



**BRAINTREE DISTRICT MUSEUM SERVICE**

BRAINTREE DISTRICT MUSEUM

COLLECTIONS

MANAGEMENT POLICY

2006 - 2011

Approved by Braintree District Museum & Study Centre Trust Ltd., a charitable company limited by guarantee, on 28<sup>th</sup> November 2006

Approved by Braintree District Council on 7<sup>th</sup> December 2006

**Next review due by 28 November 2011**

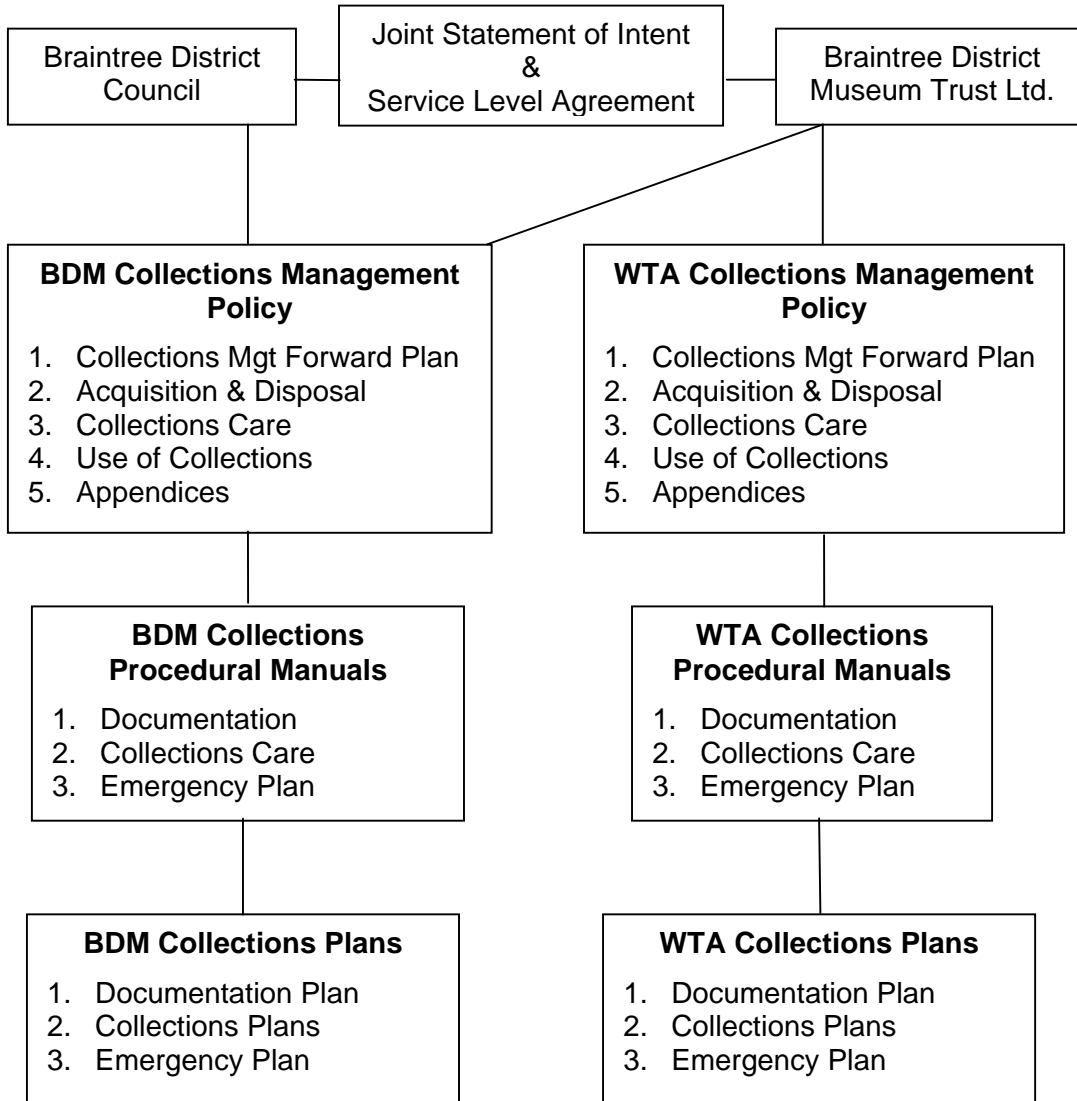
**Braintree District Museum and Study Centre Trust Ltd**

Registered Charity 1110447

# Foreword

Braintree District Museum Collections Management Policy determines the management of the collections held by Braintree District Museum. The Policy is underpinned by the Collections Procedural Manual that describe how the policies are implemented. The programme of work that aims to maintain the standards within the Collections Management Policy and Procedural Manual is outlined in the Collections Management Plans.

As the Warner Textile Archive is owned by Braintree District Museum Trust Limited there is a separate WTA Collections Management Policy. The relationship between these is illustrated below:



The Collections and Heritage Manager edited this policy with a substantial contribution from the Collections and Heritage Officer. All Trustees, Directors, members of the Museum Consultative and Advisory Committee and staff were consulted. This edition replaces the last authorised revision of 6<sup>th</sup> March 2001 and the draft Policy submitted to the Heritage Lottery Fund on 23<sup>rd</sup> January 2003 for the purchase of the Warner Textile Archive.

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# Braintree District Museum Collections Management Policy 2006 - 2011

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# 1. COLLECTIONS MANAGEMENT FORWARD PLAN 2006 – 2011



*Collections management within Braintree District Museum enables the preservation and interpretation of the history, culture and environment of the District of Braintree through the Museum's collections and associated information.*

Braintree District Museum (the Museum) has shared aims and objectives between Braintree District Council (the Council) and Braintree District Museum and Study Centre Trust Ltd. (the Trust), a charitable company limited by guarantee, as outlined in the *Joint Statement of Intent* (October 2006) and *Outline Service Level Agreement* (October 2006). The Council owns the collections and all future acquisitions to Braintree District Museum. The Trust is responsible for the management of the Council's collection and any collections held on loan from other institutions. The Museum Service's mission statement is "Braintree District Museum – preserving the past, understanding the present, creating the future for the citizens of and visitors to Braintree District" (section 2.4, Joint Statement of Intent).

*Improvements in the care and management of the Museum's collections and associated information will enable greater access to the remarkable human history of Braintree District to a worldwide audience.*

This vision of future collections management incorporates the following key aims:

## **Preservation**

- ensure the survival and preservation of important aspects of human history of Braintree District through the acquisition of relevant objects and information
- maintain the care and management of the collections and associated information to at least Museum Accreditation standard

## **Interpretation**

- provide a centre of historical interest and expertise for the whole District.
- improve the level of display and interpretation of the history of the District, in particular its unique industrial development that is of regional significance.
- contribute to the enjoyment of learning by being an educational resource for all.
- assist and provide interpretation of historic sites within the District.

## **Access**

- provide a District-wide museum service with the Museum as its operational base.
- reach a wide audience by embracing new technologies and working in partnership with other similar institutions in the district, county, region and country.
- provide a focus for community identity, by building up links already established with local colleges, heritage centres, industries, museums and schools.

To achieve these aims the following objectives have been set for 2006 - 2011:

1. Gain and maintain accreditation through the MLA Accreditation Scheme in 2006/2007 that will establish and monitor the minimum standards within collections management that will be achieved through the rolling five year Braintree District Museum Collections Management Plans.
2. Identify sources of funding and partners to achieve projects to improve care and access to collections, 2007 - 2011.
3. Build a strong network between the heritage centres and museums within the District to help provide a District collection, 2007-2011.
4. Focus collecting on priorities identified in the Acquisition and Disposal Policy and undertake a rationalisation of collections including reviewing loans and identifying any material for disposal, 2007-2011.

## 2. ACQUISITION AND DISPOSAL POLICY



Acquisition is the process of obtaining legal title to an item with the intention of using it for museum purposes. Disposal is the removal of an item from a museum's permanent collection, sometimes known as deaccessioning.

### 2.1. Summary of the Braintree District Museum collections and future collecting

#### 2.1.1. Background

Braintree District is one of England's largest administrative districts at 236 square miles or 610 square kilometres of mostly rural land, with three growing market towns of Braintree, Halstead and Witham and an estimated population of 137,800 people in 60 parishes, see Appendix 1 (estimated population in 2005, by Office of National Statistics).



This Acquisition and Disposal Policy is only concerned with the collections held by Braintree District Museum. A separate policy has been written for the Warner Textile Archive. However, within the District there are seven other museums or heritage centres that are open to the public at some time in the year. Only the National Trust's Paycocke's at Coggeshall is a registered museum. Over the next five years Braintree District Museum will continue to develop partnerships with the heritage centres, museums, their governing bodies and host institutions listed below, to further define their collecting areas and themes in relation to the Braintree District Museum Collections Management Policy:

- ❖ Coggeshall Museum (Coggeshall Museum)
- ❖ Earls Colne Heritage Museum (Earls Colne Heritage Museum and Earls Colne Parish Council)
- ❖ Finchingfield Heritage Centre (Finchingfield Guildhall and Finchingfield Heritage)
- ❖ Great Bardfield Museum and Art Gallery (Great Bardfield Historical Society)
- ❖ Halstead Heritage Museum (Halstead Local History Society and Halstead Town Council)

- ❖ Kelvedon and Feering Local History Museum (Kelvedon and Feering Local History Museum)
- ❖ Paycocke's, Coggeshall (National Trust)
- ❖ Ridgewell Airfield Commemorative Museum (Private collection)
- ❖ Witham Heritage Centre (Witham Town Council and Braintree District Museum)

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

- ❖ The family and company histories of Courtaulds, Crittall Manufacturing Company and Warner & Sons (at Warner Textile Archive). Also the local paternalism that extended particularly from Courtaulds and Crittalls throughout the District in social, leisure, health care and architecture.
- ❖ Local history research collections including hospitals, industry, leisure, retail and schools.
- ❖ The archaeology of the Roman town of Braintree and Medieval Crossing Temple.
- ❖ Castle Hedingham pottery
- ❖ The history of decorative arts with emphasis on the development of textiles which our district had worldwide significance. Creative textiles including beadwork, a small but comprehensive collection of ceramics and a representative collection of prints and design ephemera from Bardfield artists.
- ❖ John Ray (1628 – 1705)
- ❖ Three historic buildings, including Braintree District Museum, owned by Braintree District Museum Trust Ltd., formerly Manor Street Infant and Junior Schools, (1862 and 1897 respectively); the grade II\* Town Hall Centre, formerly the Town Hall (1928) and part of the former New Mills, owned by Braintree District Museum Trust Ltd., now the grade II Warner Mills (1862).

### 2.1.2. Archaeology

#### *Archaeological archives*

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



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

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

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

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

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

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

### *Archaeological objects*

Individual or groups of archaeological objects have been acquired individually or more recently from the Treasure Trove Act. Simply defined Treasure is any object found, other than a coin, that is at least 10% precious metal and at least 300 years old. There is a legal obligation for any finder of Treasure to report it to the Coroner under the 1996 Treasure Act or risk a maximum three months in prison or a fine of up to £5,000 or both. In addition many archaeological objects that are not treasure are being recorded on a national database via the Portable Antiquities Scheme.

- ii. A small local and British collection of prehistoric flint tools. Of note are the Halstead and Marlborough Road Late Bronze Age/Early Neolithic daggers
- iii. Pottery from all periods, most found within the District.
- iv. Bronze Age gold ring, Kelvedon
- v. Roman gold phallic pendant, Braintree (Treasure Trove, illustrated opposite)
- vi. Roman copper alloy pyramid bells, Coggeshall
- vii. Gold posy ring, Coggeshall (Treasure Trove)
- viii. Silver and garnet ring, Kelvedon (Treasure Trove)
- ix. Silver 17th century button, Sible Hedingham (Treasure Trove)
- x. Early Anglo-Saxon gold brooch sheet fragment, Kelvedon (Treasure Trove)

### Future Collecting

- i. Archaeological archives will continue to be accepted from the District of Braintree. A large number of excavations are with archaeological contractors waiting to be deposited with the Museum. Before 1991 the responsibility for publishing sites excavated by Essex County Council belonged to the Historic Environment Management Section and thereafter with the Field Archaeology Unit. No collections should be accepted unless they have been published and meet the criteria established in the *Guidelines for deposition of archaeological archives with Braintree District Museum* (Appendix 5.3) and Essex Museum Worker's Group – *Code of Practice Relating to Material from Archaeology Excavations* (Appendix 5.4). The high number of future excavations within the District will generate a large volume of important material and each deposition should be considered with reference to the above Guidelines; Code of Practice and Museum resources. Significant archaeological archives awaiting transfer include:
  - ❖ Maltings Lane, Witham (Essex County Council Field Archaeology Unit)
  - ❖ Kelvedon Kiln Site (Essex County Council Field Archaeology Unit)
  - ❖ Hole Farm Kilns, Sible Hedingham (Essex County Council Field Archaeology Unit)
- ii. Individual archaeological objects will continue to be purchased through the Treasure Trove Scheme, dependent upon the financial resources, when objects are in good condition and illustrate an important part of the District's archaeological heritage. Other archaeological objects will be accepted subject to the criteria outlined in section 2.2 to 2.8 of this Policy.
- iii. The introduction of the Essex Finds Liaison Officer for the Portable Antiquities Scheme has created an important database of finds. Some of the finders are offering their archaeological objects to the Museum and this source of significant individual or groups of finds will be collected subject to the due diligence outlined in the *Code of Practice for Responsible Metal-Detecting in England and Wales*.

#### 2.1.3. Art

- i. The collection comprises framed and unframed work in the following media: oil (53), watercolour (19), pen and ink (11), pencil (6), photographic (104) prints (68) and other media (66). Themes comprise of the following:
- ii. A collection of oil portraits (23) painted by promising young artists selected from the RA School, showing employees of the Crittall Manufacturing Company painted in the mid 1920s. A growing collection of research related to the 'Old Iron' series is being assembled.
- iii. Within the Town Hall Centre there are the following works:
  - ❖ An important collection of painted panels on copper (8) showing the heritage of Braintree painted by Maurice Greiffenhagen RA (1862 – 1931) mounted in the Council Chamber of Braintree Town Hall in 1930.
  - ❖ On the landing two civic portraits painted by Maurice Greiffenhagen RA (1862 – 1931) of Sir William Julien Courtauld (1870 – 1940) and George T T Bartram (1845 - 1940)
  - ❖ In the Chairman's Room, ceiling murals painted by Henry Rushbury RA (1880 - 1968).
  - ❖ A stained glass window and an Essex Regiment war memorial panel created by George Kruger Gray (1880-1943).
- iv. A large wall mural painted by Anna Zinkeisen (1901 – 1976) showing the evolution of the textile industry commissioned by Courtaulds.




- v. A small collection of local topographical work in different media (91) by mainly local artists such as Olive de Horne Vaizey and Elsie Cole showing local scenes such as Bocking Postmill and houses in Bradford Street. There are also a number of topographical views showing scenes outside of Braintree District (45).
- vi. A collection of works connected with notable local figures (65) as well as businesses and institutions (43) including; a pencil sketch of Francis Henry Crittall (1860 – 1935) by Sir Alfred Munnings PRA and an oil portrait of George Courtauld.
- vii. A collection of works (31) produced by the Great Bardfield group of artists and craftsmen who were influential in the development of applied and fine art in the 1950s. This includes work by Edward Bawden (19), John Aldridge (4), Sheila Robinson (4), Richard Bawden (3), Michael Rothenstein (1) and Eric Ravilious (1). The Museum commissioned three works for the John Ray Gallery in 1993 from Richard Bawden, Linda Richardson and Michael Rothenstein. In addition there is a growing collection of books and ceramics connected with this important group. Great Bardfield Historical Society have loaned a significant collection of books relating to the Great Bardfield artists (258) and works of art (113) including Edward Bawden's drawings for A Life in an English Village (15).
- viii. A small collection of sculpture mainly of loaned material including busts (5) of Lord Braintree by Sir Jacob Epstein, Francis Henry Crittall by Sir William Dick Reid, John Ray, Samuel Courtauld and Mrs Samuel Courtauld.
- ix. A diverse and unrelated contemporary collection of paintings in different media, purchased by the Museum from local art exhibitions (31).
- x. An extensive collection of experimental work produced by local artist Cyril Hamersma (442) on loan to the Museum.
- xi. A large and important silver trophy known as the 'Rates Case Memorial' produced to commemorate the part taken by a member of the Courtauld family in a notable court case in the nineteenth century.
- xii. A collection of engravings (14) by David Lucas showing scenes from John Constable's 'English Landscapes'.
- xiii. A collection of pen and ink sketches (7) showing local villages by local artist P.T. French.
- xiv. A collection of framed photographs and panels (39) on loan and previously hung in the former Braintree Magistrates Court.
- xv. Material stored at the Museum owned by Chelmsford Museums (90).
- xvi. Material stored at the Museum owned by Great Bardfield Historical Society ().

#### *Future Collecting*

- i. Additional portraits from the Crittall Manufacturing Company 'Old Iron' series of paintings. In addition any work of art commissioned by Crittalls.
- ii. Topographical views showing Braintree District.
- iii. Paintings showing local people, events and businesses, particularly paternalistic companies such as Courtaulds.
- iv. Work by the Great Bardfield group of artists, with particular reference to graphic work, textiles and ceramics.
- v. Sculpture relating to local personalities.
- vi. Designs and artwork produced in connection with local manufacturers.
- vii. The Museums Service will support the commissioning of works throughout the District under BDC's Per Cent for Art policy.

- viii. The Museum will purchase a minimum of one work per annum from the Braintree Open Art Exhibition or its equivalent that demonstrates excellence and originality in the disciplines otherwise collected by the Museum.
- ix. The Museum will encourage the extension of creative expertise by collecting and commissioning new artistic works inspired by the Museum's collections, heritage or people that represent excellence in their field.

#### 2.1.4. Ceramics

- i. Good and varied collection of distinctive ceramics produced by the famed local pottery at Castle Hedingham produced by Edward Bingham from the 1860s to 1905. This collection consists of 57 individual pieces ranging from an Essex Jug showing heraldic and historic imagery connected with the county as well as a large dish with the subject of Adam and Eve, local souvenir and commemorative ware, puzzle jugs and rustic ware. This important local collection is complemented by a growing archive of research material on Castle Hedingham Pottery including original sketchbooks compiled by Edward Bingham, c.1905.
 
- ii. A collection of ceramics donated by the Courtauld family with varying numbers of pieces from a variety of factories as well as different glaze types and modest numbers of pieces manufactured by Bow and Worcester. This collection consists of: Bow (17), Eighteenth Century Earthenware (12), Creamware (11), Chinese (10), Worcester (9), Delftware (6), Whieldon (6), Lowestoft (5), Caughley (5), Lustreware (5), Bristol (3), Derby (3), Liverpool (2), Early Saltglazed Stoneware (2), Wedgwood (1) plus 47 other pieces from unattributed mainly Staffordshire factories.
- iii. An interesting collection of hand-painted Delftware drug jars (15) mainly originating from Lambeth. These drug jars were formerly the property of Dr Jack Harrison the well-known doctor who lived in Bank Street, Braintree. This collection contains several rare jars.
- iv. A collection of commercially produced ceramics from designs by the famed Great Bardfield artists Eric Ravilious and Edward Bawden. These 56 pieces are from incomplete dinner and tea services produced by Wedgwood. In addition, there is a commemorative mug celebrating the 1953 Coronation from the designs of Ravilious.
- v. A good collection of ceramics (87) that were formerly used for civic life at Braintree Town Hall. This includes crockery produced by Shelley with the enamelled civic arms of Braintree as well as two vases produced by the famed Upchurch Pottery in Kent.
- vi. A growing collection of important transfer-printed ceramics (31) manufactured to commemorate local events or used by local organisations. This material includes crockery used at the County High School, commemorative ware made for the Co-operative Society and a large collection of material used at the Braintree & Bocking Recreation Ground.
- vii. An important advertising model of a polar bear made to advertise bear grease for a local Braintree hairdresser, W Coote (illustrated opposite).
- viii. A modest collection of interesting Royal commemorative ware (6) dating from the death of Princess Charlotte in 1817 to a mug designed by Ravilious for the Coronation of Elizabeth II in 1953.
- ix. A Rings Jug made for St Michael's Church, Braintree in 1686.
- x. Three seventeenth century Bellarmine jugs
- xi. A small collection of local souvenir ware (7) mainly of foreign manufacture.

### *Future Collecting*

- i. Active collection of Castle Hedingham ceramics to create a UK centre for the study of this important and distinctive pottery.
- ii. Expand the collection of ceramics designed by Great Bardfield artists such as Ravillious and Bawden by the acquisition of distinctive individual commemorative pieces.
- iii. Collection of transfer printed earthenware related to local businesses and organisations.
- iv. Collection of local souvenir ware produced by factories such as Goss.
- v. Examples of craft and artist produced ceramics inspired by the District, Museum's collections or produced by makers from the District or those commissioned by the Museum.

#### **2.1.5. Coins and tokens**

- i. A small collection of 363 coins and tokens that include:
  - ❖ 96 Roman coins, mostly late Roman and barbarous imitations
  - ❖ 3 Medieval (1066 – 1485)
  - ❖ 16 Early Modern (1485 – 1714)
  - ❖ 140 Modern (1714 onwards)
  - ❖ 24 foreign (all periods)
  - ❖ 27 jettons (counters previously used in accounting and playing cards)
  - ❖ 18 tokens from within Braintree District
  - ❖ 36 tokens outside the District and 3 medals.



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

- ❖ A Roman silver denarius of Didius Julianus, 193 AD (illustrated above)
- ❖ A Roman silver siliqua of Constantius II, 337-361 AD
- ❖ 17th century trade tokens from Braintree District (13)
- ❖ Braintree and Bocking halfpenny payable at W Goldsmiths, Braintree, 1794 (5)

### *Future Collecting*

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

#### **2.1.6. Costume**

- i. A modest collection of local costume (37). Of particular note is a collection of 19<sup>th</sup> century bonnets (18) and shirts (2) and ledgers (8) offered under the 'Cottage Loan' Scheme. In addition, there is a noteworthy silk quilt designed by Alec Hunter and made for the silver jubilee of George V in 1935 bearing the embroidered names of villagers; a nineteenth century christening robe belonging to Dean Brownrigg the Dean of Bocking; a growing collection of school uniform relating to Braintree schools; a farmer's smock from Finchingfield (part of a loan from Finchingfield Heritage Centre) and a uniform worn by a Crittall employee.
- ii. A small but representative collection of mid-twentieth century military uniform (10) covering



most services. Of particular note is a rare 19<sup>th</sup> century Braintree & Bocking Volunteers tunic.

- iii. A collection of twentieth century costume (102) of mainly female clothing. In addition, there is a collection of children's costume (10), baby clothes (23) and costume accessories (63).
- iv. A collection of female Victorian costume (45). A particular strength is a collection of Victorian mourning dress. A particular piece of note is the 1870 dolman jacket belonging to the owners of Clock House, Braintree and originally possibly the Courtauld family (illustrated above).
- v. A large and diverse collection of loaned material (902) known as the Metson Collection that includes costume and accessories mostly originating from the twentieth century with particular emphasis on the 1930s to 1960s, from a family home at Little Dunmow, Uttlesford District. It includes mainly items of children's wear, hosiery and handkerchiefs and is an important social history of family life.
- vi. There is a small but important collection of beadwork bags and costume accessories (68) including a collection of beads (377) centred upon the 'Louisa Lowe Collection' accumulated by a member of the Courtauld family during her travels worldwide. Louisa Lowe is an early example of a female collector and the beads she collected contain examples of African trade beads, Maori beadwork, American Indian work, Chinese jade, amber and jemmstones, Venetian glass and Dynastic Egyptian beads.

#### *Future Collecting*

- i. Local costume concentrating on uniform with a strong link to Braintree businesses and schools.
- ii. Clothing items with a strong local emphasis such as 'Cottage Loan' bonnets.
- iii. Nineteenth or twentieth century items of fashion that define an era, worn or made for people who lived or live within the District with related contextual documentation.

#### **2.1.7. Geology**

- i. A small collection of approximately 260 geological specimens and shells, many without provenance.
- ii. Specimens of note include:
  - ❖ Part of a jaw and fossilised teeth of an ichthyosaurus
  - ❖ Part of lower jaw and two lower molars of a mammoth, found on the site of Courtauld factory, Bocking in 1956.



#### *Future Collecting*

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

#### **2.1.8. Handling**

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

- i. Victorian (185). A collection of mainly domestic items such as butter pats, washing boards, posers, flat irons and kitchen equipment. Much of the Victorian part of this collection is duplicated.
- ii. Post-War (104). A collection that mainly consists of magazines, newspapers, knitting



patterns and children's clothing. There is also a lot of souvenir material related to the 1953 Coronation and the Festival of Britain.

- iii. Second World War (87). A collection that contains a great deal of ephemera and printed material mainly relating to the Home Front. In addition, there is a growing collection of service uniform including uniforms for the Royal Navy, Royal Air Force as well as an American greatcoat.
- iv. Materials (22). A collection of duplicate fabric samples mainly connected with Warners and Courtaulds but also examples of batique, Peruvian and Mexican weaving frames and objects relating to the textile industry. Also over 100 costume dolls in different national dress.
- v. Archaeology (10). A small collection of mainly pot sherds.
- vi. John Ray (9). A collection of dried herbs.
- vii. Reminiscence boxes are made up from relevant items from the above handling collections.

#### *Future Collecting*

- i. Further uniform for the Second World War section including Army uniform, medals and Civil Defence uniform.
- ii. Printed ephemera relating to the post Second World War period with a particular emphasis on local events and businesses.
- iii. Objects connected with childhood and the Home Front dating from the Second World War.
- iv. Costume connected with family life during Victorian and Edwardian times with particular emphasis on clothing worn by children.
- v. Classroom fittings and equipment such as maps and other learning aids.
- vi. Equipment and materials that would have been used at a school like Manor Street School during Victorian times and the Second World War.
- vii. Victorian and 1930s domestic equipment to replace frequently used existing items such as the candle box, candle snuffers and sugar tongs.

#### **2.1.9. Natural History**


- i. A case of birds eggs and another of butterflies of poor quality (2).
- ii. A small collection of natural history material including cased butterflies and natural history specimens displayed in the 'John Ray Gallery' (12).
- iii. A collection of books connected with Ray (7). This includes:
  - ❖ John Ray's *Historia Plantarum* (1685) Volumes I, II and III,
  - ❖ John Ray's *Wisdom of God*
  - ❖ John Ray's *On the Chaos Deluge*
  - ❖ William Derham's *Select Remains of the Learned John Ray*
- iv. A plaster copy of an original bust of Ray by Louis Francois Roubiliac in Trinity College Cambridge (illustrated opposite) and the John Ray Statue (outside the Museum).



#### *Future Collecting*

- i. No further natural history specimens will be collected, unless used for display in the John Ray Gallery.
- ii. Material relating to John Ray.

### 2.1.10. Photography and Film

- i. An important collection of photographs of local interest owned by the Friends of Braintree District Museum licensed to Braintree District Museum (952). This collection comprises of principally negatives but also prints from 1880 to the present day. Most of these are from the 'Alf Whybrow Collection'. Many of these images are reproductions of original material. Photographs collected since 1994 belong to Braintree District Museum.
- ii. The Museum has an interesting collection of prints known as the 'Edgar Tarry Adams Collection' (406). This shows photographs taken by and for the owner of the Adams Brewery in Halstead. This collection comprises of local views and ships as well as images covering the life of the family whilst on holiday.
- iii. A collection of images relating to local industries (579) with particular strengths in photography showing products for catalogues. In addition, several local companies such as Bradbury and Schofield Printers have been recorded during their last days of production. There is also material showing the Lake & Elliot powerhouse.
- iv. An important series of (6) albums of photographs relating to the wartime work of the Crittall Manufacturing Company. This includes a unique album of atmospheric images of women workers at the Crittall works during the First World War. In addition, there are also good records showing the variety of goods manufactured by the company during the Second World War.
- v. A good collection of images showing local Braintree scenes (1668). These show mainly shops and residential areas in the town. There is good general coverage of most of the older streets in Braintree.
- vi. A good collection of material relating to the Black Notley Hospital (228) with particular emphasis on post Second World War images of the hospital and its patients until its closure.
- vii. A modest collection of panoramic photographs showing local schools (30). There are also two more panoramic images, one showing a view of Braintree from the top of the Town Hall and another showing a display of equipment used by the emergency services during the Second World War.
- viii. A good collection of aerial views showing Braintree (165). These include important views showing the development of Braintree during the late 1980s and early 1990s'.
- ix. A modest collection showing Braintree Boxing Club (15).
- x. There is a collection of material showing villages and towns in the district outside of Braintree (442). The main places shown in this section are Halstead and Witham with lesser coverage of Rayne and Coggeshall. There is minimal coverage of other places in the district.
- xi. An album showing post Second World War images of workmen's dwellings before clearance, pre-fabricated buildings and familiar buildings such as the Horn Hotel around the 1950s.
- xii. The Friends of Braintree District have their own film unit called Timeframe that have produced a number of films including: 'Townrow - Braintree's Family Store', 'Learning for Life - Building for the Future', and 'Bush Boake Allen - Flavours of the Past'.

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

#### *Future Collecting*

- i. Photographs that cover the villages and towns within the district apart from Braintree and Bocking.
- ii. Material showing everyday life in Braintree and Bocking with particular emphasis on local shops, streets, people and houses to complement existing collections.
- iii. Cine and digital film showing moving images of life in Braintree District from the 1920s onwards.
- iv. Material showing working life and the main industries in Braintree District.
- v. Photographs showing the development of Braintree District Museum.
- vi. Material related to education in Braintree District.

#### **2.1.11. Reference**

- i. The Museum's original main archive is contained in the Heritage Trust Library (2278). This includes ephemera such as programmes, handbills and tickets as well as articles from journals relating to the history of Braintree and the district. This material is included on the main database. Ephemera and paper-based archival material is now included within the main collection. Paper-based archival material is now treated in the same way as other material entering the collection and will in the future be placed with other similar material i.e. company or school archives.
- ii. The Museum has a collection of architectural plans and maps (1527). These are mainly architectural plans of Courtauld's mills. They mainly consist of dyeline prints produced towards the end of Courtauld's involvement in Braintree although there are several earlier plans drawn on waxed linen dating from around 1919. The collection of drawings are predominantly modern printed copies with many being duplicate copies. There is also a good collection of drawings connected with Hunts of Earls Colne. The Museum has a wide-ranging collection of books relating to the local history and development of Braintree and surrounding towns and villages (114). There is an important series of original plans of Silver End.
- iii. The Museum has a modest collection of books relating to the history and development of industries such as textile production which are important to researchers and have wide significance and engineering in Braintree (26). This includes a good collection of books centred on the history of Courtaulds and textiles in Braintree.
- iv. There is a small collection of general reference books related to the collections of Braintree District Museum (65).
- v. There is small collection of books relating to the history of Essex (67).
- vi. The Museum has a fair collection of periodicals relating to archaeology in Essex and Braintree district such as Essex Archaeology and History.
- vii. The Museum has a small collection of periodicals relating to material in the collections such as Essex Review & Essex Journal.



- viii. The Museum has a growing collection of unaccessioned paper-based material included in 'Reference Files'. This material consists primarily of photocopies of the following: articles from journals, newspaper cuttings and copies of original material. This material isn't catalogued or indexed and is primarily for introducing researchers to a subject or to include pieces of information on a subject/person/place which otherwise might be lost. There is a list of Research Files that have been created and material is placed within this structure. All material placed in these files must be properly referenced to indicate the original source. No records of these files will be kept on the database.
- ix. The Museum has a modest collection of individual papers and small archival collections relating to local businesses and individuals.
- x. The Museum has a collection of maps (220). These are mainly Ordnance Survey maps with many dyeline copies dating from the 1980s. There are some earlier OS maps with one showing Braintree and surrounding villages during the 1880s and a map showing Braintree farms in 1814. Most of the maps are of poor quality or are modern dyeline copies.

### *Future Collecting*

- i. A copy of all local history publications should be collected to reflect the diverse heritage of Braintree District. A copy of any publication using any of the Museum's collections, images or information will be given to the Museum as a condition of use of the image.
- ii. Printed ephemera should be actively collected to reflect life in Braintree seen through the eyes of shops, businesses and individuals.
- iii. Archival material relating to Braintree businesses and individuals should be collected. Large-scale archives should be offered to the Essex Records Office.
- iv. The Museum should continue to collect architectural plans and maps relevant to its main collections.
- v. The Museum should collect reference material relating to the development of Braintree District Museum and the Warner Textile Archive from the 1920s onwards and ensure all relevant archival material is incorporated.
- vi. The Museum should collect new publications which inform the strength of the collection i.e. textile, costume and decorative arts.

## **2.1.12. Social History**

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

### **2.1.12.1. Community Life**

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



collection consists primarily of photographs as well as a varied selection of hospital equipment (294). Coverage of other local hospitals and medical care is scarce (13).

- iii. The Museum has a fair collection of material relating to Braintree Town Hall (42). This includes the architect's model of the building and the silver trowel used at the opening ceremony. There is also a large collection of civic china listed under ceramics. There is also a fair collection of material relating to civic life in Braintree (83). This material includes the Braintree Chairman's Badge of Office for Braintree and Bocking Urban District Council as well as Braintree Rural District Council.
- iv. Fire Service – The Museum has a good and diverse collection of fire plaques (29) including many rare examples of unknown provenance. In addition, there is a small collection of material related to the fire service in Braintree (11).
- v. Alfred Hills Collection – A core collection of objects (30) have been identified as being donated by prominent local clerk and historian Alfred Hills that formed the basis of the original museum in 1928. Further research is required to identify the other pieces. Interesting pieces include a hand-painted cartoon titled 'Dropping the Pilot' and 18<sup>th</sup> century scolds bridle.
- vi. Military Service – A modest collection of material relating to the armed services. This includes material (mostly archival) relating to the Essex Regiment (19), the Braintree adopted sloop (a small destroyer with guns on the upper deck) HMS Kite (33) and the American Air Force bases (16) in the district including White Courts and Rivenhall with particular strength on Wethersfield. There is also a small amount of material relating to the Home Front in Braintree (23).

#### 2.1.12.2. Domestic and Family Life

- i. The Museum has a collection of equipment used in the domestic environment. This includes: household furniture and fittings (41), sewing machines (10), washing equipment (20) and major items of kitchen equipment (7).
- ii. The Museum also has a large collection of food preparation items (106) material connected with smoking (167) and material connected with eating and drinking (237).



#### 2.1.12.3. Personal Life

- i. The Museum has a modest collection of material relating to personal leisure and pastimes such as televisions (4), local sports (56) and local organisations (38). The material on local sports includes a large collection on junior boxing material relating to trainer Stanley Sutton.
- ii. The Museum has a small collection of material relating to the provision of entertainment in theatres and cinemas in Braintree District (9). This includes 1930s posters from local cinemas printed by Joscelynes.
- iii. The Museum has a growing collection of material relating to the prominent local civic figure George Bartram (79). This includes ten scrapbooks compiled by George Bartram detailing his life in Braintree.
- iv. There is a modest collection of material connected with children's toys and games (45).



- v. There is a small collection of material relating to religion (41). In addition, there are a number of family bibles (9) both belonging to families and local chapels, including an early 17th century bible from St Michael's Church, Braintree and the Braintree Congregational Church. The Museum also has two nineteenth century straw plait banners from St Andrew's Church, Shalford. There is a local funeral bier and a builder's cart from Hurry's Builders and Undertakers of Bradford Street, Bocking. Also there is a memorial board dedicated to William Tabersham, 1771, from Helions Bumpstead.
- vi. There is a small collection of material relating to local public houses (11). Of particular note is the carved figure of 'Harkilees' from the Six Bells public house in Bocking.
- vii. There is a small collection of material relating to personal writing (15).
- viii. The Museum has also been seen as a repository for craft repository for craft related items with gifts from the Essex Handicrafts Association, including the Essex Model House and Barn; The Guild of Straw Craftsmen and Essex Lace Makers.

#### 2.1.12.4. Working Life

- i. There is a large collection of metal tools used by craftsmen such as blacksmiths, wheelwrights and metal workers (154). This material is primarily from the 'Stanley Smith Collection' of tools.
- ii. The Museum has a good collection of straw plaiting (56) with much of it originating from Finchingfield, including work by Fred Mizen, Alfred Ruffles and Hannah Freeman. The Museum also has a small but interesting collection of locally produced corn dolly work (22).
- iii. The Museum has a growing collection of material relating to the Crittall Manufacturing Company (681). This mainly comprises of catalogues and sales material. In addition, the Museum has a good collection of paintings from the 'Old Iron' series. Some of the collection is on loan.
- iv. The Museum has a collection of woodworking planes of unknown provenance (40).
- v. There is a modest collection of material relating to the local foundry and metalworking company of Lake & Elliot (151). This material mainly consists of catalogues, general ephemera and photographs.
- vi. The Museum has a strong collection of material relating to the local printing industry (448). This primarily relates to the local printing companies of Schofields as well as Joscelynes. This material includes equipment and presses used in the printing process as well as a wealth of printed material and a record of the equipment being used.
- vii. There is a modest collection of material relating to Bradbury's, the local manufacturer of motor trade accessories (237).
- viii. The Museum has a small collection of material from other well-known manufacturers such as West Brushes, Braintree (7); Pinkhams Gloves, Witham (13) and Swinbourne, Braintree (1).
- ix. The Museum has a collection of non-textile material relating to Courtaulds including ephemera, sample books, bobbins, pattern books, ashtray, printing block, garment labels and factory equipment (329).
- x. There is a good collection of material relating to plastering (126) especially those belonging to Frederick Fuller who had the contract for Silver End.
- xi. The Museum has a modest collection of material from local Braintree shops (62). Additional to this is a collection from the former Gowers bakers (25), the Co-operative Society (20), Crittall & Winterton (79) and the Phoenix Restaurant (39).



- xii. The Museum has a large collection of material relating to clockmaking locally (20). This mainly consists of longcase clocks made by the Fordham family of Bocking. In addition, there is a small number of items relating to local watchmakers such as Parkes and Gibsons.
- xiii. There is a modest collection of material relating to law and order locally (7). This includes several Constable's truncheons and a model of the town's stocks.
- xiv. There is a small collection of non-local firearms (4).
- xv. The Museum has a significant collection of oral history recordings mainly from the East Braintree Oral History Archive (130) and the Heritage Trust collection covering Courtaulds and Warners workers.

#### *Future Collecting*

- i. Material relating to education in Braintree District with particular emphasis on Manor Street School.
- ii. Material connected with Braintree Town Hall.
- iii. Material relating to the development and life of Braintree District Museum.
- iv. Material relating to civic life in Braintree with particular emphasis on prominent local figures such as George Bartram, William Julien Courtauld, Alfred Hills and John Ray.
- v. Material relating to entertainment to reflect theatre and cinema provision in Braintree district.
- vi. Material on local leisure pursuits such as local sports and organisations directly connected to leisure and hobbies in the District.
- vii. Material relating to major local Braintree companies such as Crittall and Lake & Elliot as well as smaller companies such as West Brushes, Swinbourne and Pinkhams.
- viii. Material relating to local shops with particular emphasis on shop fittings as well as ephemera. In addition, the Museum will place this in context through the gathering of personal memory through media such as oral history and photography.
- ix. The Essex Straw Collection should be expanded by collecting locally produced work.
- x. Locally produced corn dollies.
- xi. Material relating to the history of worship in Braintree. In particular, ephemera and objects centred around local churches and chapels.
- xii. Material dealing with crime and punishment in the town covering the local police force and local magistrates.
- xiii. Local healthcare provision with particular emphasis on hospital provision and local doctors.
- xiv. Material relating to local public houses, restaurants, hotels and cafes.
- xv. The firearms collection is too small to provide useful reference material and, given the specialist storage provisions, particularly for firearms, no further items will be acquired, unless of local manufacture. Further consideration should be given to the use of the existing collections. If there is insufficient local significance they should be considered for transfer to another museum service that is able to meet the specialist requirements of these collections, holds a Firearms License and optimise their use. Live ammunition, or anything containing explosives or unstable chemicals will not be collected
- xvi. Original copies of all oral history recordings will be held at the Essex Sound Archive, within the Essex Record Office and copies kept at Braintree District Museum. This form of collecting should be encouraged on a project basis and as supplementary information for important donations and archives.

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

### 2.1.13. Textiles

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



- i. A significant collection of mourning crape (139) produced by Courtaulds. In addition, there is a small collection of equipment and research materials relating to the production of crape.
- ii. A collection of mainly textile samples (85) illustrating the development of man-made fibres by Courtauld locally. There are also a number of natural fibre textile samples (194) produced by the company as well as fabric samples from unattributed manufacturers that require further research (203). The Museum has a blue silk jacket worn by George Courtauld made around 1890 and used during local elections. In addition, the Museum has on loan a further six boxes of loaned material relating to Courtaulds from the Halstead Historical Society including weaving equipment and a loom.
- iii. A collection of textiles produced in Braintree by Warners including: handwoven (35), powerwoven (347) and printed (213). These include an important collection of handwoven and powerwoven textiles on display, some made for the royal family, on loan from the Warner Textile Archive.
- iv. A series of large seventeenth century Flemish tapestries (5) that were acquired for the family at Giffords Hall, Stoke-by-Nayland before being owned by the Tabor family, woollen merchants of Bradford Street and later displayed in the Town Hall.
- v. The Museum has a modest collection of mostly locally produced lace (76) including Coggeshall lace.

#### *Future Collecting*

- i. This should remain a major focus for collecting, especially examples of locally produced textiles excluding textiles produced by Warners, including silk and recent synthetic textiles. The development of synthetic textiles by Courtaulds has a worldwide significance and the Museum will focus on this area.
- ii. Coggeshall lace.
- iii. The Museum will continue to commission and collect new works which demonstrate excellence in textile techniques inspired from the Museum's collections, heritage of the District or from residents of the District either from individual textile artists or groups such as the East Anglian Stitched Textiles.

## 2.2. Criteria governing future collecting policy, including the subjects or themes for collecting

### **Archaeology Archives**

- i. Archaeology will be collected according to the Guidelines for Deposition of Archaeological Archives with Braintree District Museum (see Appendix 5.3) that incorporate the Essex Museum Workers Group Archaeology Deposition Guidelines (see Appendix 5.4).
- ii. Human remains from archaeological excavations in Braintree District may be acquired for long-term research, reference and educational purposes where permitted under Home Office licence, and with the consent of the appropriate church or religious authority for remains from Christian burial grounds. Human remains from burials of other existing religious faiths are not anticipated, given the rural nature of the District, but if they occurred then the same principle of liaison with the appropriate religious organisation would apply.

The Museum recognises the special status of human remains which under UK law cannot be 'owned' in the same way that other collections are. Human remains from elsewhere in the UK or from other countries will not be acquired. The only exception may be if human tissue forms an integral part of an artefact, for instance if human hair or teeth have been used in jewellery.

### **External funding and acknowledgement**

- iii. Objects acquired with external funding from institutions such as the Friends of Braintree District Museum; Braintree and Bocking Civic Society; National Art Collections Fund, V&A Purchase Fund will be acknowledged when the object is displayed, shortly after receipt.

### **General criteria for acquisition**

- iv. The Museum will acquire for inclusion in the collection those items that enhance the understanding of the history of the District of Braintree. Special reference will be made to the industrial development of the area in the field of textiles and engineering, the District's archaeological origins and the changing social environment of its inhabitants. Acquisitions outside the current policy will only be made in very exceptional circumstances, where they can be shown to be relevant to existing collections, and then only after proper consideration by the governing body of the Museum, having regard to the interests of other museums.
- v. Priority will be given to objects with a known provenance relevant to the collecting area defined in 2.1 and 2.3. This will include objects whose archaeological find spot, place of manufacture, use or former ownership is known.
- vi. There is a strong presumption against the collection of fragmentary items which, when removed from their context, lose their research or interpretative value. Consideration will be given to other methods of recording, in addition to the collection of original material, such as the use of photographs, digital audio and video recording.
- vii. In all collecting categories, preference will be given to collecting examples otherwise not represented in the collections. Any item may be refused if it duplicates objects already in the collections.
- viii. Priority will be given to the permanent acquisition of items by gift, bequest or purchase. New loan agreements will only be entered into where an object is of major significance to the collection and where title could not be reasonably transferred to the Museum. In such cases, loans will be for a fixed period of no more than five years subject to regular review by the owner and Museum's Collections and Heritage Manager.
  - ❖ Items accepted on loan to the Museum will be subject to the same legal and ethical considerations and standards of care as apply to the acquisition of material into the permanent collections.
  - ❖ Material on loan to the Museum will be returned to the owner at the request of either the owner or Museum, provided at least one months notice of termination of the loan agreement is given.
  - ❖ Short-term loans for temporary exhibitions are made when necessary for periods of up to one year and should be returned to the owner within one month of closing. These loans are recorded on Museum Object Entry forms.
- ix. All short-term loans into the Museum will be insured for all risks, 'nail to nail' based upon a written valuation provided by the lender.
- x. The borrower will meet all costs associated with short-term loans out of the Museum including insurance.

### **Education handling collection**

- xi. All collections have educational value and all objects will be made available for educational purposes in compatible ways to their long-term preservation. Safeguards have to be

implemented to prevent the inevitable damage from repeated handling. Therefore the Museum will acquire objects for repeated handling with any educational group. This Education handling collection is distinct from Museum objects that may be occasionally handled under the supervision of Museum staff.

- xii. These objects will not meet the criteria for acquisition in the main Museum collection unless they duplicate existing items but will relate to the themes identified for the handling collection. Any accessioned item proposed for the handling collection will be deaccessioned and loans will not be accepted. This collection will be documented separately from the main collection.
- xiii. Due to the way in which the handling collection is used, despite all reasonable precautions being taken, it is more likely that damage will occur to these objects that eventually will require their disposal. This will be clearly explained to the donor who must agree to the objects being used for the handling collection and it will be noted on the signed Museum Entry Form. Disposal of these non-accessioned Education handling objects will take the form described in 2.12 below, with the exception that Museum staff can initiate it without reference to the governing body.

#### **Legal and Ethical Considerations**

- xiv. Braintree District Council, Braintree District Museum Trust Ltd. and its officers endorse the principles and guidelines in respect of the legal and ethical considerations in acquisition and disposal published in the Museum Associations' Code of Ethics for Museums (April 2002) and *Acquisition: Guidance on the Ethics and Practicalities of Acquisition* (2004). The Museum Service will act in a professional manner to current standards of best practice, including MLA's Accreditation Scheme and Care of Collections guidelines; Royal Commission on Historical Manuscripts' Standards for Record Repositories, 3rd edition (2001) and BS 5454:2000 Recommendations for the storage and exhibition of archival documents and any other relevant professional standards and guidelines. To this end the District Museum Service is committed to continued training and professional development of all staff to ensure the best care and use of collections.
- xv. No member of staff, director, trustee or Consultative Committee member of Braintree District Museum, Warner Textile Archive or Braintree District Trust Ltd. may compete with the Museum for objects, or take advantage of privileged information received. Should a conflict of interest develop, the needs of the Museum will prevail. No person or organisation with any possibility of financial or personal gain from the acquisition should be involved in making the decision to acquire the item.
- xvi. Pharmaceutical and medical items containing stable residues of historic identified drugs will be retained intact and the appropriate Home Office licence obtained if necessary.

#### **Special Conditions**

- xvii. The Museum's governing body will not accept any item offered as a gift, bequest or loan that has any special condition or restriction placed upon its acceptance. The only exception would be conditions to prevent the usual process of disposal, as described in section 2.12.

### **2.3. Period of time and/or geographical area to which collecting relates**

The collecting policy of Braintree District Museum will cover the administrative local authority District of Braintree (see Appendix 1) for all time periods given the specific limitations referred to within the above collection descriptions.

## **2.4. Limitations on collecting**

The Museum recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collection arrangements.

## **2.5. Collecting policies of other museums**

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

Specific reference is made to the following museums:

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

## **2.6. Policy review procedure**

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted on the front cover.

Museums Libraries Archives East of England will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

## **2.7. Acquisitions not covered by the policy**

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the Museum itself, having regard to the interests of other museums.

## **2.8. Acquisition procedures**

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

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

- 2.8.3. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.
- 2.8.4. So far as biological and geological material is concerned, the Museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.
- 2.8.5. The Museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures, such as reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996 (in England, Northern Ireland and Wales) or reporting finds through the Treasure Trove procedure (in Scotland).
- 2.8.6. Any exceptions to the above clauses 2.8.1, 2.8.2, 2.8.3, or 2.8.5 will only be because the Museum is either: acting as an externally approved repository of last resort for material of local (UK) origin; or
- ❖ acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or
  - ❖ acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
  - ❖ in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

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

## **2.9. Spoliation**

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

## **2.10. Repatriation and Restitution**

The Museum's governing body, acting on the advice of the Museum's professional staff, if any, may take a decision to return human remains, objects or specimens to a country or people of origin. The Museum will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications.

## **2.11. Management of archives**

As the Museum holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

## **2.12. Disposal procedures**

### **Reason for disposal**

The disposal of any item may only be justified for the following reasons:

- 2.12.1. Items that are too badly damaged or deteriorated to be of further use for the purposes of the collections, or where the condition of the items would require more conservation work than their significance and usefulness merits.
- 2.12.2. Disposal of duplicate or unprovenanced items that have no discernible role or relevance within the collection, or could fulfil a much greater role if deaccessioned and transferred to another use or institution.
- 2.12.3. Transfer to the ownership of another accredited museum of a museum object or specimen may be preferable because of changes in public demand, social or educational need, administrative responsibility, development priorities, or the establishment of a new accredited museum.
- 2.12.4. Braintree District Council, acting on the advice of Museum staff and external expertise where appropriate, may take the decision to return human remains, objects or specimens to a country or people of origin. In such cases the legal and ethical implications will be carefully considered.
- 2.12.5. Items posing a Health and Safety risk to staff, the public or to the building or other collections, where the risk cannot be sufficiently reduced or eliminated.
- 2.12.6. Items that have not been accessioned and are in the Education handling collection.

### **Authority to Dispose**

- 2.12.7. The decision to dispose of a specimen or object, whether by gift, sale, exchange or destruction (for items damaged or deteriorated beyond use), will be the responsibility of the governing body of the Museum, acting on the advice of the curatorial staff, and not of the curator of the collection acting alone. A report outlining the case for disposal will be submitted to Braintree District Museum Trust Ltd. by the Head of Service or other senior manager and thereafter to Braintree District Council for ratification if they own the object.

### **Procedure for disposal**

- 2.12.8. By definition, the Museum has a long-term purpose and should possess (or intend to acquire) permanent collections in relation to its stated objectives. The governing body accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the Museum's collection.
- 2.12.9. The Museum will establish that it is legally free to dispose of an item. Any decision to dispose of material from the collections will be taken only after due consideration.
- 2.12.10. When disposal of a Museum object is being considered, the Museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant.
- 2.12.11. Decisions to dispose of items will not be made with the principal aim of generating funds.
- 2.12.12. Any monies received by the Museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions but in exceptional cases improvements relating to the care of collections may be justifiable. Advice on these cases will be sought from MLA.

- 2.12.13. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections), will be the responsibility of the governing body of the Museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.
- 2.12.14. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift, exchange or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 2.12.15. If the material is not acquired by any Accredited Museums to which it was offered directly, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other professional journals where appropriate.
- 2.12.16. The announcement will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the Museum may consider disposing of the material to other interested individuals and organisations.
- 2.12.17. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

## 3. COLLECTIONS CARE



To maintain a high standard of care of the collections of Braintree District Museum, professional staff will be employed. Volunteers will be trained and supervised by the staff to assist with the programme of collections care.

### 3.1. Building Structure and Maintenance

- 3.1.1. A planned preventative maintenance programme will be prepared on a rolling five-year basis, to be reviewed annually. Works identified will be paid for under the terms of the Statement of Intent (section 3.9, revised October 2006) as follows: "The Trust will be responsible for the structure and external care and maintenance of the museum buildings following the opening of the Museum. The Trust will also be responsible for paying the rates for the museum buildings, and will seek additional grant-aid from the District Council for major capital costs through the Authority's planned maintenance programme." The Premises Manager will have responsibility for the day-to-day maintenance of the building.
- 3.1.2. Records of all building maintenance will be filed with the planned preventative maintenance programme.
- 3.1.3. The building should achieve a balance between the merit and sensitivity of the building fabric and the specific needs of the collection.
- 3.1.4. All mechanical and electrical equipment and plant should be checked and maintained regularly by qualified engineers.
- 3.1.5. The building should be checked throughout every three months or as appropriate.

## **3.2. Security**

- 3.2.1. All premises that contain objects from the Museum collections or related documentary material will be maintained in a physically secure condition so as to prevent or delay the entry of unauthorised persons. Physical security refers to adequate locks and/or bolts on all doors, windows, display cases, and other structures that provide access, directly or indirectly, to the collections. Access to keys for such locks will be limited to named Museum staff who are authorised keyholders or responsible for collections care. Strict logging of possession and the storage of keys will be kept.
- 3.2.2. Internal access to the Museum offices and certain stores is through coded doors to which only staff have full access and volunteers to certain locations.
- 3.2.3. All premises housing material from the collections should be protected by an intruder alarm system linked to a control centre providing immediate contact with police and keyholders. All openings in the buildings such as doors, windows, roof-lights and ventilation shafts (including internal openings) should fall within the protected zone that meets with Intruder detection system BS4737.
- 3.2.4. The security contractor appointed to install or undertake the six monthly maintenance within the Museum must be registered with the Police, meet the ACPO Policy On Police Response To Security Systems 2000 and relevant current British Standards.
- 3.2.5. All display cases and structures will provide reasonable protection for objects, from accidental or malicious damage. Objects of high financial value, exceptional historical value, and other specialist groups (e.g. firearms) will be displayed or stored in cases and cabinets with greater security.
- 3.2.6. There will be a strong presumption against the open display of portable or sensitive material in public galleries without full-time invigilation.
- 3.2.7. Good housekeeping is essential for security. Objects are to be stored away safely and not left unattended in a public area. Items of a high insurance value are not to be left out of storage boxes or cupboards overnight.
- 3.2.8. Researchers and volunteers working with collections and associated information may be required to provide personal references and will be appropriately supervised. The level of invigilation must be appropriate to the risk. The bona fides of all researchers and personnel (others) with access to the collection should be checked and recorded and adequately supervised at all times. No person should be allowed into the stores unless supervised by authorised personnel. No bags or overcoats should be taken into the Store.
- 3.2.9. Braintree District Museum staff will brief all visitors on the handling, research and health and safety procedures within the building.
- 3.2.10. Security of the information recorded about collections is as important as the objects themselves. Therefore primary records of collections, including accession registers will be stored in the locked, fireproof safe and backup copies of important records will be kept in a separate location. All information stored on the electronic database is to be backed up weekly. A security copy is to be made of the whole database and kept separate from the collection, it should updated every 3-6 months or as necessary (see 3.4.6). Objects of high value will be catalogued and photographed in detail.
- 3.2.11. Protection of primary sound records or other records, paper, computer discs, magnetic tape and glass plates should be kept under specific environmental conditions.
- 3.2.12. Any security advice issued by the Insurance Company will be followed. Insurance guidelines must be followed; insurance must be informed of high values before loan or use; high level items must be catalogued and photographed in detail

- 3.2.13. Cellulose nitrate film or film on a cellulose nitrate base are to be sent to a repository capable of storing them such as the National Sound Archive or British Film Archive. Usually they will supply a copy. Original copies of tapes will be sent to the Essex Record Office who will ensure that tapes on videos or cassettes are rewound every year at playing speed. A full copy will be held at the Warner Textile Archive.
- 3.2.14. A Fire Risk Assessment will be undertaken for all premises housing collections that will also be provided with a comprehensive 24-hour, fire-detection system that will automatically alert the fire service. The system will be tested weekly by activating a different fire alarm call point on a rotating basis.
- 3.2.15. The building will comply with the Regulatory Reform (Fire Safety) Order 2005.
- 3.2.16. Any item temporarily removed from display will be replaced with a label.
- 3.2.17. Any item stolen will be reported to the BDC Insurance Officer, Police, MLA East of England and MLA (on a Incident Report Form for Cultural Institutions). Consideration will be given to reporting the loss to the media dependent upon the advice of the aforementioned bodies.
- 3.2.18. Any item that has been mislaid and cannot be located for one year will be considered lost or stolen.

### **3.3. Storage Facilities**

- 3.3.1. In common with all museums, there will never be sufficient display space to exhibit the entire collection at the same time. Equally, the collections will contain some material that is deemed inappropriate for long-term display. The value of this material is in its potential for research or display in temporary exhibitions.
- 3.3.2. Adequate space will be provided so that collections in store are housed in a manner that ensures the safety and accessibility of individual objects. Collections will be housed in stores relevant to their material, conservation and environmental requirements, size and frequency of access. The collections will be stored on equipment suitable for individual objects. A location code system for every drawer and shelf will allow the location of each item to be entered onto the MODES database. Objects that are boxed will include a box label with individual identification numbers and a written description of the subject.
- 3.3.3. Access and use of storage will be provided in a manner to meet current health and safety requirements for staff.
- 3.3.4. Planning, protection and suitable equipment are to be utilised when moving collections.

### **3.4. Documentation**

- 3.4.1. Good documentation is fundamental to collections management to provide access and accountability for the collections. Every effort will be made to adhere to the procedures set down in the Braintree District Museum Documentation Procedural Manual.

Documentation, the management of information about collections, is the key to unlocking the potential of our museums. It is more than simply a means of managing an object in a collection. It is a way of turning that object into a working artefact, a vital part of the creative process which transforms recognition into inspiration for our users. (Foreword, SPECTRUM on-line edition at <http://www.mda.org.uk/spectrum/fmfo.htm>)

- 3.4.2. The Museum will document the collections to meet the relevant standards outlined in SPECTRUM: The UK Museum Documentation Standard (*on-line edition at <http://www.mda.org.uk/spectrum>*) published by MDA. This will ensure professional standards are maintained and there is a high level of compatibility with the documentation of other Museum Services.

- 3.4.3. As a minimum the following primary procedures required under accreditation will be followed:
- ❖ object entry
  - ❖ acquisition
    - maintenance of an accession register
    - security copy of the accession register
    - marking or labelling objects with accession numbers
  - ❖ location and movement control
  - ❖ cataloguing
  - ❖ object exit
  - ❖ loans in
  - ❖ loans out
- 3.4.4. MODES software will be used to record and retrieve information about objects in the Collections. The Museum will ensure that its copy of the software is upgraded to the current latest version to prevent redundancy and obsolescence of data, and that it is run on appropriate hardware. The Museum will ensure that the necessary software licences are up-to-date and any relevant fees are paid.
- 3.4.5. To ensure the survival of collections information all data will be recorded using good quality materials and backup copies of all important records will be kept. The database is stored on a network drive that is backed up daily by Braintree District Council's ICT contractor, SERCO. Separate backups of the MODES database will be made on a monthly basis. The Collections and Heritage Manager will ensure that copies of all entry records, accession registers, exit forms and correspondence are up-dated at least every six months. All copies will be stored in a separate building from the original records.
- 3.4.6. All objects entering the collections will be marked with the accession number, using the year and part number (e.g. 2000.1, 2000.2, 2000.3), directly onto the object according to the guidelines in the Braintree District Museum Collections Documentation Manual. The Museum identification code BRNTM will be used on all loans out of the Museum.
- 3.4.7. Up-to-date location records for all objects will be stored on the computerised documentation system. If objects on display are to be removed for a temporary period of up to three months a card will be inserted to authorise the removal. Any changes in location for longer than one working day will be recorded on the documentation system.
- 3.4.8. Any conservation work undertaken internally or by accredited external conservators will be recorded and a brief summary entered onto the main computerised documentation record. All paper conservation records will be kept filed in accession number order with the associated information files.
- 3.4.9. All loans made for up to five years will be made on an object entry form. These loans will be entered onto the MODES for Windows database as part of the cataloguing process. All loans made for less than one year will be monitored on a monthly basis and those between one and five years will be monitored on a six monthly basis.
- 3.4.10. An inventory of the collections will be undertaken on a five year rolling programme, supervised by the Collections and Heritage Manager. All loans and collections used frequently, for example the photograph collections, will be inventoried annually.
- 3.4.11. In common with the majority of other museums, Braintree District Museum has a backlog of objects that entered the Museum before comprehensive standards in documentation had been developed, and therefore lack some or all of the necessary documentation. For these items a retrospective documentation action plan has been written and is a requirement of the MLA Accreditation Scheme.

- 3.4.12. The Museum will adhere to the guidelines and requirements of Braintree District Council's IT Security Code of Practice procedure. This includes virus monitoring, password control, use of the internet and e-mails, security of equipment and data, licensing, copyright and data protection issues.
- 3.4.13. Braintree District Council on behalf of Braintree District Museum registers the use of personal information stored on paper and computer Museum collections management systems on the Data Protection Register. The Museum will adhere to the principles of data protection within the Data Protection Act and specifically within the terms upon which the Museum is registered.
- 3.4.14. Oral history recordings are an essential technique to record life stories and gather relevant information for the collections and human history of Braintree District. It is essential that the recordings should be available for research and as a method of interpretation but only within a legal and ethical framework that protects the interests of informants. In order to gain the informed consent of interviewees a signed clearance form must be completed for every recording. This will cover the issues of confidentiality, copyright, defamation, data protection and freedom of information.

### **3.5. Conservation: preventative**

#### **3.5.1. Programme**

- 3.5.1.1. One of the fundamental purposes of the Museum is the long term preservation of the collections for the benefit of present and future generations. The most efficient approach to achieve this will be preventative rather than remedial conservation, i.e. prevention rather than cure. This will be achieved partly by maintaining the other standards within this Collections Care section. Every attempt will be made to achieve and exceed the minimum standards established within the MGC Care of Collections series.
- 3.5.1.2. In the absence of qualified professional conservators on the Museum staff a programme of condition surveying will be carried out on a five year rolling programme in association with the inventory process outlined in section 3.1.12. The routine condition surveying will be supervised by the Collections and Heritage Manager, with those involved receiving the necessary training. Within specialist collections, qualified conservators will be engaged to carry out condition surveys of the collections in order to establish remedial work that may be required.
- 3.5.1.3. All of the collections will be packed in conservation grade packaging materials.

#### **3.5.2. Handling and movement of objects**

- 3.5.2.1. Object handling guidelines should be followed to minimise the damage to the collections of Braintree District Museum. These include guidelines to be issued to researchers.
- 3.5.2.2. Movement of collections must be planned and not expose collections to unnecessary risk.

#### **3.5.3. Surrogate copies and new media**

- 3.5.3.1. Documents that are fragile or frequently used should be considered for copying to make available either digitally or on paper to users. Advice on fragile items should be considered by a conservator or collections care specialist.
- 3.5.3.2. Frequently requested items are monitored and a master copy is made from the original from which to produce copies to users.
- 3.5.3.3. Written guidelines will be available for the permitted use of photocopying documents and published works.

- 3.5.3.4. Specialist guidance will be sought regarding the storage, environmental conditions and handling requirements of modern media such as CD-ROM, film, computer disks, video, laser discs and audio cassettes.

#### **3.5.4. Housekeeping**

- 3.5.4.1. All storage areas and equipment are regularly cleaned and inspected.
- 3.5.4.2. Food must not be stored, consumed or disposed of in any of the Museum stores.
- 3.5.4.3. All items are examined for pests, damp or mould upon entering the Museum and are placed in quarantine if exhibiting any of the problems.

#### **3.6. Conservation: remedial**

- 3.6.1. Remedial conservation will only be undertaken when an object is required for display or the stability of the object is threatened. Priorities will be decided based upon the results of the condition surveys and the historical significance of the object. Not all objects will receive the same level of conservation, due to the resources needed. Within archaeology material four levels of conservation exist:

1. Minimal conservation: x-radiography, photography, minimal investigative cleaning, packing for stable storage
2. Partial conservation: as for 1. but with a higher degree of cleaning and possibly stabilisation
3. Full conservation: x-radiography, photography, examination and investigation, cleaning, stabilisation, some reconstruction
4. Display conservation: as for 3. but with full restoration, cosmetic treatment etc.

The level of conservation will depend upon the use to be made of the object. Any object to be conserved and the level of conservation to be undertaken will be authorised by the Collections and Heritage Manager.

- 3.6.2. Any person or company undertaking conservation on behalf of the Museum must be registered on the Institute of Conservation's Conservation Register. Any new conservator not known to the Museum must in addition provide two references that will be checked before work begins.
- 3.6.3. Conservation decisions and treatments should be recorded with the item's object history.

#### **3.7. Environmental Monitoring and Control**

- 3.7.1. All objects are subject to decay caused by physical, biological and chemical changes. Different materials deteriorate at different rates and in different ways. The rate of decay depends on what an object is made of and what conditions it is kept in. There are several environmental factors that affect the rate of decay including contaminants, radiation, incorrect temperature and humidity. Contaminants include gases, for example sulphur dioxide; liquids, for example lactic acid in sweat; solids, for example dust. Radiation includes visible and ultraviolet light, that cause objects to irreversibly fade and organic objects to disintegrate. Temperature that is too high, too low or fluctuating can accelerate chemical reactions and speed an object's decay. Relative humidity that is either too high (damp air) or too low (dry air) or fluctuating can cause swelling and shrinkage leading to cracking and corrosion and mould growth.

- 3.7.2. The collections will be stored and displayed at all times in conditions appropriate to their long-term survival, with RH between 40-65% with a maximum variation within 24 hours of 10% and temperature between 16-26°C with a maximum variation within 24 hours of 4°C. Conservation heating will be used to control the relative humidity and take into account comfort heating levels in areas where visitors or staff are present, within the limitations of the heating system. Where existing conditions do not meet the accepted standards, work will be undertaken as soon as possible to improve these conditions.
- 3.7.3. A regular programme of monitoring will be undertaken of temperature, relative humidity, and light-levels using the Hanwell radio controlled telemetry system in all areas where objects from the collections are stored or displayed. Ultra-violet light will be eliminated with the use of filters. The lux hours that objects are exposed to will be kept to a minimum.
- 3.7.4. Collections will be regularly checked for signs of deterioration or damage due to inappropriate environmental conditions. Necessary action will be taken as soon as possible where monitoring shows that appropriate standards are not being met. In the case of objects on display, this may include their immediate removal to store, until conditions can be adjusted. Objects believed to have been contaminated in store or display will be placed in quarantine until treated.
- 3.7.5. Specialist advice will be sought from professional conservators or specialist environmental system engineers, to determine the most effective way of achieving the appropriate standards, when necessary.
- 3.7.6. All environmental monitoring and control equipment will be calibrated and maintained to ensure efficient and accurate use on an annual basis.
- 3.7.7. Objects requiring controlled environmental conditions, especially archaeological metalwork, will be stored in conservation grade sealed polyester containers with silica gel. A regular programme of monitoring and conditioning the silica gel will be undertaken.
- 3.7.8. A regular programme of cleaning by trained staff or volunteers will be undertaken in the stores and displays to reduce the levels of dust. Collections must only be cleaned directly by or under the supervision of a qualified conservator (see 4.5). As many objects as possible will be either boxed or covered in dustsheets.
- 3.7.9. All staff and volunteers should be made aware of the risks from dust, dirt, mould and pollutants and suitable precautions be taken.

### **3.8. Integrated Pest Management**

- 3.8.1. The most common pests found in UK museums are rodents, birds, cats and insects. All can cause great damage to collections and require expensive remedial conservation. An integrated pest management approach will be used to provide practical, safe and cost effective methods to prevent collections, furnishings and buildings from being damaged by pests.
- 3.8.2. The main strategies with integrated pest management will be monitoring for pests, targeting treatment only where it is needed and modifying the environment to discourage pest attack. A quarantine system will include the use of a low temperature freezer to treat all actual or suspected insect pest infested objects.
- 3.8.3. The Collections and Heritage Manager will be responsible for creating and monitoring the strategy.

### **3.9. Valuation and Insurance**

- 3.9.1. The Joint Statement of Intent (section 5.1, revised October 2006) states the following: “The Council will bear the cost of insuring their collection and negotiate appropriate insurance and public liability cover for the premises owned by the Trust, as part of its overall property insurance policies, subject to the Trust paying for any excesses provided for under the terms of the policies and all premiums due.”
- ❖ All short-term loans into the Museum will be insured for all risks, ‘nail to nail’ based upon a written valuation provided by the lender.
- 3.9.2. All loans into the collection will be insured based upon a written valuation provided by the lender, if the value is higher than the excess sum of the current insurance policy.
- 3.9.3. The institution to which it is loaned will insure any object lent out from the Warner Textile Archive.
- 3.9.4. Braintree District Council will insure items lent for exhibitions within an annual premium. Any items of a higher value than the annual sum insured for exhibitions must be notified to the Braintree District Council Insurance Officer, who will arrange separate cover.
- 3.9.5. Specific objects in the collection that have a commercial value of £250 or over will be insured by Braintree District Council. The social history collections that have an irreplaceable local importance, but do not fall under the aforementioned clause, will not be insured. Instead the money saved on premiums will be invested in security measures. An inventory of all insured items will be kept and reviewed annually.
- 3.9.6. Objects in the Museum’s collections are not assets that will be realised by sale. Valuation of these objects is therefore only directly related to the present or potential insurance needs of the collections.
- 3.9.7. For ethical and liability reasons, the Museum will not carry out valuations for commercial organisations or private individuals.

### **3.10. Risk management and emergency planning**

- 3.10.1. An Emergency Planning Policy will be written to assess, prevent and react to any disaster that may threaten the visitors, staff and collections of Braintree District Museum including the Warner Archive. It must meet the requirements of the Insurance Company. It will include:
- ❖ A risk assessment to assess the risks and vulnerability.
  - ❖ Preventative action: risk reduction, including routine maintenance checklists.
  - ❖ Routine emergency procedures including evacuation and call-out
  - ❖ Disaster plans
- This will complement the BDC Business Continuity Plan.
- 3.10.2. All staff, volunteers and those involved should receive regular updated training in how to respond to disasters. The disaster plan must fulfil and comply with the insurance requirements and chief fire officers’ requirements.

### **3.11. Health and Safety**

3.11.1. All staff and volunteers will be covered by Braintree District Council Health and Safety Policy. This includes the following procedures:

- ❖ Risk assessments
- ❖ COSHH
- ❖ First Aid
- ❖ Fire Safety
- ❖ Using your mobile phone
- ❖ Dealing with violence
- ❖ Occupational stress
- ❖ Child Protection policy
- ❖ Hand-arm and whole body vibration
- ❖ Manual Handling
- ❖ Visual Display Units
- ❖ Plant and machinery
- ❖ Safe use of electrical equipment
- ❖ Good housekeeping
- ❖ Contractors
- ❖ Protective equipment
- ❖ Safety on the road
- ❖ Safety on site
- ❖ Working at height
- ❖ Using ladders
- ❖ Asbestos

3.11.2. A planned and systematic programme of training should be provided for all staff and relevant training given to volunteers

### **3.12. Training**

3.12.1. Braintree District Museum aims to develop the skills, knowledge and attitudes of staff to assist in the development of collections management and care.

3.12.2. Basic training will be provided for those staff and volunteers working with the collections to include: an introduction to the Collections Management Policy, collection health and safety considerations, handling techniques, basic preventative conservation techniques including an awareness of pests, basic documentation and security.

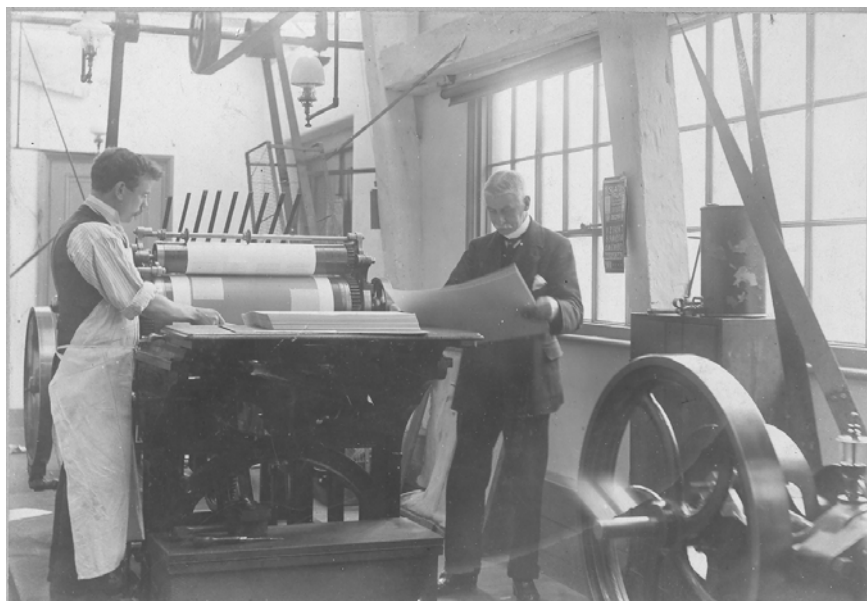
3.12.3. Any staff or volunteers working on a particular aspect of collections management requiring more than basic knowledge will be given either on the job training by the Collections and Heritage Manager and be able to attend suitable training courses or conferences. Individual training plans will be devised for staff as part of their annual appraisal. Training for volunteers will be reviewed on an annual basis and provided at volunteer training sessions.

- 3.12.4. Braintree District Museum is committed to the Museum Association's programme of continuing professional development to provide the need for new knowledge and skills. Opportunities will be available for collections staff to follow the programme of continuing professional development that is part of the process of becoming an Associate of the Museums Association.
- 3.12.5. Evaluation of training will be at the end of individual training courses and during the annual staff appraisal. Volunteers will be able to discuss training needs during the training sessions.

### **3.13. Budget**

- 3.13.1. A suitable revenue budget will be provided to meet the core costs of running the collection, as detailed in the Joint Statement of Intent (section 3.3, revised October 2006) "The Council will provide annual revenue grants to the Trust. The grants will be based on annual bids made by the Trust to the Council in the context of a service plan, to be agreed by the Council and the Trust, for the development of the Museum and the care of the District's collection".

## 4. USE OF THE COLLECTIONS



### 4.1. General

- 4.1.1. The Museum collections are kept in trust for public use and enjoyment. To enable this to take place to the fullest possible extent, access to the collections is essential. Access refers not only to the physical access to buildings and within galleries, but also to the potential for people of varying abilities and knowledge to derive benefit from the collections and the services developed from them. This is sometimes referred to as intellectual access.
- 4.1.2. The Museum Service will use a variety of methods to make the collections accessible to all potential users, both now and in the future. Flexible ways will be identified to allow users to define their own uses of the collections, for example through the use of information technology.
- 4.1.3. Providing appropriate care of the collections (see Collections Care section 3) will ensure access to the collections by future generations.
- 4.1.4. A variety of charges are made for access to the collections as follows:
  - ❖ A charge is made every visit, for access to the collections on long-term display and in temporary exhibitions within the Museum. Those people living outside the District of Braintree pay the full charge, with a 50% reduction for children, the unemployed and senior citizens. Residents of the District of Braintree pay half the rates of charge per visit. Members of the Friends of Braintree District Museum, National Art Collections Fund and the Museums Association have free admission to Braintree District Museum.
  - ❖ Educational groups who book for an organised visit pay a charge.
  - ❖ Visiting groups also pay a charge that includes the cost of admission and refreshments if chosen.
  - ❖ Charges are made for the reproduction of photographs from the collections, to cover the costs of production. Any profit is invested back into the development of the Museum collections.
  - ❖ No charge is made for access to material not on display, by individuals and not-for-profit organisations, for clearly identified, educational or research purposes. Commercial organisations may be charged for access to such material.

- ❖ No charge is made for the identification of objects or research enquiries.
- 4.1.5. Appointments to view the collections must be made in writing with at least a week's notice to the Collections and Heritage Manager. All researchers and students are to sign the Research Form, which restricts control of the use of the research without prior permission.
- 4.1.6. The Museum's education handling collections will be available for use with groups or individuals within the Museum on a daily basis. Appointments to view the collections must be made in writing with at least a week's notice.
- 4.1.7. Access to the following information will be restricted:
  - ❖ donors or lenders names and contact details will not be displayed or passed on to a third party without their written permission
  - ❖ detailed grid references of archaeological sites or other information which may reveal sites such as aerial photographs
  - ❖ the names and contact details of landowners of archaeological sites will not be passed on without their written permission
  - ❖ storage locations, acquisition information and all insurance valuations of Museum objects
  - ❖ any information which may be contrary to the Data Protection Register

## **4.2. Long-Term Displays**

- 4.2.1. The most effective use will be made of the available space in Museum premises to provide long-term displays on the themes which interrelate to the development of the industrial heritage of Braintree District as detailed in the description of the collections (section 2.1).
- 4.2.2. Where possible, groups of material from the collections will be displayed on a periodic basis, so that a larger proportion of the collections is accessible to the visiting public over a period of time.
- 4.2.3. In all forms of display and presentation of the collections, Museum Service staff will endeavour to ensure that interpretation is based upon thorough research. Where contentious issues are involved, care will be taken to ensure that all interested parties are given an opportunity to contribute in the preparation of displays and interpretative material.
- 4.2.4. Where an exhibition is created and installed other than by Museum Service staff, the authorship of the exhibition will be made public.
- 4.2.5. Attention will be given to ensuring that as wide a range of techniques for presentation and interpretation are used in long-term displays, such as interactives, multi-media installations and interpreters.

## **4.3. Exhibitions and Outreach**

- 4.3.1. Use will be made of temporary exhibitions within the Museum as a way of displaying objects that cannot be accommodated within the long-term displays.
- 4.3.2. A wide range of techniques for presentation and interpretation will be used in temporary exhibitions, subject to available resources.
- 4.3.3. Staff will provide talks to local organisations and societies on all aspects of the Museum's work and collections.
- 4.3.4. Methods of informing and educating the public through use of the collections outside the Museum will be investigated.
- 4.3.5. All collections care, management and interpretation services will be made available to

other museums and heritage centres in the District, subject to resources.

#### **4.4. Publications**

- 4.4.1. The information embodied in the collections can also be made available to the public in publications, in both paper and electronic form. The Museum will make use of the opportunities offered by developing information technology for electronic publications, for example websites, as well as considering options for paper publications as appropriate.
- 4.4.2. Any publications will be based on the collections, or themes embodied by the collections, or knowledge accumulated from working with the collections.
- 4.4.3. Publications are an appropriate medium for a further level of interpretation of objects on display that is not feasible within exhibition galleries, and the potential for publications linked to galleries will be examined.

#### **4.5. Loans Out**

- 4.5.1. Written requests for material to be loaned out of the collections of the Braintree District Museum should be made at least one month in advance.
- 4.5.2. Material in the collections will not be loaned out if this would entail the material being stored, displayed, or otherwise used in conditions or circumstances that fail to meet the standards applied within Braintree District Museum (see section 3). Museums that are registered under the MLA Accreditation Scheme will be assumed to meet these standards.
- 4.5.3. It is the responsibility of potential borrowers to provide evidence that any material borrowed will be held in acceptable conditions, to the satisfaction of the Collections and Heritage Manager.
- 4.5.4. Material from the collections will normally only be loaned to not-for-profit public institutions where it is available for viewing by the public.
- 4.5.5. Accessioned material will not be loaned to individuals. Any original Heritage Trust Library reference material will not be loaned out of the collections but made available on the Museum premises unless there is a duplicate. All researchers will be required to sign the researcher's register and be prepared to provide references, if necessary.
- 4.5.6. In general, objects and related material that are on long-term display within Museum premises will not be available for loaning out, without three month's written notice.
- 4.5.7. Where a request for the loan of material has to be turned down because of the borrower's failure to meet the necessary standards, the possibility of supplying a non-original alternative (for example, a photographic copy) will be considered, subject to all expenditure incurred being met by the borrower.
- 4.5.8. Material from the collections will not be placed on loan outside the District of Braintree for periods in excess of one year, and any such loan will be terminated immediately if the conditions referred to above should cease to be met. All such loans will be reviewed a month before they are due to expire.
- 4.5.9. Material on loan from the collections will be returned to the Museum at the request of either the borrower or the Museum, providing at least one month's notice of the termination of the loan agreement is made.

#### **4.6. Enquiries**

- 4.6.1. The Museum will aim to respond to all written collections enquiries within three weeks of receipt. Museum staff will attempt to answer any historical or collection enquiry within the District of Braintree that can reasonably be dealt with using the materials and information retrieval systems available within the Museum. A record of all enquiries will be kept.
- 4.6.2. Enquiries more appropriately dealt with elsewhere will be referred to the appropriate body, such as the Essex Record Office or relevant museum.
- 4.6.3. Staff will normally spend a maximum time limit of one hour dealing with any individual enquiry.
- 4.6.4. There will be no charge for this basic enquiry service.

#### **Photographic Enquiries**

- 4.6.5. Before reproduction of any image or object in the Museum's collections the ownership of copyright must be established. Ownership of an object in the Museum does not grant copyright. If it is not possible to obtain information about the identity or whereabouts of a copyright holder then it must be demonstrated that everything has been done in the Museum's power to locate the copyright holder, including retaining copies of all letters and records of all relevant telephone conversations.
- 4.6.6. Photographs can be supplied to order in a variety of formats and media. Commercial photographers working to Museum's orders carry out production and copy work. Charges for this kind of work will reflect the commercial cost to Braintree District Museum Trust plus an appropriate handling or facility fee. All enquirers will be given an estimate of cost before any work is started.
- 4.6.7. When photographs or images from Museum's collections are to be published or used in film, video, television productions or any electronic format, Braintree District Museum Trust Ltd. reserve the right to charge reproduction fees where this is deemed appropriate. A written application will be requested before photographic reproduction rights can be agreed, and the completed form will be expected to give full details of the proposed use.
- 4.6.8. All requests to photograph or film the Braintree District Museum interiors and displays for non-commercial use must be approved by a member of staff and the relevant agreement form signed. Formal, written permission in advance must be requested from the Collections and Heritage Manager for all photography and filming for commercial use.
- 4.6.9. An appropriate facility fee may be charged for any specially arranged filming or photographic sessions made inside any of the Museum premises. Photographers will be expected to observe any special conditions imposed by the Museum for insurance purposes, health and safety reasons or the protection of Museum collections and visitors.

#### **Identifications**

- 4.6.10. The Museum will provide an object identification service covering historical and archaeological material for any enquirer, but primarily for the residents of Braintree District.
- 4.6.11. Any object brought into the Museum will not normally be identified immediately but left with Museum Staff. An MDA Object Entry form will be completed giving as many details as possible on the history of the object.
- 4.6.12. The Museum will:
  - ❖ provide an accurate identification of the item(s)
  - ❖ suggest further sources of information, where appropriate, for the depositor/owner to pursue

- ❖ comment on basic conservation requirements, if requested
- ❖ contact the depositor/owner within four weeks and keep them up-to-date if the identification will take longer
- ❖ provide a written response when the object(s) are collected

4.6.13. The Museum cannot:

- ❖ give an authentication or valuation. If this is all that is required, it will be suggested that the owner contacts a reputable auction house and the item will not be accepted.
- ❖ undertake to act on behalf of the enquirer to obtain the services of any particular body or service such as an antique dealer, auction house or conservator. Reference will be made to national auction houses and the Conservation Register.
- ❖ guarantee to retain every item offered for identification subsequently as a donation. If the object(s) do not fit within the collecting policy or for some other reason are not appropriate to accept as a donation, the depositor will be informed and asked to collect the items.

4.6.14. There will be no charge for the identification service. The information given by Museum staff must be as accurate and objective as possible, but the opinions offered cannot be guaranteed. It will be made clear that neither the Council nor its Officers can accept legal responsibility for the opinions expressed in the identification.

#### **Media Enquiries**

4.6.15. Requests for information from the media will be made within the member of staff's area of expertise and knowledge. Any enquiry that may have a political impact upon Braintree District Council should be guided by advice from BDC Public Relations department. Similarly any comment upon the opinion of Braintree District Museum Trust Ltd. should be approved by the Chairman or their representative.

#### **4.7. Research**

- 4.7.1. The Museum will endeavour to meet any reasonable request for assistance from outside researchers, through providing access to information, records and collections for study purposes. A record of research requests will be kept and a copy of the finished publication should be sought from the researcher, when appropriate.
- 4.7.2. Space will be provided for researchers to examine objects from the collection with the necessary supervision (see Security section 3.2.8).
- 4.7.3. The Museum will facilitate work by outside researchers but will not normally undertake it on their behalf. The only exception is when there is a direct benefit to the Museum. Research in this context may be defined as any work above and beyond the one hour time limit suggested in the enquiry service in section 4.6.3.
- 4.7.4. Research by Museum staff is a desirable objective, however, with the demands of collections care and access this is always likely to be a low priority. However, the Museum is always open to collaborative joint research projects with outside bodies and would encourage such initiatives. All staff and researchers should work to the highest academic standards with proper notations of sources including reference to the object's accession number.
- 4.7.5. Braintree District Museum would expect to be acknowledged in any publication, film or recording made in relation to the Museum and its collections.

#### **4.8. Education**

- 4.8.1. The Museum's education handling collections will be available for use with groups or individuals within the Museum on a daily basis.
- 4.8.2. For further information regarding education services please refer to the Education Strategy – Braintree District Museum, available from Braintree District Museum.

#### **4.9. Operating or playing objects**

- 4.9.1. No object should be played or operated unless approval has been sought from the Collections and Heritage Manager.
- 4.9.2. Written instructions will be provided for all staff to play or operate objects and a reference copy will be kept in the supplementary object history file. A record will be kept of when the object is played or operated.

END OF DOCUMENT

## 5. APPENDICES



## 5.1: MAP OF THE PARISHES OF BRAINTREE DISTRICT



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## 5.2: A BRIEF CHRONOLOGY OF BRAINTREE DISTRICT MUSEUM

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

the Museum Management Committee that “there was an overlap between the roles of the Heritage Centre and the Museum and certainly in the minds of visitors there was no distinction. Many people visited the Heritage Centre and assumed that they had been to the Braintree Museum”. Further to the above minute it was agreed ... “the integration of the Museum and Heritage Centre should be pursued”. The Museum Management Committee recorded that on 2nd October 1985 it was agreed to move the Museum into the room adjoining the Heritage Centre.

- 1987 - 1988 Two part-time posts were created, funded by the Manpower Services Commission. Work was carried out to sort the stored museum collection. The John Ray room was opened with a display on his life, in the Town Hall Centre. In July 1988 the Museum Room in the Town Hall Centre was opened to house changing displays from the store.
- 1989 - 1991 Rolling programme of conservation, funded by the District Council with grants by the Area Museum Service.
- 1990 In August after two years, the Steering Group to establish the Museum Trust had their last meeting. The inaugural meeting of the Museum Trustees met in October the same year and the Executive Committee shortly thereafter.
- 1991 - 1993 Detailed plans for the conversion of Manor Street School were unveiled on 28.11.1991 and the Braintree District Museum and Study Centre Trust was established during the same year. The Manor Street Schools were on land endowed, with a covenant restricting use for educational purposes, by the Courtauld family but owned by Essex County Council. The land for the new Braintree Library on Fairfield Road was owned by Braintree District Council. After the exchange of land between the two sites, Braintree District Council granted the Junior School to the Museum Trust with a grant of £170,000 to establish the Museum. The remainder of the funding was obtained by fundraising. Braintree and Bocking Heritage Trust changes name and constitution to the Friends of Braintree District Museum. The Friends continue as a charitable trust with the aim of supporting the Museum.
- 30.10.1993 Braintree District Museum opened at the Manor Street site.
- 21.1.1994 A.G.M. and inaugural meeting of the Friends of Braintree District Museum.
- 1995 Witham Heritage Centre
- 1996 John Ray Gallery
- 1997 Highly commended in the Charter Mark Awards.
- 1998 – 2002 Preparation, submission and completion of a HLF funded project to convert the Manor Street Infants school into a café, Learning for Life Centre, museum store and connect it to the Museum. Also allowed the start of a documentation programme for the collections, a new environmental monitoring system to be installed, roller racking in two stores and improvements in security. The LFLC opened on 8.11.2002.
- 1999 Charter celebrations and East Braintree Oral History Project.
- 2000 Millennium events
- 2001 National Interpret Britain Outreach Award
- 2003 – 2005 Preparation, submission and completion of a HLF, NACF, Clothworkers Guild and private donor funded project to acquire, care and display the Warner Textile Archive in one of the original Warner Mill buildings.

### Curators of the Collections

1928 - Mr Cunnington, Mr Orfeur, Mr Alfred Hills were Honorary Curators (with advice from

G Maynard, Ipswich Museum)

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

## 5.3: GUIDELINES FOR DEPOSITION OF ARCHAEOLOGICAL ARCHIVES WITH BRAINTREE DISTRICT MUSEUM

### Background

1. Braintree District Museum is a fully registered museum with MLA.
2. In accordance with accepted museum practice, Braintree District Museum agrees to house in perpetuity archaeological archives from excavations. Details are given below, but four main principles apply:
  - a. The museum is contacted before the commencement of the project, and is included in discussions about the deposition of the archive, levels of conservation, and policies of selection and retention of material. An accession number can be awarded at this stage for use as a site code. (Refer to English Heritage's *Management of Archaeological Projects*, 2<sup>nd</sup> edition 1991, item 4.10: "... Long term storage is a museum responsibility, and it is essential that contact with a museum professional is made at a sufficiently early stage. Museum requirements must be established and appropriate resources allocated ...").
  - b. The archive will be complete, comprising the original finds, the paper and photographic archive, publication drawings and a copy of the final excavation report.
  - c. The landowners should agree in advance a formal transfer of title of the complete archive to the museum.
  - d. A one-off fee, based on the number of boxes (or equivalent) in the eventual archive, at £25 per box or the current box fee agreed by the Essex Museums Workers Group, will be payable upon completion to the museum by the archaeological contractor to cover costs of storage, packaging, documentation, and environmental control which the museum agrees to provide in perpetuity. It does NOT include conservation costs which will be the subject of separate negotiation by individual museums. The transfer fee will normally have been initially charged from the landowner or developer to the archaeological contractor.

### The Guidelines

1. The excavation must normally take place within the District of Braintree (see Appendix 1), as agreed with the Essex Curators Group, and as stated in the Collecting Policy of Braintree Museums Service.
2. The excavation will be undertaken by an archaeological contractor approved by Essex County Council Historic Environment Management Team.
3. The Museums Service will require written confirmation that the landowners are willing to transfer ownership of the entire archive to the Museums Service, who will guarantee to curate the archive in perpetuity. A formal Transfer of Title form will need to be signed upon transfer.
4. The archive will comprise the entirety of the excavated material, as well as the paper archive (plans, sections, card indices, context proformae, Level III reports, the published report, and a representative sample of photographs and negatives). An index of contents should accompany the archive. Published material should be clearly marked with the figure numbers. Depositors may wish to retain the original published artwork. It is normal, in addition, to deposit a copy of the paper archive with the National Monuments Record.
5. Any disposal of unwanted excavated material (eg unstratified finds, irrelevant soil samples, bulk building materials etc) should be done so prior to deposition after consultation with the Collections and Heritage Manager.
6. A unique accession number can be awarded by the Museums prior to commencement of excavation and after Essex County Council Historic Environment Management Team have issued a site code. This number should, thereafter, appear on every finds bag and box, and be quoted in published reports.

7. Finds should be cleaned and marked in accordance with standard archaeological practice, and bagged by context and material. Where metal or other 'small finds' are concerned, bags should be of the sealable type, with white write-on panels, as supplied by Conservation Resources Ltd, perforated and placed in airtight polythene containers with silica gel as appropriate. Fragile objects should be placed in rigid plastic boxes, packed with acid-free tissue paper and/or jiffy foam. Recommended plastic boxes are manufactured by Stewart Plastics (Industrial Division), Purley Way, Croydon, CR9 4HS, but may be available at cost from the museum. Paper bags and card boxes for 'sensitive' classes of material should not be used. Non-sensitive finds should be housed, by material, in brass stitched cardboard boxes, from G. Ryder, Denbigh Road, Bletchley, Milton Keynes, MK1 1DG, 01908 375524 or directly from the museum, subject to availability, at cost.
8. Certain finds may need conservation, and this should be carried out prior to deposition. Recommended conservation units are Colchester Museums. If another conservator is to be used, this should be confirmed first with the Collections and Heritage Manager. Such finds, as a general rule, may include coins, objects of copper alloy, and waterlogged organics. Conservation records should be deposited with the archive. Ironwork may require x-Radiography, in which case the x-ray plates should also form part of the archive.
9. The museum seeks to recover its long-term storage costs from the developers or landowners. These long-term costs include the fuel and equipment needed to document, store, maintain environmental stability, curate and research the collections. For this purpose, the Museum has adopted the additional guidelines produced by the Essex Curators Group. Conservation work will generally form a separate agreement. Excavation archives funded by local authorities should be accountable in the same way. Where a museum wishes the archaeological contractor to deal directly with aspects of storage, such as packaging and initial conservation, this should be by arrangement with the museum. The appropriate costs can then be reallocated.
10. It is further suggested that opportunities for interpretation of sites may arise which will have a high public profile, and may therefore be of benefit to both developers and museums. Such opportunities should be explored by negotiation between the parties involved.
11. Special consideration may be given where archives are from old excavations or have been generated from other sources, e.g local societies, charities, or private individuals. In all cases, however, the archive should nevertheless be of the same quality as those presented by 'professional' bodies.
12. For large-scale linear projects e.g. pipelines, roads across district boundaries, deposition of the archive should be made on archaeological criteria, to prevent illogical division of archives across collecting area boundaries, and provided copies of documentation are deposited with other museum services involved.
13. Large quantities of common finds such as potsherds, unworked animal bone, waste products of industrial processes and building materials will be preserved through samples and records rather than in their entirety, unless there are special reasons for preserving all finds from a particular context intact. The Museum will work with excavators and specialists to refine the content of archives before acquisition as far as possible.
14. Large quantities of common finds from archives already in the collection may be reviewed and sampled in future, in consultation with appropriate specialists, with the aim of maintaining collections within sustainable limits while retaining, through records and scientifically viable samples, the information essential to preserve the archive's usefulness and integrity of purpose. The long-term retention of very small quantities of common finds from evaluations and watching briefs may also be reviewed in future, if subsequent fieldwork or research shows that they are not significant.
15. In sampling and disposal, care will be taken to preserve evidence of individual sites and ensure every parish in Braintree remains represented in the collection. The collections retained should allow comparative studies of the distribution of sites across the landscape. The needs of local educational and community projects for access to finds from their own parish will be observed.
16. Sampling of archaeological material for destructive techniques, such as Radiocarbon dating or

DNA analysis, may be permitted if appropriate.

17. Antiquarian collections with material from outside Uttlesford may be retained where these form a distinct group with its own story or purpose. Examples might include the collection of Joseph Clarke, a distinguished local antiquarian, or a collection amassed for broader comparative purposes e.g. the prehistoric lithics (Stone Age flint and stone tools) which cover south-east Britain, and extend to comparative material from a few French sites.
18. Priorities for Rationalisation and Disposal will include:
  - ❖ Finds identified in conjunction with researchers and specialists as having insufficient context or research potential to justify retention.
  - ❖ Isolated finds or small groups of finds from other parts of Britain, where they do not contribute significantly to understanding the archaeology of Uttlesford and its context, and another accredited museum could put it to better use.

## Glossary of terms and abbreviations

### **Sensitive archive**

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

### **Non-sensitive material**

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

### **Paper Archive**

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

## **5.4: THE ESSEX MUSEUM WORKERS GROUP ARCHAEOLOGICAL DEPOSITION GUIDELINES**

### **1. The integrity of the complete archive (documentary and finds) should be respected**

1.1 The archive comprises the artefacts, environmental remains, records, drawings and photographs made or taken during the excavation and records made during the post excavation process.

### **2. Long term care and public access to the archive should be guaranteed, and the archive's use should be actively encouraged.**

2.1 A 'confidentiality' period of no more than six months may be agreed between all parties with regard to particularly sensitive information.

2.2 The name of the museum where the archive is to be deposited and the museum accession number assigned to the site (see 4.2 below), should be published in the final site report to facilitate further study of the archive.

### **3. Each archive repository will clearly publish their collecting area.**

3.1 Museum acquisition and collecting policies can be obtained from the relevant registered museum.

3.2 For linear and large area projects where numerous small archives are created covering a geographical area wider than an individual institution's defined collecting area, it may be in the best interest of the project to maintain the archive as a complete entity in one institution. This would have to be agreed in advance with all the potential repositories concerned.

### **4. It should be ensured that for each project direct liaison takes place between the archive curator and project archaeologist throughout the duration of the project.**

4.1 The recipient museum must be informed of the project, in writing, at the outset; museums need time to plan and resource for the arrival of a site archive.

4.2 The museum will issue a global accession number for each project; this number should be used on all archival material and cited in all correspondence about the site and as far as practical marked on finds containers (boxes, bags, etc). The Development Control Archaeologist must notify the repository curator of the project site code.

4.3 The project archaeologist will inform the recipient archive of the site recording systems to be used and these should, wherever possible be compatible with the archive repository's existing documentation systems.

4.4 The project archaeologist should liaise with the relevant repository curator on matters of retention and dispersal as part of the post excavation process, before the archive is lodged at the museum. All material that is discarded must be recorded as part of the documentary archive.

### **5. The legal status of ownership of an archive must be clearly identified on its deposition at the appropriate repository.**

5.1 The recipient museum can provide pre-printed transfer of title forms, which must be completed before transfer occurs (normally when negotiations begin for deposition and payment of fee). The museum reserves the right to refuse an archive if written proof of transfer of title is not provided.

5.2 The museum transfer of title form should be completed by the Field Unit for the legal transfer of ownership of the documentary archive. The Field Unit should also complete another transfer of title form to be signed by the landowner, for the transfer of ownership of the finds archive to the museum.

**6. The archive repository must acquire full rights to utilise the documentary archive under copyright. (MGC 1992,2.11). The first owner of copyright is the project archaeologist who created the archive, under the "copyright, Design and Patents Act 1988, and it remains with her/him unless granted by an assignment or a licence.**

6.1 Each museum will expect at minimum a licence of copyright from the copyright owner, in order that they can use the archive for normal museum purposes.

6.2 The recipient museum can provide pre-printed assignment or licence forms, which must be completed before transfer occurs.

**7. The archive repository and project archaeologist should establish a timetable for the review of the archive at identified stages of the archive preparation and curation process (MGC 1992, 2.7).**

7.1 The scale of the reviews will depend upon

- i) The size of the field project and resulting archive
- ii) The significance of the archive

7.2 The following reviews may be necessary for excavations; evaluations and watching briefs may not require all stages.

- i) Fieldwork Visit
- ii) Curatorial review
- iii) Post-excavation conservation review
- iv) Selection, retention and dispersal review
- v) Final check

**8. The archive repository reserves the right to refuse or defer acquisition of an archive until standards specified and agreed with the project archaeologist are met. (SMA 1993, 3.1)**

8.1 All non-sensitive artefacts should be bagged in self-sealing plastic bags and boxed in stout cardboard boxes with lids, made using non-corrosive staples. All sensitive material should be boxed individually or in groups, either in crystal boxes supported by plastezote, or other suitable materials e.g. acid free tissue. Sensitive material should be stored in plastic airtight boxing or acid free cardboard, with self indicating silica-gel. If possible containers requiring sensitive storage should be marked externally. The archive repository can provide named suppliers of these materials if required.

**9. The archive should be conserved to an appropriate level before deposition with the archive repository. This level of conservation should be identified clearly in the standards issued by the archive repository regarding the preparation of archives to transfer.**

**10. The archive repository will charge for the archive (both documentary and finds) transferred into their care.**

10.1 The charge will take the form as a one off payment to the archive repository from the project funder. The charge for 2001-2002 is £25 per standard boxed unit (0.017cu m). This will be subject to periodic review.

10.2 The project archaeologist should make it clear to the project funder at the tender stage that the storage charge will be an expense that the project funder will have to cover, and

that it should be considered as an integral part of the total project budget. Once the size and content of the archive have been agreed as part of the post excavation process between the project archaeologist and the archive curator the exact storage charge should be confirmed promptly.

- 10.3 The archive repository reserves the right to refuse acquisition deposition of an archive if agreed charges are not met.
- 10.4 Transport and Insurance costs will be met by the project archaeologist and the method of transport agreed between all parties.
- 10.5 The archive repository may waive any storage charge at its own discretion where field work has been undertaken for research only by a non profit organisation such as a local archaeological society.

**11. The archive repository, project archaeologist and project designer must agree a clear procedure and timetable for the actual transfer of the archive to the repository.**

- 11.1 A time limit is placed on the archive deposition by the Archaeological Development Control Officer. This ranges from 4-12 months from the completion of fieldwork.

Adopted as a policy document by the Museums in Essex Committee  
on 20 February 2002.

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## APPENDIX 5.6: ABBREVIATIONS AND GLOSSARY

Braintree District Museum Trust Ltd. – Braintree District Museum & Study Centre Trust Ltd., a charitable company limited by guarantee

BVAS – Brain Valley Archaeology Society

EHA - Essex Handicrafts Association

ELM - Essex Lace Makers

GSC - The Guild of Straw Craftsmen

MLA – Museums Libraries Archives Council

museum – any museum other than the Warner Textile Archive or Braintree District Museum

Spoilation - The action of spoliating, despoiling, pillaging, or plundering; seizure of goods or property by violent means; depredation, robbery. Also, the condition of being despoiled or pillaged.

WTA - Warner Textile Archive, this name will be used to formally represent the museum

## APPENDIX 5.7: LIST OF ILLUSTRATIONS

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