ARCHAEOLOGICAL ARCHIVES
DEPOSITION GUIDELINES

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INTRODUCTION

Following the retrieval of archaeological data it is essential that an ordered archive is produced and lodged with a suitable museum. In the post 1974 county of Lincolnshire there is only one suitable location for such material and this is The Collection: Art and Archaeology in Lincolnshire in Lincoln, formerly the City and County Museum (hereafter referred to as ‘The Collection’ or ‘the museum’). Material excavated in North Lincolnshire and North East Lincolnshire should be deposited in the relevant repository. Throughout this document, contracting archaeological units and amateur archaeological organisations involved in the preparation of archives are referred to as ‘the contractor’.

The Collection represents the merging of Lincolnshire’s oldest public museum and its oldest Art Gallery, opened in 1906 and 1927 respectively. It is the principal store for the archaeological material held by Lincolnshire County Council, holding the major collections from the county of Lincolnshire. The store is the only one in the county to be approved and registered by English Heritage as suitable for housing archaeological archives from excavations that they have funded. It is fitted with security devices and environmental monitoring equipment to ensure the security and integrity of the archives stored there. The museum’s collecting policy (contact the museum to obtain copies) guides the museum to collect and preserve the evidence of human occupation within the county for the benefit of the people of Lincolnshire. The museum currently holds over two million items dating from the earliest evidence of human occupation in the county to the 19th Century.

In order that the museum’s collections be of as much benefit as possible for future research, education and display, it is essential for the museum to obtain the archives from all scientifically conducted work. This document sets out the current minimum criteria for the acceptance of archaeological archives by The Collection and provides guidelines for contractors in the preparation of the archive.

The museum expects that contractors will adhere to the following fundamental principles of creating an archaeological archive:

- All archaeological projects must result in a stable, ordered, accessible archive
- All aspects of the archaeological process affect the quality of the resulting archive
- Standards for the creation, management and preparation of the archive must be understood and agreed at the beginning of any project
- Ensuring the security and stability of the archive is a continuous process and a universal responsibility
- A project has not been completed until the archive has been transferred successfully and is fully accessible for consultation

Regular contact with the museum regarding all the stages described in this document is recommended.
17.2 THE MUSEUM AND THE ARCHIVE

The Collection will accept the total archive from any systematic archaeological work carried out within the post 1974 county of Lincolnshire (see Appendix A) provided that it meets the requirements set out in this document. This includes the product of building surveys, photographic surveys and geophysical surveys. These requirements are designed to facilitate the effective storage, retrieval and future study of the material. The main consideration is the integrity of the archive. In order to be most effective for study it is important that both the paper and the object archive are stored together. There will be occasions when this is not possible and the museum will accept the paper archive (or a full copy) if it proves impossible to donate the object archive. This should be regarded as an exception rather than a rule, however, and must be discussed with the museum at the earliest opportunity. Retrieval for study and study itself are greatly facilitated if a standard format is adopted in the production and management of an archive. The procedures the museum would like to see adopted are as set out below.

The museum will allow access to archives in its care through prior appointment. Appointments can be made by emailing the museum at archdeposition@lincolnshire.gov.uk.

If an archive is only partly within the museum’s collecting boundary, for example a pipeline project, the final destination of the archive must be discussed before the commencement of work with all relevant museums. It is often beneficial for an archive to be retained intact, rather than split between museums. This is the only instance in which the museum will collect excavated material from outside its collecting boundaries. The museum will expect to receive a copy of the documentary archive for sites across county boundaries where the physical archive is being held outside of Lincolnshire.

The museum will under no circumstances accept archives resulting from work that it believes have been undertaken unlawfully, for example without permission of the landowner or on a protected site without proper permissions.
17.3 COMPOSITION OF THE ARCHIVE

The archive is defined as the total assemblage of artefacts and records from an excavation or field survey.

Every archive will comprise up to four elements:

- Documentary archive
- Non-sensitive bulk finds
- Sensitive bulk finds
- Registered finds

These elements must remain distinct within the archive, and finds and documentation must be boxed separately. Sections 17.6 to 17.14 of this document explain how the museum expects each of these categories of material to be treated and archived.
ACCESSION NUMBERS AND SITE CODES

The museum will assign a unique accession number and site code to a project at its inception, which the contractor must request.

The accession number is the unique number given by The Collection to any object entering the museum. It consists of three elements:

- An alphabetical code which identifies the museum nationally (‘LCNCC’)
- The year in which the number is generated
- A sequential number

An example accession number would therefore be ‘LCNCC: 2007.123’. The accession number must be written in full whenever it is used.

The site code is a 3 or 4 letter reference to the site name, followed by the year of excavation. Each site code will be unique in that year to avoid confusion. Large sites requiring work over a number of years or where subsequent phases of work are required may keep the same letter code and be differentiated by the year number.

For example, an intervention at Hall Farm, Saxilby in 2007 may be issued a site code of HFS07. A second year on the same site would be given the site code HFS08. The contractor must always confirm this with the museum and not assume that the same code will be used.

New accession numbers will be required if a previous stage of work has been deposited with the museum, or is being undertaken by a different contractor. New accession numbers should also be requested when a new phase of a project involves a ‘reset’ of site numbering (e.g. context and find numbers restart at ‘1’).

The accession number relates to the year in which it was processed, and may therefore differ from the year identifier of the site code. This is acceptable, and the museum will not generate retrospective accession numbers.

Please note that the informal abbreviation ‘LCCM’, sometimes used to refer to the museum is not an official code, and must not be used on archives.

The museum issued site code will be the only code associated with the completed archive, and replaces any temporary codes used by contractors.
The full procedure for applying to the museum for a site code / accession number and depositing completed archives is set out in the flow chart below. The site code / accession number application form can be found in Appendix B.

It is the responsibility of the contractor to ensure the security of the archive until its deposition with the museum (see also section 17.9.3). This includes insurance of objects when with the contractor (or any subcontractors or specialists) and during transit to the museum. The museum will not be financially or ethically liable for any costs incurred to archives prior to their deposition. Any damage found to have occurred to an archive upon deposition, even if it has occurred during transit, will need to be resolved by the contractor.

The costs of transporting the archive to the museum must be met by the contractor.

The museum prefers archives to be personally deposited by the contractor, but accepts that this is not always possible and that independent courier services are sometimes used. If couriers must be used, it is the responsibility of the contractor to ensure that the archives are properly insured and that the courier is made aware of the nature of the material being transported. If an archive is delivered by a courier, the museum receipt confirming receipt of the archive will be forwarded to the contractor by post or email. Archives deposited by courier are still subject to the same processing as other archives, and will need to be collected by the contractor if they do not meet the standards set out in this document.

The maximum number of boxes to be deposited in a single archive deposition should not exceed 150 (finds boxes and documentary boxes). The museum may allow this figure to be raised in exceptional circumstances, following discussion with the contractor. The contractor must forward a list of the archives to be deposited and the total box count when arranging a deposition.

The museum expects both the object and documentary archive elements of an archive to be deposited at the same time.

**Deposition dates**

The museum will be available for the deposition of archives for six blocks in the year. These blocks are:

- The first full week in February
- The first full week in April
- The first full week in June
- The first full week in August
- The first full week in October
- The first full week in December
Depositions in these blocks must be booked in advance. Archives of exceedingly large size or unusual composition may be accepted outside of these blocks in exceptional circumstances, at the discretion of the museum.
Contractor obtains notification form from museum

Contractor submits completed form to museum prior to project commencing (archdeposition@lincolnshire.gov.uk)

Museum completes form with accession number and site code and returns form to contractor (within one week of submission of form)

Project commences, with appropriate communication with museum

When archive is ready to be deposited with museum, contractor contacts museum to arrange time of deposit (see 'Deposition dates', above). Contractor also forwards museum list of archives to be deposited and final box count

Archive is deposited and contractor receives receipt and letter explaining that archive has been accepted subject to meeting the standards laid out in this document

The museum will check the archive against the standards and respond to the contractor within three weeks of the deposit. The response will be either:

A letter confirming that the archive meets the standards (sent to contractor and relevant curator). Any charges arising from the project's deposition will be issued at this point, and on receipt of payments the project can be considered successfully archived

A letter detailing the areas where the archive fails to meet the standards (sent to contractor and relevant curator). The contractor is responsible for ensuring that the archive is brought up to the correct standard.

The contractor must collect the archive from the museum within 2 months of the date of the letter.

The museum will not accept any further depositions until the archive has been collected.

The amended archive will be re-deposited and checked by the museum.
17.6 CONSULTATION

The museum expects to be consulted in any major issues relating to the project, including but not exclusively:

- Changes to the project brief
- Abnormally large finds assemblages
- Significant finds assemblages or assemblages which will require increased levels of curation or conservation
- Decisions relating to levels of conservation treatment
- Significant changes to the proposed deposition date
- Transfer of the project to another contractor
- Cancellation of the project

The museum expects to be consulted on such issues at the earliest opportunity, so that integrated solutions may be sought.
17.7 FINDS SPECIALISTS

The museum expects that contractors will employ all relevant specialists necessary to interpret the site and the finds, including ceramics, small finds and environmental data. It is imperative for the interpretation of the site and the future value of the archive as a research resource, that finds are properly identified by a relevant specialist. Specialist advice may also guide conservation treatment and packaging (see sections 17.10 and 17.11). **The museum will refuse to accept an archive if relevant specialists’ reports have not been commissioned.** The museum may also refuse to accept an archive if recommendations made in specialists’ reports (such as for illustrations or further investigative work) are not carried out.

The museum expects specialists’ reports to be in a format and using terminology consistent with that currently in use in Lincolnshire.
17.8 SELECTION, RETENTION AND DISPERSAL

17.8.1 Retention and dispersal rationale

Decisions regarding the selection, retention and dispersal of archaeological material must balance two contrasting factors:

- The implicit need to create as complete an archive as possible, containing as much information as may be required to reinterpret the site in the future
- The realities of museum storage and the practical need to physically retain vast quantities of common and typologically identical material

The purpose of the selection process therefore, as summarised by the Society of Museum Archaeologists’ guidance document ‘Selection, Retention and Dispersal of Archaeological Collections’ (1993) (hereafter referred to as SMA 1993) is:

- To enable a mass of finds and data to be quantified and interrogated more effectively
- To remove material of no perceivable information value and/or intrinsic interest
- To distil the information, research and utility values of an archive into a manageable and cost-effective archive, without compromising the archive’s integrity

It is expected that a retention strategy will be proposed by the contractor before work begins on the site, which takes into account the wider archaeological landscape of the site. Any correspondence or rationales regarding the formulation and implementation of the strategy should be included in the documentary archive. The process of assessing and documenting objects for dispersal is a time-consuming and potentially expensive task. The museum expects contractors to show due diligence in devising retention strategies and expects that the both the intrinsic interest of an object (including potential for future research) and its contextual relevance will be taken into account. Stratification alone is not deemed a valid reason for retention or dispersal. Unstratified material of intrinsic value (e.g. Pleistocene faunal remains or post Medieval material) must be considered on its individual merits.

No ferrous metalwork must be discarded until it has been analysed by x-radiography. For selection and dispersal of individual materials, the museum refers contractors to section 4 of SMA1993. Sections referencing treasure trove should now be disregarded in favour of the Treasure Act 1996.

Any material discarded from the archive, either on site or during the post excavation phase, must be fully recorded and listed within the documentary archive, including the method, reason, authority, date and location of the dispersal. The record must also include a full count and weight of discarded material.
The museum expects that no material will be removed from an archive for retention by the contractor or a finds specialist (e.g. for inclusion in a type series) without prior consultation with the museum. In such instances, it is expected that, wherever possible, retained material will be selected from material that would otherwise have been discarded. **All material removed from the archive for such a purpose must be fully documented, and proxy cards placed in the appropriate archive boxes.**

In the case of material selected for destructive analysis, the museum expects that it will be consulted at the earliest opportunity, and before the analysis has occurred. The museum expects that comprehensive records of the object and the processes involved will be included in the documentary archive.

The museum reserves the right to refuse to accept an archive if it is felt that the selection, retention and disposal process has not been carried out to acceptable professional standards.

### 17.8.2 Human remains


Unless there is requirement for immediate reburial, the museum will normally accept the following human remains:

- Stratified articulated inhumations
- Stratified disarticulated inhumations (depending on the quantity and condition of bone present)
- Cremations

Unstratified human remains will not normally be collected.

Stratified remains suitable for retention and further study should be identified at the post excavation phase, on the recommendation of an osteoarchaeologist. The museum should be consulted in any discussion over the retention of human remains for scientific reasons.

Reburial of human remains is the responsibility of the contractor, including liaison with coroners and registrars and all costs pertaining to ethical reburial. The museum must receive, as part of the documentary archive, a record of the reburied material, the reasons for reburial, details of the location of the reburial site and copies of all correspondence. For further guidance on best practice regarding reburial, contractors are directed towards section 4.4.1 of SMA 1993 and IFA paper No. 7 ‘Guidelines to the Standards for Recording Human Remains’.

Guidance on the packaging and marking of human remains can be found in section 17.9.2.2 of this document.
17.8.3 Sampling

The museum draws a distinction between two forms of sampling:

- Samples which are *examples* – retained from a group of similar objects, the remainder of which have been discarded (for example bricks from a wall)

- Samples which are *analytical* – taken from a bulk deposit for the purposes of identifying that deposit (for example mortar samples)

It is expected that, in the case of ‘examples’, the entire group will be collected and analysed before the sample is taken, to ensure that it is representative of the group and of an appropriate size.

In the case of analytical samples, it is expected that any samples subjected to analysis will be deposited with the archive along with the resulting report. Any samples taken but not analysed are not expected to be deposited with the archive, unless there are specific reasons for doing so. This must be discussed with the museum prior to deposition. It is expected that the contractor will carry out any and all analyses essential to the interpretation of the site.

The museum expects that any issues regarding sampling that arise during fieldwork will be discussed with all relevant parties, including the museum and the landowner. It is possible that material of lesser research value to the archive may be useful to the museum in terms of education material, or the landowner may wish to retain it.

17.8.4 Industrial processes

Sites producing evidence of industrial processes such as metal smelting, mining or smithing; glass working; ceramic or tile kilns; salt production; bone working; leather working or stone working (including prehistoric lithics) can produce vast quantities of material. Contractors are referred to section 4.2 of SMA 1993 for guidance on sampling such material.

17.8.5 Structural remains

The remains of buildings obviously cannot be included within the archive in their entirety. Contractors are referred to section 4.3 of SMA 1993 for guidance on sampling such material.

17.8.6 Disposal from completed archives

The museum reserves the right to discard archival material after its deposition with the museum. This disposal will be carried out within the bounds of the Lincolnshire County Council, Culture and Adult Education - Acquisition and Disposal Policy: Museums, Archives and Local Studies (2009). The disposal will only be carried out after consultation with all relevant stakeholders and specialists, including the original contractor. The museum will apply the following criteria when considering archival material for disposal:

- Potential for future research, education and display
• The level of use of the material since acquisition, and potential reasons for under-use

• Whether subsequent acquisitions, research or future fieldwork might lead to a reassessment of the significance of the material

• The need to retain evidence of previous communities in a locality

• Other specific and significant associations, including those of a non-archaeological nature, and of local public opinion

• If the original acquisition by the museum was unethical, illegal (based on legal advice) or based on incorrect information
17.9 OBJECT PACKAGING, MARKING AND LABELLING

17.9.1 Documentary Archive

All paper material should be marked in 2B pencil with the museum accession number and site code (put these in different places on the page). Documentary archives must be placed within appropriate boxes (see Appendix C) and marked clearly with the words ‘DOCUMENTARY ARCHIVE’ along with the site code, accession number and site name on two sides of the box (one long side and one short side on rectangular boxes). The outside of the box should be marked with an appropriately sized permanent black marker pen.

Documentary material from multiple archives may be placed within the same box to save space. However, all of the archives contained within must be listed on the box, and the archives must be easily distinguishable within the box. See section 17.12.2 for guidelines on storing papers within archive boxes.

17.9.2 Object Archive

Material comprising the physical archive will be boxed differently depending on its material and condition, as described in sections 17.10.2.1 to 17.10.2.3. Specific packaging suggestions are provided in those sections, but some general packaging material guidelines apply to all elements of the object archive:

- Never pad out half full boxes with packaging chips or bubble wrap
- Always use conservation grade materials such as plastazote or ethafoam. Consult an accredited archaeological conservator if unsure how to obtain or use these materials

The museum advises that terminology detailed in the Museum Documentation Association (MDA) Archaeological Objects Thesaurus be employed when describing objects in the archive.

17.9.2.1 Bulk finds - non-sensitive

The majority of material such as pottery, building material and animal bone will be considered as bulk non-sensitive finds. Any bulk items of a more sensitive or diagnostic nature, as detailed below, require greater physical protection.

Bulk non-sensitive material should be washed, and stored in re-sealable pierced polythene bags within low acidity cardboard boxes (see Appendix C for museum acceptable box dimensions). Both the bags and the boxes must be marked directly in lightfast and waterproof permanent black marker pen (do not use adhesive labels) with the accession number, site code, context number and the material contained. All boxes must be marked on two sides.

Material from more than one archive may be stored in the same box but must be separated within the box, and the box marked accordingly. However, contractors must make all efforts to keep different sites boxed separately.
Finds from larger sites should be boxed by material type. For small sites, e.g. watching briefs, different materials may be boxed together, provided that more delicate material is provided adequate protection and that boxes are not overfilled.

Finds in boxes should be arranged in context order.

Under no circumstances should different materials be bagged together, even when from the same context.

There may be occasions where bulk objects are not stored with their contexts, for example where material has been extracted for publication / illustration or where parts of a single object have been found in different contexts and subsequently rejoined. Proxy cards should be placed in the context boxes from which the objects have been taken.

All individual bulk finds, including ceramic sherds, stonework and animal bone should be marked with the site code or accession number and context number, if the object is in a condition to be marked (see section 17.10.3). Ceramic sherds should be marked on the body of the sherd, not on the broken edges. The procedures for marking are set out in section 17.10.

The species of bulk animal bone should be marked on the bag when feasible, and on the outer cardboard box where space permits.

All bulk ceramics should be bagged according to their ware type, using established codes used by Lincolnshire ceramics specialists. The specialists should be contacted directly for any queries regarding use of these codes.

Bulk finds boxes should not weigh more than 7kg, regardless of the size of the box.

17.9.2.2 Bulk finds - sensitive

Distinction needs to be made between sensitive bulk material and registered finds. The term sensitive bulk finds is used to refer to bulk material of a more diagnostic or physically delicate nature that requires a greater degree of protection. Sensitive bulk finds might be stored in low acidity cardboard boxes or polythene boxes, as detailed below. Whichever box type is used, the exterior of the box must be appropriately marked on two sides with the box contents as described for non-sensitive bulk finds section 17.9.2.1, above.

See section 17.11 for further information on the conservation of objects.

Human skeletal material. This should be bagged by skeletal area. Upper and lower limb bones separately on each side, axial skeleton, hands and feet individually and the skull carefully supported and placed in a skull box. If the skull is fragmentary, it may be bagged within the main skeleton box. Care must be taken to protect more fragile bones from damage, through the positioning of bones in the box and the insertion of protective foam where necessary. No more than one individual should ever be placed in a single box.

Metallics. All bulk metallics should be treated as sensitive and packaged sympathetically to their condition. They should be placed in labelled polythene bags within sealed polythene boxes. It is not expected that bulk metallics will be
Packaged to the same level as registered metallic finds, for example multiple objects may be placed in the same bag. The effects of physical abrasion on such objects must be considered, however, and the objects provided with adequate protection to ensure their survival, even though they are bulk objects. Bulk metallics should be packaged separately from registered metallics, and must be packaged with an appropriate amount of silica gel and a humidity indicator card. Advice should be sought from an accredited archaeological conservator if in doubt over the packaging of bulk metallics.

**Leather.** Bulk leather objects should be packaged sympathetically to their condition, stored in bags within sealed polythene boxes. All leather must be treated before deposition and waterlogged leather will not be accepted.

**Slag.** Bulk slag should be stored in pierced polythene bags by context within polythene boxes or low acidity cardboard boxes.

**Small mammalian, avian or piscine bones** should be packed in small polythene boxes by species, labelled, and may be placed in the box with the rest of the non-sensitive bulk bone from the context.

**Friable pottery, sherds of tin-glazed wares and porcelain** need special attention. They should be provided with adequate physical protection and may be stored in the non-sensitive bulk finds box relevant to the context and ware type.

**Complete or near complete ceramics**, including those found to be so after reconstruction, should be separately packaged according to their need, using low acidity card boxes or custom packaging where necessary.

**Shell and charcoal samples** should be provided with adequate physical protection, for example placed in polythene boxes, and stored together in polythene boxes or low acidity cardboard boxes.

**Wood** is unlikely to survive in such quantity that it will be treated as bulk material, but if this is the case, it must be packaged with consideration for its condition. This will include smaller pieces being placed in polythene bags and then inside polythene boxes. Larger or unusually shaped pieces will require bespoke packaging. Advice should be sought from an accredited archaeological conservator if there is any doubt over the suitability of packaging. **Wood will not be accepted by the museum if it is still in a waterlogged condition.**

Bulk finds boxes should not weigh more than 7kg, regardless of the size of the box.

### 17.9.2.3 Registered finds

These include finds that are registered on site and those that are considered to be worthy of registration in hindsight (see below). Physically, they may be both sensitive and non-sensitive but for purposes of packaging and marking should be treated as sensitive.

If there is any doubt as to the correct method for marking or packaging of registered finds, advice must be sought from the museum or an accredited...
anthropological conservator. Section 17.11 details conservation requirements in more detail.

Registered finds (with the exception of larger stone and ceramic items) must be stored in polythene boxes by material type and within this by registered find number. Coins should be grouped together in a separate box where practical, though may be stored with other items of the same metal on very small sites. Boxes must not be overfilled.

Different material types should not be stored in the same box except in the case of composite items (e.g. an iron knife with a bone handle). Guidance should be sought from the museum or an accredited archaeological conservator if there is any doubt over the most suitable packaging or environment for composite material.

**Registered finds must be deposited with the museum in a suitable and stable environment.** This is achieved through the use of silica gel (non self-indicating) and humidity indicator cards. Humidity indicator cards should be placed so they are visible without the need to open the box. Advice should be taken from an accredited archaeological conservator as to the appropriate amounts of silica gel required for specific objects / box sizes. **Sachets of silica gel from shoe boxes are not sufficient and should never be used.**

All bags and boxes should be marked with the accession number, site code, context, registered find number and, where appropriate, x-ray film number. Marking of bags should be in lightfast permanent black ink. Where appropriate for singly packaged items, an image of the object should be placed on the outside of the box. Boxes should be marked on two sides (one long side and one short side in the case of rectangular boxes). Paper contents lists placed inside boxes are not an acceptable substitute for marking the box exterior.

Registered finds must be physically marked with the site code / accession number and registered find number, unless they are of a small or fragile nature. Examples of objects not expected to be physically marked would be corroded ferrous material and coins. See section 17.10 for guidelines on the physical marking of objects.

Contractors are expected to use professional judgement when determining which objects in an assemblage are registered on site. The museum expects that the results of post-excavation analysis (e.g. finds specialists’ reports and x-radiographs) will be used in determining the importance of an object and its suitability for registration. This may mean that previously bulk objects will become registered during the post-excavation phase. If an object becomes registered in this way, the museum expects that it will be re-assessed by an accredited archaeological conservator to ensure that any stabilisation treatment and packaging are suitable for its new status. The object should also be re-assessed by a specialist if necessary. The museum reserves the right to refuse to accept an archive if such second phase work is not satisfactorily investigated.

### 17.9.3 Marking requirements for specific object types

The museum expects that specific object types within the archive should be marked by the following means. The table below should be read in conjunction with the marking guidelines laid out in section 17.10. Please note that decisions
regarding marking should be made with regard to the condition of the individual object. Please consult the museum or an accredited archaeological conservator if there are any doubts over the marking of an object.

<table>
<thead>
<tr>
<th>Material</th>
<th>Marking technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal bone</td>
<td>Mark with ink</td>
</tr>
<tr>
<td>CBM</td>
<td>Mark with ink</td>
</tr>
<tr>
<td>Ceramics</td>
<td>Mark with ink</td>
</tr>
<tr>
<td>Clay pipe</td>
<td>Mark with paraloid and ink</td>
</tr>
<tr>
<td>Coins and tokens</td>
<td>Do not mark</td>
</tr>
<tr>
<td>Copper alloy (except coins and tokens)</td>
<td>Mark with paraloid and ink, if suitable (see section 17.10)</td>
</tr>
<tr>
<td>Glass (vessel and window)</td>
<td>Do not mark</td>
</tr>
<tr>
<td>Human bone</td>
<td>Do not mark</td>
</tr>
<tr>
<td>Iron</td>
<td>Mark with paraloid and ink, if suitable (see section 17.10)</td>
</tr>
<tr>
<td>Jet / shale</td>
<td>Mark with paraloid and ink (see section 17.10)</td>
</tr>
<tr>
<td>Lead</td>
<td>Mark with paraloid and ink, if suitable (see section 17.10)</td>
</tr>
<tr>
<td>Leather</td>
<td>Do not mark</td>
</tr>
<tr>
<td>Stone (architectural)</td>
<td>Mark with ink or paint</td>
</tr>
<tr>
<td>Wood</td>
<td>Do not mark</td>
</tr>
</tbody>
</table>
17.9.4 Storage of objects prior to deposition

The museum expects that sensitive bulk and registered material will be kept in suitable environmental conditions (see table below) from as soon as possible after excavation until its deposition in the museum (if unsure, advice should be sought from the museum or an accredited archaeological conservator). **Material that has been allowed to deteriorate, even after conservation treatment, through poor storage environments will not be accepted by the museum.**

<table>
<thead>
<tr>
<th>Material</th>
<th>Relative Humidity (RH)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferrous metal</td>
<td>&lt;15%</td>
</tr>
<tr>
<td>Non-ferrous metal</td>
<td>&lt;35%</td>
</tr>
<tr>
<td>Bone</td>
<td>50-55%</td>
</tr>
<tr>
<td>Glass</td>
<td>50-55%</td>
</tr>
<tr>
<td>Ceramic</td>
<td>40-60%</td>
</tr>
<tr>
<td>Jet / shale</td>
<td>50-55%</td>
</tr>
<tr>
<td>Leather (post treatment if waterlogged)</td>
<td>55%</td>
</tr>
<tr>
<td>Wood (post treatment if waterlogged)</td>
<td>55%</td>
</tr>
</tbody>
</table>

The above table lists the ideal conditions for common materials, but it is also important that the environment is stable, and does not fluctuate. This can be especially damaging if the daytime and nighttime temperatures of a store fluctuate (as temperature also directly affects humidity). For other materials, objects made from composite materials or objects in a poor condition, advice should be sought from the museum or an accredited archaeological conservator.

A desiccant (e.g. silica gel) should be inserted into boxes to control humidity levels, and can be monitored with humidity indicator cards. Objects properly stored in sealed boxes with appropriate desiccant will be buffered from minor fluctuations in humidity and will survive much better. Consult the museum or an accredited archaeological conservator for advice if in any doubt.

The physical security of objects is of paramount importance, and the museum expects that objects will be stored in secured spaces, not openly accessible to visitors.

Contractors are directed toward ‘First Aid for Finds’ for guidance in the care of objects immediately following excavation, but are reminded that the suggestions laid out in that text are only intended as an immediate on-site guide to finds.
storage and conservation, rather than as guidelines for medium or long term storage.

Contractors are also directed towards IFA Paper No. 8 ‘Disaster Management Planning for Archaeological Archives’ for further practical advice on safeguarding archives prior to deposition.
Section 17.9 details what information should be applied to each element of the archive. This section outlines procedures for the physical marking of objects within the archive, in accordance with procedures set out by the Museum Documentation Association guidance document ‘Labelling and Marking Museum Objects’.

17.10.1 Principles of object marking

Any mark made on an object must be:

- **Secure.** The chances of accidental removal of the mark must be remote
- **Reversible.** It should be possible to intentionally remove a mark from an object, even after 50-100 years, with little or no trace of the mark remaining
- **Safe for the object.** Neither the materials nor the technique used to apply the mark should put the object at risk
- **Discreet but visible.** The position of the mark must not obscure detail on the object or spoil its appearance. It must however, be able to be seen without undue handling of the object
- **Safe for staff.** The materials used to apply the mark should be safe for the person applying it and subsequent users, if relevant health and safety guidelines are followed.

Some materials should never be used to mark museum objects. These specifically include correction fluid (e.g. Tippex™), nail varnish and nail varnish remover. These should never be used as alternatives to conservation grade materials.

17.10.2 Locating the mark

The following considerations should be borne in mind when locating a mark on an object:

- Avoid physically unstable surfaces, or marking across an existing break or crack
- Avoid decorated, painted, pigmented, varnished or waxed areas
- Choose a position that is not likely to be visible if the object is placed on display, for example away from areas of detail or decoration
- Avoid areas where the mark is at risk from abrasion from packaging or handling
- Mark all detachable parts of an object
- As far as possible, standardise the positioning of marks on similar objects
17.10.3 Suitability of an object for marking

The standard method for marking archaeological objects is with drawing ink. This process is detailed in section 17.10.4.

Some objects are unsuitable for permanent marking with ink, depending on a number of factors. If in doubt over the suitability of an object, assess the condition of the object against the table below, determining whether the object scores ‘low’, ‘medium’ or ‘high’ against the categories listed in the column on the left.

<table>
<thead>
<tr>
<th>Physical surface stability</th>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cannot apply varnish or paint without disturbing the surface</td>
<td>Can apply varnish or paint without disturbing the surface</td>
<td>Tape tied loosely around loop etc in object will not cause surface material to be disturbed</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Physical strength (resistance to tensile forces)</th>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object likely to be damaged if moderate force applied to tied-on label</td>
<td>Object unlikely to be damaged as long as force applied to tied-on label is not enough to break attachment/adhesion</td>
<td>Object unlikely to be damaged even if force applied to tied-on label is enough to break attachment/adhesion</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Porosity</th>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Significant quantities of acetone-based varnish will not be absorbed into surface on application</td>
<td>Significant quantity of varnish will be absorbed but more viscous adhesives or acrylic mixtures will not</td>
<td>Significant quantity of varnish, viscous adhesive and acrylic mixtures would be absorbed on application</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roughness</th>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing on surface is easy</td>
<td>Writing on surface is possible but more difficult</td>
<td>Writing on surface is impractical</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flexibility</th>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does not bend in normal handling</td>
<td>Bends, but not enough to cause varnish or paint layer to crack</td>
<td>Bends enough to cause varnish or paint layer to crack, eg cloth, leather</td>
<td></td>
</tr>
</tbody>
</table>

Then compare the results with the table below. If the object does not meet the criteria for ‘varnished drawing ink’, one of the other options below will be more suitable.
Organic materials should never be marked with ink and varnish. Paint should only ever be used on stone and architectural ceramic. Tied on labels should take the form of Tyvek® labels attached with non-bleached cotton tape. Labels should be attached with care to non-delicate elements of the object. Always consult the museum or an accredited archaeological conservator if in any doubt about marking and labelling techniques, materials or positioning.

17.10.4 Marking an object

If an object is suitable for marking with ink, the following procedure should be followed:

1  Moisten a cotton bud with a small quantity of acetone and remove any excess
2  Roll the cotton bud over the area to be marked, making sure that it is as small an area as possible. This cleans the surface
3  Wait for 30 seconds for the acetone to evaporate. If any adverse effects are noticed, contact an accredited archaeological conservator for advice
4  Mix a solution of Paraloid B72 granules in acetone at 20% weight to volume (e.g. 20g Paraloid in 100ml acetone). Wait for the granules to dissolve. Store in an airtight container
5  Apply a thin layer of the Paraloid / acetone solution to the object with a small brush
6  Allow to dry for 5 minutes
7 Apply the number using drawing ink. Use white or black ink depending on the colour of the object

8 Allow 15 minutes for the ink to dry

9 Apply a second layer of Paraloid / acetone solution to seal the ink

10 Allow to dry for 5 minutes

If at any stage you need to remove any varnish and ink, use a cotton bud dipped in a small amount of acetone. Acetone can also be used to clean brushes and thin the Paraloid / acetone mixture (though drying time may be increased).

Remember that the Paraloid / acetone mixture is flammable and must be appropriately stored. Its use should always be in accordance with the contractor’s own Health and Safety risk assessment / COSHH assessment etc.
17.11 CONSERVATION OF OBJECTS

The needs of an assemblage are normally two-fold, in accordance with currently accepted standards of best practice (as defined in MAP2, now incorporated within MoRPHE - Management of Research Projects in the Historic Environment and associated documentation) for the transfer of an excavation assemblage to a receiving organisation, and also reflected in the local authority’s planning and development control requirements.

(Note, where contractors have followed guidance such as that contained within First Aid for Finds, they should note that such guidance is intended to advise on the needs of an assemblage during and immediately following its recovery from the burial site only. Such guidance does not cover all of the tasks required to render an assemblage transferable to the museum for long-term storage, and further evaluation of its needs will be required before the contractor’s responsibility is discharged.)

The tasks are:

**Stabilisation of the assemblage to confer a level of long-term integrity to it.**

This will be achieved in the first instance by the provision of appropriate packaging and microenvironments. Where necessary this packaging should be bespoke, rendering the object accessible while minimising the need for direct handling. For example, for metal finds this is likely to be within a sealable polythene box containing an appropriate quantity of non-indicating (white) silica gel in stitched sachets, including a visible humidity indicator card to enable monitoring. More fragile, individual objects may need to be provided with individual boxes and given appropriate bespoke cushioning. Further advice on packaging needs of an assemblage can be sought from the accredited archaeological conservator associated with the project.

For some items, remedial treatment to recover unstable structures may also be necessary [for example pre-treatment and freeze-drying of organic materials, consolidation of delaminating structures, and recovery of active corrosion sites].

**Investigation of finds to clarify morphology**

Undertaken on specific parts of the assemblage to clarify morphology where this is obscured by the processes of deterioration/burial. This is usually achieved by screening the assemblage (or appropriately selected sections of it, such as metalwork) via x-radiography. This non-invasive method will clarify object type, level of deterioration, and potential surface decoration (beneath accretions)/technological detail, etc. **The museum expects to be consulted on which sections of the assemblage require x-radiography and to what level, for the purposes of long term curation and public interpretation.**
Completion of the above is the absolute minimum requirement for the transfer to the museum. When Lincolnshire County Council conservation services are used, contractors will receive a quote describing the evaluation of work required to meet these minimum requirements for the particular assemblage in accordance with this document and clarified through discussion with the museum staff. If a contractor wishes to use alternative conservation services, it is expected that contractors will ensure that the requirements of the particular assemblage have been established and met, seeking advice from the museum staff where necessary.

**Further Work**

Completion of the above tasks does not usually involve "cleaning" or other aesthetic improvement work (unless it is a necessary part of remedial treatment), and the appearance of objects will therefore not necessarily be altered for transfer. Sometimes, however, further potential works, such as investigative cleaning/reconstructions etc. may be requested by (for example) artefact researchers associated with the project. This might involve, for example, investigative corrosion removal to further clarify features highlighted on x-radiographs. If such work is agreed as part of a further phase of the project (e.g. assessment of potential/analysis phase), this would need to be done in addition to the basic minimum requirement. The museum expects that appropriate levels of investigation will be carried out to determine the identification typology and function of an object, as well as the existence of decorative schemes. **The museum may not accept cost as a valid reason for not carrying out relevant work and reserves the right to refuse to accept an archive if it is not satisfied with the level of investigative work commissioned by the contractor.** Communication with the museum should occur at the earliest opportunity if the contractor is in any doubt as to the level of investigation required for a specific object.
The documentary archive consists of all material associated with the project, but not the artefacts themselves. The documentary archive will adhere to the following standards:

17.12.1 Documentary Archives contents (typical contents)

Site archive:

- Copies of correspondence relating to fieldwork
- Survey reports
- Site notebooks / diaries
- Original context records
- Site drawings
- Original finds records
- Records of conservation undertaken during fieldwork
- Original sample records
- Original skeletal records
- Digital media (see sections 17.12.5 and 17.12.6 below)
- Full site matrix
- Summary of context record
- Summary of artefact record
- Summary of environmental record
- Preliminary conservation assessment
- Summary of the nature and quantity of the total archive by type

Post excavation assessment archive:

- Context information
- Photographic catalogue (including one copy on CD / DVD, see section 17.12.6)
- Photographic record (original photographs or digital contact sheet, including one copy of any digital images on CD / DVD, see sections 17.12.5 and 17.12.6)
- Stratigraphic drawings
• Object catalogues (including one copy on CD / DVD, see section 17.12.6). See section 13.4 of the Lincolnshire Archaeology Handbook for details of what the object catalogue should contain.

• Object drawings
• X-rays and catalogue
• Conservation records
• Site narrative
• Specialists reports (including one copy on CD / DVD, see section 17.12.6)
• Records of any material disposed of during sampling, or retained by contractors or specialists (eg for type series)
• Records of items selected for destructive analysis

Other documentary material:

• All original material produced as part of the preparation of the final report
• The final report (2 printed and bound copies and one copy on CD / DVD, see section 17.12.6)
• Site summary containing administrative details about the site
• Transfer of title, or correspondence showing attempts to obtain transfer of title
• An index to the contents of the archive (including one copy on CD / DVD, see section 17.12.6)
• Home Office licenses for the excavation of human skeletal material
• Details of reburied human skeletal material
• Details of material not included with the archive (i.e. retained by landowner of stored elsewhere)

Further guidance on the creation of documentary archives can be found in the UKIC publication ‘Guidelines for the Preparation of Excavation Archives for Long-term Storage’ (1990).

17.12.2 Documentary archive materials

All documentary archival material must be presented in a manner and in media that promote their long-term preservation. In particular, the following guidelines must be followed:

• Ferrous metal fastenings should not be used (staples or paper clips). Brass staples may be used instead
• Elastic bands should not be used to hold rolled material. Use unbleached cotton tape instead

• Papers should be stored flat and unfolded in archive boxes (see Appendix C)

• Papers must be stored within low acidity folders

• Papers must not be presented in ring binders, box files or ordinary office stationary folders, or held by metal tipped treasury tags

17.12.3 Drawings and plans

• Drawings must be on polyester based film

• Drawings must be on regular sized film (no smaller than A4 or larger than A0)

• Drawings must identify the subject, include a scale and, where appropriate, a means of orientation (e.g. compass rose)

• Any necessary key or colour coding must be marked on the drawing

• Original drawings on film must be in hard pencil (at least 4H) and not inked over

• Multiple drawings must be separated in the archive with low acidity card or low acidity tissue paper

• Do not use adhesive tape of any kind on drawing film

• Plans should be rolled rather than folded and stored in low acidity tubes or low acidity cardboard boxes if the plans will fit (see Appendix C)

• Rolled plans must be clearly marked with the site code and accession number on the outside of the roll

17.12.4 Traditional film photographs

• All record photographs must identify the subject, include a scale and, where appropriate, a means of orientation (e.g. compass rose). Where appropriate, site and object identifiers must also be included

• Film must be developed by a professional processing company. Commercial, automatic processing techniques do not meet archival standards and must not be used. Processing must meet British Standard BS5699

• Two sets of any transparencies must be included in the archive

• Photographs or their holders must be marked with the site code / accession number, object number (if appropriate), film number and frame number

• Negative holders should be marked rather than the negatives themselves
17.12.5 Digital photographs

Digital photography is rapidly replacing traditional film photography as a quick, efficient and cheap method of photography. However, producing a photographic record of an archaeological site is not the same as taking holiday photographs, and contractors must realise that the ease of using digital photography is offset by a number of issues:

- **Image quality.** Digital photographs are of a much lower resolution than traditional 35mm images. Most standard digital cameras produce images of between 6 and 10 megapixels. To produce an image with the same resolution as a 35mm image, a 12-20 megapixel camera would be required.

- **Light range.** Digital cameras have a lower light range than traditional cameras. This means that subtle differences in tone or colour, for example in soils, can be much harder to differentiate. The lower image resolution, mentioned above, means that the ability to zoom in on an image to determine these differences is also reduced.

- **The survival of images in the long term.** Even ‘online’ (computer based) digital data is not immune from corruption and can degrade over time. An additional issue is the future maintenance of file formats. Although images can be theoretically ‘upgraded’ to newer file formats in time (ignoring the resource implications of such a task), there is no guarantee that this will always be possible, and images in certain formats may be rendered unreadable by future software. Similarly, ‘off-line’ physical storage media are rapidly becoming obsolete. CDs are virtually obsolete as a professional storage medium, and with the introduction of high definition storage media, equipment to read particular media will be impossible to maintain. In addition, portable storage media (such as CDs and DVDs) are not manufactured to have a long life, and the survival of data stored on them cannot be relied on for more than about 10 years.

- **Image compression.** In order to save space and make image files easier to manage, many common file formats such as .jpg are used. These compress images, and compound the problems of quality highlighted above. There is currently no industry standard file format for uncompressed images, used by all camera manufacturers.
• **Printing.** The problems of long-term curation of digital images cannot be circumvented by printing hard copies. Despite the quality of modern inkjet printers, the process of laying ink down onto paper in this way has not been proved to be a successful long term medium.

Archaeological site photographs are often a unique record of a site, and are not able to be retaken at a later date. The long-term survival of the photographic record should therefore be of primary concern to anybody involved in the production of archaeological archives. **Until the long-term curation of digital images becomes a realistic possibility, digital images cannot be seen as the primary medium for recording archaeological sites.**

The museum is prepared, however, to accept digital images, as long as the following guidance is adhered to:

- Digital images should only be used as supplementary images on site, with the main archival photographic record being prepared using traditional camera film.
- Images are to be supplied on a high quality CD or DVD. See section 17.12.6 for details of which types of these should be used.
- Images are to be in TIFF format, as set out in the table in section 17.12.6.
- A hard copy of the digital images should also be provided, in the form of a colour contact sheet on archival quality paper.

17.12.6 Other Digital Media

Digital media are rapidly becoming the preferred option for the production and storage of many elements of the archive, but **submission of a fully digital archive is still not acceptable.** However, providing security copies of archives in digital formats is acceptable. As stated in section 17.12.1, the museum expects digital copies of the following elements of the archives to be provided on a CD or DVD in addition to the paper copies in the documentary archive:

- Photographic catalogue
- Digital photographs
- Object catalogues
- Specialists reports
- Final report
- Index of archive contents

These will be transferred on to the museum’s servers for ease of future reference and research. The museum’s baseline operating system at the time of writing is Windows 2000 and Office 2003, so all files must be in formats readable on such machines. The museum also refers contractors to the guidance prepared by the Archaeological Data Service in the document ‘Digital Archives from Excavation and Fieldwork Guide to Good Practice, Second Edition’. **Digital media submitted to**

The following file formats should be used:

<table>
<thead>
<tr>
<th>Data Type</th>
<th>Preservation Formats</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAD</td>
<td>DXF, DWG</td>
</tr>
<tr>
<td>Databases</td>
<td>ASCII delimited text</td>
</tr>
<tr>
<td>Geophysics</td>
<td>AGF, plain text (data + control info)</td>
</tr>
<tr>
<td>GIS</td>
<td>ArcInfo, DXF, DWG</td>
</tr>
<tr>
<td>Images</td>
<td>Uncompressed TIFF (archival master)</td>
</tr>
<tr>
<td>Moving Image</td>
<td>MPEG</td>
</tr>
<tr>
<td>Spreadsheets</td>
<td>ASCII delimited text</td>
</tr>
<tr>
<td>Statistics</td>
<td>ASCII delimited text, DXF</td>
</tr>
<tr>
<td>Texts</td>
<td>ASCII text, HTML</td>
</tr>
<tr>
<td>Virtual Reality</td>
<td>VRML 2.0</td>
</tr>
</tbody>
</table>

Physical elements of the digital archive, such as CDs and DVDs, must be marked with the site code or accession number, using a water-based marker pen. Alcohol based pens should not be used as they may damage the disk in the long-term. Disks should be presented in individual hard ‘jewel’ cases. File names for digital media are left to the discretion of contractors, but must reference the site’s accession number or site code.

When saving data onto CDs and DVDs, only certain types of disk should be used for archiving, as set out in the table below. In addition, certain brands are known to produce better quality products for archiving purposes. These are TDK, Verbatim, Mitsubishi, Kodak Gold, Taiyo Yuden and Mitsui. These brands should be used when submitting digital material.
### 17.12.7 X-radiography

- Film sizes 18 x 24cm and / or 24 x 30cm should be used as appropriate to the assemblage/objects

X-radiographs should be marked/stored in accordance with English Heritage *Guidelines on the X-radiography of Archaeological Metalwork, 2006*. In summary:

- X-rays should be marked (normally using white ink) with site details, film number, accession numbers, indication of orientation of artefacts and any other relevant information

- The information marked on the x-ray film should also be recorded on the outer sleeve, along with information on exposures, using archival quality ink (e.g. it should be water and light resistant)

- Each film should be protected from damage by enclosing it in a transparent polyester sleeve and then placing it in an low acidity outer envelope / sleeve

- Ensure plastic sleeves are of archival quality (e.g. do not use plasticised, nitrated or chlorinated sleeves)

<table>
<thead>
<tr>
<th>Media</th>
<th>Suitability</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD+RW</td>
<td>✗</td>
</tr>
<tr>
<td>CD-RW</td>
<td>✗</td>
</tr>
<tr>
<td>CD+R</td>
<td>✗</td>
</tr>
<tr>
<td>CD-R</td>
<td>✓</td>
</tr>
<tr>
<td>DVD+RW</td>
<td>✗</td>
</tr>
<tr>
<td>DVD-RW</td>
<td>✗</td>
</tr>
<tr>
<td>DVD+R</td>
<td>✓</td>
</tr>
<tr>
<td>DVD-R</td>
<td>✓</td>
</tr>
</tbody>
</table>
17.13 LEGAL TITLE

By law, all excavated material, with the exception of those items falling under the Treasure Act 1996, is the property of the landowner. The museum will only accept an archive if ownership has been formally transferred in writing to Lincolnshire County Council. A transfer of title form can be found in Appendix E. It is the contractor's responsibility to ensure that the person signing the transfer of title form has the legal authority to do so. The museum presumes to never purchase an archive, and will only accept an archive on loan in specific circumstances, such as excavations on Crown land, and only when the museum has been approached prior to deposition.

The contractor should attempt to obtain transfer of title before the project begins, though it is accepted that this is not always possible. The importance of retaining the integrity of the archive must be stressed to the owner, as must the fact that the archive is passing into public ownership, not remaining in private hands. The museum is prepared to discuss acceptance of partial archives, but the contractor must be able to demonstrate that efforts have been made to obtain the full archive. The contractor must contact the museum as soon as a problem with transfer of title arises and no promises should be made to the landowner on the museum’s behalf.

If significant objects or significant quantities of objects are retained by the landowner, the museum reserves the right to accept only the documentary archive or refuse to accept the archive altogether.
Copyright of the documentary archive will remain with the excavator and the authors of specialist reports. Lincolnshire County Council must be granted full licence to research, study, display, publish and provide public access to all the information and finds contained in the archive. It is the responsibility of the contractor to obtain such permission from sub-contracted specialists, and this should be written into briefs when employing sub-contractors. All licenses must be stated in writing in the documentary archive. The museum will not pay for the granting of any licence.

The museum will acknowledge the originators of the archive in any utilisation of the material and will pass on to the originators any requests for publication of parts of the archive for anything other than academic journals.

The museum acknowledges that elements of the archive, such as Ordnance Survey maps and original illustrations may remain the copyright of third parties.

The museum will honour any reasonable confidentiality clauses placed on material within an archive, for example a 6 month non-publication clause.
17.15 CHARGING POLICY

From April 2012 the museum will charge for the deposition of finds boxes, irrespective of the age of the archive. The charges are designed to cover the costs incurred by the museum to manage and curate archives in the long term. Charges will only be made for finds boxes (both bulk and registered), not documentary boxes.

The charges for the financial year 2012/2013 are £36.25+VAT for a ‘half-size’ low acid box or equivalent; £72.50+VAT for a ‘full-size’ low acid box or equivalent. Smaller boxes will be worked out to the equivalent volume of a larger box and charged accordingly and loose items, such as architectural fragments will be charged in the same way. Any archive with finds with be charged a minimum of £36.25+VAT.

Charging levels will be reviewed on an annual basis. The charging level will be based on the costs incurred by the museum to manage and curate archives in the long term, and it is the responsibility of contractors to ensure that they are using the latest charges when costing projects.

The museum will reserve the right to waive any box charges for amateur and research excavations, at its own discretion.
APPENDIX A
MUSEUM COLLECTING BOUNDARY
## APPENDIX B

### DEPOSITION OF ARCHAEOLOGICAL ARCHIVE REQUEST FORM

#### CONTRACTOR DETAILS

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractor name:</td>
<td></td>
</tr>
<tr>
<td>Contractor address:</td>
<td></td>
</tr>
<tr>
<td>Contractor telephone:</td>
<td></td>
</tr>
<tr>
<td>Contractor fax:</td>
<td></td>
</tr>
<tr>
<td>Contractor email:</td>
<td></td>
</tr>
</tbody>
</table>

#### SITE DETAILS

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Site name:</td>
<td></td>
</tr>
<tr>
<td>Site address / location:</td>
<td></td>
</tr>
<tr>
<td>Grid reference (at least 6 figure):</td>
<td></td>
</tr>
<tr>
<td>Planning Reference:</td>
<td></td>
</tr>
<tr>
<td>Nature of work:</td>
<td></td>
</tr>
<tr>
<td>Deposition window (mark month and specify year):</td>
<td></td>
</tr>
<tr>
<td>Year:</td>
<td></td>
</tr>
</tbody>
</table>

#### MUSEUM DETAILS

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractor suggested site code:</td>
<td></td>
</tr>
<tr>
<td>Museum confirmed site code:</td>
<td>(for museum use only)</td>
</tr>
<tr>
<td>Museum Accession Number:</td>
<td>(for museum use only)</td>
</tr>
</tbody>
</table>

Send form to archdeposition@lincolnshire.gov.uk
APPENDIX C
ARCHIVE BOX SIZES AND SUPPLIERS

Documentary archive boxes

Boxes containing documentary archives should be low acidity, brass stapled with full or half depth lids. The acceptable dimensions are:

- 254mm x 356mm x 115mm (suitable for A4)
- 355mm x 470mm x 115mm (suitable for A3)
- 360mm x 920mm x 115mm (suitable for rolled documents up to A0)

Bulk finds boxes

Boxes containing bulk finds should be low acidity, wire stitched with full or half depth lids. The acceptable dimensions are:

- 305mm x 305mm x 102mm
- 305mm x 305mm x 203mm
- 610mm x 305mm x 203mm
- 216mm x 216mm x 210mm

A selection of external suppliers for packaging and object marking are suggested below. The Collection has no affiliation with any of the suppliers listed and takes no responsibility for the products they supply.

Suppliers

Low acidity boxes for documentary and bulk find storage can be purchased from:

G. Ryder and Co. Ltd.
Denbigh Road
Bletchley
Milton Keynes
MK1 1DG
Tel: 01908 375524
Fax: 01908 373658
Email: sales@ryderbox.co.uk
Web: http://www.ryderbox.co.uk
Airtight polythene boxes for the storage of registered finds and sensitive bulk finds can be purchased from:

The Stewart Company
Stewart House
Waddon Marsh Way
Purley Way
Croyden
Surrey
CR9 4HS
Tel: 020 8603 5700
Fax: 020 8688 3515

Materials for object marking can be obtained from:

Preservation Equipment Ltd
Vinces Road
Diss
Norfolk
IP22 4HQ
Tel: 01379 647400
Fax: 01379 650582
Email: info@preservationequipment.com
Web: www.preservationequipment.com

Conservation Resources UK Ltd
Unit 2 Ashville Way
Off Watlington Road
Cowley
Oxfordshire
OX4 6TU
Tel: 01865 747755
Fax: 01865 747756
Email: conservarts@aol.com
Web: www.conservation-resources.co.uk
APPENDIX D
TRANSFER OF TITLE FORM

To The Collection: Art and Archaeology in Lincolnshire

Re (site):

I am the legal owner of the finds from the above named archaeological site. I hereby agree to donate the artefacts from the site to The Collection as representatives of Lincolnshire County Council. This donation is an absolute gift to the museum without condition. I relinquish all legal claims for the ownership of the artefacts in favour of Lincolnshire County Council.

Signed …………………………………………………………………………………
Print …………………………………………………………………………………
Position………………………………………………………………………………
Organisation…………………………………………………………………………
Date………………………………………………………………………………