GLOUCESTERSHIRE
ARCHAEOLOGICAL ARCHIVE STANDARDS

A Countywide Standard for the Creation, Compilation and Transfer of Archaeological Archives in Gloucestershire

GLOUCESTERSHIRE
ARCHAEOLOGICAL ARCHIVE STANDARDS

A Countywide Standard for the Creation, Compilation and Transfer of Archaeological Archives in Gloucestershire

Original Contributors

Alexia Clark, *Museum in the Park*

Alison Brookes*, Corinium Museum*

David Rice, *Museum of Gloucester*

Nicola Wynn, *Dean Heritage Centre*

Ann-Rachael Harwood, *The Wilson*

Maggie Thornton, *Tewkesbury Museum*

Toby Catchpole, *Gloucestershire County Council*

Jon Hoyle, *Gloucestershire County Council*

Andrew Armstrong, *Gloucester City Council*

Originally co-ordinated by Julie Reynolds, *Museum Development Officer for Gloucestershire*

Edited and Compiled by Samantha Paul, *Sam Paul Heritage Consultancy*

Version 1b: 1ˢᵗ January 2018

Revision due: January 2021

Gloucestershire Archaeological Archive Standards

A Countywide Standard for the Creation, Compilation and Transfer of Archaeological Archives in Gloucestershire

i. Introduction

This document sets out the recommended standards and policy for all Archaeological Archives created from projects undertaken in the county of Gloucestershire.

The document has been developed in partnership with Museums throughout the county, local government archaeological officers and a number of archaeological contractors. By creating a more uniform approach, the Museums in Gloucestershire aim to ensure the future sustainability of Archaeological Archive curation in the region, thereby facilitating long-term care and public access to Gloucestershire's shared past.

The purpose of the document is to ensure all new and undeposited Archaeological Archives in Gloucestershire meet a common standard, and are appropriately and consistently created, compiled and packaged across the county to nationally agreed standards.

This policy recognises that a completely uniform approach to the preparation and deposition of Archaeological Archives in Gloucestershire is not entirely possible as individual Museums have some site-specific arrangements. These are detailed in Section 4 and should be referenced when a deposition is planned within the collecting area of a specific Museum.

ii. Background

The Gloucestershire Archaeological Archive Standards are the result of several years of work by the staff of Museums in Gloucestershire, supported by the county's Museum Development Officer. This work has been prompted by the chronic lack of storage space in the stores of the partner Museums, and recognition by those Museums that they needed to take proactive steps towards easing the strain on their resources.

Whilst rationalisation of existing holdings is undoubtedly a future consideration, the Museums are agreed that the first step is to introduce this more robust policy on Archive transfer, alongside guidelines on selection, retention and dispersal in order to try to reduce the volume of material being deposited. However, the Museums do recognise that any such reduction must be carefully considered so that there is the smallest possible impact on the research value of the collection. This standard has been developed to ensure that the Museums are involved throughout the process of any Archaeological Project rather than solely as the end repository.

Further, through the application of these standards it is hoped all parties consider what really needs to be retained for future research, and what might be discarded prior to deposition, without impacting the research potential of the Archive or the stories Museums can tell. The guidelines are often necessarily general in nature. For this reason it is *crucial* that a dialogue exists between all individuals and groups involved so that problems and exceptions can be identified and overcome.

iii. Standards

The Museums in Gloucestershire are committed to acting in accordance with nationally agreed standards in relation to the acquisition, management and disposal of objects in its Museum collections. The process of deposition and the subsequent care of the Archives are guided by those standards.

This document has been created in line with national and international standards and guidance on the creation and curation of Archaeological Archives. The following standards and guidance should be consulted alongside this document throughout the archival process.

ADS (1) Data Management and sharing Plans
http://archaeologydataservice.ac.uk/advice/DataManagementPlans [21.09.16]

ADS (2) *Guides to good practice.* http://guides.archaeologydataservice.ac.uk/g2gp/Main [18.08.16]

ADS (3) *Guidelines for Depositors*
http://archaeologydataservice.ac.uk/advice/guidelinesForDepositors [18.08.16]

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

Chartered Institute for Archaeologists (CIfA) (2014a) *Standard and guidance for the collection, documentation, conservation and research of archaeological materials.*

Chartered Institute for archaeologists (CIfA) (2014b) *Standard and guidance for the creation, compilation, transfer and deposition of archaeological archives.*

Collections Trust (2009). *Labelling and marking museum objects.*
http://www.collectionstrust.org.uk/images/documents/c1/a453/f6/Labelling_and_Marking_booklet.pdf [09.09.16]

DCMS (2005) *Guidance for the care of Human Remains in Museums*
https://www.britishmuseum.org/pdf/DCMS%20Guide.pdf [09.09.16]

English Heritage (2005). *Guidance for Best Practice for Treatment of Human Remains Excavated From Christian Burial Grounds in England*

English Heritage (2006). *Management of Research Projects in the Historic Environment.*

English Heritage (2008) MoRPHE Project Planning Note 3

English Heritage (2011). Safeguarding Archaeological Information – Procedures for Minimising Risk to Undeposited Archaeological Archives

Historic England (2015a) Digital Image Capture and File Storage

Historic England (2015b) Large Burial Grounds, Guidance on sampling in archaeological fieldwork projects

Grove, J., and Croft, B. (2012) The Archaeology of Southwest England, South West Archaeological Research Framework and Research Strategy 2012-2017. Somerset Heritage Services for Somerset County Council

Museum and Galleries Commission (1992). Standards in the Museum Care of Archaeological Collections

Perrin, K., et al. (2014). The Standard and Guide to Best Practice for Archaeological Archiving in Europe (EAC Guidelines 1).
http://archaeologydataservice.ac.uk/arches/Wiki.jsp?page=The%20Standard%20and%20Guide%20to%20Best%20Practice%20in%20Archaeological%20Archiving%20in%20Europe [22.09.16]

Prehistoric Ceramics Research Group, Study Group for Roman Pottery and Medieval Pottery Research Group, 2016, A Standard for Pottery Studies in Archaeology.
http://romanpotterystudy.org/new/wp-content/uploads/2016/06/Standard_for_Pottery_Studies_in_Archaeology.pdf

Society for Museum Archaeologists (SMA) (1993) Selection, retention and dispersal of archaeological collections. Guidelines for use in England, Scotland and Northern Ireland.
http://www.swfed.org.uk/wp-content/uploads/2015/05/selectionretentiondispersalofcollections1-SMA.pdf [20.10.16]

Society for Museum Archaeologists (SMA) (1995) Towards an Accessible Archaeological Archive.

Watkinson, D and Neal, V (1998) First Aid for Finds (Third Edition; London; Rescue/UKIC Archaeology Section, revised 2001)

iv.   Definitions

The Museum	The organisation which is accepting archaeological archives from the Depositor.
The Depositor	The individual or organisation wishing to deposit the archaeological archive for long-term storage and curatorial care.
The Project Executive	For a development led project this would be the planning archaeologist who identifies the scope of the project and monitors on behalf of the planning authority. For other types of projects this will be the individual who oversees the project from design to deposition of the Archive. There may be more than one Project Executive, and the Project Executive may also commission the project.
The Archive	An Archaeological Archive, which is defined as 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 (Perrin et al. 2014, 20)
Documentary (incl. Digital) Archive	The documentary Archive comprises all documents and records in paper, film or digital form, including: correspondence, contracts, specifications, notes, records, pro-forma, indexes, catalogues, reports, maps, plans, section drawings, elevations, site photographs, object images, CAD files, databases, digital aerial photograph interpretations, excavation Archives, geophysical and other survey data, GIS files, audio records, images, satellite imagery, spreadsheets, text files, analytical results and 3-D data.(Perrin et al. 2014, 21).
Material (finds) Archive	The material (finds) Archive comprises all materials recovered during a project, including: • artefacts, such as pottery, tile, worked stone, glass, metalwork, worked bone, leather and textile; • ecofacts or environmental remains, such as animal bone and plant remains; • human remains, which require specific treatment in accordance with relevant national or state standards and legislation; • waste products, such as slag, hammerscale and off-cuts; • material recovered from scientific sampling, which is often the product of laboratory analysis, such as environmental samples, thin-sections, microfossil slides, casts.(Perrin et al. 2014, 21)
Archaeological Project	An Archaeological Project is any programme of work that involves the collection and/or production of information about an archaeological site, assemblage or object in any environment, including in the field, under water, at a desk or in a laboratory. Examples of an Archaeological Project include: intrusive projects such as excavation, field evaluation, watching brief, surface recovery and the destructive analysis of objects; non-intrusive projects such as landscape or building survey, aerial survey, remote sensing, off-site research such as desk-based assessment and the recording of objects or object assemblages. The re-investigation of archives in curatorial care also constitutes an Archaeological Project. (Perrin et al. 2014, 20).
Working Project Archive	All the documentation (including digital) and material gathered during an Archaeological Project.
Preserved Archive	Elements selected from the Working Project Archive for curation beyond the duration of a project.

v.   The Archival Process

Project Planning

INITIATION

Proposal or Brief issued for an Archaeological Project (In districts where bespoke briefs are not issued as standard, reference should be made to the generic Gloucestershire Brief and fuller proposals should be included as part of the Project Design or WSI)
PROJECT EXECUTIVE

The depositor produces a Project Design or WSI making reference to the standards that will be followed during the project
DEPOSITOR. PROJECT EXECUTIVE

Proposed Selection Strategy outlined referencing SMA guidelines and these standards

NOTIFICATION

The Depositor notifies the recipient Museum using the **Project Notification Form**
DEPOSITOR

Depositor notifies OASIS using the data collection form
DEPOSITOR

TRANSFER OF OWNERSHIP

The individual(s) or body with original title to the material archive are identified, and the principle of donating the finds discussed.
DEPOSITOR

Data Gathering and Analysis

DATA GATHERING

Data gathering phase begins (fieldwork/ survey/ desk based/ laboratory etc.)
DEPOSITOR

Outline Selection Strategy implemented

Project Executive and Museum involved when necessary in any changes to the agreed specification and invited to site if applicable based on the nature and scale of the project (i.e. high profile projects or finds, large excavations or unexpected assemblages such as Human Remains). Museum notified regarding Public Consultations or Press releases.
DEPOSITOR (MUSEUM and PROJECT EXECUTIVE as necessary)

Selection Strategy refined as necessary

ANALYSIS

Specialists appointed to carry out post excavation work as required for the project.

Assessment reports produced for each artefact type as required for the project.
DEPOSITOR, SPECIALIST

Specialist produces a record of the assemblage in line with nationally agreed standards and finds are assessed specifically for selection purposes.

Specialist makes further recommendations for selection as necessary.

PROJECT REVIEW

Depositor completes the **Project Review Form** and sends it to the Museum.

Museum confirms Accession Number
DEPOSITOR, SPECIALIST, MUSEUM, PROJECT EXECUTIVE

Final selection for inclusion in the Archive agreed between the Depositor, specialist, Museum and Project Executive (as appropriate to the nature and scale of the project)

Methods of dispersal agreed with the landowner, Museum and other interested parties.

TRANSFER OF OWNERSHIP

Transfer of Title form completed by the landowner (agreed methods of dispersal outlined in covering letter)
DEPOSITOR

Preparation of the Archive

Depositor prepares the Archive in line with the Gloucestershire Standards and creates a full catalogue of the Archive using the **Archive Contents Spread Sheet** (detailing the documentary, material and digital aspects of the archive as well as any dispersed or discarded material)
DEPOSITOR

Dispersal/ disposal of the material not selected for inclusion in the Archive via the agreed methodology

TRANSFER OF OWNERSHIP

Depositor contacts the Museum to arrange deposition using the **Project Completion Form** and **Archive Contents Spread Sheet**
DEPOSITOR

Museum Invoices the Depositor
MUSEUM

Following payment, the Depositor transfers the archive to the museum (and ADS) along with a licence to copyright and Transfer of Title, completes the OASIS record and sends a PDF/A copy of the report to the HER.
DEPOSITOR

The Museum checks the Archive and signs and returns a copy of the Transfer of Title and Copyright licence and contacts the Project Executive to conform receipt of Archive
MUSEUM

NOTE: Not all the stages outlined in the Archival Process will be required for every Archaeological project. The involvement of the Project Executive and Museum during Data Gathering and Analysis will depend on the nature and scale of the Archaeological Project being undertaken and is not required as a matter of course.

1 Tasks in the Archival Process

1.1 Communication

The Museum recognises the importance of good communication between all stakeholders for the preparation and deposition of Archaeological Archives. Section 4 provides the details of the Museum's main point of contact, who represents the Museum in all project communication.

The Depositor should also appoint a main point of contact for the Archive, who represents the Depositor in all project communication.

The Museum expects and requires all Depositors to adhere to the following minimum communication stages:
- Notification (during Project Planning)
- Project Review (during Data Gathering and Analysis)
- Project Completion and Deposition (during Preparation of the Archive)

The significance, complexity and size of the expected Archive must affect the level of communication required in addition to the basic requirements mentioned above. The following additional communication points should be considered based on the nature and scale of the project:
- An invitation for the main Museum contact to visit a project during the data gathering stage i.e. in the field.
- Involvement in the implementation or refining of the Selection Strategy and consideration in the methods of dispersal.
- An agreement on the nature and scale of conservation work that is undertaken as part of the project.
- During an assessment of the need for, and possible nature of, public consultation as part of the project. This would occur at a stage permitted by client confidentiality.
- The Museum should be sent copies of any press releases issued during the course of the project and the Museum's role should be acknowledged in all publicity.

1.2 Project Planning

During this stage of the project, documentation will be produced that details the aims and objectives of the project, the expected structure and nature of the future Archive, and outlines the proposed Selection Strategy.

1.2.1 Initiation

The majority of projects within Gloucestershire will adhere to a proposal or brief produced by Gloucestershire County Council or Gloucester City Council (the Project Executive). The brief will require that any project undertaken in the county is to adhere to the standards set out in this document. If no brief has been issued for developer led projects, Gloucestershire County Council or Gloucester City Council should be contacted to request one. In the case of Archaeological Projects that are not subject to a brief i.e. community projects, pre-planning projects and academic research projects, the standards outlined in this document will still need to be met.

The Depositor will produce a Project Design or Written Scheme of Investigation (WSI) that will be monitored against the brief and agreed by the Project Executive. In districts where bespoke briefs are not issued as standard, reference should be made to the generic Gloucestershire brief, and fuller proposals should be included as part of the Project Design or WSI. The Project Design will refer to the standards that are to be followed during the project i.e. this document, national and international guidelines and any in-house manuals etc.

Each Archaeological Project requires a Data Management Plan (ADS 1) and the Project Design should cover the creation of records in both digital and analogue formats and detail the media

used to produce records, file naming and classification schemes, metadata protocols and storage media. If finds are anticipated, the Project Design will outline the procedures to be followed during identification, recording and management of the material assemblage, as well as the Selection Strategy to be adhered to.

A Selection Strategy should be agreed at the project planning stage and should set out the criteria for selecting records, documents, data files and materials (finds) for inclusion in the Preserved Archive (section 1.2.3).

The Project Design should consider the security of the Archive and refer to a disaster management plan. A disaster management plan should detail how the documentary and material Working Project Archive will be created, collected and stored to ensure against damage, cross contamination, loss or theft, both on and off site, during transport, and during the analysis stage of the project.

The Project Design should follow the requirements in this document as well as national and international standards for Archaeological Archives and collections management.

1.2.2   Notification

Notifying the Museum
Following agreement of the Project Design or WSI, organisations wishing to deposit an Archaeological Archive will notify the HER and Museum (details in Section 4) through submission of the **Project Notification Form** (Appendix 2). Notification must take place PRIOR to any work commencing, and each fieldwork stage of a multi-phase project will require a new notification. The Museum reserves the right to refuse to accept Archives not notified to them in advance of the work commencing. The museum may take up to 20 working days to process notifications and acknowledge them with the contractor. All museums except Corinium will issue an Accession Number to the project at this point, though this does not guarantee acceptance of the archive – see section 1.3.2 for more information.

The Project Notification Form will detail the unique identifier (site code or project number) that will be used by the Depositor throughout the project to identify all associated documents and objects. In order to prevent the duplication of numbers, the unique identifier should be prefaced by a Depositor (commercial unit/ community group etc.) identifier i.e. CA (Cotswold Archaeology, WA (Wessex Archaeology), OA (Oxford Archaeology) etc.

The Museum only accepts Archives that relate to its identified geographic boundaries of collecting (Section 4). Details of the parishes and villages from which each of the six Gloucestershire Museums collects can be found in Appendix 1. Extraordinary circumstances may lead to exceptions being made by the Museum but these are only possible where agreed in advance and in writing with the Museum's main contact.

There is a presumption in favour of respecting the integrity of a complete Archive. The Museum requests that every effort should be made to discourage a division of the site Archive and the retention of finds by the landowner. The Museum must be informed if the landowner has chosen to retain some of the material at which point the Museum reserves the right to refuse the remainder of the Archive. However, the Archive is not considered split where digital material is deposited with the Archaeology Data Service (ADS) (see section 2.4).

Notifying OASIS
The Depositor will submit their project to OASIS (www.oasis.ac.uk) before work on site begins through the completion of the data collection form.

1.2.3 Setting out a Selection Strategy

The Museums in Gloucestershire recognise that not all material collected or created during an Archaeological Project requires long-term preservation. Therefore the entire Working Project Archive should be subjected to a process of selection.

The aim of the selection process is to ensure that the elements that are retained from the Working Project Archive for inclusion in the Preserved Archive (both documentary and material) are appropriate to establish the significance of the project and support future research. A Selection Strategy should be outlined at the project planning stage and details included in the Project Design or WSI.

The Museums in Gloucestershire recommend that the Society for Museum Archaeology's guidance on selection, retention and dispersal (SMA 1993), and the Archaeological Archives Forum's guide to best practice in creation, compilation, transfer and curation (Brown 2011) is adhered to at present, but reserve the right to re-issue this document with detailed Selection Strategies for each individual Museum at any stage in the future.

It is acknowledged that the Society for Museum Archaeology's guidelines were primarily intended for retrospective rationalisation, however, the principles should influence the Selection Strategy outlined during project planning. The Selection Strategy should always be applied on a project-by-project basis and take into account the research aims of the project, local, regional and national research frameworks and consider the requirements of the Museum and their collection policy.

While an archaeological contractor may have devised their own Selection Strategy, the Museums requests any modification of the SMA guidelines are agreed with the Museums main contact.

The Project Design should refer to the methodology for the selection of the documentary (including digital) and material (finds) Archive for inclusion in the Preserved Archive. The Selection Strategy should also set out the suggested method(s) of dispersal and discard for those parts of the Working Project Archive that may not be selected for retention. The manner of dispersal must be agreed in advance with the landowner, main Museum contact and other interested parties during project review.

1.2.4 Transfer of ownership

The individual or body that has original title to the material Archive should be identified (this will normally be the landowner unless relevant legislation dictates otherwise). The Depositor should check that the identification has been positively made prior to the commencement of the project.

The principle of donating the finds from an Archaeological Project to the Museum should be discussed with the owner during planning. The owner should be made aware that they will be required to sign a Transfer of Title form during Project Review (section 1.3.2).

1.3 Data Gathering and Analysis

Project staff and researchers will need to access the Working Project Archive contents both during and after the lifetime of the project. It is therefore important to document, organise and index the documentary (including digital) and material (finds) Archive in order to keep it comprehendible and accessible. Recording during Data Gathering and Analysis should adhere to relevant standards and guidance such as ADS (2), Brown (2011), CIfA (2014a) and Perrin *et al*. (2014) etc. and the standards detailed in sections 2 and 3 of this document.

The relationship between the Archive and its origin (the site or finds assemblage etc.) should be clear throughout, and it should be possible to link all parts of the Archive back to their point of origin (i.e. through the use of a unique identifier). All elements of the Archive should form a

seamless whole, facilitating movement between each part of the Archive and the relationship between the project and the wider archaeological record should be clear.

Terminologies and numbering systems should be consistently used throughout the creation of project records and during analysis of the material Archive. Where standardised and accepted terminology exists (i.e. glossaries, thesauri and standards from regional or national subject specialist groups such as the Prehistoric Ceramics Research Group, Study Group for Roman Pottery and Medieval Pottery Research group 2016) they should be used throughout and cited in the Archive.

1.3.1 Developing and Implementing the Selection Strategy

The Selection Strategy should be made available to all project personnel and its application monitored throughout the data gathering stages of the project. The Selection Strategy should be flexible and open to amendment during this stage e.g. unexpected finds or stratigraphy may affect the decision about material that was previously selected for inclusion in the Preserved Archive. The Museum and Project Executive should be notified as to any changes to the outlined Selection Strategy.

For larger sites (where 15 or more boxes of Archive are expected) or high profile projects, the Museum main contact may prefer to visit the site during the excavation, or at the assessment phase to discuss selection and any potential changes to the agreed strategy.

Any finds recovered during the project should be assessed specifically for selection purposes and the Project Executive and Museum involved in any changes to the agreed strategy (the need for the involvement of the Museum and Project Executive in these decisions will vary depending on the nature and scale of the Archaeological Project). Selection criteria should be based on the potential to inform future research, the potential for use in further analysis or the potential for use in Museum activities. The Selection Strategy may be amended during the assessment stage e.g. while assessing finds assemblages for their potential for analysis, the finds specialist identifies a different type of material or an unexpected group or configuration of finds. The finds specialist may also identify items that should not be retained for archiving. A secondary selection process may also take place during analysis.

The Selection Strategy and any amendments during the course of the project must be fully documented and included in the Preserved Archive. Any notes, drawings, photographs etc., relating to this process, should also be included in the Preserved Archive.

Dispersal and Discard

The manner of dispersal of those finds not selected for inclusion in the Preserved Archive must be finalised in agreement with the landowner, the Museum and other interested parties: The owner may wish to retain this material, a specialist may be interested in keeping some artefacts to create a reference collection, or the Museum may be able to include some of the unselected material in handling boxes or for educational purposes etc.

To assist in the final compilation of the Preserved Archive, the following requirements should be made part of the remit of the finds specialist (in line with the agreed Selection Strategy).

- Bagging of bulk material identified as of low significance, unstratified or unidentifiable separately from the material selected for retention in the Preserved Archive.
- Suggesting appropriate samples of bulk material and bagging those separately.
- The separation of ferrous metal considered too corroded or fragmentary to be of future use from that selected for inclusion in the Preserved Archive.
- The provision of a Statement of Potential and Significance (Section 3.5) as either part of the specialist report or a separate document.

Digital Selection

Throughout the project, a selection procedure for the digital material that manages the deletion of duplicate files must be maintained. Any documents, databases, drawings, spreadsheets etc. must be subject to version control to keep track of edits and different versions of project documentation. This will allow project information to be easily accessible and inform the material selected for archiving.

1.3.2 Project Review

The Project Review follows the agreement by all parties of the final Selection Strategy based on the assessment of the fieldwork results and future potential of the Archive. This review will be assessed by the completion of the **Project Review form** (Appendix 3), which must be emailed to the Museum main contact.

The Project Review form will detail the basic information about the Preserved Archive and the proposed timescale for the completion of the deposit. The Project Review will detail the agreed Selection Strategy and any changes that have been applied during the course of the project.

The Project Review form should be completed for ALL projects (previously notified) including Archives of a negative archaeological result, grey literature deposition with OASIS or digital only deposition through the ADS (see section 2).

Only following the completion of the Mid-Project Review will Accession Numbers be issued.

Museum Acquisition

Following the completion of the Project Review, any specialist assessment reports, and a joint agreement on the Selection Policy, the Museum will confirm the Accession Number of the Archive. The confirmation of the Accession Number confirms the Museum's acceptance of the Preserved Archive in principle, as long as the Depositor fulfils the requirements of the deposition policy.

NOTE: Corinium only issues Accession Numbers following acquisition, at which point the collections team will mark the Archive with the Accession Number.

1.3.3 Transfer of Ownership

Once the Selection Strategy has been finalised, and the methods for dispersal agreed between all parties, the Depositor should finalise **Transfer of Title** for the material Archive with the owner using the form in Appendix 5. The cover letter will detail the material to be transferred to the ownership of the Museum, as well as the potential need for dispersal/disposal of the material not selected for inclusion in the Preserved Archive. Where there is more than one owner for an Archive, each owner will complete an individual Transfer of Title form.

Where the owner cannot be contacted, two additional letters should be sent as a recorded delivery (at least 1 month apart) and copies of the letters along with proof of recorded delivery retained. If there is still no reply after a total of three months, the Museum may give consent for the Archive's transfer, although replies received subsequently should be forwarded.

1.4 *Preparation of the Preserved Archive*

The Preserved Archive must be prepared for deposition in line with the standards detailed in this document (Sections 2 and 3). Where a project consists of multiple stages (i.e. evaluation, excavation, survey etc.) all stages should be deposited together (subject to the Selection Strategy), with the exception of projects where separate stages are carried out by different contractors/ Depositors.

In order to safeguard the long-term integrity of the Preserved Archive, the Depositor ensures that the Archive is prepared in a stable and secure manner. Any conservation work undertaken as

part of the Archive's preparation will be documented and records included. The Depositor will seek advice from the Museum about any specific need to conserve (but not restore) objects to a standard that would allow display.

In order to ensure that Archives are suitable for the available storage spaces and meet the required conservation standards, Archives will be prepared by the Depositor using the type of boxes and containers that have been specified by the individual Museum (Section 4).

1.4.1 Dispersal and Discard

The material not selected for inclusion in the Preserved Archive can be dispersed/ discarded using the agreed methodology. The documentary (including digital) Archive should be checked to ensure the most up to date versions or documents are included in the Archive and repetitive material has been removed.

Any finds dispersed or discarded as a result of this process should be documented as having been discarded and when and why this happened. If finds have been reburied, their re-burial location should be recorded.

1.4.2 Transfer of Ownership

Transfer to the Museum

In order to book a time-slot for the deposition of the Preserved Archive, the Museum must be provided with a completed and signed copy of the **Project Completion Form** (Appendix 4) which details the size and condition of the Preserved Archive as well as providing a Project Summary and the Statement of Potential and Significance (section 3.5). This must come in at least one month prior to the proposed deposition date.

The Museum will require a full list of the material intended for deposition. An **Archives Contents Spreadsheet** will be supplied to the depositor by the Museum following Project Notification, for detailed listing of the Archives contents (Example in Appendix 7). The completed spreadsheet should be returned by email to the Museum with the Project Completion Form. Printouts of the spreadsheet can function as the overall Archives contents list in box 1 of the Preserved Archive, and selected rows can be printed to function as individual box contents lists.

The Depositor should also send a copy of the Project Completion Form to the HER along with a PDF/A copy of the final report.

Once the Museum has been notified and agreed to the final quantities of material to be deposited, an invoice for payment of the deposition charge will be raised (section 1.4.3). Deposition will only take place following payment of the invoice in full at which point the Museum will request Transfer of Title and a Licence to Copyright from the Depositor.

It is expected that personnel bringing the Preserved Archive for deposition will help to carry it in to the building and place it in agreed areas. The Museum and Depositor will complete a museum object entry form and the Museum will check the deposited Archives following receipt of the Archive. The Museum will formalise their acceptance of Title to the material Archive by signing the Transfer of Title form and returning a copy to the original owner.

The Museum will notify the Project Executive that the Archive has been accepted into the Museum.

The Depositor should complete the OASIS data collection form (www.oasis.ac.uk) detailing the Archives contents and location and deposit a grey literature report.

NOTE: The Wilson and the Museum in the Park have fixed dates in the year on which depositions can be made (details in Section 4).

Transfer of Title

The Museum only accepts Archives that are deposited with full Transfer of Title with regards to ownership of the associated objects. Lack of Transfer of Title may result in the Museum refusing to accept the Archive.

The Museum will not accept full Title to the material Archive until after Project Completion, the deposition fees have been received, and the Archive has been checked. The museum will confirm acceptance of Title to the material Archive by signing the Transfer of Title form and returning a copy to the landowner.

The Museum cannot accept Archives on a loan basis.

Copyright

The Museum requires the right to research, study, display, publish and provide public access to the Archives in its care. Therefore, the Museum only accepts Archives that are deposited with written licence to copyright in perpetuity for all associated intellectual property including reports, photographs, and drawings. The Depositor should establish the identity of the legal owner of the Documentary Archive. For most developer-funded projects the archaeological unit (Depositor) is the owner of the Documentary Archive, unless otherwise stated in the contract between the project funder and the Depositor.

A single Archive often contains work by many different authors and the Museums request as far as possible that the licence to copyright is from a single organisation (the Depositor) rather than a group of individuals. Where an employee of the Depositor has created the work, the copyright will belong automatically to the Depositor unless the employee and Depositor agree differently. If an independent contractor/ freelance specialist not on the payroll of the Depositor has created the work, then the copyright will remain with that contractor even if they have been paid for their work. The Depositor should therefore ensure their contract with the freelancer or sub-contractor explicitly assigns copyright to them.

Where works within the Archive are not in the gift of the Depositor to licence (such as Ordnance Survey base maps, aerial photographs, music, developer borehole surveys etc.) and their inclusion is integral to the understanding of the Archive, the Depositor should ensure they have identified and recorded the ownership of such works in the Archive. The items listed in a Schedule of 3rd Party Copyright will be excluded from the licence that covers the rest of the Archive.

The Depositor may provide their own copyright document, alternatively a **Copyright Licence Template** available in Appendix 6.

1.4.3 Deposition Charges

The cost of appropriately packaging and preparing the Preserved Archive for deposition must be met by the Depositor in full. Following project completion and the booking of a deposition slot, the Museum will calculate the deposition charge and raise an invoice. The deposition charge contributes towards the cost of the long term care, curation of, and access to the Archaeological Archive in line with Museum Accreditation Standards. This may include such things as storage, environmental control and security.

No deposit will be accepted unless payment has been made.

The charge of **£105 per unit** is levied by the Museum.

One unit is:
- a small finds box
- a bulk finds box

- a large unboxed object
- a documentary Archive box
- a roll of documents/ drawings

These charges will take effect from the issue of this document and be applicable to all new notifications (including backlog projects where no notification has been received). In addition, the unit price (£105) will increase by £5 year on year to be reviewed after 3 years. The charge applicable will be calculated by current charges at the date of deposition, not the date of notification.

Note: Projects notified before the 1st January 2017 will be charged at the rate quoted at the time of notification.

Note: **The above charges exclude VAT**.

The Museum reserves the right to refuse to accept an Archaeological Archive that is incomplete, packed incorrectly, over-weight, has not been subjected to the agreed Selection Strategy, or does not comply with these standards in any way. If an Archive is refused it will be returned to the Depositor (at their expense) so that the necessary changes can be made.

Any Questions regarding the requirements detailed in this document should be addressed to the Main Museum Contact.

> Several stages of the Gloucestershire Archaeological Archives Deposition Process may be duplicated within the new OASIS system when it becomes live (planned for 2018). Any amendments to the process as set out in these guidelines will be made during the document's regular reviews.

2   Documentary Archive Standards

For further standards and guidelines please see; ARCHES *Standard and Guide to Best Practice for Archaeological Archiving in Europe* (Perrin et al. 2014), and *Archaeological Archives: A guide to best practice in creation, compilation, transfer and curation* by the Archaeological Archives Forum (Brown 2011).

NOTE: For the Archives of a project where no archaeology was recorded, grey literature only Archives or Archives with the potential to be stored in digital format only (for example desk based assessments, environmental impact assessments, survey projects etc.) see the section 2.4. If you are unsure if your paper Archive requires physical deposition pleased contact the appropriate Project Executive and Museum to clarify.

2.1   Paper

2.1.1   Data Gathering and Analysis
- All Archive material must be stored in the best conditions possible to avoid fading, damage and loss.
- All paper records are made on high quality paper or card and completed using black ballpoint pen or permanent black ink.
- All types of records must be produced to a consistent format and pro-forma should be printed not photocopied.
- All documents must be marked with the unique identifier, completion date and author (where appropriate).
- At all stages of management of the written Archive, the use of non-metal fastenings, such as plastic paperclips or Treasury Tags is recommended.

2.1.2   Preparation of the Preserved Archive
- All elements of the paper Archive must be classified and labelled to identify their function (i.e. Context sheet, Photographic Register)
- Documents of the same type should be organised in a logical/ numerical order accompanied by an index.
- Documents of the same type should be bundled together using plastic treasury tags or plastic paperclips.
- Documents should not be folded.
- Remove all rubber bands and clips from the Archive prior to deposition.
- All parts of the paper Archive must be marked with the unique identifier and site name where possible.
- All documentary boxes, cases, folders and wallets must be marked with the unique identifier, Site name and Parish, box series number AND **Museum Accession Number** using black permanent ink on the narrow end of the box (NOTE: Corinium Museum will add the Accession Number after deposition).

Accession No.	Unique ID
Site Name and Parish	Box series no.

- Do not use adhesive labels on any part of the Archive including wallets and boxes.
- The documentary Archive is packaged using the size and nature of boxes or containers specified by the Museum (see Section 4).
- Any oversized items that belong to the documentary Archive that cannot be packaged using the specified boxes or containers must be packaged in such a way as has been agreed with the Museum prior to deposition.

The paper Archive must include
- All on-site records (plans, context and other recording sheets etc.) as well as those created during the post-excavation process (specialist recording sheets and finds drawings etc.).
- An overall contents list (in box 1) created from the Archives Contents Spread Sheet (Appendix 7) detailing the documentary (including digital) and material Archive
- A Statement of Potential and Significance for each material type selected for inclusion in the material Archive (in box 1) (section 3.5).
- The project specification, Project Design and any correspondence relating to the Archive.
- All specialists reports
- 1 copy of the report and 2 copies of any published material (published material may be sent on at a later date).

NOTE: If all documentary material is to be archived digitally, a copy of the report, the Statement of Potential and Significance and a full catalogue of the material deposited with the ADS must be included with the material Archive (in box 1).

2.2   Drawings

2.2.1   Data Gathering and Analysis
- Field drawings must be made on stable drawing film using a hard pencil (at least 4H).
- Mark all drawing sheets with the unique identifier, Project name, Drawing number, title, scale, north arrow (if appropriate), key, date, author and appropriate location information.
- Do not ink over original pencil drawings.
- All drawings must be stored in conditions that minimize the risk of damage or loss.

2.2.2   Preparation of the Preserved Archive
- All drawings on film exceeding A4 size should be rolled and presented LOOSELY rolled in acid-free roll-storage boxes.
- Drawings that fit unfolded, may be housed in the documentary Archival boxes.
- Do not use adhesive tape or labels of any kind.
- The paper Archive must include an index of all drawings.

2.3   Photographs

2.3.1   Data Gathering and Analysis
NOTE: It is strongly recommended that from the issue of this document, digital photographs provide the primary method for photographic recording in Gloucestershire.

- Good digital capture depends on the use of an appropriate high-resolution camera (sensors exceeding 12 Mega pixels) alongside appropriately trained staff.
- For recommended standards regarding digital photography for archaeologists see Historic England Digital Image Capture and File Storage (2015a).
- All record photographs must include either the image metadata as the Exif (Exchangeable Image File) data or an information board detailing the unique identifier and context number or subject identifier, scale and north arrow.

2.3.2   Preparation of the Preserved Archive
- The documentary Archive must include an index of all photographs detailing the category of film, film number, frame number, title/subject, date and initials of the photographer.

Digital Photographs
- Guidelines for the treatment of digital photographs for long-term storage see Historic England Digital Image Capture and File Storage (2015a) and ADS Guidelines for Depositors (ADS 3), as well as section 2.4 below.

Analogue photographs
- Photographs should be classified by type with negatives, prints, transparencies, x-radiographs etc. categorised separately.
- Photographic prints, x-radiographs and negatives should be stored in archival quality polyester envelopes or acid free paper/card enclosures.
- Mark print on the back using soft pencil with the unique identifier, film number and frame number.
- Mark negative holders (not negatives) with the unique identifier, film number and frame number.
- Mark transparency mounts (not the film) with the unique identifier, film number and frame number.
- Mark x-radiographs holders with the unique identifier, film number and frame number.
- Store photographs in documentary boxes (as stipulated in section 4) marked with the site name, unique identifier, box sequence number and Accession Number.
- NOTE: The Wilson requests that negatives, contact strips and slides should be inserted into hanging filing sleeves (of archival quality).

2.4 Digital

The Museums in Gloucestershire believe that the digital Archives should be afforded the same protection as the documentary (paper) and material (finds) Archive. While the partner Museums have collected digital material in the past it is now widely accepted that transfer and storage media (including floppy disks, hard disks, flash drives or data sticks, CD-ROMs, DVD's and magnetic tape) are not suitable for the long-term preservation of the digital Archive. Museums that are not specialist digital media repositories are advised to ensure their digital Archives are curated by a Trusted Digital Repository (Perrin et al. 2014, Brown 2011).

Digital Archives should therefore be transferred to a Trusted Digital Repository to ensure preservation and accessibility. The Museums in Gloucestershire recommend deposition with the Archaeology Data Service (ADS) and from issue of this document all briefs issued by Gloucestershire County Council and Gloucester City Council will include a condition requiring digital Archives to be deposited with the ADS or through the OASIS system as appropriate, in line with this document.

A digital Archive comprises all born-digital material; including text, data, drawings, 3D models, photographs, video, as well as files generated from digitised material, such as data entered from pro-forma and scanned images or text (Brown, 2011).

All born digital material MUST be archived digitally (subject to the agreed Selection Strategy and version control). Contractors should not create born digital data unless they are willing to deposit such data with the ADS.

Examples of born digital material include:
- Digital photographs
- Digitally created site records (digital context sheets/ records/ registers)
- Geophysical survey and remote sensing (geophysics. LiDAR, Laser scanning, GPS survey etc.)
- 3D laser survey (building or landscape)
- GIS data

Examples of digitally transferred data include:
- Databases (context data, finds catalogues, specialists data etc.)
- CAD plans and models
- Scanned analogue photographs

The digital Archive must be compiled with reference to the ADS advice on data management plans (ADS 1), guidelines to good practice (ADS 2) and guidelines for Depositors (ADS 3).

2.4.1 Data Gathering and Analysis

- Every project should have a data management plan in place specifying the types of media to be used for submitting digital media, the types of digital data that will be created, and the file formats for both the secure archiving and the dissemination of the data (ADS 1).
- The digital creation process must be documented in order to understand its development though the course of the project.
- Digital storage media should be kept in conditions that minimize risks of damage, deterioration, loss or theft.
- Digital files should be regularly backed up throughout the course of a project.
- File naming conventions must be maintained so that it is possible to identify the most up to date version of a file (only the latest versions of files should be deposited). It is strongly advised that advice is sought from ADS, and that guidelines issued by ADS regarding software, formats, metadata and file naming are referred to prior to the digital Archive being created. This will result in a more efficient use of time for both depositor and archive. Data created in preservation formats and metadata collected during the course of data generation will minimise costs later.
- The digital Archive should be subjected to the agreed Selection Strategy to eliminate superfluous data, remove duplicate images and ensure the most up to date versions of files are included in the Preserved Archive.
- Where further selection strategies are planned in relation to digital Archives, agreement with the relevant Museum, the ADS and the Project Executive will be required.

2.4.2 Preparation of the Preserved Archive

- Digital files must be ordered into a comprehensible directory structure following ADS guidelines.
- A digital Archive index must be compiled and deposited with the digital Archive. A printed version of this index must also be included with the paper Archive (in box 1) **or** the first material Archive box if the entire documentary Archive is to be deposited with the ADS.
- Depositors are asked to specify that ADS may have a non-exclusive license to distribute their datasets. In the interest of archaeological research, ADS encourage Depositors to make their data available to the broadest possible spectrum of archaeologists. A Deposit License and an Access Agreement must accompany each dataset deposited with ADS; this will be sent to you by the ADS on acceptance of a deposit.

Deposition through OASIS

All grey literature reports that have been approved by the Project Executive should continue to be deposited through the OASIS system regardless of any additional digital, documentary or finds Archives being deposited elsewhere. All reports deposited through OASIS will be freely available through the ADS grey literature library.

Deposition of a grey literature report with an OASIS record may be all that is required to preserve accurately the record of a site with a negative archaeological result (sites with no archaeology) or a site where insignificant remains were encountered. Where a unit or individual feels that no digital Archive has been generated or where a site is judged to have yielded negative or insignificant results please contact the relevant Museum and the HER/ Project Executive, for confirmation that the grey literature report can be deposited through OASIS in the usual way and no further digital archiving will be necessary.

OASIS only deposition can also be suitable for some types of survey project, desk based assessments and environmental impact assessments where the entire record of the investigation is contained within the report (please confirm as above).

Small IMAGE ONLY Archives (under 50 image files) can be deposited alongside grey literature reports via OASIS images.

ADS-easy

The submission of data via ADS-easy leads to a semi-automated ingest and archive process

which means that the ADS can offer discounts on deposition costs for data delivered this way. Projects of less than 300 files and where no single file is larger than c.100MB can be deposited via ADS-easy.

Indicative costs for small Archives can be calculated using the ADS Costing Calculator (http://archaeologydataservice.ac.uk/easy/costing).

Large Digital Archives

Contact with the ADS should be made as early as possible during a project with the potential to produce large quantities of digital material that will require Archiving. ADS staff are available to consult with potential Depositors by e-mail or telephone during office hours (9-5 Monday to Friday). Contact details for ADS are: Archaeology Data Service,

> Department of Archaeology,
> University of York,
> The King's Manor,
> Exhibition Square,
> York YO1 7EP
> Phone: +44 (0)1904 323 954
> Fax: +44 (0)1904 323 939
> Email: collections@archaeologydataservice.ac.uk

Fees and Charges

ADS offer a sliding scale of fees and charges for depositing digital Archives, which are paid directly to ADS on invoice.

Digital preservation costs will vary considerably from project to project. It is therefore strongly recommend that costs be built into projects at the tender stage. Estimates for inclusion into project designs/tenders etc. can be requested from the Collections Development Manager at the ADS using the details above.

The digital Archive deposition fee must be met by the Depositor in full and does not form part of the box charges levied by any of the Gloucestershire counties' Museums (charges for finds and paper Archives will be administered separately by the individual Museums as detailed in section 1.4).

ADS' charges can be estimated for inclusion in tenders by using an online calculator at http://archaeologydataservice.ac.uk/easy/costing. In general charges for deposition fall into 5 areas (correct at time of publication- December 2016)

- OASIS record and grey literature report (negative and insignificant sites) – free of charge
- OASIS record, grey literature report and a small (under 50 files) image Archive - £40 + VAT
- OASIS record and submission of full Archive via ADS- easy, Archive uploaded online – lower fee rate (see ADS-easy costing calculator)
- OASIS record and submission of full Archive via CD or DVD sent in the post – higher fee rate (see ADS-easy costing calculator)

Larger archives (over 300 files), or those containing less common data types (video, 3D, Laser Scans etc.) should be negotiated separately with the ADS

3   Material (finds) Archive Standards

For further standards and guidelines please see; *First Aid for finds* (Watkinson and Neal 1998), ARCHES *Standard and Guide to Best Practice for Archaeological Archiving in Europe* (Perrin et al. 2014), and *Archaeological Archives: A guide to best practice in creation, compilation, transfer and curation* by the Archaeological Archives Forum (Brown 2011).

3.1   Bulk finds

Bulk finds often occur in quantity i.e. pottery, animal bone, ceramic building material, slag, stone etc. and require no specific treatment or specialist storage conditions.

3.1.1   Data Gathering and Analysis

- Recovery of finds must be undertaken to a standard that minimises damage, cross contamination or loss.
- Finds must be cleaned to recognised standards as described in nationally accepted documents such as First Aid for Finds (Watkinson and Neal 1998).
- Finds must be treated and recorded in accordance with current accepted standards (e.g. CIfA Standards and Guidance 2014a and those outlined by subject specialist groups such as the Prehistoric Ceramics Research Group *et al.* 2016).
- All finds must be stored, at all times, in conditions that minimize the risk of damage, deterioration or loss.
- When transporting any part of the material archive, the finds must be packed appropriately to avoid damage and cross contamination.

3.1.2   Preparation of the Preserved Archive

- All finds submitted as part of the Archive must be stable, clean and packed in accordance with the requirements set out below.
- All bulk finds must be marked with the unique identifier and context number.
- Where an object is too small to mark directly, ensure that they are packed in marked containers that include a tyvek label clearly marked in permanent ink with the unique identifier and context number.
- Where an object is too large to be packed into a standard box, ensure that a tie-on tyvek label is attached, clearly marked in permanent ink with the unique identifier and context number.
- Mark all bags/ containers in black permanent ink with the unique identifier, context number AND **Accession Number** (NOTE: Corinium Museum will add the Accession Number after deposition).
- All bags must contain a Tyvek label clearly marked in black permanent ink with the unique identifier, context identifier, material type and the number of fragments present.
- Bulk finds must be sorted and packed in order of material type and context identifier. (A list of recommended terms for Material Group and Type can be found in Appendix 8)
- Illustrated finds should be packed with material of the same type, but must be bagged separately and the bag clearly labelled as 'illustrated'.
- Where an Archive consists of a collection of individual groups with distinct Accession Numbers, the Archive will be firstly in the order of the Accession Numbers, then in the order of material type and then context numbers.
- Each box must contain a box contents list, which can be created from the Archive Contents Spread Sheet (Appendix 7).

Packing

- Use only archival quality packing materials in good condition, including polythene bags and acid-free cardboard boxes with brass staples.
- Bulk finds must be packed to minimise the risk of damage. Pack finds by material types, avoiding using the same box for both heavy and fragile objects.
- Where a site has only a very limited number of finds (no more than one box) it is acceptable to place all bulk material types in one box. Different materials must, however,

still be bagged separately.
- Where appropriate, use acid free tissue or inert, polythene foam to support objects when packing them into boxes.
- The finds Archive is packaged using the size and nature of boxes or containers specified by the individual accepting Museum (see Section 4).
- Boxes must be marked on one end with the **Accession Number**, unique identifier, Site name and Parish, Material type or types, Context number(s) for each material type and box sequence number as shown below. Use black permanent ink and make sure the lid does not obscure the information (NOTE: Corinium Museum will add the Accession Number after deposition).

```
Accession No.                          Unique ID
                Site Name and Parish

Material Type (context number(s))
Material type (context/ SF info △ etc.)


                                       Box series no.
```
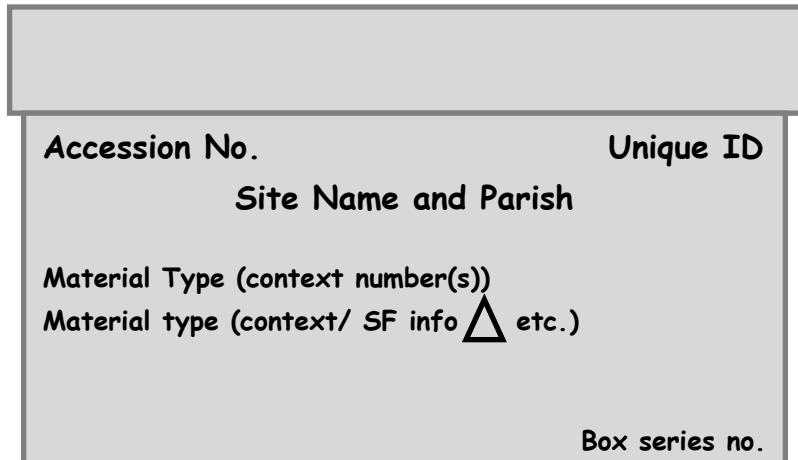
- Do not use adhesive labels on boxes or containers.
- Where a unit has developed their own in-house style for box marking, this may still be used on one end of the Archive box. However, the opposite end of the box must be marked as above in order to conform to these standards.

Weight restrictions
- The Museum will not accept boxes that have been over-filled and any one box should not weigh more than 7kg.
- No individual item of the Archive may weigh more than 15kg, unless its inclusion has previously been agreed with the Museum.
- Any individual item (e.g. a box, bag or object) forming part of the Archive that is heavier than 7kg should be clearly labelled "Heavy" (following prior discussion with the Museum).

Outsized objects
- Outsized items (e.g. stonework) that cannot be safely boxed should be labelled by means of a Tyvek label clearly marked in permanent ink and securely tied to the object with archival-grade string or cotton tape.
- In the case of very large objects (over 0.5m x 0.5m), the Museum must be notified in advance of deposition in order to assess the best means of storage.
- Large objects over 1.0m x 1.0m that cannot be stored on Museum shelving must be delivered on a heavy-duty pallet that supports the weight of the object (with prior agreement from the Museum).
- The accepting Museum must be notified of outsized objects prior to deposition so that the necessary storage space can be made available.

3.2   Registered finds

Registered finds include objects that are recorded in more detail, such as flint tools, and sensitive materials that require controlled storage conditions e.g. metalwork, textiles, ancient glass, leather, worked bone and plant remains. Registered finds are issued their own identifier and are catalogued individually.

3.2.1 Data Gathering and Analysis

- Recovery of finds must be undertaken to a standard that minimises damage, cross contamination or loss.
- Finds must be cleaned to recognised standards as described in nationally accepted documents such as First Aid for Finds (Watkinson and Neal 1998).
- Finds must be treated and recorded in accordance with current accepted standards (e.g. CIfA Standards and Guidance 2014a and those outlined by subject specialist groups).
- All finds must be stored, at all times, in conditions that minimize the risk of damage, deterioration or loss.
- When transporting any part of the material Archive, the finds must be packed appropriately to avoid damage and cross contamination.
- The Museum should be consulted over the cleaning or conservation of registered finds for inclusion in the Archive. The Depositor is responsible for all conservation carried out prior to accessioning and must ensure that an ICON-accredited conservator carries out such work.

3.2.2 Preparation of the Preserved Archive

- Registered finds must be packed individually in a grip-seal polythene bag or a clear polystyrene box (crystal box).
- Finds in boxes should be supported on pads or cushions of acid free tissue or plastazote to prevent movement. They should be packed in a way that allows them to be viewed without having to remove them from the box, usually by nesting them in a block of white polyethylene foam (Plastazote). It is not advisable to wrap objects in tissue because the act of unwrapping could cause damage.
- Mark individual bags or crystal boxes with the Accession Number, unique identifier and context and registered find identifiers in black permanent ink. Place a Tyvek label clearly marked in permanent ink with the same information, inside each bag and facing outwards behind the supporting tissue paper in order to be readable without having to open the bag (NOTE: Corinium Museum will add the Accession Number after deposition.
- Finds should then be boxed in sealable polypropylene (e.g. `Stewart') boxes by Registered Find number.
- Box material groups/ types separately (Appendix 8). Metal and organic finds require different storage environments and must not be boxed together.
- Boxes must be marked on the lid and one end with the **Accession Number**, unique identifier, Site name and Parish, Material type or types, Context number(s), registered find number(s) and Box sequence number (as shown above) using black permanent ink (NOTE: Corinium Museum will add the Accession Number after deposition).
- Self-indicating orange to colourless bead silica gel and humidity strips must be included in boxes containing metalwork. Use sewn pre-packed silica gel bags or loose silica gel in pierced polythene bags. Use 20% weight by volume (e.g. 200g gel for a 1 litre box) and write the weight of the gel on the bag.
- Metal objects must be recorded by X-radiography during data-gathering and all x-radiographs must be included in the Documentary Archive. Digital X-radiography may be acceptable but this must be agreed with the museum main contact in advance.
- All **coins** must be packed individually in acid-free paper coin envelopes. All coins forming part of an Archive must be packed separately in 'Stewart' boxes and not packed with other metal finds. Mark envelopes with the Accession Number unique identifier and context and registered find identifiers in black permanent ink (NOTE: Corinium Museum will add the Accession Number after deposition).

3.3 Human Remains

3.3.1 Data Gathering and Analysis

- Treat human remains with respect at all times, in accordance with national standards (DCMS 2005).
- The Museum must be contacted as early as possible during the project to discuss the

inclusion of human remains within the Preserved Archive.

- Where a licence for excavating human remains has set a time limit for research and a requirement of reburial, this information must be available to all parties involved with the Working Project Archive.
- Human remains must, at all times be stored in secure stores accessible only to authorized personal.

3.3.2 Preparation of the Preserved Archive

- If human remains are accepted as part of the Preserved Archive, they must be marked with the unique identifier and context number in a discreet location away from any identifiable features or pathology. Cremated bone should not be marked.
- Each individual skeleton must be separated into one or more boxes (the museum will not accept boxes containing more than one individual where it is possible to separate skeletons i.e. grave contexts). The only exception is in the circumstance of a pit or mass grave. The skeletons of neonates and children may be held within smaller boxes better suited to their size, though each box will still represent a single unit (section 1.4.3)
- The Museum will not acquire any human remains for which a licence would be required under the terms of the Human Tissue Act 2006.

3.4 Scientific samples

Materials created by scientific sampling include environmental remains, thin sections and microfossil slides.

3.3.1 Data Gathering and Analysis

- The sampling process must be fully documented through the use of environmental sample sheets, context sheets, sample registers and relevant section drawings etc.
- Each sample must be given a unique sample number, which must be marked on the object and/or associated labels along with the unique identifier for the project and other relevant data.
- If a sample is destroyed through analysis (i.e. C-14 samples) then all data derived from the process must be included in the Archive.
- Finds from the sorting of dry residues must be stored in conditions appropriate to the material type.

3.3.2 Preparation of the Preserved Archive

Environmental material extracted from soil samples

- Each sample's bag/ container must be permanently marked or labelled with the unique identifier, sample number and other relevant data.
- All samples must be fully documented and all relevant data i.e. databases, photographs, drawings or publications included in the Archive.
- All processed samples included in the Archive must be boxed separately from bulk and registered finds (bulk finds packaging standards apply).
- The Museum will not acquire un-processed environmental samples.

Scientific Samples

- Each sample must be permanently marked or labelled with the unique identifier, sample number and other relevant data (where possible).
- All samples must be fully documented and all relevant data i.e. databases, photographs, drawings or publications included in the Archive.
- Microscope slides must be packaged to in boxes designed for the purpose and labelled with the unique identifier, context and sample numbers as appropriate.
- All waterlogged or unstable material must be treated and stabilised before transfer to the Museum. In exceptional circumstances, waterlogged environmental samples will be deposited with prior agreement from the Museum main contact.

3.5   Statement of Potential and Significance

The Archive must be accompanied by a Statement of Potential and Significance document, highlighting the future potential or significance of each category of material selected for inclusion in the Preserved Archive. This information should be requested as part of the analysis process and can be either copied from the specialist report or a separate document created as the specialist sees fit.

The Statement of Potential and Significance should refer to any on-going research priorities for the area including regional research frameworks and consider <u>one</u> or more of the following:

- Research
- Display
- Public engagement
- Outreach
- Teaching

Any material or objects specifically referenced within the Statement of Potential and Significance (or report/ publication) should be easily identifiable within the Archive i.e. do not reincorporate illustrated material with the remainder of the assemblage. Opportunities for Museum-based interpretation identified through the Selection, Retention and Disposal process should be discussed with the Museum during the deposition process.

The Statement of Potential and Significance should be sent electronically to the Museum prior to deposition during Project Completion and a copy included in box 1 of the documentary Archive and a duplicate in the first box of the finds Archive. If only the finds are to be deposited with the Museum, and the documentary Archive with the ADS, a copy should be included with the ADS deposition.

4   Museum specific Standards

4.1   Dean Heritage Centre

Dean Heritage Centre is governed by Dean Heritage Museum Trust.

4.1.1   Geographic boundaries of the collecting area

Dean Heritage Centre collects artefacts from the Forest of Dean. The Forest of Dean is defined as the area within the present Forest of Dean District Council boundaries and within the boundary of the medieval forest to its greatest extent.

The parishes from which Dean Heritage Centre collects Archaeological Archives are detailed in Appendix 1.

4.1.2   Collecting periods

The Dean Heritage Centre collects objects relevant to the natural and manmade heritage of the Forest of Dean from prehistory to the present day.

The bulk of the collection relates to social and industrial history with a smaller range of items covering other areas e.g. natural history, geology, archaeology.

Dean Heritage Centre will continue to accept professional archaeological depositions and amateur finds covering the Forest of Dean and particularly welcomes early archaeology; prehistory to medieval.

4.1.3   Museum Contact Details

Main contact: Nicola Wynn

Collections Officer

Tel 01594 822170

Email Nicola@deanheritagecentre.com

4.1.4   Museum specific box sizes

Documentary Archive boxes must conform to the following sizes (L/W/D):

400 x 270 x 80mm or 400 x 270 x 45mm (external)

Bulk finds must be presented in box sizes with maximum dimensions of no more than (L/W/D):

475 x 325 x 155mm or 438 x 230 x 210mm (external)

4.2 Museum in the Park, Stroud District (Cowle) Museum Service

The Museum in the Park is governed by Stroud District (Cowle) Museum Trust (owner of the collections) *in partnership with* Stroud District Council (collection manager & Museum service provider).

4.2.1 Geographic boundaries of the collecting area

Stroud District (Cowle) Museum Service is the agreed repository for Archaeological Archives from work carried out in the area administered by Stroud District Council.

For a full list of the Civil Parishes collected by The Museum in the Park see Appendix 1.

4.2.2 Collecting periods

The Stroud District (Cowle) Museum Service's collections include material relating to the whole time span (including geological time) of natural & human history represented in the area administered by Stroud District Council, up to and including the present.

The bulk of the collection relates to social history with a smaller range of items covering other areas e.g. natural history, geology, archaeology.

The Museum accepts professional archaeological depositions and amateur finds from the Stroud District and particularly welcomes early archaeology; prehistory to medieval.

4.2.3 Museum Contact Details

Main contact: Documentation and Collections Officer

Tel 01453 763394

Email museum@stroud.gov.uk

4.2.4 Museum specific box sizes

Documentary Archives should be presented in archival quality flat document cases of the following dimensions:

387 x 260 x 76mm or 387 x 260 x 44mm (external)

Bulk finds should be presented in box sizes of not more than the following dimensions:

350-450 mm x 230-360 mm x 75-225 mm (external)

4.2.5 Other Museum specific Policy

The Museum in the Park has 3 dedicated time periods during which deposits can be made each year. These must be booked in advance. The dates are usually in April, August and December but please contact the Museum for more information.

4.3 Museum of Gloucester

Gloucester City Council governs Museum of Gloucester.

4.3.1 Geographic boundaries of the collecting area

For a full list of the Civil Parishes collected by Museum of Gloucester see Appendix 1.

4.3.2 Museum Contact Details

Main contact: Sarah Gilbert – Cultural Development Manager

        Tel 01452 396 386

        Email sarah.gilbert@gloucester.gov.uk

Alternative contact: Museum of Gloucester switchboard

        Tel 01452 396 131

        Email museums@gloucester.gov.uk

4.3.3 Museum specific box sizes

Documentary Archives should be presented in box sizes of not more than the following dimensions (L/W/D):

        400 x 270 x 45mm (external measurements)

        Lid - 60mm (minimum depth)

or in the case of very large Archives:

        400 x 270 x 80mm (external measurements)

        Lid - 60mm (minimum depth)

Bulk finds should be presented in box sizes of not more than the following dimensions:

        480 x 270 x 245mm or 480 x 270 x 120mm (external measurements)

        Lid 60 mm (minimum depth)

4.4 *Corinium Museum*

Corinium Museum is governed by Cotswold District Council.

4.4.1 Geographic boundaries of the collecting area

Corinium Museum collects artefacts from the Cotswold District. The Cotswolds is defined as the area within the present District Council boundaries.

For a full list of the Civil Parishes collected by Corinium Museum see Appendix 1.

4.4.2 Collecting periods

The Museum holds large and internationally significant collections of archaeology, social and rural history. It operates two sites: Corinium Museum in Cirencester and the Resource Centre (reserve collections store) at Northleach. The Service also runs a Visitor Information Centre at Corinium Museum.

Corinium Museum has arguably the finest and most extensive Romano-British collection relating to a town and its hinterland in the world. It forms the major part of the only Museum service in the Cotswold District and is the focus for advice, training, and scholarship. The Museums Service is fully accredited.

Corinium Museum has a formal Collections Development Policy 2012 available on request

4.4.3 Museum Contact Details

Main contact: Dr. Alison Brookes (Collections Development Officer)

Tel 01285 886352

Email alisonbrookes@slm-ltd.co.uk

Alternative contact: James Harris (Collections Officer)

Tel 01285 886359

Email jamesharris@everyoneactive.co.uk

4.4.4 Museum specific box sizes

Corinium Museum requests that documentary Archives should be presented in acid-free boxes made from 1300 micron archival boxboard, grey on the outside/white on the inside with integral lids. Documentary Archive boxes must conform to the following sizes (L/W/D):

400 x 270 x 80mm or 400 x 270 x 45mm (external)

Bulk finds should be presented in conservation-grade cardboard boxes made from 1900 micron double Kraft lined container board and brass wire stitched (ph. 6.5-8); half-depth lift-off lids with square corner lugs. Bulk find boxes must conform to the following sizes (L/W/D):

Ceramics, animal bone and building material
450 mm x 240 mm x 145 mm (75mm lid)

Wall plaster and mosaic
440 mm x 290 mm x 100 mm (80 mm lid)

The exception to the above is in a case where a site has only a very limited number of finds (no more than one box). It is acceptable to place all stable, bulk material in one box. Different materials must, however, still be bagged separately. The following sizes are acceptable (L/W/D):

400 mm x 120 mm x 145 mm (50mm lid) or 200 mm x 120 mm x 70 mm (25 mm lid)

Human Bone

600 mm x 240 mm x 260 mm (90 mm lid), 450 mm x 240 mm x 145 mm (75 mm lid) and 300 mm x 155 mm x 100 mm (60 mm)

4.4.5 Other Museum Specific Policy

Corinium Museum does not issue Accession Numbers. Only once the Archive has been deposited, checked and deemed of a satisfactory standard will the Museum formally accession the Archive into its collections. At this stage the Museum Collections Team will mark the Archive with the Accession Number.

Please contact Corinium Museum at least 4 weeks prior to deposit. Deposits are on an appointment only basis on a Wednesday. The Collections Development Officer will advise whether the material should be delivered to the Resource Centre, Northleach and/ or Corinium Museum, Cirencester.

Corinium Museum requests a PDF/A copy of the report be emailed to the Museum main contact at the time of deposition.

4.5   The Wilson, Cheltenham Art Gallery and Museum

The Wilson is governed by The Cheltenham Trust in association with Cheltenham Borough Council (who own the collections).

4.5.1   Geographic boundaries of the collecting area

The Wilson, Cheltenham is the agreed repository for Archaeological Archives from work carried out in the Cheltenham District (including Charlton Kings, Leckhampton & Up Hatherley, Prestbury and Swindon Village) and from the civil parishes detailed in Appendix 1.

4.5.2   Collecting periods

So long as it complies with the agreed geographical requirements, archaeological material of all periods, from prehistory to the Industrial Revolution, will be accepted into the collection. The museum will not collect non-local archaeological material, including Egyptian and Greco-Roman objects.

4.5.3   Museum Contact Details

Main contact: Ann-Rachael Harwood (Curator of Human History)

Tel: **01242 38 7476**

Email: ann-rachael.harwood@cheltenhamtrust.org.uk

Alternative contact: collections@cheltenhamtrust.org.uk

4.5.4   Museum specific box sizes

Documentary Archives should be presented in archival quality flat document cases in acid free grey board of the following dimensions:

387 x 260 x 76mm or 387 x 260 x 44mm (external)

Bulk finds should be presented in 1900 micron double kraft lined container board boxes with lift-off full depth lids stitched with brass wire. Box sizes of not more than the following dimensions:

470 x 230 x 230mm (external)

4.5.5   Other Museum Specific Policy

The Wilson has 4 deposition dates per year when material may be delivered to the museum. Please contact the Museum main contact for details of the dates and to book a delivery slot.

The Wilson requests that negatives, contact strips and slides should be inserted into hanging filing sleeves (of archival quality).

4.6   Tewkesbury Museum

Tewkesbury Museum is governed by Museum Trustees *and supported by* Tewkesbury Town Council

4.6.1   Geographic boundaries of the collecting area

Tewkesbury Museum is the agreed repository for Archaeological Archives from work carried out in the area administered by Tewkesbury Museum Trustees and supported by Tewkesbury Town Council.

For a full list of the Civil Parishes collected by Tewkesbury Museum see Appendix 1.

4.6.2   Collecting periods

Tewkesbury Museum's collections include material relating to the whole time span (including geological time) of natural & human history represented in the area administered by Tewkesbury Museum Trustees and supported by Tewkesbury Town Council, up to and including the present.

The bulk of the collection relates to social history with a smaller range of items covering other areas e.g. natural history, geology, archaeology.

The Museum accepts professional archaeological depositions and amateur finds from the area administered by Tewkesbury Museum Trustees, supported by Tewkesbury Town Council.

4.6.3   Museum Contact Details

Main contact: Archaeology Team

01684 292901

info@tewkesburymuseum.org

4.6.4   Museum specific box sizes

Documentary Archives should be presented in archival quality 'clamshell' document cases (1300 micron board) of no more than the following dimensions:

400 x 270 x 45mm or 400 x 270 x 80mm (external dimensions)

Bulk finds should be presented in box sizes of not more than the following dimensions:

480 x 270 x 245mm (external dimensions)

480 x 270 x 120mm (external dimensions)

(60mm lid)

Appendix 1.   Civil Parish collecting areas

Settlement Name	Civil Parish	Local Authority	Museum
Adlestrop	Adlestrop	Cotswold	Corinium Museum
Alderley	Alderley	Stroud	Museum in the Park
Alderton	Alderton	Tewkesbury	The Wilson
Aldsworth	Aldsworth	Cotswold	Corinium Museum
Alkington	Alkington	Stroud	Museum in the Park
Alvington	Alvington	Forest of Dean	Dean Heritage Centre
Ampney Crucis	Ampney Crucis	Cotswold	Corinium Museum
Ampney St Mary	Ampney St Mary	Cotswold	Corinium Museum
Ampney St Peter	Ampney St Peter	Cotswold	Corinium Museum
Andoversford	Andoversford	Cotswold	Corinium Museum
Arlingham	Arlingham	Stroud	Museum in the Park
Ashchurch	Ashchurch	Tewkesbury	Tewkesbury Museum
Ashleworth	Ashleworth	Tewkesbury	Museum of Gloucester
Ashley	Ashley	Cotswold	Corinium Museum
Aston Blank	Cold Aston	Cotswold	Corinium Museum
Aston Magna	Blockley	Cotswold	Corinium Museum
Aston Sub-Edge	Aston Sub-Edge	Cotswold	Corinium Museum
Avening	Avening	Cotswold	Corinium Museum
Awre	Awre	Forest of Dean	Dean Heritage Centre
Aylburton	Aylburton	Forest of Dean	Dean Heritage Centre
Badgeworth	Badgeworth	Tewkesbury	Museum of Gloucester
Bagendon	Bagendon	Cotswold	Corinium Museum
Barnsley	Barnsley	Cotswold	Corinium Museum
Barnwood	Gloucester	Gloucester	Museum of Gloucester
Barrington	Barrington	Cotswold	Corinium Museum
Batsford	Batsford	Cotswold	Corinium Museum
Baunton	Baunton	Cotswold	Corinium Museum
Beachley	Tidenham	Forest of Dean	Dean Heritage Centre
Berkeley	Berkeley	Stroud	Museum in the Park
Berry Hill	West Dean	Forest of Dean	Dean Heritage Centre
Beverstone	Beverstone	Cotswold	Corinium Museum
Bibury	Bibury	Cotswold	Corinium Museum
Birdlip	Cowley	Cotswold	Corinium Museum
Bishops Cleeve	Bishops Cleeve	Tewkesbury	The Wilson
Bisley-with-Lypiatt	Bisley-with-Lypiatt	Stroud	Museum in the Park
Blaisdon	Blaisdon	Forest of Dean	Dean Heritage Centre
Blakeney	Awre	Forest of Dean	Dean Heritage Centre
Bledington	Bledington	Cotswold	Corinium Museum
Blockley	Blockley	Cotswold	Corinium Museum
Boddington	Boddington	Tewkesbury	The Wilson
Bourton-on-the-Hill	Bourton-on-the-Hill	Cotswold	Corinium Museum
Bourton-on-the-Water	Bourton-on-the-Water	Cotswold	Corinium Museum
Boxwell	Boxwell with Leighterton	Cotswold	Corinium Museum

Bream	West Dean	Forest of Dean	Dean Heritage Centre
Brimpsfield	Brimpsfield	Cotswold	Corinium Museum
Broadwell (Cotswolds)	Broadwell	Cotswold	Corinium Museum
Broadwell (Forest of Dean)	West Dean	Forest of Dean	Dean Heritage Centre
Brockweir	Hewelsfield	Forest of Dean	Dean Heritage Centre
Brockworth	Brockworth	Tewkesbury	Museum of Gloucester
Bromsberrow	Bromsberrow	Forest of Dean	Dean Heritage Centre
Brookthorpe	Brookthorpe-with-Whaddon	Stroud	Museum in the Park
Buckland	Buckland	Tewkesbury	The Wilson
Cainscross	Cainscross	Stroud	Museum in the Park
Calmsden	North Cerney	Cotswold	Corinium Museum
Cam	Cam	Stroud	Museum in the Park
Chaceley	Chaceley	Tewkesbury	Museum of Gloucester
Chalford	Chalford	Stroud	Museum in the Park
Chedworth	Chedworth	Cotswold	Corinium Museum
Cheltenham	Cheltenham	Cheltenham	The Wilson
Cherington	Cherington	Cotswold	Corinium Museum
Chipping Campden	Chipping Campden	Cotswold	Corinium Museum
Churcham	Churcham	Forest of Dean	Dean Heritage Centre
Churchdown	Churchdown	Tewkesbury	Museum of Gloucester
Cinderford	Cinderford	Forest of Dean	Dean Heritage Centre
Cirencester	Cirencester	Cotswold	Corinium Museum
Clapton on the Hill	Clapton on the Hill	Cotswold	Corinium Museum
Clearwell	Newland	Forest of Dean	Dean Heritage Centre
Coaley	Coaley	Stroud	Museum in the Park
Coalway	West Dean	Forest of Dean	Dean Heritage Centre
Coates	Coates	Cotswold	Corinium Museum
Coberley	Coberley	Cotswold	Corinium Museum
Cold Aston	Cold Aston	Cotswold	Corinium Museum
Coleford	Coleford	Forest of Dean	Dean Heritage Centre
Colesbourne	Colesbourne	Cotswold	Corinium Museum
Coln Rogers	Coln St Dennis	Cotswold	Corinium Museum
Coln St Aldwyn	Coln St Aldwyn	Cotswold	Corinium Museum
Coln St Dennis	Coln St Dennis	Cotswold	Corinium Museum
Compton Abdale	Compton Abdale	Cotswold	Corinium Museum
Condicote	Condicote	Cotswold	Corinium Museum
Corse	Corse	Forest of Dean	Dean Heritage Centre
Cowley	Cowley	Cotswold	Corinium Museum
Cranham	Cranham	Stroud	Museum in the Park
Cutsdean	Cutsdean	Cotswold	Corinium Museum
Daglingworth	Daglingworth	Cotswold	Corinium Museum
Daylesford	Aldestrop	Cotswold	Corinium Museum
Deerhurst	Deerhurst	Tewkesbury	The Wilson
Didmarton	Didmarton	Cotswold	Corinium Museum
Donnington	Donnington	Cotswold	Corinium Museum
Dorn	Batsford	Cotswold	Corinium Museum

Dowdeswell	Dowdeswell	Cotswold	Corinium Museum or The Wilson
Down Ampney	Down Ampney	Cotswold	Corinium Museum
Down Hatherley	Down Hatherley	Tewkesbury	Museum of Gloucester
Driffield	Driffield	Cotswold	Corinium Museum
Drybrook	Drybrook	Forest of Dean	Dean Heritage Centre
Dumbleton	Dumbleton	Tewkesbury	The Wilson
Duntisbourne Abbots	Duntisbourne Abbots	Cotswold	Corinium Museum
Duntisbourne Rouse	Duntisbourne Rouse	Cotswold	Corinium Museum
Dursley	Dursley	Stroud	Museum in the Park
Dymock	Dymock	Forest of Dean	Dean Heritage Centre
Eastington (near Northleach)	Northleach with Eastington	Cotswold	Corinium Museum
Eastington (near Stonehouse)	Eastington	Stroud	Museum in the Park
Eastleach	Eastleach	Cotswold	Corinium Museum
Ebrington	Ebrington	Cotswold	Corinium Museum
Edgeworth	Edgeworth	Cotswold	Corinium Museum
Elkstone	Elkstone	Cotswold	Corinium Museum
Ellwood	West Dean	Forest of Dean	Dean Heritage Centre
Elmore	Elmore	Stroud	Museum in the Park
Elmstone Hardwick	Elmstone Hardwick	Tewkesbury	The Wilson
English Bicknor	English Bicknor	Forest of Dean	Dean Heritage Centre
Evenlode	Evenlode	Cotswold	Corinium Museum
Ewen	Kemble	Cotswold	Corinium Museum
Fairford	Fairford	Cotswold	Corinium Museum
Farmington	Farmington	Cotswold	Corinium Museum
Ford	Temple Guiting	Cotswold	Corinium Museum
Forthampton	Forthampton	Tewkesbury	Museum of Gloucester
Frampton Mansell	Sapperton	Cotswold	Corinium Museum
Frampton on Severn	Frampton on Severn	Stroud	Museum in the Park
Fretherne	Fretherne with Saul	Stroud	Museum in the Park
Frocester	Frocester	Stroud	Museum in the Park
Gloucester	Gloucester	Gloucester	Museum of Gloucester
Gorsley	Gorsley and Kilcot	Forest of Dean	Museum of Gloucester
Gotherington	Gotherington	Tewkesbury	The Wilson
Great Rissington	Great Rissington	Cotswold	Corinium Museum
Great Witcombe	Great Witcombe	Tewkesbury	Museum of Gloucester
Guiting Power	Guiting Power	Cotswold	Corinium Museum
Ham	Ham and Stone	Stroud	Museum in the Park
Hamfallow	Hamfallow	Stroud	Museum in the Park
Hampen	Shipton	Cotswold	Corinium Museum
Hampnett	Hampnett	Cotswold	Corinium Museum
Hardwicke	Hardwicke	Stroud	Museum in the Park
Harescombe	Harescombe	Stroud	Museum in the Park
Haresfield	Haresfield	Stroud	Museum in the Park
Harnhill	Driffield	Cotswold	Corinium Museum
Hartpury	Hartpury	Forest of Dean	Museum of Gloucester

Hasfield	Hasfield	Tewkesbury	Museum of Gloucester
Hatherop	Hatherop	Cotswold	Corinium Museum
Hawling	Hawling	Tewkesbury	The Wilson
Hazleton	Hazleton	Cotswold	Corinium Museum
Hempsted	Gloucester	Gloucester	Museum of Gloucester
Hewelsfield	Hewelsfield	Forest of Dean	Dean Heritage Centre
Highleaden	Rudford and Highleadon	Forest of Dean	Museum of Gloucester
Highnam	Highnam	Tewkesbury	Museum of Gloucester
Hillesley	Hillesley and Tresham	Stroud	Museum in the Park
Hinton	Hinton	Stroud	Museum in the Park
Horsley	Horsley	Stroud	Museum in the Park
Hucclecote	Huccclecote	Tewkesbury	Museum of Gloucester
Huntley	Huntley	Forest of Dean	Dean Heritage Centre
Icomb	Icomb	Cotswold	Museum of Gloucester
Innsworth	Innsworth	Tewkesbury	Museum of Gloucester
Kemble	Kemble	Cotswold	Corinium Museum
Kempley	Kempley	Forest of Dean	Dean Heritage Centre
Kempsford	Kempsford	Cotswold	Corinium Museum
Kilcot	Gorsley and Kilcot	Forest of Dean	Dean Heritage Centre
Kings Stanley	Kings Stanley	Stroud	Museum in the Park
Kingscote	Kingscote	Cotswold	Corinium Museum
Kingswood	Kingswood	Stroud	Museum in the Park
Lasborough	Westonbirt with Lasborough	Cotswold	Corinium Museum
Lassington	Highnam	Tewkesbury	Museum of Gloucester
Lechlade	Lechlade	Cotswold	Corinium Museum
Leckhampton	Leckhampton	Cheltenham	The Wilson
Leigh	Leigh	Tewkesbury	The Wilson
Leighterton	Boxwell with Leighterton	Cotswold	Corinium Museum
Lemington	Batsford	Cotswold	Corinium Museum
Leonard Stanley	Leonard Stanley	Stroud	Museum in the Park
Little Rissington	Little Rissington	Cotswold	Corinium Museum
Littledean	Littledean	Forest of Dean	Dean Heritage Centre
Long Newton	Long Newton	Cotswold	Corinium Museum
Longborough	Longborough	Cotswold	Corinium Museum
Longford	Longford	Tewkesbury	Museum of Gloucester
Longhope	Longhope	Forest of Dean	Dean Heritage Centre
Longney	Longney	Stroud	Museum in the Park
Lower Barrington	Barrington	Cotswold	Corinium Museum
Lower Guiting	Guiting Power	Cotswold	Corinium Museum
Lower Slaughter	Lower Slaughter	Cotswold	Corinium Museum
Lydbrook	Lydbrook	Forest of Dean	Dean Heritage Centre
Lydney	Lydney	Forest of Dean	Dean Heritage Centre
Maisemore	Maisemore	Tewkesbury	Museum of Gloucester
Matson	Gloucester	Gloucester	Museum of Gloucester
Maugersbury	Maugersbury	Cotswold	Corinium Museum
Meysey Hampton	Mesey Hampton	Cotswold	Corinium Museum
Mickleton	Mickleton	Cotswold	Corinium Museum

Mile End	West Dean	Forest of Dean	Dean Heritage Centre
Milkwall	Newland	Forest of Dean	Dean Heritage Centre
Minchinhampton	Minchinhampton	Stroud	Museum in the Park
Minsterworth	Minsterworth	Tewkesbury	Museum of Gloucester
Miserden	Miserden	Stroud	Museum in the Park
Mitcheldean	Mitcheldean	Forest of Dean	Dean Heritage Centre
Moreton Valence	Moreton Valence	Stroud	Museum in the Park
Moreton-in-Marsh	Moreton-in-Marsh	Cotswold	Corinium Museum
Mork	St. Briavels	Forest of Dean	Dean Heritage Centre
Nailsworth	Nailsworth	Stroud	Museum in the Park
Naunton	Naunton	Cotswold	Corinium Museum
Netherend	Woolaston	Forest of Dean	Dean Heritage Centre
Newent	Newent	Forest of Dean	Dean Heritage Centre
Newington Bagpath	Kingscote	Cotswold	Corinium Museum
Newland	Newland	Forest of Dean	Dean Heritage Centre
Newnham	Newnham	Forest of Dean	Dean Heritage Centre
North Cerney	North Cerney	Cotswold	Corinium Museum
North Nibley	North Nibley	Stroud	Museum in the Park
Northleach	Northleach with Eastington	Cotswold	Corinium Museum
Norton	Norton	Tewkesbury	Museum of Gloucester
Notgrove	Notgrove	Cotswold	Corinium Museum
Nympsfield	Nympsfield	Stroud	Museum in the Park
Oddington	Oddington	Cotswold	Corinium Museum
Owlpen	Owlpen	Stroud	Museum in the Park
Oxenhall	Oxenhall	Forest of Dean	Dean Heritage Centre
Oxenton	Oxenton	Tewkesbury	The Wilson
Ozleworth	Ozleworth	Cotswold	Corinium Museum
Painswick	Painswick	Stroud	Museum in the Park
Parkend	West Dean	Forest of Dean	Dean Heritage Centre
Pauntley	Pauntley	Forest of Dean	Dean Heritage Centre
Paxford	Ebrington	Cotswold	Corinium Museum
Pillowell	West Dean	Forest of Dean	Dean Heritage Centre
Pitchcombe	Pitchcombe	Stroud	Museum in the Park
Poole Keynes	Poole Keynes	Cotswold	Corinium Museum
Poulton	Poulton	Cotswold	Corinium Museum
Prestbury	Prestbury	Cheltenham	The Wilson
Prestcott	Prestcott	Tewkesbury	The Wilson
Preston	Preston	Cotswold	Corinium Museum
Prinknash Park	Upton St Leonards	Stroud	Museum of Gloucester
Quedgeley	Quedgeley	Gloucester	Museum of Gloucester
Quenington	Quenington	Cotswold	Corinium Museum
Randwick	Randwick	Stroud	Museum in the Park
Redbrook	Newland	Forest of Dean	Dean Heritage Centre
Redmarley d'Abitot	Redmarley d'Abitot	Forest of Dean	Dean Heritage Centre
Rendcomb	Rendcomb	Cotswold	Corinium Museum
Rodborough	Rodborough	Stroud	Museum in the Park
Rodmarton	Rodmarton	Cotswold	Corinium Museum

Ruardean	Ruardean	Forest of Dean	Dean Heritage Centre
Rudford	Rudford and Highleadon	Forest of Dean	Museum of Gloucester
Ruscombe	Whiteshill and Ruscombe	Stroud	Museum in the Park
Ruspidge	Ruspidge and Soudley	Forest of Dean	Dean Heritage Centre
Saintbury	Saintbury	Cotswold	Corinium Museum
Salperton	Hazleton	Cotswold	Corinium Museum
Sandhurst	Sandhurst	Tewkesbury	Museum of Gloucester
Sapperton	Sapperton	Cotswold	Corinium Museum
Saul	Fretherne with Saul	Stroud	Museum in the Park
Sedbury	Tidenham	Forest of Dean	Dean Heritage Centre
Sevenhampton	Sevenhampton	Cotswold	Corinium Museum
Sezincote	Sezincote	Cotswold	Corinium Museum
Sherborne	Sherborne	Cotswold	Corinium Museum
Shipton	Shipton	Cotswold	Corinium Museum
Shipton Moyne	Shipton Moyne	Cotswold	Corinium Museum
Shipton Oliffe	Shipton	Cotswold	Corinium Museum
Shipton Sollars	Shipton	Cotswold	Corinium Museum
Shorncote	Somerford Keynes	Cotswold	Corinium Museum
Shurdington	Shurdington	Tewkesbury	The Wilson
Siddington	Siddington	Cotswold	Corinium Museum
Slimbridge	Slimbridge	Stroud	Museum in the Park
Snowshill	Snowshill	Tewkesbury	The Wilson
Somerford Keynes	Somerford Keynes	Cotswold	Corinium Museum
South Cerney	South Cerney	Cotswold	Corinium Museum
Southam	Southam	Tewkesbury	The Wilson
Southrop	Southrop	Cotswold	Corinium Museum
St. Briavels	St. Briavels	Forest of Dean	Dean Heritage Centre
Standish	Standish	Stroud	Museum in the Park
Stanton	Stanton	Tewkesbury	The Wilson
Stanway	Stanway	Tewkesbury	The Wilson
Staunton (near Coleford)	Staunton Coleford	Forest of Dean	Dean Heritage Centre
Staunton (near Corse)	Staunton	Forest of Dean	Dean Heritage Centre
Staverton	Staverton	Tewkesbury	The Wilson
Stinchcombe	Stinchcombe	Stroud	Museum in the Park
Stoke Orchard	Stoke Orchard	Tewkesbury	The Wilson
Stone	Ham and Stone	Stroud	Museum in the Park
Stonehouse	Stonehouse	Stroud	Museum in the Park
Stowell	Yanworth	Cotswold	Corinium Museum
Stow-on-the-Wold	Stow-on-the-Wold	Cotswold	Corinium Museum
Stroat	Tidenham	Forest of Dean	Dean Heritage Centre
Stroud	Stroud	Stroud	Museum in the Park
Sudeley	Sudeley	Tewkesbury	The Wilson
Swell	Swell	Cotswold	Corinium Museum
Swindon	Swindon	Cheltenham	The Wilson
Syde	Syde	Cotswold	Corinium Museum
Tarlton	Coates	Cotswold	Corinium Museum
Taynton	Taynton	Forest of Dean	Dean Heritage Centre

Teddington	Teddington	Tewkesbury	The Wilson
Temple Guiting	Temple Guiting	Cotswold	Corinium Museum
Tetbury	Tetbury	Cotswold	Corinium Museum
Tetbury Upton	Tetbury Upton	Cotswold	Corinium Museum
Tewkesbury	Tewkesbury	Tewkesbury	Tewkesbury Museum
Thrupp	Thrupp	Stroud	Museum in the Park
Tibberton	Tibberton	Forest of Dean	Dean Heritage Centre
Tidenham	Tidenham	Forest of Dean	Dean Heritage Centre
Tirley	Tirley	Tewkesbury	Museum of Gloucester
Toddington	Toddington	Tewkesbury	The Wilson
Todenham	Todenham	Cotswold	Corinium Museum
Tresham	Hillesley and Tresham	Stroud	Museum in the Park
Turkdean	Turkdean	Cotswold	Corinium Museum
Tutshill	Tidenham	Forest of Dean	Dean Heritage Centre
Twigworth	Twigworth	Tewkesbury	Museum of Gloucester
Twyning	Twyning	Tewkesbury	The Wilson
Uckington	Uckington	Tewkesbury	The Wilson
Uley	Uley	Stroud	Museum in the Park
Up Hatherley	Up Hatherley	Cheltenham	The Wilson
Upleadon	Upleadon	Forest of Dean	Dean Heritage Centre
Upper Barrington	Barrington	Cotswold	Corinium Museum
Upper Slaughter	Upper Slaughter	Cotswold	Corinium Museum
Upton (near Blockely)	Blockely	Cotswold	Corinium Museum
Upton St Leonards	Upton St Leonards	Stroud	Museum in the Park
Wall	Aldsworth	Cotswold	Corinium Museum
Walton Cardiff	Walton Cardiff	Tewkesbury	The Wilson
West Dean	West Dean	Forest of Dean	Dean Heritage Centre
Westbury on Severn	Westbury on Severn	Forest of Dean	Dean Heritage Centre
Westcote	Westcote	Cotswold	Corinium Museum
Weston Sub-Edge	Weston Sub-Edge	Cotswold	Corinium Museum
Westonbirt	Westonbirt with Lasborough	Cotswold	Corinium Museum
Whaddon	Brookthorpe-with-Whaddon	Stroud	Museum in the Park
Whelford	Kempsford	Cotswold	Corinium Museum
Whiteshill	Whiteshill and Ruscombe	Stroud	Museum in the Park
Whitminster	Whitminster	Stroud	Museum in the Park
Whittington	Whittington	Cotswold	Corinium Museum
Wick Rissington	Wick Rissington	Cotswold	Corinium Museum
Willersley	Willersley	Cotswold	Corinium Museum
Winchcombe	Winchcombe	Tewkesbury	The Wilson
Windrush	Windrush	Cotswold	Corinium Museum
Winson	Winson	Cotswold	Corinium Museum
Winstone	Winstone	Cotswold	Corinium Museum
Withington	Withington	Cotswold	Corinium Museum
Woodchester	Woodchester	Stroud	Museum in the Park
Woodcroft	Tidenham	Forest of Dean	Dean Heritage Centre

Woodmancote (near Cheltenham)	Woodmancote	Tewkesbury	The Wilson
Woodmancote (near North Cerney)	North Cerney	Cotswold	Corinium Museum
Woolaston	Woolaston	Forest of Dean	Dean Heritage Centre
Wotton-under-Edge	Wotton-under-Edge	Stroud	Museum in the Park
Yanworth	Yanworth	Cotswold	Corinium Museum
Yorkley	West Dean	Forest of Dean	Dean Heritage Centre
Yorkley Slade	West Dean	Forest of Dean	Dean Heritage Centre

Appendix 2.   Project Notification Form

GLOUCESTERSHIRE MUSEUMS
PROJECT NOTIFICATION FORM

Accepting Museum:

The Depositor:	**Site Name:**
Address:	Address:
Main contact:	
Tel:	
Email:	

Unique Identifier:	Other reference number(s):
Parish:	Grid reference:

Type of fieldwork: evaluation/ trenching/ watching brief/ field walking/ excavation/ survey

Type of site expected: Prehistoric/Roman/Medieval/Post-Medieval

Start date:	Anticipated deposition date:

Quantity of material expected (boxes): < 10 / < 20 / < 30 / < 40 / < 50 / > 50

Conservation problems anticipated:	Waterlogged material anticipated: Yes No
	Human remains expected? Yes No

Signature (Depositor/ contractor):   Date:

On behalf of the Museum, I confirm that we have received Notification of the above project.

I have attached: Transfer of Title form ☐   Archives Contents Spreadsheet ☐

Provisional Accession No.:

Name:

Position:

Signature: Date:

Appendix 3. *Project Review Form*

GLOUCESTERSHIRE MUSEUMS
PROJECT REVIEW FORM

Accepting Museum:

The Depositor: Address: Main contact: Tel: Email:	**Site Name:** Address:
	Unique Identifier:

Please describe the ways in which the **Selection Strategy** has been applied to the material recovered from the site.

Provide details of any specialists reports commissioned, the aims and objectives of the research, the methodologies used and the recommendations that were made with regard to the **selection and dispersal**.

Please provide a statement regarding the significance of the site, its contribution to wider research questions or regional priorities, and any key discoveries:

Please state the nature and method of any conservation work that is taking place as part of the project:

Where will the component parts of the Archive be deposited? (HER, ADS, OASIS etc.)	How will the results of this project be published? ANTICIPATED PUBLICATION DATE:

Based on the information given above, it is **requested** that the following material (paper documentary and finds) be retained for deposition and, therefore, form the Preserved Archive held within the Museum:

Please estimate the number of documentary, finds and Stewart boxes and any outsized objects (including dimensions) to be deposited with the Museum as part of the Archive:

Documentary	Bulk finds	Sensitive finds	Human Remains	Outsized	Estimated deposition charge:

Any other comments?

On behalf of the Depositor, I confirm that we intend to offer this Preserved Archive to this Museum as the most appropriate depository according to pre-published Collections Development Policy. I have read and understood the Gloucestershire Archaeological Archive Standards. The Archive will be prepared in accordance with said standards including full Transfer of Title and the payment of the relevant deposition charge.

Name of Depositor:

Position:

Signature: Date:

ACCESSION NUMBER ASSIGNED:

On behalf of the Museum, I confirm that we intend to accept the offer of this Archive subject to its preparation in accordance with our policies including appropriate marking, labelling and packaging as well as full Transfer of Title and the payment of the relevant deposition charge.

Name:

Position:

Signature: Date:

Appendix 4. Project Completion Form

GLOUCESTERSHIRE MUSEUMS PROJECT COMPLETION FORM	
Accepting Museum:	**Accession no:**
The Depositor: Address: Main contact: Tel: Email:	**Unique Identifier:**
	Site Name: Address:

Please provide a **Project Summary** (this can be a copy of the report Summary):

Please confirm that the retention policy has been applied as described in the Gloucestershire Archaeological Archive Standards.	

Please provide the Archive's **Statement of Potential and Significance** *as required in the Gloucestershire Archaeological Archive Standards. This can be detailed below, or alternatively a separate document (appropriately labelled) may accompany this form.*

The Archive	

Please describe the level of specialist input in the development of the Archive:

Number of standard Archive boxes (as detailed in Section 4 of the archiving standards):					Condition of human remains if present:

Documentary	Bulk finds	Sensitive finds	Human remains	Outsized	

Please describe any material that is being deposited in other than standard-size boxes:

Has any digital material been deposited with the ADS?	
Is a full list of this material included within the Archive catalogue?	
Has a PDF/A copy of the report been sent to the HER?	

Transfer of the Archive	

The Archive will be accompanied by:		Landowner/s:
A full catalogue of the Archive's contents		Address:
A signed Transfer of Title		
A licence to copyright		
A licence from the Ministry of Justice where the Archive contains human remains		Developer Details:

On behalf of the Depositor, I confirm that the Archive has been prepared according to the Gloucestershire Archaeological Archives Standards. I also understand that if the Museum finds shortcomings in the way in which this Archive has been produced that mean that the Standards have not been appropriately implemented, the costs of addressing such shortcomings will be the Depositor's responsibility.

Name of Depositor:

Position:

Signature: Date:

On behalf of the Museum, I confirm receipt of the Archive as described and accept Title to the Archive.

Name:

Position:

Signature: Date:

Appendix 5.   Transfer of Title form

GLOUCESTERSHIRE MUSEUMS TRANSFER OF TITLE

Accepting Museum: Address: Tel:
Site Name:

ACCESSION NO:	**Unique Identifier:**

The Depositor/ Excavating Unit:
Owner: Address: Tel:
I hereby confirm my donation of the archaeological discoveries (any objects, materials, or remains of archaeological interest, other than any human remains and those articles declared by Coroner's Inquest to be Treasure) recovered from the site named as an absolute and perpetual gift. I wish all the material selected for inclusion in the Archive to be unconditionally transferred to The Museum named above. I assign as beneficial owner to the Museum named above the entire copyright in the Material Archive throughout the World for the full period or copyright, including all renewals and extensions, and together with all accrued causes of action. I am free to assign the copyright and am the sole, absolute, unencumbered legal and beneficial owner of the copyright; and no part of The Material Archive will infringe the copyright or any other rights of any third party. Data Protection Act 1988: These details will be kept on file as part of the finds record. This is for internal use by the Museum named above.   **Signed:**   **Date:**
On behalf of the Museum (named above) I accept the donation of the archaeological discoveries recovered from the site named as an absolute and perpetual gift.   **Signed:**   **Date:** **Print Name:**   **Position:**

Appendix 6.   Licence to Copyright template

<table>
<tr>
<td colspan="2" style="text-align:center"><h1>GLOUCESTERSHIRE MUSEUMS
Licence to Copyright</h1></td>
</tr>
<tr>
<td colspan="2">Accepting Museum:

Address:

Tel:</td>
</tr>
<tr>
<td colspan="2">Site Name:</td>
</tr>
<tr>
<td>ACCESSION NO:</td>
<td>Unique Identifier:</td>
</tr>
<tr>
<td colspan="2">The Depositor/ Excavating Unit:

Address:

Tel:</td>
</tr>
<tr>
<td colspan="2">On behalf of the Depositor (named above) I confirm copyright ownership of the Documentary Archive associated with the site named. I grant the Museum (named above) a licence to exhibit, reproduce and publish these works individually or collectively in any media in accordance with the objectives of the Museum. Additionally I grant the Museum (named above) a licence to supply copies of these works individually or collectively to third parties for publication in any media with or without charge.

NOTE: 3rd Party Copyright materials have been identified within the Archive and are excluded from this licence to copyright.

Signed: Date:

Print Name: Position:</td>
</tr>
<tr>
<td colspan="2">On behalf of the Museum (named above) I accept the licence to copyright from the Depositor (named above) for the Documentary Archive associated with the Site named.

Signed: Date:

Print Name: Position:</td>
</tr>
</table>

Appendix 7.   The Archive Contents Spreadsheet

The Archive contents spreadsheet can function as the overall Archive Contents List and a printout of the relevant columns must be included in box 1 of the documentary Archive. Individual lines or groups of lines of the spreadsheet can be printed and included as Box Contents lists in the material Archive boxes.

Several of the columns contain PICK LISTS to aid in the completion of the spreadsheet. These are **not fixed** and alternative text can be added by the Depositor as required. Pick lists are shown in full on the second tab of the spreadsheet.

The Archive Contents Spreadsheet details not only the documentary (including digital) and material Archive selected for long-term retention, but also the material dispersed or discarded through the selection process.

Each 'object' within the Archive requires its own row on the spreadsheet. An 'object' is a Registered find, an individual context in a box of bulk material, individual human remains or a specific elements of the documentary Archive such as context sheets or the grey lit report. For example:

- If there are 10 coins within a box, each coin will have its own line on the spreadsheet to allow for context, dating and additional descriptive details (length, width, depth and type) to be recorded, while the Box Series number remains the same.
- Each Registered find will have its own line on the spreadsheet.
- A bulk box of medieval pottery containing seven contexts will require seven lines on the spreadsheet, one for each context. In this instance the majority of the information will be the same down each row (site name, unique identifier, box series number etc.); it is only the context number (and potentially the date / period) that will differ.
- If an individual skeleton is divided over two boxes, two lines in the database will be required though in this instance it is the Box Series number that will differ.
- If all the context cards for a site are contained within one documentary box, only one line on the spreadsheet will be required. However if the context cards are split over two or more boxes then additional lines in the spreadsheet will need to completed and the box series number detailed accordingly. Alternatively if a documentary Archive box contains context records, content register and photographic registers, three lines on the spread sheet will be needed to detail each element.

NOTE: The Museum may alter the order/ layout of the spreadsheet to allow easy integration with their systems; however the data required will remain as detailed below.

Accession no.	Unique Identifier	Site/ Project Name	Parish	Year of Fieldwork	Box Series no.	Archive type	Material	CONTEXT	Quantity	Weight	Date/ Period	Registered Find no.	R.F. length (mm)	R.F. width (mm)	R.F. depth (mm)	R.F object name	Enviro. sample no.	Comments

Accession no.	The Accession Number supplied to the Depositor at 'Project Review'.
Unique Identifier	The unique identifier (site code or project number) associated with the project
Site/ Project Name	The name of the site and project type (i.e. evaluation, field walking, excavation etc.)
Parish	The Parish in which the site/project is located
Year of Fieldwork/Project	The year the fieldwork/ project took place.
Box series no.	The box series number.
Archive Type	PICK LIST of 7 terms: Documentary, Bulk, Registered Find, Human Remains, Scientific Samples, Digital and Discarded.
Material	PICK LIST of 70 terms. The column is not fixed so text can be added if an appropriate term is not available. Use the Registered find's material in this column i.e. 'metal- iron'.
Context	The context number
Quantity	The number of items that make up the 'object' on the spreadsheet i.e. the number of sherds of pottery in a bag or context sheets in a folder.
Weight	The weight of the bulk material or individual object (use 'g' or 'kg' where appropriate)
Date/ Period	PICK LIST of ten terms taken from the South West Regional Research Framework- column is not fixed so can be amended as appropriate.
Registered Finds no.	Please use this column for Registered Finds (or small/ special finds) references and all human remains references such as skeleton (SK) or burial (B) where applicable.
R.F. Length	The length of the Registered Find
R.F width	The width of the Registered Find
R.F. Depth	The depth of the registered Find
R.F. object name	PICK LIST of terms to describe the Registered Find or object i.e. brooch, arrowhead, gaming counter, token whetstone etc. Column is not fixed so can be amended as necessary.
Enviro. Sample no.	The number associated with the environmental or scientific sample.
Comments	Any further comments regarding the 'object' in question such as rarity, treasure reference if applicable, condition, etc.

Appendix 8.   The Material Archive- Recommended terms

The following material groups and categories are recommended when labeling Archive boxes, bags and containers. The Material Group can be used on its own, or in combination with a Type, or the Type can be used on its own.

Material Groups and Types

- Animal Bone: Bone un-worked , including fish
- Building Materials: Baked and Fired clay, Brick, Tiles, Plaster, Concrete, Mortar, Opus Signinum, architectural materials, Unclassified
- Ceramics: Pipe clay, Pottery, Unclassified
- Environmental Samples: Processed flot residues, charcoal, plant remains, molluscs etc (no unprocessed bulk samples)
- Fibres
- Flint: including chert
- Glass: Vessel, Window, objects (i.e. beads), Other, Unclassified
- Human Remains
- Leather
- Metal: Copper and Alloys, Gold and Alloys, Iron and Alloys, Lead, Pewter, Silver and Alloys, (specify other identified metals), Tin, Unclassified
- Resin: Amber
- Shell
- Slag
- Stone: Flint, Jet, Shale, Slate (specify other identified stones), Unclassified
- Wood
- Worked Bone

Definitions of Material Categories

- Bone: includes antler, ivory (teeth)
- Baked Clay: i.e. sun dried, not fired, e.g. cob and daub
- Fired Clay: e.g. tile, including chimney pots and louvres; water pipes; kiln furniture (excepting saggars then used as pots, and parting sherds); terracotta
- Pipe Clay: clay tobacco pipes, figurines
- Pottery: includes kiln wasters and seconds, parting sherds, and pots initially used only as saggars; moulds used in the manufacture of pottery; pottery figurines, lamps and crucibles
- Copper and Alloys: includes brass, bronze, latten
- Slag: includes clinker, hammer scale and other waste products from metal working and products from pyrotechnical products

Appendix 9. Suggested suppliers of conservation-standard boxes, bags and other supplies

Silica Gel
GeeJay Chemicals Ltd.
1 Beamish Close
Sandy
Bedfordshire
SG19 1SD
Tel. 01767 682774
sales@geejaychemicals.co.uk

Humidity Strips
Sud-Chemie UK Ltd
Drake Mews
3 Gadbrook Park
Rudheath
CW9 7XF
Northwich
Cheshire
Tel. 01606 813060
www.sud-chemie.com

Cardboard boxes for bulk finds
G Ryder & Co Ltd
Denbigh Road
Bletchley
Milton Keynes
MK1 1DG
Tel. 01908 375524
sales@ryderbox.co.uk

Plastic Boxes for small finds
Stewart
Beaumont Road
Banbury
Oxon
OX16 1RH
Tel. 0203 657 5230
info@stewartcompany.co.uk

General Packaging
Preservation Equipment Ltd
Vinces Road
Diss
Norfolk
IP22 4HQ
Tel. 01379 647400
info@preservationequipment.com

Conservation Resources (UK) Ltd.
Unit 15 Blacklands way
Abingdon-On Thames
Oxford
OX14 1DY
Tel. 01235 553166
sales@conservation-resources.co.uk

Plastozote
Kewell Converters Ltd
KCL House
Station Road
Edenbridge
Kent
United Kingdom
TN8 6HL
+44 (0)1732 864 310
+44 (0)1732 865 206
sales@kewell-converters.co.uk

Polyformes Ltd
Cherrycourt Way, Stanbridge Road
Leighton Buzzard
Bedfordshire
LU7 8UH
Tel. 01525 852444
info@polyformes.co.uk