CIfA Chartered Institute for Archaeologists

The Archaeologist

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Notes for contributors

Themes and deadlines

TA 111 **Archaeological projects have always required a diversity of skills and people.** Helen Wass, Head of Heritage at HS2, will guest edit this edition to illustrate the range of competencies and skillsets that HS2 Ltd are drawing in to deliver a programme of archaeological work on an unprecedented scale, and highlight the new attitudes and approached expertise in emerging and developing technologies **Deadline 1 August 2020**.

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 CIfA house style guidance, which can be found on the website: www.archaeologists.net/publications/notesforauthors

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Cover photo: Using digital tools at every stage of a project is becoming more and more common. Credit: DigVentures

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ARCHAEOLOGY AND LEGACY

Manda Forster MCIfA (4823), Sam Paul MCIfA (5630) and Katie Green MCIfA (8680)

This feature about legacy and archaeology started as a conversation exploring value and archaeological archives. Archaeologists instinctively understand why archives are retained: excavation is destructive, and records should be made accessible. What we have struggled to fully realise is the extent to which an archive retained *in perpetuity* is a valuable asset to future archaeologists and to the wider public. Does the existence of an archive ensure project legacy and is therefore valuable? What does legacy really mean in relation to archaeology, and is that limited to the archive? The articles which make up this edition of *The Archaeologist* consider archaeology and legacy from different and contrasting perspectives.

Importantly, there is a recognition that legacy must be seen through a wider lens. Sadie Watson is leading a new UKRI-funded Future Leaders Fellowship to initiate greater understanding of the potential of archaeology. She argues that we must move beyond archives as the pinnacle of project legacy and maximise public benefit at all stages of the archaeological project.. Brendon Wilkins, co-founder and Projects Director of DigVentures is currently engaged in PhD research investigating archaeology in digital and collaborative economies. Brendon discusses how, by reinventing the archaeological process for the digital age, our work can generate public support and participation which will have a long-lasting legacy.

Focusing on the final project archive a key vehicle for long term legacy, three projects are discussed which aim to ensure that the data and material retained are fit for purpose. CIfA's Selection Toolkit, discussed by Sam Paul and Katie Green, has created an online resource to help archaeologists formulate and implement archaeological archive selection strategies. Alison James and Aisling Nash outline how plans for a new OASIS will herald an age of connectivity between all those involved in the project life cycle. Manda Forster introduces the next phase of the Dig Digital project, supporting the implementation of better management and accessibility of digital data.

Moving from archive to museum, our three final articles explore legacy from the perspective of the repository. Beth Asbury highlights the unpredictable ways that museum collections can be rediscovered and reinterpreted to continue to resonate with people today, adding value to lives of individuals in ways that we cannot imagine. Holly Wright presents a case study in how technological advances can create unexpected reuse opportunities within digital archives. Finally, an important and cautionary essay from Gail Boyle: the developing process around archive creation may have unintended consequences. Archives are slowly becoming dehumanised, with the archaeologists involved in excavations quietly disappearing from the archaeological record.

The challenge of ensuring legacy from archaeology

Sadie Watson MCIfA (5532),
Project Officer, MOLA

As archaeologists we think our work creates legacy, in the form of archives, reports and publications. Since the advent of our profession we have laboured under the assumption – Swains' 'philosophical dogma' (2012, 354) – that the process of recording archaeology is the appropriate alternative to preserving it in situ, but that may only be relevant if archives are accessed and used after deposition.

Studies of archive use have mainly focused on storage challenges, rationalising collections and management issues, with little emphasis on the public benefit of these resources and how that benefit can best be articulated beyond our own sector (Wills 2018, 10–11). Additionally, there is little understanding of how the general public feel about archives; whether they use them and, more fundamentally, whether they understand the potential that archives hold for engagement, education and enjoyment.

A14 archaeology open day. Credit: MOLA

Crucial to the development of this as an aspiration will be the evaluation of our impact as archaeologists, with the aim of improving our collaboration with the general public.

Wellbeing and knowledge as legacy

Archives need to be thought of as an active resource, but funding cuts have meant that many are now closed or run on skeleton staff. For many of us, one key benefit of archaeology is what can be found within the 'things', ie the objects themselves; by restricting access to these objects we reduce the potential of archived material to contribute positively to community wellbeing and knowledge (Pennington et al 2018, 44–45).

Archives need to be thought of as an active resource, but funding cuts have meant that many are now closed or run on skeleton staff.

Specialists engaged in artefact identification prior to archive deposition. Credit: MOLA

It is not enough to merely defend archives and promote access from a position of professional interest; these arguments need to be made with quantifiable data, backed up with economic statistics to justify spending. Despite wide-ranging research into impact assessments within the cultural heritage sector (Crossick and Kaszynska 2016) there is not yet sufficient understanding of how to measure and maximise the public benefit and impact derived from archaeology, although object handling in particular has generated useful data (Chatterjee et al 2009; Pennington et al 2018).

Identifying the potential

If we are to fully appreciate what archives can provide in terms of public benefit, we need to better understand what that benefit might actually be and what the public themselves might want from the resource. If we are to embark upon a wholescale review of archives, then this information will be crucial in informing decisions regarding storage, access and retention, and will help to embed the importance of archives in terms of ongoing provision. Sustainability could also be improved with funding from commercial projects going towards archives that are open, relevant and popular.

Object handling and identification training session. Credit: MOLA

Maximising the potential

More data is needed on the public benefit potential of archaeology, to defend and further the work already started by Pennington et al (2018). A new UKRI-funded Future Leaders Fellowship led by Sadie Watson and hosted at MOLA will have this specific data collection and analysis at its heart, intending to focus resources in areas that have traditionally seen little investment. For archaeology this lack is focused on development-led spending, particularly that of publicly funded infrastructure projects and the archive resources they produce.

With a project team including Barney Sloane, Director of Research at Historic England, HS2 Ltd, the Chartered Institute for Archaeologists (CIfA) and the European Archaeological Council (representing the archaeological heritage agencies of 30 European states), the project will ensure that future-proofed policy shaping is possible. The British Academy report (2017) considered that government infrastructure programmes were at the forefront of ensuring innovative solutions to the challenges facing archaeology in the UK 2017, 29) but also acknowledged that archaeology as a discipline suffers from a lack of cohesion and is frequently misunderstood by the public at large (2017, 43). This research proposal will initiate greater understanding of the potential of archaeology, bringing public benefit and encouraging participation to increase knowledge, understanding and enjoyment.

For further information please see: https://www.mola.org.uk/blog/mola-archaeologist-sadie-watson-awarded-ukri-future-leaders-fellowship

Opportunities to register interest in this project and receive updates will be distributed soon, watch this space!

Further reading

British Academy, 2017 *Reflections on Archaeology*, British Academy

Chatterjee H, Vreeland, S, Noble G, 2009 Museopathy: Exploring the healing potential of handling museum objects. *Museum and Society,* 7(3): 164–77.

Crossick, G and Kaszynska, P. 2016 *Understanding the value of arts & culture: The AHRC Cultural Value Project*, AHRC

Pennington A, Jones R, Bagnall A-M, South J, Corcoran R, 2018 *The impact of historic places and assets on community wellbeing – a scoping review*. London: What Works Centre for Wellbeing

Swain, H, 2012 Archive Archaeology, In R Skeates, C McDavid and J Carman (eds) *The Oxford Handbook of Public Archaeology*, OUP: Oxford, 351–367

Wills, Jan, 2018 21st Century Challenges for Archaeology project report. Unpub, available at: https://www.archaeologists.net/sites/default/files/21st-century%20Challenges%20for%20Archaeology%20project%20report%20October%202018.pdf

Sadie Watson

Sadie has been a field archaeologist for more than two decades, working as a MOLA Project Officer responsible for major sites with large field teams. She has extensive experience excavating and supervising complex urban sites and led the excavations at Bloomberg London.

She has combined her technical role with a research focus on the development of the archaeological profession, completing a PhD while working and studying as Archaeologist in Residence at the University of Cambridge, focusing her research on challenges to practice, increasing the knowledge contribution made by development-led archaeology, and the need for the sector to revolutionise its offering. Sadie is an elected member of Advisory Council for CIfA, a Committee member for the Equality and Diversity Group and has been a Prospect rep for many years. She was a member of the Trailblazer group who designed the Level 3 Archaeological Technician Apprenticeship and she sits on the steering group for the new T Level in Archaeology.

DIG DIGITAL getting to grips with digital archives

Manda Forster MCIfA (4823), Director of Operations, DigVentures

Funded by Historic England* and in partnership with CIfA, DigVentures have explored how people deal with digital data in archaeological projects, creating guidance to help support the process. The project team highlighted an existing gap between a broad understanding about digital data in archives and what happens in practice. This gap results from multiple things: unclear requirements, inconsistent advice, under resourcing, misperceptions and lack of up-to-date processes.

Our sector has been slow to respond to the impact that an increased use of digital data in projects has had on the long-term storage of the archaeological archive. Digital data – whether born digital or digitised – is present at every stage of an archaeological project. In order to secure that vital platform of project legacy – the stable archaeological archive – digital data must be part of a managed and appraised archive process. As Arjun Appadurai neatly sums up, our aim for all aspects of a project archive should be the creation of something deliberate (eg appraised and ordered) and not accidental (eg everything in the project folder!).

'We need to look at the archive, in the spirit of Foucault, less as a container of the accidental trace and more as a site of a deliberate project.' Arjun Appadurai**

Those responding to our 2018 survey indicated Duncan Brown's *Archaeological Archives: a guide to best practice* (2012) is well known and well used – 30 per cent having read it and 24 per cent implementing it. Practical guidance for digital is less so: *ADS & Digital Antiquity: Guides to Good Practice* is implemented by 13 per cent of respondents, and Digital Curation Centre's *Data Management Plan Checklist* by only 3 per cent. Those results focused the Dig Digital project: our aim was to create practical and implementable guidance.

The result, *Work Digital/Think Archive*, is available as a comprehensive downloadable document, including our own Data Management Plan and guidance. Using the DMP as a starting point and management tool, a few tweaks during project delivery may be all that's needed to maintain a well-documented working project archive. From there – using guidance from CIfA's selection toolkit – the project archive can be appraised and deposited with the appropriate repository. You can find the *Work Digital/Think Archive* guidance at: https://digventures.com/projects/digital-archives/

Using digital tools at every stage of a project is becoming more and more common, and will have an impact on the project archive. DigVentures uses an online database for site records which provides a full and accessible archive from the trench; this image shows project volunteer Jake adding a new find to the site register, which immediately appears online. Whether site data is born digital as this is, or digitised during project delivery, a Digital Management Plan will help ensure that the working site archive can be neatly transferred to the archaeological project archive once completed. Credit: DigVentures

Phase two of the project will create a web-accessible version of the guidance, with an expanded resource including step-by-step guidance for practitioners, case studies looking at different project types, visual guides for process management and training materials designed to help the implementation of the *WD/TA* guidance. As well as the existing DMP template, we'll add a set of editable metadata tables and some tips on resource planning for digital archives. Keep an eye on the CIfA website for updates and look for #DigDigital on Twitter.

* HE project 7796: Creating a sectoral standard and guidance for managing digital data generated from archaeological investigations

**Appadurai, A, 2003 Archive and Aspiration, in J Brouwer and A Mulder *Information is Alive: Art and Theory on Archiving and Retrieving Data*. Rotterdam: V2 Publishing, 24. https://e-artexte.ca/id/eprint/19207/

Manda Forster MCIfA PhD FSA Scot

Manda is Director of Operations for DigVentures and was a founding member of CIfA's Archaeological Archives SIG. Manda worked previously at CIfA, the Institute for Ergonomics and Birmingham Archaeology. She specialises in archaeological project management, education and training, with 20 years' professional experience in designing, managing and delivering projects and vocational training courses. She is currently managing the delivery of the HE-supported Dig Digital project and ACE/HE-funded Archives Options Review for England, as well as managing a handful of DV's community-based projects.

FROM **PIPELINE** TO **PLATFORM**:
redesigning archaeology's place

Brendon Wilkins MCIfA (4494), Projects Director, DigVentures

To paraphrase Jane Austen: it is a truth universally acknowledged that an archaeological site in possession of a good fortune must be in need of a site Open Day, an interpretation board and an update on Facebook. Archaeology is said to 'add value' to development, and in the age of localism, this 'fortune' has led to a widespread acknowledgement that we can do so much more than simply discharge a planning brief. Our work can help to shape the unique distinctiveness of place, responding to what Taryn Nixon has called 'our very human need to connect to other human stories and understand how we belong'.

But we may well ask: who or what is doing the place shaping here, and for whom exactly are we adding value? People are the real place makers, but in the language of 'place making', heritage can sometimes feel like a public relations exercise done *at* (rather than *with*) people and communities by developers, planners and archaeologists. To some extent, this speaks to a broader disconnect with the idea of 'localism'. The policy was enacted into law in 2011 to facilitate the devolution of decision-making powers away from central government towards individuals and communities; this approach to decision-making assumes a critical level of public participation without also considering how this active citizenship can be fostered. This is the same in archaeology, where the archaeological process maintains the dichotomy of 'us' (the archaeologists) dutifully communicating our work, usually after the fact, with 'them' (the public). Despite our best intentions, it's still a binary relationship.

'a platform approach can reimagine how we fund, resource, record, analyse and communicate our science'

Archaeology's traditional business model, underpinned by Barry Cunliffe's influential 'levels of publication' concept, can be described as a pipeline workflow: designing a product or service, and then following a step-by-step system to deliver it in a linear chain with producers at one end and consumers at the other. The first level in Cunliffe's model is the site itself, with its unrealised information preserved in situ; this is followed by Levels 2 and 3 represented by the archaeologist's site archive and stratigraphic report. An academic journal or monograph publication follows at Level 4, with selected results made digestible for non-specialist consumers at Level 5 (the public) and 6 (the media).

Whilst this approach has led to the growth of a professional, quality-focused sector, it's missing a step in doing its job for today's world, as evidenced by the ageing demographic and declining membership of voluntary archaeology societies, and the one-note 'buried treasure' media narrative. Isn't it high time to reinvent Cunliffe's levels of publication for the digital age? Today's on-demand viewing habits and algorithmic social media newsfeeds have created an increasingly demanding and discerning audience. No longer satisfied as passive 'Level 5 and 6' consumers of information, they want to join in, learn new skills and contribute to important research from wherever in the world they live.

This is where new peer-to-peer 'platform' technology can assist, potentially creating space for civic participation at the centre of our work. The underlying business model of these collaborative, peer-to-peer platforms is far from new, drawing on a two-sided marketplace similar to the one that enabled the formation of the London Stock Exchange in 1801. What's different is the affordances provided by digital, helping people to access the things they need in new and different ways, whilst also creating a place for them as a necessary resource.

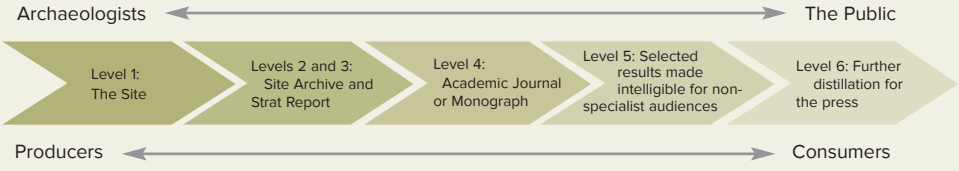
DigVentures have adopted a platform approach to archaeological resource sharing, collaborative knowledge production and crowdsourced labour, facilitated by a suite of networked digital tools creating an accessible space for micro-volunteering initiatives and experiences. By opening up the archaeological process in this way, the central design challenge becomes how to improve research outputs whilst simultaneously enabling civic participation at every level. The underlying technology of the platform addresses this with a publishing hub, online learning courses, e-commerce crowdfunding payment system, and a read/write recording system enabling project participants to collaboratively produce archaeological data.

Level 5 and 6 'consumption' products are not positioned at the end the archaeological workflow, but manifest before, during and after the excavation, continuously funnelling the user into deeper engagement with the research process. Similarly, Level 2, 3 and 4 'production' factors are driven through the peer-to-peer engagement of the community, culminating in the research outputs that would be typically expected from a scientific excavation.

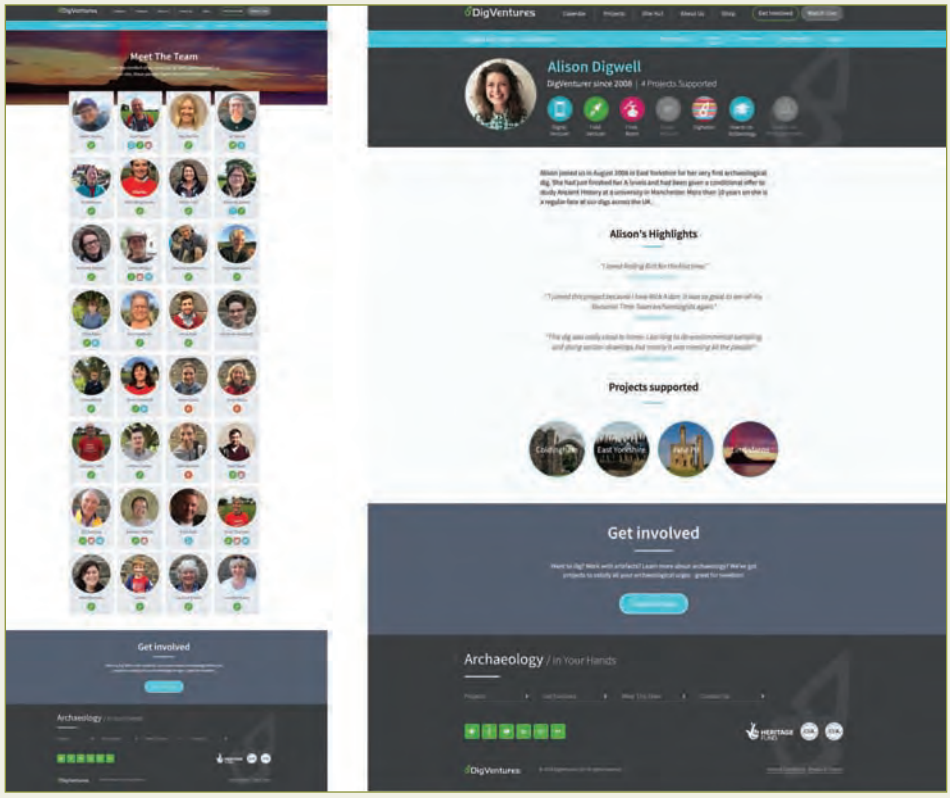
No matter how exciting and informative our results, if archaeology projects are not conducted in an open, participatory fashion it is a leap of faith to assume that the receiving population will acquire a stronger sense of bounded, local identity – a shaped place – from our work. Taken together as a digital stack, a platform approach can reimagine how we fund, resource, record, analyse and communicate our science, generating the kind of public support that underpins positive, sustainable growth for places.

Aerial view of the 'barrowed time' crowdfunded community excavation, looking south-west over Morecambe Bay. Credit: DigVentures

A social network for archaeology – individual profile pages and badges viewable on mobile devices. Credit: DigVentures



Cunliffe's Levels of Publication (1983) illustrated as a unidirectional pipeline articulating the relationship between producers and consumers. Credit: DigVentures



Group and individual profile pages for the DigVentures platform, displaying badges of achievement and projects completed for individual participants. Credit: DigVentures

Brendon Wilkins

Brendon is co-founder of DigVentures, a collaborative archaeology platform specialising in crowdfunding, crowdsourcing and digital methods to increase public participation in archaeological research. Since 2012, DV has raised over £1.5m in matched grants and crowdfunding for 40 projects across the UK and beyond, bringing innovation to the archaeological process from tech to public engagement. He is currently finalising a PhD at the University of Leicester, entitled: 'Digging the Crowd: the future of archaeology in the digital and collaborative economies'.

Further reading:

Wilkins, B, 2020 Designing a Collaborative Peer-to-peer System for Archaeology: The DigVentures Platform. *Journal of Computer Applications in Archaeology*, 3(1), 33–50. DOI: http://doi.org/10.5334/jcaa.34

What we leave behind: building legacy

Sam Paul MCIfA (5630), Independent Museums and Heritage Consultant, and Katie Green MCIfA (8680), Collections Development

As archaeologists, we all know that the creation of a stable, ordered and accessible archive should be one aim of any archaeological project. The records, materials and results of post-excavation analysis should be available for re-examination and reinterpretation, a tangible legacy of our archaeological endeavours that we pass on to museums and other repositories to care for in perpetuity. Archives are what we leave behind after the report is written, the planning requirement is fulfilled, and the project is finished. However, the current reported archaeological legacy as represented by archaeological archive isn't great. Lack of storage space in museums and the reduction of in-house archaeological expertise has been widely reported over the last few years, and as a result there has been an increased focus on being selective during archive creation and compilation. The idea that a selection strategy could determine which material should be retained for future generations has led several commercial units and museums to instigate a formalised selection process with regard to physical archaeological archives. The creation of born-digital archaeological data is also increasing rapidly, but the management, preservation and dissemination of digital data is costly. As is the case for physical archives, it is not possible, or desirable, for all digital data to be kept forever and it should therefore also be subject to a selection strategy.

Participants listening to a presentation by Duncan Brown (Historic England) at the Manchester Workshop. Credit: Sam Paul

The aim of a selection strategy should be to ensure that the elements retained from a working project archive for inclusion in a preserved archive are appropriate to establish the significance of the project and support future research. However, the application of such a process is not universal, and many units, specialists and museums have described misunderstandings and a lack of knowledge and tools when it comes to the creation of appropriate, project-specific selection criteria. Several calls for national guidance on how to approach the selection of an archaeological archive prior to deposition resulted in the CIfA Archaeological Archives Group's *Developing a selection toolkit for archaeological archives* project funded by Historic England (HE).

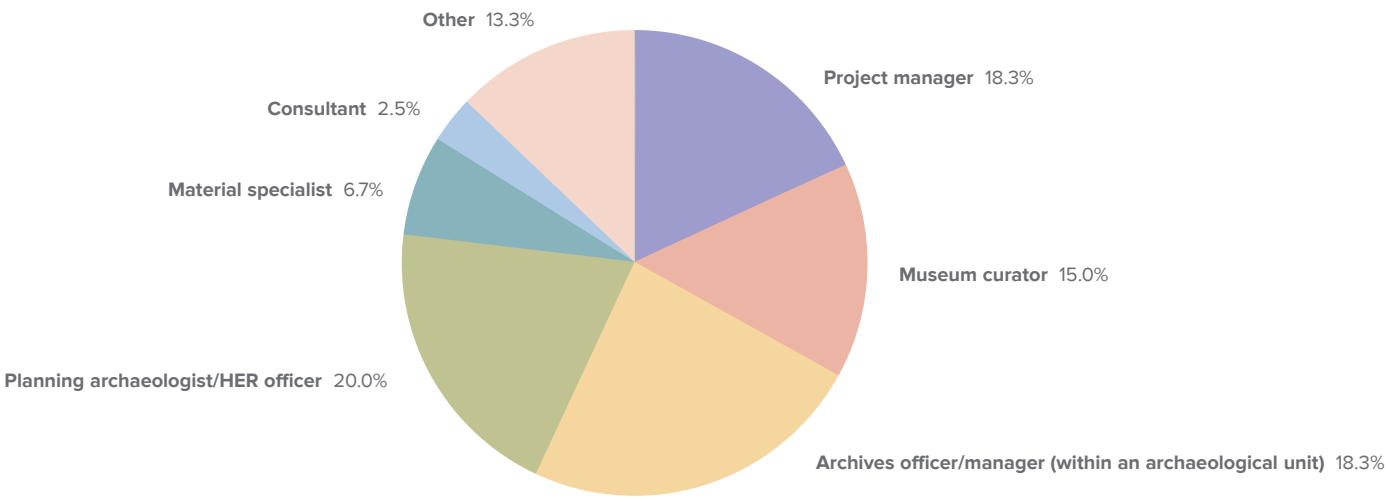
During the three-year project (2017–2019) the CIfA Archaeological Archives Group (AAG) led a cross-sector working party to create a nationally recognised Selection Toolkit to aid the formulation of project-specific archaeological archive selection strategies. The working party represented and consulted with CIfA AAG, CIfA Finds Group (FG), the Archaeological Archives Forum (AAF), the Archaeology Data Service (ADS), Society of Museum Archaeologists (SMA), HE and the Association of Local Government Archaeological Officers (ALGAO) to ensure that the needs of the entire sector were represented. A key output of the project was the production of an online resource to help archaeological practitioners in the preparation of a project-specific selection strategy. The on-line resource consists of a series of web pages hosted on the newly updated CIfA website, each of which can be downloaded as an accessible PDF.

The on-line resource can be found at:
http://archaeologists.net/selection-toolkit

While the use of the Selection Toolkit is not a requirement of Registered Organisations (ROs), implementation of project-specific selection strategies will be assessed as part of RO inspections and applications from the

through selecting archaeological archives

Manager, Archaeology Data Service



Pie chart showing the professional demographic across all six workshops. The professional roles identified as 'Other' included the following: Documentation Officer, Finds Supervisor, CIFA Management, Curator and Field Archaeologist, Archive curator (not a museum), Freelance, Academic Researcher, Associate Director, Head of Organisation, Collections Officer, Collections Management

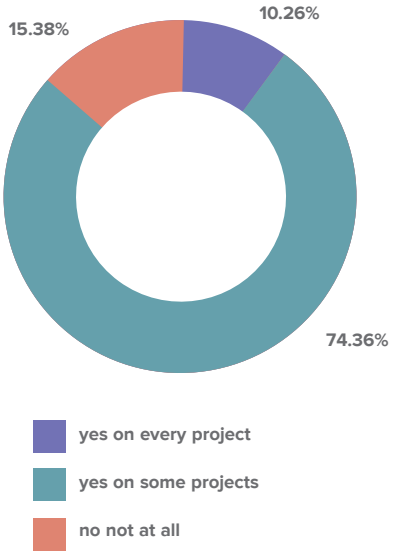
end of 2020, and it is hoped that more units, planning authorities and repositories will engage with such processes throughout this year. To support sector uptake of the toolkit and train archaeological practitioners in the development of appropriate selection strategies that best meet the needs of their projects, six workshops were convened during the summer of 2019 in Birmingham, Cambridge, York, Taunton, Manchester and London.

In total, 120 individuals from over 75 organisations took part in the training across all six workshops. The number of attendees identifying their roles as Museum Curator (15%), Planning Archaeologist/HER officer (20%) and Project Manager (18%) – the key roles ensuring that selection strategies begin to be implemented – was relatively even across the workshops. Despite each workshop having a number of attendees who identified themselves as project managers, feedback from other attendees was overwhelmingly that more project managers needed to attend.

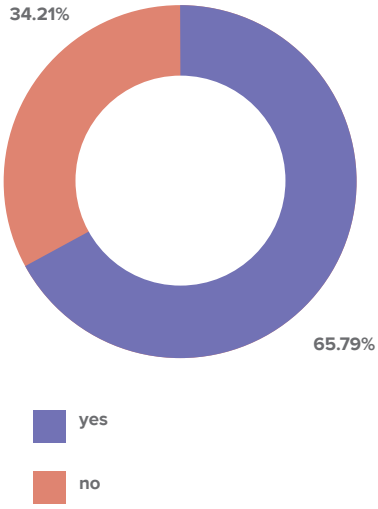
'It is a shame that more project managers didn't attend. This may indicate a lack of awareness that they are an important part of the process.'

The workshops were very positively received, with feedback demonstrating the value participants found in the discussions that the workshops facilitated with colleagues in different roles from across the archaeological sector. Pre-, immediately post- and six months post-workshop surveys aimed to identify the impact the workshops had on the knowledge development of participants and their working practices.

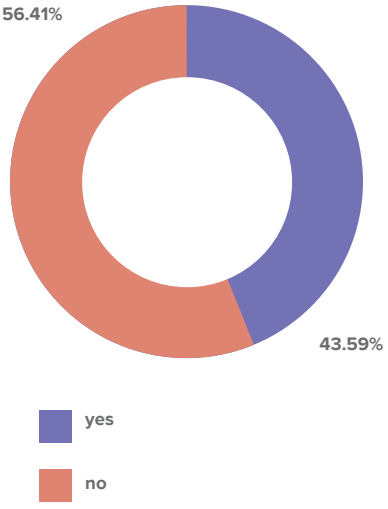
The pre-workshop survey recorded that 40 per cent of individuals instigated some form of selection process during archaeological projects, but also identified that recording practices for selection activities were varied and inconsistent across the sector, being commonly recorded in a piecemeal fashion in site records, archive lists and grey literature. However, despite the erratic selection recording practices, many of the responses did indicate that selection decisions were being carried out with thought and consideration. In addition, the Selection Toolkit had already been trialled by the organisations of three attendees before attendance at the workshops. Despite this, several individuals responded that selection is rarely recorded, and that key stakeholders such as specialists or museums are not being consulted during the decision-making process, an attitude anecdotally reflected further during discussions in the workshops themselves. Encouragingly, 85.3 per cent of the respondents to the six-month post-workshop survey replied that they have now implemented formal selection strategies, and 10.3 per cent of those had implemented selection strategies on all of their projects



Pie chart showing the percentage of responses to the question 'Have you begun to implement selection strategies in your role?'



Pie chart showing the percentage of positive and negative responses to the question 'Have you implemented the skills learnt in the workshops in your role?'



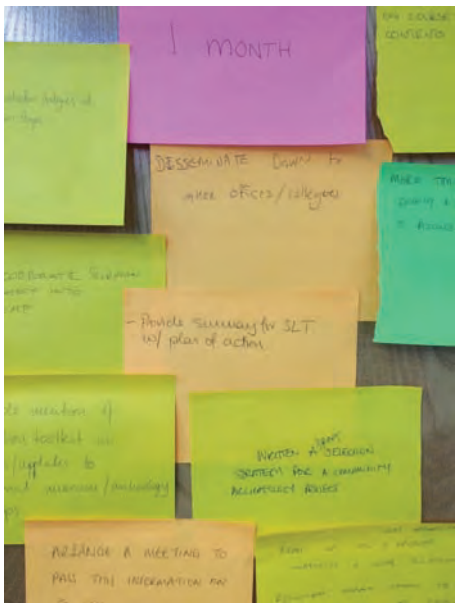
Pie chart showing the percentage of positive and negative responses to the question 'Have you used the Selection Toolkit Resources in your role?'

following the workshop. This is a huge success.

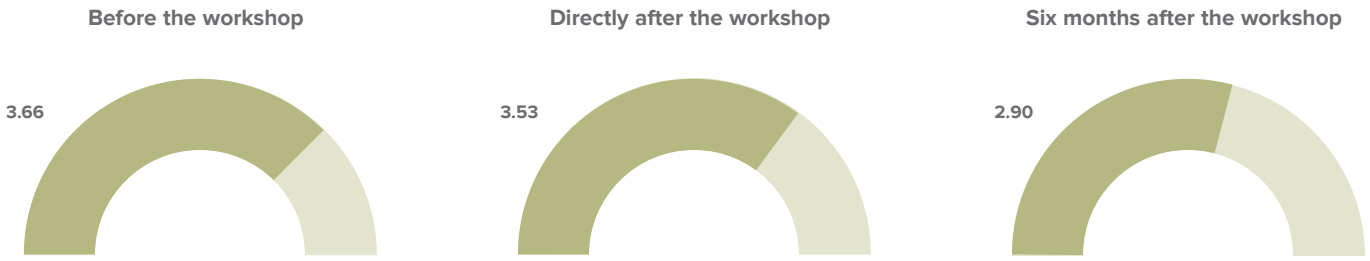
The six-month survey also demonstrated that the level of knowledge gained during the workshops was retained well in the months following the workshops, confirming that the knowledge imparted during the workshops was well understood by the attendees. When questioned 'Have you implemented the skills learnt in the workshops in your role?' 65.8 per cent of participants responded positively, though not all of those had used the toolkit resources directly.

However, some survey respondents did report a difficulty in implementing selection strategies within their organisations, with many citing time constraints, staffing resource, communication between stakeholders and engagement by project managers as key barriers. There was also

Taunton workshop attendees taking part in the Next Steps practical activity. Credit: Katie Green



Manchester Next Steps practical exercise: 1-month goals. Credit: Sam Paul



Graphs showing the change in perception of how easy it will be to implement selection strategies before, directly after and six months after the workshops

some evidence of a push back from specialists on the selection of materials, though most were on board with the concept. Some of these issues had already been identified during the Next Steps exercise that took place at the end of the workshops.

An interesting outcome of all three surveys was that the perception of how easy it would be to implement a selection strategy decreased having attended a workshop, and again six months after the workshop. This demonstrates a realism in understanding the effort that has to be put into instigating and recording a selection process correctly, and highlights that more aid may be required to help practitioners in the early stages of the requirements for selection strategies.

Despite this, participants identified many significant benefits from implementing selection strategies, suggesting the hard work required to begin to implement them will have considerable positive benefits for the sector as a whole in the future. Benefits identified included encouraging early discussion between stakeholders about archiving, ensuring adequate records on selection and disposal were kept and accessible to future researchers, reducing costs long-term in regard to storage and curation, the creation of better, more sustainable archives for research and engagement and the improvement of our archaeological legacy.

The Selection Toolkit web pages will be managed and updated by CIfA and reviewed annually by the CIfA AAG as part of the group's on-going responsibilities. As part of the annual review, feedback will be sought from the AAF, CIfA membership, and relevant SSNs such as the SMA, Fame and ALGAO as to how the Selection Toolkit has changed working practices.

Samantha Paul

Samantha specialises in archaeological archives and the use of archaeology within museums. As former Chair of the CIfA Archives Archaeology Group and a member of the Archaeological Archives Forum, Sam is an experienced researcher and has developed countywide deposition standards for Gloucestershire and Hertfordshire museums, completed a review of archaeological collections and archives in the West Midlands regional museums and, most recently, developed and delivered the Selection Toolkit for Archaeological Archives. Samantha is a part-time PhD candidate investigating the value of archaeological archives in museums.

Katie Green

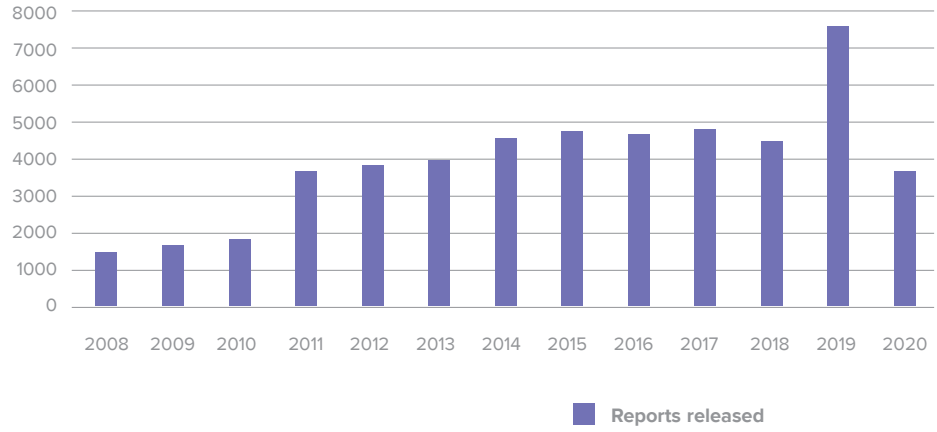
Katie specialises in digital archiving and data management for archaeology and is particularly interested in promoting the access, use and re-use of archaeological data. As the Collections Development Manager for the Archaeology Data Service (ADS) Katie is the primary point of contact for archaeologists wishing to discuss new deposits and agreements. Katie's role at the ADS involves liaising with partners in digital and physical archives in UK heritage, and representing the ADS in key projects developing best practice in data management in the heritage sector. Katie's most recent projects have included the Selection Toolkit for Archaeological Archives and working with HS2 to secure the preservation of the digital outputs of the Historic Environment Works. Katie is also Treasurer of the CIfA Archaeology Archives Group and a member of the Archaeological Archives Forum.

OASIS What has it done for us?

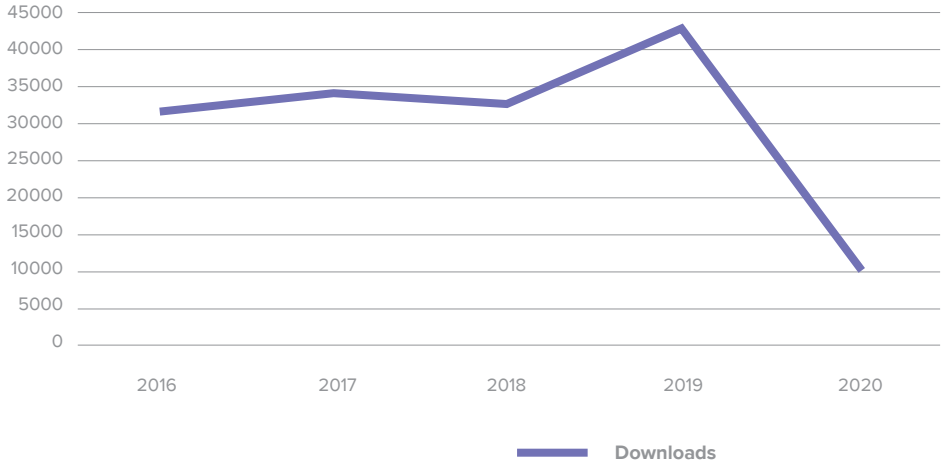
Aisling Nash MCIfA (10477), Ashtree Heritage, and Alison James MCIfA (6059), MSDS Marine

OASIS has been a familiar feature in the landscape of the historic environment sector for nearly 20 years. It is developed and hosted by the Archaeology Data Service (ADS) on behalf of Historic England and Historic Environment Scotland. Over that time, it has enabled the reporting and transfer of information about archaeological investigations from those carrying out fieldwork to Historic Environment Records, national heritage bodies and the ADS Digital Library, and has transformed the way grey literature reports are made accessible online.

Reports transferred from OASIS to ADS library



Downloads



What has been its legacy so far?

While OASIS was first launched in 1999 with a series of pilot projects, the current form has been in place since 2004, initially rolled out in England with Scotland and the maritime zone of Wales quickly following suit. Since this time, OASIS has recorded over 80,000 investigations and facilitated the transfer of over 55,000 digital reports into the Library. The range of projects being recorded on OASIS spans the whole spectrum of the human story from the Palaeolithic to the modern age and includes both maritime and built heritage.

The impact of OASIS on the sector has been significant, in particular in providing open access to a vast body of grey literature reports generated through the planning system. Download figures show that OASIS reports have been accessed over 30,000 times per year, with this figure slowly rising as the Library grows.

OASIS redevelopment

The heritage data landscape is changing and with it, OASIS. In England, there is now a greater emphasis on a more coordinated and simplified data sharing approach through Historic England's Heritage Information Access Strategy (HIAS). Likewise, Scotland's Historic Environment Data (SHED) aims to improve access to historic environment information. OASIS will play a key role in these strategies by providing the mechanism to share information and data outputs across the whole sector.

With this in mind, OASIS is being redeveloped in line with feedback from users and supporting these strategic aims. This redevelopment is well underway and will lead to significant improvements to meet the needs of a modern historic environment community. The new OASIS is being designed to record all forms of historic environment investigations, including building recording, maritime and archaeological projects. It is aimed at the whole sector too, including academic and community researchers. Some of the specific changes include

- an improved and easier-to-use interface
- the ability to record accurate spatial metadata
- identifying and linking to physical and digital archives
- modules for recording specialist data
- links to the new generation of Research Frameworks in England and Scotland
- speeding up the process of transferring reports from OASIS through to the ADS Library for public access
- notifications and improved communication between contractor, HER and museum/archive
- use of up-to-date, controlled terminology to index event, object and monument information, which will enable more consistent searching and cross-referencing.

Legacy for the future

The future legacy of OASIS can be expressed in one word: connectivity. With the redevelopment comes the opportunity to broaden the use of OASIS across the whole historic environment sector, thereby enabling it to be more inclusive of all investigations, not just those undertaken as part of the planning process. Linking all aspects of a project, ie reports and archives, will result in a more connected project life cycle while the introduction of museum users will allow greater communication and signposting with regard to archive deposition.

This connectivity will not just be seen through project life cycles but also through the connecting of people from all parts of the sector. With the new form comes the ability to communicate directly through the system, thereby encouraging the development of relationships leading to a lasting digital legacy for the historic environment.

GET INVOLVED

The new OASIS is due for rollout in the autumn of 2020, following a period of sector-wide testing during the spring and summer of 2020. Historic England has commissioned Alison James of MSDS Marine and Aisling Nash of Ashtree Heritage to run a series of training workshops in the autumn to support the rollout of the new OASIS, which will be open to all users.

If you are interested in attending, visit the OASIS blog to keep up to date with the redevelopment and/or subscribe to our newsletter to find out more about our training workshops.

SCAN ME

SCAN ME

http://eepurl.com/gbOKrv

(https://archaeologydataservice.ac.uk/blog/oasis)

Aisling Nash

Aisling is a freelance heritage consultant and illustrator. With a background in field archaeology, she has extensive experience working in both historic environment records and planning archaeology. She also has experience of outreach and public engagement, principally through her previous role as manager of the Worcestershire HER.

Alison James

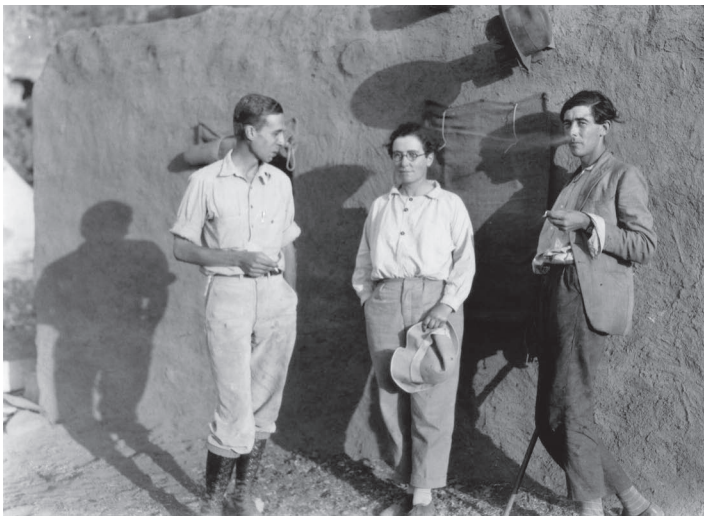
Alison is a Director and Project Manager at MSDS Marine with extensive experience in the management of historic shipwreck sites, volunteer involvement, community engagement and education initiatives. Previously Alison spent ten years with Historic England managing England's protected wreck sites and working with the licensed teams and volunteers who work on the sites.

Out in Oxford and beyond the binary: LGBTQ+ stories in the Pitt Rivers Museum

Beth Asbury ACIfA (4635), Assistant Archaeologist (HER and Outreach), West Berkshire Council

What comes to mind when you think of the Pitt Rivers Museum at the University of Oxford? As archaeologists, does it make you think of the great man himself, 'The General', that 'Father of British Archaeology' and coiner of 'typology', Augustus Pitt-Rivers? For some it's lauded as a grandfather's attic or a treasure trove. For others it's a dark, violent, colonial space. Its collections have inspired writers like Colin Dexter, Penelope Lively and Philip Pullman, and yet its antiquarian atmosphere still tricks its audience into thinking its displays lack dynamism. This is not so!

Natufian bone pendants from Mugharet el-Kebarah, Mount Carmel, Palestine (PRM 1932.65.203-.209). Credit: Pitt Rivers Museum, University of Oxford



Francis Turville-Petre (right) with Theodore McCown (left) and Dorothy Garrod (centre) at Wady el-Mughara, Israel, in 1931 (PRM 1998.294.609). Credit: Pitt Rivers Museum, University of Oxford

The Pitt Rivers Museum is a museum of anthropology and world archaeology, founded in 1884 with a donation of some 30,000 objects from Pitt-Rivers' first collection. Although his name, as stipulated, is still etched over the door through from the adjoining Museum of Natural History, its collections have continued to grow to around 400,000 objects. These objects have come from across the world and are as varied as an obsidian Acheulian handaxe from Kenya collected by Louis Leakey (PRM 1929.45.1) to a piece of concrete from a Soviet hangar in Cuba (PRM 2016.46.1).

We all know that objects have stories to tell and that stories can be told using objects. Few of the collectors, donors and excavators of those objects, however, probably anticipated that they would be revisited in the 21st century through a queer lens. This changed in February 2016 when I went to a lecture by Professor Richard Parkinson for LGBT History Month (https://podcasts.ox.ac.uk/great-unrecorded-history-lgbt-heritage-and-world-cultures). Richard is an Egyptologist at the British Museum in London and at the Oriental Institute in Oxford, and the author of *A Little Gay History* (2013). His lecture, probably the most emotive I have ever been to, called for all museums to have at least one object on permanent display identified as relevant to LGBTQ+ history.

With the help of friends and colleagues, around 25 active volunteers who identify as LGBTQ+ or as allies, and funding from the Oxford University Museums Partnership, we created *Out in Oxford: an LGBTQ+ trail of the University of Oxford's collections*. This trail features 51 new interpretations of 35 items from the Ashmolean Museum, Bate Collection, Bodleian Libraries, Botanic Garden, History of Science Museum, Museum of Natural History and Pitt Rivers Museum. It has a website (www.glam.ox.ac.uk/outinoxford) and a booklet with forewords by Stephen Fry and Richard Parkinson, a logo designed by local LGBTQ+ youth group My Normal, and a trail app with audio descriptions for blind and partially sighted people. It was the University's first cross-collections trail and the collections' first LGBTQ+ project.

Some of my favourite objects on the trail are a set of Natufian bone pendants dating from 13-10,000 BC, excavated by Francis Turville-Petre (1901–1941) in Palestine with Dorothy Garrod. Turville-Petre was an openly gay archaeologist and famous for discovering the *Homo heidelbergensis* fossil, Galilee Man, in 1926. From 1928 to 1931 he lived at the Institute of Sexual Research in Berlin, run by the renowned sexologist Magnus Hirschfeld (1868–1935), who hoped his research would encourage understanding and tolerance of homosexuality. Turville-Petre was fictionalised by his friends Christopher Isherwood and W H Auden.

The trail was launched in LGBT History Month 2017 and the atmosphere in the Museum on those nights was electric! 2017 was especially important as the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales, and the 60th anniversary of the Wolfenden Report that advocated that change in the law. John Wolfenden (1906–1985), Chancellor of the University of Reading

at the time, later became the Director of the British Museum from 1969 to 1973. The committee he chaired was founded after popular opinion started to change after several high-profile witch hunts and court cases, including that of Michael Pitt-Rivers (1917–1999), the great-grandson of the Museum's founder.

In March 1954, Michael was tried alongside his cousin, Edward Douglas-Scott-Montagu (Third Baron Montagu of Beaulieu) (1926–2015) and their friend, journalist and novelist, Peter Wildeblood (1923–1999), for 'conspiracy to incite certain male persons to commit serious offences with male persons'. Montagu founded the National Motor Museum, Beaulieu, in 1952 and later became the head of English Heritage from 1984 to 1992. Although the Pitt Rivers Museum has objects donated by Michael that belonged to his great-grandfather, none of them were on display at the time of the project and his story could not be included.

The *Out in Oxford* trail was almost award-winning, having been shortlisted for a Museums and Heritage Award, University of Oxford Vice Chancellor's Diversity Award, and an Oxfordshire Charity and Volunteers Award. There have been two further parties at the Pitt to celebrate LGBT History Month and LGBT History Month 2020 was launched there jointly with the Museum of Natural History in November 2019. My Normal now uses the Museum for its monthly meetings. Feedback has been overwhelmingly positive and sometimes incredibly personal.

A further legacy of the project came with the announcement in October 2018 that the Museum had been awarded significant National Lottery Heritage Funding for a new project, *Beyond the binary* (www.prm.ox.ac.uk/beyond-the-binary). This funding has allowed for the recruitment of a dedicated project team, who, with support from community volunteers, are more thoroughly queering the collections, enhancing the database, and commissioning and purchasing new objects for the Museum. A free exhibition will open later this year to showcase this incredible work. Michael Pitt-Rivers' story can now be told.

Archaeological archives may initially be destined for the shelves of museum stores. They may seem unremarkable. They may appear uninspiring. They may not be revisited for years. In the future though, they may be emotive, even controversial. They may be the last part of the jigsaw of someone else's life and have a value we cannot imagine. So pack those boxes carefully, archive managers, and stay creative, curators. Our future's in our past!

Mini Pride parade during the party at the Pitt trail launch event, February 2017. Credit: Pitt Rivers Museum, University of Oxford

General Pitt-Rivers' unused excavation 'medalets' donated by his great-grandsons, Michael and Anthony Pitt-Rivers, in 1971 (PRM 1971.30.5). Credit: Pitt Rivers Museum, University of Oxford

Project team, volunteers and visiting speakers after a showing of Paris is Burning, *February 2017. Credit: Pitt Rivers Museum, University of Oxford*

Beth Asbury

Beth is Assistant Archaeologist (HER and Outreach) at West Berkshire Council. She worked at the Pitt Rivers Museum in several different roles from 2011 to 2017. Whilst employed as Assistant to the Director and Administration Team there, she also managed the *Out in Oxford* project, mostly in her spare time. Previously, from 2005 to 2010, she was Membership Administrator for CIfA, before a brief period at the Ministry of State for Antiquities in Egypt in 2010–11.

DIGITAL ARCHIVES, OPEN DATA AND UNEXPECTED LEGACIES

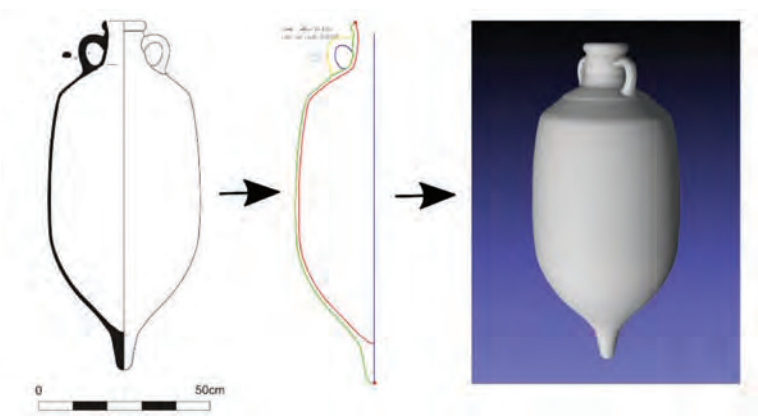
Holly Wright, Archaeology Data Service

At the Archaeology Data Service, we often discuss how and why the data we hold might be used, and how we might optimise it for the many communities we work to serve. This has become more urgent as we try to align our archiving processes with the FAIR Principles: the best-practice guidance promoting that digital data should be made Findable, Accessible, Interoperable and Re-usable (Wilkinson et al 2016). While we try to understand and predict how our data might be re-used, there are times when the advent of new technologies creates uses for our open data that neither we at the Archaeology Data Service nor the data creator could have imagined.

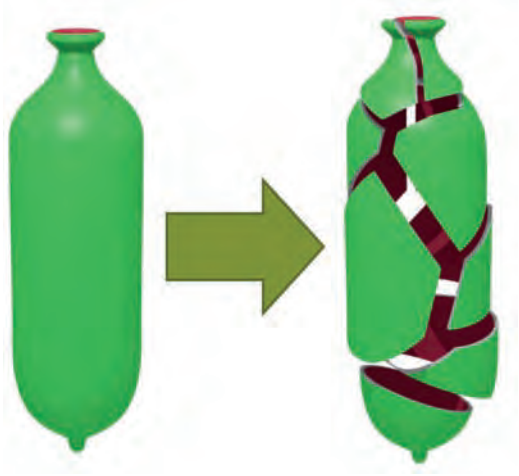
The popular archive: Roman Amphorae: a digital resource*, first deposited in 2005. Credit: Archaeology Data Service*

One of our most popular archives is *Roman amphorae: a digital resource* (University of Southampton 2014), with around 25,000 pageviews every month, year after year. One of the main reasons for its popularity is that it is a comparative collection, rather than the data from a particular archaeological project. The archive includes a searchable interface with the significant characteristics for a wide range of Roman amphorae types and sub-types, including details about everything from spatial and temporal distribution to typical contents and distinctive features, but it also includes photographs of typical examples, petrology and most importantly for this discussion, profile drawings for each amphorae type and sub-type.

The popularity of this archive already illustrates the importance of open, digital comparative collections for archaeology to speed the identification of archaeological artefacts, but the fact that it is openly licensed for re-use means it is incorporated into other research in ways that paper-based and proprietary comparative data cannot. For example, it is also currently in use by the *Production and distribution of food during the Roman Empire: economic and political dynamics* project ('EPNet' n.d.). As the Archaeology Data Service also actively participates in research, we agreed to be partners in a recent project funded by the European Commission called ArchAIDE (Anichini et al 2020). ArchAIDE set out to design an app



The conversion process carried out by the CNR-ISTI Visual Computing Lab. Standardised profile drawings of archaeological pottery were converted into vector files in SVG format, from which 3D scale models were derived. Credit: Archaeology Data Service



To address the paucity of training data available, 3D models were broken into 'virtual sherds' and used to train the shape-based algorithm. Credit: Archaeology Data Service

3D printed Roman amphorae from the ArchAIDE archive. Credit: Holly Wright

Screenshot detail of the ArchAIDE archive, showing the interactive model for Roman amphorae type African 2D Grande in 3DHOP, along with the 2D and 3D models available for download, and the links back to the full description within Roman amphorae: a digital resource. *Credit: Archaeology Data Service*

'we agreed to be partners in a recent project called ArchAIDE ... (which) set out to design an app to speed up the time-consuming process of pottery identification.'

to speed up the time-consuming process of pottery identification, and set out to use Artificial Intelligence in the form of automated image recognition to make it easier to match sherds with their correct type.

As proof-of-concept, ArchAIDE decided to use Terra Sigillata, Majolica of Montelupo and Roman amphorae to test whether image recognition algorithms could be used to identify sherds based on their shape or decoration. It was important not only to create training data so the algorithms could identify the correct types, but also to provide comparative data within the app, so that archaeologists could confirm whether or not they agreed with the identification, before saving the identification in a digital assemblage. For Terra Sigillata and Majolica of Montelupo, this meant expensive and time-consuming photo campaigns were undertaken within archives in Italy, Spain and Germany, but for Roman amphorae, the *Roman amphorae: a digital resource* archive could simply be re-used within the app.

As the project progressed, however, the real power of *Roman amphorae: a digital resource* became apparent. First, the ArchAIDE partners at the CNR-ISTI Visual Computing Lab in Italy were able to take all the digitised profile drawings and use them to create 3D models of every amphorae type, using an automated workflow. The visual computing lab is also responsible for creating an interactive viewer called 3DHOP, which allows user interaction with the models, including movement, measurement, sectioning in three dimensions, and a variety of other features. It was thought that this could be incorporated into the comparative data for the app, but it turned out to be even more critical to the success of the project.

The training of algorithms for automated image recognition typically relies on thousands or even millions of examples in order to learn what to recognise. This was simply impossible for archaeological pottery, and ArchAIDE partners were fortunate if they were able to find 10 examples for each type. The accuracy of the decoration-based image recognition was quite good, but the ArchAIDE partners at the Deep Learning Lab at Tel Aviv University who were training the algorithm struggled with the accuracy of the shape-based image recognition with so few examples to properly train the data, and the outlook for this part of the project was grim.

'we hope it represents an unexpected legacy that can be an exemplar for the future.'

Partners then hit upon the idea of creating training data by taking the 3D models of the Roman amphorae, breaking them into 'virtual sherds' and using them to train the algorithm... and... it worked! The accuracy was still not as high as for decoration, but was good enough to show the proof-of-concept could be successful, representing a way to create training data for many applications across the Humanities where there is a scarcity of well-identified types.

As the project came to a close, one of the tasks for the Archaeology Data Service was to archive the outputs of the ArchAIDE project (ArchAIDE consortium 2019). This included the 2D and 3D models created from every profile drawing from *Roman amphorae: a digital resource*, and it became obvious that this would be a useful addition to an already popular archive. While the two archives had to remain distinct, and all the 2D and 3D models accessible directly from the ArchAIDE archive, after discussion with the original depositors it was agreed the two archives should be linked. Now users of *Roman amphorae: a digital resource* can see the ArchAIDE logo and a link to the 3D model(s) for that amphorae type. In turn, each of the pages with the 3D models has links back to the full descriptive record within *Roman amphorae: a digital resource*. Information can be accessed directly through one archive to the other (and vice versa). Within the ArchAIDE archive, users can interact with the models in 3DHOP and they are easily downloaded for re-use, including 3D printing.

This represents a fascinating example of data re-use that could never have been imagined when *Roman amphorae: a digital resource* was first deposited with the Archaeology Data Service in 2005. It has resulted in the enrichment of the original archive, making it an even more useful resource going forward. None of this would have been possible, however, if the data had not been made FAIR and open, and we hope it represents an unexpected legacy that can be an exemplar for the future.

Anichini, F, Banterle, F, Buxeda i Garrigós, J, Callieri, M, Dershowitz, N, Dubbini, N, Lucendo Diaz, D et al 2020 Developing the ArchAIDE application: a digital workflow for identifying, organising and sharing archaeological pottery using automated image recognition. *Internet Archaeology*, 52. https://doi.org/10.11141/ia.52.7.

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'EPNet.' n.d. Accessed 7 April 2020. http://www.roman-ep.net/wb/home/.

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Wilkinson, M D, Dumontier, M, Jsbrand Jan Aalbersberg, I, Appleton, G, Axton, M, Baak, A, Blomberg, N et al, 2016 The FAIR Guiding Principles for Scientific Data Management and Stewardship. *Scientific Data* 3 (March), 160018.

Holly Wright

Holly is International Projects Manager for the Archaeology Data Service at the University of York. Her work has included ADS participation in the SEADDA, ArchAIDE, NEARCH, E-RIHS, ARIADNE, ARIADNEplus, LoCloud, CARARE and SENESCHAL projects. Her research focuses on archaeological field drawing and the Semantic Web, including specialisation in visual documentation and communication, archaeological data management, the use of Web standards and the Semantic Web in archaeology.

PRESERVING THE WIDER LEGACY

A PERSONAL MUSEUM PERSPECTIVE

Gail Boyle FMA FSA

Museums have traditionally been the focal point for the collection of all types of archaeological material and this remains largely the case, despite evidence that demonstrates fewer are actively collecting archaeological archives. In Bristol, for example, some of the museum's earliest archive material derives from excavations that took place long before modern fieldwork techniques were developed, while archives that continue to be collected today result mainly from the commercial developer-funded process. It goes without saying that the quality of archaeological investigation, and therefore the record, has improved immeasurably, and that the nature of these archives is incomparable. Nevertheless, it is often the earlier records that have potentially the most capacity to engage members of the public with the archaeological record, mainly because of the rich vein of personal, social and documentary record that exists to support them. Many museum visitors will, for example, interact more readily with subject matter that is people-focused and story-led, and respond more empathetically to the lived human experience rather than to boxes of impersonal records and digital data sheets. This is an important consideration, since changes to modern archiving and collecting practice may have inadvertently also reduced the capacity for museums, and others, to solicit public interest with the archaeological record being made today.

The longevity of museum collecting activity enables those who manage the resource to appreciate changes in practice over time and in particular to the types of supporting records being collected. These might include for example, personal correspondence, administrative papers and oral histories, all of which add context to the record of human endeavour involved with the gathering of data, the production of archives or their analysis, research and interpretation. Personal experience and anecdotal evidence suggest, however, that while social and historical records associated with individual finds (especially extraordinary finds of treasure) may continue to be systematically collected, those that provide similar contextual information for archaeological archives are not.

Field-walking notebooks: Blaise Castle 1920s. The original field records made by this collector are artefacts in their own right and more than display-worthy as real objects: they carry different types of messages for museum visitors relative to authenticity and the artistry of the maker than replicas or digitised versions. The drive towards producing the documentary elements of an archive in digital format means museums will have to find different ways of engaging visitors with this type of record. Credit: Bristol Culture

Royal Fort excavations, Bristol 2009. 'It was a bit like looking for the Holy Grail – I mean how could we dig a civil war site and not find such an iconic object?' *Andy King, Site Director. Personal perspectives add value to the record. This site was excavated by Bristol & Regional Archaeological Services. While the site report emphasises the historical and archaeological significance of the results for Bristol, they do not convey the human satisfaction of finally finding a cannonball. Credit: Bristol Culture*

One argument is that this situation has resulted from fundamental changes to the museum role in terms of the collection of archives, where in essence museums have become the receivers of archives made by others rather than their creators. Similarly the process is now systematically navigated using deposition policies and procedures that pay reference to standardisation, best practice and sustainability in order 'to make archaeological data, information and knowledge available, stable, consistent and accessible for present and future generations'.[1] This has led to a situation, however, where retained archives may have potentially become so refined that the people who have been responsible for their creation are becoming anonymous and their experience in the process of discovery is being lost. Similarly, community responses to discoveries and engagement activities are not being consistently collected, recorded and archived. In short, from a museum perspective the archiving process that we have created is starting to potentially dehumanise and depersonalise the record itself, to such an extent that the results make it harder for us to present information in ways that will spark public interest or connect them to the process itself.

Archaeological archives do not sit in isolation from each other, either within a museum collection or without, and our archiving processes need to take account of the fact that significance and interest factors will also vary between stakeholders. The records we collect and retain must reflect this if we are to make them truly accessible to all and not just to those with a vested archaeological or academic interest. The human stories that fieldwork reveals are clearly the primary consideration for archaeological purposes, but the human activity required to seek out and produce the record is just as fascinating and integral to the story-telling process. This is perhaps best epitomised by the narrative stories produced by Mike Pitts in his latest book *Digging up Britain*.[2] Pitts adeptly combines the everyday experiences, views and opinions of archaeologists (past and present) with the results of their work, to create highly engaging and publicly accessible accounts of both the known and the less well-known. If we do not make attempts to record these perspectives, we cannot present them. There is clearly a balance that must be drawn between this, best practice, preservation and sustainability, but we should also be mindful that what we do should be serving the public interest at large and not just a small section of the public. If we apply the principles of universal design to our methodologies, then we should be asking ourselves who, or what, do we exclude by choosing to record and archive sites this way? This may mean, for example, that alongside guidance for the digital archiving of fieldwork records we should also be investigating what best practice would look like in terms of when, and how, we might collect evidence of, for example, public engagement activity, email correspondence, blogs, news and social media relating to sites. We also need to ensure that preserved

History files: the Fawcett Collection. Older archives and in particular records that relate to antiquarian collecting activity contain huge amounts of other types of contextual information which form the resource for an enormous variety of different types of research project. Credit: Bristol Culture

Alfred Jowett Selley (1854–1945): amateur archaeologist. People are fascinated by other people and especially what they look like; being able to put faces to the names of those involved with fieldwork helps visitors to relate to the subject matter. Apart from Selley's photograph there are multiple hand-written diaries and letters that record what he found when field-walking in the Mendips and make what he did instantly relatable to visitors. Credit: Bristol Culture

photographic records aren't becoming devoid of images of people actually digging sites and that their perspectives before, during and after excavation are gathered, perhaps by recording selected oral histories. Since in many cases digital mechanisms are becoming the norm, we need to find alternative ways of evidence-basing the human hand in the process, especially where records are being produced and preserved digitally rather than on paper.

It is likely that where archaeological archives (historical or modern) have been collected they will generally proportionally form a large part of each museum's overall collection. We will do our future audiences, and potentially our advocates, a disservice if we fail to provide them with all the evidence available to us today, so that the potential of whole collections can be fully unlocked in the future, whether that be from a social, historical or archaeological perspective.

[1] Perrin K, et al 2013 *A Standard and Guide to Best Practice for Archaeological Archiving in Europe: EAC Guidelines 1.* Europae Archaeologiae Consilium.
[2] Pitts, M, 2019 *Digging up Britain: ten discoveries, a million years of history.* Thames & Hudson.

Gail Boyle FMA FSA

Gail has been a museum archaeologist for over 30 years and is Senior Curator of Archaeology and World Cultures for Bristol Museums. She has successfully delivered a wide variety of innovative and complex museum exhibition, engagement and research projects and was awarded the Fellowship of the Museums Association in recognition of the significant contribution that she has made to the museum sector. Gail sits on the Treasure Valuation Committee and several other advisory boards, including the Portable Antiquities Advisory Group and Historic England's Archaeological Archives Advisory Panel. She is former Chair of the Society for Museum Archaeology (2012–2018), is currently Vice-Chair of Bristol & Gloucestershire Archaeological Society Council and Fellow of the Society of Antiquaries of London. She has long-standing collaborative and teaching relationships with both the University of Bristol and the University of the West of England.

The Finds Group at 30: celebrating the past, reviewing the present, planning the future

Report by Kayt Hawkins MCIfA (1416) on behalf of the Finds Group committee, with thanks to all the FG members.

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#cifafinds30 @CifaFinds

On 25 September 2019 the Finds Group held its annual AGM event, celebrating 30 years of advocacy within archaeology for finds work, standards, guidelines, training and more.

The theme of the day was part reflective, looking back at the founding of the group, its original objectives, the frustrations and successes. It was also about recognising where we as group are now, in terms of membership, remit and aspirations. Looking forward, the major concerns of our members and the future direction of the Finds Group were all up for discussion.

The Finds Group does not represent any particular specialism; rather it aims to provide an 'umbrella' group for the myriad of specialist interest groups that exist, providing a single point of contact for these many groups to CIfA.

After a retrospective by our first Chairperson, Andrew (Bones) Jones, Duncan Brown took us back to 1989 and the first meeting of the Finds Group, with the founding committee comprising A Jones, V Bryant, D Hurst, Duncan Brown, Mike Heyworth, Alan Saville and D Tweedle. As early as 1991 we saw the publication of *Guidelines for Finds Work*, followed by the draft *Standard and Guidance for Finds Work* in 1998, which was finally ratified (after resistance in some quarters) in 2000. Many of the initial aims identified in the 1991 document are worryingly still relevant and these were highlighted throughout the day in the various papers.

One of the original committee members also featured in Jane Evans's paper 'Take 3 Girls', which followed the careers of three women who started in finds work in or around 1989. Of the three, only one is still working in finds, and the reasons behind this provoked much discussion concerning the effect of maternity leave, child-care commitments, mental health and the relatively narrow experience base of specialists in affecting career progression. The impact current working practices are having on the ability of new specialists to actually 'specialise' as opposed to the growing trend of the 'generalist specialist' also figured prominently in discussions throughout the day.

The lack of training was and still is a major concern for the Finds Group members and one of the top factors listed by members as a threat to finds work in the recent survey. Both the 'survey of specialists' (Aitchinson 2017) and our own survey (presented by Kayt Hawkins) highlighted the ageing demographic of finds specialists; with an average age of 47 and many planning on retiring within the next 10 years, the profession is facing a serious crisis. Looking

forward, a wide range of training topics were requested by the members, both artefact- and ecofact-specific, and on broad themes such as freelance working. The Finds Group will also take on board the preference for use of alternative formats in providing these, particularly online resources such as training videos and podcasts.

Continuing the forward-looking theme, we explored new techniques and approaches to analysing and interpreting finds and environmental material and conservation approaches: Pete Guest discussing approaches to Roman coin studies, Sue Harrington's research into textile preservation on artefacts, Julie Dunne on organic residue analysis, Emily V Johnson explaining advances in zooarchaeological techniques and Imogen Wood's paper covering analytical studies in prehistoric pottery. The variety evident in the subject matters reflects the broad nature of the Finds Group and highlights one reason for its continued success as a Special Interest Group. Membership in those first years was less than 100; currently we have 839 members listed on the CIfA database. The Finds Group does not represent any particular specialism; rather it aims to provide an 'umbrella' group for the myriad of specialist interest groups that exist, providing a single point of contact for these many groups to CIfA. It aims to promote standards and best practice for all specialists, and the last section of the day saw Louise Rayner, our current Chair, giving an update on the Finds Reporting Standards Toolkit, the development of which came directly from the recommendations made by the *Review of the Standard of Reporting on Archaeological Artefacts in England* (Cattermole 2017). The next stage of this project will see the creation of a specialist tool kit, available via the CIfA website alongside the Archive Selection Toolkit.

The day was a great success, a fitting celebration of 30 years of hard work by many people who have given their time voluntarily to help provide training and opportunities and promote the role of specialists within the archaeological sector. There are still many issues facing finds specialists, but the Finds Group is ready to take on the next 30 years.

Aitchinson, K, 2017 *Survey of Archaeological Specialists*, Landward Research doi.org/10.5284/1043769

Cattermole, A., 2017 *Review of the standard of archaeological artefact reporting in England*, Historic England www.archaeologists.net/publications/reports

Slide from Jane Evans's talk

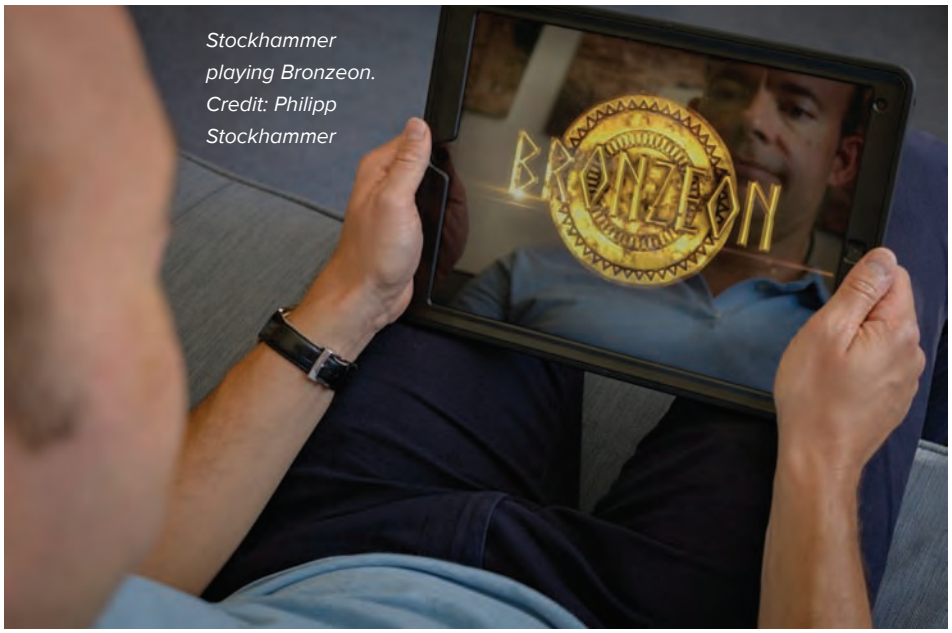
Celebrating 30 years of the Finds Group. Some of the group members at the event. Credit: Kayt Hawkins

BRONZEON

Learning about the Bronze Age by gaming

Philipp W Stockhammer

Prehistoric archaeology has a long story of success in attracting public interest. So far, its major public audience are members of the educated middle class, who enjoy visiting archaeological museums or special exhibitions or watching popular archaeology-style television programmes. However, archaeological research still faces the problem of how to attract a young audience – especially teenagers – in spite of their interest in pseudo-archaeological movies such as *Indiana Jones* or *Tomb Raider* and related computer games as well as civilisation build-up/strategy games like *Civilization* or *Age of Empires*.



Stockhammer playing Bronzeon. Credit: Philipp Stockhammer

In order to reach out to this group, I developed the idea of a computer game that presents the most recent insights from archaeological research. Together with the computer game producer Milkroom Studios GmbH and the marketing agency elfgenpick, I created a civilisation build-up/strategy game whose rules are all based on the most recent scientific results. It is designed for school teaching, especially at Bavarian grammar schools of *Gymnasium* type, where the topic of prehistory is discussed in a few lessons at the beginning of grade 6. We were lucky enough to receive €100,000 funding by the Volkswagen Stiftung and, with this money on hand, we developed the game and the corresponding marketing material from March to July 2019 in order to be ready for the new school year starting in Bavaria by mid-September.

Bronzeon is freely available for download for Android and Apple users. It was designed for tablets and mobile phones in order to reach a broad audience and to enable pupils to play it on their own devices so that they can continue playing after school. As edutainment game, it acts as a subliminal, but historically precise, pedagogical tool because of its science-based background. As well as the game, I designed accompanying material for teachers: a draft of a letter to parents explaining why their children will be playing a computer game at school and why they should bring a tablet or mobile phone with them; an outline of a 45-minute school lesson integrating the game; and a draft of a summary of possible insights after playing.

The scientific background of the game is based on the results of our collaborative research project *Times of upheaval: changes of society and landscape at the beginning of the Bronze Age,* funded by the Heidelberg Academy of Sciences from 2012 to 2018. Within this project, we conducted a comprehensive (bio)archaeological study of 200 Final Neolithic and Early Bronze Age burials (c2800–1500 BC) in the Lech river valley in southern Germany. We were able to gain ground-breaking new insights into social structures, human mobility and infectious diseases: we studied the settlement pattern with single farmsteads along the fertile loess terrace in the centre of the Lech valley and farmstead-related cemeteries. With the help of archaeogenetics and isotope analyses, we reconstructed patrilocal communities in which all women came from afar. However, depending on the size of distance of their origin, their role within the farmsteads was different[1, 2]: women from other areas within southern Germany had children buried in the same cemeteries and became part of the farmstead's biological family tree. Women from more than 400km away – at least one third of the women analysed – never had children buried in the Lech valley. However, they were buried with rich grave goods and probably played an important role in bringing bronze technology into the valley. Women (and men) presumably from southern Germany with poor graves and no biological relatives within the valley might represent menial staff. Moreover, we traced one of the earliest pieces of evidence for the Plague in Central Europe.[3]

We were convinced that these insights (eg the high degree of female mobility, women as mediators of technological knowledge, appearance of the Plague, etc) were important to be communicated, as they had already had broad media coverage in newspapers, magazines, radio, and television.

The game informs the player about the hard life in the Bronze Age … the importance of (female) mobility, and the development from copper to complex bronze technology.

Bronzeon. Credit: Philipp Stockhammer

Within the computer game, the player starts with his family in a riverine landscape copying the Lech valley. (S)he has to build houses, cultivate farmland and keep domestic animals in order to produce enough food. All daughters will leave the Lech valley at a certain age and all sons welcome women from afar. Only foreign women bring technological development into the game, and if the player is unlucky, floods will destroy the village, or the Plague will kill part of the population. Thus, the game informs the player about the hard life in the Bronze Age (children starving, infectious diseases, forces of nature, etc), the importance of (female) mobility, and the development from copper to complex bronze technology.

Many teachers have already integrated the game into their lessons, and hundreds of pupils and adults enjoyed playing it, as is visible from all the positive feedback I have received in the past months. I am deeply convinced that this kind of edutainment will increase knowledge and awareness of the importance of archaeological research. The next game is already in production!

[1] Mittnik, A, *et al* 2019 Kinship-based social inequality in Bronze Age Europe. *Science,* 366, 731–734.
[2] Knipper, C, *et al* 2017 Female exogamy and gene pool diversification at the transition from the Final Neolithic to the Early Bronze Age in Central Europe. *PNAS,* 114:10083–10088.
[3] Andrades Valtueña, A, *et al* 2017 The Stone Age plague and its persistence in Eurasia. *Current Biology,* 27, 3683-3691.e8.

Philipp W Stockhammer

Philipp W Stockhammer is professor for prehistoric archaeology with a focus on the Eastern Mediterranean at Ludwig-Maximilian-University Munich and co-director of the Max Planck-Harvard Research Center for the Archaeoscience of the Ancient Mediterranean, Jena. In 2008, he earned his PhD at Heidelberg University. There, he continued working as a post-doc researcher until 2016 and additionally since 2013 as a lecturer at the University of Basel. In 2015, he received an ERC Starting Grant and now leads several collaborative research projects on the Bronze and Iron Ages in Central and South-Eastern Europe and the Eastern Mediterranean. His research focuses on intercultural encounter, mobility, food, and the integration of archaeological and scientific data.

NEURODIVERSITY AND ARCHAEOLOGICAL PRACTICE

Amy Talbot and Rosie Loftus

CIfA's policy statement on equal opportunities in archaeology states that *'equal opportunities are integral to every aspect of archaeological work. It is essential that all people are treated equally and not disadvantaged by prejudices or bias'.* More recently, alongside the work of the Equality and Diversity group, CIfA has launched a dedicated web page to highlight the many different aspects of equality and diversity in archaeology and to provide access to useful resources.

Spotlight on invisible disabilities

As the CIfA policy statement highlights, all people should be treated equally and that encompasses both visible and invisible disabilities. One example of an invisible disability includes neurodiversity. Estimated to affect 15 per cent of the population, neurodivergent individuals process and interpret information in different ways with attention deficit disorders, autism, dyslexia and dyspraxia identified as specific examples. How can workplaces better support people with alternative thinking styles?

In this article Amy Talbot and Rosie Loftus share their experiences of how dyslexia and dyspraxia have impacted their working lives. Their stories illustrate the importance of encouraging individuals to make employers aware of their conditions, to educate line managers so that they can raise awareness and provide support, and to encourage change to working practices that would be of benefit to all staff.

Amy Talbot

I was diagnosed through the University of Bradford in October 2019. Having a name for my feeling of 'I understand this, why can't I prove I can in a way that everyone else understands' has been incredible.

> ***Despite being a fluent reader, my dyslexia diagnosis came from the assessor realising I cannot sequence concepts, words, letters or numbers, and that I rely on memory for how something should look, feel or sound when writing.***

One aspect of receiving a dyslexia diagnosis has been reviewing how to use Microsoft Word. I could never 'see' words in italics, and now I know this is a dyslexic trait I feel much more capable to undertake desk-based work.

On complicated archaeological features it took me a long time to verbally explain what was occurring, even though in my head 'I understood'. This would often lead to

Amy Talbot

assumptions that I was incompetent or inexperienced and so I would be treated as such. Points on a compass and directions on section points are still a nightmare! I am very reliant on writing down everything and had to ask when on site for pro-forma sheets to be created so that I knew what information I needed to record. This was because there are differences between units, and often there was no recording manual on site, since it was expected that everyone already knew how to fill out context and drawing sheets. I struggled during my time in fieldwork as I frequently felt stupid and overwhelmed. This had a detrimental effect on my mental health.

Being undiagnosed during my time in fieldwork meant there was no support. During a brief period where I worked with my husband, he was able to create pro-forma sheets for me, or at least give me a list of what information I needed to include, including the terminology and why it was important. Standardised industry pro-forma sheets across all CIfA Registered Organisations, including prompts, drawing conventions and a terminology glossary would be useful! Like Rosie I also have dyspraxic elements as my body cannot sequence how to do basic motor functions, so I struggle with carrying tools and have visual stress.

Rosie Loftus

Unlike Amy I was diagnosed with dyslexia in primary school and when I was a child it felt like a bit of a monster following me round. It meant that I went to special classes in school time, so I missed the more fun classes;

> ***I have very poor hand–eye coordination so I was no good at football or rounders. If there was a muddy puddle, I would fall in it! Good training for my future in archaeology really.***

I struggled to learn how to read and write and even as an adult I still struggle with spelling. However, because I must take the long way around to get to the same results as a non-dyslexic person, I have become a fantastic problem solver. I am very patient, and I am very determined.

I found when I got my first job, I struggled with drawing plans and sections. It took a project officer on a site to realise that my brain was not registering the blue squares on Permatrace. He made me a red board; problem solved... almost. On a bad day it still feels like 'Baby Shark' is playing on one side of my brain as someone plays the cymbals on the other. When it is safe, I put on my headphones and listen to an audio book; this switches off the part of my brain that is angry and noisy and allows me to do my job effectively.

One of the biggest issues I deal with on site now is health and safety enforcing goggles. I am not the only staff member on site who has dizzy spells because of visual stress. This has nothing to do with my eyesight and is instead a visual processing issue. It has been suggested that I use a visor instead, which solves the issues but singles me out as having a disability.

Being dyslexic is a fundamental part of who I am. It makes me empathetic, creative and I have an incredible long-term memory. The monster who walked behind me now walks beside me and has very much become my best friend, although we still fall out sometimes.

Rosie Loftus

Useful links

CIfA policy statements: https://www.archaeologists.net/codes/cifa

CIfA equality and diversity in archaeology web page: www.archaeologists.net/practices/equality_and_diversity_in_archaeology

British Dyslexia Association: https://www.bdadyslexia.org.uk/dyslexia

NHS: https://www.nhs.uk/conditions/dyslexia/living-with/

Child Mind Institute: https://childmind.org/article/understanding-dyslexia/

Looking for a lifeboat when drowning in data

We all know what we are supposed to do but what happens when you can't?

Stuart Palmer MCIfA (4609),
Archaeology Warwickshire

Leaving aside our interminable proclivity to disagree on the minutiae, I think we can agree that most of us are in it for the 'greater good' – our jobs depend on it. We have worked hard and we have created a Code and a fine set of Standards, in which we all retain a stake. Yet despite our amaranthine backwards gaze, we don't seem to be collectively good at planning for the future.

We in the commercial sphere are required to do business, and make no mistake we are accountable to our stakeholders as well as the historic environment, but we are also responsible for our employees – no business is no jobs and no jobs is no business. Reeling on this wheel of fortune at the mercy of providence and fiscal policy, like any business our fortunes are tied to those of our customers and some of them have failed, and some more will fail. This can be at any point in a project's progress, but the onus on completion lies with us. Strange then that the concept of business was not even remotely addressed in *The World after PPG16* (Wills 2018). Given that most information is generated by business, by organisations operating within an arguably unsophisticated commercial sector, where are the risk strategies that will safeguard the 'greater good'? And what do we do when we cannot achieve the Standard and remain solvent?

A case in point

In 2010, still the nadir for many of us, we were commissioned to excavate a site in Coventry's historic heart. We excavated evidence for a series of building plots that had been set out in the 13th century but were not developed until the 14th century. In the 15th century two plots included stone-founded, timber-framed rear wings used as artisanal workshops. These were dilapidated by the 17th century but were redeveloped around 1711.

Shortly after the post-excavation process was underway, unpaid invoices alerted us to the fact that our client was not going to fulfil their side of our contract – they had over-extended and gone out of business. To our dismay the relevant planning condition was discharged. Surviving in a local authority undergoing mass redundancy meant we were not able to incur a debt and we stopped work forthwith.

Some years later, when out of the woods, we began to think about how we might do restitution. Completion to the requisite Standards was and remains out of reach. Instead, we took the decision to self-fund dissemination focusing on a few key research themes (Egan 2007; Hunt 2011), presenting the nub of what makes the site stand out in a report that would cater for the widest range of readers.

Our report (Soden 2020) focused on an early-16th-century occupant of the site, a pinner – probably John Garton – his workshop, his diet and the end of his career when the tools of his trade, debris and stock were strewn about his workshop. The pottery he used at table and in his kitchen is barely discernible from that of his immediate predecessors and his successors, but a dearth of popular drinking mugs suggests he may not have been much given to drinking. The presence of chafing dishes suggests he or his neighbours were nevertheless acquainted with fashionable contemporary dining habits. Garton's next door neighbour was a skinner, lining garments with rabbit and squirrel fur, in the difficult, uncertain economic swell of the 1520s. Jet beads from a (probable) rosary suggest that he was suitably pious at a time when religious observance – both its public and private face – was to come under close scrutiny and eventually undergo great change.

The report is, we think, engaging and informative, an illustrated narrative centred in one of the UK's principal medieval cities. Whilst it is certainly arguable that the site is of sufficient importance that the Standards should be met, and perhaps one day they will, for the moment we have put into the public domain something worthy and good for which there is currently no Standard.

I doubt that we are alone in having similarly unrecoverable projects that have a significant heritage benefit. Isn't it time then that collectively, as a profession, we provided practicable pathways for the realisation of what is likely to be a considerable dormant resource?

Our report is currently hosted online alongside this edition of *The Archaeologist* at https://www.archaeologists.net/archaeologist but is available for publication.

March 2020, Warwick

A cache of 109 unfinished pin shafts and 450 unused pin heads; scale 10cm. Credit: Archaeology Warwickshire

'Three Lions' harness pendant. This item was discovered at the very beginning of the English football team's 2010 World Cup campaign. A somewhat tongue-in-cheek press release was concocted to the effect that the discovery of an item which was so obviously the prototype for the team's three lions emblem presaged victory for the national team. We thought it might be picked up by the red-top press (not noted for their coverage of archaeology) if we were lucky; in the event it went viral, being picked up by media all over the world including Brazil and Australia. (https://www.bbc.co.uk/news/ 10327864) One of our most successful press stories ever! Credit: Archaeology Warwickshire

Two typical chopped, sawn and modified pinner's bones from the site, one copper-stained; scale 10cm. Credit: Archaeology Warwickshire

Egan, G, 2007 Urban and rural finds: material culture of country and town c1050–1500, in Giles, K, and Dyer, C, Town and country in the middle ages, *Soc Med Archaeol Monograph,* 22, 197–211

Hunt, J, 2011 The medieval period, in Watt S, *The archaeology of the West Midlands: a framework for research*, 173–203, Oxbow: Oxford

Soden, I, 2020 *Archaeological Excavations on Parkside, Coventry, in 2010: A Tale (possibly) of John Garton, Pinner and his Neighbour in Coventry in the 1520s*, Archaeology Warwickshire Report 2005.

Wills, J, 2018 *The world after PPG16: 21st-century challenges for archaeology*, CIfA and Historic England https://www.archaeologists.net/sites/default/files/21st-century%20Challenges%20for%20Archaeology%20project%20report%20October%202018.pdf

Stuart Palmer

Stuart began his archaeological career on an MSC scheme in 1982 and subsequently directed and published the results of a wide variety of excavations before providing local expertise to the West Midlands Regional Research Frameworks. Stuart took the reins at Archaeology Warwickshire in 2011 and has successfully led the team as Principal Archaeologist and Business Manager to become a valued and sustainable traded service at Warwickshire County Council.

Expanding CIfA's training delivery and resource

Cara Jones ACIfA (6085) and Alex Llewellyn MCIfA (4753), CIfA

Delivering high quality training opportunities is a keystone of CIfA's work and an aspect which is constantly being developed and expanded. This development is informed by feedback from our membership and a recent survey of our Practitioner (PCIfA) members highlighted some interesting responses.

PCIfA survey results

This survey specifically targeted PCIfAs, as previous membership consultations had revealed this area of our membership is finding it challenging to access relevant training to support their career development. We wanted to explore this further to ensure we provide relevant and accessible training to all individuals.

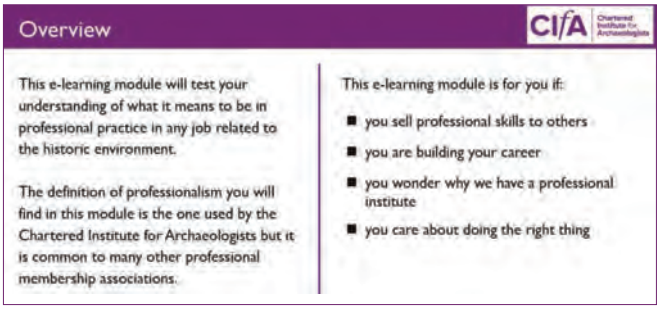
When asked about what type of training CIfA could provide, the preferred option was specialist training through the Special Interest groups, followed by skills training – eg professional ethics, writing reports, understanding desk-based assessments and then the use and application of CIfA standards and guidance. The most popular suggestions for specific training topics through the Special Interest Groups were finds, geophysics, buildings archaeology (recording and understanding) and marine.

We were interested in learning about the methods of training delivery – most respondents selected a combination of options, but it is interesting to note that there was support for day-long workshops or conferences with opportunities for networking. Online learning modules were also welcomed by respondents. We also asked about how the cost and time for attending training would be covered, and it was interesting to see that employers are more willing to cover the time for staff to attend training than pay for training fees. However, there was still a large percentage of respondents who would have to cover all or part of the cost and time of attending themselves.

At the end of the survey respondents were asked to provide any further suggestions for training opportunities. The most frequent comments included:

- making them more accessible by holding them all over the country, particularly in Scotland
- encouraging employers to support the cost and time for Practitioners to attend training
- reducing the cost of training events
- better promoting of events and training that CIfA offers

PDP and CPD eguidance



Professionalism module overview

Highlights from the training survey to Practitioner members

Pre pandemic Advisory Council meeting. How will these meetings be facilitated in future and how can we adapt to ensure these group discussions continue in the meantime? Credit: Alex Llewellyn

Membership and participant surveys, such as the PCIfA survey, provide us with valuable feedback on the services we deliver and help inform what future events and training opportunities CIfA can facilitate.

Responses helped us target specific themes for training workshops and resources, but they have also highlighted the limits of our geographical reach. You have told us that it's challenging for our membership in the North to access training opportunities in the South (and vice versa). For every workshop or meeting, we explore remote access attendance, not only to widen our reach but also to reduce membership travel (and with that our carbon footprint). This unfortunately is often constrained by the training venue or workshop content, so to date, remote access attendance has been the exception rather than the norm.

When goalposts change: responding to members training needs in the face of world-wide disruption

These explorations of remote access attendance have never been more essential than in the face of a world-wide lockdown, where all of us are having to (at short notice) re-evaluate and re-design how we deliver our work. With this sudden change in working environment comes the opportunity to explore different ways of delivering training to our membership by utilising the ever-increasing digital platforms and improved connectivity.

We trialled a recent digital workshop looking at CIfA accreditation, funded through our Historic Environment Scotland grant. We are sustaining this momentum by expanding our digital learning programme and are preparing a number of digital workshops and training opportunities. These range from live digital workshops and webinars to expanding our suite of e-learning modules.

Adapting to remote working: CIfA staff having a regular online team catchup. Credit: CIfA

We don't know how long the pandemic is going to last, so it is crucial that we adapt our methods of service delivery to ensure our membership still has access to high-quality training opportunities. We hope that one positive legacy of the lockdown is that it will change how we as a profession deliver and access training and CPD, and how we network or attend meetings.

CAN YOU HELP?

While we have already managed to re-design some of our planned workshops and events to be delivered via digital platforms, we are looking at what more we can create and facilitate through partnership and collaboration. This is where you come in!

Do you have any specialist skills that you would be able to share with our membership? This could range from career advice (general or perhaps a specific specialism) or a training workshop that you already have prepared. Are there other training opportunities we could be signposting? Is there a specific theme we should be including within our digital learning programme? If you have any ideas on this (big or small), please get in touch with Elizabeth at conference@archaeologists.net

The Archaeology Training Forum
21st celebration and next steps

Cara Jones ACIfA (6085), Chartered Institute for Archaeologists and
Robin Turner MCIfA (67), Historic Environment Scotland

In 1998, the Archaeology Training Forum was created in order to review the provision of training in archaeology and to co-ordinate future strategies to meet the profession's training needs. At the time, it was sensed that if the profession could start to have more strategic discussions around skills and training, it could start providing higher quality training opportunities for archaeologists. Laying the foundation of vocational training through the creation of the National Occupational Standards for Archaeological Practice, Forum members have been working together to improve the delivery of skills and training, and to broaden access to the profession. The Forum continues to include representatives from all four home nations and from a wide range of archaeological and related organisations (http://archaeologytraining.org.uk/about-2/).

The Forum recently marked its 21st birthday with a focused event in Edinburgh (http://archaeologytraining.org.uk/wp-content/uploads/2020/03/ATF-at-21-Summary-Final.docx). The celebration not only explored the history and legacy of the Forum, it also invited attendees to inform the future direction of the ATF. As we head into the development of our next forward plan, the results of this discussion will help ensure the focus of the ATF remains relevant to the wider profession.

That discussion suggested that the ATF's current scope of work was in balance with the capacity of Forum members. It was acknowledged that the ATF should continue to help support the development of pathways through the profession and inform and promote the variety of careers in archaeology. Through its members, ATF can help identify exemplar case studies from around the UK – for example, how skills and training can be embedded within large infrastructure projects. It was recognised that the ATF could look at the supporting role members could play in wider initiatives – for example, what platforms and in-kind support ATF members could provide to contribute to wider equality and diversity initiatives.

Going forward we would like to broaden how we communicate our work beyond Forum members, including sharing the knowledge and experience we acquire. We want to engage more in national and international discussions on archaeological skills and training, including taking more active roles with conference sessions. And we want to make sure that the right organisations are engaged in the Forum to ensure it represents the breadth of our profession.

2020 has developed into an extraordinary year. As our profession emerges from the worldwide state of isolation, consideration of skills development and training will be more crucial than ever to ensure we are ready to meet the new challenges that await us. The Archaeology Training Forum will play its part in those important discussions and facilitate opportunities where it can.

A more detailed summary of the 21st birthday event, supported by subsequent discussions by ATF members, is available on the Forum's website. For more information, please check out the Archaeology Training Forum website – www.archaeologytraining.org.uk and look out for the #archaeologytraining hashtag on Twitter for training opportunities.

Cupcakes and cake to celebrate 21 years. Credit: Cara Jones

The ATF 21st Celebration organising committee (from left) Robin Turner, Cara Jones, Angela Gannon and Lisa Brown. Credit: Cara Jones/CIfA

Cara Jones

Cara is CIfA'S Senior Professional Development and Practice Coordinator in Scotland and in February 2020 became Chair of the Archaeology Training Forum.

Robin Turner

Robin is Head of Survey and Recording at Historic Environment Scotland and was Chair of the Archaeology Training Forum between June 2014 and February 2020.

CIfA and University Archaeology UK (UAUK) accredited degree programmes

Anna Welch ACIfA (7576), Professional Development and Practice Coordinator, CIfA

In *The Archaeologist* 103 (p 12) Professor Kate Welham of Bournemouth University, Dr Vicki Cummings MCIfA (7591) of UAUK and Kate Geary MCIfA (1301) of CIfA wrote about the hopes for degree accreditation. The challenge was to make it a reality. During spring of 2019 we asked members of CIfA and UAUK to volunteer for a degree assessment panel. On 21 May the first group of trainee assessors met at the Linnean Society in London for presentations and a workshop about the process. The accreditation panel currently has 18 members from across the discipline, including professors, lecturers, project managers, consultants and excavation specialists.

As we are professionally accrediting degrees, rather than assessing academic knowledge, universities are asked to map learning outcomes to National Occupational Standards (NOS) which are aligned to CIfA's Practitioner accreditation and focused on the delivery of vocational skills and competence. Graduates should have an understanding of how to apply the skills they have learned when they enter the workplace.

The teaching of ethical working practices and the importance of Continuing Professional Development and career planning has equal weight alongside an appreciation of the importance of health and safety and risk assessment. For more detail about what the panel take into account when assessing an academic programme see https://www.archaeologists.net/Accredited_Degrees.

Two assessors, one representing CIfA and one UAUK, review each application and then visit the department to meet teaching staff and students and to view resources such as labs. The visit is a key part of the assessment and leads to a report with a recommendation for accreditation or a request for further evidence.

The degree accreditation process has proved to be an opportunity for archaeology departments to review their existing degrees in a different way and to think about embedding practical elements and assessing and recording voluntary placements. Universities have welcomed the collaborative nature of the process, which is intended to introduce innovative ways of ensuring students on accredited programmes are more prepared to enter the job market. Some have needed to make comparatively few changes to their programmes – others have taken the opportunity to reshape them.

To date seven universities have had programmes accredited and another five are being assessed. We're looking forward to increasing our links with these university departments and their students. In 1999 one of the IfA's key objectives was 'to promote the training of archaeologists in cooperation with other bodies and to encourage and monitor the provision of archaeological courses in education' – 21 years later we've just graduated!

(above) University of Central Lancashire (UCLAN) students in practicals in the field. Credit: University of Central Lancashire

Hinton, P, 1999 THE INSTITUTE OF FIELD ARCHAEOLOGISTS: A SELF-PORTRAIT to accompany the Stevens Report (*Statement of practice in comparable professions*, John Stevens Associates 1999).
https://www.archaeologists.net/sites/default/files/ifa_self_portrait.pdf

The Archaeologist, 2018 Issue 103
https://www.archaeologists.net/sites/default/files/60189%20%20The%20Archaeologist%20Magazine%20Section%201.pdf

New members

Member (MCIfA)

10908 Emma Beadsmoore
10945 Emma Carter
10918 Natasha Ferguson
10916 Andrew Greef
10914 Edith Logue
10863 Joann Lyon
10911 Neil McGuinness
10992 Laura O'Connor
10860 John O'Keeffe
10780 Louis Stafford
10800 Bruce Sutton
10993 Anna Tyacke

Associate (ACIfA)

10974 Heidi Archer
5150 Alastair Becket
10912 Aline Behrendt
10996 Courtenay-Elle Crichton-Turley
10920 Bethany Doyle
8515 John Gillen
5314 Peter James
524 Jonathan Milward
9001 Juan Palomeque-Gonzalez
10876 Jack Smith
9560 Leanne Swinbank
10849 Andrew Whelan
8416 James Wilkins

Practitioner (PCIfA)

10931 Kirsty Ackland
9301 Lazaridou Aikaterini
10909 Daniel Bennett
10799 Ronald Brown
10874 Rachel Buckley
10998 Christopher Chappell
10986 Cassandra Clay
10936 Alastair Cooper
10866 Alison Douglas
10782 Alice Fraser
10834 Sarah Gallagher
10978 Frederick Garrett
8846 Suzanne Gee
10910 Amy Halliday
5922 Jan Janulewicz
10937 Roman Kaluzinski
9888 Stephen Knowles
11025 Kirsty Luckcuck
9608 Lucy McLay
11001 Rebecca Oksman Sword
9859 Stefano Ricchi
10989 Magdalena Rybska
10939 Glyn Sheldrick
10366 Alex Slater
11000 Madeleine Stephens
9921 Samantha Taylor
11002 Paulo Vasquez Rodriguez
5976 Allen Wright

Student

11024 Alexander Allen
11020 Naomi Allman
10957 Emmeline Batchelor
11030 Alex Beedle
9948 Matt Beverley
10941 Julie Birchenall
11026 Linda Marie Bjerketvedt
10841 Moira Blackmore
10230 Hannah May Blacknell Gibbs
8916 David Brown
10966 Leila Buchardt Joensson
11009 Jack Butcher
10942 Gulfareen Chohdry
10947 Elise Christensen
10958 Elizabeth Church
11027 Lorraine Clay
10922 Kellian Coste
11010 Madeleine Cromack
10940 Sandra Delport
10956 Thomas Dickens
10955 Beverly Dobb
10926 Megan Donovan
10964 Joe Evans
10965 Tom Fickling
10946 Alex Fitzpatrick
10976 Gabriel Florea
10928 Veronica Freitas
11008 Tanith Furner
11004 Juliet Fynn
10961 Claire Gamble
10935 Lucy Gibson
10925 Freya Gulliver
10960 Ewan Hale
11023 Gabby Hart
10963 Eve Horsfall
10983 Meg Howe
10950 Benjamin Hume
10988 Ioanna Iosifidi
11006 Sarah Johnston
10968 Joel Karhapaa
10930 Sabrina Ki
10600 Stefan Kleinert
10962 Ivan Kzivokozin
11015 Rebecca Lydiat
10934 Annabel McWhinnnie
10943 Lachlan Moir
11021 Caitlin Nathan-Maister
10952 Harry Ower
10972 William Parker
10214 Elanor Pitt
10982 Bethan Price
10973 Giulia Ragazzon
11022 Farhana Rashid
11019 Hannah Rhodes
10967 Grace Sullivan
10929 Caitlin Sutherland
10981 Awet Teklehimanot Araya
10944 Leanne Tindle
11007 Paul Tulomba
11028 Nigel Uzzell
10971 Jessica Vining
10977 Pamela Warne
11005 Jingyuan Zou

Affiliate

10923 Lewis Allan
10924 Heather Anderson
10975 Julie Atkins
10990 Benjamin Brace
10954 Katherine Bradshaw
10298 Paul Branford
11029 Jennifer Buchman
6566 Fiona Deaton
11033 Peter Dodds
11032 Jonathan Gordon
7501 David Hogan
10979 Sophie Hueglin
9143 Meg Keates
10970 Emily Larum
10959 Angelo Lima
10921 Oliver Mawson
9920 Katie McDermott
10745 Patrick Mertl
10932 John Mitchell
10991 Sophie Moore
10310 Brian O'Callaghan
9951 Michelle Pilgrim
10980 Claire Shepherd-Lowry
10933 Alexander Smith
10984 Frederika Tevebring
5260 Camessa Wakeham
10949 Joseph Watson
10969 Jacqueline Wilson

Upgraded members

Member (MCIfA)

9076 Catherine Douglas
5930 Gary Duckers
5367 James Lawton
5145 John Percival
8108 Glenn Rose
8834 Alex Thomson
8438 Ben Wajdner

Associate (ACIfA)

9170 Samuel Bithell
9744 Bethan Gray
10117 Peri Horsley
8655 Cindy Nelson-Viljoen

Practitioner (PCIfA)

10059 Sang Tran

Member news

John Percival MCIfA (5145)

By the time I graduated from the Bournemouth HND course in 1992, I had already begun to work in professional archaeology. After graduating from the University of Sheffield in 1994 with a BA in Archaeology and Prehistory, I worked as a field archaeologist in a variety of locations, mostly in London and southern England. I moved back to Norfolk to work at NPS Archaeology (formerly Norfolk Archaeological Unit) between 1996 and 2009, becoming a supervisor and then a project officer. After that, until 2017 I worked as a freelance archaeologist, both as a subcontractor and undertaking small-scale fieldwork and consultancy projects. I joined Norfolk County Council Historic Environment Service planning team in 2017, where I was recently promoted to Senior Historic Environment Officer and am currently acting Team Leader.

In addition to my work in the UK I have taken part in archaeological projects in Jordan, Bulgaria, Sudan, Albania, Italy, Romania and the United Arab Emirates. I have been intending to upgrade to MCIfA for a number of years. My recent promotion within Norfolk County Council Historic Environment Service made this more urgent, as this appropriately reflects my skills and experience.

John Percival

Obituary

James Patience MAAIS MCIfA (7061)
by Liam McQuillan MCIfA (8881)

James Patience passed away after a short illness on 17 November 2019.

James was a highly valued member of staff in DfC Historic Environment Division for almost 30 years. His work as an archaeological surveyor and illustrator was highly esteemed by all of his peers and has featured in many of Northern Ireland's well-known published archaeological reports and monographs – he may well have had more of his handiwork published than anyone else in the archaeological sector in Northern Ireland.

James was passionate about his work, never more so than when it was contributing to the conservation of a historic monument, and his legacy is his input to the conservation and bringing back to life of Ballycopeland Windmill in Millisle, County Down. His surname epitomised his meticulous and thorough attitude in his work.

Outside of work James was a highly talented musician, passionate about playing the Irish harp, and had recorded two successful albums with his family – wife Aine and children Jack and Katie. Loved and missed by his colleagues for his wit, work and wisdom, James's legacy lives on in the turning sails of Ballycopeland Windmill (among many other monuments), and in the skillsets he embedded in many of the people he worked alongside.

James Patience. Credit: Tony Corey

NOTICEBOARD

Ongoing actions to support members and Registered Organisations during the COVID-19 outbreak

We know that the last few months have been an incredibly stressful and uncertain time for our industry, and we have been working hard to offer support where we can. To keep you up to date we have created a coronavirus advice and information page on our website (www.archaeologists.net/practices/coronavirus) containing a wide range of information including

- our immediate actions to support members and Registered Organisations
- advice on site working during the COVID-19 outbreak
- impacts on archaeology in the planning system
- standards and guidance advice
- guidance for employers, businesses and self-employed individuals
- links to resources from other organisations

Are there other areas where we can offer advice? We would welcome your feedback to ensure that we are supporting you in the coming months. Please email these to admin@archaeologists.net

CIfA events and meetings

Unfortunately, our face-to-face events programme for the foreseeable future has been put on hold, but as the article on page 30 from Cara and Alex notes, we are looking at alternative ways to deliver these. Please keep an eye on our events calendar for news on this: www.archaeologists.net/events.

In the meantime, it's important to keep up to date with the latest developments and continue to develop and expand your knowledge of archaeology and the heritage sector. If you are in a position to add to your CPD during this time we have some suggestions that might be useful:

- CIfA Diggers' Forum have collated a list of online CPD resources for archaeologists – www.archaeologists.net/sites/default/files/news/online%20cpd%20for%20covid-19%20%281%29.pdf
- CIfA e-learning modules covering an introduction to professionalism in the historic environment; making sense of the planning system; understanding Personal Development Plans and Continuing Professional Development – www.archaeologists.net/elearning
- Recordings of CIfA conference sessions – CIfA2019 Archaeology: values, benefits, and legacies (www.archaeologists.net/conference/2019) and CIfA2018 Pulling together: collaboration, synthesis, innovation (www.archaeologists.net/conference/2018)
- Publications including previous editions of *The Archaeologist* (www.archaeologists.net/publications/archaeologist) and Professional Practice Papers (www.archaeologists.net/publications/papers)
- Resources for professional ethics – www.archaeologists.net/membership/ethics

CIfA Chartered Institute for Archaeologists

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