Buderim Historical Society

COLLECTION POLICY

2018 - 2023

Table of Contents

1.0 Policy Statement

The Buderim Historical Society (BHS) Collection Policy outlines the standards and practices applied to all collection assets to ensure that they are acquired, documented, maintained, utilised and disposed of within relevant National Standards for Museums and Galleries Version 1.5 2016.

2.0 Preamble:

2.1 Who we are:

The Buderim Historical Society was formed at a public meeting on 4th March 1966 to help in the restoration of Pioneer Cottage to a Historical Museum deeded to the Buderim War Memorial Community Association (BWMCA) by Sybil Vise. Pioneer Cottage was officially opened on 23rd September 1967. The BHS sought incorporation which was agreed to on 29th May 1990. On 11th March 1990, the Pioneer Cottage was listed under the National Heritage Building Protection Act which placed restrictions over development of the site. The Department of Environment and Science (DES) now exercises oversight of this Heritage site.

On the death of Sybil Vise in 2000 her home, Vise House, was bequeathed to the BWMCA. The BHS requested that this house be developed by the Society as a "History Resource Centre" for the Buderim Community. A formal Memorandum of Understanding and lease agreement was drawn up between the BWMCA and BHS and signed on 11th November 2005. Provision was made for the Buderim Foundation to sub-lease part of the redeveloped Vise House as its administration centre. This was completed in 2006. The memorandum of understanding has been replaced by a three-year lease agreement executed in October 2015.

2.2 Vision and Mission Statements

Our **vision** is to keep Buderim's history alive through conserving, preserving and researching its past.

Our **mission** is to conserve and preserve Buderim Pioneer history, artefacts and data for utilisation by our community and visitors, as a background resource to modern regional development and lifestyles.

3.0 Acquisitions

3.1 What we collect

BHS serves as a resource centre to assist identification, valuation, collection and preservation of Buderim and local history. Our aim is to conserve and preserve historical assets (museum buildings and artefacts), achievements, data and collections, with a focus on the period 1876 -1950's for objects in the collection; and for paper-based records, photographs, publications and historical digitised recordings to the present.

3.2 Thematic criteria

Collecting Buderim pioneer history, including collections, gardens and records of the Society is an ongoing process, especially interpretive commentary of significant objects and stories. These include:
- Early European settlement
- Life in Buderim in the late 19th and early 20th century
- Indigenous and South Sea Islander stories
- The Burnett family
- Agriculture on Buderim
- The Sybil Vise story

The types of objects/material for inclusion in the BHS collection are governed by the object's significance using the criteria outlined in *Significance 2.0: A guide to assessing the significance of collections (Russell & Winkworth, 2009).* These are:

- Historic
- Artistic or aesthetic
- Scientific or research
- Social or spiritual

Additionally, comparative criteria are used to evaluate the degree of significance including:

- Provenance
- Rarity or representativeness
- Condition or completeness
- Interpretive capacity

Some objects may not be acquired because they are too large, complex or sensitive to be accommodated within existing resources. As a general rule, we do not accept donations of the following:

- Prohibited weapons – eg ceremonial swords, bayonets, batons, daggers, crossbows, concealed weapons.
- Firearms
- Shipwreck material
- Large farm machinery

As part of the Sunshine Coast Council Heritage Group, the BHS aims to avoid overlap with collections of other museums in the Sunshine Coast region. The museum also recognises the cultural and spiritual connections with the local Gubbi Gubbi people and South Sea Islander descendants.

Our aim is to support education and research through providing a greater understanding of our past. To assist with this process, the BHS continues to progress the digitisation of documents, photographs and other outmoded recordings, as resources permit, to enable clients, regardless of location, to access and use a range of Buderim history content.

3.3 Selection Criteria for Acquisition

Acquisitions will comply with relevant local and national legislation and ethical standards.

Should the museum discover that it has inadvertently acquired an item of unsound legal provenance, BHS will seek alternate remedy and return the item to the donor.

Objects acquired by the Museum to be part of the permanent collection are usually by donation. Rarely, the object may be acquired by bequest, purchase or transfer.

The prospective donor completes a Donation Form, which includes a Gift Agreement, for each object. The Museum will not acquire conditional donations.

The Curator, after considering the acquisition criteria, recommends to the Management Committee whether to accept or decline the donation. The Management Committee using the same acquisition criteria is responsible for the final decision.

Once accepted or declined, the object is assigned a catalogue number and registered on Vernon systems eHive register, recording the accession date. A letter and a copy of the completed Donation form are sent to the donor advising them of the outcome. If the object is left at the Museum and is not required as a non-collection object (prop), the Committee will dispose of the object if not collected within 30 days from a date specified in the letter. The owner may arrange for the object to be returned to them instead.

The BHS Management Committee will consider the following criteria before approving acquisition of an object:

Relevance
The museum only collects objects that relate to the Museum's purpose and key collecting areas.
Significance
Priority is given to objects which are significant for their historic, aesthetic, scientific/research or social/spiritual value.
Provenance and Documentation
Priority will be given to objects where the history of the object is known, and associated documentation and support material can be provided.
Condition, intactness, integrity
The condition of the object must be taken into consideration when acquiring material. Badly damaged material will not normally be accepted into the collection.
Interpretive Potential
Objects that tell a story that adds to the interpretation of the museum themes will be prioritised.
Rarity
An object may be prioritised if it is a rare example of a particular kind of object.
Representativeness
Objects may be prioritised if they are excellent representative example of a particular type of object.
Duplications
Objects that duplicate objects already in the collection will not be accepted unless they are of superior condition and/or historic value. In such a case the duplicate may be considered for deaccessioning.
Legal Requirements
The Museum only accepts objects where the donor/vendor has legal title to the object.

3.4 Aboriginal artefacts

The *Aboriginal Cultural Heritage Act 2003* states that "a ***significant Aboriginal object*** is an object of particular significance to Aboriginal people because of either or both of the following:

- Aboriginal tradition
- the history, including contemporary history, of an Aboriginal party for an area."

The main purpose of this Act is to provide effective recognition, protection and conservation of Aboriginal cultural heritage.

Aboriginal cultural heritage is anything that is:
- a significant Aboriginal area in Queensland; or
- a significant Aboriginal object; or
- evidence, of archaeological or historic significance, of Aboriginal occupation of an area of Queensland.

The Committee acknowledges that in instances where the provenance of a certain Aboriginal artefact is unknown, advice will be sought from Department of Aboriginal and Torres Strait Islander Partnerships (DATSIP).

In accordance with Museums Australia Guidelines, requests from Aboriginal and Torres Strait Islander Communities to return to them cultural items held by the Museum will be given serious consideration.

4.0 Registration and Accession

Objects acquired by BHS to be part of the permanent collection, or items on loan to the BHS for exhibitions are assigned a unique registration number with an associated record on the eHive database. Historically the primary record was established within a hand-written register.
Items held for education or research are recorded on a separate BHS file to the Collection database.

4.1 Documentation

The Museum aims to maintain an effective documentation system. Objects acquired are recorded initially on a Donation Form (Attachment 1).

The **Donation Form** is an official record which enables the Management Committee to:
- Assess the object's relevance to our collection
- Provide the necessary details to decide whether to accept the donation or not
- Inform the Management Committee of the procedure that the owner wishes to be followed if the object does not match our collection policy, and
- Provide a completed copy to the donor as a record of their donation.

Once the decision has been made to include the object in the BHS Collection, this information is transferred to the e-Hive database. If the object has been accepted into the collection, a letter of acceptance (Attachment 2) is sent to the donor together with a copy of the completed Donation Form, advising the outcome of the Management Committee's deliberations. If the donation is declined, a letter of non-acceptance (Attachment 3) is sent advising the donor of the outcome and how to arrange for return of the object.

e-Hive database

Vernon Systems provide an online manual with guidelines to input data. Enquiries can be made via email and web visitors are able to tag and comment on published records. Copyright licence for both eHive and the remainder of the BHS Collection is "All rights reserved".

Accession Register Supplementary information

For accessioned items, additional research subsequent to the acquisition process may result from discussion with the donor, donor's family or research. This information will be recorded on the Accession Register Supplementary Information Form (Attachment 4) which is signed by the person recording the information and dated, then entered on e-Hive.

5.0 Oral History

A History Talk/ Oral History Interview Agreement: Part A (Attachment 5) will be signed by the person interviewed or recorded presentation, which clearly states the purpose and intended uses of the interviews and what copyright provisions apply.

If the interviewee wishes to place restrictions on use of the History talk/ interview, other than what is stated on Part A, then Part B: Restrictions on Use of My History Talk/ Oral History (Attachment6) is to be completed and signed by both parties to the Agreement.

BHS abides by the *Guidelines of Ethical Practice of the Oral History Association of Australia*. This includes copyright.

6.0 Storage and Conservation

The Museum is committed to providing a balance between access to and safe preservation of the collection. Our aim is to achieve high standards of collection care and storage. BHS will continue to support the development of new or improved storage facilities to ensure adequate environmental conditions and storage capacity is available for all collection objects.

All museum staff should be aware of their responsibilities to preserve and protect the collection objects whether on display or in storage. Volunteers are responsible for ensuring collection objects are adequately protected against all agents of damage or deterioration, including fire, theft, vandalism and pests. Refer to separate "Cleaning Policy" which includes "Integrated pest management", "Housekeeping" and "Cleaning of the Collection".

Storage areas must remain clean, secure and sealed against the weather.
Temperature and relative humidity should be kept as stable as possible.
Access to storage areas is to be controlled.
Ultra violet light should be excluded from storage areas. When storage areas are not in use, lights must be turned off.
Archival quality materials should be used for all significant material.
Storage areas must be regularly checked for pests and other problems through integrated pest management.
Objects are not to be stored on the floor.
Untrained personnel should never attempt to clean, treat or restore museum objects.
Disaster preparedness is outlined in the Disaster Plan. Disaster storage equipment is clearly labelled and checked annually.

7.0 Access

The BHS Collection is accessible to the public through regular opening hours and by appointment with the Curator. Images of collection objects are accessible through the BHS website link to eHive.

7.1 Loan Procedures

Permanent and long-term loans will not be accepted by the Museum.
The BHS will lend and borrow material to help meet its purpose.
BHS holds separate forms for outward loans and condition reports.
All objects on loan from BHS should have a condition report completed before dispatch and on return of the object.
The maximum loan period is 12 months. Applications for extension of this period must be made prior to the loan expiry date.

7.1.1 Inward Loans

Inward (incoming) loans shall only be accepted for specific exhibitions or research and for fixed periods of time.
Inward loans are recorded in a separate Loans Register and on eHive.
An inward loan form (provided by the lending organisation) should include the period of the loan and conditions of the loan.
The BHS is responsible for insurance of the object/s from departure from the lending organisation to its return.
A representative of both BHS and the lender are required to sign the agreed loan form. Each party will hold a copy of this agreement. This form will record conditions of the loan, the period of the loan, a photograph of the object on receipt and an accompanying completed 'Standard Condition Report -Objects" form.
BHS agrees to exercise the same care with respect to loans as it does for its own collection.
Loans are to remain in the possession of the BHS for the time specified on the form.

On departure, the objects current condition is to be documented, who it is examined by and any change to condition noted.

The BHS can request to renew loans if required. Documentation recording the renewal must be signed by the BHS Curator and the lender.

7.1.2 Outward Loans

BHS will lend objects to other museums and organisations holding collections. It will not lend to private collectors.

A BHS Outward (outgoing) Loan Agreement form (Attachment 7) will include the period of the loan and the conditions of the loan.

A representative of the borrowing institution and the BHS Curator are required to sign two outward loan agreement forms as well as a completed Standard Condition Report - Objects form (Attachment 8) for each object on loan. Each party will hold a copy of this agreement. This form will record the condition of the loan and the period of the loan.

The borrower must exercise care in the handling, storage and display of the loan object and must be prepared to meet the conditions in the loan agreement.

Insurance cover will be provided by the borrower covering the time the object is removed from its usual location until return of the object.

The borrower will provide a secure display and/or storage area.

The maximum loan period is 12 months. Applications for extension of this period must be made prior to the loan expiry date.

Objects cannot be treated or altered in any way without written permission of BHS.

Loans will remain in the possession of the borrower until returned to the museum.

The Outward loan will be recorded on the eHive Loans Register and the loan agreement form filed in the paper-based object file.

8.0 Resource, education and secondary collections

An object not considered appropriate for formal acquisition to the Collection may be used for display, education or resource purposes.

This includes objects that:
- do not meet the Collection Policy selection criteria for acquisition
- have been deaccessioned from the Collection.
- may be used as a 'hands on' or 'extra' in an exhibition or program
- will not be stored with accessioned objects
- can be disposed of at any time without following the guidelines set out in the Deaccession and Disposal Policy.

These objects are recorded on a spreadsheet file on the BHS computer and in the BHS 'cloud'.

9.0 Deaccession and Disposal

Deaccessioning is the administrative process of removing an object from the collection.

9.1 Criteria for deaccessioning

An object can be deaccessioned from the BHS collection if:

- It does not comply with the current BHS collection policy
- It is damaged beyond repair
- It poses a danger or health risk
- The conservation and storage costs for it are beyond the means of the BHS
- It is a lesser quality duplicate of an object the museum already owns.

Note: If this object is significant, then it is retained and if it is necessary to deaccession for space reason etc, then the better-quality object with no significance is removed

- It will be more useful as a non-core collection object used by the Museum as display props or for 'hands- on' activities
- It is proved to be a fake
- It lacks any supporting information to enable proper identification or to establish its relevance to the collection
- A substantial request for the return of the object to its original owner/donor is received. This could be the return of sacred material to indigenous peoples or possibly an object/s that belong to another BWMCA affiliate who has stored the object/s with BHS as they do not have a storage area suitable for the object at present.

The Deaccession form to be completed is included as Attachment 9.

10.0 Winding-up Procedures

In the event that the Museum is placed in the situation of winding-up and disposing of the collection, Item 32 of the BHS Constitution "Distribution of Assets" will be followed. The Collection will be disposed of according to recognised museum ethics - ICOM Code of Ethics for Museums (2013).

References

Aboriginal Cultural Heritage Act 2003 (Queensland)

Buderim Historical Society Strategic Plan 2018 -23

Guidelines of Ethical Practice of the Oral History Association of Australia

International Code of Ethics for Museums 2013

MAP Collection Policy Template. Museums Australia (Victoria) 2014. www.mavic.asn.au

Museums Australia (Victoria) Oral History Kit (2014) www.mavic.asn.au

National Standards for Australian Museums and Galleries Version 1.5 September 2016 Principle C1

Otago Museum Collection Policy 2015-2020

Significance Assessment 2.0: a guide to assessing the significance of collections. Russell, R. & K. Winkworth 2009. www.arts.gov.au

The Small Museums Cataloguing Manual: a guide to cataloguing object and image collections. 4th Ed Museums Australia Victoria. 2009.

Attachments:

1. Donation Form
2. Acceptance letter to Donor
3. Non-acceptance letter to Donor
4. Accession Register Supplementary Information Form
5. History Talk/ Oral History Interview Agreement: Part A
6. History Talk/ Oral History Interview Agreement: Part B
7. Outward Loan Agreement Form
8. Standard Condition Report – Objects
9. Deaccession Form

Buderim Historical Society

Collection Policy – Procedures

1.0 Guidelines for acquiring and processing collection material.

See Accessioning Procedure flow chart (Attachment 10).

1.1 Donation process

Each object donated requires its own record. A Donation Form is to be completed by the donor. These are kept at the desk of Pioneer Cottage or in a file in the Vise House administration office. This Donation Form is also available on the BHS website to enable the donor to provide this with the object at time of donation.

The fields of information (see description of requirements below) that need to be recorded on the Donor Form are:

- Object name
- Catalogue number (Office use only)
- Physical description
- Type of material
- Measurements (dimensions)
- Condition
- Inscriptions and/or marks
- Mounting /framing
- Related objects
- Maker
- Date of manufacture
- History (provenance) where it was used, by whom, association of object and donor
- Significance (reason for collecting)
- Any supporting information

1.2 Guideline for the person receiving the donation

See Process for Visitor Guides: Donation of an object to our Collection Flow chart (Attachment 11).

- If the donation is a **set of related objects** – e.g. teaset or writing set, only the one form is to be used but the number of items in the set are to be recorded e.g. four cups, four saucers etc.
- This procedure is to be followed for the **collection of letters,** when the number of letters in the gift are noted and the writers name recorded.   However, if different people write the letters, each person's work will require a separate form.
- If the donation is a **newspaper or magazine article**, date and the name of the newspaper or magazine from which it was taken is to be recorded.
- If the gift is **photographs**, the number of photographs, the names of the people pictured, the location where it was taken and when are to be recorded. If possible, this information is recorded using a 2B pencil on the back of the photo. **A biro is not be used to write on the reverse of a photograph.**

This form includes a **Gift Agreement** whereby the donor:
- "Unconditionally donates to the Buderim Historical Society (BHS) the object without restriction as to its use or disposition by BHS and, in the case of copyright or intellectual property, makes a gift to BHS of such copyright and intellectual rights in and to the same.

- Holds full and uncontested legal ownership in and to the said object and, where applicable, the said copyright and/or intellectual rights.
- Acknowledges that BHS may deal with the said object in any way it may see fit, including its display in the museum, its return to the donor/s, its placement with a more appropriate museum or its disposition in any other manner."

When the form is completed, the **person collecting the information** is to sign and date the Donation form.

Once completed, the form and object will be assessed by the Curator. The donor will be contacted by the Curator once a decision has been made about the object's suitability for inclusion in our collection.

Once accepted, an accession number will be attached to the object and the object is to be catalogued on eHive.

2.0 Cataloguing system

The information about an object from the Donor Form is transferred to an on-line cataloguing system, Vernon System's eHive database. This form will contain notes or information from the donor, preferably written by the donor. It may also include notes from conversations with people who know about the object or this type of object.

For collection objects, both a database and a paper-based document file will be kept. This object file should never leave the Museum.

For non-collection objects held for interpretive purposes, all relevant information regarding the object will be recorded in a separate spreadsheet as well a paper-based file. This will include the location of the object on display or in storage.

For accessioned items, this may involve additional research subsequent to the acquisition process. This information will be recorded on the Accession Register Supplementary Information Form which is signed by the person recording the information and dated.

The Curator and Assistant Curator are responsible for the documentation and records relating to the collection objects and their management, as well as documentation and records relating to outward and inward loans. Documentation surrounding the acquisition process, condition monitoring, conservation, access, publication and a record of use of the object will form part of the object's eHive record.

The Collection is documented and classified using scientific nomenclature. *"Historic collections classifications scheme for small museums" Patricia Summerfield* and *"The Small Museums Cataloguing Manual: a guide to cataloguing object and image collections." 4th Ed Museums Australia Victoria. 2009"* were used to guide this process which has been slightly modified to the eHive database system. This is outlined in more detail below.

2.1 Cataloguing collection objects

Cataloguing is a more detailed process than accession registration. Cataloguing, a particular skill, is only to be undertaken by persons who have undertaken training. Cataloguing will be supervised by the BHS Curator.

It is important to keep an efficient record information system as it facilitates access to the collection, allowing the museum to:

- Easily respond to public enquiries;
- Easily conduct research into individual or groups of items;
- Control the scope of the collection for collection policy purposes;
- To avoid unnecessary handling of the collection, therefore better conserving the condition of the collection
- Plan exhibitions and themes.

In addition, the following are to be included in the documentation of the object on the eHive database:

- Subject areas - tertiary, secondary, primary (key words)
- Photograph of the object – "Accession Photos" – more than one photo of an object can be inserted into eHive in order to show different angles/aspect of an object. The photos have exactly the same catalogue number as the Object. If there is more than one photo the numbering would be eg 2018.001, 2018.001(2).
- Catalogued by
- Date catalogued
- Location of the object and paper-based file.

PDF copies can be inserted into an Object file in eHive, eg a copy of Joyce Burnett's exam results.

To promote good practice in museum documentation, the standard pieces of information about an object that should be recorded are as follows:

2.1.1 Donor details
On the paper-based form, document the full name, address and phone number of the donor. If the object has been bought for the museum's collection, cross out "Donor Name" and put in "Purchased From" and write in the name/company's name and contact person, address and phone number. On the eHive system, under the TAB "Acquisition", there is an allotted section for the "Donor" and another for details of "Purchase".

2.1.2 Catalogue registration number
Each item is allocated a unique number. These numbers are sequential (i.e. they follow each other) with a 4-numeral prefix, a dot, then 3 numbers e.g. 2018.001 or 0001.000. A new number sequence starts each year.

For an Object that has 2 or more parts (e.g. a cup and saucer), the eHive system uses the Object number with -1, -2 eg the catalogue number for the 2 Puttees donated by Grace McLuskie-Higgs are 2018.003-1 and 2018.003-2.

The registration number is marked on each object; this number links the object with its accompanying documentation.

The **Accession Register Diary** is located in the catalogue filing drawer. It has the list of Registration Numbers. The next free number for accessioning can be found in this diary. For each accession, write a one-line description of the object beside the number, and add name of person making the entry and the date of accession.

2.1.3 Object name
A brief one-line description or name of the object, using, where possible, standard terms for the object, e.g. **saw, tenon**; **cup and saucer, plastic**; NOT **tenon saw** or **plastic cup and saucer**.
The brief description should include any distinguishing feature such as the brand name, manufacturer's name, material, and approximate date, or exact date if known:
e.g. **cup and saucer, plastic, Warne & Co, Australia, c. 1930 - 1935;**
e.g. **dress, jacket and belt, silk, metal, plastic, Christian Dior, France, 1956;**
e.g. **saw, tenon, steel and wood, Ward & Payne, c.1900, taped handle.**

This one line is later copied onto eHive database; in order to recognise one item from similar objects, it is important to include these details in the one-line description.

2.1.4 Classification
Each object is classified according to the categories found in the Object Classification System (*Historical collections classifications scheme for small museums* by Patricia Summerfield).

- Search through the **tertiary** headings for the category which best describes the object to be classified. This is another name for Name/Title.
- Once this heading has been found, search through the **secondary** headings to find a suitable category.
- Finally locate the **primary** headings for the broadest category suited to the object being classified.

On eHive, Name/Title is used for the **tertiary** heading. The **primary** and **secondary** categories are listed together and are selected from a "Drop Down" arrow.

This helps to convey the hierarchical nature of the Classification system.

A record of **location** is part of the history of the object once it is in the museum; it informs where the object has been stored or displayed. The location is recorded on eHive only, not on the photo or paper-based file.

2.1.5 Physical description

On eHive, the "Brief Description Box" under the "Name/Title" box allows just a brief description which can be copied into the "Public Box." There is another box under the "Acquisition" tab for a more detailed description.

The description should allow the reader to visualise/recognise the object that is described. Describe in detail the shape and appearance of the object, features such as decorative patterns, colours, inscriptions, what materials are used where, and if present, manufacturer's marks. Details of marks can be drawn. If the description is long, use the reverse of the sheet or staple an extra sheet of paper to the data object sheet. If in doubt as to whether or not to include a piece of information - include it.

Glossaries of descriptive terms, production methods and materials are provided as appendices in Museums Australia, Victoria 'The Small Museums Cataloguing Manual: a guide to cataloguing object and image collections" and the publication by Patricia Summerfield "Historical collections classifications scheme for small museums".

2.1.6 Measurements

Dimensions are always recorded in centimetres. Record in centimetres the height (H), width (W) and depth or length (D/L) of the object. If the object consists of several parts, record the measurements of all parts. If the object is circular, measure the circumference or diameter. For small objects, measure to the nearest millimetre but for larger objects measure up to the nearest centimetre. If it is necessary to note down imperial measurements (e.g. swords are always measured in inches), do so in brackets below the measurements in centimetres.

2.1.7 Condition on receipt of object

This is largely a damage report. Record any specific defect (e.g. crack, broken handle, tears, etc.), or deterioration (e.g. rust, surface, corrosion etc.). Be specific in recording the location of such damage. Avoid terms like "good, fair, bad" as they are too vague.

2..1.8 Accessioned Photographs

Photographs are to be numbered on the back in 2B pencil. A digital copy of the photograph is stored on the BHS computer and in the BHS 'cloud'. There is a separate digital folder for each year of catalogued photographs. Entry and retrieval of photographs for reproduction is undertaken by the Curator. Requests for photographs in the collection must be made to the Curator.
Photographs of objects in the collection are only kept in a digitised format.

2.1.9 When & where made

Enter the date if known. If uncertain of the exact date, enter an approximate date, e.g. c.1900; c.1890 - 1910 ("c." stands for "circa", which means "about"). Doubt about the date can also be indicated by a question mark after the date. Often the date can be inferred by patent details on the object, information in an instruction booklet, or from a reference book. The best reference source is the donor.

Quite often it is not possible to tell where an object was made. Again, patent details, instruction booklets, web-based resources and reference books can provide useful information. Curators at the state museum can be helpful in assisting with dating and identification. Doubt about place of manufacture can be indicated by a question mark after the country/state. If there is no indication at all of a place of manufacture, leave the space blank; research at a later date may enable this information to be added.

2.1.10 When & where used

Enter here any date/s supplied by the donor as to when the object was in use. Sometimes objects were used over a period of time by different members of a family, for different purposes, so enter these details. If there is doubt, use a question mark to indicate this. Information included by the donor on the donor form should assist in completing this section.

2.1.11 History/provenance

Write down any history or information that is known about the object. The donor form, donor, or reference books and newspapers are the main source for the history or provenance of the object. The more information obtained and recorded about an object, the better. Sometimes there will be very little information at first; it may be months or years before information about the object comes to light.

If a specific reference to that type of object in a reference book, auction catalogue or exhibition catalogue, or website is found note down the author, book title, publisher and date published, and page number, e.g. Geoffrey A. Godden, Encyclopaedia of British Pottery and Porcelain Marks (Barrie & Jenkins, London 1975), p.100.

2.1.12 Location

The location of the object in the museum e.g. Storeroom 2, Vise House, Box 25, the date the object was placed in that location and the cataloguer's name are recorded for validation purposes.

Photographs located in albums in Store Room 1, Vise House are catalogued with an index of photographs in each album. These are stored as TIF files in the 'cloud' and on an external hard drive.

Back-up copies of the BHS data files is kept in the fire proof cabinet in Store Room 2.

2.2 Techniques for Numbering of Objects

Recommended methods for catalogue numbering for particular types of collection objects, eg machinery items are to be numbered using card tags, are outlined below:
Inappropriate numbering can damage collection items. Remember, if in doubt, ask the Curator.

2.2.1 Glass:

If possible, the mark should be placed at the rear, near the base. Lids can be numbered on the inside of the rim.

- Using white spirit or petroleum spirit on a slightly moistened cotton bud, swab the surface gently. Allow to dry for one minute
- Apply a base coat (see note)
- Write number using waterproof drawing ink (white lettering is to be placed on clear glass items in order to minimise visibility whilst on display)
- Apply top coat (see note).

2.2.2 Leather and Fur:

Depending on the type of article, it is possible to use either of the methods listed below.

Acid-free tags or woven cotton tape loops can be numbered and tied onto the article.

Direct labelling should be on the inside surface only in an inconspicuous place.
To mark the leather or fur item

- Use ethanol or uncoloured methylated spirit on a slightly moistened cotton bud, swab the surface gently. Allow to dry for one minute.
- Brush on a base coat, allow to dry (see note)
- Use a non-clogging waterproof drawing ink to write the number on the base
- Brush a top coat and allow to dry for half an hour (see note).

2.2.3 Metal:
Select an area on the object that is unobtrusive. Painted or decorated areas should be avoided, and flat corrosion-free area selected if possible. The numbers of large items should be accessible without lifting. In composite items, the sub number of a component should also be visible without dismantling the item if this is possible.

To mark the metal item
- Use ethanol or uncoloured methylated spirit on a slightly moistened cotton bud, swab the surface gently. Allow to dry for one minute.
- Brush on a base coat, allow to dry (see note)
- Use a non-clogging waterproof drawing ink to write the number on the base
- Brush a top coat and allow to dry for half an hour (see note).

2.2.4 Paintings on canvas:

Framed - Paintings should be marked on the back of the frame with permanent ink
Stretched – Paintings should be marked on the part of the canvas that has been folded to the back of the stretcher with permanent ink.
Loose – Paintings should be marked on the back of the painting at the very edge of the canvas with permanent ink.

2.2.5 Paper:
Books:
As for all paper a **soft pencil** (2B) should be used. The number/code should be placed on the inside front cover at the bottom, near the spine. If the covers and end papers are marbled or there are detailed or important art works, then the first available plain page should be numbered.

Scrapbooks, sketchbooks etc should be numbered on several pages as they are often cheaply bound and pages may separate from the binding. All loose papers or sheets should be numbered.

Prints and Drawings:
Soft pencil – a 2B pencil is good - on the edge of the back of the paper. Don't press down when writing because this can leave grooves in the paper.

Do not use biros, other ink pens and markers on paper items. Many of these inks, particularly felt-tip pen inks, can spread and cause unsightly staining.

Photographs:

When it is necessary to label a photographic print, write in **soft pencil** – a 2B pencil is good – on the edge of the back of the print. Don't apply pressure because this can leave indents in the photograph and can fracture the emulsion.

Sometimes it is necessary to label negatives. This must be done with extreme care. It is best to use permanent ink. The information should be recorded on the very edge of the negative, outside the image area. It is very difficult to write on the shiny side of the negative, so write on the duller side: this is the emulsion side of the film.

Stamps:
Stamps should not be numbered directly. Mounted stamps are numbered on the back of the mount. Storage envelopes in which stamps are stored should also be marked. There should be thorough photo documentation of each item.

2.2.6 Plastic and Vinyl:
Acid free tags or woven cotton tapes can be numbered and tied on to the article.

Alternatively, numbers on plastics or vinyl collection items should be placed towards the base and to the rear.

- To pre-clean, brush the surface gently with a clean, soft, sable brush.
- Brush on base coat. To write on the item use either black or white waterproof drawing ink (see below)
- Apply a top coat (see note).

2.2.7 Textiles:

The catalogue number should be written on cotton tape in permanent ink.

Stitch the cotton tape on to the textile with only one or two stitches at each end, using fine white cotton thread.
It is helpful to stitch the number in the same place if possible for each type of textile. This way, you will know exactly where to look for the label and you will avoid excessive handling while searching for the number.
For example:

- For flat textiles, always stitch the label at the bottom left-hand corner at the back of the textile; and
- For costume, always stitch the label at the back of the collar on the inside of the garment.

For lacey objects, use small white acid-free tags with cotton string to attach.

It may not be possible to stitch a label to all items, for example, fans, shoes or hats. Label these items with acid-free cardboard tags with string attached.

NEVER place adhesive labels directly on textiles – the adhesive will stain the fibres, make them brittle and attract vermin.

It is very useful to clearly label the outside of all storage boxes and rollers. This allows you to see what item is in each package without having to handle the textile.

WOOD:

Numbers on wooden collection items should be placed towards the base and to the rear.

- To pre-clean, brush the surface gently with a clean, soft, sable brush.
- Brush on base coat. To write on the item use either black or white waterproof drawing ink (see below)
- Apply a top coat (see note).

NOTE:

DIRECTIONS FOR BASE AND TOP COATS:

Base Coat:
The base coat provides a well-sealed surface so that numbering will not be directly on the item.
Clear nail polish will provide a well-sealed surface so that numbering will not be directly on the item.

Top Coat:
Clear nail polish can be used as the top coat. The top coat is a protective, sealing coat which should ensure long-term survival of the lettering.

Note:
Write the catalogue number on to the nail polish with one of the following: nib or fountain pen with waterproof India ink; Rotring drafting pens with Rotring technical drawing white or black inks; Artline Drawing System 0.1 or calligraphy felt tip pens.

4.0 Deaccession procedure

See Deaccessioning flow chart (Attachment 12).

The object for removal from the collection will be recommended to the BHS Management Committee by the Curator for consideration with close reference to the above criteria. The Management Committee makes the final decision regarding deaccession and disposal. This is recorded on a Deaccession Form and in the minutes of the meeting. A 12 month "cooling off" period may be required if there is not consensus among Committee members regarding the significance of the deaccessioned object. In cases where there is no disagreement, or the item is in poor condition, the 12- month review period can be waived.

The eHive record of the deaccessioned object and the documentation related to the deaccessioning process will be permanently retained by the BHS. A hard copy of the Deaccession Form is kept in a special folder. Also, a copy is attached to the original Donor Form. The deaccessioning of an object on eHive is recorded in a window under the Administration Tab.

Staff, volunteers, committee members and their families are prohibited from purchasing or otherwise obtaining a deaccessioned object.

Any funds acquired from the sale of the deaccessioned object should be used for acquisitions or care of the collection.

3.1 Disposal procedures

In priority order the object must be:

Returned to the donor family. If after a thorough search this is impossible, the object should be:

- Transferred to another appropriate institution
- Sold by public auction, where appropriate
- Used as an educative/ interpretive tool
- Destroyed or recycled if appropriate.

Review of Collection Policy and Procedure

The BHS Collection Policy and Procedure will be reviewed every 5 years

Date of next review: 2023

Date of Endorsement: 23 November 2018

BHS Management Meeting

Signed   _____ (President)

Print name: David Wood

References

Historical collections classifications scheme for small museums Patricia Summerfield

Numbering Helpsheet. MAP 2002

The Small Museums Cataloguing Manual: a guide to cataloguing object and image collections. 4th Ed Museums Australia Victoria. 2009.

Attachments (Procedures):

10. Accession Process Flow Chart
11. Process for Visitor Guides: Donation of an object to our Collection Flow Chart
12. Deaccessioning Procedure Flow Chart