This document was classified as: OFFICIAL

Head of Steam
Darlington Railway Museum

DARLINGTON
Borough Council

Collections Management Framework 2022 - 2027

Head of Steam – Darlington Railway Museum

Collections Development Policy and accompanying Documentation, Loans and Conservation Policies and Plans.

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March 2022

Contents

Collections Development Policy
2022-2027

Name of museum: Head of Steam - Darlington Railway Museum

Name of governing body: Darlington Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: The collections development policy will be published and reviewed from time to time, at least once every five years. *Arts Council England* will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

Date at which this policy is due for review: March 2027

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

Head of Steam - Darlington Railway Museum aims to delight all its visitors in the town that is the birthplace of the modern railway.

The museum's **mission** is to explain the significance of Darlington to railways, and of railways to Darlington.

The museum's **responsibility** is to preserve for future generations, and to make available for education and enjoyment, the unique historical collections it holds in trust.

The museum's **objective** is to make, in relation to the funding it receives, a worthwhile contribution to community development and economic prosperity in Darlington.

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift or bequest, 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.

1.7. The museum will not undertake disposal motivated principally by financial reasons

2. History of the collections

2.1. The museum was opened in 1975 to coincide with the 150th anniversary of the Stockton and Darlington Railway, when the campaigning of enthusiasts and community activists resulted in the preservation of the passenger station. The museum opened as 'Darlington Railway Museum' and was originally administered by a charitable trust.

2.2. The Trust Collection consisted of a combination of donations, loans from private donors (short-term and indefinite) and loans from local and national museums. In 1985 responsibility for the running of the museum, and the management of the collections, passed to Darlington Borough Council.

2.3. The collection consisted of railway items relating to the Stockton and Darlington Railway (S&DR) and the railways and railway industry of the north-east region. They also collected generic railway items not specifically associated with north-east England.

2.4. Any items donated after this date belong to the museum and the council. Any items donated prior to this date remain the property of the Trust (which has yet to be wound up despite numerous attempts by the council). These items (along with the loans taken in by the Trust) are regarded as Trust Loans.

2.5. Under the management of the council the museum continued to accept donations and loans of railway related artefacts not associated with north-east England, in particular generic railway ephemera, magazines and published material as well as the more relevant S&DR and north-eastern artefacts.

2.6. The museum has a number of artefacts on loan from the National Railway Museum including locomotives Locomotion No 1, Derwent, Tennant 1463 and Q7 901, a third class carriage and artefacts relating to the S&DR.

2.7. In the 1990's the town's local history museum, Tubwell Row Museum, closed its doors. All artefacts relating to the railways and/or Darlington were transferred to the museum.

2.8. In 1992 the collection of Ken Hoole, a renowned railway enthusiast, was transferred to the museum from Durham County Council so that the museum could open a research room called the Ken Hoole Study Centre. The collection made up the bulk of the research material along with archival material from the museums own collection.

2.9. From approximately 2000 the museum's *Collections Development Policy* was updated to only accept material relating to the S&DR and the development and operation of railways in north-east England.

2.10. In 2004 the museum received a bequest from local railway enthusiast John Mallon. The John Mallon Collection included a unique collection of railway photographs mapping different railway lines in the region, plus a large collection of railway ephemera collected by Mr Mallon during his time working on the railways. The collection is jointly owned by the museum and the North Eastern Railway Association (NERA).

3. An overview of current collections

3.1. The museum collection consists of **33,135** accessioned artefacts or groups of artefacts.

3.2. The museum's existing collections are almost wholly limited to material illustrating the development and operation of railways in north-east England. Although regional in scope, in some areas they are of national importance because of their association with the Stockton & Darlington Railway (S&DR), as the world's first modern railway.

3.3. The existing collections cover:

- the S&DR and its associated lines
- the North Eastern Railway (NER)
- the London & North Eastern Railway (LNER)
- British Railways (BR)
- the railway manufacturing industry in Darlington
- industrial railways in Darlington

3.4. The material held includes:

- archives, maps, photographs and printed ephemera
- one locomotive and two wagons
- items used in railway operating
- 'branded' items associated with the railway infrastructure
- models and toys

3.5. The museum also holds the largest existing collection of Darlington ceramic commemorative ware, and a small group of local history curiosities and bygones in the form of the remaining collections of the former Tubwell Row Museum.

3.6. The museum holds a large archive of railway related ephemera, maps and photographs from two donors in particular: Ken Hoole and John Mallon.

3.7. Although not strictly 'collections' in the traditional sense, in that they are fixed structures in their original locations, there is an argument that the most important items the museum holds are the buildings from the occupation of the site known by the S&DR as 'North Road'. These at present comprise North Road Goods Station, built in 1833 and extended in 1839-40; the Goods Agent's Offices, built in 1840; Darlington (North Road) Station, built in 1841-42 and extended in 1853, 1856, 1860, 1864, 1872 and 1876; and Hopetown Carriage Works, built in 1853. The museum also holds the site of the demolished Kitching's Foundry, developed between 1831 and 1855 and effectively the S&DR's locomotive works until 1863.

3.8. The museum also maintains a reference library of published texts relevant to the history and development of railways, with particular reference, although not restricted to, north-east England.

4. Themes and priorities for future collecting

4.1. The museum recognises its responsibility, when collecting new items, to ensure that collections care, documentation and use will meet the requirements of the Accreditation Standard. It will take into account limitations imposed by such factors as inadequate staffing, storage and care of collections arrangements (see Documentation Policy and Care and Conservation Policy). Where the acquisition of an item would have significant financial implications, either in terms of purchase price or future preservation, the matter will be referred to the Assistant Director of Services Group for approval.

4.2. The primary objective in collections development will be to acquire material, by donation or purchase, which can document and interpret the following themes:

- The evolution and significance of the North Road site and its buildings.
- The origins, development and historical significance of the S&DR.
- The history and significance of S&DR 0-4-0 No 1 Locomotion, particularly the story of its iconisation by railway company publicity and the contribution this made to the birth of railway preservation.
- The history of Darlington as a railway manufacturing town, with particular reference to North Road Locomotive Works, 'Stivvies' (Robert Stephenson & Co), Faverdale Wagon Works, and their products.
- The impact of railway transport and haulage on the economic and social development of Darlington and its surrounding area, including the town's industrial railways.
- The role of railways in popular culture and leisure, through such things as toys and model engineering.

4.3. The museum will continue to add to its collection of Darlington ceramic commemorative ware, as appropriate items are donated. It will also, as a home of last resort, be open to the acquisition of particularly significant individual items relating to the town's local history.

4.4. In relation to archives, maps, photographs and printed ephemera, the museum will continue to collect material generally relevant to the development and history of railways in north-east England. It will also continue to purchase, or to accept gifts of, relevant books and other publications for addition to its reference library.

4.5. The museum will collect relevant items from any historical period. In practice, and with the possible exception of significant local history items, few potential acquisitions are likely to be older than 1800. Where appropriate, particularly in the field of locally relevant 'branded' railway ephemera, the museum will selectively collect contemporary material.

4.6. In terms of geographical area, the museum's primary interest will be the Borough of Darlington and its dependent and surrounding area in terms of railway operating and use. This will be deemed to include the routes of the S&DR and its associated companies in their entirety, and the route over Stainmore.

4.7. The museum will also selectively collect items associated with the NER, the LNER and BR, provenanced to the area covered by the pre-1974 counties of Durham and the North Riding of Yorkshire, where these illustrate aspects of railway history that are not covered by more locally provenanced material.

4.8. The museum will only collect large structural items or historic buildings (such as stations or signal boxes) where these can specifically contribute towards the delivery of the Museum Forward Plan or are functionally required for railway operating purposes. No large structural items or buildings will be acquired unless, on an item by item basis, it has been ascertained in advance that their erection and use on the site would be acceptable under planning legislation and to English Heritage.

4.9. Since its establishment in 1975, the museum has traditionally depended upon loans, from other museums or heritage railway organisations and from private individuals, for the great majority of the locomotives, carriages and wagons that have made up the core of its displays. As permitted by available opportunities and resources, the museum would like to significantly reduce the extent of its dependence on loans by acquiring its own collection of railway vehicles relevant to its mission and stated interpretive objectives.

4.10. The museum recognises that the collection only represents a small portion of society and includes limited histories of women, people living with disabilities and those from a minority background. These stories exist and the museum will seek to actively collect them through traditional collecting and contemporary collecting in order to rebalance the histories within the collection.

4.11. The museum will seek to collect a representative selection of locomotives built in Darlington, both to show how railway motive power has developed chronologically and the part the town once played in the manufacture of such locomotives.

4.12. A number of locomotives built elsewhere but used at Darlington industrial sites do survive in heritage railway ownership. Should opportunities arise, the museum would wish to acquire single examples of steam, diesel and electric locomotives used in Darlington industry. At the date of adoption of this Policy, the museum owns no passenger carriages.

4.13. The movement of goods by rail had a significant impact on the urban and economic development of Darlington, and on life in the area. Therefore the museum will seek to acquire a small selection of appropriate vehicles, to illustrate how railway travel in the area has changed over time.

4.14. The museum will seek to collect a small, representative, selection of wagons of different types, to illustrate the range and nature of railway goods traffic in the past.

5. Themes and priorities for rationalisation and disposal

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

5.3 The museum will undertake rationalisation of the collection where:

- The artefact does not match the current *Collections Development Policy*.
- It is a duplicate of another artefact in the collection.
- The artefact is unprovenanced (i.e. does not have sufficient background information to provide context).
- It is too badly damaged or decayed to be worthy of retention, or was not in the first instance actually of museum quality.
- Its ongoing retention would represent a threat to the health or safety of museum staff or members of the public.
- Would be more appropriate to another museum or organisation's collection.

6 Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 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 specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s)/organisation(s):

- National Railway Museum (York & Shildon)
- Beamish, the North of England Open Air Museum
- Tyne & Wear Museums Service
- Hartlepool Borough Council
- Stockton-On-Tees Borough Council

- Redcar & Cleveland Borough Council
- Middlesbrough Borough Council
- Durham County Council

Specific reference is made to the following Heritage Railways:

- Tanfield Railway
- Bowes Railway
- North Yorkshire Moors Railway
- Weardale Railway
- Wensleydale Railway

The museum also acknowledges the collecting activities of Darlington Library in the field of local history, and will work with the Library to ensure that significant material is preserved in the most appropriate place.

8 **Archival holdings**

8.1 The museum holds a large collection of archival material including photographs, ephemera, maps and plans, and locomotive diagrams. The majority of the acquisitions that the museum receives are archival in nature and we will continue to collect relevant material for our collection. Archival material is available to the public for research purposes and is a much used resource.

9 **Acquisition**

9.1 The policy for agreeing acquisitions is:

All acquisitions must be approved by a member of the Collections Team (either the Manager Curator or the Collections and Learning Assistant). No other member of staff may approve an acquisition in their absence. All acquisitions must comply with the museum's current *Collections Development Policy*. Where the acquisition of an item would have significant financial implications, either in terms of purchase price or future preservation, the matter will be referred to the Assistant Director of Services Group for approval.

9.2 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).

9.3 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 the Department for Culture, Media and Sport in 2005.

10 Human remains

10.1 The museum does not hold or intend to acquire any human remains.

11 Biological and geological material

11.1 The museum will not acquire any biological or geological material.

12 Archaeological material

12.1 The museum will not acquire any archaeological material.

13 Exceptions

13.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

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. The museum will document when these exceptions occur.

14 Spoliation

14.1 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.

15 The Repatriation and Restitution of objects and human remains

15.1 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 (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005) , 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 and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

16 Disposal procedures

16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

16.3 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 and a proportion of the proceeds if the item is disposed of by sale.

16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, or as a last resort - destruction.

16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

16.6 A decision to dispose of a specimen or object, whether by gift, 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 or for reasons of health and safety), 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 or manager of the collection acting alone.

16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

16.9 The announcement relating to gift or sale 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 giving priority to organisations in the public domain.

16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12 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.

Disposal by exchange

16.13 The museum will not dispose of items by exchange.

Disposal by destruction

16.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation’s research policy.

16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

Documentation Policy
2022-2027

Name of museum: Head of Steam - Darlington Railway Museum

Name of governing body: Darlington Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: The documentation policy will be published and reviewed from time to time, at least once every five years. *Arts Council England* will be notified of any changes to the documentation policy, and the implications of any such changes for the future of collections.

Date at which this policy is due for review: March 2027

1 Introduction

1.1 The museum's collections consist of archival material, held within the Ken Hoole Study Centre, display objects within the Museum exhibition rooms and platforms, and artefacts and archive material held within the reserve collection housed in the museum storerooms.

1.2 The museum's collection department currently consists of one full-time Manager Curator, one full-time Collections and Learning Assistant and a small team of volunteers.

1.3 The maintenance of information about all artefacts deposited in the museum, to the SPECTRUM Standard, is a minimum requirement.

1.4 The acquisition and disposal of objects from the collections is covered by the current version of the Collections Development Policy.

1.5 Detailed operational guidelines for documentation procedures, in order to meet the SPECTRUM standard, can be found in the museum's Documentation Procedures manual.

2 Aims of the Documentation Policy

The aims of the Head of Steam Museum Documentation Policy are that for every artefact in its collection:

2.1 The museum has documentary proof of legal title, which also meets ethical standards.

2.2 There is an accurate entry in the Accessions Register.

2.3 A unique accession number is allocated and the artefact is marked or labelled with this number.

2.4 There is an up to date location (recorded on MODES).

2.5 There is a strong link between all associated documentation.

2.6 All documentation meets SPECTRUM standards.

3 Documentation Policy

3.1 The museum will ensure that these aims are met for all new acquisitions and will aim to achieve them for all artefacts already in the museum collection.

3.2 This policy applies to all collections within the museum, including artefacts transferred from Tubwell Row Museum.

3.3 This policy also refers to every artefact on loan to the museum, with the exception of accessioning and marking (although temporary labelling is permitted).

3.4 The museum will on the advice of the senior museum professional, and where funds allow, ensure that the electronic system used to catalogue the collection is suitable for the job and will still be accessible in the future.

3.5 The museum will save all electronic records on the Council's networked system and will be backed up on remote server offsite.

3.6 The museum will store museum accession registers in a fire-proof safe.

3.7 The museum will ensure that security copies are made of all museum accession registers.

3.8 Only suitably trained museum staff or volunteers will be responsible for carrying out documentation procedures.

3.9 The museum will aim to make information about the collection accessible to the public through on-line catalogues.

3.10 This policy is to be read in conjunction with the museum's Collections Development Policy and the Care and Conservation Policy.

3.11 The Documentation 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 **March 2027.**

3.12 A Documentation Plan for the next five years will accompany this policy.

Care and Conservation Policy
2022-2027

Name of museum: Head of Steam - Darlington Railway Museum

Name of governing body: Darlington Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: The care and conservation policy will be published and reviewed from time to time, at least once every five years. *Arts Council England* will be notified of any changes to the care and conservation policy, and the implications of any such changes for the future of collections.

Date at which this policy is due for review: March 2027

1 Introduction

1.1 Head of Steam Museum's statement of purpose highlights the museum's responsibility to preserve the collections for future generations:

*The museum's **responsibility** is to **preserve** for future generations, and to make available for education and enjoyment, the unique historical collections it holds in trust.*

1.2 The Museums Association Code of Ethics states that museums have a duty to:

'***maintain*** and develop collections for current and future generations'

1.3 Head of Steam Museum does not employ a conservator. However, the Manager Curator has access to advice from a conservator/collections care adviser.

1.4 The museum is housed in a Grade II listed building, which was previously a railway station. The collections consist of industrial collections, social history collections and archive collections.

1.5 The Care and Conservation Policy is based on a combination of preventative conservation (measures to slow down or minimise deterioration of museum artefacts) and remedial conservation (measure which involve treatments to stabilise or improve the condition of an artefact).

1.6 The Care and Conservation Policy is to be read in conjunction with the museum's Forward Plan, Collections Development Policy, Documentation Policy and Emergency Manual.

1.7 The Care and Conservation 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 **March 2027.**

1.8 A Care and Conservation Plan for the next five years will accompany this policy.

2 Aims of the Care and Conservation Policy

The aims of the Head of Steam Museum Care and Conservation Policy are that for every artefact in its collection (in store, on display or on loan to/from) the museum will:

2.1 Take steps to slow down deterioration and prevent damage to artefacts.

2.2 Provide systems and equipment that monitor the environment, the artefacts and the buildings they are stored in.

2.3 Control and improve the environment, the artefacts and the buildings they are stored in.

2.4 Regularly seek professional advice from a conservator or collection care advisor.

2.5 Ensure that any conservator or conservation practice that is contracted to provide advice or services is included on the Conservation Register operated by the Institute of Conservation (ICON).

2.6 Ensure that all members of staff working with the museum collection are aware of and follow all policies and procedures.

3 Collections Conditions Overview

3.1 Head of Steam Museum will survey and visually inspect the conditions of the collections in order to identify areas for improvement in line with best practice as defined by 'Benchmarks in Collections Care'. Head of Steam Museum will aim to meet, as a minimum, the 'basic level' requirement of Benchmarks. This Policy will be supported by a Care and Conservation Plan.

4 Preventative Conservation

4.1 The Head of Steam Museum is situated in a Grade II listed building owned by Network Rail and leased by Darlington Borough Council until 2174. The building is maintained by Darlington Borough Council. Museum staff are responsible for regularly inspecting the building and ensuring that it is suitably maintained, undertaking repairs as required. The following systems are implemented to safeguard the collection:

- Building Maintenance
- Electrical Maintenance
- Intruder Alarms
- Fire and Evacuation Systems
- Building Maintenance Systems

- CCTV Systems
- Overnight Security Firm

4.2 Environmental Monitoring

- Head of Steam Museum will monitor and record the environment (temperature, relative humidity and light levels) of the exhibition and storage areas using continuous recording systems and hand held devices.
- The museum will analyse the results of the environmental monitoring and take action to control and improve the environment where necessary (subject to funding availability).
- The museum will monitor, manage and eliminate pests.

4.3 Environmental Control

Head of Steam Museum will store and display collections in a managed environment that minimises their rate of deterioration, using the following control factors and methods:

- Temperature: 18- 25 degrees centigrade
- Relative Humidity: 40-60% RH with less than a 10% fluctuation in any 24 hour period (mixed collections)
- Visible Light: 50 – 250 lux, depending on the light sensitivity of the object
- Storage: where practicable stored collections will be protected from dust using inert boxes, crates, covered racking or covered pallets
- Display: where appropriate, objects on display will be cased and the internal case environments tailored to suit the objects within.

4.4 Housekeeping

- Housekeeping programmes will be established and followed in line with benchmarking action plans.
- Staff and volunteers will be trained to clean display areas in a way that will not damage the collections. Dry cleaning methods will be favoured.
- New acquisitions and loans will be quarantined pending full inspection.
- Storage and display areas vulnerable to pest attack will be monitored on a monthly basis. Trap contents will be recorded and infestations located and eradicated.

4.5 Handling, movement and transportation of artefacts

- All museum staff will be trained in object handling procedures.
- The movement of large or awkward items will be planned in advance with advice from the Manager Curator.
- All artefacts that are to be transported will be suitably wrapped and protected to avoid damage during movement.
- Items that are to be transported abroad will be accompanied by a courier, who will be either a member of museum staff or a suitably trained individual from another organisation.

4.6 Emergency Planning

- The Emergency Manual will be published and reviewed from time to time, at least once every five years.

5 Remedial Conservation

5.1 The museum will allow the basic cleaning of artefacts to be undertaken by suitably trained museum staff only.

5.2 If an artefact requires more advanced treatment the museum will contact a suitably qualified conservator/collections care advisor (e.g. Conservation Advisory Network).

5.3 All treatments will be photographed and documented on MODES and records will be maintained in accordance with SPECTRUM standards.

Loans Policy
2022-2027

Name of museum: Head of Steam - Darlington Railway Museum

Name of governing body: Darlington Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: The loans policy will be published and reviewed from time to time, at least once every five years. *Arts Council England* will be notified of any changes to the loans policy, and the implications of any such changes for the future of collections.

Date at which this policy is due for review: March 2027

1 Introduction

1.1 From time to time it is appropriate for Head of Steam Museum to borrow items of historical significance from museums, other organisations or private individuals. Comparably, it is also sometimes appropriate for the museum to lend items from its collections.

1.2 The purpose of this policy is to regulate the approval and management of both outgoing and incoming loans. In doing so, it seeks to meet two objectives. Firstly, to minimise any risk the Council may face of a claim from a lender alleging that items of their property in the museum's care have been stolen, lost, destroyed or damaged. Secondly, to safeguard items from the museum's own collections loaned to others by ensuring that such items are appropriately cared for by their borrowers.

1.3 This Policy follows the procedures for loans outlined in SPECTRUM: the UK Museum Documentation Standard.

2 Authority and Responsibility

2.1 The Assistant Director of Services Group, as advised by the Museum Collections Team, will have delegated authority for approving and terminating both incoming and outgoing loans for items of major financial or historical significance, consistent with this Policy.

2.2 The Museum Collections Team will be responsible for all other loans as consistent with this Policy.

2.3 The following general exceptions to this position are noted:

- Where, in the view of the Council's museum collections team, an incoming loan might involve significant financial implications in terms of its movement or ongoing care; or

- Where, in the view of the Council's museum collections team, the nature of an incoming or outgoing loan might attract an adverse public reaction.

In such circumstances, the prior approval of the Assistant Director of Services Group will be required.

2.4 Responsibility for the security and physical care of incoming loans will be delegated to the Council's museum collections team. Equally, the museum collections team will be regarded as responsible for ensuring that outgoing loans are monitored, and that borrowers are taking all reasonable steps with regard to the security and physical care of items in their possession.

3 Outgoing Loans

3.1 Any item from the museum's collections may, at the discretion of the Assistant Director of Services Group, as advised by the Council's museum collections team, be loaned to an accredited museum, other organisation or private individual provided that:

- The item is not currently required by the museum for public display;

- Appropriate, arrangements will be put in place by the borrower for the item's physical care, to safeguard its security, and to insure it against all risks for an agreed value;

- The borrower can provide sound and sufficient justification for wishing to borrow the item; and

- The terms of the loan are recorded in writing over the signatures of authorised representatives of both the museum and the borrower.

3.2 It is accepted that in certain circumstances it may be proper for the museum to actively seek to place an item on loan with another accredited museum, other organisation or private individual.

3.3 By agreement between the parties, the duration of an outgoing loan may be for any stated period up to ten years. Where circumstances have not materially changed on either side, an outgoing loan that has naturally reached the end of its term may be renewed as many times as is felt desirable by both parties, although never for a period exceeding ten years at any one time.

3.4 Where an outgoing loan is to another accredited museum, no financial recompense will be sought, other than that the museum will have the discretion to recharge any costs that it would not otherwise have incurred.

3.5 Where a request for the loan of an item comes from another accredited museum, subject to the provisions of 3.1 above there will be a strong presumption in favour of the request being granted.

3.6 Relevant third parties must ensure that appropriate insurance arrangements covering outgoing loans are in place from the moment the item(s) pass from the museum's custody until the point when responsibility is formally returned to the museum.

3.7 When on display or otherwise in the public eye, it will be a condition of all outgoing loans that the borrower should appropriately acknowledge the museum's ownership of the item in question.

3.8 There will be a general, although not universal, expectation that borrowers will cover the cost of transport in both directions and any costs associated with the item's care whilst it is in their possession.

3.9 There is a general expectation that any concerns about the condition of an item on loan to a third party will be referred immediately back to the museum.

3.10 All borrowers will be required to fully indemnify the Council in respect of any claim or health and safety liability that may arise, other than where information that should reasonably have been known to the Council was not effectively communicated to the borrower.

3.11 An outgoing loan may be terminated by the Assistant Director of Services Group, as advised by the Council's museum collections team, at any time for breach or with a period of notice to be set out in the loan agreement. However, other than when terminated for breach, where an outgoing loan is terminated early the borrower will be entitled to ask to be indemnified by the Council in respect to part of any costs the borrower incurred in the expectation that the loan would subsist for its duration as originally agreed.

4 Incoming Loans

4.1 Subject to 2.2 above, at the discretion of the Assistant Director of Services Group, as advised by the Council's museum collections team the museum may borrow any item deemed relevant to its purposes as set out below, from an accredited museum, other organisation or private individual.

4.2 The museum may borrow any item, without restriction, where it is identified as being relevant for inclusion within a temporary exhibition. Other than in making reasonable time allowances for exhibition preparation and disassembly, the duration of such loans will not normally extend beyond the period of the exhibition in question.

4.3 The museum may borrow any item covered by its *Collections Development Policy*, or specifically required for comparative purposes, for inclusion in its long-term displays or for research purposes. When such an item is no longer wanted for display or once active research involving it has come to an end, it will normally be returned to its owners as soon as is practicably possible. Any such loan will be for a maximum of ten years at any one time, subject to renewal as necessary by mutual agreement between the parties.

4.4 From time to time, the museum may identify items of great individual significance and covered by its *Collections Development Policy*, which are owned by non-museum organisations or private individuals, which the museum would actively seek to acquire on a permanent basis given the opportunity to do so, but of which the owners wish to retain ownership. In such circumstances the Assistant Director of Services Group, as advised by the Council's museum collections team, may authorise the item to be held on loan in storage as well as when required for display. Any such loan will be for a maximum of ten years at any one time, subject to renewal as necessary by mutual agreement between the parties. However, subject to this specific exclusion, as a general rule the museum will not hold items on loan for long periods unless required for display or active research.

5 Operational Items

5.1 This Policy is not intended to apply to circumstances where the museum wishes to borrow or hire an item, including locomotives and other railway vehicles, for operational use rather than because of the item's historical significance. In such circumstances, terms of contract will be agreed between the parties.

5.2 However, for the avoidance of doubt, where the museum wishes to borrow an item because of its historical significance and it is also intended that the item should work, this Policy will apply. Other than as set out below, no item may be operated on the museum site unless it is formally on loan to the museum or covered by contractual arrangements as an item of working plant.

5.3 An exception to this general rule is noted in relation to locomotives and other railway vehicles being moved around by one of the Council's partner organisations with right of access to the site's internal railway system, solely to meet that organisation's own operational needs and not for public demonstration or display purposes. Items being moved under such circumstances need not be placed on loan with, or hired to, the museum, provided that the organisation in question operates in accordance with the museum's Safety Management System and has insurance cover to the satisfaction of the Council's Insurance Unit.

5.4 In all circumstances where an operational locomotive or other vehicle belonging to a third party is present on the site, it will remain the responsibility of the owners, rather than the museum, to arrange steam boiler or pressure vessel inspections and insurances as necessary.

5.5 Where the museum hires or, under this Policy borrows, an operational locomotive, the arrangement may (but need not) be made subject to the terms of a Private Owner Agreement in a form recognised by the Heritage Railway Association.

6 Insurance

6.1 All incoming loans will be fully covered at an Agreed Value by All Risks insurance cover put in place by the Council, from the moment the item passes into the museum's custody until the point when responsibility is formally returned to the owner or an agreed third party such as a road haulage contractor.

7 Maintenance of Records

7.1 The museum will maintain full, detailed records of the current location, condition and agreed value of all incoming and outgoing loans, to the satisfaction of the Council's Insurance Unit. From time to time the Audit Section will make spot checks or undertake a full review of these records.

7.2 No less than once every twelve months, an inventory and condition check will be completed for all incoming loans. On an equivalent cycle the museum will check the status of all outgoing loans, making a site visit and visual inspection where appropriate.

8 Revision of Policy

8.1 The Loans 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 **March 2027**.

Documentation Plan
2022-2027

1 Target Position

Head of Steam - Darlington Museum will meet the Accreditation standard for Documentation as outlined in Section 2.

We will use the minimum standards for the SPECTRUM Primary Procedures for the following procedures;

- Object Entry
- Loans in
- Acquisition
- Location and movement control
- Cataloguing
- Object exit
- Loans out

We have documentation backlogs in our collections, in particular in store rooms 1 and 4. We will use SPECTRUM minimum standards to bring our records up to the required standard.

2 Review of Current Procedures

2.1 Object Entry

- An *Object Entry* form must accompany all items entering the Museum (see appendices for an example of an *Object Entry* form).

- A *Donating Objects to the Museum* leaflet (see appendices) should be given to all persons wishing to donate items to the Museum (also available on the museum website).

- The *Object Entry* form number and details must be recorded in the *Object Entry* form register.

- All relevant sections of the form must be completed, signed and dated. The *Object Entry* form should always include full details of ownership, including rights of information if known.

- A summary description of the objects (numbering them where possible) with any known historical background, including any associated rights (e.g. copyright).

- The reason the objects are entering the museum.

- On completion of the *Object Entry* form the top white copy should immediately go into the *Object Entry* file as the master copy. The second pink copy is given to the donor as a receipt. The third blue copy remains with the artefact(s). If the material is accessioned the blue copy is filed in the Object History file. If the material is returned the blue copy is filed in the Loans In Returned file, a note is made in the *Entry Form* register and the white copy of the *Object Entry* form is signed and dated to record that the objects have left the museum.

- All objects on entering the museum will be stored in Room 5.

2.2 Acquisition

- Staff must never accept donations to the museum. Only the Manager Curator and Collections and Learning Assistant may accept items and this is by prior appointment only.

- Each item being offered for donation must comply with the museum's current *Collections Development Policy*. If after consideration the material is considered not appropriate to the Museum Collection, the item will be returned to the owner.

- If the material is being donated to the museum a *Transfer of Title* form must be completed (see appendices for an example of a *Transfer of Title* form).

- The *Transfer of Title* form number and details must be recorded in the *Transfer of Title Form* register. The *Object Entry* number must be recorded on the *Transfer of Title* form and in the *Transfer of Title* register and vice-versa.

- All relevant sections of the form must be completed, signed and dated. The *Transfer of Title* form should always include:
  - Full details of ownership, including rights of information if known.
  - A summary description of the objects (numbering them where possible) with any known historical background, including any associated rights (e.g. copyright).
  - The reason the objects are entering the museum.

- On completion of the *Transfer of Title* form the top white copy should immediately go into the *Transfer of Title* file as the master copy. The second yellow copy is given to the donor as a receipt. The third blue copy remains with the artefact(s). When the material is accessioned the blue copy is filed in the *Object History* file.

- It is the aim of the museum to accession artefacts within a month of donation.

- The artefact will be given its unique accession number; photographed and using MODES entered onto the Museum Catalogue and assigned a permanent location.

- Artefacts should be numbered using the following rules:

  - The number will be prefixed with DARRM (to identify the item belonging to Head of Steam - Darlington Railway Museum) followed by the year, then followed by the number of the object

e.g.DARRM:2003.102 (103 will be used to accession the next item).
  - At the start of each year the number of the item will return to 1
    e.g.DARRM:2004.1
  - Suffixes can be added to identify individual items within a group
    e.g.DARRM:2003.102.1
    e.g.DARRM:2003.102.2
  - If an item has several parts to it, for example a teapot, this can be accessioned using the following sequence
    e.g. Teapot (body) DARRM:2003.103a
    e.g. Teapot (lid) DARRM:2003.103b

- The artefact will then be recorded in the museum *Accession Register* using archival quality ink (stored in the Room 5 safe).

- All items must be marked with their accession number either directly onto the artefact or using a label (see appendices for *Object Marking Procedures*).

- A letter of acknowledgement will be sent to the donor.

- The item will then be appropriately wrapped and placed in its new permanent location.

- A security copy of the *Accession Register* will be made as and when required (on completion of a register).

- The MODES database and artefact photographs are stored on the council server and therefore are automatically backed up. However, regular back-ups will be made of both resources on a monthly basis.

2.3 Location and Movement Control

- A *Location Movement* ticket must be completed for any object moved from its present location (see appendices for an example of a *Location Movement* ticket).

- Only the Manager Curator and Collections and Learning Assistant are authorised to move or remove items from their location.

- For temporary moves one copy of the ticket must be left in the objects usual location and the second copy should be used to update the catalogue. This can then be filed in the *Temporary Locations* file.

- If the items are re-housed for any length of time, for example exhibition use, the new location should be documented in the object file under the TEMPORARY_LOCATION field on the MODES catalogue.

- For permanent moves record the move as permanent on the *Location Movement* ticket. One copy of the ticket should be used to update the catalogue and filed in the *Object History* file (or disposed of). The second copy can be disposed of.

- If the object is given a new permanent location, the information must be documented in the object file under PERMANENT_LOCATION field on the MODES catalogue.

2.4 Cataloguing

- Items should be catalogued as soon as possible after accessioning. The museum aims to catalogue items at the same time as they are accessioned, within a month of donation.

- Cataloguing should only be carried out by a trained museum professional or volunteer under supervision of the Manager Curator or the Collections and Learning Assistant.

- Catalogue information is held on the MODES computer database and should be accompanied by a photograph of the object.

- The minimum amount of information that should be catalogued is:
    - Accession number
    - Simple name
    - Number of items/parts
    - Brief physical description
    - Acquisition method, date and source material
    - Location information
    - Reference to available images
    - Recorder

- Where possible the following information should also be catalogued:
    - Title
    - Full name
    - Classification information
    - Field collection information
    - Production information
    - Association information
    - Valuation
    - Entry number

- The MODES database and artefact photographs are stored on the council server and therefore are automatically backed up.

2.5 Object Exit

- For details of who can authorise the exit of objects please consult the *Loans Policy* and the *Collections Development Policy*.

- An *Object Exit* form must be completed for all items leaving the museum (see appendices for an example of an *Object Exit* form). The *Object Exit* form must include:

    - Removers and/or Recipients name and address
    - Contact telephone number
    - Reason for exit
    - Return date (if appropriate)

  - DARRM number of the object
  - Description of the object(s)
  - Condition of object(s)
  - Insurance Valuation
  - If the object(s) are to be returned

- On completion of the *Object Exit* form the top white copy should immediately go into the *Object Exit* file as the master copy. The second yellow copy is given to the recipient as a receipt. If the items are on loan the third blue copy is filed in the *Loans Out Active* file. If the material is to be permanently removed from the collection the blue copy is filed in the *Object History* file.

- The *Object Exit* form number and details must be recorded in the *Object Exit Form* register, along with the return date (if appropriate).

- If the material is returned the white and yellow copy of the *Object Exit* form should be signed and dated by the Museum Manager Curator or Collections and Learning Assistant in recognition of having received the item(s) back in satisfactory condition (subject to later detailed examination). Both the recipient (yellow) and the museum (white) will keep their respected parts of the form for receipt. If the items were on loan the third blue copy is filed in the *Loans Out Returned* file.

2.6 Loans In

- Loans will only be accepted within the Museum if they comply with the *Loans Policy*. Only in exceptional circumstances will items be accepted as a loan and will usually only be accepted for exhibition displays.

- An *Object Entry* form must be completed, signed and dated by one of the museum collections team and the person who has loaned the artefact (see appendices for an example of an *Object Entry* form). The form must include:

  - The owner's name and address
  - Length of the loan (usually from one to ten years)
  - The term PERMANENT LOAN must not be used.
  - Any particular terms of the loan
  - Description of object(s)
  - Condition of object(s)
  - Insurance Valuation

- On completion of the *Object Entry* form the top white copy should immediately go into the *Object Entry* file as the master copy. The second pink copy is given to the donor as a receipt. The third blue copy is filed in the *Loans In Active* file.

- The *Object Entry* form number and details must be recorded in the *Object Entry Form* register along with the end date of the loan.

- At the end of the loan period when the material is returned the white copy is signed and dated by both parties. The blue copy is filed in the *Loans In Returned* file and a note is made in the *Entry Form* register.

- The previous loan procedure within the Museum was to add the item to the catalogue, giving the item a DARRM number followed by /L. The item was then added to the accessions register. Loan objects must now **not** be added to the accession register.

- For loans taken into the museum using the old procedures: When the loan object exits the Museum, all records must be altered. An *Object Exit* form must be completed and a copy attached to the loan agreement (if there is one). The date of exit must be added to the MODES catalogue and the record moved to the *Returned* file.

2.7 Loans Out

- The Assistant Director of Services Group, as advised by the Museum Collections Team, will have delegated authority for approving and terminating both incoming and outgoing loans for items of major financial or historical significance, consistent with this Policy.

- The museum collections team will be responsible for all other loans as consistent with the *Loans Policy*.

- An *Object Exit* form must be completed for all items leaving the Museum on loan and must be accompanied by the *Loan Agreement* which includes the *Conditions of Loan* (see appendices for an example of an *Object Exit* form, *Loan Agreement* and *Conditions of Loan*). The *Object Exit* form must include:

    - Removers and/or Recipients name and address
    - Contact telephone number
    - Location of the Loan
    - Period of Loan (start and end date)
    - DARRM number of the object
    - Description of the object(s)
    - Condition of object(s)
    - Insurance Valuation
    - Any particular terms of the loan

- On completion of the *Object Exit* form the top white copy should immediately go into the *Object Exit* file as the master copy. The second yellow copy is given to the recipient as a receipt. The third blue copy is filed in the *Loans Out Active* file.

- The *Object Exit* form number and details must be recorded in the *Object Exit Form* register along with the end date of the loan.

- Details of the outgoing loan must be added to the relevant file on the MODES catalogue database under the LOAN_OUT field.

- At the end of the loan period when the material is returned the white and yellow copy of the *Object Exit* form should be signed and dated by the Museum Manager Curator or Collections and Learning Assistant in recognition of having received the item(s) back in satisfactory condition (subject to later detailed examination). Both the RECIPIENT and MUSEUM will keep their respected parts of the form for receipt.

- The blue copy is filed in the *Loans Out Returned* file and a note is made in the *Object Exit Form* register. The date of return must be added to the MODES catalogue.

3 Retrospective Documentation

3.1 Background

- The museum opened in 1975 and was originally administered by a charitable trust. The Trust Collection consisted of a combination of donations, loans from private donors (short-term and indefinite) and loans from local and national museums. In 1985 responsibility for the running of the museum, and the management of the collections, passed to Darlington Borough Council. Any items donated after this date belong to the museum and the council. Any items donated prior to this date remain the property of the Trust (which has yet to be wound up despite numerous attempts by the council). These items (along with the loans taken in by the Trust) are regarded as Trust Loans.

- From 1990 all artefacts donated to the museum were given an accession number. At the same time a retrospective documentation project commenced to accession artefacts donated to the museum prior to 1990 and to identify any Trust Loans.

- In 2012 the museum has underwent a change in staffing. The Curator's post was merged with that of the Manager in 2013 (becoming the Manager Curator). This meant that the Curator's time was taken away from the collections department to focus on the management of the museum. In 2015 a Collections and Learning Assistant was appointed and since this time a considerable amount of progress has been achieved with regards to the documentation backlog.

- Since the last return in 2016, progress continued until March 2020 when the COVID-19 pandemic resulted in the closure of the museum for two periods, March to June 2020 and November to May 2021. With no access to collections during this time, the planned milestones in the 2016-2021 plan were not reached.

- Unfortunately not all artefacts donated to the museum from 1975 to 2009 (when the current Curator was appointed) have been formally accessioned and catalogued as part of the museum collection, in line with SPECTRUM and Accreditation Standard procedures.

- As the collection has been assembled on an ad hoc basis, with little consideration of a Collections Development Policy, an assessment will need to be made of the suitability of items for the collection ahead of accessioning.

- This procedure has been written using the guidance in the Collections Trust SPECTRUM Advice Sheet *Retrospective Documentation and Making an Inventory* http://www.collectionstrust.org.uk/images/documents/c1/a210/f6/Retrospective_documentation.pdf

3.2 Aim

- To complete a basic inventory of all museum collection items in order to:
  - Make decisions about retention of items for the collection, in line with the museum's *Collections Development Policy*.
  - Gain a better understanding of the scope of the collection.
  - Match any existing documentation (e.g. entry forms, correspondence) against the inventoried items.
  - Identify Trust Loans and other loans that require termination so that artefacts can be returned to their owners.

3.3 Procedure

- Work systematically through the museum where collections are held to record each item or group of items directly on to the collections management database, MODES Complete.

- Where an object (or group of objects) does not have an existing number, assign a temporary number using the number system INV+ running number- i.e. INV1, INV2, INV3- attach a temporary paper label and create a new record on MODES.

- Record the following information on the database record about the item(s)
  - Temporary INV number
  - Simple name
  - Brief description (e.g. no of items)
  - Dimensions
  - Location
  - Date
  - Name of recorder

- On completing the inventory, review the items against existing documentation/ correspondence etc. to ensure that any other information about objects is brought into the system.

- At this point an assessment of what to be retained and disposed of can be made. This must follow the procedures laid out in the *Collections Development Policy*.

- For objects to be retained they should then be accessioned, marked and catalogued, in line with the museum's procedures. (N.B. entry forms are never filled out retrospectively).

3.4 Retrospective Documentation Action Plan

	Action	Timescale	Resources
1	**Documentation Stage 1** All procedures are in place.	Complete	
2	**Documentation Stage 2** Inventory work is currently ongoing as described above for the following locations: • Store Room 1 • Store Room 2 • Store Room 3 • Store Room 4 • Store Room 5 • Store Room 7 • Store Room 22	December 2022 December 2022 Complete December 2022 December 2022 Complete Complete	Collections Team Volunteers
3	**Documentation Stage 3** Discrepancy checking of the stage 2 inventory against existing paperwork for the following locations: • Store Room 1 • Store Room 2 • Store Room 3 • Store Room 4 • Store Room 5 • Store Room 7 • Store Room 22	December 2023 December 2023 December 2023 December 2023 December 2023 Complete Complete	Collections Team Volunteers
4	**Documentation Stage 4** Complete acquisition and cataloguing procedures for inventoried items in the identified backlog for the following locations: • Store Room 1 • Store Room 2 • Store Room 3 • Store Room 4 • Store Room 5 • Store Room 7 • Store Room 22	December 2027 December 2027 December 2027 December 2027 December 2027 Complete Complete	Collections Team Volunteers

A *Documentation Policy* for the next five years will accompany this plan.

Care and Conservation Plan 2022-2027

1 Collections Condition Overview

1.1 The museum collection consists of railway related industrial collections, social history and costume items plus an extensive archive collection including ephemera and photographs. Although not strictly 'collections' in the traditional sense, in that they are fixed structures in their original locations, there is an argument that the most important items the museum holds are the buildings from the occupation of the site known by the S&DR as 'North Road'.

1.2 The museum currently undertakes a programme of collections care and conservation on a regular basis. The museum uses Benchmarks in Collection Care (version 2.0) to review its collection which enables us to improve the collections care we provide.

1.3 The museum staff undertake visual inspections of all artefacts on display and in storage on a regular basis.

2 Environmental Monitoring

2.1 The museum ensures that the collection is environmentally monitored for temperature and humidity on a weekly basis using data loggers. The information retrieved is downloaded, analysed and recorded. The museum undertakes light monitoring (for UV and lux) on a monthly basis. The results are analysed and recorded. The museum undertakes pest management on a monthly basis. The results are analysed and recorded.

3 Environmental Control

3.1 Due to the nature of the building (Grade II* listed railway station) and the lack of resources it is difficult to implement hi-tech modes of environmental control. The museum endeavours to keep temperature, humidity and light levels within the recommended perimeters. A dehumidifier is available to treat fluctuations in humidity. Light sensitive items are displayed away from damaging light sources and only for short periods. Where practicable artefacts in storage are protected from dust using inert boxes, crates, covered racking or covered pallets. Where appropriate objects on display are cased and the internal case environments are tailored to suit the objects within.

4 Provision of a Suitable Building

4.1 The museum building is a Grade II* listed railway station, which is owned by Network Rail and maintained by Darlington Borough Council.

4.2 Darlington Borough Council's Corporate Landlord team undertake the day to day maintenance of the museum building with specialist contractors employed when necessary.

5 Housekeeping

5.1 The Cleaner and Visitor Assistants undertake general housekeeping on a weekly basis (with advice and guidance from the Curator).

5.2 The Visitor Assistants monitor the artefacts on display during the daily duties and notify the Curator if they notice any issues relating to the artefact on display.

5.3 The buildings on-site are checked on a weekly basis and any maintenance issues are reported to the Museum Manager so that they can be rectified.

5.4 Housekeeping is of the highest importance since the introduction of a café area within the museum exhibition area in 2012. All staff are aware of the importance of reporting any pest sightings to the Curator. All vulnerable areas are monitored with pest traps.

6 Remedial Conservation

6.1 Priorities for remedial conservation will be identified during the inventory stage of the Documentation Plan (Documentation Stage 2) and /or if artefacts will be required for exhibition.

6.2 If an artefact requires remedial conservation the museum will contact a suitably qualified conservator/collections care advisor (e.g. Conservation Advisory Network).

7 Care and Conservation Action Plan 2022-2027

Subject	Aim	Solution	Deadline
Collections Condition Overview	To ensure that all artefacts are condition checked and conservation undertaken where necessary.	Condition check all artefacts on display. Condition check all artefacts in storage during collections inventory (see *Documentation Plan*). Contact a suitably qualified conservator/collections care advisor for advice and guidance.	Yearly December 2022 (Every five years) Ongoing (as and when required)

Environmental Monitoring	To ensure that all artefacts are accurately environmentally monitored and action taken where required.	Monitor and record temperature and humidity levels. Monitor and record light levels. Contact a suitably qualified conservator/collections care advisor for advice and guidance. Calibrate environmental monitoring equipment.	Weekly Monthly Ongoing (as and when required) Every two years
Building Maintenance	To ensure that the museum building is suitably maintained.	Report any building maintenance issues as soon as they arise.	Ongoing (as and when required)
Housekeeping	To ensure that all of the exhibition and storage areas are clean and pest free.	Undertake cleaning of museum exhibition areas. Undertake cleaning of museum storage areas. Monitor and record pest activity. Contact a suitably qualified conservator/collections care advisor for advice and guidance.	Weekly Monthly Monthly Ongoing (as and when required)
Remedial Conservation	To ensure that all artefacts that require remedial conservation receive it.	Identify artefacts that require conservation. Investigate funding opportunities to enable conservation of artefacts.	December 2022 Ongoing (as and when required)

A *Care and Conservation Policy* for the next five years will accompany this plan.

Appendices

Conditions of Loan

1. The artefact shall at all times remain the property of Head of Steam - Darlington Railway Museum and may require the artefact to be returned immediately at the expense of the Borrower in any of the following circumstances:
    a. If the Borrower fails to carry out any of the terms of this agreement to the satisfaction of Head of Steam Museum.
    b. If the artefact becomes surplus to the requirements of the Borrower.
    c. If the Borrower dies, becomes bankrupt, enters into liquidation or otherwise ceases to exist.

2. The Borrower must nominate a primary individual to whom all correspondence relating to the loan will be addressed. The Borrower must notify Head of Steam Museum immediately of any change in the identity or address of this contact.

3. Reasonable access to the artefact must be allowed by the Borrower to officers of Head of Steam Museum, or such persons as it may nominate, to inspect the artefact and premises where it is housed to ensure that the provisions of this Agreement and the requirements of Head of Steam Museum are being complied with. This shall be at the Borrower's expense.

4. The Borrower may not lend the artefact to any third party nor may the artefact be removed from the specified display premises without the prior written permission of Head of Steam Museum.

5. The Borrower will ensure that the artefact is maintained in a suitable condition for display. Dusting and other light cleaning may be carried out by trained staff but no repairs, restoration, conservation or extensive cleaning may be undertaken.

6. The artefact will not be released until Head of Steam Museum is satisfied with the standard of packing and of the security of the artefact on any vehicle. For the return to Head of Steam Museum the Borrower will provide packing and transport equivalent to that used on the outward journey. The cost of all packing and transport may be borne by the Borrower.

7. The artefact must be exhibited in a secure building in areas adequately protected against extremes of temperature, humidity, light and vibration.

8. The artefact must be on regular surveillance by the Borrower's staff whilst open to the public.

9. The artefact must be in an area monitored by an alarm system whilst closed to the public.

10. An acknowledgement to Head of Steam Museum must be given in all press releases, leaflets, exhibition labels, catalogues and programmes. The wording of these must be agreed in advance with Head of Steam Museum.

11. Photographs or other reproductions of the artefact must not be made for commercial purposes by the Borrower or other bodies or persons without the prior written permission of Head of Steam Museum.

12. The Borrower may not produce any new products relating to the loaned artefact without the prior written permission of Head of Steam Museum.

13. No Press Releases may be issued until the Loan Agreement (Exit Form) has been signed by both parties and returned to the Head of Steam Museum Manager Curator.

14. On finalisation of the Loan Agreement Press activity must be co-ordinated by and agreed by Head of Steam Museum.

15. No agreement between the Borrower and any third party shall be entered into without the prior written permission of Head of Steam Museum.

16. The Borrower will be responsible for the safe custody of the artefact throughout the loan period and will make good any loss or damage at his own expense to the satisfaction of Head of Steam Museum.

17. The Borrower accepts full responsibility for any loss or damage incurred while in transit from or to Head of Steam Museum.

18. The Borrower will insure the artefact for All Risks. Evidence of the insurance or written acceptance of liability for any loss or damage to the artefact will be required before the artefact is released from Head of Steam Museum. Any excess due to be paid on any claim shall be paid by the Borrower.

19. Head of Steam Museum must be informed immediately of any loss or damage to the artefact.

Revised March 2012 by Leona White-Hannant (Curator)

Head of Steam - Darlington Railway Museum

Donating objects to the museum

We hope this information will explain what objects the museum collects and how you can donate objects to the museum.

The museum collects objects relating to the railways of North East England, with particular emphasis on the Darlington area. This can include archive material, photographs, costume, tools and items used on the railways.

How do we decide what to collect?

- Does it relate to the railways of North East England or Darlington?
- Is it in good condition?
- Do we already have one in the collection?
- Does the item have a history or a provenance?
- Does the object fit in with our Collecting Policy?

The Collecting Policy allows us to manage how many objects enter the collection and ensures that we do not collect objects that we cannot store properly or that would be of more benefit in another museum.

How do you donate objects to the museum?

- If you would like to donate items to the museum you **must** first contact the Curator either by telephone, e-mail or letter.
- The museum is unable to accept objects if you do not make a prior appointment with the Curator.
- If the item meets all the requirements above the Curator will ask you to complete two forms (an entry form and a transfer of title form). This means that you have donated the object to the museum and it is now part of the museum collection.
- If the object does not meet all the requirements and we are unable to accession the item into the museum collection we may ask if we can use the object with school groups as part of an education handling box. Otherwise the item will be returned.

Contact the Manager Curator:

Telephone: (01325) 405060
E-mail: museumstudycentre@darlington.gov.uk
Address: Head of Steam Museum, North Road Station, Darlington, DL3 6ST

MUSEUM OBJECT ENTRY FORM

MUSEUM NAME:	DARLINGTON RAILWAY MUSEUM DARLINGTON BOROUGH COUNCIL	Form No: 00405

Received from: Address: Tel No:	Owner (if different): Address: Tel No:

DESCRIPTION OF OBJECT/COLLECTION (note obvious damage, & any related information eg. when, where, or how was it found or used; names, dates & details of the people who made or previously owned it, etc. **Continue on a new sheet if necessary)**

Total no. of items:

REASON FOR ENTRY (tick as applicable, and sign)

- ☐ **Donation** - I offer to donate the object(s) listed above to the museum's governing body.
- ☐ **Sale** - I offer to sell the object(s) listed above to the museum's governing body (price sought £..............).
- ☐ **Loan** - I offer to loan the object(s) listed above for the use of the museum's governing body for a period of .... months.
- ☐ **Identification** - I leave the object(s) listed above for identification & undertake to collect these no later than 4 weeks from today.

I confirm that the information given on this form is correct to the best of my knowledge and belief, & that I accept the terms and conditions described overleaf.

Signed: Date:

ADDITIONAL AGREEMENT (DONATIONS/SALES ONLY) (tick as applicable, and sign)

- ☐ I, the **owner**, confirm that I have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body. OR
- ☐ I, the **depositor** acting on behalf of the owner(s), confirm that the owner(s) have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body, & that I am authorised by the owner(s) to act on their behalf to that effect.

The title in the objects listed above, & subject to the conditions overleaf, is hereby transferred to the governing body of the museum.

Signed: Date:

MUSEUM SIGNATORY

Receipt of the object(s) described above is hereby acknowledged.

Signed: Date:
on behalf of the museum's governing body

RETURN OF OBJECT TO OWNER (tick as applicable, and sign)

I, the depositor/owner, acknowledge the return of the object(s) described above in a satisfactory condition following:

- ☐ identification ☐ the end of the period of loan
- ☐ the museum's governing body declining to accept the donation, loan or purchase of the object(s)

Signed: **Countersigned** (for museum): Date:

WHITE - MUSEUM (FILE)
PINK - DEPOSITOR/OWNER (RECEIPT)
BLUE - MUSEUM (TO ACCOMPANY OBJECT/S)

HDSR004 - 001

TRANSFER OF TITLE FORM

Sheet
of

DARLINGTON RAILWAY MUSEUM
DARLINGTON BOROUGH COUNCIL

Institution: transfer of title number 0017

ACQUISITION

The museum gratefully acknowledges the acquisition into the collection of the items described below, from:

Acquisition method: ______________________ **date:** __________

DESCRIPTION OF ACQUIRED MATERIAL

entry form number	accession number
identity number	brief description

TRANSFER

In order to complete the transfer of title from you to the museum, we would be grateful if you could read the relevent notes overleaf and then sign this form to confirm that the details above are correct and that you accept the conditions overleaf. Please retain the second (yellow) part of the form for your files and return the first (white) part to the museum.

Museum officer: ______________________ **date:** __________

Depositor: ______________________ **date:** __________

HOSR003 - 001

We recommend that you keep the second part of this form in a secure place. It would help the museum if it could be produced in the event of any query concerning the acquisition or the items.

WHITE - MUSEUM TRANSFER OF TITLE FILE
YELLOW - DONOR
BLUE - MUSEUM OBJECT HISTORY FILE

EXIT FORM

Sheet
of

HEAD OF STEAM-DARLINGTON RAILWAY MUSEUM
North Road Station
Darlington
Co. Durham
DL3 6ST

Tel: 01325 460532

Institution: exit number 00049

REMOVAL

remover	phone number
address	
recipient	phone number
address	

ITEMS

identity number	brief description	condition	insurance valuation

EXIT

method or reason	insurance valuation	return required?	agreed return date
note			

ACTION

museum: I agree that the information given on this form is correct:		signed	date
remover: I acknowledge receipt of the item(s) described above		signed	date
recipient: I acknowledge receipt of the items and accept the conditions overleaf:	group number	signed	date
third part of form passed to file:		signed	date
second part of form returned and passed to file:		signed	date
note			
returned items: I acknowledge the return of the item(s) described above, in satisfactory condition:		signed	date

See over for instructions on how to use this form

HOSR005 - 001

Loan Agreement

Head of Steam – Darlington Railway Museum, North Road Station, Darlington, DL3 6ST

Head of Steam's main contact	Leona White-Hannant Museum Manager Curator leona.white-hannant@darlington.gov.uk 01325 405544 Alison Grange Collections & Learning Assistant alison.grange@darlington.gov.uk 01325 405542
Borrower	
Borrower's main contact	
Loan object	
Valuation	
Loan start date	
Loan end date	
Reason for loan	
Evidence of insurance attached	Yes/No

Signed on behalf of the BORROWER to accept the object(s) listed above and to agree to meet the Terms and Conditions of Loan outlined overleaf:

Signature:
Name:
Position:
Date:

Head of Steam – Darlington Railway Museum agrees to loan the object(s) listed above to the Borrower on acceptance that the Terms and Conditions of Loan overleaf are adhered to:

Signature:
Name:
Position:
Date:

HEAD OF STEAM MUSEUM - MOVEMENT FORM

Object Number	
Description	
Permanent Location	
Reason for Movement	
Temporary Location	
Date of Movement	
Moved By	

Collections Trust

Labelling and Marking Museum Objects Booklet

Collections Trust

The Collections Trust is the UK's independent organisation for collections. It sets professional Collections Management standards, and provides advice, support and training to help people meet them. Its aim is to connect people and collections, making collections accessible to everyone, now and in the future.

The Collections Trust manages the award-winning Collections Link advisory service and publishes *SPECTRUM*, the UK and international standard for Collections Management.

www.collectionstrust.org.uk

Contents

Labelling and Marking Museum Objects

SPECTRUM Procedure Acquisition

These labelling and marking guidelines have been developed by the Collections Trust with the help of Vivien Chapman at the National Conservation Centre, National Museums Liverpool (NML).

Why do it?

Labelling and marking is part of the *SPECTRUM* procedure *Acquisition*, a *SPECTRUM Primary Procedure*, required to be in place for *Museum Accreditation* (see below). The *Accreditation Standard* says that:

'*Marking and Labelling: Each accessioned item, or group of items, must be marked and/or labelled with its/their unique identity number in a way that is as permanent as possible without damaging the item.*'

Every item in a museum collection must carry its identity number at all times, so that it can be linked to the information a museum holds about the object. If this bond between the object and its documentation is broken, the consequences may be serious. At best, time will be wasted because of the need to track down documentation and re-establish the link. At worst, the object will lose its provenance and other associated information for all time.

Note that the marking an object is not intended to act as a security device in the case of theft of the object.

The *Minimum Standard* for labelling and marking under *Acquisition*, states that museums should:

- Ensure that a unique number is assigned to, and physically associated with all objects.

When is it done and who does it?

Marking and/or labelling an object should be done as part of the accessioning process. Items on loan or not yet accepted into the collection should not be marked. Items which do not belong the museum, such as loans or potential donations should be labelled.

The preference should normally be to physically mark objects: however in some cases this may not be possible. These guidelines will help you label and mark the items in your collections in ways which are:

- **Secure** - The chances of accidental removal of the label or mark from the object must be extremely low;
- **Reversible** - It should be possible for a label or mark to be removed intentionally from an object, even after 50-100 years with as little trace as possible;
- **Safe for the object** - Neither the materials applied to the object nor the method by which they are applied should risk significant damage to the object;
- **Discreet but visible** - The recommended methods should not spoil the appearance of the object, nor obscure important detail. However, the number should be visible enough to reduce the need to handle the object;
- **Convenient and safe for staff and volunteers** - Materials should be easily available in small quantities at a reasonable price, and should not pose significant risks to health if used in accordance with the guidelines recommended by a local CoSHH risk assessment.

1

Health and Safety

Before using any technique, assess the health and safety risks associated with it. Under the CoSHH legislation (Control of Substances Hazardous to Health), it is the responsibility of each museum to carry out such an assessment, and to develop internal guidelines to ensure safe working practices. Guidance is available from the Health & Safety Executive, from introductory leaflets on CoSHH published by HMSO and from product information sheets available from suppliers.

As with any work involving the use of potentially hazardous substances consider, for example, the need for:

- Washing of hands before and after a labelling and marking session;
- Adequate ventilation;
- Disposal of waste;
- Cleaning and care of equipment;
- Hand and eye protection;
- Safe storage of materials and safe methods of decanting them;
- A ban on food, drink and smoking from the work area.

Particular care is needed when working with acetone - a highly flammable solvent.

For more Health and Safety advice and help with Health and Safety assessments go to www.coshh-essentials.org.uk

The following are Health and Safety assessments produced by National Museums Liverpool from the CoSHH essentials website:

- Paraloid B67 20% in white spirit
- Paraloid B72 20% in acetone

The following are relevant COSHH Essentials guidelines:

- General advice
- General ventilation
- Selection of personal protective equipment

Materials to avoid

It is tempting, for the sake of cheapness and convenience, to substitute non archive alternatives such as Tippex™ or clear nail varnish for white ink and Paraloid B72. These materials are unsuitable, and should never be used on museum objects for the following reasons:

- Tippex™ dries to form an inflexible surface layer subject to cracking and detachment. It is not designed for long-term stability, and may discolour and deteriorate with age. If it comes into direct contact with the surface of an object, it can be extremely difficult to remove and leaves an unsightly white residue; Tippex™ has a tendency to dry out and thicken in its container, making it difficult to apply smoothly, and resulting in an obtrusive and unsightly mark;
- Different manufacturers produce clear nail varnishes to a variety of formulations. They are not designed for long-term stability, and their ageing properties are unknown. However, in common with many other polymers, they are likely to cross-link with age, resulting in embrittlement and discolouration, and possible loss of primary information;
- Nail varnish remover is not a substitute for laboratory-grade acetone. It is a different solvent called amyl acetate.

Remember that any chemical substance, unless it has been developed or tested within the museum profession so that its properties are known, may have adverse effects on museum objects. Always check with a conservator before proceeding.

Also remember that even commonplace materials like Tippex™ can contain harmful chemicals, and bear hazard warning symbols. Treat them with the same care you would any other chemical, and observe CoSHH and H&S regulations for their use, storage and disposal.

Security marking

Ordinary UV security marker pens or Smartwater™ (an aqueous suspension of marker chemicals that fluoresce under UV light) can be applied to a Paraloid B72 base coat, as described in *Basic Technique 1: Writing on the Object*. This makes them easier to remove, ensuring reversibility, although it correspondingly lessens the degree of security protection.

Alternatively, an object could be marked on its pedestal, frame or mount (see *Basic Technique 11: Marking packaging or support*, bearing in mind that these can become separated from the object itself).

Positioning of labels and marks

- Avoid physically unstable surfaces. Also avoid placing labels or marks across a line of weakness or fracture;
- Choose a position so that the number is unlikely to be visible when the object is on display but is accessible in store;
- Avoid decoration and painted/varnished/pigmented/waxed areas;
- Avoid surfaces where the mark is likely to be at risk from abrasion, such as surfaces on which it normally rests, or where touched during handling;
- Mark all detachable parts of an object (using suffixes to the Object number);
- Locate the number so that the handling necessary to read it is minimised (consider marking the packaging or adding an extra tie-on label as well);
- With composite objects, mark the part on which the most secure method can be used;
- Where duplicate marks are made these should be in different positions on the object (bearing in mind, of course, the other principles listed above).

For suggestions on choosing a technique and where to mark different types of object see the NML's guidelines on Marking and Labelling Methods and Positions.

Basic Techniques

This advice is based on guidelines provided by the NML

1. Writing on the object

Barrier coat

- Paraloid (acrylic polymers)
- B72 poly (ethyl methacrylate/methylacrylate)

B72 20% in acetone is used as a barrier coat on the object. B72 has the best ageing characteristics of any barrier coating, it doesn't change colour and stays soluble in solvents. It doesn't dissolve in white spirit. Acetone is quick drying. It may damage some types of objects

Top coat

- Paraloid (acrylic polymers)
- B67 poly isobutyl methacrylate

B67 20% in white spirit is used as a top coat. B67 also has good ageing characteristics but yellows a little in time. It is used dissolved in white spirit to reduce the risk of the barrier coat of B72 being dissolved.

Materials

- Paraloid B72 20% solution in acetone
- Paraloid B67 20% solution in white spirit
- Permanent black markers or Rotring pens and permanent black ink
- Permanent white markers
- Acetone
- Artists brushes or brush in cap containers
- Paper towels
- Cotton wool swabs

Tools

Tool	Pros	Cons
Metal pen eg Mapping pen or Rotring pen or Rotring and Indian ink	Traditional and excellent in experienced hands	May scratch and blob
Brush	Kindest to most surfaces	Hardest to control
Felt tip or roller ball pen with pigment ink	Easiest to control	Ink may not be acid free or permanent

5

Method

1. Read the Health and Safety data sheets and check that you are working in a well ventilated area.
2. Select a clean area on the object's surface.
3. Support the object if necessary so that you will be able to leave it to dry after marking.
4. Fill the cap brush or an artist's brush with the Paraloid B72 solution but do not overload it to avoid drips.
5. For non-porous surfaces: with one steady movement first move the brush in one direction to make a mark only slightly larger than the size of the number to be applied. Then stroke again in the opposite direction to use the solution on the other side of the brush. Then leave it to dry. Some people find it easier to apply single brush strokes.
6. For porous surfaces it is important to build up enough lacquer to prevent the ink penetrating the surface. Apply at least three coats of B72, allowing it to dry before applying the next coat. Enough lacquer has been applied when it dries to a fairly consistent smooth dull sheen. Hint: try this out on a similar trial surface or even paper first then see if you can remove the number or if the ink has penetrated the surface.
7. The ink should be applied in quite thick strokes with a pen appropriate to the size of the number you want to write. Leave it to set for a minute before applying a top layer of the Paraloid B67. If the ink is applied too thinly it may be damaged by the top layer of B67.
8. Only one layer of B67 should be necessary, spread lightly over the surface to avoid smudging of the ink below. You can add additional layers after the first is dry to give added protection against the number being worn away.
9. If you make a mistake wipe it off with a swab soaked in acetone.

2. Sticking a label on the object

This advice is based on guidelines provided by the NML

This method can be used on many types of object but do not use on surfaces that are crumbly, flaky or hairy.

Materials

- Use Paraloid B72, starch paste or SCMC (sodium carboxy methyl cellulose). Do not use self adhesive labels or tapes as they always deteriorate. For example, they drop off, refuse to come off and / or stain the object
- Consider printing the number using a laser printer or photocopier (both pigment based) onto acid free paper
- For varnished surfaces use starch paste
- For plastics use dry starch paste or SCMC

Method

1) Write or print the number on a small strip of acid free paper.
2) Apply the adhesive to the label.
3) Press the label onto the object, sufficiently firmly that it moulds itself to the object's contours.

3. Sewn on label

This advice is based on guidelines provided by the NML

Materials

- Tyvek (spun bonded polyolefin)
- Permanent markers or Rotring pens and permanent black ink
- Washed or unbleached cotton tape in various widths (to wash cotton tape soak it very hot water)
- Tie on tags
- Fine cotton or polyester thread

Tyvek

Pros:

- Water resistant;
- Cheap to buy as a sheet and cut to size;
- Available in a range of weights. Soft weights are more sympathetic to soft, fragile objects;
- Smoother to write on than cotton tape for textiles and do not need hemming.

Cons:

- Not all pens write on it. Some inks float off on immersion in water, so test;
- Risk of static charge which could attract particles from the object surface eg pigment.

Method

1) Assess the object and decide whether to sew on a label, attach a tie on label, or make a special tag. If you are going to sew on a label it must be possible to stitch into the textile without causing damage. Tie on labels should be attached through a buttonhole, or similar, so that the fabric is not damaged.
2) Choose a location. Bear in mind whether the label needs to be visible when the textile is in storage. If the textile is going to be rolled it may be worth marking a long cotton tape with the same number and tying it round the rolled textile.
3) Choose a tape width or label size appropriate to the object size.
4) Write the label neatly. This is easier with a marker.
5) For a standard flat cotton tape sewn-in label cut the tape approximately 5mm longer at each end than the finished length of the label, Turn under the raw ends and stitch in place with several long stitches at each end in a fine thread, preferable one that matches the textile not the label. The procedure for a sewn-in Tyvek label is the same, except no turnings are needed.
6) Tape and Tyvek can also be used to make looped labels sewn to the textile at one end only. This is particularly suitable for flat textiles with a hemmed edge. The loop can be arranged so that the number can be seen with the textile flat in store, but tucked beneath for display. The stitching can be concealed in the hem so that it cannot be seen from the right side.
7) Special Tyvek tags are used for fragile textiles, where a stitched label or a tie-on tag would cause damage. The number is written on a small piece of Tyvek and a fine needle is used with a length of fine polyester thread which is passed through the Tyvek and through an existing hole in the textile or between the threads from which it is woven. The ends of the thread are then knotted. This lightweight label puts little strain on the textile.

7

4. Immersible label (for specimen preserved in fluid)

This method is used for specimens preserved in fluid:

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Write the number on an Aquascribe label or strip of Tyvek, using a pencil or a drawing ink and drawing pen.
3. If using ink, allow it to dry for 24 hours. Also, check the ink for survival in fluid to be used.
4. Place label in fluid with specimen and seal.
5. Mark the packaging/container as well (see *Basic Technique 11: Marking packaging or support*).

5. Water immersible label (for object stored in water)

This method is used for objects stored in water, typically waterlogged glass or organic materials from terrestrial archaeological sites, and most categories of finds from maritime sites.

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator;
2. Write the number on a Tyvek label, using a black waterproof ink marker. Avoid pencil as it becomes illegible over time.
3. Allow ink to dry for 24 hours. Also, check the ink for survival in water.
4. Place label in container with object, and seal. Labels may be tied to larger objects using synthetic materials such as terylene or polypropylene twine, or plastic garden ties (which can be easily re-used).
5. When labelling any type of archaeological artefact, always refer to the UKIC publications, First Aid for Finds and First Aid for Marine Finds. If in doubt, consult a specialist archaeological conservator or finds officer.

6. Label on pin (for pinned biological specimen)

This method is used for pinned biological specimens:

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Write the object number on a small strip of acid-free paper or Tyvek using a suitable drawing ink and drawing pen.
3. Stick the pin on which the specimen is mounted through this label, making sure that the hole is not too close to the edge and that the number can be read without disturbing the specimen.

7. Loose label (for small objects such as coins)

Some objects, such as coins, are too small and detailed to be marked, nor is it easy to tie a label onto them. The only option is to use a loose label:

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Write the object number on an acid-free paper or Tyvek label using a suitable drawing ink and drawing pen. Put it underneath the object in its storage tray.
3. Take a photograph of the object, and mark the object number on the rear border of the print using a suitable drawing ink and drawing pen (record the weight of the object as an additional means of identification).

Always keep the label with the object. When the object (and hence label) is moved, a proxy card should be put in its place.

8. Tie-on label

This advice is based on guidelines provided by the NML

Pros:

- Easy to get from conservation suppliers;
- Easy to write on;
- Noticeable and easy to find;
- Can be written on in pencil or pen.

Cons:

- PH (acidity) should be tested if you don't know the origin;
- Tyvek is slightly more difficult;
- Easy to remove and lose;
- Paper labels may fall apart in a flood;
- Fibres from cotton may stick to artefacts;
- String may be nylon not cotton and deteriorate and harm the object;
- Cotton string may wick oil from the object, oil may cause ink to run;
- Paper and cotton labels are an insect food source.

Materials

- Use white acid free paper or card labels or Tyvek tags with tape or string.

Method

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Write the object number on an acid-free paper or Tyvek using a suitable drawing ink and drawing pen.
3. Pass tape, string or thread (as appropriate to the object) through hole in label.
4. Tie tape loosely round the 'hole', 'handle' or 'neck' of the object using a reef knot or by looping it round and through itself.

9

9. Duplicated pencil mark

Paper is easily marked with a good-quality 2B pencil, which can be removed with a very soft, clean eraser or Draftclean granules (available from conservation suppliers).

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Number the object in two separate locations in pencil on the reverse, using gentle pressure.
3. If newly sharpened, scribble with pencil until it writes smoothly.

10. Number applied with paint

Larger objects, particularly in agricultural, transport or industrial collections, could have their number painted on using a suitable paint. If the object is kept outdoors, it may be necessary to monitor the effects of weathering on the number.

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Paint on the number with a suitably sized brush.
3. Allow 24 hours to dry.
4. Acrylics should be used on objects with medium porosity. Oils may be used on objects with low porosity.

11. Marking packaging or support

1. Examine the object to check if the method is appropriate. If in doubt, consult a conservator.
2. Label and mark the packaging of the object rather than the object itself, or place a label in the packaging.
3. The packaging should, where possible, be transparent (unless the items are light sensitive) to reduce the need for handling.
4. Where the marking methods that can be applied to the exterior are unreliable, labels should be placed within the transparent packaging - in addition to the outside of the packaging being marked - or a separate compartment may be provided for the label.

Plastic bags are difficult to mark effectively as few substances adhere well to their shiny surface (try the Shachinata Artline 70 pen). Marking on a whitened section is not recommended as the whitening wears off over time. Bags with a separate compartment for the label are a good solution if they are available in the required size. Custom-made bags can easily be made up using heat-sealing equipment. Otherwise internal Tyvek labels may be used to duplicate external marks.

Since an object may be removed from its packaging, it might be safest also to:

- Photograph the object OR
- Record the total number of objects in the packaging OR
- Weigh the object, if appropriate (not suitable for hygroscopic or volatile objects).

12. Mixing the varnish

This advice is based on guidelines provided by the NML

Paraloid B72 20% in acetone

Method

1) Mix up a solution of Paraloid B72 granules in acetone at 20% weight to volume (for example, 20g of Paraoid in 100ml acetone) in a container that can be made airtight. (N.B. Paraloid B72 is also supplied as an adhesive in tubes, but granules are more convenient for making this varnish.
2) Seal the container and wait for the granules to dissolve (shaking the container periodically aids dissolution).
3) Small quantities can be decanted into a more convenient container, such as a 35mm film canister with a hole in the lid for the brush.
4) Paraloid B72 in acetone should be stored in a sealed container.

Paraloid B67 in white spirit or Stoddard Solvent

It is recommended that you allow plenty of time for mixing this resin solution as it can take up to two days to dissolve large quantities thoroughly eg 250ml upwards. If available a stirrer hot plate would be a very useful piece of equipment, speeding up the process and taking less time while mixing.

Method using a stirrer hotplate:

1) Add the full amount of solvent to a sealable, heat proof container.
2) If mixing large quantities only add half of the required resin to begin with. If only mixing small amounts add all of the resin at this stage.
3) Add a large bar magnet to the mixture and stir with the lid on for one to two hours on heat setting 2. Gentle heating of the mixture will help speed up the process. Do not increase the temperature as this will cause the adhesive to bake to the bottom of the container, rendering it useless, and will evaporate the solvent.
4) After approximately two hours switch off the stirrer and stir the mixture manually. As the adhesive begins to mix it becomes too tacky for the bar magnet to have any effect, regular manual stirring after this point allows the adhesive to mix thoroughly, although bar magnet can be used in between.
5) Once the first half of the consolidant is mixed in add any remaining resin and repeat the process.

Method without a stirrer hotplate:

1) Suspend the Paraloid B67 in a muslin bag in a jar of white spirit or Stoddard solvent. The muslin bag can be fixed to a jam jar by screwing on the lid.
2) Leave for about 24 hours for the Paraloid B67 to dissolve.

Assembling a labelling and marking kit

For the sake of safety and convenience, it is helpful to assemble all the equipment and materials required for labelling objects into a single general kit, or a series of specialist kits for use with different types of collections. For instance, natural history kits would need entomological pins and materials for spirit-based collections, whilst textile kits would require cotton tape, sewing materials etc.

Metal toolboxes with internal compartments make suitable holders for labelling and marking kits. Any chemicals and solvents in the kit should be stored upright in sealed and labelled containers. The box itself should be clearly marked with its contents, and stored in a secure, cool, well-ventilated area.

A general labelling kit might contain the following items:

Equipment

- Copies of the Collections Trust labelling and marking guidelines, in-house standardised labelling procedures, H&S/CoSHH information on chemicals used
- Graduated vessel/measuring jug, stirring rod, glass pipettes
- Safety glasses
- Gloves for object handling (vinyl or cotton)
- Drawing/marker pens, pencils, sharpeners, erasers, black and white drawing inks
- Cotton buds
- Labels (various types), Tyvek tags, string, thread and tape
- Cotton tape, sewing needles, cotton or polyester thread, stainless steel dressmaker's pins, scissors
- Polythene artefact bags (various sizes)
- Muslin bag
- Hotplate stirrer (if using)

Chemicals

- 100ml each of acetone, white spirit or Stoddard solvent and distilled water in sealed and labelled containers
- 100ml of ready mixed 20% Paraloid B72 in acetone in sealed and labelled container
- 100ml of ready mixed 20% Paraloid B67 in white spirit or Stoddard solvent in a sealed and labelled container

Suppliers

- Atlantis European Ltd
- Conservation Resources (UK) Ltd
- Cornelisson & Son: (retail unit) 0207 636 1045
- Conservation by Design
- Preservation Equipment Ltd
- Lion Picture Framing Supplies
- Watkins & Doncaster
- Whaleys (Bradford) Ltd
- Bowmer Bond Narrow Fabrics Ltd
- Cash's UK Ltd
- Aquascribe
- Oakes Eddon Scientific Services Ltd: 0151 207 3062

For suppliers of chemicals see your local Yellow Pages.

For more suppliers see the Museums Association website www.museumsassociation.org

12

Materials

Acetone
Used for:

- Writing on the object
- Sticking a label on the object

Local suppliers.

Acid-free paper
Used for:

- Label on pin
- loose label
- Sticking a label on the object

100% rag paper, no mineral coating or loading. Available from conservation suppliers.

Aquascribe waterproof label
Used for:

- Immersible label

Aquascribe.

Brush
Used for:

- Writing on the object
- Number applied directly with paint

High quality brush with secure hairs eg squirrel or sable (Finish on handle may be soluble in acetone). Local suppliers.

Cotton bud
Used for:

- Writing on the object

Natural cotton wool buds eg Johnson and Johnson. Local suppliers.

Distiller or de-ionised water
Used for:

- Sewn-on label - final rinsing of tape

Local suppliers.

Drawing ink
Used for:

- Writing on the object
- Sewn-on label
- Immersible label
- Label on pin
- Loose label
- Tie on label
- Sticking a label on the object

Rotring 591 017 black ink
Rotring 591 018 white ink
Rotring 591 003 red ink

Winsor & Newton ink is an alternative. Local suppliers.

Drawing pen
Used for:

- Writing on the object
- Sewn-on label
- Immersible label
- Label on pin
- Loose label
- Sticking a label on the object

Steel/ceramic nibbed pen eg Rotring Isograph 0.1 - 0.5 (0.2 - 0.3 are good for general use); Faber-Castell TG 1.0 - 0.5. Local suppliers.

Eraser
Used for:

- Duplicated pencil marks

Local suppliers.

Felt tip pen
Used for:

- Writing on the object
- Sewn-on label
- Immersible label
- Label on pin
- Loose label
- Tie-on label
- Sticking a label on the object

For example, Pigma pens or any felt tip pen described as waterproof and permanent. These can be purchased from conservation and craft suppliers.

Muslin
Used for:

- Writing on the object

Local suppliers.

Needle
Used for:

- Sewn-on label

Size 10, 11 or 12 needles. Local suppliers.

Paint
Used for:

- Number applied directly with paint

Winsor & Newton Alkyd Oil Paints: Light (iron oxide), Red, Lamp (carbon), Black, Titanium White. Use an odorless-type thinner eg Winsor & Newton Sansidor. Local suppliers.

Paraloid B72 adhesive
Used for:

- Sticking a label on the object

Available from conservation suppliers.

Paraloid B72 granules
Used for:

- Writing on the object

Available from conservation suppliers.

Paraloid B67
Used for:

- Writing on the object

Available from Conservation suppliers.

Pencil
Used for:

- Immersible label
- Duplicated pencil marks

Artist's quality 2B pencil. Local suppliers.

Pin
Used for:

- Label on pin

Stainless steel entomological pins available from Watkins and Doncaster.

Starch Paste
Used for:

- Sticking a label on the object

Readymade wheat starch is available from Preservation Equipment Ltd and Lion Picture Framing Supplies.

Stoddard solvent
Used for:

- Writing on the object

Local chemical suppliers.

Tape
Used for:

- Tie-on label

Fine plain-woven inert tape 3-12mm. Standard polyester tape is available from large department stores.

Thread
Used for

- Sewn-on label

If possible use a fine thread similar to the textile from which the object is made. Otherwise, a fine spun thread eg Coates Drima. Local suppliers.

Tyvek
Used for:

- Immersible label
- Label on pin
- Loose label
- Tie-on label

Available from conservation suppliers.

Unbleached cotton tape
Used for:

- Sewn-on label
- Tie-on label

Fine plain weave, 6-10mm. Conservation Resources, Whaleys (Bradford) Ltd, Bowmer Bond Narrow Fabrics Ltd, Cash's UK Ltd.

White spirit
Used for:

- Writing on the object

Local chemical suppliers.