case-by-case basis (such as stray finds and Treasure), archaeological archives are generally accepted based on their production within a geographic collecting area. As a result, a museum may have limited control over the volume of archives it receives as this is dependent on what is found during excavation and how much development takes place within its collecting area.

All museums collecting archaeological archives should have a Deposition Policy and Procedure as well as a Collections Development Policy. The Deposition Policy and Procedure (also known as 'Deposition Guidelines' or 'Conditions of Acceptance of Archaeological Archives') is a document that complements a Collections Development Policy. It should provide clear guidance to archaeology units, universities, societies and others regarding the museum's specific requirements for the creation, compilation and transfer of archaeological archive components. These requirements may cover the treatment of specific types of finds, preferred methods of packing (including box sizes and packaging materials) and the documentation required as part of the transfer of ownership to the museum. The Deposition Policy and Procedure ensures a common standard for all archaeological archives received by the museum and reduces the museum resources required to process and curate them. Good examples of Deposition Policy and Procedures have been included in the 'Additional Resources' section of this chapter.

Selection and retention

Control measures that limit what is collected can be specified in a Deposition Policy and Procedure. Nevertheless, it is not best practice to introduce measures to reduce archives to such an extent that what is collected would make future reinvestigation of the original research questions it addressed impossible. An archaeological archive should not be the subject of 'cherry-picking' but should be managed by the adoption of an agreed selection and retention strategy. A selection and retention strategy should be developed in consultation with all stakeholders relative to the production and curation of an archive. The Chartered Institute for Archaeology (CIfA) and Historic England have produced a [Toolkit for Selecting Archaeological Archives \(2019\)](#) to help ensure selection is focused on what should be retained in order to preserve the integrity of the archive, while also ensuring sustainable collecting.

There are several other important considerations that should be referenced in a Deposition Policy and Procedure:

- ◆ Museums are recommended to charge a deposition fee to offset the costs involved in the administration of the deposition process as well as representing a financial contribution to the long-term storage and curation of the archive. This is one of the [recommendations made by Historic England](#) in response to [The Mendoza Review \(2017\)](#) as follows:

"DCMS should recommend to museums that they should consider charging for the deposition and curation of archaeological archives where they are created as part of the planning process. Any charges should be fully justified and transparent and should be informed by guidance produced by ACE and Historic England. DCMS should also recommend to museums

that receipts generated in this way should be directed only to sustaining archaeological archive storage and curation, either in the charging museum itself or in a supporting publicly accessible archaeological archive.”
Historic England (2018)

Historic England funded a Research Report in 2019, '[A Survey of Fees for the Transfer of Archaeological Archives in England](#)' (Research Report Series no. 3/2019) which you may find useful when thinking about how to calculate appropriate deposition fees.

- ◆ Museums should consider their capability of curating specific types of materials, for example some museums do not collect waterlogged materials, unanalysed soil or other environmental samples. Decisions not to acquire some parts of archives should be taken on a case-by-case basis and in consultation with relevant specialists, rather than by blanket approach. It is widely accepted that not all the records and materials collected or created during an archaeological project require preservation in perpetuity. These records and materials constitute the Working Project Archive, which will be subject to selection, in order to establish what will be retained for long-term curation by deposition with a museum (or Publicly Accessible Repository) as the Preserved Archive. Museums should reference the [ClfA Selection Toolkit](#) within its Deposition Policy and Procedure as the mechanism by which a selection strategy is determined. This will provide the details of the project-specific selection process, which will be applied to a Working Project Archive prior to its transfer into curatorial care as the Preserved Archive.

For definitions of a Working Archive and Preserved Archive, see the section in this guidance titled 'Preparation and Transfer of Archaeological Archives'.

- ◆ Museums should reference their position with regard to collecting 'negative archives', which have recently been defined by the [Archaeological Archives Forum \(AAF\)](#) as:

“A negative site is defined as those which, on investigation, reveal no archaeological record of any kind i.e. there were no contexts. Negative archives are the archives produced from such negative sites. They will be ‘paper’ only and include no information of archaeological significance. Sites which produce no finds are not necessarily negative sites, and it is possible for a paper record to be produced for a site where no finds were recorded or retained.”
Archaeological Archives Forum (AAF) (2020)

- ◆ Museums should specify that the born digital elements of an archive must be deposited with a [CoreTrustSeal](#) accredited digital archive repository. At the time of writing, the [Archaeology Data Service \(ADS\)](#) at the University of York represents the only gold-standard accredited UK repository for heritage data and is a recognised Trusted Digital Repository (TDR). ADS make all of its content available for researchers online. The Society for Museum Archaeology has been provided with model wording regarding the digital archiving process for inclusion within a Deposition Policy and Procedure, which is available on its [website](#). For further information on the digital elements of an archive, see the section in this guidance titled 'Preparation and Transfer of Archaeological Archives'. [Work Digital/Think Archive](#) guidance has also been produced by the DigVentures team, working with the Chartered Institute for Archaeologists, and is useful for everyone working with digital data in archaeological projects. The guidance forms part of the

Archaeological Archives Forum's ongoing series of practice guides for archives management aimed at practitioners.

- ◆ Museums should specify that a data sharing agreement will be required for all archaeological documentary archives with the depositing organisation (i.e. the archaeological unit). This includes written statements regarding use and storage of personal data, important for GDPR. The Society for Museum Archaeology has produced a template for this, which is available on its [website](#).
- ◆ Museums should specify the consequences of not preparing the archive to the required standard. This might be refusal of the deposition at point of delivery, or recharging for the work required to rectify the issues that have been identified. Alternatively, arrangements might be made to enable the depositor the possibility of rectifying the problems at the museum.

Treasure

The Collections Development Policy should outline the museum's position regarding the acquisition of Treasure. Reference should be made to its approach to collecting single items and groups of items (such as hoards) that may be acquired because they fall under the definitions articulated in the 1996 Treasure Act (England, Wales and Northern Ireland) and the Treasure Designation Order (2002) or Treasure Trove (Scotland). It is not best practice for museums to state they will collect all items of Treasure found within their collecting area. This is primarily because not all objects that fall under the definitions will add value to the collection or be archaeologically significant. The acquisition of Treasure should therefore be assessed on a case by case basis.

The law regarding Treasure and the processes by which it is reported, administered and acquired varies between

England and Wales, Northern Ireland and the Isle of Man. Museums should make themselves aware of these differences, which are summarised on the [Portable Antiquities Scheme \(PAS\)](#) website.

Museums should also make themselves aware of the different requirements for reporting non-treasure items across the UK. The Portable Antiquities Scheme provides further information on this.

Museums are often the first port of call for members of the public to seek advice and/or identification of items they believe may be Treasure. Some finders will be unaware they must report Treasure finds. It is the responsibility of the finder to report Treasure finds, but in England and Wales they are best assisted in this by the local Portable Antiquities Scheme (PAS) [Finds Liaison Officer \(FLO\)](#) – see the section within this guidance entitled 'Record Holders' for more information on PAS and FLOs.

Any person who fails to report a find of Treasure is guilty of a criminal offence and liable to conviction.

Museums are advised to appraise themselves of the detailed explanation of the Treasure process, which can be found on the [Portable Antiquities Scheme \(PAS\)](#) website.

The process that follows the preliminary identification of Treasure for museums in England and Wales is summarised below:

1. The FLO will complete a **Treasure receipt**.
2. The FLO will liaise assist the finder in [reporting the find](#) to the Coroner.
3. The FLO will produce a [record of the object](#) (photographs, weight, measurements, description, provenance etc.) and use this to produce a report summarising the circumstances of the find, identification, context and any significance.

4. The Treasure report is shared with the museum that collects archaeological finds from the geographic area in which the find of Treasure has been made as well as with the finder/landowner/occupier on whose land the find has been made.
5. The collecting museum is asked whether it wishes to **express an interest in acquiring** the treasure (see below for more detail on the implications of doing so). The British Museum or the National Museum Wales may also wish to acquire the find, particularly if there is no local interest.
6. If a museum expresses an interest in acquiring the find, the Coroner will be asked to **hold an inquest**. This does not happen when the finder and landowner/occupier agree to forego their right to a reward for the find. If those parties agree to forego their reward at this stage, the Treasure Section at the British Museum will disclaim the Crown's interest in the find and it will be able to go directly to the appropriate museum.
7. If the collecting museum does not wish to express an interest in acquiring, the Treasure is disclaimed and it will be returned to the finder and/or landowner.
8. After a find has been confirmed as Treasure at an inquest, it goes through a **valuation process** to determine the level of reward payment that will be paid to the finder/landowner/occupier. This part of the process is administered by the Treasure Section at the British Museum for all finds from England, Wales and Northern Ireland.

Advice on the **Treasure process for museums** can be found on the Portable Antiquities Scheme website.

Decisions on whether to express an interest to acquire Treasure should be rooted in what is articulated in the Collections Development Policy, and should relate to the significance of the find to the local/regional/national archaeological record as well as to the

museum's overall collection development strategy. Considerations in the decision-making process may include, for example:

- ◆ The Collections Development Policy - what does it say?
- ◆ Archaeological significance - is the find locally, regionally and/or nationally significant?
- ◆ Collection value - is there an equivalent in the collection already?
- ◆ Rarity - is it a comparatively rare find in the locality/region?
- ◆ Display - what value can it add to the narrative? Will it be a draw for new audiences? Can it raise the museum's ambition and standing? Will it help you tell new stories through your exhibitions?
- ◆ Community engagement - will this find provide opportunities to engage with people in different ways, and how important a find will this be for the local community?
- ◆ Research - will you be preserving the find's future research potential?
- ◆ Funds - does the museum have the capacity to pay the reward associated with the find, or have the capacity to fundraise for it?

Making the decision to express an interest to acquire Treasure should not be undertaken lightly. Expressing an interest means that the museum is fully prepared to pay the Treasure valuation fee to the finder/landowner/occupier, after this has been determined by the Treasure Valuation Committee. Museums should be aware that the administration of the process which leads to the valuation is a costly and resource heavy exercise and so once an expression of interest has been made, this should be seen as a firm commitment to acquire the Treasure and all efforts should be made to avoid withdrawal from the process. This also means that museums should, to the best of their ability, make attempts to try and ascertain what the value of an object might be before expressing an interest. This is not an easy process, but:

- ◆ Information may be found for similar items within the **Treasure Annual Reports**, published online.
- ◆ Information may be found for similar items within **Treasure Valuation Committee Minutes**, published online.
- ◆ Auction sale prices may be found online, but remember valuations for Treasure are based on hammer prices and not retail prices.
- ◆ Just like finders, museums can arrange a **private valuation** during the valuation stage (but will have to cover the financial cost of doing so).
- ◆ Advice can also be sought from the **Treasure Administration Team**.

It is worth remembering that museums can make representations with regard to provisional valuations as part of this process, but these should be supported with evidence that demonstrates why the provisional valuation should be revised.

Once a valuation has been agreed, museums are given three months to make the payment, or four months if they are undertaking fundraising and applying to funding bodies.

Information about **national funding bodies** for the acquisition of Treasure can be found on the Portable Antiquities Scheme website.

Donations, bequests and purchases

Other items may be donated or purchased from individual owners or, more rarely, purchased at auction or through bequests to the museum made in an individual's will. These items should be treated as typical acquisitions, and standard considerations like provenance, relevance and condition must be taken into account prior to acquisition.

In all circumstances, any acquisition of these types of objects or groups of objects should be subject to the organisation's Collections Development Policy. Any acquisition which falls outside of this should be wholly

exceptional and fully justified, though it is good practice to discuss and keep a written record of the rationale to collect any object.

Human remains

For detailed guidance relating to the care and management of human remains, please see the relevant section within these guidelines.

The law does not recognise property rights in human remains in England and Wales – this means there is no right of ownership in them. Museums should only agree to collect human remains in accordance with its Collections Development Policy and as specified in a written **Human Remains Policy**. For more information see 'Writing a Human Remains Policy' in the Human Remains section of this guidance.

Excavated human remains should only be retained with guidance from, and in consultation with, the reporting osteoarchaeologist (the relevant specialist in human remains from the archaeology unit) and where specific research agendas make this ethically appropriate: they may also only be retained in a museum where exhumation licenses and documentation from the archaeology unit confirms that the remains have been exhumed legally, and where the Ministry of Justice has not made conditions for their reburial. Acquisition of human remains should be approached with care and it is crucial to establish that:

- ◆ The remains can be held lawfully (a license sought or provided).
- ◆ Provenance has been established.
- ◆ There is no suspicion that the remains have been acquired or traded illegally.
- ◆ There is potential scientific and research value in retaining rather than reburying the remains.

Human remains under 100 years old are subject to the **Human Tissue Act** (2004, 2006).

Rationalisation and disposal

Guidance produced by the Society for Museum Archaeology (SMA) as a result of the Historic England (2016–2017) **Rationalisation of Museum Archaeology Collections** project, includes key considerations, practical advice and case studies to help inform disposal and rationalisation projects in museums holding archaeological collections. The SMA website also provides access to reports from each of the five organisations that undertook the scoping studies which informed the content of the guidance. The project responded directly to the need for more practical information to help guide museums through the process of rationalisation, and additionally assessed the validity of the process when cost, resource and gains were reviewed against the capacity required for delivery.

The variation that exists across the museum sector in terms of, for example, scale, resource and governance means that the guidance reflects a series of practical considerations to highlight what should be considered before, during and after a rationalisation project.

Museums who are considering undertaking this type of activity should appraise themselves of the recommendations provided within **SMA's Rationalisation Guidance**.

It is important to note that while one outcome of a rationalisation process may be the disposal of objects, rationalisation provides an opportunity to consider collections in a new light, highlighting opportunities to use material in new and different ways through the application of a collections review process.

The **Museums Association Disposal Toolkit (2014)** articulates disposal as “...the permanent removal of an item from a museum collection.”

The following considerations have been reproduced from SMA's guidance:

Disposal of archaeological material should only be undertaken in accordance with all legal and ethical considerations as outlined in:

- ◆ **Museums Association Code of Ethics**
- ◆ **Museums Association Disposal Toolkit**
- ◆ **Museums Association supplementary guidance notes**

In summary:

When disposing of material there should be:

- ◆ A strong presumption for keeping items within the public domain.
- ◆ A strong preference for free gift or transfer to other accredited museums and items should be offered to them in the first instance.

Action should be taken to ensure continued public trust in museums by:

- ◆ Being fully aware of actions that have the potential to result in legal, financial or reputational damage.
- ◆ When in doubt seek expert legal advice and ensure reasonable due diligence can be demonstrated.

Anyone contemplating disposal should appraise themselves of restrictions placed upon this type of activity by:

- ◆ Specific forms of organisational governance and associated legislation, such as charity law.
- ◆ Legal frameworks governing, for example, the recovery and ownership of archaeology, human remains and Treasure.
- ◆ The **Museums Association Disposal Toolkit** and **Code of Ethics**, which specifically identify the circumstances when disposal is unacceptable.

Part 1: Collect

Disposal of archaeological material should not be allowed to contribute to the future contamination of the archaeological record. Disposal may be achieved by:

- ◆ Free gift or transfer to another Accredited museum.
- ◆ Exchange of items between museums.
- ◆ Free gift or transfer to another institution/organisation within the public domain (e.g. schools, colleges, community organisations).
- ◆ Return to donor.
- ◆ Sale of items to an Accredited museum.
- ◆ Transfer outside the public domain.
- ◆ Sale outside the public domain.
- ◆ Recycling of items.
- ◆ Destruction of items.

Whilst controlled reburial may be an option, permanent destruction of archaeological objects for disposal (e.g. grinding to hardcore) may be the only solution to ensure that no contamination of the future archaeological record occurs through the act of disposal. In all cases, stakeholder engagement and detailed research and documentation must be undertaken in advance of any disposal. Public engagement is also strongly advised.

All aspects of the disposal process must be documented to Spectrum standards. A paper trail must be created that records:

- ◆ Reasons for disposal.
- ◆ Desired outcomes.
- ◆ Opinions and advice considered.
- ◆ Method of disposal.
- ◆ Conclusion of process: retention, transfer, sale etc.
- ◆ Any conditions attached.
- ◆ Information and photographs relating to the item.
- ◆ Documentation relating to transfer of title.
- ◆ Note of any new location.

Allowances should be made within the project budget for these types of activities:

- ◆ Staff time.
- ◆ Administrative costs.
- ◆ Equipment and materials.
- ◆ Legal advice.
- ◆ Disposal processes (e.g. destruction).

The process of digitisation as part of a disposal project should be approached with caution:

- ◆ It is time-consuming and requires specialist knowledge and equipment to produce high quality digital copies.
- ◆ It should not be considered without provision being made for long-term curation of the digital assets produced.
- ◆ All records produced this way should be deposited with an accredited Trusted Digital Repository (such as the Archaeology Data Service).
- ◆ Sufficient funds need to be allotted to digital production and deposition costs.

Resources

- ◆ [Introduction to Human Remains in Museums, Museums Galleries Scotland](#)
- ◆ [Collections Development Policy template, Arts Council England](#)
- ◆ [Guidance on the Rationalisation of Museum Archaeology Collections, Society for Museum Archaeology](#)
- ◆ [Guidance for the Care of Human Remains in Museums, DCMS](#)
- ◆ [Guidelines for the Care of Human Remains in Scottish Museum Collections, Museums Galleries Scotland](#)
- ◆ [Code of Ethics for Museums, Museums Association](#)
- ◆ [Researching and Processing a Restitution or Repatriation Claim, Collections Trust](#)
- ◆ [Disposal Toolkit: Guidelines for Museums, Museums Association](#)
- ◆ [UK Museum Accreditation Standard \(2018\)](#)
- ◆ [The Novium Museum: Procedure for the Deposition of Archaeological Archives \(2016\)](#)

PREPARATION AND TRANSFER OF ARCHAEOLOGICAL ARCHIVES

Collecting archaeological archives

Almost everything in a museum archaeology collection is derived from archaeological projects. Archaeological archives are the results of those projects, compiled to be suitable for accessioning into the permanent collection of a museum/repository.

The essential principle of archive compilation is to make the results of the project, the records and finds accessible for future use.

As such, once an archive is accessioned, it becomes part of a greater whole, the collection, which represents the results of studying the past of any given locale. Archaeological archiving is about preparing something that will enhance that resource. This should be comprehended by anyone who creates or compiles archives for transfer to a museum or repository.

Definitions

An **archaeological archive** comprises all records and material objects (finds) recovered during an archaeological project and identified for long term preservation, including artefacts (e.g. pottery, metalwork), environmental remains (e.g. animal bone, seed remains), waste products (e.g. slag), scientific samples and also written and visual documentation in paper, film and digital form.

As a project progresses, the archive will develop as follows:

- ◆ The **Working Project Archive** comprises all the records and finds collected during data-gathering and retained for subsequent analysis and reporting.
- ◆ The **Preserved Archive** comprises all records and finds selected from the Working Project Archive for final compilation and transfer to a museum/repository for curation in perpetuity.

Selection is therefore important in determining the contents of the Preserved Archive. Staff responsible for the care of museum archaeology collections must be involved in the development and application of the archive selection process.

The purpose of an archaeological archive

All archaeological projects must result in a stable, ordered, accessible archive that represents the results of data-gathering, analysis and interpretation. An archaeological archive must be compiled in accordance with the requirements of the museum/Publicly Accessible Repository that will curate it in perpetuity, as part of a broader archaeology collection that represents studies into the past of a particular area or locale and has the potential to inform further research.

An archaeological archive must represent the results of the project and have the potential to inform future research and enable curatorial activities such as enquiry, exhibition, learning and any other form of public access.

Archive contents

An archaeological archive has two basic components:

The **documentary archive** exists in both physical and digital forms and can include:

- ◆ project planning documents (e.g. project brief, project design, practice manuals and standards).
- ◆ administrative and formal documents (e.g. licences, transfer of title, selection strategy, data management plan).
- ◆ textual records (e.g. pro-forma for data-gathering, notebooks, databases, spreadsheets).
- ◆ graphic and spatial material (e.g. photographs, drawings, x-radiographs, CAD files).

Digital material is part of the documentary archive but should not be collected for curation by anyone other than a Trusted Digital Repository (TDR).

See the following:

- ◆ [Archaeological Data Service – Data Seal of Approval](#)
- ◆ [OCLC Research – Attributes of a Trusted Digital Repository](#)
- ◆ [Collections Trust – Trusted Digital Repository Checklist](#)

A museum/Publicly Accessible Repository may collect copies of digital material purely for reference purposes but is unlikely ever to attain TDR status. Staff responsible for the care of museum archaeology collections should therefore require digital archive material to be sent to a TDR that collects archaeological data, such as the Archaeology Data Service.

As well as providing the long term stability of the digital archive a TDR will:

- ◆ proscribe preservation file formats.
- ◆ ensure the archive is findable by assigning a globally unique and persistent identifier.
- ◆ provide a metadata framework within which the data is described so that it is findable and reusable.
- ◆ ensure the data is accessible through well-defined access conditions using standardised communication protocols.

The **material archive** includes all material collected during data-gathering. These can be sub-divided into:

- ◆ bulk finds, which are inherently robust and are not recorded in detail, or have specific storage requirements (e.g. pottery, brick, tile, animal bone).
- ◆ registered finds, which may be recorded as individual objects and/or need to be stored in environmentally controlled conditions (e.g. metals, ancient glass, worked bone, flint tools, leather, textiles).
- ◆ material retrieved from samples and sampling and related to, or identifiable by, a sample number (e.g. mortar, mollusc shells, seeds or micro-finds).
- ◆ human remains, which are required to be stored in particular ways.
- ◆ specimens or samples collected during analysis, which may result from laboratory work (e.g. thin-sections of pottery or stone, polished samples for scientific analysis).

All archive components should be fully documented in an archive catalogue with accompanying indexes. This should be a requirement of acceptance of an archaeological archive by a museum/Publicly Accessible Repository.

Existing guidance

Here is a list of standards and guidance documents relating to archaeological archives. They are mostly written to inform people who create archives rather than staff responsible for the care of museum archaeology collections but are useful for establishing what archaeologists should be expected to do.

The **Chartered Institute for Archaeology (CIfA)** Selection Toolkit is aimed at museum/repository curators as well as other practitioners and is essential for understanding how selection should be managed throughout an archaeological project.

TITLE	PUBLISHED BY	WEB ADDRESS	COMMENT
Archaeological Archives, a guide to Best Practice in Creation, Compilation, Transfer and Curation	Archaeological Archives Forum	http://archives.archaeologyuk.org/aaf_archaeological_archives_2011.pdf	Comprehensive guide mapped to project stages.
A Standard and Guide to Best Practice for Archaeological Archiving in Europe	Europae Archaeologiae Consilium	https://www.europae-archaeologiae-consilium.org/eac-guidlines	International standard based on the AAF Guide.
Standard and Guidance for the creation, compilation, transfer and deposition of archaeological archives	Chartered Institute for Archaeologists	https://www.archaeologists.net/codes/cifa	Aimed at practitioners abiding by CIfA membership requirements.
Standard and Guidance for the collection, documentation, conservation and research of archaeological materials	Chartered Institute for Archaeologists	https://www.archaeologists.net/codes/cifa	Standards for finds work; aimed at practitioners abiding by CIfA membership requirements.
The Selection Toolkit for Archaeological Archives	Chartered Institute for Archaeologists	http://cifa.heritech.net/selection-toolkit	Everything you need to produce a selection strategy.
Digital Archives in Archaeology	DigVentures	https://digventures.com/projects/digital-archives/	Requirements for digital archiving.

Deposition standards and guidelines

It is recommended that every museum/Publicly Accessible Repository develops their own standard requirements and guidelines for the compilation and transfer of archaeological archives. This should

be made available to anyone planning an archaeological project, in advance of the project start. This document might be called a Deposition Policy and Procedure, a Deposition Standard or Deposition Guidelines.

These should cover:

Project Planning

- ◆ preliminary conditions for accepting an archive e.g.: planning conditions being fulfilled; deposition of final report with Historic Environment Record; **OASIS record** created and maintained.
- ◆ reference to any archiving standards referred to in the archaeological standards and guidance of the relevant planning authority e.g. requirement to archive, digital archiving, consequences for contractors who fail to archive.
- ◆ how to establish and maintain communication through the course of a project.
- ◆ procedure for notification of commencement of field work.
- ◆ the procedure for acquiring an accession number.
- ◆ involvement of museum/repository staff in the archive selection process.
- ◆ requirement to produce a selection strategy.
- ◆ requirement for a data management plan.
- ◆ the updating of event indexes in OASIS.
- ◆ procedures for dealing with treasure finds under the Treasure Act 1996.
- ◆ procedures for dealing with human remains.
- ◆ procedures for transfer of title and copyright.

Archive Compilation

- ◆ the contents of the archaeological archive.
- ◆ how to clean, treat, mark, label, pack and box all types of finds.
- ◆ how to mark, label, catalogue, pack and box all elements of the documentary archive.
- ◆ requirements for selecting digital material and transferring it to a Trusted Digital Repository.
- ◆ the documentation of all archive elements (catalogues, indexes and box lists).
- ◆ requirements for security copying of the physical documentary archive.

Archive Transfer

- ◆ procedures for the delivery of archives to the store.
- ◆ procedures for checking that archive requirements have been met.
- ◆ the consequences of an archive not meeting the standard.
- ◆ archive transfer and accessioning costs.

Staff responsible for the care of museum archaeology collections should ensure that anyone planning an archaeological project within their collecting area has received a copy of the archive deposition standards and guidelines and knows how to contact you with any enquiries.

Here are two examples of recently produced archive deposition standards and guidelines.

TITLE	PRODUCED BY	WEB ADDRESS	YEAR
Gloucestershire Archaeological Archive Standards	Gloucestershire Museums Group	https://www.cheltenhammuseum.org.uk/wp-content/uploads/2018/04/Gloucestershire-Archaeological-Archive-Standards-2018.pdf	2018
Archaeological Archives Standard	Northamptonshire Archaeological Resource Centre	https://www.northamptonshire.gov.uk/councilservices/archives-and-heritage/northamptonshire-archives/Pages/archaeological-archives-%E2%80%93-northamptonshire%E2%80%99s-archaeological-resource-centre.aspx	2020

How an archive is created

A variety of different organisations carry out archaeological projects. They should **all** be working towards the aim of producing a stable, ordered, accessible archive.

Professional archaeological contractors (sometimes referred to as an 'archaeology unit' or 'commercial unit') account for nearly all the archaeological projects carried out in the UK. They range from large organisations with several regional offices to small localised outfits that carry out small jobs within a limited area.

Across the spectrum, levels of archiving expertise are inconsistent, as can be the frequency with which archives are deposited. If they often work in a particular area then they should become familiar with museum/repository deposition standards and guidelines.

Their projects are embedded in the planning system, where archaeological work is required prior to development, such as housing, offices, roads or pipelines. Such projects will be initiated by a Development Control Archaeologist (DCA) working on behalf of a planning authority. DCAs are often known by other job titles such as Archaeological Officer, County Archaeologist, Planning Curator or Planning Archaeologist. They will issue a brief which will be met by a contractor commissioned by the developer.

Professionally contracted projects include watching briefs (where ground works are observed and archaeological evidence recorded), field evaluations, excavations, surveys and desk-based assessments. All these will produce archive material, even if it is solely documentary or digital.

Universities usually conduct research projects in the form of surveys or excavations. They will have produced a project design which should describe how

the archive is to be compiled and curated. Some archives remain with academic departments for teaching purposes, so the need for communication with the museum/Publicly Accessible Repository is not always acknowledged.

Community Groups rely on enthusiastic volunteers who will not always have experience of all parts of the archaeological process, including archiving. Their focus is often on fieldwork, especially survey or excavation, and they may need support and assistance through the post-fieldwork and archiving stages of their projects.

Project stages and communication

An archaeological project consists of these principal stages:

- ◆ planning.
- ◆ data-gathering.
- ◆ assessment and analysis.
- ◆ reporting and dissemination.
- ◆ archive compilation.
- ◆ archive transfer.

At all stages, communication between the project stakeholders is vital for successful delivery of a well compiled archaeological archive. Establish good lines of communication during project planning and the rest of the process will be much easier.

Communication between the project stakeholders

The final project archive is shaped through consultation between the project stakeholders. Decisions are taken throughout the lifetime of a project that will influence the archive, e.g.

- ◆ changing research aims of the project.
- ◆ percentage of site excavated.
- ◆ selection and retention strategies.
- ◆ extent to which material is assessed as part of post excavation analysis.

Project stakeholders include

- ◆ Collections curator (or member or staff responsible for the care of museum archaeology collections).
- ◆ Development Control Archaeologist.
- ◆ Developer or landowner, or their consultant.
- ◆ Project team, potentially including; project manager, post-excavation manager, archives officer, finds specialists.

Communication should be continuous through the course of the project. Some relationships will become very established over multiple projects e.g. museum/Publicly Accessible Repository staff responsible for the care of museum archaeological collections and DCAs working in the same area, and may be fostered on a wider basis than project by project. There will be projects where stakeholders are less familiar and a communication plan may be required, usually as specified in the project brief/design.

Staff responsible for the care of museum archaeology collections should be consulted during planning, at least to ensure that

the relevant standards and guidelines for depositing archaeological archives are understood by the project team.

Staff responsible for the care of museum archaeology collections should also be involved in developing the archive selection strategy for archaeological projects.

Communication as the project progresses ensures that the interests of the museum/Publicly Accessible Repository are consistently represented and understood, especially in the implementation of selection strategies. An ideal communication plan would include a programme of regular reviews and updates to the museum/Publicly Accessible Repository to ensure that personnel have knowledge of progress and also what has been recovered.

Communication is also vital during archive compilation, so that museum/Publicly Accessible Repository personnel know the size of the archive and can programme in delivery and accessioning.

The usual process for a development-led archaeological project is as follows:

PROJECT STAGE	DESCRIPTION	ARCHIVE DEPOSITION REQUIREMENTS
Project planning	Having viewed a planning application the DCA prepares a brief that describes the scope and aims of the archaeological project.	The project brief specifies use of the deposition standard and guidelines of the museum/repository. The research aims of the archaeological project are summarised for the collections curator.
	The developer invites tenders from contractors. These usually take the form of a Written Scheme of Investigation (WSI) that describes how they will complete the project in line with the brief.	The WSI references the museum/repository deposition guidelines. The curator should be consulted on the archive selection strategy.

continued overleaf

PROJECT STAGE	DESCRIPTION	ARCHIVE DEPOSITION REQUIREMENTS
Data-gathering	The successful contractor commences fieldwork.	The Collections Curator should be informed of start and end dates of fieldwork. The Collections Curator should be consulted on amendments to the research aims of the archaeological project. The Collections Curator must be consulted on amendments to the selection strategy, for instance when it has become possible to undertake recording and de-selection in the field. Consultation on unexpected or significant finds (e.g. waterlogged wood, human remains) and finds that require conservation for long term preservation.
Assessment	Results of fieldwork are assessed to determine appropriate levels of analysis.	Consultation on amendments to the archive selection strategy. Consultation on any assessment strategies that would impact the project archive e.g.: excavated material that will not be fully assessed but may be included in the project archive. Consultation on the use of excavated finds in outreach, community work and displays prior to deposition of the project archive.
Analysis	Post-fieldwork analysis and interpretation commences.	Consultation on amendments to the archive selection strategy.
Reporting	Production of the project report.	Reference to where the archive is being curated.
Archive compilation	The Preserved Archive is compiled in accordance repository requirements.	Final application of the archive selection strategy, turning the working project archive into the preserved archive.
Archive transfer	The Preserved Archive is transferred to the repository.	Communication with DCA/HER to ensure that all planning conditions have been met. To a timetable agreed with the curator.
	The curator checks and accessions the archive into the archaeology collection.	The curator should have procedures for instances where the archive does not meet the standard.

For **academic or research-based projects**, the process will largely be the same as that shown above, except that project planning will be based on an application to a research funding body. This should refer to archive standards, museum/Publicly Accessible Repository deposition standards and guidelines, a selection strategy and procedures for communicating with the staff responsible for the care of museum archaeology collections.

The stages of a **community archaeology project** should not be very different to any other, with project planning flowing through to archive transfer. This is not always understood however, and careful communication may be required to ensure that people understand the implications of undertaking archaeological work.

Copyright and ownership

Curators require a shared licence to the copyright of the contents of the documentary archive. Copyright resides with the creators of documents but in order to enable future use, they should give the

museum/repository a shared copyright licence to access and disseminate the archive for as long as it is in their care.

The collecting institution must acquire ownership of the material archive. This secures the archive within the systems of governance of the museum/repository and allows them to access and utilise the archive for any purpose. Where appropriate (e.g. outside Scotland), this is achieved with a Transfer of Title agreement between the museum/Publicly Accessible Repository and the owner of the material archive (most often the landowner at the time the finds were collected, sometimes the archaeological organisation).

The Society for Museum Archaeology has drafted model wording regarding digital archive content for collecting policies, which is available [here](#).

Museum/Publicly Accessible Repository deposition standards and guidelines should describe how these requirements will be achieved.

HUMAN REMAINS

Human remains in archaeology collections

The excavation and curation of human remains are covered by legislation, however legislation and guidance differ between the countries forming the United Kingdom.

Human remains are a finite resource with which to understand past populations, mortality and health. They should be treated with care and respect to ensure their long-term survival. Multiple guidance documents have been published by government and professional bodies, and expert support exists from a number of institutions.

There is public support for the curation and display of human remains, and with the development of new methods for scientific analysis, the greatest risk to collections is now destructive sampling. Institutions should ensure they have robust and transparent policies and procedures in place to govern the management, care and access to human remains, and to ensure ethical considerations are imbedded into these processes.

Key legislation

The primary legislation covering the excavation and retention of human remains are [The Burial Act \(1857\)](#) and the [Human Tissue Act \(2004\)](#), the [Human Tissue \(Scotland\) Act \(2006\)](#) and ecclesiastical law.

- ◆ The Burial Act (1857) enables archaeological contractors to apply for the authority to exhume human remains, and for them to be reburied or curated. The burial licence should form part of a site archive.
- ◆ The 2004 and 2006 Human Tissue Acts only cover human remains which are less than 100 years old. A list of 'relevant

material' (e.g. skin, hair collected from a deceased person and teeth) can be found on the [Human Tissue Authority \(HTA\)](#) website. Scotland does not have a Human Tissue Authority (HTA) and the 2006 Act is restricted to tissue from a deceased person.

- ◆ Individuals in collections which are less than 100 years old are exempt from the HTA. For material from identifiable individuals of any date, we recommend using the [Medical Research Council](#) guidance.

The majority of available resources are guidance documents, issued by the [Advisory Panel on the Archaeology of Burials in England \(APABE\)](#), the [Department of Culture Media and Sport \(DCMS\)](#), and [Historic England](#) (formerly English Heritage).

For England:

- ◆ [Guidance for the 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, Historic England and The Church of England

For England, Wales and Northern Ireland:

- ◆ [Guidance for the Care of Human Remains in Museums \(2005\)](#) DCMS
- ◆ [Human Tissue Act \(2004\)](#) Human Tissue Authority

For Scotland:

- ◆ [Human Tissue Act \(2006\)](#)
- ◆ [The Treatment of Human Remains in Archaeology \(2006\)](#)

Collections management

- ◆ Human remains should be stored in secure locations with controlled access.
 - ◆ Institutions without a dedicated specialist curator should ensure that there is a named contact/person(s) responsible for any holdings of human remains.
 - ◆ Where appropriate, descendants (DCMS, 2005 p26-7) should be consulted on the management, care and use of human remains.
 - ◆ Museums/Publicly Accessible Repositories should make ethics and policy documents publicly accessible and an inventory of human remains holdings made available where possible. They should additionally maintain a research register in relation to human remains held in their collections.
 - ◆ Where museums/Publicly Accessible Repositories do not hold Arts Council England (ACE) accreditation (which requires Spectrum documentation standards to be implemented in the management and care of collections) they should create and implement policies and plans which ensure the following priority areas are covered: environmental standards, security, access, pest control, housekeeping, condition assessments, management of risk to the collections, loans in and out (including due diligence), destructive analysis, and deaccessioning/claims for return of human remains.
 - ◆ Museums/Publicly Accessible Repositories where collections are accessed on a regular basis should undertake annual audits, which may encompass whole or part(s) of the collection depending on size.
 - ◆ Access for research should be transparently managed using a Research Request Process - an application form which includes: contact details, study methods, anticipated research outcomes, role of research within wider scholarship and a copyright agreement for images. Access should be conditional on the provision that an offprint will be given to the institution, and student access must be supported by a covering letter from their institution.
 - ◆ Destructive sampling: institutions should recognise that human remains are a finite resource with which to understand past individuals, communities and diseases. They should ensure that the requested human remains are recorded to a high level before sampling, avoid repeated sampling for the same research question and ensure that the process is documented (including before/after images). A Memorandum of Understanding document should detail the laboratories undertaking the work, and ensure that offprints of publications/theses are also given to the museum/Publicly Accessible Repository.
 - ◆ Documentation should establish that the unique identifiers for each of the genomic bank submissions by the laboratory undertaking any sampling will be shared with the museum/Publicly Accessible Repository. However, if the sampled human remains are sensitive (e.g. because of the nature of the acquisition, from an identified individual, the age of the material etc.), the museum/Publicly Accessible Repository may wish to make genomic data available upon request, preferably following an ethical review.
 - ◆ Where a museum/Publicly Accessible Repository has an 'open by default' policy for collections data and images/digitisation programmes, they should carefully consider whether it may be appropriate to apply an exception to sensitive human remains collections data.
- Seek advice and help from peers and independent specialist bodies where appropriate (e.g. APABE or Historic England), particularly for destructive sampling requests.

Collections care

- ◆ The storage and packing of human remains should use inert and acid-free materials, they should be packed in such a way as to limit damage, with identification information given on the box and in each bag used to hold the remains.
- ◆ Human bones can be marked using indelible marker pen or Indian ink. Marks must be in areas free from pathology or anatomical landmarks.

Display

A [survey](#) undertaken by Historic England showed that the curation, research and display of archaeological human remains is expected and supported by the public.

- ◆ It is recommended that the museum undertakes consultation and evaluation to establish the views of audience groups on the display of human remains and their use to support research.
- ◆ It is recommended that public engagement activities that include human remains are sign-posted in order to provide visitors with a choice not to view human remains.
- ◆ Handling/demonstration activities should use casts or replicas to reduce damage and avoid risk of theft.

- ◆ It is recommended that employing a human osteologist before undertaking any reconstruction work and to lay-out human remains in a display.

Writing a human remains policy

A Human remains Policy must address:

- ◆ Scope and origins of the collections.
- ◆ Management of the collections: The governance, acquisition and disposal, storage and security, access to collections, loans and display, collections care (e.g. packing, marking, pest control etc.) specific to human remains in your collections.
- ◆ Destructive sampling.
- ◆ Imaging and copyright use (e.g. use of radiography, photography).
- ◆ Media (e.g. filming, inclusion in social media).

You can ask for help or fact-checking from professional bodies (e.g. APABE, Historic England and HTA).

Useful examples of Human Remains Policies include:

- ◆ [Natural History Museum, London](#)
- ◆ [Science Museum Group](#)
- ◆ [University of Bradford](#)

RECORD HOLDERS & SOURCES OF SUPPORT

Historic Environment Records (HERs)

The national network of Historic Environment Record offices (HERs) provide systematically organised information to anyone interested in archaeology and the historic built environment. HERs are one of the primary sources of information for planning, development-control work and land management, but can equally contribute to environmental improvement and economic regeneration, education and social inclusion, and promote the exploration and enjoyment of the historic environment. HERs are held within defined geographic areas, in each case the record will cover the whole of the local authority area, or multiple areas if held by joint services.

The historic environment data held on archaeological sites and finds, historic buildings and historic landscapes is regularly updated as and when new information is reported, or new archaeological projects are undertaken. The majority of HERs hold records on **Monuments**, which represents any type of heritage feature such as a round barrow or building; **Events** which represent projects such as excavations or geophysical surveys, as well as data on **Sources** and **Archives**. The records are usually held in a database with monuments and events linked to layers in a digital mapping system, or Geographical Information System (GIS). As well as being useful to private and academic researchers, this information is critically important for local authorities and other organizations, providing the basis for strategic advice where development proposals impact on the historic environment.

The information held by HERs can often be accessed online or by contacting the HER directly (see below). You can telephone, write, or send an email giving details of the nature and purpose of your enquiry, or you can book an appointment to visit the HER offices where you can view the database and supporting collections in person. In addition to booking an appointment, you should also check if there is a search charge, and how the data can best be provided.

England

There are currently over eighty-five HERs in England held by County Councils, District Councils or Unitary Authorities. Maintaining the Historic Environment Record (previously known as Sites and Monuments records) is a core function of historic environment services. Some major historic towns and cities are covered by Urban Archaeological Databases (UADs) which are often held as part of, and are accessible via, the local Historic Environment Record. Nearly two-thirds of HERs in England can be accessed online via the [Heritage Gateway](#), where you can cross search several national as well as local datasets on the historic environment. Some HERs can be contacted online through their host authority and the contact details for all local authority and most national park authority HERs can also be found on the [Heritage Gateway](#) website.

Wales

The HERs in Wales are maintained by the four Welsh Archaeological Trusts and can be accessed online through the [Archwilio](#) website. The core records on **Archwilio** are supported by additional information held by the four regional archaeological trusts.

Scotland

Historic Environment Scotland provides online access to more than 320,000 records and 1.3 million catalogue entries for archaeological sites, buildings, industry and maritime heritage across Scotland through **Canmore**, the online catalogue of the National Record of the Historic Environment.

Northern Ireland

The **Historic Environment Record of Northern Ireland (HERoNI)**, holds information on all elements of Northern Ireland's historic environment in the form of databases, written records, maps, photographic, drawn and digital material which supplement the three main online databases:

- ◆ **The Historic Environment Map Viewer**
- ◆ **The Northern Ireland Sites and Monuments Record**
- ◆ **The Northern Ireland Buildings Database**

The Portable Antiquities Scheme

The **Portable Antiquities Scheme (PAS)** is administered by the British Museum and Amgueddfa Cymru (National Museum Wales) and delivered in partnership with a wide variety of museums and other heritage organisations across **England** and **Wales** only.

The differences between the laws relating to the reporting of archaeological objects across the UK are summarised on the PAS website as follows:

- ◆ The laws regarding Portable Antiquities in **Scotland** are very different than those in England and Wales and PAS does not operate there. The reporting of all Treasure and non-Treasure finds is mandatory in Scotland and are reported under **Treasure Trove**.

The laws regarding **Portable Antiquities in the Isle of Man** are also very different. All archaeological objects found in the Isle of Man should be reported to the **national heritage agency** and no archaeological object may be exported from the Isle of Man without a licence.

- ◆ Reporting archaeological objects in **Northern Ireland** is covered by the **Historic Monuments and Archaeological Objects (Northern Ireland) Order 1995**, which requires finds to be reported to a relevant authority, i.e. the Department of Communities' Historic Environment Division, to the Ulster Museum, or to the Police, within 14 days of discovery.

The main aim of the Portable Antiquities Scheme is to encourage the voluntary recording of archaeological objects found by members of the public in England and Wales. Thousands of archaeological objects are discovered every year, often by metal detector users, but also by chance when people are out walking, gardening or at work. All the finds recorded by the Scheme are made publicly available on its **online database**. The records of each of these objects help to advance knowledge of the history and archaeology of England and Wales.

The PAS works with both national and local partners and the Scheme is delivered by a network of regionally based Finds Liaison Officers (FLOs), the PAS Central Unit (based at the British Museum), National Finds Advisers, interns and volunteers. It publishes, amongst other things, best practice guidance, **information for landowners and finders** as well as object **identification guides**.

FLOs are hosted by a variety of organisations around the regions, for the most part based in museums, but also with local authority historic environment teams. Contact details for FLOs can be found on the **PAS website**.

The main role of a FLO is:

- ◆ To record and identify objects that are more than 300 years old and to make these available via the PAS database.
- ◆ To assist finders in reporting Treasure.
- ◆ To manage volunteers and self-recorders who are trained to record finds.
- ◆ To liaise with metal-detector user groups and to promote best practice.
- ◆ To participate in outreach, learning and engagement activities, which promotes the scheme and encourages recording.

Museums can be involved in this process as they are often the first point of contact for finders. It is important therefore that museum staff build strong relationships with the local FLO and create clear channels of communication.

FLOs can assist museums by (for example):

- ◆ The identification and acquisition of finds.
- ◆ Sharing their knowledge and understanding of small finds.
- ◆ Contributing content for displays and exhibitions.
- ◆ Providing advice on best practice.
- ◆ Helping to attract new audiences.
- ◆ Assisting at finds days or engagement events.
- ◆ Providing advice on Treasure cases and assist the process.
- ◆ Sharing local intelligence and information useful to a museum.

Museums can assist FLOs by (for example):

- ◆ Becoming familiar with what the FLO can and can't record: they record objects of all material types from prehistory to 1700s with a specific find spot.
- ◆ Liaising with finders and encouraging the recording of finds.

- ◆ Sharing their Collections Development Policy and aspirations for collecting certain types of finds with the FLO.
- ◆ Publicly acknowledging acquisitions of finds made through the scheme.
- ◆ Sharing local intelligence and information useful to a FLO.

FLOs do not:

- ◆ Undertake object valuations.
- ◆ Record purchased objects or excavated objects from projects on the PAS database.
- ◆ Record non-human made objects such as fossils/meteorites.

The PAS website is an invaluable resource for both museums, finders and researchers. The objects recorded on the database, as well as the guides, can be used to increase knowledge and understanding of museum objects and to improve the records associated with them.

Subject Specialist Networks

Subject Specialist Networks (SSNs) are organisations that help to develop the knowledge and expertise associated with specific types of collections, materials and professional practice. SSNs operate across the whole of the UK, with many different types of administrative structures, memberships and status: some are established professional membership bodies associated with a particular museum discipline, some focus on particular types of collection or materials and others comprise of networks of museums with a common focus or type of collection. SSNs are funded in a variety of ways, but in the main they fund their activities through membership subscriptions and/or project funding.

Arts Council England (ACE) currently recognises thirty-seven SSNs, which:

“have a mission statement and a defined purpose to act as an access point to curatorial knowledge. They also have a governance structure with a committee or a board and are usually either an independent charity or a less formal structure residing in a host museum. Host museums lead the network and are often nationally funded museums or an Arts Council England National Portfolio Organisation.”
Arts Council England (2019)

A list of ACE recognised SSNs can be found on the [ACE website](#).

Not all SSNs that self-identify as such are recognised by ACE, but nevertheless this does not mean they do not provide the same kinds of support and expertise as those that are recognised. ACE describes the work that SSNs do in broad terms as sharing expertise, ideas and best practice by delivering research projects, conference days, mentoring, training and the development of best practice guidance.

Many of these networks have now come together under the umbrella of the [SSN Consortium](#), which is the largest collections specialist support organisation in the UK. The SSN Consortium articulates the types of support its members can provide, as well as the work they do, as follows:

- ◆ Strategic advice and guidance for at-risk collections and organisations.
- ◆ Advocacy and research, advancing the knowledge and understanding of the relevance of their subject area and increasing partnerships.
- ◆ Training, in-depth specialist support, networking and mentoring activity supporting professionals and volunteers across the heritage communities.

- ◆ Increasing access to collections with both traditional and non-traditional audiences through campaigns, programmes, projects and resources.

The SSN Consortium enables SSNs to work together better to provide a joined-up approach to specialist support. It provides:

- ◆ A one-stop-shop website for those needing to access specialist support across a range of specialism areas.
- ◆ A calendar of events, training, workshops, and key specialist support.

Those caring for museum archaeological collections are advised to make themselves aware of the range of SSNs that can provide support to them but in particular:

- ◆ Society for Museum Archaeology.
- ◆ Geological Curators Group.
- ◆ Human Remains Subject Specialist Network.
- ◆ Museum Ethnographers Group.
- ◆ Money and Medals Network.
- ◆ Natural Sciences Collections Association.

Contact details including website addresses can be found on the ACE website and the [SSN Consortium](#) website.

The Society for Museum Archaeology (SMA)

SMA is a fully constituted membership society that is recognised by Arts Council England as the [Subject Specialist Network for British Archaeology in the UK](#). It is a founder member of the SSN Consortium and exists to:

- ◆ Promote museum involvement in all aspects of archaeology, and emphasise the unique contribution of museums to the essential unity of the archaeological profession.
- ◆ Promote greater public understanding of the archaeological past and a fuller public appreciation of the importance of archaeology.

- ◆ Campaign for the acceptance of museums as guardians of a vital part of the nation's heritage and as the appropriate location for the storage and interpretation of all archaeological material.
- ◆ Develop a coherent philosophy for the role of archaeologists in museums.

It aims to achieve this by:

- ◆ Acting as a pressure group within the museum profession, and offering advice to the Museums Association and other national bodies on current issues of archaeological importance.
- ◆ Encouraging closer relations with colleagues outside museums, and with other organisations involved in archaeology.
- ◆ Working towards the improvement of all aspects of archaeological work in museums.

The Society is managed by a committee, which consists of a combination of Officers, Ordinary Members and co-opted Members representing Scotland, Wales and Northern Ireland. Its general membership is drawn from all over the UK and beyond, and consists of museum professionals, individuals with a keen interest in museum archaeology and a variety of institutions. The Society works collaboratively with a wide variety of other archaeology sector-wide organisations and in particular:

- ◆ **Chartered Institute for Archaeologists**
- ◆ **Association of Local Government Archaeological Officers**
- ◆ **Historic England**

SMA provides expert guidance and best-practice advice for all those managing and caring for museum archaeology collections irrespective of their level of archaeological knowledge and expertise. It publishes a wide range of practical resources and best practice guidance, as well as 'The Museum Archaeologist', and it arranges an annual

conference, occasional day seminars and practical training sessions and workshops. The Society also contributes to national discussions on archaeological archive practice and curation and has recently produced **Guidance on the Rationalisation of Archaeology Collections** and delivered three annual surveys of **Museums Collecting Archaeology** commissioned by Historic England. It has been particularly successful in using the data gathered by these surveys to inform national strategy and played an integral role in developing **Historic England's Recommendations and Action Plan** drawn up in response to the Mendoza Review of Museums. SMA has also produced a **Matrix of Competence** that enables those pursuing Chartered Institute for Archaeologists accreditation to illustrate it with evidence that demonstrates a level of competency relevant to museum archaeology skills and experience.

In 2018 SMA was awarded funding by ACE to deliver the **SMART Project** (Society for Museum Archaeology Resources and Training Project) of which these new standards in the care of archaeological collections are one product.

Chartered Institute for Archaeology (CIfA)

The **Chartered Institute for Archaeologists (CIfA)** is the professional body representing archaeologists working in all areas of the heritage sector, both in the UK and overseas. The Institute advocates for archaeology and archaeologists, either alone or alongside other organisations, to influence policy makers in government and the private sector, while promoting professional development and providing training opportunities.

CIfA acts as the self-regulating body for the archaeological profession through its membership and **Registered Organisation (RO) scheme**. CIfA has three progressive levels of accredited

membership with ClfA Members (MCIfA) having demonstrated the highest level of understanding of the sector and its requirements, while taking full responsibility and accountability for their own (and others) work. Individuals can also be accredited at Associate (ACIfA) and Practitioner (PCIfA) level, depending on their knowledge and experience. Through the Registered Organisation (RO) scheme, businesses are assessed and inspected by ClfA for their ability to provide informed and reliable advice, and ability to execute appropriate schemes of work while minimising uncertainty, delays and cost.

ClfA develops regulations, sets standards and issues guidelines that are binding on all members and Registered Organisations, ensuring that ClfA members and RO's work to high ethical and professional standards. The Institute's commitment to uphold professional practice means anyone may raise a complaint if they believe that a member or an RO has failed to comply with the **ClfA Code of Conduct or Regulations** of the Institute.

The ClfA standards and guidance include:

- ◆ **Standard and guidance for the creation, compilation, transfer and deposition of archaeological archives**
- ◆ **Standard and guidance for the collection, documentation, conservation and research of archaeological materials**

The **ClfA Area and Special Interest Groups (SIGs)** can offer advice on issues which have a specific relevance to their subject or geographical area. The SIGs bring together ClfA members and non-ClfA members with specific historic environment interests and represent the views of the group to ClfA through participation in the Advisory Council. Non-ClfA members can join a SIG for a small yearly subscription, allowing them to stay up-to-date with current policy and practice, access group newsletters, and attend

group training events. The ClfA Special Interest Groups hold regular conferences, networking and training events and often work alongside other SSNs (i.e. the SMA) to undertake projects for the promotion and betterment of the sector. Relevant Special Interest Groups include:

- ◆ **The Archaeological Archives Group** which aims to focus upon issues relating to professional standards, best practice, advocacy and access, while promoting awareness of archaeological archives within the profession.
- ◆ **The Finds Group** which aims to promote finds work constructively within the profession and wider heritage sector.
- ◆ **The Information Management Group** focuses on how those working in the historic environment/heritage sector create, access and share digital data together, including archiving of digital data and re-use of digital archives.

Planning archaeologists

Local government archaeological services are responsible for the provision of advice on strategic planning policies and on individual applications through the development control process. Local Planning Authorities are responsible for making sure development is undertaken responsibly and in accordance with relevant planning law, policy and guidance. Planning policy guidance notes set out the Government policy on planning issues and the Planning Archaeologist is responsible for providing advice on archaeology and development to the Local Planning Authorities based on these guidance notes.

A Planning Archaeologist (also known as Local Authority Archaeological Advisors, Local Government Archaeological Officers, or Development Control Archaeologists) will undertake a preliminary assessment of any proposed work to identify archaeological implications, based on information held

by the Historic Environment Record (HER). Where there is not enough existing information to determine how the proposed development will affect any archaeology present, the Planning Archaeologist will recommend assessment work to be carried out before planning permission is granted. In some instances, the Planning Archaeologist will issue a Brief for the work, but it is always the case that the contracted archaeology unit will compile a Written Scheme of Investigation (WSI) detailing how they propose to undertake the project for approval by the Planning Archaeologist. The Planning Archaeologist will monitor the project against the WSI and on completion and reporting of the work, advise the Local Planning Authority on whether the development should proceed, or if further work is required. Planning Archaeologists can also provide advice directly to planning permission applicants, landowners and other agencies in order to modify proposals to reduce their archaeological impact. Only once the archaeological conditions have been met, including arrangements for dissemination of the results and deposition of the archive arising from the fieldwork, will the Planning Archaeologist recommend that the archaeological conditions be discharged.

Planning Archaeologists in their role as local government advisors should engage with all project stakeholders including public and private sector professional organisations, museums and archives professionals, natural environment services, academics, landowners and community groups. It is advisable to build a good relationship with your local Planning Archaeologist in order to fully advocate for the preservation of the historic environment within the sector as a whole. Establishing the museum's position as a key stakeholder in the development control process will promote better collaboration between the museum and contracting units, material specialists and

the local planning authority. Engagement with archaeological projects from the outset will also allow appropriate selection strategies to be developed in conjunction with the archaeology unit and planning archaeologist, establishing the significance of any resultant archaeological archive, and the potential for re-use in research, outreach, teaching, display, engagement and learning activities.

Museum Development Network

Museum Development is funded by Arts Council England, Museums and Galleries Scotland, the Welsh Government and the Northern Ireland Museums Council. Some individual regions also receive small scale funding from other sources, including some local authorities.

The Museum Development Network is made up of 12 regional delivery teams across the UK:

- ◆ Museums and Galleries Scotland
- ◆ Museum Development North East
- ◆ Museum Development Yorkshire
- ◆ Museum Development North West
- ◆ Northern Ireland Museums Council
- ◆ Welsh Government (Museums, Archives and Libraries Division)
- ◆ Museum Development East Midlands
- ◆ Museum Development West Midlands
- ◆ SHARE Museums East
- ◆ London Museum Development
- ◆ South East Museum Development
- ◆ South West Museum Development

The role of Museum Development is to deliver developmental support to accredited museums, art galleries and historic houses through a network of Museum Development Officers, who use in-depth knowledge of their regions to deliver training, development and mentoring support to increase resilience, skills and ambition in the sector. Museum Development additionally deliver grant programmes.

The programmes of support available through Museum Development regional teams will reflect national priorities in addition to regional response based on local need, challenges and opportunities.

Museum Development champions accreditation and provides support for museums in securing and retaining accreditation.

Museum Development teams hold a wide variety of expertise across governance, collections and audiences. Some regional teams will have additional expertise in the form of conservators or digital engagement specialists. In addition to training, projects and programmes of support, Museum Development also produces sector guidance (such as toolkits) and publishes a range of case studies to disseminate good practice and promote sector learning. They also network museums to ensure a connected and mutually supportive sector.

If you are from an accredited museum, you can access training and advice from your regional Museum Development team.

Part 2: Manage



MANAGING ARCHAEOLOGICAL COLLECTIONS

Collections management: archaeology

The Collections Trust defines collections management as:

“...an integrated approach to developing and caring for collections, creating information about collections, and enabling the public to access, use and learn from them.”

Hillhouse, S. (2009) *Collections Management: A Practical Guide*, Collections Trust, London pp.2

Approaches to developing and using archaeological collections are outlined in sections one and three of this document. Section two focuses on collections information and care.

The core principles for managing archaeology collections are the same as any other collection type. As with any object or group of objects in all museums across the country, it is crucial to ensure that the object is not adversely affected by its environment, and that its information is not dissociated from it. Through this, collections can be used for research, learning and enjoyment by current and future audiences.

However, archaeological collections have some very specific issues which require distinct considerations and approaches. As a result, the chapters in section two will not cover general collections management in great detail beyond the broadest terms, but instead will focus on specific issues and practical advice regarding archaeological objects and collections in particular. Each chapter will provide signposts to the wealth of advice available elsewhere for any reader unfamiliar with the content.

Most museums have a backlog of one kind or another in documentation or collections care activities, and are typically short in staff time. It is important therefore to make plans, prioritise activities, and assess progress on a continual basis so that you can make the best use of the time available.

The chapters that follow will cover health and safety, Spectrum (the UK collections management standard), and deal with material and documentary types found within archaeological archives. Each chapter will outline general advice in the broadest of terms, before focusing on archaeological collections.

PRIMARY PROCEDURES

Spectrum is the UK collection management standard. The most recent version, Spectrum 5.0, was published in September 2017.

Spectrum gives tried-and-tested advice on the things most museums do when managing their collections. Some of these are daily activities, such as moving objects and updating location records. Others are occasional, like updating insurance cover. Spectrum calls all these activities 'procedures' and there are nine which are described as **primary procedures**. These are the ones that most museums will use most of the time. UK museums wanting to meet the requirements of the Accreditation scheme will have to demonstrate that they meet, or have a plan to achieve, the Spectrum standard for all nine.

The nine primary procedures are:

- ◆ Object Entry.
- ◆ Acquisitioning and Accessioning.
- ◆ Location and Movement Control.
- ◆ Inventory.
- ◆ Cataloguing.
- ◆ Object Exit.
- ◆ Loans In.
- ◆ Loans Out.
- ◆ Documentation Planning.

The information that follows is designed to help you identify specific considerations in relation to archaeology when using Spectrum's Primary Procedures.

Object entry: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to object entry is described as: *'Logging all objects coming into your care for whatever reason, including loans, enquiries and potential acquisitions'*.

Sources of archaeological materials

Archaeology objects or collections are acquired by museums from a variety of sources. In terms of quantity, the main source is undoubtedly archaeological fieldwork, generally an excavation, which results in an **archaeological archive**.

Both single items and groups of items (hoards) may be acquired because they are **Treasure** under the definition presented in the **1996 Treasure Act**. In **Scotland** a different law and guidelines operate known as **Treasure Trove**. Other items may be donated by, or purchased from, individual owners or, more rarely, purchased at auction or through bequests in an individual's will.

In **England** and **Wales** chance archaeological finds made by members of the public, often using metal detectors, may be voluntarily reported to the Portable Antiquities Scheme (PAS). The PAS is coordinated by the British Museum in England and in Wales by Amgueddfa Cymru National Museum Wales, and operates through a network of Finds Liaison Officers (FLOs). In **Northern Ireland** legislation exists under the **Historic Monuments and Archaeological Objects (Northern Ireland) Order 1995**, placing an onus on members of the public who discover archaeological objects to report them to an appropriate authority irrespective of whether they classify as Treasure.

Actions and conversations

In all circumstances the process of acquisition must begin with the museum's **Collections Development Policy**, which must specify the museum's collection area and its priorities by subject area, time period or type of object. Any acquisition which falls outside the Collections Development

Policy should be wholly exceptional and fully justified. It is good practice for decisions on acquisitions to be taken by more than one individual, particularly if the item is to be purchased, and for the justification for an acquisition to be recorded in writing.

Archaeological archives

The entry of an archaeological archive into a museum collection is a unique process as the item or group of items is unknown at the start of the procedure. As a result, it is important to undertake a pre-entry process once an archaeological contractor (i.e. the archaeology unit) notifies a museum of its intention to undertake a fieldwork project. At its simplest this has three steps: firstly, checking your **Collections Development Policy** to see if your museum is the appropriate repository for the archive and, in particular, that the fieldwork is being undertaken within your geographical collecting area, secondly supplying the contractor with a copy of your **Deposition Policy and Procedure** (also known as **Deposition Guidelines**) and thirdly assigning an **accession number**. The first two steps should happen immediately after the initial contact by the archaeological contractor, but the timing of the third step – the assigning of the accession number – is more flexible.

In the past, museums have provided an accession number to an archaeological contractor on demand. More recently however some museums have begun to delay issuing an accession number until the outcome of the project is known as, in some cases, there may be no finds recovered. In these circumstances, there is only a copy of the project report to be deposited and arguably this is not something that normally would be formally accessioned by the museum but instead placed in the museum's library. In this context it is important to note the recent definitions of a **negative site** and a **negative archive** produced by the Archaeological Archives Forum, which make

it clear that a site does not have to produce finds to make it archaeologically interesting. You can read the definition of a negative site archive earlier in this document. In all cases the onus is on the receiving museum or Publicly Accessible Repository to ensure that it has appropriate procedures in place to ensure the long-term survival of an archaeological archive in a retrievable form.

In **England**, staff responsible for the care of museum archaeology collections are encouraged to read the relevant sections in current guidance especially pages 7, 8 and 42 of '**Archaeological Archives: A Guide to Best Practice in Creation, Compilation, Transfer and Curation**'. In **Wales**, staff responsible for the care of museum archaeology collections should follow the guidance produced by the **Welsh Museums Federation**.

Once the archaeological project is completed it is important to confirm an expected date of deposition with the archaeological contractor to ensure that adequate space is available in your stores.

In **Scotland**, less of this pre-entry process is possible as no museum can formally acquire archaeological objects from Scotland until they have been assessed and allocated by the Scottish Archaeological Finds Allocation Panel through **Scottish Treasure Trove**. Collecting policies are taken into account as part of this process. Whilst it is often difficult to achieve, it remains good practice for the member of museum staff with responsibility for archaeology to be in contact with fieldwork projects happening in the museum's collecting area.

Archives in poor condition

Special considerations may apply in those cases where archaeological archives arrive at a museum in poor condition. Such archives may have been in 'temporary' storage in inadequate buildings for many

years and, as a result, both the collection items themselves and their packing materials, may have deteriorated due to damp and rodent damage. In other cases, the archive may not have been originally, or are not currently, packed or labelled to modern museum standards or to those standards outlined in a museum's Deposition Policy and Procedure.

The risks associated with the deposition of these archives relate to the following:

- ◆ **Cleanliness** – the archive may bring dirt into the storage area.
- ◆ **Infestation** – the archive may bring insect or other pests into the storage area.
- ◆ **Manual handling** – boxes may be too heavy or not strong enough to be safely moved.
- ◆ **Documentation** – the archive may not be properly labelled.
- ◆ **Cost** – the cost of reboxing and packing an archive to the appropriate standard.

There are additional risks that in taking in a poorly presented archive, a museum/ Publicly Accessible Repository is taking on financial responsibility to bring the archive to the appropriate standard.

In these cases the member of staff responsible for archaeology collections at the receiving museum or Repository is entitled to insist that the archive is repacked in appropriate materials and properly labelled before it is deposited, in accordance with the museum's Deposition Policy and Procedure. Additionally, a museum/Publicly Accessible Repository may choose to recharge the depositor for the costs of repacking the archive (and any other costs linked to ensuring the archive is to the required standard for deposition). Professional judgement may need to be exercised if the depositor is an independent (or non-professional) organisation without access to appropriate levels of funding (i.e. a community archaeology project).

However, in such cases there is an expectation that archiving is part of the project process and should be considered before excavation takes place, with agreements made with the museum in advance of a project taking place to ensure long term storage, public and research access. In all cases the museum's **Deposition Policy and Procedure** must make explicit reference to the packaging and labelling requirements of the museum (see 'Archaeological Archives', sec. 3.3.6).

Transfer of title and copyright

There are specific and complex issues relating to the transfer of title and copyright in archaeological items. Considerations here relate to whether it is a collection or individual item, where the item is found in the United Kingdom and whether it is covered by the **Treasure Act 1996** or other legislation such as that relating to wreck material. It is recognised that it is not possible to provide universal guidance in this area, but general recommendations based on current best practice can be made (see below under Acquisition and Accessioning).

Museums and archive repositories ideally should have copyright, sole or shared, over the documentary archive. This must be in line with existing UK legislation, such as the **Copyright, Designs and Patent Act 1988**, and the laws and regulations particular to different countries in the UK. It should be based on an approach that respects the rights of the originator of the archive whilst acknowledging the right of the museum or archive repository to '*acquire the right to research, study, display, publish and provide access to all the information and finds contained in the archive either immediately or after an agreed period*' (MGC 1992).

In **England and Wales** the museum or Publicly Accessible Repository should obtain a written assignment of copyright from the copyright holders. This can be complicated as various elements of an

archive may have different copyright holders (for example OS maps) and the depositor (i.e. the archaeology unit) must assist in this task by providing clear documentation relating to the copyright holders of the individual elements of the archive. Ideally, there should be a mechanism to allow licensed use of all archived material (see 'Archaeological Archives', sec. 5.1).

In **Northern Ireland** there are currently very limited facilities for depositing documentary and digital archives resulting from licensed excavations, although it is now a requirement of the excavation licence that all items are prepared to deposition-ready standards. Work is currently underway within the Historic Environment Division, Department for Communities to provide deposition facilities, and to make material accessible upon request to members of the public (see 'Archaeological Archives', sec. 5.2).

In **Scotland**, Historic Environment Scotland (HES) is responsible for the principle repository for all documentary and digital archives resulting from archaeological activity. This record contains material relating to the entirety of the Scottish built environment, from the Mesolithic era to the present day. Deposition with HES of documentary or digital projects funded by developers is actively encouraged (see 'Archaeological Archives', sec. 5.3). A guide for depositors can be accessed [here](#).

Acquisitioning and accessioning: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to acquisitioning and accessioning is described as: *'Taking legal ownership of objects, especially (but not always) to add to your long-term collection through the process of accessioning: the formal commitment by your governing body to care for objects over the long term'*.

Ownership

At its simplest level all archaeological objects recently recovered from the ground will have an owner, but their identity will depend on where in the United Kingdom the find was made. In **England, Wales and Northern Ireland** landowners retain all rights of ownership to archaeological materials found on their land, with the exception of items classified as **Treasure** (see below). In **Scotland** all archaeological artefacts, including those from excavations, may be claimed as the property of the Crown and then allocated to museums via the Scottish Archaeological Finds Allocation Panel.

The seabed in British waters is owned by the Crown and all seabed finds must be reported to the [Receiver of Wreck](#). In addition to material recovered from historic wreck sites, individual finds made on a beach between the high and low water marks might also fall within the definition of wreck if it can be shown that they have come from a wreck site. On a case by case basis some of these finds, for example from tidal river systems may fall under the purview of Scottish Treasure Trove.

In **England and Wales**, but not **Scotland**, where archaeological objects were found in the ground some time ago it may not be possible to establish the precise find spot and therefore landowner. In these circumstances due diligence will need to be exercised to establish if the person in possession of the find is the legal owner. This will apply whether the object is being donated or purchased by the museum including, in the latter, at auction.

Treasure

In **England, Wales and Northern Ireland**, gold and silver objects, and groups of coins from the same finds, over 300 years old, fall within the definition of **Treasure** under the **Treasure Act 1996**. Prehistoric base-metal assemblages

found after 1st January 2003 also qualify as **Treasure**. In these cases the object is legally owned by the Crown with the exception of franchises granted to the Duchy of Lancaster, the Duchy of Cornwall, the Corporation of London and, it is believed, the City of Bristol.

Human remains

Human remains are also not covered by transfer of title as the laws of England and Wales do not recognise the concept of property (i.e. a right of ownership) in human bodies. It is usual to obtain copies of exhumation licenses and documentation from the archaeology contractor (i.e. the archaeology unit) which confirms that the remains have been exhumed legally and the Ministry of Justice has not made conditions for their reburial. Further advice is contained in the DCMS 'Guidance for the Care of Human Remains in Museums', section 2.3.

Transfer of title

In **England, Wales** and **Northern Ireland**, it is highly desirable that the landowner transfers title to all archaeological objects, other than treasure, to the appropriate museum or archive repository. Specific forms should exist for this purpose and can be obtained from the Collections Trust. In Northern Ireland, National Museums NI have their own forms. In those cases where the object is being acquired from someone other than the landowner a transfer of title form should likewise be signed (but see below for Treasure finds in England).

Occasionally land owners decide that they wish to retain certain objects found during archaeological projects on their land and which would otherwise be part of the finds archive. It is generally good practice to keep all finds together under one ownership. However, a compromise position might be that the museum acquires all the finds but lends a selection back to the landowner for a specific purpose which is compatible with

the aims of the museum such as, for example, display in a publicly accessible location within an office or shop. Such a loan would always be subject to the museum's standard loan conditions relating to security, insurance and environmental conditions (see below, Loans Out). Ultimately if agreement cannot be reached then the museum may have to consider its position with regard to accepting the excavation archive at all.

In **Scotland** archaeological artefacts are acquired by museums as a result of decisions taken by the Scottish Archaeological Finds Allocation Panel adjudicating between bids from relevant museums.

In **England** it is understood that the British Museum has recently been instructed by the Department for Culture, Media and Sport not to sign Transfer of Title forms issued by museums acquiring Treasure cases. In the past museums had routinely used these forms to establish ownership of Treasure cases for both Accreditation purposes and to satisfy auditors. In their place museums are recommended to use the Treasure release email sent by the British Museum once they have received payment of the Treasure reward as evidence of ownership. In **Wales** similar Treasure release emails are sent out by Amgueddfa Cymru National Museum Wales.

Bulk accessioning

As part of the normal accessioning process each individual object is given a unique reference number and marked or labelled with that number. In the case of archaeological archives, where one archive may contain hundreds or even thousands of objects, it is not practicable in terms of staff time to individually identify items. This may be the case with pottery, ceramic building material (brick and tile), animal bone or metallic slag. In these cases, bulk accessioning should be adopted. Bulk accessioning refers to one accession number

covering multiple objects; the precise methodology to be used will depend on individual circumstances but could include, for example, one number per box of material with only a percentage of the material in that box, say 10%, individually marked.

Location and Movement Control: Specific Additional Considerations in relation to Archaeology

The Spectrum primary procedure relating to location and movement control is described as: *'Keeping a record of where all the objects in your care can be found, and updating the location each time an object is moved'*.

Responsibility for the archaeological archives in transit is normally the responsibility of the archaeological contractor (i.e. the archaeology unit). Once these have arrived at your museum you should follow the Spectrum primary procedures relating to object entry, and the Spectrum procedure for location and movement control.

Human remains need to be treated with respect and should be located either in a dedicated human remains store, or in a dedicated area of a store away from routeways and traffic. Further advice is contained in the [DCMS 'Guidance for the Care of Human Remains in Museums'](#), section 2.6).

Inventory: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to inventory is described as: *'Making sure you have the basic information to be accountable for the objects in your care and tackling the backlog if you do not'*.

There are specific sources of information relating to archaeological collections which may assist in the process of preparing an

inventory. In the past, curators were often diligent in publishing information relating to recent acquisitions. Places of publication included national and county archaeological journals and local society newsletters as well as sources which are found in other disciplines such as newspaper articles, 'Friends' newsletters and annual museum reports. Increasingly, these publications are available on line with a search facility. In addition, curators produced miscellaneous handwritten notes and corresponded by letter with fellow curators in other museums thereby creating an archive which may be a valuable resource in identifying artefacts for which information is limited.

Archaeological contractors often use their own conventions in recording information about archaeological archives that they have created. These may include abbreviations, numerical codes and symbols. In cases of doubt always seek clarification from the archaeological contractor.

Cataloguing: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to cataloguing is described as: *'Managing the information that gives your collections meaning, not as an end in itself but to record and retrieve what is known about your objects'*.

It is essential to control terminology when cataloguing archaeological objects to avoid the issue of searches yielding partial or even no results as a consequence of individual artefact types being known by different names. Unfortunately, currently (2020), whilst there is general agreement on their need, there are no published **term lists**. A number of organisations are known to be working on this issue. For example, Historic England reported at the 2019 conference of the Collections Trust on their work to create a platform to publish and maintain controlled terminologies

in UK museums. In the absence of a completed project, the best source of information and advice is to be found in the **Finds Recording Guides** produced by the Portable Antiquities Scheme (PAS). These are accessible by image, use and function, and time period.

It is also important to note the existence and value of the **Forum on Information Standards in Heritage (FISH)** which has produced various thesauri, all available on the Collections Trust website. Lastly the **British Museum Object Names Thesaurus** is a valuable resource which provides a comprehensive list of terms organised alphabetically.

Care should be taken to link the whole archaeological archive together even if some parts are stored remotely. For example, it may be the case that the finds archive is held by a museum but the documentary archive is deposited in a record office. This may become a more common occurrence as increasingly documentary archives are digital rather than paper-based. Your documentation record should link all these sources together.

Object exit: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to object exit is described as: *'Recording when objects leave the buildings you are responsible for and pass out of your direct care'*.

There are no specific archaeological considerations in relation to archaeology.

Loans in (borrowing objects): specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to loans in is described as: *'Managing objects you borrow for a fixed period of time and for a specific purpose'*.

Museums lend objects to each other on a basis of mutual trust and expectation that each will follow nationally recognised standards and procedures. In circumstances where the curator is unfamiliar with archaeological objects it is important to be honest and open with the lending museum or organisation. Advice may be sought from the lender themselves or from a nearby museum with archaeological expertise or from your county's **Museum Development Officer** or in **Scotland**, from **Museums Galleries Scotland**. The **Society for Museum Archaeology** as the Subject Specialist Network (SSN) for British archaeology will also be able to signpost you to appropriate sources of help and support.

Loans out (lending objects): specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to loans out is described as: *'Assessing requests for you to lend your objects and managing the lending process until loans are returned to you'*.

Museums with archaeological collections will receive regular requests for loans for exhibition from a range of bodies, including national, regional and local museums. As with other types of museum collection, such loan requests should be considered in relation to the prospective lender's loan conditions and will therefore be relatively straightforward.

It is not unusual, however, for museums with archaeological collections to be approached to lend objects for research purposes and these requests may prove to be more problematic in terms of decision-making by the prospective lender.

Generally these requests will come from universities, national museums or archaeological bodies such as contracting archaeology units or Historic England, and will be part of larger projects which

are specifically funded. In some cases, requests include permission to undertake destructive sampling which will require careful consideration by the lender. In certain circumstances it may be appropriate for a museum to write a research policy which specifies the approach to be taken with regard to research enquiries. Good examples of how to approach writing a Research Policy can be found in the following examples:

- ◆ **Colchester and Ipswich Museums Research Policy**
- ◆ **The Novium Museum Research and Destructive Sampling Policy**

Loans for research purposes differ from those for exhibition in terms of security and safekeeping. Objects on loan to exhibitions are generally placed on display at the beginning of the loan period and removed at the end. The process of installation and de-installation will often be overseen by a representative of the lender. Objects lent for research will be worked on in a lab or office space and should be locked securely away overnight, at weekends or when not being actively studied. The borrower will need to explain clearly their procedures whilst the loan is in their care.

In those cases where the request is for bulk archaeology, such as pottery or animal bone, or where box contents are not individually catalogued or labelled special care needs to be taken to ensure that the lender has sufficient information to check the loan on its return. Photographic records and information on quantities are particularly helpful in this regard as it is not unknown for boxes to be repacked by a borrower in a different order making it hard to determine if any of loaned material might have gone missing.

Other requests may come from non-specialist bodies, such as local history societies, who, for example, might

wish to borrow archaeological objects for temporary display at a public event. Every effort should be made to accommodate these requests providing that there is no risk of loss or damage to the object. In particular, the borrower will need to confirm that they are able to provide an acceptable level of care, security and safekeeping of the object as well as arranging for insurance or indemnity cover to be in place. Additional care should be taken in these cases to ensure that the proposed use of the loaned material poses no reputational risk to the lending museum/ Publicly Accessible Repository.

The **Society for Museum Archaeology** as the Subject Specialist Network (SSN) for British archaeology will also be able to signpost you to appropriate sources of help and support.

Documentation planning: specific additional considerations in relation to archaeology

The Spectrum primary procedure relating to documentation planning is described as: *'Making your documentation systems better and enhancing the information they contain as an ongoing process of continual improvement'*.

It is important to stress that good documentation planning depends on all the other eight Spectrum primary procedures being in place.

With regard to archaeological archives, research may continue after deposition in a museum or Publicly Accessible Repository has taken place (see Loans Out). This may require objects to be loaned out to an individual or organisation undertaking the research. The results of this research should be made available, as a matter of course, to the lender who should ensure that the main findings are added to the museum's documentation.

HEALTH AND SAFETY

Introduction

Applying health & safety (H&S) within a museum context can raise some unique issues and challenges that you would not find in other work environments. The hazards can broadly be split into 3 areas:

- ◆ Inherent hazards within the object;
- ◆ Contamination from the ground, and
- ◆ Contamination from the storage environment.

The level of risk will depend on the mitigation measures in place when interacting with these collections.

When working with a collection or archive for the first time it is important to make an assessment of any hazards and record your findings. This is absolutely essential if you are planning to allow volunteers to work with the finds. The results from this can then inform your risk assessment for any work on the archive and help decide if it is a suitable volunteer project.

It is hoped that the information in this section can provide context for the Standards. There is also specific advice on the Fact Sheets that accompany this guidance document, which will be of use.

Relevant legislation

- ◆ **Health and Safety at Work etc Act 1974**
- ◆ **Control of Asbestos Regulations 2012**
- ◆ **Control of Substances Hazardous to Health 2002 (COSHH)**
- ◆ **European REACH (Registration, Evaluation, Authorisation and Restriction of Chemicals) Regulations No 1907/2006**

Inherent hazards

Weight

Some large architectural finds can be very heavy. Ensure that they are labelled as such – with the actual weight if possible. Add this information to your collections management system (CMS).

- ◆ Always store heavy items at ground level or on low shelves.
- ◆ Investing in good quality pallets can not only help keep things off the floor but also make moving these larger materials such as architectural fragments easier.
- ◆ If an artefact is particularly difficult to move it may be worth writing a specific risk assessment for it rather than relying on generic manual handling ones.
- ◆ If you have specialist moving equipment (trolleys/pallet trucks etc.) it is important to have these serviced and checked regularly.

Over filled boxes can also be a hazard. When dealing with historic collections ensure you label any boxes that are particularly heavy. Look at moving them if they are stored at height or splitting the finds between two boxes if this is practical. Remember, the maximum recommended weight to lift with arms extended or above shoulder height is **between 3–5kgs**. It can be a useful exercise to consult with staff on box weights and create standard limits within your storage areas. Ensure maximum box weights are clearly specified in your Deposition Policy and Procedure document.

Toxicity

There are certain materials found in archaeology which are hazardous because of their material composition. Metal compounds can contain lead, tin and arsenic. Corrosion

products which, if inhaled or absorbed through the skin, can be toxic. If an object has powdery corrosion products on the surface always take particular precautions if you are unsure of their composition (for example, wear gloves and a suitable face mask). In addition bear in mind lead has been used more widely in ceramic glazes and stained glass production, as well in solders and metal artefacts.

Sharps

Any sharp or broken objects should be contained within a labelled box to ensure anyone coming to handle it is aware of any handling precautions which need to be taken. Ensure the object is clearly visible (not hidden by tissue or other packing materials) and that if there are particular instructions for removing the object, these are clearly explained and kept with the item and is recorded as part of documentation record.

Contamination from the ground

When accepting archaeological archives from commercial archaeology units, we often rely on them to let us know if there might be a risk from the dig site itself. Always ask the questions:

- ◆ Could there be an unseen risk?
- ◆ Did the unit check an environmental survey of the site had been completed?

It is also worth ensuring that disclosure of this information (and provision of evidence) is included in your terms for deposition.

Asbestos

Has the archive come from an industrial site where asbestos waste could have been disposed of, or been within the fabric of demolished buildings? If the answer is yes, the onus should be on the commercial archaeology unit to ensure that the material they are depositing does not pose a health risk.

This might mean a survey of the site as a whole by a specialist asbestos contactor and/or sampling of individual finds. The key thing is for them to provide you with documentation that proves they have completed these tests and that there is no risk present. If there is contamination, it is up to the archaeology unit and the museum/Publicly Accessible Repository to decide the best course of action to minimise risk of exposure (see links to relevant regulations below).

In addition, asbestos was a popular material in museums for the construction of dioramas, textured paint surfaces and mounts. Always check with a specialist if you have any suspicions particularly if you have displays dating from the 50s-80s (although not restricted to this range).

Heavy metals

Industrial sites may also be contaminated with metals such as lead and arsenic. The same questions should be asked of the commercial archaeology unit as above.

Biological

Due to conditions in the UK, preserved microbiological pathogens are extremely unlikely to survive in a viable form for as long as a century. However, there are concerns about anthrax and smallpox, especially from sealed contexts such as coffins. Again, the onus is on the commercial archaeology unit to ensure all risks are disclosed and appropriate risk assessments and checks completed during excavation.

If your collection has archives known to have come from potentially contaminated sites, additional precautions should be taken when handling them and specific risk assessments created. Advice should be sought if there are specific concerns around the hazards listed above. Label any boxes identified as containing hazards and update documentation records accordingly.

Contamination in storage

Silica gel

Blue cobalt (blue to pink) self-indicating silica gel is prevalent within archaeological metal collections, used as a means of controlling environmental conditions. The dust from this is carcinogenic. When replacing silica gel, ensure suitable PPE is used (nitrile gloves and a mask). This is also chemical waste and must be disposed of responsibly using a licensed waste contractor. Note: the current orange/clear indicating silica gel is non-toxic.

Previous treatments

Historic treatments and preservation methods should be thought about when handling collections. There may or may not be records of these, and so a working knowledge of what has been used in your institution over time can be really helpful when deciding on the level of risk. Materials to think about include arsenic oxides and mercuric chloride, used to protect against insect attack and mould; corrosion inhibitors such as potassium dichromate or benzotriazole; potassium cyanide used to clean gold and silver objects, and alcohol, formaldehyde and glutaraldehyde used in the preservation of wet specimens. Always wear nitrile gloves when handling collections.

Mould

A significant risk to organic archaeological finds when stored in an inappropriate environment is mould. This can be damaging to the object but also poses a health and safety risk. If a mould outbreak is discovered, it is important to contain it to prevent the spread of spores. Always wear nitrile gloves and a suitable mask when there is a risk of mould. Dispose of contaminated packing materials to prevent cross contamination. Contact a conservator who can advise or carry out treatment to remove the mould safely.

Reducing risk when working with collections

Risk assessments

It is important that you have a good range of generic risk assessments within the department which cover staff, volunteers and researchers allowing safe handling of collections. Where specific measures are needed to ensure risk is minimised, individual risk assessments should be created. Copies of these assessments should be held in store and reference made to specific ones on your Collections Management System (CMS) if this is appropriate. It may be prudent to keep an assessment stored with the object if there are concerns. Always provide a signing sheet as part of the assessment and get those working with the collection to read all relevant risk assessments, and sign to say that they have read and agree to follow them.

Your organisation may already have a standard risk assessment template. If not there are templates available from the [Health & Safety Executive \(HSE\)](#) website and the [Collections Trust](#) have a useful 'How to...' guide.

Control of Substances hazardous to Health (COSHH)

When working with chemicals it is important to comply with COSHH regulations. This means ensuring you have safety data sheets for the materials you use, and include any recommendations within your risk assessments. Any chemicals you purchase should come with a safety data sheet. If it doesn't then you can request one from the supplier or manufacturer. Common materials you will need to ensure you have data sheets and RAs for are:

- ◆ Silica gel.
- ◆ Paraloid B72.
- ◆ Solvents such as acetone.
- ◆ White spirit and IMS.

Don't forget other less obvious materials such as cleaning products using in store cleans or for washing out containers should be included.

Lone working

Remember working on your own in stores has a risk and should be covered by your health and safety paperwork. Ensure colleagues are aware of your location and make sure you have phone or radio reception where you are working. Think about the types of activity you undertake: for example, avoid use of solvents and sharps when lone working to reduce risk.

Resources

General legislation:

- ◆ [Health and Safety at Work Act \(1974\)](#)
- ◆ [European Agency for Safety and Health at Work](#)

Risk assessment

- ◆ [Health and Safety Executive: Risk Management](#)
- ◆ [Health and Safety Executive: Risk Management \(Case Studies\)](#)
- ◆ [Health and Safety Executive: Risk Assessment Templates](#)

COSHH

- ◆ [Control of Hazardous Substances to Health \(COSHH\)](#)

Asbestos

- ◆ [Control of Asbestos Regulations 2012](#)

Contaminated sites

- ◆ [Historic England: Land Contamination and Archaeology](#)

General H&S guides

- ◆ [AXA general Health and Safety Guidelines for Museums, Galleries, Libraries and Archives](#)
- ◆ [SHARE Museums East: Hazards in Museum Collections](#)

Part 3: Use



USING ARCHAEOLOGY COLLECTIONS

Museum archaeologists and others who are charged with the care of archaeological collections have a duty to ensure that not only are collections preserved for the benefit of future generations, but also that they are used to their fullest potential. This chapter deals with direct use of the collections rather than use for schools programmes, teaching and learning which will be the subject of a separately published SMA guidance note.

Over the last 20 years there has been an increased requirement placed on organisations that care for and manage collections to meet the needs of many societal and museum priorities, and to achieve developmental targets set by funders to demonstrate public impact and benefit. There have also been enormous changes in museum participatory practice supported by the identification of priorities relevant to creativity, inclusion, representation and diversity amongst others. Publicly funded institutions also have to justify expenditure and to realise maximum public benefit from public funding (Boyle 2021, forthcoming).

It is incumbent on those responsible for archaeological collections to not only advocate for the public benefit of their continued care, but also to demonstrate their relevance by ensuring collections are accessible and relevant to a wide variety of people. It is equally important to recognise and accept that for some, the outcomes of their use will be archaeological or academic, but for others they may be creative or social.

Practicalities

In practice this means:

- ◆ Keeping abreast of changes in national and museological policies, practice, agendas and funding programmes.
 - ◆ Actively seeking out, and learning from, innovation and best practice.
 - ◆ Professional networking and knowledge-sharing.
 - ◆ Collaboration with others, both within and outside the sector, who are leading priority areas for the sector across a range of priorities (decolonisation, inclusion, disability representation etc.).
 - ◆ Ensuring collections you manage are both physically and intellectually accessible.
- The Society for Museum Archaeology provides information, advice, and best-practice guidance in many forms that will enable practitioners to do this, in addition to other Subject Specialists Networks. There are also a number of sector groups that can help you engage with specialists in collections interpretation and engagement to ensure significant narratives and priorities are embedded within your use of collections:
- ◆ [Museum Detox](#)
 - ◆ [Museum Disability Collaborative Network \(Museum DCN\)](#)
 - ◆ [Museum as Muck](#)
- The following resources are also of value in considering the use of collections:
- ◆ [Collections 2030 Discussion Paper](#), Museums Association
 - ◆ [Empowering Collections](#), Museums Association
 - ◆ [Effective Collections Achievements and Legacy](#), Museums Association
 - ◆ [DCMS Action Plan](#)
 - ◆ [Let's Create: Our strategy 2020-2030](#) Arts Council England
 - ◆ [Going Further](#) Museums Galleries Scotland

Positive outcomes

The active use of archaeology collections can have many positive outcomes both for the public, and for organisations that care for and manage them.

Museum archaeological collections are used to:

- ◆ provide a wide range of exhibitions.
- ◆ provide public engagement activities.
- ◆ provide learning opportunities.
- ◆ provide socially inclusive community projects.
- ◆ promote the contemporary relevance of archaeology, and explore issues of contemporary relevance (i.e. migration, climate adaptation etc.).
- ◆ help foster meaningful connections between communities, landscapes and places.
- ◆ support the wider archaeology sector in maintaining strong research objectives.
- ◆ promote high levels of volunteer and community inclusion.
- ◆ deliver health and wellbeing benefits.
- ◆ inspire creativity.

Archaeology offers unique and positive engagement opportunities – it brings communities together and provides innovative ways to understand our place in time. In addition to championing public participation and understanding, museum archaeology collections continue to support academic, commercial and community research, as well as school learning programmes and university

study. The contribution this makes towards developing a better understanding of how people and places have developed over time, and dissemination of the results of innovative research, enables more people to share and benefit from new knowledge.

It is impossible to know what potential a collection has to deliver these outcomes unless those that manage them have a detailed knowledge of what they contain. In order to facilitate this, those managing archaeology collections are advised to undertake a basic collections scoping exercise. This will lead to:

- ◆ Increased knowledge of the collection.
- ◆ Improved documentation of the collection.
- ◆ Confidence to advocate the strengths of the collection.
- ◆ Better understanding of strategic collection needs.
- ◆ Increased ability to respond to enquiries/researchers.
- ◆ Increased access to the collection.

Five case studies from organisations that undertook scoping exercises as part of an archaeological rationalisation study can be found [here](#).

It is also important for each organisation to undertake audience evaluation to understand:

- ◆ Who the current users are?
- ◆ What impacts the current uses have?
- ◆ Which users are underrepresented?
- ◆ Where to prioritise resources?

RESEARCH

Collections research

Archaeological collections contain a wide variety of materials and associated information that make them of interest to a huge number of people for different research purposes, not all of which will be for archaeological purposes. In particular, archaeological archives are primary records of sites and are created to enable their future re-examination, which means they will be the subject of research and especially with the introduction of new analytical and scientific techniques. Those who manage archaeological collections (and particularly those held by museums) will often be the first point of contact for those wishing to access, consume and synthesise the information contained within them. This means they must find ways to enable this to happen in the most efficient and equitable way without compromising collections care, integrity and security. Nevertheless, those that curate collections should not be seen solely as the facilitators of research but should also seek ways to play an active role in initiating and supporting research projects themselves. This requires for example:

- ◆ communication and collaboration with local universities and other higher education institutions.
- ◆ keeping abreast of research funding opportunities advertised by, for example, funds such as the [Jonathan Ruffer curatorial grant](#) or [Headley Fellowships](#) amongst others.
- ◆ Working in conjunction with local county archaeology and history societies, to enable publication.
- ◆ Keeping abreast of, and participating in, the development of [Regional Research Frameworks](#).
- ◆ Working in collaboration with local community and volunteer groups to support archaeological research projects.

- ◆ Communication and collaboration with local planning control archaeologists, English Heritage and Historic Environment Record Managers to identify collection research and backlog publication priorities.
- ◆ Participating in the [AHRC Collaborative Doctoral Partnership scheme](#).

One way for museums to instigate collections research is by creating a list of possible research projects that are suitable for students as part of their studies. The museum's [Documentation Plan](#) is a good place to start to identify new projects that will provide answers to previously unanswered questions, or to deal with uncatalogued or unpublished archives. Data can also be gleaned from Research Request Forms (see below) to track trends across research access to your collections – what areas of the collection have benefitted from a high level of research focus, and therefore what areas have had relatively little focus and would benefit from reassessment or review?

Enabling research

Most importantly you should ensure that your organisation meets the definition of a [Publicly Accessible Repository](#).

Irrespective of who is responsible for pursuing research initiatives within your organisation, there are some basic requirements for promoting and enabling research, not least of which is that information about the basic contents and scope of the archaeological collections must be made publicly available. Although some organisations supply information online via sophisticated Collections Management Systems, the provision of access to basic collections data does not have to be more complicated than providing information in spreadsheet

format, downloadable from a website, or in collaboration with the Archaeology Data Service (ADS). ADS will, for example, provide museums (and other organisations) with dedicated webpages that link to the archives they hold, and/or digital archives which have been deposited with ADS by commercial units.

Research charter

Apart from information about collection holdings it is good practice to produce a **Research Charter** and make this publicly available, ideally online. A Research Charter should be transparent about your organisational capacity to process and facilitate research requests and highlight any policies that are pertinent to it. It may include consideration of the following:

- ◆ A brief overview of the archaeological collections, the kind of researchers that use them and how the organisation actively supports and promotes research.
- ◆ Details of how you manage requests to access the collections, to take account of curatorial workload and which safeguards the collection.
- ◆ How to make a research request, for example by email, by phone, by letter, by template with appropriate download links and contact details. You may want to consider creating a **Research Request Form**.
- ◆ Suggestions of what information needs to be supplied by the researcher, for example evidence that an online catalogue has been consulted, supplying unique object or archive identifying numbers or site codes, HER numbers, OASIS numbers, publication references, illustration numbers or context numbers where applicable.
- ◆ An explanation as to why it is usually not possible to answer enquiries that are too general such as 'Can I see everything from one specific geographical area/period/object type'.
- ◆ Expected timeframes for response to enquiries.
- ◆ Expected minimum notice periods for visit requests and details of how this might vary should the request require access to human remains, be for scientific analysis or involve the loan of material to another institution.
- ◆ Details of policies relevant to destructive or scientific analysis and where to obtain specific dedicated request forms for such activities.
- ◆ Ensure details of the research institution, programme or focus of study and supervisor names if applicable are captured.
- ◆ Under what circumstances your organisation will be able to accommodate (or not) research requests for a funded project such as a PHD or post-doctoral study that involves a large number of objects/associated material.
- ◆ Who to consult prior to planning a funding bid that will have an impact on capacity, resources and workload to ensure the project is mutually beneficial.
- ◆ Health and safety considerations relative to hazardous materials, for example, because they may contain poisons, pesticides or other unsafe materials or because they have come into contact with ground contamination.
- ◆ The decision-making pathway – who in the organisation has delegated authority to grant access?
- ◆ How requests to access sensitive material are dealt with and what references might be required.
- ◆ What standard collections care will be required, for example, wearing gloves when handling objects, eating and drinking arrangements, supervision by staff.
- ◆ What equipment and study facilities you can supply and what equipment the researcher will be expected to supply, for example, laptops, cameras, photo scales, weighing scales, writing equipment, reference books etc.
- ◆ Approaches to photography, permissions and fees for copying as well as copyright.
- ◆ Data protection and privacy policies.

- ◆ What is expected after a visit: for example, arrangements for the sharing of research data and results, digital images, object measurements etc.
- ◆ Specific credit lines required in publications.
- ◆ The provision of copies of published works, electronic or otherwise.

Researchers must be transparent about what they would like from the organisation, but you must always ask for more detail if you are unfamiliar with the techniques they will be using, especially if these involve destructive sampling of your collections. If necessary, seek specialist advice or get a second opinion. Subject Specialist Networks such as [ICON Archaeology Group](#) may be able to answer your questions or know who will be best to ask.

Remember, it is the responsibility of the researcher to help your organisation to understand the scope, scale and anticipated impact of their research, and to be specific about what they're planning to do, so don't be afraid to ask for more information and clarifications.

- ◆ You can see an example of how the Museum of London deals with research requests, including a visit request form [here](#).
- ◆ You can see Wiltshire Museum's Research Charter [here](#).

Research & community archaeology projects

Historic England produced a report in 2016 to assess the value of community-generated research. Among other findings it showed that access to professional support during each project affected the destination of the results of the research: where support had been provided it was more likely to be sent to an HER (See Hedge & Nash, 2016). In 2018 the Council for British Archaeology also published a report on the state of community archaeology in the UK

(Frearson, 2018). Amongst other findings it reported evidence to suggest that 70% of community archaeology groups curated project archives and did not produce reports. They also failed to lodge the archives with a Publicly Accessible Repository and had a lack of awareness of how to produce an archive or where to get guidance (Frearson, 2018, 22; Boyle, 2021 forthcoming). This would imply that a significant amount of archaeological evidence is being lost to the permanent record due to a lack of consultation between museums/Publicly Accessible Repositories and community archaeology groups. Whilst it is now unusual for most museums to play an active role in any form of fieldwork research project (mainly due to resources and capacity) this is perhaps one area where museums could play a significant part in ensuring that those carrying out research share their findings and follow best practice guidance for deposition. Furthermore, engaging community groups in research projects relative to stored collections would be beneficial in unlocking their potential.

Collections staff may want to consider:

- ◆ The production of specific guidance for community archaeology groups relevant to museum deposition, to ensure the quality and usability of the archives being produced.
- ◆ Providing training sessions on researching collections to community archaeology groups.
- ◆ Creating opportunities for community archaeology groups to access and research previously excavated local materials in store, so as to improve records.
- ◆ Collaborating with community groups to showcase their research via temporary exhibitions.
- ◆ Work in conjunction with community groups to widen participation for schools and students in a project that incorporates research on stored collections.

Public impact and research

Increasingly, researchers are expected to justify their research in terms of a public benefit or outcome. Museums can benefit from this in a number of ways, since researchers are often actively looking for venues or collaborators for open days, lectures and informal communication (social media, blogs etc.) as well as partners who possess expertise in engagement and dissemination of research in widely 'consumable' forms (i.e. exhibitions). Museums can be a more active partner, supporting universities and higher education institutions in framing 'impact and public benefit' outcomes at the project design stage of funding bids, which in turn can supply tangible beneficial outcomes in terms of workforce and targeted collections research. All too often, however, experience and anecdotal evidence suggests that museums are approached after bids have been framed and/or research has been completed

with requests for research results to be translated into exhibition or display.

The **Research Excellence Framework** for UK Higher Education Institutes defines impact as *"an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia."* In total, 102 impact case studies were offered for the Research Excellence Framework 2014 related to archaeology, but without detailed analysis it is impossible to know how much of this research focussed on museum archaeology collections. Museums and others responsible for the care of these collections should endeavour to communicate the need to enter into collaborative discussions before bids are framed, and not to be pressured into agreeing to provide letters of support for projects at short notice without being able to appreciate the consequences for their work programme, and what the impacts on other work on the collection might be.

ENGAGEMENT

Collections engagement: archaeology

The process of engagement with archaeological collections involves reaching out to as many audiences as possible in order to:

- ◆ Make new use of the collections.
- ◆ Widen participation.
- ◆ Offer new experiences.
- ◆ Improve accessibility.
- ◆ Develop new interpretations.
- ◆ Provide learning opportunities.
- ◆ Contribute to place-making and sense of identity.
- ◆ Foster local pride.
- ◆ Share knowledge and understanding.
- ◆ For enjoyment.
- ◆ Stimulate creativity.
- ◆ Create interest in the work of museums.
- ◆ Offer new career paths.
- ◆ Generate income.
- ◆ Demonstrate public benefit.
- ◆ Take risks and try out new ideas.
- ◆ Empower alternative voices.
- ◆ Evaluate and improve practice.
- ◆ Learn from others.

The list is endless – restrained perhaps only by the imagination, resources and time. Practitioners looking after collections are advised to make themselves aware of a variety of strategies and to seek out examples of good practice on which to model their own activity.

Over the course of 2020 and beyond, the SMA will be publishing a series of case studies on its website highlighting examples of innovative good practice: many examples

have already been published in the latest volumes of *'The Archaeologist'*, in particular **Volume 31** and **Volume 35**. Video presentations from SMA's annual conference 2018 'Assertive Archaeology: The Power of Positive Action' and 2019 'Behind the Themes' contain a wealth of examples of good practice and are also available to watch online [here](#).

Projects that provide excellent examples of good practice that are of particular note include:

Museum of London 'VIP' (Volunteers, Diversity & Inclusion) (Davis 2014).

- ◆ **Museum of London #ArchiveLottery** (Social Media)
- ◆ **YourDig** (Participatory Community Engagement)
- ◆ **Bristol's Brilliant Archaeology** (Event Planning)
- ◆ **Collaborative Retention and Selection** (Volunteers)
- ◆ **Displaying the Dead** (Visitor engagement affecting policy)

See also:

- ◆ *Empowering collections*, Museums Association
- ◆ *Our Museum*, The Paul Hamlyn Foundation
- ◆ *An Introduction to Museum Archaeology* by Hedley Swain (2007), Chapter 14 'School, Public and Community'.
- ◆ *Public Archaeology: Arts of Engagement*
- ◆ *Communicating the Past in the Digital Age*

Audiences

Engagement requires collaboration. True engagement involves collectively researching audiences and their needs, being open to hearing negative feedback, and making changes in partnership with representatives of audiences.

Visitor research shows that museums have consistently under-engaged with certain members of society and funders and policy makers are asking them to take steps to address this gap. This will involve reaching out to communities who might not readily engage or audiences who may question your right to curate certain materials. Audience development may also involve working with representatives of other key services such as education, public health, social work, and housing.

Arts Council England's **Accreditation Standard** requires collections to be accessible to the public: the SMA definition of a **Publicly Accessible Repository** encapsulates what this means for archaeological collections and particularly those organisations that hold archives.

Museums will also have an approved Access Policy and Plan (a requirement of the 2018 Accreditation Standard, see sections 7.1 and 7.2). There are a number of relatively simple ways that engagement with archaeological exhibitions and displays can be enhanced – for example by:

- ◆ Making sure galleries, text, displays and interactives are physically and intellectually accessible to the public. For example, archaeological terms may be hard to read or understand.
- ◆ Offering a range of interpretive methods, for example in-gallery handling opportunities or 3D printed replicas.
- ◆ Enhancing the public experience by offering handling sessions of real objects that are robust and/or duplications in the collection.
- ◆ Offering a programme of gallery talks, including described talks for the visually impaired or in sign-language.
- ◆ Offering regular behind the scenes tours of archaeological stores.
- ◆ Including members of the public in stores or archival activity e.g. the volunteering work undertaken at the Museum of London Archaeological Archive Centre (LAARC).
- ◆ Displaying objects in ways that enable visitors to make connections with ethnicity and diversity as well lived experiences (past and present).
- ◆ Admitting that archaeologists don't always know all the facts and deliberately inviting new interpretations.
- ◆ Presenting multiple perspectives.
- ◆ Using new technologies, such as hand-held devices, tablets and podcasts.
- ◆ Creating quiet opening times and sensory experiences.

The Accreditation Standard (section 8) requires museums to understand and develop their audiences. This necessitates user research to create an understanding of who engages with archaeological collections already, who doesn't and why. Groups of individuals who are not engaging with archaeological collections may also be marginalised by mainstream practices and policies around education, health, and other forms of civic activity. For some groups barriers may be practical (for example, transport, physical access, and economic factors such as entrance charges etc.) Understanding audiences can be achieved using a variety of evaluation tools. Here are links that provide multiple approaches that can be adapted or learned from:

- ◆ [The Visitor Studies Group Toolbox](#)
- ◆ [British Museum Visitor Research: Exhibition Evaluations](#)
- ◆ [Museums Galleries Scotland Understanding your Audiences through Evaluation](#)
- ◆ [Collections Trust: Making audiences the focus of online collections](#)
- ◆ [Audience Finder, The Audience Agency](#)

For new or innovative projects, it may be appropriate to create consultation groups in order to delve deeper. Working to develop new audiences will often necessitate working with new and different networks in new ways or working with pre-existing networks such as the Portable Antiquities Scheme. Engaging in consultation ensures your programmes are co-designed, capturing the needs and expectations of people before developing and delivering an idea.

Accredited museums will have an Audience Development Plan that sets targets for engaging with under-represented demographic groups: it is important for museum archaeologists and others to make themselves aware of the target groups and to develop ways of engaging with them – in consultation with the target groups. Creating engagement opportunities with archaeological collections can contribute to achieving and meeting these targets in a number of ways, for example:

- ◆ Archaeological material from particular localities can be used to building positive relationships with the communities that live there. This might mean taking material out to other venues or going to community centres to run events away from the museum.
- ◆ Providing opportunities for co-curation of archaeological exhibitions to bring stakeholders from beyond the museum staff into the curatorial process.
- ◆ Engaging local communities with archaeological collections at their original sites of discovery can lead to greater value being placed on those resources and can also enhance a sense of community identity.
- ◆ Attracting new audiences who may be interested in archaeology and want another outlet or who value and benefit from hands on experiences such as younger people and families. For example with closure of Archaeology A Level in the UK there may be young people looking for engagement opportunities.

- ◆ Using archaeology to support socially engaged activities such as people with health and wellbeing needs, or people facing social isolation or exclusion.
- ◆ Community archaeology projects – which already attract interested amateurs – may be looking for further engagement opportunities, post-excavation.
- ◆ Using archaeological collections to engage the public in contemporary issues such as climate change, using the lens of archaeology to create ‘safe spaces’ in which to explore change and adaption.
- ◆ Increasing digital engagement to grow interest in collections, which can include capitalising on gaming, 3D printing and imaging, Augmented Reality and Virtual Reality, and which presents additional opportunities for new museum collaborative partnerships with digital agencies and universities.

There are also a wide range of projects that have delivered socially engaged impacts using archaeological collections and landscapes as a facilitation tool to support health and wellbeing. Examples include:

- ◆ The Human Henge Project was a collaboration between the Restoration Trust, the Richmond Fellowship, Bournemouth University and English Heritage (and funded by the National Lottery Heritage Fund and Wiltshire County Council). It sought to utilise the prehistoric landscape of Stonehenge and Avebury as a therapeutic and creative space alongside engagement with collections, arts activities and walking. The Richmond Fellowship, a national mental health charity, referred 36 people for a 10 week structured programme. Evaluation occurred before, during and one year after the project to measure its impact and participants reported having experienced increased confidence, less social isolation and more social connections (Heaslip, V. & Darvill, T., 2018).

- ◆ Evidence from projects delivering heritage activities in hospital and healthcare related settings (such as museum object handling in care homes for example) outlined specific benefits linked to activities with dementia patients, with reports of increased levels of overall wellbeing (more so in participants with early-stage dementia over those with later/moderate stage, but with positive impacts across all participants); similar object-based activities in healthcare settings with physical, mental health and rehabilitation inpatients and outpatients reported improvement in positive feelings, communication, sense of identity, energy levels, social skills and enjoyment, and decreased anxiety levels (Pennington, A., et al., 2018).

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Lucy Astill studied for a BA in Archaeology and an MA in International Cultural Heritage Studies at Durham University, specialising in Iron Age Britain and has worked in the museum and heritage sector ever since. Over the last 10 years she has worked at a range of sites from small independent museums to internationally-famous heritage attractions (including a summer at Stonehenge straight out of University). More recently, she was Collections & Exhibitions Officer for the archaeological and natural history collections at Creswell Crags, before becoming an independent heritage consultant. Lucy specialises in collections management alongside wider museum policy and procedures, although her heart will always be with archaeology. In 2019 she was appointed as a consultant by SMA to deliver the mapping exercise and consultation process that led to the production of SMA's new Standards & Guidance in the care of Archaeological Collections.

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Gail Boyle has had a successful career as a museum archaeologist for over 30 years and is Senior Curator of Archaeology and World Cultures for Bristol Museums. She studied Archaeology & Ancient History (BA Joint Hons.) at the University of Nottingham and then Museum Studies as a postgraduate at the University of Leicester.

Gail has played a leading role in the delivery of a wide variety of innovative and complex museum exhibition, engagement and research projects, including major touring exhibitions in collaboration with the British Museum, and the development of M Shed in Bristol. She was awarded the Fellowship of the Museums Association in recognition of the significant contribution that she has made to the museum sector.

Gail is a member of the Treasure Valuation Committee and sits on several national heritage-related advisory boards, including the Portable Antiquities Advisory Group and Historic England's Archaeological Archives Advisory Panel. As Chair of the Society for Museum Archaeology (2012–2018) she enabled the Society to provide professional advice and support on best practice and now helps to shape its future strategy at a national level: she has co-authored 3 SMA national surveys of 'Museums Collecting Archaeology' (2016–2018) as well as national guidance on the rationalisation of archaeological collections and is the architect and project manager of the Society's 'SMART' project.

Gail is also Vice-Chair of Bristol & Gloucestershire Archaeological Society Council and Fellow of the Society of Antiquaries of London. She has long-standing collaborative and teaching relationships with both the University of Bristol and the University of the West of England and has recently been commissioned as a contributor to a new Handbook of Museum Archaeology by Oxford University Press. Gail was also previously a Trustee at Dr Jenner's House, Museum & Garden in Gloucestershire.

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Duncan Brown joined English Heritage, now Historic England, in 2010, as Head of Archaeological Archives. Since then he has served as the founding Chair of the ClfA Special Interest Group and as a member of the European Archaeological Consilium Working Group for Archaeological Archives. He represents Historic England on the Archaeological Archives Forum and is currently Chair of the Society for Museum Archaeology. Duncan has also held the positions of President of the Medieval Pottery Research Group and Chair of the ClfA Finds Group and was founding co-editor of the Society for Medieval Archaeology newsletter. He is currently a Council member for the Society of Antiquaries of London.

Duncan wrote 'Archaeological Archives. A guide to best practice in creation, compilation, transfer and curation' (AAF 2007, updated in 2011) and is a co-author of 'A Standard and Guide to Best Practice for Archaeological Archiving in Europe' (EAC Guidelines 1). He also helped produce the ClfA Archaeological Archives Selection Toolkit.

Between 1982 and 2009 Duncan worked for Southampton City Museums, initially as a medieval pottery researcher, then Curator of Archaeology. In 2002 he published the monograph 'Pottery in Medieval Southampton' and has also produced many articles and papers on medieval pottery, museum archaeology and archaeological archives. He continues to study post-Roman ceramics and is a co-author of the recently published 'Standards for Pottery Studies in Archaeology'.

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Pieta is an accredited member of the Institute of Conservation (Icon) and vice-chair of the Icon PACR accreditation committee. She trained at the University of Edinburgh (MSc Architectural Conservation) and Cardiff University (BSc Archaeological/Museum objects). Her specialism is the conservation of 3D objects and she has considerable experience of on-site working, collections

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Jenni gained her doctorate in Landscape Archaeology from the University of Bristol, and went on to work in television production, including series such as Channel 4's Time Team. Since 2013, she has worked as a consultant in the heritage sector and is currently working on projects for a variety of UK heritage organisations, delivering project management, quality assurance and research and editing services.

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Sam Paul is a freelance heritage and museums consultant specialising in the sustainable development of archaeological archives and museum collections. Her career as a commercial field archaeologist transferred to academia in 2013 where she worked as a Research Fellow at the University of Birmingham, publishing books and journal articles on the projects undertaken by the commercial archaeology unit Birmingham Archaeology. As an Honorary Research Associate undertaking a PhD at the University of Birmingham, she is able to continue her research into the value and sustainability of archaeological archives and collections within museums, while continuing to support and work within the professional heritage sector.

Projects of note include managing the development of the ClfA Selection Toolkit for Archaeological Archives, and establishing county wide standards for the deposition of archaeological archives for the museums in Gloucestershire and Hertfordshire. Sam was chair of the ClfA Archaeological Archives Group 2017-2019 and currently sits on the ClfA Advisory Council.

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Anooshka Rawden studied Roman visual culture at the Courtauld Institute in London and holds additional qualifications in Law and Collections Management and Project Management. Anooshka started her career with Reading Museum and Berkshire Archaeology, before managing archaeological collections for Chichester District Museum, The Novium Museum and the Society of Antiquaries of London. She then moved into programme management, first for the Collections Services Department of the Science Museum Group, and then with South East Museum Development. She now works with a variety of archaeology, museum and arts organisations in and around the South Downs National Park to promote access, research and engagement with cultural heritage.

Anooshka has supported the British Museum/National Lottery Heritage Fund Museum Futures programme as a mentor and has also been an ACE accreditation mentor. She has recently joined the ACE UK Accreditation Committee.

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Dr Redfern trained in archaeology and palaeopathology and worked in commercial archaeology until becoming a museum curator in 2007. Her professional activities have focused on the ethics of curating human remains, particularly with BABAO, and she has worked on several exhibitions involving human remains. Rebecca has over 70 publications, ranging from ethics to palaeopathology.

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Claire Tsang is Archaeological Archives Curator for Historic England and has been working with archaeological Archives for 20 years, increasingly focusing on data management and digital archiving in response to how documentary archives are produced. Claire is secretary for the Archaeological Archives Forum and a committee member for the European Archaeological Council Working Group for Archaeological Archives, Society for Museum Archaeology and Chartered Institute for Archaeology Information Management Special Interest Group.

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Catriona Wilson has worked in the UK heritage sector for nearly 20 years in independent, local authority and university museums. She studied Archaeology then Museum and Artefact Studies at Durham University, and is an Associate Member of the Museums Association.

Catriona is Head of the Petrie Museum at UCL, responsible for its Designated, internationally renowned collection of over 80,000 ancient Egyptian and Sudanese archaeological objects. Prior to this, Catriona was Collections Manager and joint Heritage Manager at Guildford Heritage Service where she primarily focused on the care and use of Guildford Borough Council and the Surrey Archaeological Society collections including archaeology, social history, needlework and art. Before that, Catriona established a new, permanent museum of medical history at the University of Worcester - The Infirmary.

Catriona advocates for fairer and more ethical heritage employment as a founder member of the grassroots campaign Fair Museum Jobs. She is a committee member for the Society for Museum Archaeology and trustee to the British Games Institute, which owns the National Videogame Museum. Catriona has been Honorary Secretary of the Midlands Federation of Museums and Art Galleries, curatorial advisor to Tudor House in Worcester, and council member of Rescue: British Archaeological Trust. She has been mentor to numerous members of staff and volunteers, taking part as a mentor in the SMA pilot archaeology collections mentoring scheme, is a UCL Wellbeing Champion, and a Clore leader.

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Philip Wise read archaeology and anthropology at Downing College, Cambridge and subsequently studied curatorship at the Department of Museum Studies, University of Leicester and heritage management at the Institute of Archaeology, University College London. He has worked in a variety of local authority museums since 1983, initially as an archaeological curator and more recently as a manager. He is currently employed by Colchester and Ipswich Museums (CIMS) and in 2012-14 led on the heritage aspects of the HLF project to redevelop Colchester Castle and increase access to the town's wider heritage. Philip has a wide-ranging brief for CIMS covering professional standards and has project-managed several major exhibitions, including, 'Kiss and Tell: Rodin and Suffolk Sculpture' and is currently managing a project which will see J M W Turner's 'Walton Bridges' exhibited at Colchester Castle and Christchurch Mansion, Ipswich in the coming years. He has recently taken on responsibility for museum development in Essex and manages the Museum Development Officer for the county.

Philip is an Associate Member of The Museums Association, a Member of the Chartered Institute of Archaeologists and from 2013 to 2018 was a member of the Accreditation Committee of Arts Council England. He is a past Chair of the UK Archaeological Archives Forum. In 2018 he became a Fellow of the Society of Antiquaries of London.

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