



**Rutland**  
County Council

**Rutland County Museum**  
**Archaeological Archives Standard**

Seventh Edition  
2017

*The Transfer of Archaeological Archives to Rutland County Museums and Record Service*

Author: Lorraine Cornwell

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## i. 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	<p>The material (finds) Archive comprises all materials recovered during a Project, including:</p> <ul style="list-style-type: none"><li>• artefacts, such as pottery, tile, worked stone, glass, metalwork, worked bone, leather and textile;</li><li>• ecofacts or environmental remains, such as animal bone and plant remains;</li><li>• human remains, which require specific treatment in accordance with relevant national or state standards and legislation;</li><li>• waste products, such as slag, hammerscale and off-cuts;</li><li>• 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)</li></ul>

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 reinvestigation 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.

## 1. Introduction

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

The purpose of this document is to ensure that all new and undeposited Archaeological Archives in Rutland meet a common standard and are appropriately and consistently created, compiled and packaged across the County to Nationally agreed standards. This standard has been developed to ensure that the Rutland County Museum (RCM) is involved throughout the process of any Archaeological project rather than solely as the end repository.

RCM will consider for acceptance the total archive from any systematic archaeological fieldwork project, including fieldwalking, watching briefs, evaluations, excavations, geophysical, contour and photographic earthworks surveys, building recording and investigation, within the county of Rutland. Partial archives, and archives arising from unsystematic fieldwork including casual finds, will be considered on their merits. Acceptance is conditional on the archive falling within the parameters of RCM's *Collections Development Policy*.

This document offers guidance to prospective depositors giving the conditions that must be met for Archives to be acceptable. These conditions are designed to facilitate the storage, retrieval and future study of the material. RCM reserves the right to decline to accept archives that do not conform to these conditions. These conditions are based on National standards established by various museum/archaeological bodies in the United Kingdom. A selective bibliography is included.

Further information about this document can be sought from

Rutland County Museum,  
Catmose Street  
Rutland  
LE15 6HW

Telephone 01572 758440  
e.mail [museum@rutland.gov.uk](mailto:museum@rutland.gov.uk)

## 2. THE ARCHIVAL PROCESS

### 2.1 Communication

Good communication between all stakeholders is important for the preparation and deposition of Archaeological Archives.

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 method of dispersal.
- Abnormally large finds assemblages
- An agreement on the nature and scale of conservation work that is undertaken as part of the project. In particular if there are significant finds or assemblages which will require increased levels of curation or conservation.
- 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 Museums role should be acknowledged in all publicity.

### 2.2 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.

Leicestershire County Councils Environment and Heritage Services (LCCEHS) *Guidelines and Procedures for Archaeological Work in Leicestershire and Rutland* will be consulted by all individuals and organisations proposing to undertake fieldwork in Rutland. This covers, amongst other areas, Briefs and Specifications, Fieldwork Methods, Publication and Dissemination of the results. The project archaeologist will contact the Senior Planning Archaeologist, LCCEHS, to secure a copy of the most recent edition of these guidelines.

The Senior Planning Archaeologist (LCCEHS) will be actively involved in all developer-funded archaeological projects, from pre-fieldwork planning through to completion of the project (ClfA 2014a; ClfA 2014b; MGC 1992). They will liaise with the RCM Collections Manager in matters of archive preparation and deposition, and with the Leicestershire and Rutland Historic Environment Record (HER).

The RCM Collections Manager will be consulted directly by those involved with non-developer-funded archives; for example higher education institutions, volunteer/amateur groups, and other museums.

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.

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.

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.

### 2.2.1 *Archive Review (MGC 1992, 2.7)*

A formal series of reviews of the archive at identified stages in the archive curation process will be established, involving RCM and the project archaeologist; their scale will depend upon the “significance” of the archive, a decision best based on individual site merit. The series will include, as appropriate:

- A fieldwork conservation review: ongoing. RCM will be kept informed of major conservation treatment required in the field, and any long-term implications of this treatment. Cases may arise wherein RCM is not equipped, or may not be the most appropriate body, to accept certain materials or objects.
- A curatorial review: as soon as possible after the end of the fieldwork phase to make RCM (English Heritage 2006) aware of the extent of the Documentary and Finds Archives.
- A post-excavation conservation review: as near as possible to the start of the assessment phase (English Heritage 2006), to select objects for treatment. For “significant sites” it may be necessary for RCM's Collections Manager and conservator to meet with the project archaeologist.
- A selection, retention and dispersal review: at the start of the post-excavation assessment phase, to identify any parts of the archive which may be considered for dispersal (SMA 1993). For “significant sites” the project archaeologist, RCM's Collections Manager and a conservator should meet to conduct this review.
- A quantification of the number of boxes and other storage units to be deposited with RCM, including both the Finds Archive and Documentary

Archive, for the purpose of calculating the archive curation charge, where applicable. This will be implemented by the project archaeologist, but will be monitored by RCM at the time of deposition. This quantification is in addition to, not a substitute for, the quantification of individual finds and of elements of the Documentary Archive (e.g. number of plan sheets, number of plans, number of colour slides).

- A final check: immediately prior to deposition of the archive with RCM, to assess both the Finds and Documentary Archive to ensure that both have been prepared to agreed standards. RCM may refuse to accept a substandard archive: in such cases the costs of returning and re-delivery will be borne by the project archaeologist, not RCM. It may be necessary for the project archaeologist to meet with RCM's Collections Manager and a conservator to conduct this review.

At the outset of the project, the project archaeologist will predict the types of review necessary for the particular project, their timing and the human resources required to carry them out. Any resource implications of these predictions will be provided for in all project archaeologist tenders, along with an estimate of the conservation resources required.

## 2.3 Notification

### 2.3.1 *Notifying the museum*

Following agreement of the Project Design or WSI, organisations wishing to deposit an Archaeological Archive will notify the HER and Museum through submission of the **Project Notification Form** (Appendix 1). 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 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. ULAS (University of Leicester Archaeology Services), WA (Wessex Archaeology), OA (Oxford Archaeology) etc.

The Museum only accepts Archives that relate to its identified geographic boundaries of the County of Rutland. 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 6.4.2).

The Museum must be informed immediately if the following situations occur:

- Significant changes to the proposed deposition date
- Transfer of the project to another contractor
- Cancellation of the project

#### *2.3.1.1 Allocation of RCM accession numbers and archaeological site codes*

Accession numbers will be obtained from the RCM Collections Manager using the standard Accession Number Request Form (Appendix 7) at the commencement of the first phase of fieldwork, be the work invasive or non-invasive (i.e. destructive or non-destructive: ClfA 2014a annex 1). These accession numbers should be used in all site recording.

Any site codes used by project archaeologists as part of their project identification system, e.g. GYN97, will be agreed in advance of fieldwork with RCM.

Failure to secure an accession number may lead to RCM refusing to accept an archive upon delivery, since it is a principal of transfer that the accession number be marked on elements of the archive (see below) (ClfA 2014a, 3.5, 3.6). In such cases, the costs of returning and re-delivery will be borne by the project archaeologist, not RCM.

#### 2.3.1.2 *Projects which do not require a unique accession number*

Desk based assessment (DBA) which does not result directly in the collection of objects or other items (such as environmental or borehole samples) that would form part of a Finds Archive. Copies of the DBA Report must be submitted to the Leicestershire and Rutland HER, maintained by Leicestershire, within six months of the completion of the report subject to any contractual requirements on confidentiality (ClfA 2014c).

#### 2.3.1.3 *Accession Numbers for Multi-stage or Multifaceted Projects*

Projects that use a single site numbering system throughout successive or simultaneous stages or elements may use a single accession number. This might include an excavation taking place over more than one season, or an evaluation which is expanded to become a full excavation or an evaluation which is succeeded by a watching brief.

A new accession number should be drawn for a new stage of a Project:

- where the Site Archive comprising one or both of the Finds and Documentary Archives is handed over to the Museum after the previous stage;
- where different agencies are involved - an accession number should only be used by a single agency;
- or where different site numbering systems are used for different stages (“starting at context 1 again”). Separate accession numbers should be drawn for successive or simultaneous elements of the same stage where different site numbering systems are used for each element (each trench starts at context 1).

Linear projects may be given a single accession number, as long as a single site numbering system is used throughout, or a separate site code is used and marked on all records and finds for each site. The archives for the whole Project should be organised such that the archives for each site can be easily separated out.

Fieldwalking Projects should be treated in the same way as Linear Projects. Each walk in each field should have its own accession number where different collection unit numbering systems are used for each element (each field starts at traverse/stint 1A). Where unique location references or finds numbers are applied to each collection unit or object, a single accession number can be used for the whole Project.

To recap, a single, overall Project accession number should only be used when a single agency is involved, and when the site archive is retained by the agency throughout all stages.

The objective is to avoid the museum having to reopen archives to add new documents or objects. *Handing over the archive signifies completion of the Project.*

A further objective of allocating accession numbers is to avoid duplication and potential confusion. A sherd of pottery, or a context sheet, marked with "33" and the accession number should only possibly come from a single, and therefore unique, context within the Project.

Use of Site Codes in marking and labelling enables a single accession number to be used for the Project, whilst facilitating grouping of archival material by site.

### 2.3.2 *Notifying OASIS*

The Depositor will register their project to OASIS ([www.oasis.ac.uk](http://www.oasis.ac.uk)) before work on site begins through the completion of the data collection form.

### 2.3.3 *Setting out a Selection Strategy*

RCM recognises 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.

RCM 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 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, RCM requests any modification of the SMA guidelines are agreed in advance with the museum.

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, RCM contact and other interested parties during project review.

#### 2.3.4 *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.

The Specification written for an archaeological project will need to verify that a written agreement is in place over the ownership of the Finds Archive before fieldwork commences. This agreement will be evidenced to LCC Senior Planning Archaeologist in the case of developer-funded projects and to RCM Collections Manager in other cases.

The principle of donating the finds from a project, in the interests of public accessibility of the heritage should be explained to, or discussed with, the owner from the outset (ClfA 2014b 3.8), and an arrangement asked for. RCM recognises that owners may be reluctant to hand over their right to finds before they know what has been found. The owner should be involved by the body undertaking the project, at its end, in a review of the finds made, and agree which material will be handed over to the museum. The archaeological contractor may wish to obtain ownership of the Finds Archive itself; this is acceptable as long as it agrees in writing that it

intends to transfer ownership of this archive in its entirety to RCM upon completion of the project.

Any transfer of title agreement will award ownership of an archive to RCM from the day of deposition at RCM, and not before.

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 3) which details the size and condition of the Preserved Archive as well as providing a Project Summary and the Statement of Potential and Significance. This must come in at least 56 days 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 6). 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. 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 (Appendices 4 and 5).

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 Depositor.

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

#### 2.3.4.1 *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 will 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 giving a copy to the Depositor on deposit.

RCM also requires the right to dispose of material following the Society of Museum Archaeologists *Guidelines for Selection, Retention and Dispersal* (SMA 1993) and the RCM *Collections Management Policy*

The Museum cannot accept Archives on a loan basis.

#### 2.3.4.2 *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 Museum 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 3<sup>rd</sup> 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 5.

#### 2.3.4.3 *Logistics of Transfer of the Archive*

The deposition of archives should not be unnecessarily delayed (ClfA 2014. 4.2), and in general an archive should be deposited with an archive repository within one year of the end of analysis and reporting. Six months may be adequate for small archives and for those archives which the project designer decides do not warrant the creation of a research archive (English Heritage 2006). It is acknowledged that large archives to be analysed in detail will undoubtedly require a longer post-excavation phase of up to ten years (ClfA 2014, 4.4, 4.5).

Transport costs and insurance costs (if the project archaeologist wishes to insure the archive) involved in the transfer of the archive to the archive repository will be covered by the project archaeologist and written into the original Project Design as part of the financial resource necessary for the work to take place (Perrin 2014, 5.1).

RCM's Collections Manager will be given a minimum of 56 working days notice in writing of the proposed date of delivery of the archive in cases where an archive curation charge is to be levied, or 28 working days where it has been ascertained with RCM that no such charge is to be made. The date will be agreed between the Collections Manager and the project archaeologist before the latter dispatches the archive. A summary of the number, dimensions and nature of storage units (e.g. boxes of finds, boxes of documents, folders of drawings, files of photographs) will be provided to RCM to enable appropriate storage locations to be arranged.

A project archive will not be transferred to RCM until all the information required to produce the definitive report on the project is collated. This report should be in its final production stage (MGC 1992), and will state the elements of the archive transferred to RCM.

Material will not be accepted on a "deposit" basis unless the project archaeologist has secured transfer of title of the Finds Archive from the owner. This may involve the project archaeologist dealing with a number of parties, including the developer's archaeological consultant and the developer's agent as shown on the relevant planning application. Before deposition with RCM, the project archaeologist will write a final recorded delivery letter to all parties who might be in a position to determine the owner's intentions regarding the Finds Archive, copying the letter to RCM.

A standard receipt will be issued by RCM to the project archaeologist when the archive is transferred. This will take the form of a copy of an "Object Entry Form" triplicate form, signed by both parties. A copyright licence agreement will also be signed by both parties, where applicable.

#### *2.3.4.4 Confidentiality*

A "confidentiality period" of usually no more than six months may be agreed between all concerned parties with regard to particularly sensitive information (CIfA 2014, 1.10). The agreed date in which confidential status should be terminated, or reviewed, should be confirmed on deposition of the archive with RCM. It is assumed by RCM that if a document such as a report is submitted by the project archaeologist

for inclusion in the Historic Environment Record, then the contents of that document are available for dissemination to the general public even if the project is still in the fieldwork stage, as the HER is in the public domain. The Senior Planning Archaeologist, as manager of the HER, should be advised upon submission if the document contains information that needs to remain confidential, and agree upon the period.

### **3. DATA GATHERING**

#### **3.1 Conservation Requirements of the Archive**

The following will be undertaken prior to the transfer of the archive to RCM

- The conservation of the Documentary Archive during its creation; the appropriate marking, labelling, packaging and storage of the Documentary Archive.
- The primary conservation of the Finds Archive in the field e.g. following guidance contained within First Aid for Finds.
- The appropriate marking, labelling, packaging and storage of the Finds Archive.
- All necessary remedial conservation.
- The production of an x-radiographic archive of the Finds Archive
- Any investigative conservation work required to enable finds research publication objectives to be met.
- Costs for the above conservation work will be incorporated into the overall project budget.
- Nature and content of the Documentary Archive. RCM standards for the classification, content and storage of the Documentary Archive are set out in Section 6 of this document.
- Nature and Content of the Finds Archive

### 3.2 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.

This charge takes the form of a one-off payment to RCM. It is based upon a set charge for each storage box or other storage unit deposited. In cases where a curation charge is to be levied, the project archaeologist should give RCM at least 56 working days notice in writing of the proposed date of delivery of the archive, stating the number and dimensions of boxes and other storage units to be deposited, and the name and address of the individual or body who will be paying the charge. RCM will then raise an invoice, to be paid within 28 days statutory terms. The archive will not be accepted by RCM until the payment has been made, received and cleared.

The project archaeologist should ensure that the project funder is aware that the curation charge is an expense to be borne by the project funder, and as such it should be included in the overall project budget. Should the original owner of the Finds Archive decide to retain all or part of that archive, additional costs of documentation and conservation may be incurred by the project funder, and the owner will bear the expense of storage. In cases where the owner of the Finds Archive has not indicated whether or not they agree to transfer title to RCM, the project funder will bear the cost of curation charges as if donation of the complete archive had been agreed.

It is recommended that the project archaeologist should in all cases clarify with RCM whether or not an archive will be subject to a curation charge at an early stage in the project. This should be documented and filed by both the project archaeologist and RCM to maintain an audit trail.

The archive curation charge is not applied retrospectively. It will not apply to archives which have already been donated to and deposited with RCM. In cases where archives have arisen from small scale developer-funded projects with limited budgets, or from projects which are not developer-funded, RCM reserves the right to negotiate the curation charge.

### **2018/2019 charges**

The charge of **£55 per box/unit** is levied by the Museum for archaeological items and **£35.00 per box/unit** per standard box for paper archive.

One unit is:

- a small plastic finds box for metal/sensitive objects H=100mm x W=180mm x D=260mm
- a bulk finds box H=170mm x W=230mm x D=450mm
- a large unboxed object
- a documentary Archive box H=50mm x W=270mm x D=400mm
- 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).

Please note that curation charges are increased year on year. Please contact the Collections Manager for the current year charges.

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

## 4. THE DOCUMENTARY ARCHIVE

### 4.1 Paper

- 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.
- 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.

<b>Accession No.</b>	<b>Unique ID</b>
<b>Site Name &amp; Parish</b>	<b>Box series No.</b>

- 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.

- 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)
- 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).

## 4.2 Drawings

- 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.
- 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.

### 4.3 **Photographs**

NOTE: It is strongly recommended that from the issue of this document, digital photographs provide the primary method for photographic recording in Rutland.

- 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.
- 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 specific instructions 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.

#### 4.4 **Digital**

RCM believes that the digital Archives should be afforded the same protection as the documentary (paper) and material (finds) Archive. 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. RCM recommend deposition with the Archaeology Data Service (ADS) and from issue of this document all briefs issued by RCM 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).

- 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 through 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.
- 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.

#### 4.4.1 *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 RCM 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.

#### 4.4.2 *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>). The digital archive deposition fee must be met by the Depositor in full and does not form part of the box charges levied by the RCM.

##### 4.4.2.1 *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.

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](mailto:collections@archaeologydataservice.ac.uk)

## 5.0 MATERIAL FINDS

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).

### 5.1 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.

- 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. ClfA 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.
- 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**

- 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 the material type and context identifier.
- 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 6).

### *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.
- 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.

<b>Accession No.</b>	<b>Unique ID</b>
<b>Site Name and Parish</b>	
<b>Material Type (context number(s))</b>	
<b>Material type (context/ SF info  etc.)</b>	
<b>Box series no.</b>	

- 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 Museum must be notified of oversized objects prior to deposition so that the necessary storage space can be made available.

## 5.2 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.

- 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. ClfA 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.
- 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.

- Finds should then be boxed in sealable polypropylene (e.g. 'Stewart') boxes by Registered Find number.
- Box material groups/ types separately. 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.
- 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 should be recorded by X-radiography (where appropriate for the object) 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.

### 5.3 Human Remains

- 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.

- 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.
- The Museum will not acquire any human remains for which a licence would be required under the terms of the Human Tissue Act 2006.

#### 5.4 **Scientific samples**

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

- 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.

##### *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.

## **5.5 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 one 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.

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Acknowledgements :

Julie Reynolds, Museum Development Officer for Gloucestershire, kindly gave permission to adapt the "*Gloucestershire Archive Standards*" for use in Rutland 26.09.2017

APPENDIX 1



**Rutland**  
County Council

# Project Notification Form

The Depositor: Address:  Main contact: Tel: Email:	Site Name: Address:
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 <input type="checkbox"/> Archives Contents Spreadsheet <input type="checkbox"/>	
<b>ACCESSION NUMBER ASSIGNED</b> _____	
Name:	
Position:	
Signature:	Date:



**Rutland**  
County Council

# Project Review Form

<p>The Depositor: Address:</p>	<p>Site Name: Address:</p>
<p>Main contact: Tel: Email:</p>	<p>Accession Number:</p>

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:

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

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 Rutland County Museum Archaeological Archive Standard. 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:



## The Archive

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

Number of Archive boxes	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:

A full catalogue of the Archive's contents	
--	--

A signed Transfer of Title	
----------------------------	--

A licence to copyright	
------------------------	--

A licence from the Ministry of Justice where the Archive contains human remains	
---	--

Landowner/s:

Address:

Developer Details:

On behalf of the Depositor, I confirm that the Archive has been prepared according to the Rutland County Museum Archaeological Archives Standards. I also understand that if Rutland County 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 Rutland County Museum, I confirm receipt of the Archive as described and accept Title to the Archive.

Name:

Position:

Signature:

Date:



**Rutland**  
County Council

## Transfer of Title

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 Rutland County Museum

I assign as beneficial owner to Rutland County Museum 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 Rutland County Museum above.

Signed:

Date:

On behalf of Rutland County Museum I accept the donation of the archaeological discoveries recovered from the site named as an absolute and perpetual gift.

Signed:

Date:

Print Name:

Position:



**Rutland**  
County Council

# Licence to Copyright

Site Name:

ACCESSION NO:

Unique Identifier:

The Depositor/ Excavating Unit:

Address:

Tel:

On behalf of the Depositor (named above) I confirm copyright ownership of the Documentary Archive associated with the site named. I grant Rutland County Museum 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 Rutland County Museum a licence to supply copies of these works individually or collectively to third parties for publication in any media with or without charge.

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

Signed:

Date:

Print Name:

Position:

On behalf of Rutland County Museum 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:

APPENDIX 6

Table 1 Documentary Archive Checklist used by  
Rutland County Museum

Site name including parish/ accession no./Code:				
Organisation/group/individual responsible for creating Documentary Archive:				
Class number	Class title	No. of records	No. of pages/ Sheets/ Sleeves	Tick present (Museum use only)
1	Index to Archive			
2	Introduction (WSI)			
A.1	Final Report			
A.2	Publication Report			
B.1	Site Data - Text: Diary/Daybook/Field notes			
B.2	Site Data - Text: General Summaries			
B.3	Site Data -Text: Primary Context Records			
B.4	Site Data - Text: Synthesised Context Records			
B.5	Site Data - Text: Survey Reports			
B.6	Site Data -Text: Indices/Catalogues of Records and Drawings			
B.7	Site Data - Primary Drawings			
B.8	Site Data - Synthesised Drawings			
C.1	Finds Data - Text: Primary Finds Records (small finds)			
C.2	Finds Data -Text: Synthesised Finds Records			
C.3	Finds Data - Text: Specialist Reports			
C.4	Finds Data - Text: Box/Bag List			
C.5	Finds Data - Text: Catalogue of Drawings			
C.6	Finds Data - Drawings			
D.1	Catalogue of Photographs/Slides/Videos/X-Rays/CD Roms/etc			
D.2	Photographs/Slides/Videos/X-Rays/CD Roms/etc (types to be specified in Documentary Archive Summary List)			
E. 1	Environmental/ Ecofact Data: Primary Records			
E.2	Environmental/ Ecofact Data: Synthesised Records			
E.3	Environmental/ Ecofact Data: Specialist Records			
F.1	Documentary			
F.2	Press and Publicity			
G.1	Correspondence			
H.1	Miscellaneous — Plan/map			

## Rutland County Museum: ARCHAEOLOGY COLLECTIONS

Information required by Museum when accession numbers are requested. Please fill in all relevant information for your site.

Accession Number (to be completed by Museum)	
Site Address	
Civil Parish	
National Grid Reference	
Nature of Work	
Expected Start Date	
Name of Organisation	
Address of Organisation	
Name of person applying for number	
Contact telephone number & email	
Site supervisor	
Site Code	
Planning Application Number	
Listed Building Number	