

Labelling and Marking Museum Objects: *SPECTRUM 4.0*

These labelling and marking guidelines were developed by 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:

'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 only or as part of the process to transfer an item to your handling or support collection.

- Items on loan or not yet accepted into the collection should not be marked.
- Items which do not belong to the museum, such as loans or potential donations, should be labelled rather than marked.

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.

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 <http://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

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

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

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.

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

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. 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 Paraloid 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 two. 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 more suppliers see the Museums Association website <http://www.museumsassociation.org>

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.

Sources of help and advice

This fact sheet is from *SPECTRUM 4.0 Advice*, a support pack which is published on Collections Link at <http://www.collectionslink.org.uk>. Please refer to *SPECTRUM 4.0 Advice* for further help and guidance on *SPECTRUM 4.0* procedures.

SPECTRUM 4.0 and Accreditation

SPECTRUM is created by and for the museum profession to promote good practice in the management of museum collections. It is the result of contributions from practitioners in museums throughout the UK and internationally and is available free, for non-commercial use from Collections Link.

SPECTRUM defines 21 *Procedures*, which describe the management of objects in a museum collection. The Museum Accreditation Scheme requires museums to follow the 8 *SPECTRUM Primary Procedures*, which are:

- Object entry
- Loans in
- Acquisition
- Location and movement control
- Cataloguing
- Object exit
- Loans out
- Retrospective documentation



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