

# Selection, Retention and Disposal Guidelines

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# 1. Introduction

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## Overview

This document aims to set out the criteria by which anyone involved in the production of archaeological archives can identify material that can be disposed of rather than deposited with a museum. It was produced by the Archaeology Working Party of Sussex Museums Group and aims to assist museums in reducing the volume of archaeological material that may be entering their stores but minimizing any associated loss of archaeological information. They focus on material used for research, although some reference to handling or display objects is also made. Museums are not obliged to adopt these guidelines but may want to incorporate them fully or in part into their existing policies.

The guidelines relate specifically to material that has yet to be deposited at a museum, although it is possible that they could be applied after deposition in order to rationalize existing museum collections.

The guidelines are often necessarily general in nature. For this reason it is *crucial* that a dialogue exists between all individuals and groups involved so that problems and exceptions can be identified and overcome. These guidelines should be used in conjunction with the collecting museum's *Procedures for the Deposition of Archaeological Archives* as well as *Sussex Archaeological Standards*.

## Background

Due to a chronic lack of storage space in Sussex Museums there is a need to review the criteria used in the retention and disposal of material generated by archaeological excavation. Ideally, all would be retained for future study this is now impractical. Many museums currently have no, or very limited space and so have stopped accepting new depositions, meaning that archaeological units have to store material that would be better deposited with a museum. There is a danger that important site archives will be inaccessible or could be lost or dispersed.

One solution to the problem is to reduce the volume of material being deposited in museums. However, any such reduction must be carefully considered so that there is the smallest possible impact on the research value of the collection.

The value of research collections is in the stories that they can tell. If material has exhausted its potential to tell new stories then in theory it can be discarded. Even

if this state has not been reached it is often possible to discard quantities of material without reducing the interpretative potential of the archive. These guidelines have been developed in an attempt to indicate what really needs to be retained for future research, and what might be discarded prior to deposition without impacting the stories we can tell.

Material need not be kept for as yet unknown forms of technical analysis. If these techniques arise, their practitioners are far more likely to want newly excavated assemblages.

Where these guidelines recommend disposal or retention, this relates specifically to the *archaeological research potential* of an item or assemblage. Importantly, museums need archaeological material for uses such as social history, teaching and display, so finds with low archaeological research potential may still justify retention. Material deemed suitable for disposal according to these guidelines may therefore warrant retention for other reasons. A clear dialogue between the museum and archaeological contractor is vital so that such material can be isolated.

Archaeological finds can therefore take one of three routes beyond initial analysis:

- 1) Retention for research
- 2) Retention for teaching/display
- 3) Discard of finds with neither research nor teaching/display value

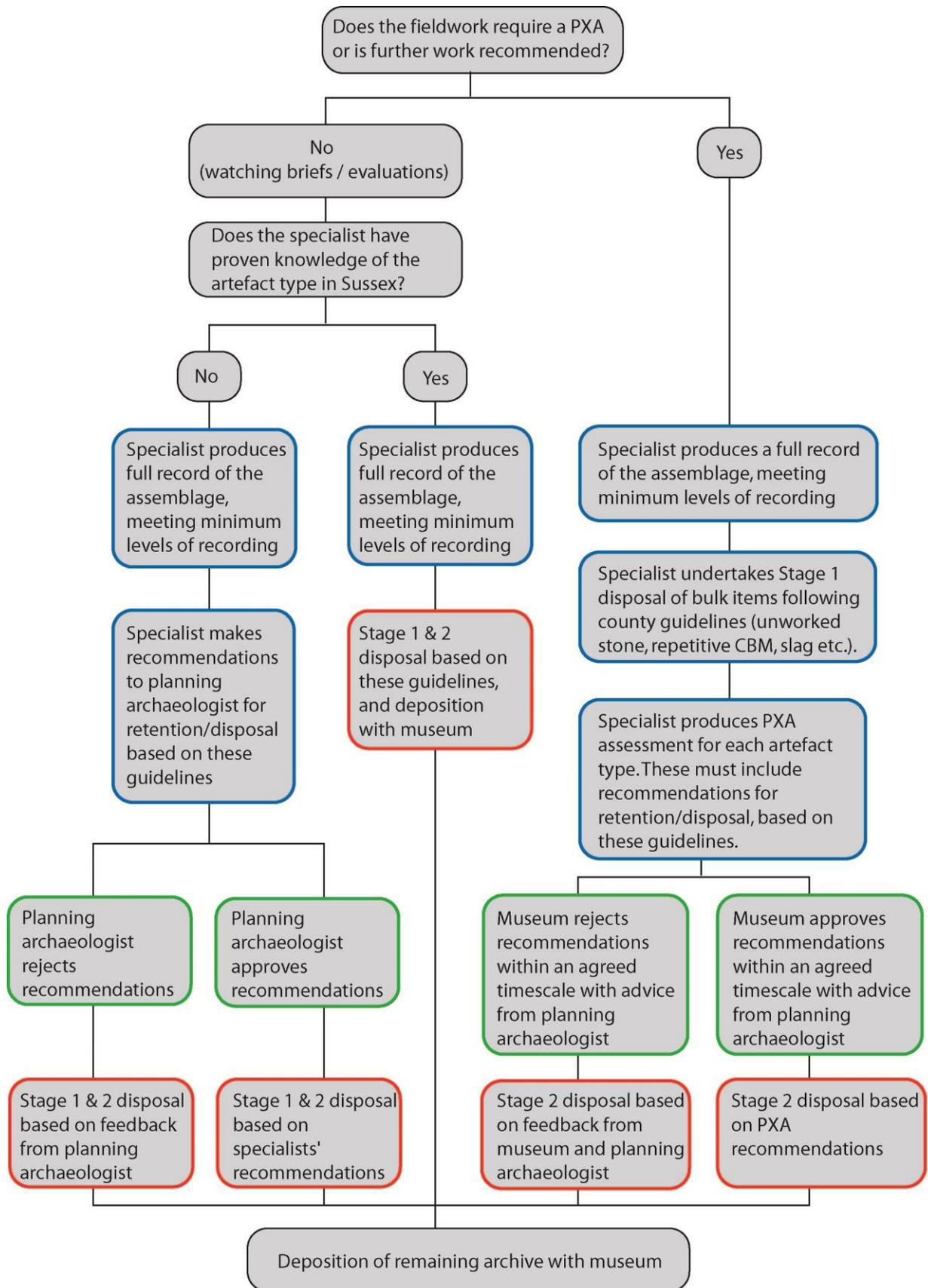
One of the results of a more rigorous discard policy will be fuller paper archives from specialists in which material is recorded/quantified to an enhanced standard, listing and justifying what has been retained/discarded.

These guidelines are based on national advice (SMA 1993; Brown 2007) as well as specialist input. They are aimed at archaeological professionals and amateurs alike.

### **The retention and disposal process**

Each museum has its own procedures and protocols for the disposal of archaeological material, informed by the Museums Association code of ethics and other industry guidelines. The flow diagram overleaf does not relate to disposal by museums from their accessioned collections, but rather the various routes that an archive can take from excavation to deposition (or disposal), including how any decision to dispose is made, who has input into this decision and when disposal takes place.

The flow diagram describes the potential routes of any given artefact type. Different artefact types from a single excavation may follow different routes, depending on the experience of the specialists involved, the nature of their recommendations, the needs of the museum etc. The flow diagram is probably best understood with reference to *Sussex Archaeological Standards* (or “County Guidelines”).



## **Periods used in these guidelines**

For the purposes of this document the following periods apply:

Prehistoric:	up until 43AD
Roman:	c. 43 – 410AD
Saxon:	c. 410 – 1066AD
Medieval:	c. 1066 – 1500
Early Post-medieval:	c. 1500-1750
Late Post-medieval:	c. 1750 – 1900+

## 2. Context

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Regardless of finds category, the nature and date of context will greatly affect the research potential of any material.

As a general guide:

***High priority for retention:***

- 1) Chronologically distinct but rare finds from unstratified deposits
- 2) Good sealed feature groups with no/limited signs of residuality/intrusiveness
- 3) Key stratigraphic dating assemblages crucial to the structural development of the site
- 4) Unusual forms/types from any stratified deposit
- 5) Assemblages (unstratified or not) of datable finds from areas with few previous collections (eg Midhurst, Billingshurst, Fulking, Crowhurst as opposed to Chichester, Crawley, Lewes, Pevensey etc). This may include field-walking material.

***High priority for disposal:***

- 1) Unstratified material unless intrinsically datable *AND* unusual/rare
- 2) Unprovenenced finds
- 3) Finds from contexts with high residual/intrusive elements *unless* of key stratigraphic importance to the site
- 4) Repetitive assemblages that are already well represented on this and/or adjacent sites.

All finds should be *fully recorded* in the site archive prior to disposal. (Brown (2007, section 3.3)

It is clear that specialists will need a good dialogue with the site director prior to recommending disposal. Stage 2 disposal (see flow diagram) is recommended only be undertaken at analysis stage. Specialists working on assemblages, creating archives and recommending disposal should have suitable experience.

## **3. Artefact categories**

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This section examines each specialist category in turn. It makes recommendations as to what should be retained for deposition in a museum as well as the minimum level of recording of material expected. This level should be achieved or exceeded for all material, whether it is retained or discarded.

# Humanly worked flint

## ***Retain:***

- 1) Assemblages from secure prehistoric contexts that contribute significantly to our understanding of the site warrant full retention. These will include *in situ* spreads/working floors as well as those from cut features
- 2) All Palaeolithic flint, whether stratified or not
- 3) Unstratified and adequately located assemblages (from excavation and field-walking) that form a coherent group of the Mesolithic, Neolithic or Early Bronze Age and are the only evidence of activity in these periods
- 4) Tools of particular interest or rarity

If a lithic assemblage is selected for retention it is important to retain it in its entirety (ie including waste flakes etc). If a stratified assemblage is so large as to create a logistical difficulty for the project then a sampling strategy should be formulated after an on-site meeting with the planning archaeologist, specialist and, where necessary, museum curator.

Material not falling into one of the above retention points can be discarded after recording for archive.

## ***Minimum level of recording:***

There is no standard recording methodology for lithics. Reliance on the specialist's experience to create an intelligible archive is essential. This should at a minimum include quantifications by waste/tool type and annotated sketches of key retouched pieces.

# Prehistoric pottery

## ***Retain:***

- 1) Samples of each fabric type (unless dealing with small unstratified assemblages). Implicit in this recommendation is the separation out, rather than the bulking of different but superficially similar fabrics. Individual and groups of samples should be big enough to accommodate the variability inherent in many prehistoric fabrics and they should include sufficient sherds to allow subsequent sub-sampling and destructive analysis
- 2) All minority or unusual fabrics
- 3) All whole pots or reconstructable full profiles
- 4) Stratified groups of feature sherds (rim sherds, bases, shoulders, decorated sherds, sherds with well-preserved finishes, etc.) along with samples of the fabrics with which they are stratified. If the vessels represented have been completely recorded and reconstructed, sample feature sherds will suffice; otherwise all feature sherds should be retained
- 5) Selected whole context assemblages. These will be identified in terms of their condition, their relationships and the quality of the recording of these, the rarity or otherwise of the tradition to which they belong, their interpretation and so on. Whole context assemblages will include both the pottery and the other finds with which it was associated
- 6) All sherds from contexts key to understanding the date of a monument (eg sherds from primary ditch fills or feature sherds and fabric samples from an otherwise ploughed out site)

Material not falling into one of the above retention points can be discarded after recording for archive.

## ***Minimum level of recording:***

By context and sample number: sherd count and weight by fabric. Vessel type, rim form, finish, decoration and firing.

# Historic pottery

## ***Retain:***

- 1) A sample of each different fabric type (all periods) as identified in the paper archive (excluding well-known types such as industrialized wares), only if county fabric codes are not being used in the archive/publication. Sample selection should show any variability within a fabric group
- 2) All feature/decorated sherds from kiln assemblages (all periods) unless duplication of forms is severe. In the latter instance feature sherds can be discarded as long as they have been fully recorded against a site form series, for which examples of all form variations are retained.
- 3) Good Roman pottery assemblages from the High Weald
- 4) Key published Roman assemblages should be kept in their entirety. All bodysherds other than ones in unusual fabrics can be discarded from lesser assemblages, after consultation with the excavator
- 5) All stratified Early and Mid Saxon pottery from Early and Mid Saxon deposits
- 6) Stratified Late Saxon pottery, unless material from **mixed** deposits from areas already producing notable assemblages (eg Chichester, Lewes and Pevensey)
- 7) Stratified medieval groups with negligible residual/intrusive material that contain feature sherds. If a site has produced numerous such assemblages of the same date range only the best need be retained
- 8) Medieval non-local sherds from stratified assemblages
- 9) Pottery (including unstratified) from rural sites, villages and towns that have previously produced little or no assemblages of the period
- 10) Stratified early post-medieval groups with negligible residual/intrusive material that contain feature sherds. If a site has produced numerous such assemblages of the same date range only the best need be retained
- 11) Stratified late post-medieval groups of outstanding quality/size that have negligible residual/intrusive material, that contain feature sherds and can be confidently linked to a household of known status. If a site has produced numerous such assemblages of the same date range only the best need be retained

Material not falling into one of the above retention points can be discarded after recording for archive.

***Minimum level of recording:***

By context and sample number: sherd count and weight by fabric and vessel type. Rim form, finish, decoration and firing should also be recorded. One other method of quantification (eg ENV or EVEs) is recommended.

# Clay tobacco pipes

## ***Retain:***

- 1) All pipes of unusual form/decoration
- 2) All pipes with legible unknown makers' names/initials or pre 1700 marks
- 3) Any legible marked pipes that show re-use of earlier moulds
- 4) Marked bowls of known makers of intrinsic interest
- 5) Uncontaminated stratified groups in their entirety that contain bowls, decorated pieces, makers' marks etc., particularly if they can be associated with a known source
- 6) Assemblages from key stratigraphic dating contexts on site
- 7) All diagnostic non-local pipes (English regional and Continental)
- 8) Wasters in any form

Material not falling into one of the above retention points can be discarded after recording for archive

## ***Minimum level of recording:***

By context and sample number:

For stem fragments – number and weight of stems by period (based on the morphology of the stem fragments). The type and number of any mouthpieces should also be noted.

For bowls – number and weight by type (using Atkinson & Oswald's typology)

For all – decoration, makers' marks and initials, degree of abrasion

# Ceramic building material

(including mortar)

Ceramic building material (CBM) is already subject to rigorous guidelines for disposal and retention (ACBMG 2002). Where quantities of CBM from a site are large, on-site recording or sampling may be unavoidable. Any such recording or sampling strategy should be formulated only after consultation with the planning archaeologist and specialist following an on-site meeting.

## ***Retain:***

- 1) Samples of all fabrics identified unless correlated with a county series. Fabric samples should be at least 50-100mm across
- 2) Complete key groups if closely dated (or a representative sample of such groups)
- 3) Complete examples of Roman and medieval CBM which provide good samples for OSL dating or other scientific analysis
- 4) All pieces with stamps, graffiti, or atypical/unusual form
- 5) Representative sample of complete/ near complete forms
- 6) All tile (roof/ floor/ tesserae) from significant 'sets' that are part of a complete/ reconstructable roof/flooring/mosaic
- 7) All stratified stamped or roller-stamped box flue tile; unstratified examples of those not present within the stratified assemblage; representative sample of combing/keying patterns
- 8) All decorated (i.e. not monochrome) wall plaster and moulded plasterwork; representative sample of undecorated/unpainted plaster. Representative sample of monochrome painted wall plaster
- 9) Representative sample of all types of stratified mortar
- 10) Earlier material reused for a secondary function other than building material
- 11) Samples of all discernible medieval/ early post medieval patterns on decorated floor, wall or hearth tiles
- 12) All Roman, medieval and early post-medieval roof furniture
- 13) Samples of stratified/ diagnostic crested ridge tiles

14) CBM bearing paw prints, fingerprints etc if required by the collecting museum for display

Material not falling into one of the above retention points can be discarded after recording for archive.

***Minimum level of recording:***

By context and sample number: fabric, form, period, any complete dimensions (including thickness), fixing type, decoration type and pattern, makers' marks, no of pieces (by fabric/form), weight (by fabric/form), comments on anything of particular interest (eg post-firing modification, notable abrasion, signs of heating or re-use etc).

## **Fired clay**

(including: daub, briquetage, registered finds [loom weights, spindle whorls, sling shot etc] and amorphous pieces. See Metallurgical and Other Industrial Waste section for furnace lining)

### ***Retain:***

- 1) All objects or parts of diagnostic objects whether stratified or unstratified
- 2) Samples of all fabrics identified
- 3) Well stratified briquetage groups including utilised/ worked but otherwise undiagnostic material
- 4) A representative sample of very large, repetitive assemblages
- 5) Clearly utilised objects/ fragments which are not part of known forms
- 6) Representative samples of structural material/ daub from secure contexts
- 7) Decorated pieces

Material not falling into one of the above retention points can be discarded after recording for archive.

### ***Minimum level of recording:***

By context and sample number: fabric, form, wattle imprints, makers' marks, rim type (briquetage), number of pieces (by fabric/form), weight (by fabric/form), comments on anything of particular interest (eg decoration, post-firing modification, notable abrasion, imprints from fingers or seeds etc).

# Glass

(see Metallurgical and other Industrial Waste section for manufacturing waste and Registered finds for beads and other object types in glass)

## ***Retain:***

- 1) All stratified Roman, Saxon and medieval glass
- 2) Diagnostic pieces of unstratified/residual Roman, Saxon and medieval glass, if considered to be of particular intrinsic interest or associated with a particular structure
- 3) Well-dated stratified early post-medieval groups containing diagnostic vessel fragments, especially if they can be associated with a particular residence or industrial site
- 4) All stratified early post-medieval imported glass and unstratified imported glass of intrinsic interest
- 5) Large assemblages of well-dated stratified late post-medieval glass (excluding window glass) that can be associated with a particular residence, commercial/social property or industrial site. If there are multiple examples of the same vessel type, record before disposing of all but the best example
- 6) Any late post-medieval glass of specific intrinsic interest

Material not falling into one of the above retention points can be discarded after recording for archive.

## ***Minimum level of recording:***

By context and sample number: colour, form, number of fragments, weight, minimum number of vessels per type/form, measurable dimensions, decoration, stopper type (bottles), all markings/embossing, suggested date range per type/form.

## **Bulk metalwork**

Bulk metalwork is generally confined to iron structural and horseshoe nails and unidentifiable strip, rod and plate fragments. All other metalwork should fall under the category of Registered Finds.

### ***Retain:***

- 1) Nails- at least one example of every nail type recorded (preferably stratified examples)
- 2) Groups of nails from complete objects
- 3) Unusual nail forms which do not appear in the literature or have parallels to known types
- 4) Assemblages (or representative samples) of metal unidentified pieces with a degree of uniformity or groups of objects with uniform characteristics which suggest consistency of use
- 5) Bulk objects that form part of a hoard
- 6) Representative samples of bulk objects associated with manufacture
- 7) Stratified objects (or representative samples of) retaining organic artefacts within the corrosion product

Material not falling into one of the above retention points can be discarded after recording for archive

### ***Minimum level of recording:***

See Registered Finds below.

## Registered finds

Registered finds encompasses a wide range of forms, functions and materials across all periods; they are generally much less bulky than other classes of material but may require specialized storage conditions (most notably the metalwork). Therefore these finds can pose significant storage problems for museums.

### ***Retain:***

- 1) All finds covered by the Treasure Act
- 2) All finds of precious metals not subject to the Treasure Act
- 3) All stratified prehistoric, Roman, Saxon, Medieval and Early post medieval registered finds up to c. 1700AD
- 4) Curated or residual early material from contexts later than c. 1700AD
- 5) Grave goods recovered from inhumations of any period
- 6) Coins of any period/metal including unstratified up to c. 1700AD
- 7) All contemporary coin forgeries
- 8) Coin hoards in their entirety
- 9) Tokens of any period including unstratified
- 10) Representative sample of finds recovered in quantity, e.g. post medieval dress pins, ammunition, window came
- 11) Post 1700: objects from sites of known status, including military sites and objects from sites identified by museum as being of local community interest
- 12) Rare residual or unstratified objects of any period

Material not falling into one of the above retention points can be discarded after recording for archive

### ***Minimum level of recording:***

X-radiography of all stratified metalwork whose form/decoration is not clear due to the presence of corrosion products. If in doubt the English Heritage guide on x-radiography should be consulted (English Heritage 2006).

In addition, record by context and sample number: RF number, type of material, dimensions (with annotated diagrams if needed), object function, object class/type (including published parallel if needed), condition, completeness, date.

# Metallurgical and other high-temperature industrial waste

(see burnt clay and bone for salt and bone-related waste)

The archaeological value of industrial waste depends on the date, type, preservation, context and amount of material. Where quantities of waste on a site are large, **on-site** sampling may be unavoidable. Any such sampling strategy must be formulated after consultation with the planning archaeologist and specialist following an **on-site** meeting.

## ***Retain:***

- 1) All metallurgical remains securely dated to the Bronze Age and Early/Mid Iron Age.
- 2) A representative sample of Later Iron Age, Roman, Medieval and Post-medieval iron slag that is associated with a production site. Samples should be large enough (200-500g each) to provide enough material for destructive analysis without compromising the curated collection.
- 3) A representative sample of iron-working waste of the Later Iron Age, Roman, Medieval and Post-medieval periods that can be linked to specific processes
- 4) All metallurgical remains securely dated to the Saxon period.
- 5) All pre-19<sup>th</sup> century stratified non-ferrous slag, waste, mould and crucible fragments.
- 6) All pre-19<sup>th</sup> century stratified slag, waste, raw materials, cullet and crucible fragments associated glass-working. If quantities are large, representative samples of all types should be retained, with an emphasis on dated stratified deposits.
- 7) Representative pieces and waste that sheds light on the construction of furnaces and kilns.
- 8) All wasters unless the quantity is large, in which case a representative sample of all types should be retained.

In the event of these guidelines generating large quantities of material the specialist working on the assemblage should advise on the best approach to sub-sampling/discard.

Material not falling into one of the above retention points can be discarded after recording for archive.

***Minimum levels of recording:***

By context and sample number: type of slag/industrial waste (weight), comments on any morphological form or properties, colour, incorporated material and, if applicable, dimensions (eg for forge bottoms etc).

# Geological Material

## ***Retain:***

- 1) A sample of each different stone type as identified in the archive if not of well-known types.
- 2) Quern fragments that retain significant morphological detail.
- 3) Whetstones from stratified dated contexts of all periods.
- 4) Architectural fragments with diagnostic working.
- 5) Pieces with inscriptions.
- 6) All other stratified pieces with significant working, including spindle whorls and objects of uncertain function.
- 7) Representative samples of waste associated with the manufacture of stone building materials or tools, including unfinished pieces.

Material not falling into one of the above retention points can be discarded after recording for archive.

## ***Minimum levels of recording:***

By context and sample number: stone type, number/weight, notes on signs of natural wear or any human modifications, dimensions (of worked pieces), signs of re-use.

# Animal Bone

## ***Retain:***

- 1) Well sealed and dated contexts containing or suspected to contain specimens that fall well outside their expected geographical range
- 2) Well sealed and dated contexts containing specimens that have a marked and unexpected/unexplained bias in species, age, sex, element etc.
- 3) Well sealed and dated contexts containing or suspected to contain specimens that fall outside the expected chronological range for a specific species
- 4) All contexts capable of shedding light on husbandry, utilization, deposition and diagenesis, in all their forms
- 5) All contexts containing animal bone that may contribute relevant information to the interpretation of other artifact assemblages that have been retained
- 6) All contexts capable of providing useful information about taphonomic processes in general. Where the same information is apparent in multiple contexts, preference should be given to well dated and sealed material
- 7) Where it has been agreed in advance with the planning archaeologist, bone samples for C14 dating from secure contexts critical for the understanding of the chronology of the site

Material not falling into one of the above retention points can be discarded after recording for archive.

## ***Minimum level of recording:***

By context and sample: identification to species, element and side, using size classes or equivalent when there is doubt. A quantification of bones present using a published diagnostic zone system. Any measurements that can be taken using the guidelines set out by Von den Dreisch (1976), plus a maximum length measurement for every bone fragment. Any age data. Any determination of sex.

# Marine Shell

NB. Terrestrial mollusc shell is unlikely to pose a significant storage problem in the future and is therefore not considered here. The retention policy presented here assumes that the site sampling for marine molluscs, as appended to the Sussex Standards for Archaeological Work, has been implemented.

## ***Retain:***

- 1) All shells and shell fragments from samples that have been taken *specifically* for marine shells, or from general environmental samples that have provided a *significant* assemblage, should be kept in their entirety unless they are shown to be compromised during assessment. The following specific context types must be sampled:
  - Deposits containing a significant proportion of unusual species
  - Discrete shell-rich scatters
  - Homogeneous shell-rich masses
  - Shell-middens
  - Shell-rich deposits from prehistory (before the 1<sup>st</sup> Century A.D.) and near-history (5<sup>th</sup> to 9<sup>th</sup> Century A.D.)
  - Shell-rich deposits from historic periods (Roman, medieval and post-medieval) where sampled
  - Ritual or votive offerings (burial, foundation deposit, or “structured” deposit)
  
- 2) Any shell that is an artefact or has been used to make an artefact, regardless of the type of deposit.

Material not falling into one of the above retention points (including all hand-collected shell) can be discarded after recording for archive.

## ***Minimum standards of recording:***

By context and sample: species, no, weight, upper/lower valves, minimum number of individuals. This data is particularly important for shell that is to be discarded.

## Organic artefacts

(includes: wood, leather or other treated hide artefacts, textiles and other organic artefacts)

All worked organics should be treated as Registered Finds. A decision should be taken collaboratively with the museum regarding retention. All retained artefacts should be conserved appropriately. If objects are preserved by record in the form of laser scans, photographs etc. they should be subject to recording and taxonomic identification by a specialist.

Specialist involvement should take place throughout the process and specialist advice always sought in matters of retention and discard. In terms of wood and leather, as these

Where organic remains require extensive conservation or is very bulky to store, discussion with the museum, informed by research agendas, is vital.

### ***Retain:***

1. All objects of medieval or earlier date
2. Post medieval items from concealed domestic locations (together with any other associated artefacts) and those that can be associated with a specific residence or local industry
3. Artefacts which can be attributed to known local manufacturers, unless the quantity involved merits an agreed sub-sampling strategy
4. Early post-medieval artefacts bearing makers' marks, graffiti, decoration etc.
5. Unworked leather bearing tanners or other stamps
6. Objects or groups of objects of regional or national significance
7. Worked portions of structural timbers to be retained at the discretion of a specialist, on a case by case basis

Material not falling into one of the above retention points can be discarded after recording for archive

### ***Minimum levels of recording:***

Worked wood: recording, species ID, photography, interpretation, dating.  
Consider laser scanning as an alternative to retention to create permanent accessible records of the material.

Leather: objects should be photographed and drawn at appropriate scale before conservation/ discard. Minimum fields of recording should include: species, dimensions, description, manufacturing techniques employed, elements present/ absent, wear, decoration, any other pertinent information.

Textiles: should also be drawn and photographed. Record dimensions, description, fibre, manufacturing techniques employed, decoration, wear/repair.

## **Archaeobotanical material**

(includes charred and uncharred archaeobotanical remains, charcoal and wood)

### ***Retain:***

- 1) Good groups of botanical remains arising from processed soil samples with no/limited signs of residuality/intrusiveness and those recognised as significant by specialists
- 2) Unusual botanicals from any deposit
- 3) Where it has been agreed in advance with the planning archaeologist and curator, samples for C14 dating from sealed contexts crucial for the chronological understanding of the site's development

Material not falling into one of the above retention points can be discarded after recording for archive.

### ***Minimum level of recording:***

By context and sample: quantification by taxa/species with notes on method of preservation, condition and any particular points of interest.

## **General soil samples**

(includes: all environmental contents of soil samples eg. insects, molluscs, fauna)

### ***Retain:***

- 1) Remains from processed soil samples with no/limited signs of residuality/intrusiveness and those recognized as significant by individual specialists

## 4. Non-academic retention

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### Handling and teaching collections

The preceding relates strictly to retention of material for future research. As noted in the introduction, material with low research potential might still be required by the museum for teaching and display. Such selection should always involve a dialogue with the museum, but in general terms, the following are considered useful:

- 1) Material is needed for all ages – pre-school to the elderly
- 2) A range of material is required covering all chronological periods
- 3) A range of scales of showing are undertaken: supervised handling, unsupervised handling, loan boxes, sorting/drawing exercises, burial for mock excavation
- 4) Material of local interest eg pots and bottles with local makers/traders (if complete)
- 5) Items with personal connection are of particular interest – eg fingerprints/marks, animal prints, as are stereotypical pieces (eg samian and tesserae) and pieces you can do something with, such as measuring and drawing
- 6) Complete pots if not required for the academic archive (includes mass-produced C19th- material)
- 7) Very tiny items, large heavy items, very fragile items, sharp items are generally not suitable
- 8) The context of these finds is not necessarily important, so unstratified finds and finds selected for academic 'disposal' are perfect
- 9) Items must be in robust condition, able to withstand multiple handling sessions and have no complex conservation needs

## 5. Acknowledgements

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These guidelines have been produced by The Archaeological Working Party of the Sussex Museum's Group. The group was composed of John Mills (West Sussex County Council and group Chair), Casper Johnson (East Sussex County Council), Greg Chuter (East Sussex County Council), Luke Barber (Sussex Archaeological Society and group Secretary), Rob Symmons (Sussex Museums Group), Trista Clifford (Archaeology South-East), John Funnell (Brighton and Hove Archaeological Society), Stephanie Smith (Portable Antiquities Scheme), Jane Cocoran (English Heritage) and Richard LeSaux (Brighton Museum). Much expertise was available from within this group, including development control/archaeological contractor monitoring, Sussex-wide research agendas, finds specialists, environmental advisor and curatorial staff. Recommendations from consulted finds specialists were collectively reviewed and discussed by the Group – the resultant guidelines being created and approved, sometimes with some adaptations to recommendations for the sake of practicality. The Archaeological Working Party accepts full responsibility for the final version of these guidelines and acknowledges it sometimes had to temper specialist recommendations to create a realistic and sustainable set of guidelines.

Numerous specialists, both internal and external, contributed to the compilation of these guidelines. They can be summarized as follows: Worked flint (Greg Chuter and Hugo Anderson-Whymark); prehistoric pottery (Mike Seager Thomas), historic pottery (Luke Barber, with Malcolm Lyne and Anna Doherty), clay tobacco pipes (Luke Barber with Elke Raemen), glass (Luke Barber with Elke Raemen), ceramic building material (Trista Clifford, with Sue Pringle, Luke Barber and Elke Raemen), fired clay (Trista Clifford with Luke Barber and Elke Raemen), bulk metalwork (Trista Clifford, with Luke Barber and Elke Raemen), Registered metalwork (Trista Clifford, with Elke Raemen), industrial waste (Luke Barber, with Sarah Paynter and Jeremy Hodgkinson), geological material (Luke Barber), organic artefacts (Trista Clifford), archaeobotanical material and soil samples (Lucy Allott and Dawn Mooney), animal bone (Rob Symmons, with Terry O'Connor), marine shell (Greg Campbell, with Rob Symmons).

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