

# The Archaeologist

Issue 104

Summer 2018



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Themes and deadlines

TA 105: *Collaboration (part II)*. This proved to be such a popular theme for TA 104 we'll continue to share your experiences in the next edition too.

TA 106: *Professional ethics is the study of moral philosophy, which helps us to decide what is right and to act accordingly*. This TA will discuss where ethics and public morality differ, how this applies to our Code of conduct, why it's important that we are trained in ethics, and share some relevant case studies and resources.

Contributions to *The Archaeologist* are encouraged. Please get in touch if you would like to discuss ideas for articles, opinion pieces or interviews.

We now invite submission of 100–150-word abstracts for articles on the theme of forthcoming issues. Abstracts must be accompanied by at least three hi-resolution images (at least 300dpi) in jpeg or tiff format, along with the appropriate photo captions and credits for each image listed within the text document. The editorial team will get in touch regarding selection and final submissions.

We request that all authors pay close attention to ClfA house style guidance, which can be found on the website: [www.archaeologists.net/publications/notesforauthors](http://www.archaeologists.net/publications/notesforauthors)

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Cover photo: A previously unrecorded group of lime kilns built into a retaining wall on private land. Image courtesy of Matthew Rogers and Know Your Place



# EDITORIAL



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Collaboration is a 21st-century buzzword we are all familiar with and it is often used as a way of trying to demonstrate that we are 'joined-up', 'effective' or 'efficient'. It's certainly something we as ClfA staff aim to aspire to through many of our projects, and it featured as a key element in the theme for our recent 2018 Annual Conference in Brighton – Pulling together: collaboration, synthesis, innovation.

However, aspiring to collaborate is very different to effectively collaborating, and this edition of *TA* (and the next one) showcases a full range of environments where collaboration with others has been or is being successful.

Sandy Kidd demonstrates how collaboration has been key in influencing the new London Plan and ensuring that archaeology is seen as a positive contributor, while Rob Lennox and Daniel Phillips show how sector collaboration is having a positive influence on advocacy and lobbying.

Jan Wills and Gail Boyle reflect on the recent results of the Mendoza Review, the 21st-century Challenges for Archaeology workshops and the Historic England-led initiatives designed to get key sector partners to come together, discuss issues and come up with collective solutions.

Natasha Powers highlights the benefits of collaboration and sharing experiences between specialists in the UK and Germany and how this has helped to increase understanding about the early settlers of Petriplatz, Berlin, and Mark Stevenson shares

how collaboration between a large number of companies has transformed the understanding of the historic landscape of the Battersea Channel.

Peter Hinton updates us on the range of collaborative partnerships ClfA has been developing to strengthen our relationships and influence, and Seán O'Reilly shares a similar story of interdisciplinary collaboration, which has resulted in the publication of shared Conservation Professional Practice Principles.

Peter Insole shares the success of the collaborative Know Your Place website in raising public awareness of local heritage, and the Living Lomonds Landscape Partnership, the Tay Landscape Partnership and the Cambridgeshire Jigsaw Project are examples of successful collaboration between professional archaeologists and community groups.

All these projects and partnerships demonstrate the clear benefits effective collaboration can have on all those involved, including sharing of knowledge and understanding, improvements in collective practice and standards, time and cost efficiencies, and the protection, preservation and greater understanding of the archaeological record.

This has proved to be a very popular topic for *TA*, and *TA* 105 will continue the theme of collaboration. If you have a project you'd like to share, please email me at [alex.llewellyn@archaeologists.net](mailto:alex.llewellyn@archaeologists.net).

# Influencing the new London Plan

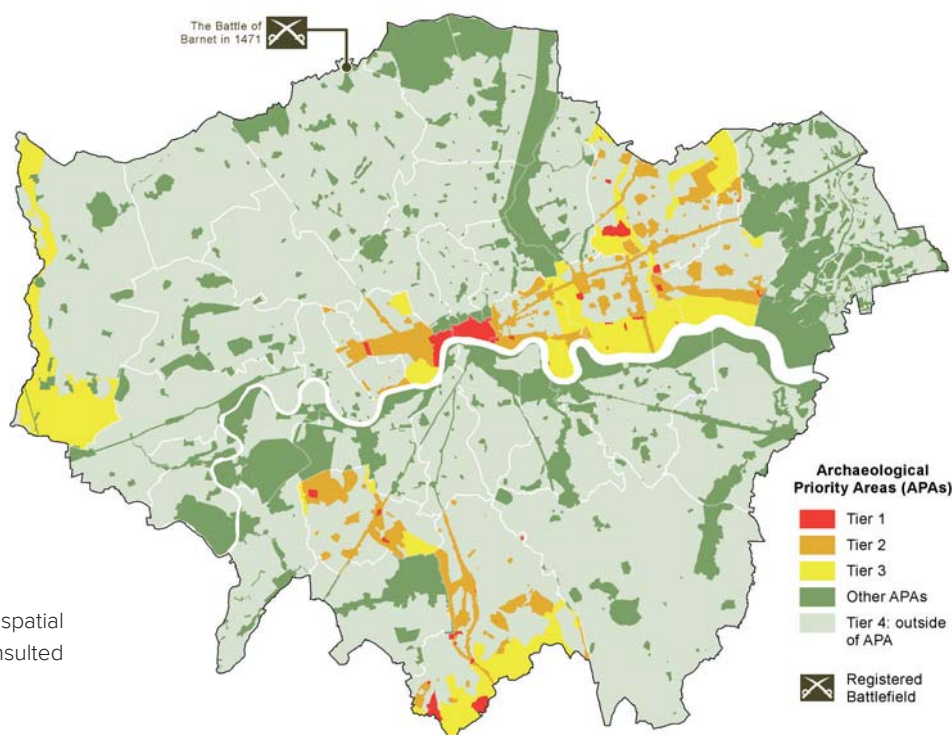
Sandy Kidd, MCIfA (678), Greater London Archaeological Advisory Service

**W**hen we think about collaboration in archaeology we tend to gravitate towards investigative or research projects. Strategic planning may be a less obvious sphere for archaeological collaboration but one where a sustained commitment of collective effort towards common goals can leverage greater influence than piecemeal reactive consultation responses. Quite simply, our sector will have more influence if it speaks constructively with one voice.

One of the Mayor of London's roles is to prepare a spatial development plan. A new London Plan is being consulted on, setting a framework for how the city will manage pressures on land, housing, infrastructure and the environment over the next 20–25 years. This Plan is legally part of each Local Planning Authority's Development Plan and must be considered when planning decisions are taken, so it is vital to have clear, strong and positive policies in it.

From early in the preparation of the new plan, Historic England has sought to influence hearts and minds by working with the Greater London Authority (GLA) and external influencers to raise the profile of the historic environment. That engagement has included a media campaign strap-lined 'Keep it London' and a series of technical papers looking at the effectiveness of existing heritage policies, how character has been assessed and the challenges posed by increasing housing densities. This effort has focused on built heritage and designated assets.

Greater London Archaeological Advisory Service's role has been to provide leadership on a distinctive archaeological contribution, and to gain the support of key interest groups for clear, achievable strategic goals. To do this we decided to work first with our London colleagues in the Association of Local Government Archaeological Officers (ALGAO) and then more widely with the archaeology sector, notably the main representative organisations: ClfA, the Council for British Archaeology and the London and Middlesex



***A new London Plan is being consulted on, setting a framework for how the city will manage pressures on land, housing, infrastructure and the environment over the next 20–25 years.***

Archaeological Society. A topic paper was prepared, consulted upon and endorsed as the basis for influencing and responding to the GLA. It provides an evidence base explaining the public value of London's archaeology and the necessity of robust planning for securing that value, and makes eight specific recommendations for realising its goal of 'Delivering Better, Faster & Focused Public Benefits'.

One recommendation is for the comprehensive modernisation of the London boroughs' Archaeological Priority Areas – a system created piecemeal a generation ago then left languishing for much of the intervening period. This ambitious task involves collaboration between Historic England and the borough councils. We quickly realised that to achieve transparency and consistency we needed guidelines akin to the national designation selection guides, so we worked with ALGAO and commercial archaeologists to make sure they had the sector's confidence. With published guidelines it became easier to explain what was needed, the benefits to be had, and to deliver the programme in a variety of ways. Reviews have been undertaken in house and by several consultancies, funded by Historic England and in several cases by boroughs.

*Image of Archaeological Priority Areas from the draft London Plan consultation. Copyright: Historic England*

ALGAO and  
Historic  
England, 2017  
Full Review of  
the London  
Plan:  
Archaeology  
Topic Paper.  
Delivering  
Better, Faster  
& Focused  
Public Benefits

Another achievement has been clearer recognition of the Greater London Historic Environment Record, raising its profile in local planning at the same time as we are working with the Getty Conservation Institute to build a new, more accessible platform for it.

Collaboration is essential to making sure archaeology is seen as a positive contributor to meeting the huge

challenges from major development across London, and it needs to begin at the top level.

.....  
<https://content.historicengland.org.uk/content/docs/get-involved/london-plan-archaeology-topic-paper-delivering-public-benefits.pdf>



**Sandy Kidd**

Sandy has been Principal Archaeology Adviser at Historic England’s Greater London Archaeological Advisory Service since 2013. Previously he was Planning Archaeologist at Northamptonshire County Council (1991–99) and County Archaeological Officer at Buckinghamshire Council (1999–2013). He is a Chartered Town Planner and a Fellow of the Society of Antiquaries. Sandy’s main interests are later prehistoric archaeology, historic landscape and the management of the historic environment in the planning system.

# The Battersea Channel Project

*a model for collaboration*

The Battersea Channel is a former course of the River Thames.<sup>1</sup> The tidal head of the river is thought to have lain at Battersea in the Bronze Age and numerous metalwork and other finds from the Bronze and Iron Ages, including the extraordinary Battersea Shield, have been recovered from this stretch of the modern river. The eastern portion of the Battersea Channel coincided with one of the London Mayor’s Opportunity Growth Areas,<sup>2</sup> giving the opportunity to undertake a detailed study of the channel and its archaeology to transform our understanding of this important landscape.

In 2014 Dr Sylvia Warman and I prepared a brief<sup>3</sup> that set the framework for a four-year project. With the support of the two local planning authorities, Lambeth and

## Mark Stevenson MClfA (1813), Archaeology Advisor, Greater London Archaeological Advisory Service, Historic England

Wandsworth, the standard multi-part archaeology condition was ‘tweaked’ to include reference to the Battersea Channel Project for sites within the study area, meaning the project brief and method statement were locked into planning, giving them legal status.

At the outset, the project board consisted of the two planning authorities and Historic England. A collaborative forum expanded from the three who had prepared the method statement to 17 companies either directly or indirectly engaged with the project.

Having set out a framework and facilitated progress, it was important that the practices fully engaged with the project to make it their own. The key to success has been collaboration: there have been many examples of site staff visiting other companies’ active sites and making available their latest raw data, and established company geoarchaeologists offering

mentoring to companies developing their capabilities. The quality of reports has been raised, with a greater depth of interpretation and improved graphical representation, and greater detail concerning archaeological potential within this buried landscape has been provided.

The emerging collective picture is transforming our understanding of this landscape as a highly complex changing environment that can only be properly appreciated at a landscape level. Collaboration takes individual developer-funded sites out of their silos, providing results greater than the sum of the individual parts.

Discussion is taking place to determine whether to publish a series of collaborative synthesis papers or produce a holistic report. The more technical report would be supplemented by a popular booklet, with the mapping and raw data points to be a live



*The emerging collective picture is transforming our understanding of this landscape as a highly complex changing environment that can only be properly appreciated at a landscape level.*

Photograph illustrating the intensity of development around the Battersea Channel site. Credit: Historic England

resource available through the Greater London Historic Environment Record, allowing others, in future, to add data and refine and expand the deposit model, while the mapping will aid future planning-related decisions.

On the ground, there are plans to add a linear park; it is hoped that it will be possible to mark the passage of the historic Battersea Channel so that it can continue to be celebrated within the new Battersea/Nine Elms high-rise landscape.



© Stamp Design Royal Mail Group Ltd (2017)



**Mark Stevenson**

Mark is Archaeology Advisor within the Greater London Archaeology Advisory Service, Historic England having studied Practical Archaeology at Dorset Institute for Higher Education and then Archaeology at the University of Reading. He worked on the Baldock post-excavation project as well as development control work at North Hertfordshire Museum Service. Mark currently provides planning advice to most of the south London boroughs and has been pivotal in the work at the Royal Arsenal and Deptford Dockyard sites.

<sup>1</sup> Morley, M, 2009 The Battersea Channel: a former course of the River Thames? *London Archaeologist* 12 (7), 175–181

<sup>2</sup> Mayor of London 2012 Vauxhall Nine Elms Battersea: opportunity area planning framework. London: Greater London Authority, City Hall. <https://www.london.gov.uk/what-we-do/planning/implementing-london-plan/opportunity-areas/opportunity-areas/vauxhall-nine-elms>

<sup>3</sup> Stevenson, M, 2014 Over-arching Archaeological/Geoarchaeological Brief, The Battersea Channel Project, Nine Elms: exploration of the buried prehistoric landscape. London: Historic England. <https://content.historicengland.org.uk/content/docs/planning/battersea-channel-project.pdf>

<sup>4</sup> Batchelor, C R, Green, C P, Hoad, S, Meager, R, Spurr, G and Young, D, 2014 Research Design and Method Statement, The Battersea Channel Project, Nine Elms: exploration of the buried prehistoric landscape. Jointly produced by CgMS Consulting Ltd, Museum of London Archaeology and QUEST Scientific. <https://content.historicengland.org.uk/content/docs/planning/method-statement-battersea-channel-project-v3.pdf>

# The world after PPG16: 21st-century challenges for archaeology

Jan Wills MClfA (188), for the Chartered Institute for Archaeologists  
and Steve Trow MClfA (542), Director of Research, Historic England (retired March 2018)



*The 21st-century Challenges for Archaeology project commenced with a review of progress with the Southport report vision and recommendations – an earlier sector review carried out by a working group established at the IfA conference in Southport. Credit: ClfA*

The origins of this project lay in two events in 2015. The first was the celebration of the 25th anniversary of Planning Policy Guidance 16: *Archaeology and Planning* in November, a policy document that wrought far-reaching changes in the structure of the profession, the funding of archaeological investigation and the scale of development-led archaeological work. The second, in April 2015, was the launch of Historic England, prompting a detailed re-examination of the organisation's role in current archaeological practice. Beginning with internal review and discussion with the Historic England Advisory Committee, Historic England then invited ClfA, the recently chartered professional institute, to facilitate wider discussion in the sector by organising a series of jointly sponsored discussions.

The context for these discussions is challenging: reductions in public spending following the financial crisis of 2007–8 have resulted in a halving of Historic England's funding over the last decade and significant reductions in other key areas, most notably in local government planning and museum services – both essential functions for the continuing success of the post-PPG 16 system in England. Meanwhile, continuing uncertainty around the impact of the decision to leave the European Union has raised questions about the future of environmental policies, including the principle of

environmental impact assessment and the protection of the rural historic environment.

The *21st-century Challenges for Archaeology* project commenced with a review, conducted by Taryn Nixon, of progress with the Southport report vision and recommendations. These were the products of an earlier sector review in 2011, in what now feels like an optimistic time following the publication of Planning Policy Statement 5: *Planning for the Historic Environment*, which brought together for the first time policy on archaeology and the built historic environment.

The topics chosen for discussion have ranged across the legislative and policy framework; the methods of public sector service delivery; the standards and guidance that underpin archaeological work; and some aspects of the archaeological process and the impact of the digital revolution on them:

- New models for archive creation, deposition, storage, access and research
- Professional standards and guidance: who sets them and what are they for?
- Designation and management of the archaeological resource in the context of a changing planning system
- New models for local curatorial services: potential future roles for local authority archaeology services and Historic England
- Synthesis of information from developer-funded investigation to create new historical narratives
- Challenges of archaeological publication in a digital age: who are we writing this stuff for anyway?



Six workshops with invited participants were each preceded by an online discussion. Over 150 individuals participated in the workshops and 90+ in the online discussions. Background papers and questions intended to stimulate discussion were pre-circulated. For each workshop, a set of notes recorded proceedings, a summary was produced and a draft set of proposed actions was created based on the views expressed on the day. All of this material, together with the collated comments from the online discussions, is now available at: <http://www.archaeologists.net/21st-century-challenges-archaeology>

Certain themes surfaced in all of the workshops: the need for strong sectoral leadership, the importance of local authority services in delivering our current model of archaeological practice, the need for standards and guidance likewise, the vulnerability of our main method of managing archaeology through the planning system, and the need for a better articulation of the purpose and public value of archaeology. While some of these issues feel intractable, there is much the sector can do to tackle many of them if we have the will and collaborative energy to do so.

The products of the workshops have been reported to the ClfA conference in April and the proposed actions tested on a different audience. Some of the proposals have already been taken forward. The government review of museums (*The Mendoza Review: an independent review of museums in England, 2017*) has provided the opportunity to progress the recommendations on archives (Workshop 1), while plans are now being developed to review and enhance ClfA standards and guidance (a theme that threaded through all of the workshops). Other topics are more challenging and the solutions may lie outside the control of the sector, eg the changes to the planning system and the future of local authority services. However, post-conference, Historic England and ClfA, in consultation with sector partners, will review the outputs from the workshops and the conference and look at ways in which agreed priorities can be implemented.



*Workshop 1, held in April 2017, focused on new models for archive creation, deposition, storage, access and research. Credit: Jan Wills*



*Six workshops with invited participants were each preceded by an online discussion. Over 150 individuals participated in the workshops and 90+ in the online discussions. Credit: Jan Wills*

***Historic England and ClfA, in consultation with sector partners, will review the outputs from the workshops and the conference and look at ways in which agreed priorities can be implemented.***

**Jan Wills**

Jan manages the *21st-Century Challenges for Archaeology* project on behalf of ClfA. She is an archaeologist with a fieldwork background who has worked mainly in the public sector, most recently as a County Archaeologist. She is a member of the Historic England Advisory Committee, and a trustee of Oxford Archaeology and of The Heritage Alliance. Jan is a Fellow of the Society of Antiquaries of London, and a Member and immediate past Chair of ClfA.



**Steve Trow**

Steve is an archaeologist who has written regularly on matters of heritage and archaeological policy. He recently retired from Historic England, where he was a member of its Executive Team and Director of Research. Previously he worked for The British Museum, the Museum of London and English Heritage. Steve is a Fellow of the Society of Antiquaries of London and a Member of the Chartered Institute for Archaeologists (542).



# RESPONDING TO MENDOZA

Gail Boyle FSA, Senior Curator (Archaeology), Bristol Culture and Chair, Society for Museum Archaeology

An independent review of museums, led by Neil Mendoza, was published in November 2017. The review was undertaken in response to a Culture White Paper (2016), which called for ‘a wide-ranging review of national, local and regional museums’.<sup>1</sup> It would be fair to say that the report generated a ‘mixed’ response from my museum-world colleagues. In short, many felt that while it painted a largely positive picture of the museum sector it underplayed many of the issues that still need to be resolved.<sup>2</sup> From an archaeological perspective, however, the report specifically referenced the shortage of storage for archaeological archives and furthermore proposed a more active role for Historic England. Recommendation 27 asked Historic England to ‘work with key stakeholders to produce recommendations for DCMS early in 2018, which will improve the long-term sustainability of the archaeological archives generated by developer-funded excavations’.



*Digital data: One focus of Historic England's response addresses problems relating to the sustainable long-term preservation of digital data that is literally stacking up in some museums.*  
© Bristol Museums

That an emphasis was placed upon this particular issue at all was no doubt the result of the many pieces of written evidence supplied by a wide variety of archaeological bodies to the review – ie, not just those offered by those of us who work in museums. A shared problem clearly requires a shared solution so Historic England convened a short-term panel of interested organisations and expert individuals to offer advice on formulating its recommendations to DCMS. The group comprised representatives from:

- Arts Council England
- the Association of Local Government Archaeological Officers (England)
- the British Museum
- the Chartered Institute for Archaeologists
- the Federation of Archaeological Managers and Employers
- High Speed 2
- Historic England
- the Receiver of Wreck
- the Society for Museum Archaeology
- the *Seeing the Light of Day* project<sup>3</sup>

The document, which has resulted from the group's monthly face-to-face meetings and multiple email conversations, provides the latest evidence on the scale of the challenge and also sets out what the archaeological sector needs to do for itself to solve the problem. It also expresses, however, that there are some things the sector cannot achieve without assistance by DCMS, ACE, HLF and Historic England. The vision for the future it describes is as follows:

‘for a flexible and sustainable approach to the creation, compilation, transfer curation of archaeological archives deriving from the planning process, which maximises their benefit to the public in terms of understanding, learning, participation and enjoyment; in which developers are clear about their responsibilities; in which archaeologists are confident in their decisions about what to select for archive and why; in which all significant archaeological archives can be curated in museums or in supporting publicly accessible repositories; and in which the advantages of digital technologies are fully utilised.’<sup>3</sup>

<sup>1</sup> The full review can be downloaded from the government website here: <https://www.gov.uk/government/publications/the-mendoza-review-an-independent-review-of-museums-in-england>

<sup>2</sup> For further detailed comment see: <https://www.museumsassociation.org/comment/22112017-decision-time>

<sup>3</sup> <https://seeingthelightofday.wordpress.com/>

In order to make progress in achieving this, Historic England's response proposes six key recommendations: one of these asks DCMS to endorse a twelve-point sector-wide sustainability action plan for archaeological archives (the plan is also provided). The response makes clear that the archaeological archives problem should be addressed by all the relevant components of the Mendoza Review Action Plan but also emphasises the huge amount of work that the wider archaeology sector has already been doing and which it continues to do. The recommendations are necessarily wide-ranging – addressing, for example, providing additional capacity for publicly accessible storage as well as charging for the deposition of archives amongst others. By the time you read this, the response document will have been published in full by Historic England and no doubt widely circulated by the organisations that contributed to its content. In this respect the action placed upon Historic England will have been acquitted but perhaps there is a more important outcome: a document has been produced that specifically identifies the areas of challenge that all of us, whatever our point of connection with archives, will find easy to recognise, as well as the actions required to address them. There is an old saying that 'actions speak louder than words', which in this case couldn't be truer – surely the sector's best response to Mendoza would be to deliver the action plan in a positive and dynamic way with same shared vision, working together as a sector.



*Small finds in store. The response also references the Society for Museum Archaeology's definition of a 'publicly accessible repository': SMA's view is that accessibility is about more than just storing finds (see <https://bit.ly/2FtvSWx>). © Bristol Museums*



*Boxes, boxes everywhere. Is rationalisation the answer to the sustainability issue? Historic England's 'Scoping Studies and Guidance for the Rationalisation of Museum Archaeology Collections' project (2016–2017) suggests otherwise. © Bristol Museums*

**Gail Boyle**

Gail is Senior Curator (Archaeology & World Cultures) for Bristol Culture and has had a successful career in museums for over 30 years. She has played a leading role in the delivery of a wide variety of innovative and complex projects including the development of Bristol's newest museum, M Shed. Gail chairs the Society for Museum Archaeology, is a Fellow of the Society of

Antiquaries and is the newest member of the Treasure Valuation Committee. She also has long-standing collaborative and teaching relationships with both the University of Bristol and the University of the West of England. Outside of work Gail is Vice Chair of Pucklechurch Parish Council and specialises, advises and provides training on planning matters.



# St Petri-Kirche, Petriplatz: using a multidisciplinary approach to investigate the origins of Berlin

Natasha Powers MClfA (5431) and Claudia Melisch

**Excavations carried out by Landesdenkmalamt Berlin at St Petri-Kirche (St Peter's Church) between 2007 and 2015 recovered the remains of over 4000 individuals who had died between the mid-12th and early 18th centuries. Excavation took place ahead of the redevelopment of the site and the construction of an archaeological visitors' centre that will enable the almost-unknown medieval history of Berlin to be explained to both Berliners and visitors to the city. A key part of the centre will be an ossuary, which will provide the final resting place for the excavated bones whilst leaving them available for future study.**

The area now known as Germany saw significant changes in the 12th and 13th century, with the eastward expansion of German-speaking people (hochmittelalterlicher Landesausbau). Many of the present towns and cities in Germany were founded during this period, including the capital, Berlin, which has its origins in two medieval towns (Berlin and Cölln) separated by the River Spree.

The excavations at Petriplatz presented an unprecedented opportunity to examine development and change in Berlin and a multidisciplinary collaborative project was launched involving partners from Landesdenkmalamt Berlin (archaeology), Allen Archaeology Ltd (osteology), Charité-Universitätsmedizin Berlin (DNA), Humboldt-Universität zu Berlin, Freie Universität Berlin, MOLA, the University of West Florida and the Mountain Academy of Freiberg/Germany (isotopes). The project draws on the differences in approach to build a stronger holistic interpretation: a result that really is more than the sum of its parts.

Now in its fifth year, the project aims to identify the date and geographic origins of the earliest population and to track demographic and palaeopathological patterns through time, by the innovative use of combined stratigraphic and spatial data, osteological, genetic and isotope analysis, and artefact studies. This is coupled with investigation of the unusually detailed historic records: in 1741, Johann Peter Süßmilch, a priest at St Peter's church, was the first German to record the birth and death rates in his parish and published demographic data starting in the year 1550. Information on the names of the inhabitants (and on the daily weather!) are published on the project website <https://www.ausgrabung-petriplatz.de/>.



*Excavations underway at St Peter's with the octagonal foundations of the previous church visible in the top right. Credit: Claudia Melisch/Landesdenkmalamt Berlin*

Different disciplines working on different materials and within different intellectual models presents both an advantage and a challenge. Combining archaeological, osteological and spatial data in a database specifically developed for the project by André Teper (Nada1.3.05), has allowed refined chronological phases to be identified and these are used to inform scientific studies. The heart of this software is a Harris Matrix Module that uses an interactive graphic format to show the relative chronology alongside information such as the type and date of a context.

The large number of multiple burials initiated a comparison with the population of medieval London, and specifically with the Augustinian

Priory of St Mary Spital, East London, where mass burials relate to a documented period of famine in the mid-13th century, the effects of which are known to have been pan-European.

After completion of a successful pilot project examining 223 individuals, the osteological assessment of the complete assemblage was undertaken by a team of osteologists, using methods designed to fit with the specific restrictions of the project whilst remaining directly compatible with those used to examine St Mary Spital. Natasha assisted with the training of the team in Berlin and provided remote support from the UK, answering questions, transferring photographs and discussing opinions by email.

Innovative DNA work by Jessica Rothe of the Department of Forensic Genetics, Institute of Legal Medicine and Forensic Sciences, Charité-Universitätsmedizin Berlin, has enabled genetic characterisation of some of the individuals found. Analyses of five children who had been buried together examined ancestry, eye colour, kinship and gender to show there were siblings and cousins within the grave – information that enabled the project team to refine their interpretation of the grave.

Kristina Killgrove and Marion Tichomirowa are carrying out stable isotope analysis to examine diet and migration, with sample selection led by and feeding back into the archaeological interpretation.

Collaboration has allowed the project team to share knowledge gained in different locations and disciplines. The work has revealed a wide variety of pathological conditions including putative cases of pre-Columbian syphilis and a highly unusual grave containing the remains of three men with weapon injuries. It has also enabled the creation of broad patterns of baseline data for common conditions, which can now be compared to other assemblages and to the historic records.

Through a ground-breaking approach that crosses both geographic and disciplinary boundaries, the investigation of St Peter's church can tell us much about the past population of Berlin and of its founders, and can place this within a broader international context.



*The archaeological visitors' centre will be placed on top of the foundations of the former Latin school, situated on the south-western edge of St Peter's cemetery. In this space most of the 4000 skeletons were assessed. Credit: Claudia Melisch/Landesdenkmalamt Berlin*



*One of the medieval mass graves which led to thoughts of comparison with St Mary Spital. Credit: Claudia Melisch/Landesdenkmalamt Berlin*

**Natasha Powers**

Natasha is Senior Manager at Allen Archaeology Ltd and is based at their head office in Lincoln. She is a qualified and experienced manager who has worked as an archaeologist and human osteologist throughout the UK and Ireland. Before joining AAL in 2014, she was Head of Osteology at MOLA, a role that enabled her to study everything from prehistoric cremation burials to 19th-century cemeteries. Natasha is also an experienced forensic archaeologist and a member of the Clfa Expert Panel. Natasha was the first chair of the Research and Impact SIG and previously served on the Clfa Council. She is an Honorary Research Fellow at the University of Bradford.



**Claudia Melisch**

Claudia studied Classical Archaeology and Medieval German language and literature in Germany at Humboldt-University of Berlin. She has worked since 1998 as an archaeologist on large international research excavations in Romania, Greece, Russia and Italy. She works as a project director and consultant in commercial archaeology in Germany, has written three books and numerous articles about her findings. Claudia has curated several archaeological exhibitions and speaks five modern languages. She is director of the international research project *Medieval Space and Population* in Berlin and her research interest is the origin of the first Berliners and the time of their arrival.



**Further reading**

Claudia Maria Melisch, Ines Garlich, Bettina Jungklaus, Kristina Killgrove, Marion Nagy, Natasha Powers, Jessica Rothe, Barbara Teßmann, Marion Tichomirowa and Katie White, 2016 *Auf der Suche nach den ersten Berlinern. Das internationale Forschungsprojekt 'Medieval Space and Population'*, *Mitt. BGAEU*, 37, 51–64.

Claudia Maria Melisch, Ines Garlich, Jessica Rothe, Marion Tichomirowa, Kristina Killgrove and Natasha Powers, 2017 *Medieval Space and population. Internationale Forscher auf der Suche nach den ersten Berlinern*, in *Archäologie in Berlin und Brandenburg 2015*. Stuttgart, 102–108

Claudia M. Melisch, 2015 *Was wissen wir über die ersten Berliner*, *Acta Praehistorica et Archaeologica* 47, 15–23

Jessica Rothe, Claudia Melisch, Natasha Powers, Maria Geppert, Judith Zander, Josephine Purps, Birgit Spors and Marion Nagy, 2015 *Genetic research at a fivefold children's burial from medieval Berlin*, *FSI Genetics* 15, 90–97

Claudia M. Melisch and Jamie Sewell, 2014 *Omnia mors aequat* and other problems with processing large data from a cemetery, in: A J Nijboer, S L Willemsen, P A J Attema and J F Seubers (eds) *Research into Pre-Roman Burial Grounds in Italy, Caeculus*. Papers in Mediterranean Archaeology and Greek and Roman Studies 8. Leuven, Paris: Walpole, 169–183

# KNOW YOUR PLACE

Peter Insole, Principal Historic Environment Officer, City Design Group at Bristol City Council and Research Associate at the University of Bristol



*One of the first images added to Know Your Place by a member of the public was this previously unrecorded group of lime kilns built into a retaining wall on private land. Image courtesy of Matthew Rogers and Know Your Place*

**In Bristol, archaeological projects associated with planning processes continue to be added to the Historic Environment Record (HER) managed by the local authority at a rate of approximately 100 projects a year. Because these projects are planning-related, adding the results to the HER is ensured through conditions of a planning consent. This heritage information cycle where the HER provides information to inform a project that then feeds back the results of this project to the HER exponentially increases our understanding and is an invaluable tool for further research.**

This is a successful model within the planning process, provided adequate staffing and data managers (HER officers) are in place to keep this continual heritage information cycle progressing. In order to build a comprehensive heritage database, information also needs to include sources beyond those generated through the planning process.

In the past, local authorities may have had capacity to continually trawl through academic journals, local studies publications and the latest research papers to enhance their data records, but now with diminishing resources coinciding with the era of 'Big Data', where more and

more information is being shared online via blogs, Facebook, Twitter, etc, the HER needs to adapt its data collection strategies.

## Getting to Know Your Place

Conscious of this growing issue, but also of the fact that developments in GIS and online technologies could help to tackle it, we developed the web resource Know Your Place. Bristol has one of the most comprehensive collections of historic maps dating back to the first accurate survey by Jean Rocque in 1742, and also earlier 15th-, 16th- and 17th-century representations of the city. The city archives also contain hundreds of paintings and photographs of streets and buildings from familiar landmarks to everyday workplaces. With funding from English Heritage, now Historic England, we aimed to create a facility that allowed online access to these archives and enabled the public to compare historic and modern mapping, so that users could form an appreciation of the historic development of Bristol. The resulting Know Your Place web resource provides an overlay feature that allows the public to directly compare one map to another.

The website also provides access to historic images from the City Archives, accessed by clicking points on the map identified by coloured diamonds marking the locations shown in these images. PDF copies of archaeological fieldwork reports are shared in a similar manner.

In addition to uploading many of the city's archives and HER data to various map layers, a public contribution facility is provided. This enables members of Bristol communities to add their own images and information about their neighbourhoods or the results of their own research, providing the opportunity to add data that was previously unavailable. Items uploaded to the site using the public contribution function are added to a community layer following validation by the HER officer.

The community contribution facility allows Know Your Place to crowdsource heritage information and is building a shared understanding of the city's heritage, enriching our knowledge without unduly compromising council resources.

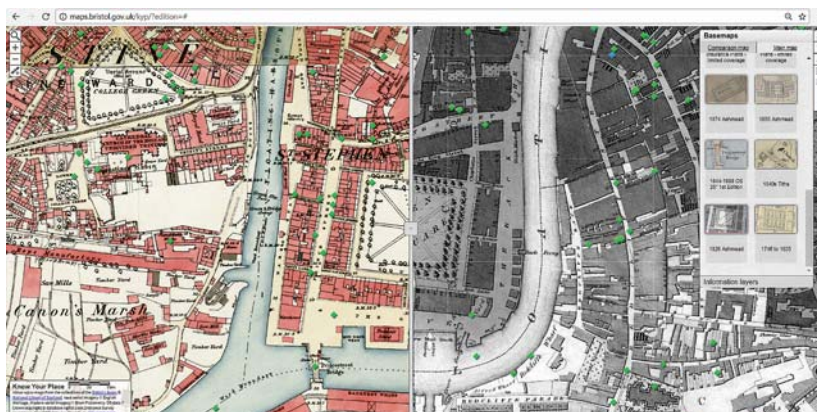
One of the best examples of this data enhancement occurred within the first few days of the site's launch; a local resident uploaded a colour photograph of five late 18th- or early 19th-century lime kilns. This surviving evidence of an industrial activity associated with quarrying the local limestone is not recorded on any maps or previous images we know of and is only visible from privately owned land.

One of the aims of Know Your Place is to raise public awareness of local heritage and promote a responsible approach to planning for the future of the physical environment. This responsible approach has to be based on a shared understanding that should come from all relevant sources.

Archaeology and heritage need to be in the conversation about place, but this holistic approach is reliant on partnerships and collaborations. Know Your Place would not be the success it is without the partnerships in the local authority, between archaeologists, urban designers and planners, between built environment professionals and technical developers, between archivists and the HER officer. The success is also built on partnerships with the local communities and collaborations with universities and Historic England.

As a result of a Heritage Lottery funded partnership project led by South Gloucestershire, Know Your Place has been extended to cover eight local authority areas in the West of England: Gloucestershire County Council, South Gloucestershire Council, Bristol City Council, North Somerset Council, Bath and North East Somerset Council, Wiltshire Council, Somerset County Council, and Devon County Council. The individual versions of Know Your Place are managed by archivists and HER officers in each local authority area.

For further information visit [www.KYPWest.org.uk](http://www.KYPWest.org.uk) or contact [Pete.Insole@bristol.gov.uk](mailto:Pete.Insole@bristol.gov.uk)



Various historic maps can be compared on the site using the slider function. In this case an 1880s Ordnance Survey map (courtesy of the National Library of Scotland) (left) is compared to the Ashmead 1828 map (courtesy of Bristol Archives)



Over 15 different archive collection layers can be viewed on the website, providing access to over 10,000 historic images. Clicking an individual diamond provides a pop-up thumbnail of the image. Further information and a larger version of the image can be viewed by clicking the pop-up (courtesy of Know Your Place and Bristol City Archives)

### Peter Insole

Peter is the Principal Historic Environment Officer in the City Design Group at Bristol City Council and Research Associate at the University of Bristol. During 2010–11 Peter managed the English Heritage funded project to create Know Your Place, an online resource that won the ESRI UK Local Government Vision Award, 2011 and the Urban Design Group Francis Tibbalds Award in 2014. He currently chairs the Bristol Heritage Forum and codirects a community interest company, Myers Insole Local Learning CIC, that aims to use local heritage as a community learning resource.



This article is a condensed version of a chapter in *Urban Archaeology, Municipal Government and Local Planning, Preserving Heritage within the Commonwealth of Nations and the United States*, S Baugher, D R Appler and W Moss (eds). Cham, Switzerland: Springer, 2017.

# Chartered Archaeologist update: assessment of professional competence

In *TA 103*, we reported on our work to develop a standard for a Chartered Archaeologist grade. Following approval of an outline framework at the 2017 AGM, we have started work on the mechanisms for assessing professional competence. The first stage of this process is to develop criteria that outline the competence and commitment we expect of a Chartered Archaeologist and against which applications can be assessed. A draft of these criteria was issued for consultation with members in April 2018 and was the subject of much discussion and debate at the ClfA Conference in Brighton.

In addition to the criteria, we also need to develop an assessment strategy setting out which of the criteria can be assessed via a portfolio of work, and which should be covered through a professional review interview. The assessment strategy will also need to consider the process for ensuring that Chartered Archaeologists continue to maintain and develop their competence through CPD and whether there should be a requirement to be periodically revalidated.

## #ChartArch

Both the assessment criteria and strategy will need to be supported by detailed guidance for applicants. We won't be able to develop this guidance until the first two stages have been agreed, but we will provide an outline of content, structure and presentation, seeking feedback from members on the sort of information and guidance they think is needed to support the application process.

The ClfA Board has agreed a timetable that aims to present an amended by-law and regulations, along with the documents listed above, to members for their approval (or not) at an extraordinary general meeting at the ClfA conference in 2019. There will be a programme of informal and formal consultation throughout 2018–19 and members will receive regular updates via the ClfA website and a series of dedicated ebulletins and longer discussion documents. Members are encouraged to send us feedback at any time, but here are the key dates for your diary in terms of formal consultation:

What	When	Deadline
Consultation on draft assessment criteria	Now!	15 June 2018
Consultation on draft assessment strategy	Summer 2018	1 Sept 2018
Consultation on outline guidance	Summer/Autumn 2018	1 Nov 2018
Second round consultation on the assessment of professional competence framework	Nov–Dec 2018	31 Dec 2018
Formal consultation with members on amended by-law and regulations	Jan–Feb 2019	1 March 2019
EGM papers to be circulated	March 2019	Papers to be circulated a minimum of 21 days before EGM

If your responses show that further work is needed on any of these documents, we will delay a formal vote to allow for further rounds of consultation and revision. If the proposals are approved by members, submission to the Privy Council to enable us to award the grade of Chartered Archaeologist will follow. The timescale for that stage of the process is out of our hands, but if approval is granted, there will need to be a significant implementation phase before we can start accepting applications for Chartered Archaeologist, in order to put the necessary infrastructure and guidance in place.

### Send us your feedback

You can contact us by email at [chartered@archaeologists.net](mailto:chartered@archaeologists.net), tweet us at #ChartArch, talk to Advisory Council members or Special Interest or Area Group committees or write a letter to Chartered Archaeologist consultation, ClfA, Power Steele Building, Wessex Hall, Whiteknights Road, Earley, Reading RG6 6DE.

[chartered@archaeologists.net](mailto:chartered@archaeologists.net)

[www.archaeologists.net/charter/chartered\\_archaeologists](http://www.archaeologists.net/charter/chartered_archaeologists)



# CIFA

## Chartered Institute for Archaeologists



# Have your say on Chartered Archaeologist proposals

#ChartArch



#CifA2018

# Interdisciplinary conservation: a new practice standard from the IHBC and partners

Seán O'Reilly, Director, The Institute of Historic Building Conservation

*Conservation Professional Practice Principles*, published in 2017 by the IHBC and our cross-sector project partners, The Historic Towns and Villages Forum (HTVF) and Civic Voice, is a joint statement on how we practise the care of places.

*Practice Principles* consolidates ideas on conservation practice and how its interdisciplinary fundamentals underpin successful place care and change management. It has inspired substantial discussion on comparisons between conservation and, most notably, another interdisciplinary practice, urban design, and their reliance on multi-disciplinary and cross-disciplinary skill sets.

That commonality of practice standards reflects strong ties between urban design and conservation, seen best in local planning services. There, officers' roles are often integrated, as confirmed by IHBC research funded by English Heritage (as was). While conservation and urban design each have their own priorities and skills specifications, their interdisciplinary fundamentals also represent the two sides of place care and

place change, linking old and new. *Practice Principles* is an essential prompt in that recognition.

Unlike urban design, UK conservation practice has an externally validated core statement specifying its distinctive interdisciplinary foundations: the 1993 ICOMOS *Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites*. This document is globally recognised and characterises conservation as 'interdisciplinary', given the need to take 'a holistic approach to our heritage'.

The ICOMOS *Guidelines* offer a standard for built and historic environment conservation skills. Its vision of conservation is distinct from other mainstream built environment activities shaping places – such as architecture and planning in

construction – and the narrower yet familiar heritage-related technical and managerial operations.

The ICOMOS *Guidelines* are uniquely significant in shaping the management of conservation, as they are:

- fundamental to the accreditation standards supported by the link body for conservation, COTAC – the Council on Training in Architectural Conservation
- the skills-based 'pre-condition' in the UK's recognition of competence for built and historic environment conservation advisory services, and, in England, for the specification of credible accreditation for planning currently under exploration
- a baseline for the IHBC's specification of conservation skills and competencies



Swanston Village, Edinburgh Credit: Seán O'Reilly, IHBC



Plymouth City Centre Credit: Seán O'Reilly, IHBC



The Market House, Ledbury, Herefordshire.  
Credit: Joanna Theobald, IHBC Consultant



Bamburgh Castle Credit: Seán O'Reilly, IHBC

The *Guidelines* have serious limitations, however. They portray interdisciplinary conservation as operating in one of two ways: as an 'add-on' for an individual's primary traditional discipline, in a process of 'conservation accreditation' and 're-accreditation', or as a collective competence operating across a team of individuals – conservation-accredited or not – from distinct disciplines.

Conceived before the IHBC – a professional body representing an independent discipline – ICOMOS's specifications did not anticipate how an institute could develop an independent quality assurance scheme for conservation skills and practice: at once complying with the *Guidelines* yet autonomous.

The IHBC's Full Member accreditation entails a formal evaluation of an individual's skills: assessing conservation competence as a single, integrated discipline distinguished by a measurable array of skills that span the entire built and historic environment conservation process.

These encompass – but do not replace – the diversity of more traditional, mainstream disciplines, including how practitioners

- **evaluate:** recognise, understand and value built and historic environment resources, eg through historical, archaeological, survey, analysis and inspection processes
- **manage:** care for those resources, particularly sustainable development and enhancement, eg through planning processes and project development
- **intervene:** shape appropriate changes in those resources, eg through design interventions and project development

The IHBC assesses interdisciplinary skills across all those areas of conservation, informed by a substantial professional conservation philosophy shaped by practice experience. The assessment is framed by our 'Conservation Cycle'. Using that model, we can identify and measure competence in a way that is uniquely appropriate to the complex processes of modern place management.

The detailed and diverse applications of the Conservation Cycle across the IHBC's professional support and services are too substantial and extensive to detail here, but they underpin all our operations – from determining and regulating practice standards, to sector advocacy, advice and public relations, and even to event management and celebrating achievements. Our membership application guidance offers more on how this model is relevant to practitioners seeking accreditation, while our free Membership Application Training Event (MATE) sessions, advertised on our NewsBlog, offer accessible and more personal introductions.

Our *Conservation Principles* underpin this vision of interdisciplinary conservation practice, but implicitly rather than explicitly. As a general statement on the delivery of successful built and historic environment conservation outcomes, they are structured around three headline descriptions:

- What we do, describing the context of interdisciplinary practice
- Why we practice conservation as an interdisciplinary activity
- How we practice interdisciplinary conservation

With resources such as the Conservation Cycle and the *Conservation Principles* underpinning our collective activities, the unique benefits of interdisciplinary conservation standards and practice should continue well into the 21st century and beyond.

#### Note

All the papers and sources, and much more, may be found through links on and from the IHBC's ToolBox at <http://ihbconline.co.uk/toolbox/>

*Conservation Professional Practice Principles* is available online via the IHBC's ToolBox and also enclosed in this edition of TA.

<https://www.linkedin.com/in/drseanoreilly/>  
[www.ihbc.org.uk](http://www.ihbc.org.uk)

# VERY CIVIL PARTNERSHIPS: HARMONY IN HERITAGE

Peter Hinton MClfA (101), Chief Executive, ClfA

## STRATEGY

One of ClfA's six strategic objectives is to increase understanding of the role of archaeologists in society and improve our status; an underpinning strategy for this is to form partnerships.

## MEMORANDA OF UNDERSTANDING

ClfA has three memoranda of understanding, with the Institute of Historic Building Conservation (IHBC), the Register of Professional Archaeologists (RPA) in the Americas and the European Association of Archaeologists (EAA), and it is in discussion with the Institute of Archaeologists of Ireland (IAI) about renewing its agreement. These partnership documents express mutual respect and commitments to collaboration, but also have a harder edge – kind words butter no partnerships – defining the remits of the organisations involved.

Such statements helped disentangle residual misunderstandings about the relationship between archaeology and historic building conservation. The clarification is simple, and necessary. The historic environment exists from landscape to molecular level, comprising built, buried and submerged elements, both fixed and portable. All these elements benefit from the two interdependent disciplines of conservation (creatively managing fabric and character



*Poul nabrone dolmen, the Burren, Co Clare. Credit: Peter Hinton*

through preservation and change) and archaeology (studying the past through the physical evidence of human interaction with the environment). Such explanations counteract the confusion, still prevalent in national agencies, of contrasting 'buildings' and 'archaeology' – an unhelpful mash-up of a subset of what we work with and a single (very important!) way we engage with it.

Equally useful has been the codification of the difference between ClfA, a professional

association accrediting competent archaeologists making an accountable commitment to an ethical code, and the EAA, a membership organisation that is open to all who study that continent's past, and which encourages adherence to an aspirational code.

Our memoranda with IAI and RPA indicate that our aims and functions are very similar, and commit us to exploring joint working where interests align.



*Maastricht, host city for the 2017 meeting of the European Association of Archaeologists, where the ClfA-EAA memorandum of understanding was signed. Credit: Peter Hinton*

## KNOWLEDGE PARTNERSHIPS

Alongside the three memoranda, ClfA also has less formal partnering arrangements. Our emphasis on CPD is shared with other professional and trade bodies, and it is beneficial and efficient to collaborate on CPD events. Recently we have jointly run events with the British Property Federation and the Royal Town Planning Institute, and we are working with IHBC and the Institute of Environmental Management and Assessment on joint guidance on cultural heritage in Environmental Impact Assessments.

## PARTNERSHIPS FOR POLICY

Elsewhere, we have an advocacy agreement with CBA, dividing policy issues and contacts so that each organisation can represent the interests of the other. Similarly, ClfA provides advocacy support to FAME, and has had a comparable relationship with ALGAO England.

At a less structured level, ClfA collaborates with other archaeological bodies through The Archaeology Forum, and with other heritage organisations through The Heritage Alliance in England, Built Environment Forum Scotland, and Northern Ireland Environment Link (NIEL) and its joey in the pouch, the NI Archaeology Forum. ClfA does not yet have access to equivalent fora in Wales and Germany, or other countries where ClfA professionals are active.

The need to align historic and natural environment agenda has never been greater, and we should recognise the greater firepower of our ecological colleagues. Most of the threats – and opportunities – presented by the current UK political catharsis apply equally across the environmental sectors. Of particular note are the potential changes to subsidies for farming and sustainable land management caused by leaving the EU Common Agricultural Policy (<http://archaeologists.net/sites/default/files/BRIEFING%20-%20Common%20Agricultural%20Policy%20replacements.pdf>); here our interests and concerns are very similar to those of other parts of the environmental sector. So we need to create stronger alliances, and ClfA is grateful to our allies at CBA for providing the connections on our behalf, and to NIEL.



*The need to align historic and natural environment agenda has never been greater, and we should recognise the greater firepower of our ecological colleagues.*

*Fountains Abbey. A historic building (which has been conserved). Credit: Peter Hinton*

We and our partners have different but complementary policy priorities. To illustrate, ClfA has three overarching policy aims:

- to maintain or improve the protection and management of the historic environment – we share this with others in heritage
- to maintain or advance, in the interests of the public and clients, the quality of archaeological practice – we share this with others in archaeology
- to ensure that work is done by competent professionals to professional standards – we share this with IAI and RPA

## FORWARD IN HARMONY

The principle behind our advocacy partnerships is to economise the policy effort of the historic environment sector, and to coordinate, insofar as we can, the messages we transmit. The arguments of the British Academy and others for a single voice for archaeology are well made but depend on structural merger rather than cooperation – and while the acquisition and mergers division of some of our organisations would be delighted with a decluttering of the organisational landscape of archaeology, there is an absence of consensus on who should absorb whom. For now at least, in policy and in other ClfA initiatives, it seems pragmatic to serve the single song-sheet not with the purity of a single voice but with the richness and potency of harmony.

# RECONNECTING ARCHAEOLOGY: working together for a better future

Daniel Phillips ACIfA (8341), Rescue Council and drp archaeology, and Rob Lennox ACIfA (7353), Policy and Communications Advisor, Chartered Institute for Archaeologists

What is archaeology for?  
Why do we do it?  
Whom do we do it for?

**A**s individuals we each have our way into archaeology, but there are many reasons why the profession is heterogeneous. We are influenced by commercial pressures, personal specialisms and different stakeholders. Some may say archaeology is about preserving the physical remains of the past, others about education, engagement or public benefit.



*As the sector lobbies to influence big changes to archaeology inside the Palace of Westminster, so do we to ensure that repairs to the exterior of the historic seat of Parliament include archaeological investigation. Credit: London October 20 2017 (53) Scaffolding Big Ben by DAVID HOLT is licensed under CC BY 2.0 (<https://flic.kr/p/ZBQY5V>)*

Many perspectives are valid. But whatever the reasons, archaeology is often segmented into various factions – sometimes conflicting, sometimes simply not reflecting on any bigger disciplinary picture.

Our fractured discipline is understandable. There has been rapid development in the past 30 years. A whole commercial sector has been born and normalised within the planning system, catalysing the growth of a profession. New ways of working, complete with quirks and flaws, are ingrained in a generation of commercial archaeologists. Silos for contractors, curators, academics and amateurs were created – each group frustrated, at times, by the others. These divisions may feel acceptable, yet they shape responses to real challenges that influence the future of our profession – issues like a shortage of commercial archaeologists; the removal of A-level archaeology from the curriculum and pressures within the university sector; the under-resourcing of Local Planning Authorities; the weakening of heritage protections within planning policy; an ongoing failure to fully realise change to working practices in a way that generates public benefits from much fieldwork. This list goes on.

Our response to these serious issues requires a collaborative approach in order to safeguard the future of our discipline. In short, we need to answer those three key questions together, and decide where archaeology is going. The good news is we already see much evidence of this in action.

University educators and the professional sector are working together to define shared objectives and support higher education. For example, the first University Archaeology Day was held in 2017. Its aim was to encourage candidates to take up the study of archaeology, combating the loss of A-level archaeology. Twenty-one university departments attended alongside commercial companies and national organisations. The event is set to return, even bigger, in 2018.

ClfA and University Archaeology UK are also beginning to accredit degree programmes that deliver vocational skills at PCIfA level for graduates – a process that is sparking innovations such as year-long work placements with archaeological companies. This joint approach is delivering benefits for universities and employers, based upon key shared understandings of where we need the profession to be.

Advocacy is another area where sector collaboration is vital. Recently, the sector collaborated in lobbying against the removal of protections for environmental principles (which underpin planning-led archaeology) after Brexit. A Rescue open letter was circulated online, supported by BAJR, attracting more than 3000 signatures – notably drawn from every conceivable corner of the profession. This activism complemented work by ClfA and others, providing briefings to MPs and Peers and working alongside natural environment bodies to build the technical case for retaining the protections.

While this debate is ongoing, the collective response to the issue highlights how values are shared across the discipline, and how the profession can work effectively together when put under pressure.

Of course, collaboration, drawing on diverse skill sets and interests, is no innovation. For example, the British Museum recently published the final report on the Ashwell Hoard, the site of a Roman temple treasure hoard, discovered in 2002 by a metal detectorist in Hertfordshire, which led to a three-year investigation of the site, placing the hoard in its archaeological context. The collaborative methodology employed a local commercial company, the Heritage Network, volunteers from the local society and other community groups, archaeologist Gill Burley and universities of Durham, Birkbeck and UCL. The British Museum subsequently exhibited the hoard and a television programme was produced. These far-reaching results could not have been achieved by any single group.

This example shows how archaeology works when it successfully delivers outputs that target public interests, delivering through its academic, commercial and voluntary branches – a joined-up way of telling its stories in a way that is relevant and reaches a wide audience.

These conclusions help us to answer to our key questions. At the core of the discipline, regardless of the sector we work in, is a toolkit that allows us to ‘question things’. As expert ‘questioners’ we should be questioning how we work and where archaeology is going: What will we be doing in 30 years’ time? Why will we do it? Whom will we do it for?

At the time of writing, we are about to head to Brighton for the ClfA conference to pose questions around collaboration, discuss progress against the vision of the Southport Report (see *What about Southport?* Nixon 2017, available at [https://www.archaeologists.net/sites/default/files/What%20about%20Southport%20A%20report%20to%20ClfA%20against%20the%20vision%20and%20recommendations%20of%20the%20Southport%20report%202017\\_0.pdf](https://www.archaeologists.net/sites/default/files/What%20about%20Southport%20A%20report%20to%20ClfA%20against%20the%20vision%20and%20recommendations%20of%20the%20Southport%20report%202017_0.pdf)), and how to develop outcomes from recent ClfA/Historic England *21st-century Challenges for Archaeology* workshops.

**We need this bold thinking, and we need to pursue it as a collective. It is down to us to safeguard not only the historic environment for future generations, but also our futures. We cannot hope to effect change and gain public support by working independently or against each other.**



*The UAD2017 in full swing demonstrating the value of archaeological careers. Credit: Institute of Archaeology, 2017*



*The Ashwell Hoard excavation in 2006 by North Hertfordshire Archaeological Society with volunteers from Birkbeck College, London. Credit: Burley, 2006*

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### Rob Lennox

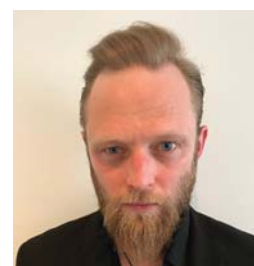
Rob is ClfA's Policy and Communications Advisor. His recent PhD examined and developed theories of heritage value, focusing in particular on the political factors that shaped them. These interests continue to drive his academic interests and work for ClfA.




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### Daniel Phillips

Daniel is the founder of drp archaeology and is on the Rescue Council. He has worked in both developer- and research-led archaeology in the UK, France, Belgium and Poland since 2003 and is particularly interested in planning policy, osteology and The Great War.



# POWER OF THE PEOPLE: THE TAY LANDSCAPE PARTNERSHIP

Sophie Nicol ACIfA (5782), Perth and Kinross Heritage Trust



The Tay Landscape Partnership (TayLP) was developed as a partnership between Registered Organisation Perth and Kinross Heritage Trust (PKHT) and its 'sister' organisation Perth and Kinross Countryside Trust – bringing together a shared interest

in safeguarding and celebrating the built and natural heritage around the inner Tay estuary. Delivery of the scheme was led by PKHT who brought on board two additional partners: Perth and Kinross Council and The Gannochy Trust. The scheme included a range of historic environment projects focused on key heritage sites and landscapes, such as Forteviot, Scone, the Carse of Gowrie and Abernethy, and included various inter connected themes, each delivered to the highest achievable standard across the various heritage disciplines, but with community at their heart.

For example, the conservation of the nationally important fragments of Pictish sculpture in Forteviot Parish Church acted as a focus for a much wider heritage project. The oldest Scottish chronicles identify Forteviot as a major Pictish royal centre from the mid-9th century AD. Archaeological research showed it emerged as a regional ceremonial centre some centuries earlier. At its peak Forteviot was the seat of Cinaed mac Ailpin (Kenneth MacAlpin) whose descendants ruled Scotland until the 11th century. Fragments of Pictish sculpture from monumental crosses, key tangible elements of this important past, were gathering dust in the church porch.

Working with the Kirk Session and the church to safeguard the stones, and collaborating with national experts from Glasgow University and Perth Museum, the fragments were conserved and properly displayed in the church. Contracting various historic environment professionals – from specialist conservation joiners and structural engineers to modify the listed building, to stone conservators and mount designers – the common goal was a legacy that will outlast the partnership. The project also saw the creation of a new Pictish-inspired stone, in celebration with the wider community that showcases Forteviot's national significance in the Pictish era.

Furthering archaeological research through community engagement was central to a project focusing on a hillfort that was possibly one of the key seats of power in Iron Age Tayside. Moredun Top, at the summit of Moncreiffe Hill, near Perth, dominates the landscape for miles around. Three one-month seasons of excavation at the site, along with excavations at two nearby hillforts, engaged by far the most community volunteers of all the scheme projects, with over 10,000 volunteer hours in their excavations alone.



*Mudmason Becky Little. Credit: George Logan PKHT*



*Panorama. Credit: George Logan PKHT*



The hillfort projects afforded both physical and intellectual access to these sites, and enabled PKHT, working with AOC Archaeology, to develop new educational and training techniques for archaeology. The hillfort at Moredun Top had some fascinating architecture, including a very well-preserved section of timber-laced rampart wall, over 5m wide and almost 2m in height. The project, together with a suite of hillfort excavations by Glasgow University over the last decade, has resulted in the inner Tay estuary and Strathearn being one of the best-studied hillfort landscapes in Scotland, creating a body of data greater than the sum of the individual parts.

Local, regional and national partnerships were at the core of the conservation of two medieval churches, both scheduled monuments: Kinfauns Old Parish Church and Rait Church. The buildings, backed by their communities, needed urgent consolidation and care. TayLP worked with Historic Environment Scotland, sharing knowledge and expertise, to achieve exemplary conservation of both churches involving a multi-disciplinary team of historic environment professionals. The community are now able to celebrate, enjoy and be proud of their key heritage assets for years to come.

A lesser-known thread in the landscape featured an important vernacular building tradition of the area. From prehistory to the early 19th century, the people of the Carse of

Gowrie have used local clay soils either in part, or entirely, for their homes and farm buildings. The Horn Farmhouse, repaired as part of TayLP, is a prime example of this clay-built vernacular heritage. This ancient building technique inspired a new mud-wall shelter at Errol playpark, built by members of the local community across the generations – started by local school children – to create a sense of pride and ownership of their heritage. The village also hosted a week-long festival by Earth Buildings UK.

Finally, one of the simplest projects really showcased the power of the people. Over three years a community of field walkers, joined by school children, searched for lithics left by early settlers in and around the Tay estuary. This resulted in 900 new artefacts being discovered, alongside previously unknown possible campsite locations dating to the Late Mesolithic – a period unrepresented in the area, until now.

These are a few examples of what community landscape archaeology models can achieve through partnership working at local, region and national levels. Working together, across professions, and across boundaries of age and background, these partnerships have delivered important new information on our historic environment, helped to preserve it for our future, and encouraged local communities to celebrate their heritage, while engaging young people as future guardians.

For more information on the Tay Landscape Partnership go to [www.taylp.org](http://www.taylp.org) or for information on PKHT go to [www.pkht.org.uk](http://www.pkht.org.uk).



*New display in St Andrew's Church, Forteviot. Credit: PKHT*

**Sophie Nicol**

Sophie works for Perth and Kinross Heritage Trust (PKHT) as the Tay Landscape Partnership's Historic Environment Officer. Her role is managing the suite of historic environment projects delivered as part of this £2.4 million Heritage Lottery funded scheme and ensuring their successful delivery – from archaeology projects to historic building conservation and grant schemes. Before joining the Trust in 2012, Sophie graduated from the University of Glasgow in 2004 and worked in commercial archaeology on large infrastructure jobs across the UK.



*Big timber-laced wall. Credit: George Logan PKHT*



*Big Wall in plan. Credit: TayLP*



*Moredun Top volunteers. Credit: George Logan PKHT*



*Sophie Nicol with Jamie from AOC. Credit: PKHT*

# The complete picture?

## The *Jigsaw* project legacy

Stephen Macaulay MClfA (1090), Senior Project Manager, Oxford Archaeology East;  
 Clemency Cooper, Community Archaeology Manager, Oxford Archaeology



The *Jigsaw – Piecing Together Cambridgeshire’s Past* project was born out of a long-established tradition of public archaeology in Cambridgeshire, where the professional and voluntary archaeological communities have worked closely together to investigate and promote local archaeology. Formerly the county’s in-house archaeological field unit, Oxford Archaeology East (OA East) had maintained a prominent educational and outreach programme in partnership with Cambridgeshire County Council (CCC) and had jointly delivered a range of Heritage Lottery funded projects. Whilst these ‘top-down’ projects had provided excellent opportunities for local community participation, OA East were often aware of our inability to respond to requests beyond the project focus or where established community groups exist. This led to the idea of a project to provide a ‘community-led’ approach to local archaeology that would deliver the tools and training for both individuals and groups to carry out their own research. With support from Huntingdonshire District Council and the Council for British Archaeology (CBA), OA East and CCC successfully applied for Heritage Lottery Funding (HLF) for a five-year project designed to support and develop community archaeology in Cambridgeshire, which started in 2011.



*Magnetometry training with Peter Masters of Cranfield University. Credit: Jigsaw Cambridgeshire HLF project*

OA East appointed two Community Archaeologists who provided access to information, training and equipment, and produced a series of best practice guides. Sixteen existing archaeology and history societies affiliated to the *Jigsaw* community and eight new community groups were established. Over 500 people in total volunteered on the project and received dedicated support and training to research, understand and protect their local archaeological heritage. Some of the most successful and memorable elements of the project hinged on close collaboration between the groups (as at the 2015 training excavation in Covington) and with other external organisations (as with the excavation of the Great Fen Spitfire in 2015 in partnership with the Great Fen and the Wildlife Trust).

Although the HLF term of the project came to an end in June 2016, the project’s legacy will continue for many years to come and hopefully in perpetuity. The *Jigsaw* project, more than any other HLF project run by OA East to date, had sustainability built in. *Jigsaw*’s key purpose was to train and support local people and groups, and give them the skills, knowledge and confidence to complete all stages of an archaeological project to professional standards. The success of the *Jigsaw* project has been the creation of a network of like-minded people who share their skills and knowledge, exchange news on their projects and ideas for further work, and support one another. A testament to the enduring popularity and relevance of the *Jigsaw* community, two more existing groups became affiliated to *Jigsaw* in 2017.



*Covington Training Dig Team. Credit: Jigsaw Cambridgeshire HLF project*

OA East continues to host regular meetings of the affiliated groups, and maintains the resources bought and developed during the project. The Jigsaw website was updated with a responsive web design in 2017 and the excavation, survey and recording tools continue to go on loan on a frequent basis. OA East and CCC work together to advise Jigsaw groups on reporting on their project results to the HER and are developing new archiving guidelines for community projects. There had always been a number of professional archaeologists working with local groups and volunteers, but Jigsaw has hugely increased this number. It is now commonplace to have members of community groups coming into our office to borrow equipment, ask for advice and even volunteer on OA East's excavations. This continues to be manageable thanks to an established network for disseminating information, the cross-sharing of skills between groups and the strength of the relationships and friendships that have developed between staff and the local groups and volunteers.

The project was short-listed by the CBA in the British Archaeology Awards in 2014 for the Best Community Engagement Archaeology Project in that year. Jigsaw did not win but it was Highly Commended and in the final top three of projects for the award. It has only been through the combined effort in terms of organisation, knowledge, support and enthusiasm of the project's partners, and most of all the community group members themselves, that the achievements of the project live on. The first county-wide project of its kind, Jigsaw has not only

resulted in a huge number of people learning about and feeling empowered to participate in their own local heritage but has developed a new way to carry out sustainable community archaeology and created a template for how future projects might achieve similar goals in other areas of the UK.



*Jigsaw Advisory Group Meeting. Credit: Jigsaw Cambridgeshire HLF project*



*Stephen Macaulay*



*Clemency Cooper*

**Over 500 people in total volunteered on the project and received dedicated support and training to research, understand and protect their local archaeological heritage.**



*Jigsaw Team at Spitfire Dig. Credit: Jigsaw Cambridgeshire HLF project*



# DESIGN BY COMMUNITY

## Learning from experience to create successful community-led heritage interpretation projects

Ed Heather-Hayes, Fife Coast and Countryside Trust, and Samantha Spence, Eskimo Design

**As more and more communities are taking ownership of their heritage, they very often find themselves tasked with marketing and interpretation. That's simple if you work within the interpretation department of a large heritage organisation, but how can professionals support community groups with limited experience?**

This article shares our experience of several collaborative community heritage interpretation projects delivered through the Living Lomonds Landscape Partnership (LLLP), a landscape conservation programme funded by the Heritage Lottery Fund. Led by the Fife Coast and Countryside Trust and the Falkland Centre for Stewardship, it ran for three years between 2014 and 2016. The LLLP encouraged individual project ideas from local communities and provided guidance on planning, funding, legal issues, health and safety matters and professional services, and helped the successful groups deliver their projects.

Several projects involved heritage conservation and interpretation. Our experience map identifies the various heritage interpretation project stages, with aggregated community responses rating their experience of each stage as poor,

average or good. These highs and lows are common to any community heritage interpretation project, and our map may be useful in explaining the process to community groups.

### ■ Planning

Project start-up is always one of the most exciting phases. Ideas are flowing and the possibilities are endless. A good visitor experience plan will help realise the best ideas smoothly, on time and on budget. However, we suggest that you review the group's combined skills and agree responsibilities at the outset. Typically, volunteers enter into far lengthier and labour-intensive projects than they might have imagined. Not only are these projects quite a commitment for one person, they carry a lot of responsibility in terms of decision-making. Sharing the load will make the process manageable for all.

### ■ Outline brief

The groups were ambitious and eager and had imagined how their project might look at an early stage. Their ideas were based on available artistic skills and content. The project leaders knew how many panels they wanted, what size they needed to be and where they were going to go. They were detail orientated, and in many ways well prepared and keen to spend time creating

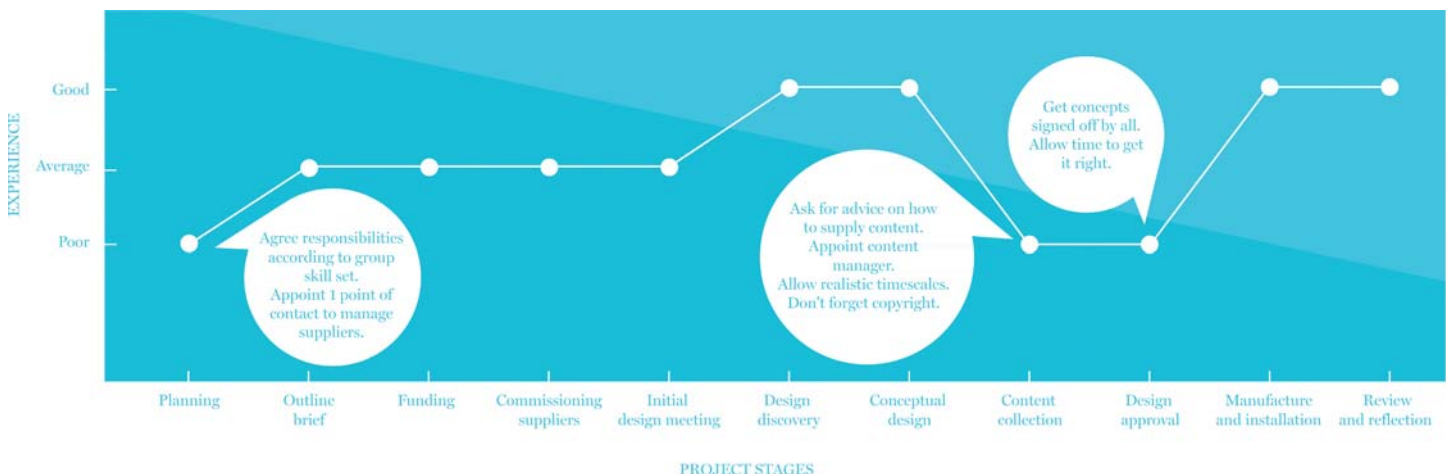
sketches and gathering content. However, after a promising start, the groups jumped too quickly to the design phase before the overall objectives had been agreed. A critical review of site, objectives and audience is essential before writing the outline brief and choosing media.

### ■ Funding

Once grants are approved there is often monitoring, claims and evaluation to contend with. Some funders make this relatively simple and straightforward; others can be very complex, bound by strict processes and bureaucracy. Remember that these can be challenging for inexperienced volunteers.

### ■ Commissioning suppliers

Seek recommendations and approach suppliers with a proven track record of delivering similar projects. Identify what sorts of suppliers are required: someone to deliver a tight brief requiring little creative input, or creative designers, commissioned to deliver the required outcomes but also to add professional knowledge and creative thinking. The latter could be more expensive but may also be able to suggest ways of saving money. A professional approach in most cases will appeal to larger audiences and strengthen the funding case for future projects.



Design by community (Spence and Heather-Hayes 2018)



## Sir Andrew's Grand Design

You are now standing on what was an island in Loch Ore. It was a lordly home and centre of power dating back to prehistory.

One of Fife's strongest castles stood here for more than 300 years, washed by the waters of the loch.

### Inchgall – The Isle Of The Foreigner

The oldest name for this place dates back to the 1120s. The King of Scots gave these lands and forests to Robert, a French knight. Records show that Sir Robert's neighbours, the monks of St. Serf's Island on Loch Leven. They called him "That Furnace and fire of all iniquity!"

Please take care whilst exploring this Scheduled Ancient Monument: for your safety and conservation of the monument please do not climb on any part of the structure. To find out more visit the Park Centre or go to [www.fife.gov.uk](http://www.fife.gov.uk)



### Castle and Home

By 1400 the estates belonged to Sir Andrew Warden, one of the richest lords in Fife. He built the castle we see today as a comfortable home for himself and his family, at the heart of which was a mighty four storey tower. The Warden's family governed from here, taking rent and military service from generations of local farmers.

An artist's impression of the towerhouse when fully developed in about 1380. Artist: Bob Marshall

### Did you know?

The first defended island home here was probably built more than 1000 years ago, known as a crannog.



### KEY DATES



AD 1000  
Crannog



1120

Robert the Burgundian builds the first castle.



1400

Construction of mighty towerhouse



1450

Corner gun towers added



1663

2016

Consolidation of the ruined towers

Design by community Lochore Castle. Credit: Peter Yeoman

### ■ Initial design meeting

All of the groups involved were keen to aid the designer. Some supplied layouts and had collected vast amounts of content. Some had budgets in mind, some didn't. Expectations and spirits were high and everyone was happy and enthusiastic. However, some felt it wasn't necessary to meet or fill in the briefing sheet and wanted to skip straight to seeing their ideas realised. Get the brief right and the project follows seamlessly, so spend time here forging a partnership.

### ■ Design discovery/research

By spending time to properly review the initial content, the designer quickly identified any issues with quality for reproduction and what content would be of interest to audiences. By looking for inspiration, best practice and getting an understanding of the audience experience, the designer felt invested in the project and was understanding of the challenges and opportunities the projects had to offer. However, discovery will have a price tag; groups can cut down on the time spent in design research by supplying only relevant information for review, an accurate brief and examples of similar successful projects for inspiration.

### ■ Conceptual design

In all cases the groups were happy with the initial sketches and keen to move on to the next stage, without always showing these to the rest of their group. In some cases, this led to additional costs and an extended schedule, as the rest of group started to get involved and to make changes towards the end of the project.

### ■ Content collection

The groups had been really keen to provide lots of copy and images. The challenge is always to pick out what will be of most interest to the audience. However, the leaders took advice and did their best to supply content as suggested by the designer. After the first two projects, the LLLP took the decision to bring in a historian to collect content for future community panels. This sped up the process and ensured the information was correct, the best images were sourced and copyright permissions secured.

### ■ Design approval

Possibly the most painful part of the experience! Not getting the brief and initial concepts signed off by the whole group led to intervention from the rest of the group at the end of the project. In one case, the responsibility for decision-making hadn't been formalised, and they suffered the most with delays and frustrations.

### ■ Manufacture and installation

Here the groups really benefitted from LLLP input. They recommended and helped brief the contractor to use an existing style of casing already in use in the area. The designer and contractor worked closely to ensure the artwork was supplied correctly.

### ■ Review and reflection

Overall the groups involved were delighted with the outcome. It took longer than expected, but enthusiasm, commitment and goodwill on all sides helped complete a set of interpretive boards that are professional, interesting and informative. Everyone involved took away learning experiences that will help them in the future.

This article results from a presentation at the Scottish Natural Heritage Sharing Good Practice event 'Interpreting Scotland's Outdoor Heritage', delivered in partnership with Forestry Commission Scotland and Historic Environment Scotland. The article was developed with grant aid from Forestry Commission Scotland.

#### Design by community: top ten tips

- Agree realistic expectations
- Agree responsibilities and appoint a project leader
- Prepare and agree a written brief
- Focus on audience needs and set personal agendas aside
- Do your homework, look for inspiration and take professional advice before you start
- Appoint one point of contact for your suppliers
- Include the whole group and agree initial design concepts
- Work with heritage professionals to source and create content and images
- Supply all draft content in one tranche
- Keep the final products simple with short, focused text and high-quality images



**Ed Heather-Hayes**

Fife Coast and Countryside Trust

<http://www.fifecoastandcountryside.co.uk>

Ed has worked in conservation and countryside management both as a private contractor and in the public sector for the past 15 years. Ed joined the Fife Coast and Countryside Trust in 2009, where he worked with maintenance teams and countryside rangers in delivering site management and capital projects for the Trust. In 2014 Ed took on the role of Programme Manager for the Living Lomonds Landscape Partnership; delivering projects in rural skills and natural, cultural and built heritage. Ed is enjoying his latest roles as Project Manager for the Fife Pilgrim Way and Business Development Manager for the Trust.



**Samantha Spence**

Owner/Creative Director, Eskimo Design

<http://eskimoonline.com/>

As Eskimo's founder and ideas engine, Sam has more than 25 years' experience in marketing and design. She cut her teeth in advertising studios, where she gained first-hand experience in all aspects of the creative services industry including marketing, brand development, interior design, interpretation and graphics. She eventually identified design as her favoured discipline and opened Eskimo in 2004 to focus on projects within heritage, culture and learning.

# Obituary

**Peter Woodward** MCIfA (227)

*Niall Sharples*

Peter Woodward was best known for his work in the county of Dorset, but his archaeological career began in Bedfordshire, where he pioneered systematic approaches to field walking. He moved to Dorset in 1977 where he applied these techniques and helped transform understanding of the downland landscapes of Britain. Initially his main focus for research was the South Dorset Ridgeway and Purbeck, and this included a campaign of excavations on sites such as Rope Lake Hole, Ower, Rowden and Norden. His attention then shifted to Dorchester and in the early 1980s he undertook important excavations at Greyhound Yard, which provided an urban sequence that spanned prehistoric, Roman and medieval activity, but which is perhaps best known for the Late Neolithic timber circle that was found at the base of the sequence. These excavations demonstrated Peter's flair for public engagement – he encouraged the developers to commemorate the excavations by marking the timber posts on the car park floor and creating an impressive mural for the shopping arcade.

Another important initiative at this time was the use of the Manpower Services Commission to provide archaeological jobs for local people who were unemployed. The MSC scheme enabled many of the townsfolk to have a hands-on introduction to archaeology and Peter was the key to the development and successful application of this very important programme. The programme was crucial to the excavations at Alington Avenue and the Dorchester Bypass and provided the resources to fully explore the landscape of Dorchester. The most significant discovery of these excavations was the Neolithic enclosure at Flagstones, which, together with the barrow at Alington Avenue, emphasises the significance of the Neolithic complex at Dorchester and puts it on a par with Stonehenge and Avebury.

In later years Peter became Archaeological Curator at Dorchester County Museum and continued to illuminate the historical significance of the town in numerous imaginative exhibitions. He facilitated research into the collection by scholars from all over Britain and energised a body of volunteers to maintain one of the most important collections of archaeological material in Britain.



*Peter Woodward. Credit: Anne Woodward*

# New members

## Member (MCIfA)

9168 Mark Adams  
 9420 Ian Blair  
 1640 Graham Hull  
 9695 Elizabeth Muldowney  
 9636 Thomas Rogers  
 5340 Simon Roper  
 9480 C. Sebastian Sommer  
 6060 Gwilym Williams

## Associate (ACIfA)

9400 Simon Birnie  
 9599 Hannah Brown  
 4730 Charlotte Dawson  
 9556 Laura Dodd  
 9571 Aisling Fitzpatrick  
 9639 Milena Grzybowska  
 9713 Sarah-Jayne Harris  
 9620 Vendi Jukic Buca  
 9786 Eri Kleisoura  
 9634 Rosalind Le Quesne  
 9555 Regine Muller  
 9600 Jonathan Onraet  
 9506 Jan Schneider  
 9704 Chloe Smith  
 9706 Claudia Tommasino  
 9705 Sarah Trehy

## Practitioner (PCIfA)

9682 Brett Archer  
 9712 Robert Beavis  
 9659 Piran Borlase-Hendry  
 9647 Charles-Thomas Clarke  
 9679 Rachael Daniel  
 9694 Lorenzo Giovacchini  
 9656 Foteini Gkaitatzi  
 9796 Robert Gomes Santana  
 9658 Nicola Grayson  
 9709 Mark Harrison  
 9781 Matthew Haslam  
 9707 Alfred Hawkins  
 9794 Jay Humphrys  
 9710 Sean Johnson  
 9762 Rachel Jordan  
 6202 Therese Kearns  
  
 9714 Daniela Lallone  
 9683 Manuela Masinelli  
 9711 Adam Meadows  
 9773 Dragos Mitrofan  
 9774 Fernenado Moreno Lopez  
 9597 Jonathan Nilsson  
 9622 Aidan Parker  
 9738 Vijaya Pieteron  
 9780 Luigi Piroso  
 9797 Ciro Scannapieco  
 9645 Luca Sciarratta  
 9680 Harriet Sharp  
 9670 Amy Talbot  
 9646 Marta Terranova  
 9739 Luke Tremlett  
 9701 Robin Whitman

## Affiliate

9725 Will Allen  
 9808 Lucie Altenburg  
 9716 Nicola Bell  
 9690 Emily Dutton  
 9689 Freya Fenton  
 9722 Kerrie Fuller  
 9755 Harry Gregory  
 9715 Dennis Grote  
 8504 Matthew Guy  
 9726 Abigail Hansen  
 9693 Amanda Hayes  
 9799 Gillian Hunt  
 9756 Nick Jones  
 9807 Bernhard Kling  
 9854 Katie Lee-Smith  
 9853 Megan Lloyd-Regan  
 9687 William Lyddon-Hayes  
 9801 Dario Marsanic  
 9804 Jessica-Lee McIver  
 9876 Andrew Minting  
 9719 Heather Mitchell  
 9684 Nicolas Page  
 9802 Klara Peichl  
 9686 Kathryn Phillips  
 9126 Amy Potts  
 9886 Helen Poulter  
 9730 Ciaran Povey  
 9798 Jasmine Rauhaus  
 9875 Madeleine Rigby  
 9809 Jessica Tegg  
 9751 Anne Thomsen  
 9753 Christoph Unglaub  
 9826 Leah Jane Williams  
 9758 Elke Winkler  
 9732 Amy Wright

## Student

9828 Karen Austin  
 9727 Richard Beckley  
 9752 Claire Boardman  
 9737 Holly Broomfield  
 9723 Jennifer Brown  
 9821 Elissia Burrows  
 9685 Megan Cameron-Heffer  
 9692 Eleanor Chambers  
 9805 Luciano Cicu  
 9754 Vivienne Cooling  
 9757 Laura Dennis  
 9724 Emily Drummond  
 9736 Amanda Ede  
 9806 Sammy Field  
 9748 Victoria Fleming  
 9882 Beatrice Franke  
 9892 Hazel Fransch  
 9721 Ryan Frederick  
 9879 Maura Griffith  
 9820 Eric Hall  
 9868 Annabel Hickson  
 9733 Aimee Hinds  
 9888 Stephen Knowles  
 9810 Gayle Mackenzie  
 9731 Rhys Madden  
 9803 Csenge Markus  
 9729 Danielle McGrandles  
 9720 Jacqueline Mcvay  
 9825 Laura Muser  
 9735 Asta Pavilionyte  
 9867 Harry Platts  
 9728 Eddie Procter  
 9718 Gracie Ramsfield  
 9691 Claire-Marie Riley  
 9819 Kimberly Roche  
 9891 Anthony Russell  
 9750 Jessica Scorrer  
 9883 Robert Sinclair  
 9734 Alexander Symons  
 9884 Sara Maria Tagaduan  
 9800 Hannah Thompson  
 9894 Laurence Vadra-Edwards  
 9885 Morgan Viger  
 9759 Christopher Whittaker  
 9688 Liz Williams  
 8641 Jenifer Woolcock



# Upgraded members



## Member (MCIfA)

8526 Zara Burn  
5549 Fiona Fleming  
7371 Orlando Prestidge  
5729 Naomi Trott

## Associate (ACIfA)

7630 Josh Gaunt  
8691 Tom Swannick  
9032 Kerry Wiggins

## Practitioner (PCIfA)

9629 Isobel Bentley  
6168 Rupert Birtwistle  
9207 Heidi Maynard  
8655 Cindy Nelson-Viljoen  
9431 William Rigby

## Member news

**Catherine Woolfitt** ACR MCIfA (4590) MA Classics MA Art Conservation

Catherine Woolfitt has been appointed the new Subject Leader in Historic Building Conservation and Repair at West Dean College of Arts and Conservation.

Catherine has worked on high-profile projects in the conservation of built heritage for 25 years. Recent conservation projects include the 16th-century terracotta sculpture roundels at Hampton Court Palace and development of repair methods for the terracotta facade of the Natural History Museum in London.

West Dean specialises in offering intensive Building Conservation Masterclasses. These can be taken singly or as a Professional Development Diploma. Devised in collaboration with Historic England, these courses aim to improve building conservation practice by providing training in technical repair and maintenance of historic structures.

Catherine comments, 'The ethos of the West Dean courses is first to understand historic buildings through survey and analysis and then to develop plans and options for remedial work, based on practical experience of the methods and materials to be used.' Studying West Dean's unique 'Ruinette' – a purpose-built structure exhibiting typical historic building problems – students learn through a hands-on learning encounter.



*Catherine Woolfitt*

# NOTICEBOARD

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## **Announcement of the result of a professional conduct investigation**

The Institute's *Regulations for professional conduct* set out the procedure by which the Institute determines whether any allegation requires formal investigation, and if so, how that investigation will be carried out. If formal proceedings take place, each party is given an opportunity to present their case or to defend themselves against the allegation. The procedures also allow for representation and appeal against the findings and any sanctions.

If a breach of the *Code of conduct* is found, resulting in a reprimand, suspension or expulsion, the Institute will publish the name of the member and the details of the sanction, unless there are exceptional compassionate grounds for not doing so.

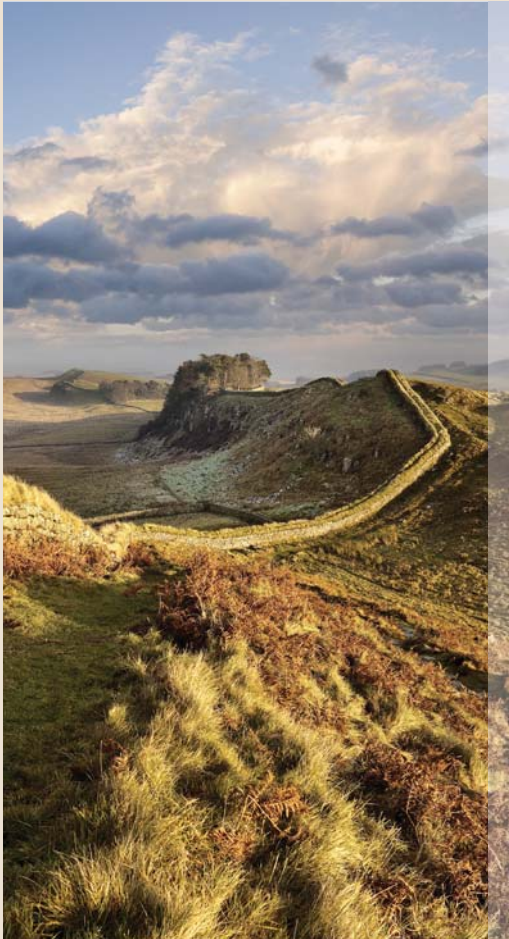
Following receipt of an alleged breach of the *Code of conduct* by Dr Neil Phillips (MClfA 4717), a Professional Conduct panel was convened to investigate. The panel found there to be a significant breach of the *Code* and a Sanctions panel was appointed to determine what sanction should be imposed. The decision was to issue the following formal reprimand:

**ClfA member Dr Neil Phillips has committed a clear breach of ClfA's Code of conduct by dealing with a potential client in an unprofessional manner and failing to respond to questions clearly. ClfA is a professional organisation and expects its members to demonstrate an appropriate level of respect, courtesy and competence in all business dealings with third parties, regardless of the attitudes or behaviour that members may be confronted with. ClfA strongly rebukes Dr Phillips and has issued him with a set of advisory recommendations. ClfA expects Dr Phillips to demonstrate full compliance with the Code of conduct in all his future work.**

A copy of the Institute's *Regulations for professional conduct* is on the ClfA website at [archaeologists.net/codes/ifa](http://archaeologists.net/codes/ifa)

Further information about the complaint process and the annual review of allegations received by ClfA that are published in *The Archaeologist* are available at <http://archaeologists.net/regulation/complaints>

The logo for ClfA, consisting of the letters 'ClfA' in a stylized, light green font. The 'l' is lowercase and has a unique shape, while 'C', 'f', and 'A' are uppercase.



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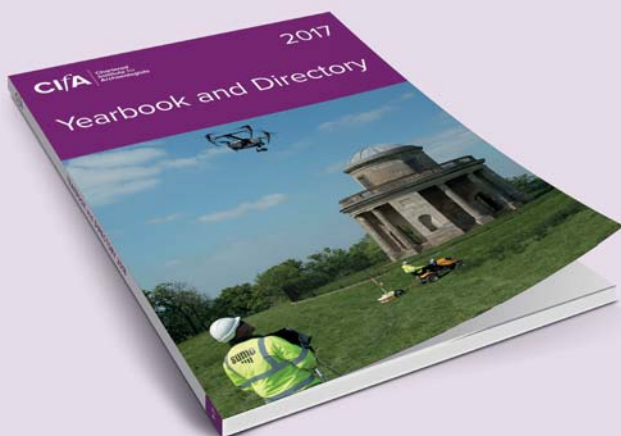
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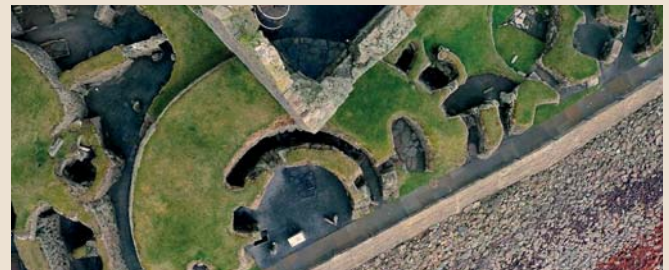
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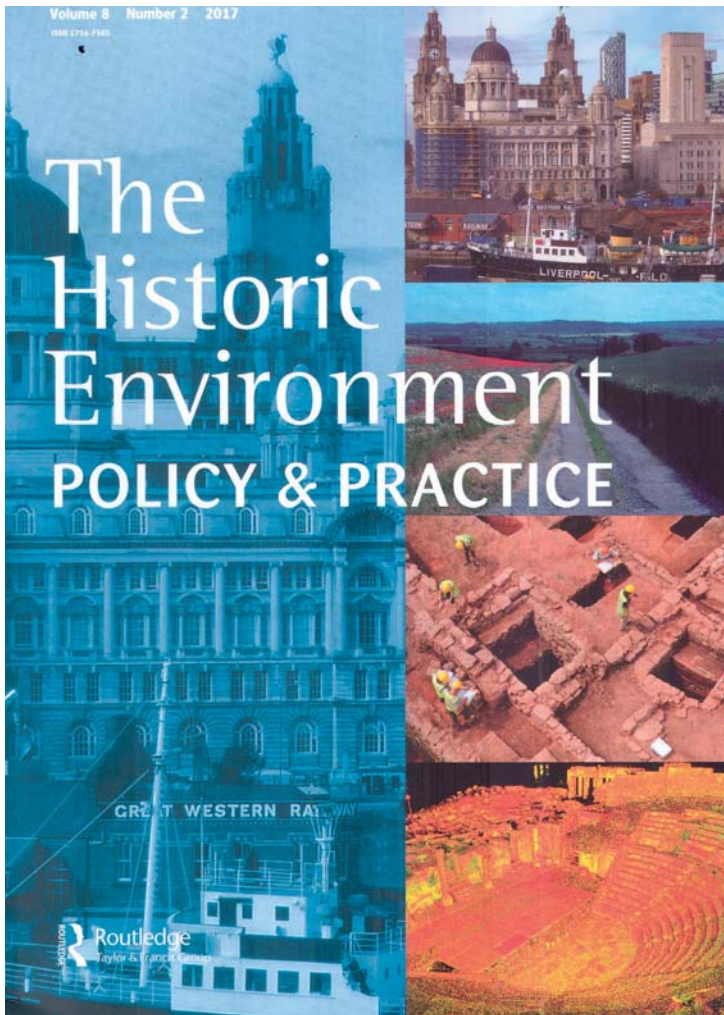
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