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The ARCHAEOLOGIST



This issue:

ARCHAEOLOGICAL ARCHIVES

Ensuring survival of the record

p3

Meeting the challenge

p24

Also:

Jobs in British Archaeology 2012–13

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South Pennines Watershed: a landscape of change

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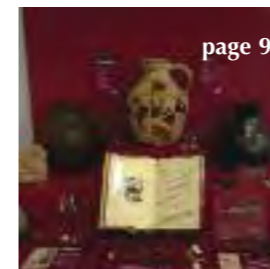
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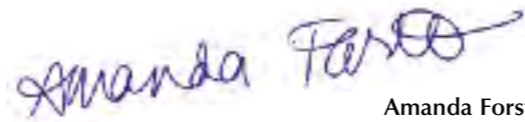


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This issue features an article pulled together by the IfA Archaeological Archives Group (AAG, with the editorial hand of Lorraine Mephram) and invites us all to think about the legacy of archaeological investigation, and about the accessibility of the archaeological project and the boxes and files which provide its archive. The crisis in archaeological archives should not be news to any practising archaeologist – although our experiences will differ depending on which regions and countries we work in, or whether we spend our working life in museums, academic departments, local government or private archaeological organisations. Our opinion on the cause of the problem is also likely to differ and one of the most rewarding and practical impacts of the AAG regional workshops has been to provide a platform for communication between different sectors. It always amazes me that in a profession which has been so threatened by economic circumstances (see Doug’s update on jobs in British archaeology in this issue), we still manage to build silos around our own areas of work. The archive workshops have enabled consultants, finds specialists, museum archaeologists, project managers, field archaeologists and planning archaeologists to discuss problems, irritations, solutions and opportunities together – to learn from each other and try and understand other perspectives. This issue’s article tries to recreate that, highlighting the different challenges we experience across the sector.

The value of collaboration is also highlighted by Louise Brown, who introduces us to the South Pennines – home of the Watershed landscape project which has been recognised on a European level for its valuable work in community engagement and building sustainable legacies. Joe Abrams puts forward his ideas on why archaeologists should be better at being sales people, and Kenneth Aitchison compares the professions and professionals of archaeology and conservation.



Amanda Forster
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Notes to contributors

Future themes and deadlines

Winter: Feature article: Twenty years of developer-funded archaeology in Scotland
deadline: 1 February 2014

For member news, please send copy to Lianne Birney, lianne.birney@archaeologists.net and for Registered Organisations, to Jen Wooding, jen.wooding@archaeologists.net.

Contributions are always welcome. Please get in touch if you would like to discuss ideas for articles, opinion pieces or interviews. Our Spring 2014 issue will include a feature article on ‘Twenty years of developer-funded archaeology in Scotland’ – guest edited by Andrea Smith. If you would like to include something for this theme, or can provide a short article on a current project, the following guidelines will apply. Articles should be between 800 and 1500 words, and sent as an email attachment including captions and credits for illustrations. Illustrations are important in any article, and should be provided as separate files in high resolution (at least 300dpi) and jpg, tif or pdf format. TA is made digitally available through our website and if this raises copyright issues with any authors, artists or photographers please notify the editor. Copyright of content and illustrations remains with the author, that of the final design with IfA (who will make it available on its website). Authors are responsible for obtaining reproduction rights and for providing the editor with appropriate captions and credits. Opinions expressed in *The Archaeologist* are those of the authors, and are not necessarily those of the IfA.

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ENSURING SURVIVAL OF THE RECORD: challenges from the world of archaeological archives

IfA Archaeological Archives group

‘All archaeological projects that include the recovery or generation of data and/archaeological materials (finds) will result in a stable, ordered, accessible archive. All archaeologists are responsible for ensuring that the archive is created and compiled to recognised standards, using consistent methods, and is not subject to unnecessary risk of damage or loss. It is the responsibility of all curators of archaeological archives to ensure that archives are stored to recognised standards for long-term preservation and made accessible for consultation.’ (*IfA Standard and guidance for the creation, compilation, transfer and deposition of archaeological archives*, 2009).

The above statement provides the opening Standard of the IfA’s standard and guidance relating to archaeological archives and sums up the ethos behind the recovery, investigations, reporting and conservation of archaeological materials, documentation, digital content and reports which relate to projects. The idea of access underpins much of the work we do as archaeologists and it therefore makes sense that, in order to achieve consistent access to archaeology, the creation, compilation and curation of an archaeological archive must be carried out in a well ordered and structured way.

How do we ensure that there is a consistent approach to maintaining a good archive, both within the organisation carrying out the archaeological work (and therefore creating the archive), and the repository where the archive is held? One view is that



there should be similar approaches to archiving by all archaeologists and that, ultimately, all archaeological information should be placed within the public domain. Accredited members of IfA and Registered Organisations are all bound by the same Standards, the same *Code of conduct* and the same guidance to dealing with archives. The platform provided by the Standard (quoted from above) is further developed by the Archaeological Archives Forum publication, *Archaeological archives: a guide to creation, compilation, transfer and curation* (Brown 2011) which gives detailed guidance on best practice.

Despite this, the current impression of most practitioners will be that archaeological archives are one of our biggest professional problems – and the one most difficult to deal with. The documentary archive is often inaccessible to members of the public, both physically, because access is restricted, and intellectually, because of the way it has been created and compiled. The material archive may also be inaccessible, boxed away within an organisation’s own stores or within the hard-to-reach corners of a museum. The digital archive is inconsistently dealt with and may only reside on a CD within documentary archive boxes. Is this a true reflection?

Both the IfA Standard for archives and the AAF guide provide a fairly simple picture of how archaeological project archives should be dealt with. We all have an important role to play; not only in producing archives for our own (and for others) research, but in making archaeological work publicly accessible. Anyone involved in the process of archaeological work (including desk-based assessments, building recording and academic work) has an equal responsibility in producing, maintain and making accessible the archaeological archive.

The IfA Archaeological Archives Group (AAG) aims to promote the production of good and accessible archives, and to this end the committee includes representation from several areas of the heritage profession, including contracting archaeologists with responsibility for compiling and depositing archives, and museum archaeologists who accept and maintain long-term curation of those archives. To find out more about the IfA Archaeological Archives group, please go to the website at www.archaeologists.net/groups/archives.



A typical view of an archaeological archive © Albion Archaeology

It's good to talk! Workshops in best practice

Helen Parslow
Archives Officer, Albion Archaeology

The committee of the IfA Special Interest Group for Archaeological Archives (AAG) represents different types of organisation and roles in the archive process (including national advisory bodies, contractors, independent archive specialists, museums and finds specialists). As a group of practitioners, we have found that that meeting together and talking over issues from our perspective has proved useful in understanding each other's roles and the day-to-day issues we face. We also felt that others working with archives could benefit from a similar process of knowledge exchange and conceived a rolling programme of workshops aimed at discussing archives with everyone involved in the archaeological process in a particular region.

Good practice in archaeological archives

The archiving crisis is seen a national issue and has even to hit the headlines on Radio 4's Today programme (with FAME and the Society of Museum Archaeologists discussing the problem). However, it is equally helpful to examine the problem first at a regional level by bringing together planning curators, contractors, museum staff, consultants and finds specialists to talk. The idea is simple – give those people who might correspond only by e-mail or phone (or not at all) the opportunity to meet, to look at regional issues and, importantly, gain a valuable insight into each other's roles.

The quotes highlighted through the text are taken from the feedback forms we have circulated at each of the workshops and show an encouraging picture.

The workshops

In setting up the workshops, we made the decision to hold them at low cost (£10 to IfA members and £16



Map showing the location of workshops – past, present and future! © IfA

to non-members), to include a year's membership of the Archives Group, and to make it a CPD event.

In October 2012 we held the first workshop in Hertford Museum and attracted a good range of representatives including planning archaeologists, contractors and museum staff.

'Clear and precise guidelines and procedures should be followed when archiving archaeological projects. Briefs should be more prescriptive and less generic'

Since Hertford we have held six more workshops across the country at Chester, Bath, Plymouth, York, Leicester, Fishbourne and Bury St Edmunds, and more are planned (see map). We have attracted enough people to fill places in the regions we have visited, in some areas workshops were



Sifting through archaeological archives at one of the IfA Archaeological Archives Group workshops. The archive is made up of copies of paper archive, pegs representing finds and lots of problems to spot!
© Helen Parslow

oversubscribed. Although we do find a good mix of practitioners, there is under-representation from some parts of the profession (such as archaeological consultants) and we are keen to find ways to get our message out to the masses!

From the outset, we decided that the best way to provide people with a better understanding of other's role in the process was to match groups of people with issues that they may not normally deal with.

'Gaining the different perspectives of people's involvement with archives meant you could appreciate potential problems at different stages of a project, which could affect the archive or its preparation/deposition'

Museum staff were asked to compile an archive (rather than to check one) and were given boxes of finds with a file of mixed paperwork then asked to order it. They needed to identify anything that might be missing and to list any problems with the archive.

'My understanding is now more up to date and I have learnt how different sections of the archaeological community work together concerning archives'

Archaeological contractors were asked to interrogate a digital archive provided by the Archaeology Data Service (ADS). The tasks set involved extracting certain information from the archive. This proved difficult if not impossible in some cases, and those attempting were frustrated, but all learnt what not to do!

'From a contractor's point of view it showed how important it is to structure a (digital) archive to make it accessible'

Planning archaeologists checked through a deposited archive to identify any problems (we had removed some paperwork and finds from the archive). One of our key insights gained from the workshops has been that planning archaeologists often take on trust that archives are deposited in good order, especially from organisations that worked on a regular basis in their county. We also discussed how organisations new to an area were introduced to archives practice for relevant museums.

'An appreciation of the amount of work involved that checking the archive requires and the attention to detail required'

Round-table discussion

After our group sessions, we mixed up the attendees to include representatives from each role in each group (where possible) and discussed specific questions. They focused on the way archives should be considered in each part of the process, from project brief to final deposition. Each table aimed to look at the issues from one point of view.

Topics that were discussed at length included the issuing of accession numbers and when this should be done; transfer of title, and the question of landowners retaining finds; and the role of consultants in the archive process.

'The importance of thoroughly checking an archive before accepting it for deposition and – if it does not meet requirements – that you should return it until it meets an acceptable standard'

One of our most useful (and simplest) outcomes has been to enable those working within a region to meet (sometimes for the first time) and discuss these issues at a local level, to make new contacts and to start to improve archive-related communication across the profession.

'There is still a lack of communication between organisations eg planning, HER officers and museum archaeologists'

'It was good to talk to curatorial and museum archaeologists, and to feel that we were all getting a better understanding of the problems we face when dealing with archaeological archives'

Although contractors and museums have had good representation at all the workshops, we have not always attracted many planning archaeologists or consultants. It has been suggested that consultants (and to some extent planning archaeologists) may not have a direct role in archiving as the contracting organisations will fulfil the archiving responsibility. However, we feel this is a point of debate – both consultants and planning archaeologists do play a vital role in providing the link between those funding the work and those contracted to do it. AAG is keen to encourage greater attendance from all underrepresented groups.

'It is important for people to know how others sectors work. The decision of one sector may affect the others. Bringing the professional community together will also streamline projects'

Results

We have had some success stories already and the workshops are having a real impact on working practice. Hertford Museum learnt from contractors that it was difficult to work out the collection area of the museum and that clearer charging policies and



It's good to talk! One of the main positive outcomes of the workshops has been putting people together that don't normally get to talk face to face © Helen Parslow

information about box sizes would be useful. The Museum quickly updated their deposition guidelines and put this information up on the web (www.hertfordmuseum.org/ArchaeologyDeposition2013.pdf).

Attendees at the Plymouth workshop exchanged email addresses with the intention of keeping in touch and continuing archive discussions. One planning archaeologist, after attending a workshop, later sent copies of the updated Briefs they will be issuing, to include more archive-related information.

We will be following up all of the workshops in spring 2014 with further feedback forms to highlight other areas of progress made in each region.

'That everyone is in the same boat and wants to do the best for the material... Discussion time was extremely fruitful'

Helen Parslow HND AlfA 4672

Helen has worked at Albion Archaeology since 2001. She started off as a field archaeologist on site but when the post for the Archives Officer came up at Albion Archaeology in 2004 found she heading in a new direction. Helen is keen to promote the curation of a good archive and the co-operation between all sectors. She is



currently Treasurer of AAG, and helps co-ordinate the workshops. She also visits schools on behalf of Albion to teach children about archaeology and the Romans. She also helps to run Archaeology Workshops for children in co-operation with Bedford Museum.

What next?

We are hoping to continue the workshops into May next year and are looking for areas of the country not yet covered or where people have noted an interest. The map shows where we have already held or are due to hold workshops. Venues for similar workshops in Scotland and Wales are being discussed but yet to be confirmed. We are looking for venues for up to three more workshops across the UK. If you feel able to host a workshop, preferably at low cost or using a free venue, we will offer a free place to the host. Requested locations with interest noted include Oxford, Newcastle, Durham, Kent and Northampton. Should anyone have any further ideas of venues, please e-mail the group via Lianne Birney (lianne.birney@archaeologists.net).

ARCHIVE TRANSFER to a MUSEUM

Helen Harman
Curator of Archaeology, Museums Sheffield

All too frequently the preparation and deposition of an archaeological archive is seen as the final stage of an archaeological investigation. Familiar frustrations often felt by those depositing archaeological archives with museums relate to the time, structure and cost involved in the process. To begin to understand the complexities of archive transfer to a museum, it is important to understand how archaeological archives come to be placed within museums.

Contrary to popular belief, archaeological archives do not have to be deposited within a museum. A museum does not have to take them, although often it is the recommended repository. In England, local societies and individual landowners have the right to

retain the material, even where conditions have been drawn. Providing they can offer the best solution to long term care, storage and public access to the material, a case for retention can be made. Currently it is the responsibility of the contracted archaeological organisation in England and Wales to obtain *Transfer of title* for the material and this brings with it numerous problems. These problems can often be avoided by bringing up the issue at the earliest opportunity within the life of a project.

Prior to naming a museum as a repository in an investigation, project brief or funding bid, contact with the relevant museum should be made. This is important for numerous reasons but particularly in the estimation of costs involved in depositing with the individual institution and, in the case of transfer of title, where problems are foreseen. The museum can always help encourage the transfer of ownership by highlighting the benefits of depositing with them,



The archive is made up of digital, documentary and material information. There is no fixed format for museum deposition and it is important to check guidelines carefully prior to compiling the archive © Museums Sheffield



Sheffield Castle Archive (early- Mid 20th century archaeological investigations) held by Museums Sheffield and currently on display © Museums Sheffield

such as conservation, research, access, interpretation and storage. Details of museum collecting areas and museum contacts are available via the Archaeological Data Service (ADS) who host the Society of Museum Archaeologists' collecting map (http://archaeology-dataservice.ac.uk/archives/view/sma_map/). (SMA collecting map update: the Society of Museum Archaeologists are aware of some existing problems with the data on the current collecting map. They hope to fix this as soon as possible. In the interim they would ask that you contact Nicola Scott nicola.scott@oxfordarch.co.uk with any updates to your museum's collecting policy or changes to collecting area to be put on an SMA update page.)

The museum will want to know the type of investigation taking place and the likelihood that archaeological material will be found. This enables the museum to prepare for any further work, be prepared to direct enquiries and get involved in any outreach. In the majority of cases, it is at this point that the museum will send out their conditions of deposition and ask for a Project Initiation Form to be completed and returned. Following this a unique number for referencing the archaeological archive is agreed, which enables contractors, planning officers and the museum to identify the work. Dates for the different stages of work will also be agreed and these will act as a benchmark for progress.

There is no fixed format for museum deposition policy documents, but there is guidance for professionals (eg Brown 2011). There are many reasons why museums have a slightly different structure to deposition guidelines and annex guidance. Collecting areas, storage facilities, access and research issues, resources, funding and ancillary museum documents all play a part in shaping what a museum can do and the type of material it can collect. Discussion on the fine detail is encouraged and is vital to maintaining dialogue throughout the project as it saves time in the long run. It is useful for the museum to visit the site of investigation, especially in cases where it is of high archaeological significance. The museum would also encourage those involved in investigation to visit them to see where the material will be stored and what happens after it has been deposited.

A depositor can expect the guidance to offer a step-by-step approach to the creation, compilation and deposition procedures with that institution. This should include all the relevant forms for benchmarking and identifying the project, most importantly confirmation of deposition and the signing off of this work with the relevant body. Record management should be included as part of a focused information strategy. If the format of information can be streamlined to fit a variety of uses this too saves time and money.



The Archaeological Archives Forum guide to managing archives provides a professional for all working with archives

Most museums direct the deposition of the digital archives to a designated digital repository, but there is a current call from museums for further guidance in this area. Most museums will accept a digital copy of the archive in a user-friendly format for use by the public or the museum in creating interpretation, but cannot act as a digital repository as they cannot guarantee the safety of digital information because of changing technology. In these cases a CD is definitely not a replacement for depositing the digital archive with a designated digital repository.

Often the biggest issue relating to the transfer of an archive to a museum is the selection and retention of archaeological material. There are often clear time, structure and cost implications associated with processing, assessing, reporting and depositing the archive. In some instances museums will ask for a confirmed number of boxes to be deposited, the type of material to be retained and for what purpose even before agreeing to take an archive and issuing an accession number.

The easiest way to prevent post-excavation work from spiralling out of control is to set in place a clear finds selection strategy from the outset. Selection will be informed by the type of investigation and the expected archaeological material. It is dangerous to select or to dispose without first assessing significance. Discussion with the repository regarding their collecting policy will be useful and might add to any processing of material after specialist advice has been given. A repository should only accept

material where relevant specialists have made recommendations for retention/discard. Space is at a premium but parts of an archive should not be sacrificed unless both sides agree that it is unlikely to unduly affect the archaeological record or be influenced by later advancements in archaeological techniques and processes. This should be discussed at the archive preparation stage.

Pitfalls in stepping away from the prescribed process in the preparation of archaeological archives are unfinished/incomplete archives, lack of specialist reports, missing transfer of title, missing records, poorly documented records, poorly packaged materials and ultimately refusal from the museum to take the archive leading to an increase in cost of the long term care of the archive to the contractor.

You can expect a museum which agrees to take an archaeological archive to provide you with archive deposition standards at the beginning of a project. The museum should have the ability in house to act as a point of contact at all stages of the project and to advise on any queries that arise. The museum on agreeing to deposition is agreeing to store all archive material to accepted standards, to provide access to archives, to facilitate research and to interpret the archive and engage the general public. If it cannot agree to these basic principles then it should not be agreeing to the deposition of archaeological archives.

The easiest way to prevent post-excavation work from spiralling out of control is to set in place a clear finds selection strategy from the outset.



Helen Harman BA MA AIfA 5822

Helen gained a BA (Hons) in Archaeology from the University of Wales – Newport in 2003 and an MA in Museums Studies via distance learning from the University of Leicester in 2009. Helen is currently the Curator of Archaeology for Museums Sheffield. Her previous posts include Collection Assistant (B&NES Council), Documentation Assistant (Bristol City Council), Researcher (Bristol City Council) and Museum Assistant (Merthyr Tydfil Council). Helen has hands-on experience of dealing with a wide range of archaeological archives, including those that would be classed as rescue. Helen has been member of the Institute for Archaeologists since 2008 and is currently secretary of the IfA Archaeological Archives Group.

LEARNING FROM INHERITED ARCHIVES

Samantha Paul

Research Fellow, School of Classics, Ancient History and Archaeology, University of Birmingham

I have inherited an archive, and it's a big one! To be a bit more precise, I am now the custodian of a medium sized and now closed archaeological organisation's entire archive: the results of approximately 25 years of excavations, evaluations, watching briefs, historic building surveys and any number of other project types I am sure to come across. It is my job to ensure that each and every one is properly deposited with the appropriate repository, a daunting task to say the least.

Although this makes an odd topic for an article, it is a problem which is perhaps not as unique as archaeologists would hope. I am sure most reading this issue of *The Archaeologist* are aware of the closure of at least one archaeological organisation as a result of the recent economic downturn – and when the dust settles and the ink has dried on those P45s, what is left of those companies and organisations? Hopefully some good memories and plenty of site hut stories, a library of grey literature reports and publications, as well as (in most cases) a number of physical archives. These archives may be stored within the archaeological organisation's archives and finds stores, but can overflow into offices, garages, lofts... a familiar tale. What is of paramount importance at the first sign of any closure, restructure or even downsizing of offices, is that someone is responsible and ensures that the archaeological archive is not forgotten. English Heritage has prepared guidelines designed to minimise the risk to undeposited archives in cases of insolvency and other unforeseen circumstances (Brown 2011), and it is also worth noting that,



One extreme example of the mismanagement of archaeological archives within the process of a commercial company closing left one museum having to rescue the discarded boxes, files and finds from a skip... something all archaeologists will not want to be repeated. In order to prevent such extreme cases happening again, archives must be managed effectively while projects (and organisations) are still current © Walter Newton

in the event of the liquidation or closure of an archaeological organisation, there are IfA guidance notes in place for administrators and liquidators which do refer specifically to the treatment of the archaeological archive (www.archaeologists.net/profession/recession).

An extreme example of the mismanagement of archaeological archives after the collapse of a commercial organisation left one museum having to rescue the discarded boxes, files and finds from a skip. Not only does this provide a sobering story, but the situation which followed was hampered by many of those niggling issues which many of us who work with archives are very familiar with. Taken on single archives, such problems seem small – they are annoying and add time to the process, but they can be dealt with. The problem with an inherited archive is that you are faced with a mountain of unfamiliar sites, often coming to the material with little experience of it, hoping everything is well documented, in order and ready to go.

One of the most important and time-consuming issues highlighted by that extreme example was the lack of transfer of title for the majority of the sites included. Attempting to contact landowners and gain their consent to deposit an archive long after the event is (as those who have tried are aware), a frustrating process for someone who knows the site let alone someone who doesn't. If the project paperwork with contact details are included you may be lucky, but even then the owner/ company may have moved on, gone bankrupt, or simply don't reply. When they do, they often want to know what is so important in the archive that they have to sign away their rights to it. In the past I have been known to open and photograph the contents of every box of finds to prove to a landowner they are not losing out before any documents were signed.

The lack of a paper trail from the start of the project can cause serious issues when dealing with inherited archives – starting with the basic question of what should be in the archive. Often it may be unclear if all the finds are present or some are still with specialists, if all plans or photographs are in the boxes and rolls and if any are stored digitally. A clear conservation record is also vital. In some cases, the report may contain some of the information needed

but with older archives there may never have been one; many of the rescue excavations of the 1980s resulted in nothing more than a site notebook! In these cases, there is the added complexity of inheriting the archive (that should have been deposited long ago) from an unreported and unpublished site, attempting to establish its contents and significance for future research.

Back to the rescued archive and another problem was that much of the material was not sorted or collated in preparation for deposition. As a result boxes weren't labelled or packed to museum standards and a review of the material for selection and retention had to be undertaken. This time-consuming and costly process seems to be a common feature of inherited archives. Once the organisation which undertook the original investigation has closed, there is unlikely to be access to funding which can cover the work. One way to reduce this problem is to task other organisations to help with the process, preparing archives for deposition with a museum. However, commercial organisations require support and advice from the relevant repositories, with a number of institutions needing support from the same people at the same time. Even once the archives had been processed to an acceptable standard, the cost of physically depositing with the museum had to be considered; who was going to cover it? Often planning conditions are signed off before the completion of the post-excavation work, meaning the client no longer has a vested interest in the archive, and some historic conditions never specifically required deposition with a museum to begin with.

In general, people within the heritage sector want to do what is right by the archive and we are all aware that they are all that remains of a site. In the case highlighted here, the museum did all that they could to ensure the material was appropriately dealt with and some of the individuals from the closed organisation provided as much information as they could. It is reasonable to expect that not everyone in similar situations will be so helpful, a sad but understandable reaction to the extremely stressful situation that will lead to the closure of a company or the loss of employment. In developer-funded archaeology, many employers may feel forced to move people from project to project, keeping staff employed and finishing reports – finding little time for staff to deal with and the archive. Within an active company, this is a problem that can allow an unsorted and undocumented archive to build up quickly. If an organisation closes, a small problem of time allocation can turn into something no archaeologist would want to see. We may be shocked that an archaeological archive can end up in a skip,

but in circumstances where there is little documentation, little time, no resource and no-one responsible, it is not so inconceivable.

Awareness of the importance of the archives is definitely improving. However, many archives (both historical and recent) that could be deposited remain in storerooms, garages and lofts. There are challenges (such as archives from counties with no repositories) but in reality, they only account for a small percentage of those awaiting deposition. In addition, there are archives developed outside the planning process, from university excavations and community projects, and those long ago put in the attic for safe keeping that surely someone will discover and inherit one day. Although we cannot predict the collapse of an organisation, and planning workload on the assumption that one day we may lose our jobs is not the way forward. However, many problems can be avoided with communication, organisation, documentation and following procedures which have long been in place.

So what issues am I going to have dealing with my inherited archive? In the case of the archive I will be working on, I do have some clear advantages. This is not an abandoned archive and I have previously worked at the organisation and therefore know a small number of the projects very well. I know how projects were managed at the organisation and also have access to the paper trail, the management files and project databases. The institutional body within which the company was based is committed to seeing the archive project through to its full conclusion and, in that sense, I have the support of my employers. Only time will tell if there are major problems within the archive, and I am already dreading trying to obtain transfer of title for sites excavated 20 years ago.

How can these situations be avoided? It's not too complicated; start the archive process at the beginning of a project, not as an afterthought; keep an accurate paper trail; and, wherever possible, deposit the archives with the museum – they really do want them!

Samantha Paul BSc Alfa 5630

Sam is a Research Fellow at the Centre for Archaeological Studies within the School of Classics, Ancient History and Archaeology at the University of Birmingham. Sam joined the commercial arm of the department in 2006 and has worked extensively within Cambridgeshire, Herefordshire and the Midlands, project managing a variety of commercial and research excavations. As a Research Fellow, a major part of her role is to compile, analyse and deposit the archival material from Birmingham Archaeology, the results from 25 years of commercial and research excavations. Sam has a particular interest in prehistory, landscape archaeology and heritage as a public asset and is currently compiling the publications for several large scale excavations as well as undertaking a PhD.



Selection, retention and dispersal

Lorraine Mepham

Senior Project Manager, Wessex Archaeology

It is as true today as it was in 1993 to say that 'an issue as sensitive as selection, retention and dispersal inevitably arouses a wide range of opinions within the museums and archaeological profession' (SMA 1993, 3). Twenty years after the publication of the Society of Museum Archaeologists' guidelines, while there is at least a grudging agreement that the subject needs to be considered seriously, it seems that the SMA has still not succeeded in its stated aim of establishing 'a consensus of opinion and practice which will find general acceptance' (*ibid.*). This may be at least partly due to the fact that the guidelines were so general as to offer little detailed guidance to practitioners, and their interpretation has been widely variable.

What has happened in the intervening 20 years? The AAF guidelines of 2007 were revised in 2011 to include a beefed-up section on 'Selection and retention'; this boldly states up front that 'it is recognised that not all material collected or produced during an archaeological project will be worthy of preservation in perpetuity' (Brown 2011, 23), and also recognises that other elements of an archaeological archive apart from the finds may be subject to selection (paper records, photographs,



When old things come to light! Archive review at Dorset County Museum rediscovered a number of gypsum fragments recovered from grave linings in a Romano-British cemetery. These fragments were identified as having high research potential and Bradford University has since expressed an interest in using it for ongoing research © Wessex Archaeology

digital data). However, it is still only the minority of museums in England and Wales that include sections on selection and retention in their guidelines, and those that do tend to be those in the larger urban centres, which might expect to encounter correspondingly larger assemblages.

A quick and fairly random straw poll of different finds research groups suggests that few have addressed the question directly. The Medieval Pottery Research Group's *Minimum standards* document of 2001 recommends that 'all pottery from archaeological contexts is retained for the benefit of future researchers, with the possible exception of large quantities of kiln waste, for which a sampling strategy should have been established...' (MPRG 2001, 17, emphasis as published). Further guidance on the subject is currently being prepared by the Group (G. Perry pers. comm.), but against a background of anecdotal evidence suggesting that some specialists feel, rightly or wrongly, that a recommendation to retain an assemblage, however well justified within a research framework, may prejudice their chances of further work in that area.

It is perhaps unfortunate that the current debate on selection has been at least partially sparked by the reality of rapidly shrinking museum storage space. The argument that we have to think about selection because there is no longer room to keep everything is not necessarily conducive to rational discussion. This is a particularly sensitive issue when dealing with backlog or 'legacy' archives, where the appropriate level of analysis has not taken place, for whatever reason. While simple logistics and the limitations of backlog paper and early digital records, may dictate that these archives should not be retained in full,



surely we cannot just consign them to the skip in the knowledge that valuable data may be lost to future research?

This is just one aspect of what may be interpreted as tension between museums and contractors and which can be boiled down to the simple question of who gets to make the decisions about selection and retention. But it really isn't that simple. Speaking as a specialist, I would expect to have a fairly major input into any selection and retention policy applied to my specialist material, but I would be happy to discuss this with the receiving museum – Helen Harman outlines the ideal process above. I am aware that I should be able to justify my retention policy against various research agendas by highlighting the research potential of my assemblage, and that it is unrealistic to expect to be able to 'keep it all' on every occasion. Personal experience, along with anecdotal evidence collected as part of the recent survey of archaeological archives and museums (Edwards 2013), suggests that museum responses to the question vary widely. There are those that are fully engaged in the debate, and those who seem unable or unwilling to make a decision on selection and retention – and everyone inbetween. In the decision making, one problem may stem from a lack of specialist archaeological curatorial staff.

There is another aspect that also needs to be considered. Where museums can overcome their fear of de-accessioning, collections can be reviewed with a view to identifying elements considered to be of limited or no potential for future research. Southampton Museum (for example) conducted an exercise which graded archives according to quality, eliminating those deemed to be "irretrievably below current standards" (D.H Brown pers. comm.). Other examples are derived from work which my own organisation has been conducting with Winchester, Salisbury and Dorset County Museums, which has resulted in the reduction of collections of ceramic building material and flint from field walking exercises, but accompanied by a recording process that can now provide a consistent dataset for these unique collections. Not everyone will agree with this process, but these are assemblages which, if excavated now, would routinely be dealt with on a much more selective basis. On the other hand, the archive review process can also help to highlight forgotten assemblages with good research potential. This was the case in Dorset County Museum where the review rediscovered gypsum recovered from grave linings in a Romano-British cemetery. These fragments retained the impressions of the individuals in the graves, sometimes just as body shapes, and sometimes as clearly preserved textile impressions

from body wrappings. This assemblage was identified as having high research potential and Bradford University has since expressed an interest in using it for ongoing research.

Where do we go from here? Clearly the subject needs much more open discussion, and a continuing dialogue between museum curatorial staff and those producing archaeological archives, be they contractors, or those working in academic or amateur spheres. To this end, a workshop on the subject was held at the LAARC (Museum of London) in November 2013 providing useful debate on the topic and (perhaps) providing a starting point for similar discussions around the country.

Lorraine Mepham BA FSA MIFA 4620

Lorraine has worked in archaeology for more than 30 years, for the last 28 years for Wessex Archaeology. She is primarily a finds specialist, particularly in pottery and other ceramics, and for several years ran the WA finds department. She is now a Senior Project Manager in the post-excavation team, where she runs post-excavation programmes, but also still undertakes finds analysis and reporting. She also has responsibility for maintaining and depositing WA's archives, a role she has filled intermittently for 20 years, and which continues alternately to challenge, frustrate and inspire her. Lorraine is on the Committee for the IFA Archaeological Archives Group.



The ARCHES project

The appearance in 2002 of Archaeological Archives: a guide to best practice in creation, compilation, transfer and curation (Brown 2002) might be viewed as a significant moment in archaeological archive practice in the UK. For the first time there was a comprehensive, yet attractively slim, guide to the production and care of the products of archaeological endeavour. As was recognised at the time, the Archaeological Archives Forum guide drew together standards laid out in greater detail elsewhere, providing an accessible introduction to the responsibilities shared by all archaeologists. Following a presentation, in 2007, to the *Europae Archaeologiae Consilium* (EAC), it was clear that similar guidance was needed across Europe where, just as in the UK, the quality of archive practice varies considerably. An EAC working group in archaeological archives was created, which secured EU Culture Programme funding for a project known as ARCHES: Archaeological resources in cultural heritage a European standard.

The aim of ARCHES is to produce a European archaeological archive standard that will be applicable in any state that cares to adopt it, providing a tool for measuring, or indeed monitoring, successful archive delivery. The UK Guide provides a template for that standard but it is acknowledged that each participating state will have different systems within which archaeology is managed and practiced.

Duncan H. Brown
*Head of Archaeological Archives,
English Heritage*

The project partners include Belgium, the Czech Republic, the German states of Baden-Württemberg and Sachsen Anhalt, Iceland, Netherlands, Sweden and the UK. Switzerland is represented as a non-EU partner. In all of those states archaeology is organised differently, a range of terms are applied to the personnel involved in an archaeological project and research priorities and methodologies vary. It is clear, therefore, that it is necessary to do more than develop a version of the UK Guide in other languages.

The primary aims of the project are to produce a core standard for archive practice that may be universally accepted, supported by guidance that sets out how that standard can be achieved in each member state, with longer term considerations also included. The project is divided into separate work packages, managed by each original participating state, as follows: project management (Baden-Württemberg); the core standard (English Heritage); consultation workshops (Iceland); survey of existing standards and bibliography (Sachsen Anhalt); supporting guidance (Czech Republic); dissemination (Belgium); sustainability (the Netherlands). The project is due to finish in April 2014 with publication of a standard and guide for archaeological archive practice that will be applied, to begin with, only in those states currently within ARCHES. Any standard that can be adopted by nine different national or federal organisations can justifiably be viewed as universal and the intention has always been to produce something that will be recognised across Europe. As the ARCHES name indicates, it is the archaeological resource that is the key to this project. Our essential purpose is to facilitate access to archaeological information across political boundaries by establishing methods for securing archaeological archives and organising them consistently. Such an approach should enable archaeologists to work on a wider scale, utilising data from multi-national sources.

The core standard is the key to this but it has been no easy task to produce a document that will be internationally credible. It is, therefore, a relatively

simple document that distils the content of the AAF Guide in a few pages. The crucial elements are perhaps the definitions and those were the most discussed part of the composition of the standard among the members of the working group. The definitions are important because they ensure that we are all working towards the collection and preservation of the same things in the same ways.

An archaeological archive is defined as something that 'comprises all records and materials recovered during an archaeological project and identified for long-term preservation, including artefacts, ecofacts and other environmental remains, waste products, scientific samples and also written and visual documentation in paper, film and digital form'.

An archaeological project is 'any programme of work that involves the collection and/or production of information about an archaeological site, assemblage or object in any environment, including in the field, under water, at a desk or in a laboratory. Examples of an archaeological project include; intrusive projects such as excavation, field evaluation, watching brief, surface recovery and the destructive analysis of objects; non-intrusive projects such as landscape or building survey, aerial survey, remote sensing, off-site research such as desk-based assessment and the recording of objects or object assemblages. The re-investigation of archives in curatorial care also constitutes an archaeological project'.

There is an important difference here between the definition of an archive presented in the AAF Guide and the ARCHES version. The latter defines an archaeological archive as the product of an archaeological project (hence the subsequent definition of a project). This is important because it recognises the final transition of an archive from something that was initially defined by the project into a component of a greater resource, in the form of an archaeological collection, which is curated within an established repository. The end of a specific project is therefore seen not only as the dissemination of the results but also the addition of those results to the overall sum of knowledge. That knowledge should transcend political boundaries and the aim of the ARCHES project is to do just that, through the promotion of good practice and the principle of international co-operation and exchange.

The associated guidance, currently being completed following wider consultation (which took place this year at the IfA Archaeological Archives Group AGM), will describe how the core standard can be applied according to the particular organisational and methodological circumstances of individual states. To

this end the standard and the guide will be disseminated in native languages, in order to reach as many practitioners as possible. Subsequent work packages, culminating in a programme for sustainability, have the same aim; shared responsibility for making everything we do universally accessible.

For further information visit the website at <http://archaeologydataservice.ac.uk/arches/Wiki.jsp?page=ARCHES%20Introduction>

Duncan Brown BA FSA MIFA 413

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ACCESS TO ARCHIVES

Karen Averby

Buildings Historian and Heritage Researcher, Archangel Heritage

As someone who has worked for many years with both archaeological archives and the more traditional non-archaeological variety (considered, for the purposes of this article, to be those deposited within record offices, local studies libraries and galleries and museums, rather than those held in privately created collections within businesses and other bodies) it is striking how many of the same challenges and issues face both.

Of the many challenges encountered when working with archaeological archives, the recurring issue of access seems to be the most difficult to overcome. Circular discussions revolving around how to facilitate better access to archives have been running for years. Articles have been written, studies have been made, forums have been set up, strategies have been suggested and guidelines have been written. Yet turning these ideas and models into practice has not been universal and there remains a worryingly large quantity of undeposited archives within archaeological organisations. Encouraging archaeological organisations to deal with their archives as part of the project process and to publish, publish, publish is the obvious answer – but this is just not happening on a suitable scale.

So can the wider world of archives offer any solutions? Similar preservation and access challenges are faced, yet there is a perception that non-archaeological archives are easily accessible. Certainly, there is a network of county record offices, and local studies libraries all holding collections to which public access is the norm. But is this a distorted view? Access to such collections entails visiting in person, and it is misleading to think that everything can be researched fully online. Digitisation is often regarded as the answer to all access problems, but there are issues raised by the creation of digital data and dissemination, especially that of data preservation, which becomes more pronounced when repositories have limited resources. Practical solutions are available, of course, including depositing with ADS, and signposting

though OASIS, but this may not be suitable for all archaeological projects.

In the non-archaeological world, dissemination of digitised catalogue entries describing archive material through centralised hubs can offer a parallel, Access to Archives www.nationalarchives.gov.uk/a2a/ perhaps being the best known. This database contains catalogue descriptions of archives held locally in England and Wales, dating from the 8th century to the present day. This is a good way to locate archives, as long as it is borne in mind that these entries are just the tip of the iceberg and represent only a portion of what has been catalogued. And that is not even addressing the miles and miles of shelves of uncatalogued archives at various locations throughout the UK.

Different approaches to raising awareness of what archive repositories hold are increasing. Some archive collections have been digitised wholesale due to recognition of increased interest in certain types of archival records, the UK census records of 1841–1911 being perhaps the best known example. However, this is ambitious, and relatively rare. Collections as a whole are not usually digitised in this way, but rather parts of collections will be digitised, highlighting ‘treasures’ or focusing upon a particular theme. There has thus been a huge increase in the types of records which can now be accessed digitally, especially over the last five years or so, and such digitisation projects are now being created specifically to raise the profile of and enable access to archive material.

The National Archives, in partnership with the National Railway Museum, has recently launched an online resource, *All Change!*, which charts the history of how railways have affected peoples’ lives over the last two centuries. It brings together railway collections of The National Archives and the National Railway Museum, using video, photography and data visualisations to broaden access to historical records and railway heritage (www.nationalarchives.gov.uk/railways/).

Of particular interest is the *Explore your archive* toolkit, created by The National Archives. Aimed at



Posters from the National Archives
Explore your Archive project.
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ACCESS

ACCESS

UK and Irish archives, it was designed to help create events and promote stories relevant to collections and communities, the aim being 'to increase public awareness of the essential role of archives in our society, to celebrate our network of collections and emphasise the skill and professionalism of the sector'. (www.nationalarchives.gov.uk/archives-sector/explore-your-archive-toolkit.htm.)

More traditional methods also used include exhibitions and outreach projects, working with local schools and other organisations, which have been used to great effect in the archaeological world as well, though not often with a consideration of the archive angle. Part of the problem is bound up with the way archives are regarded; archaeological archives are often last on the list in terms of project management and although some organisations have dedicated archive staff, archive-associated activity is often overlooked, leading to back-log issues, or is assigned to people as a last resort in periods of 'downtime,' which can lead to inconsistencies and bad practice.

Perhaps surprisingly to some (in the world of non-archaeological archives), it is not unusual for some archives to be relegated to basements or annexes, with a lone archivist managing important collections, often working part-time, while record offices and local studies archives are often amongst the first to face council budgetary cuts in times of financial difficulty. Yet despite such restraints, the archive sector manages to forge ways to raise the profile of their collections through various mediums, thereby encouraging and facilitating access.

Old habits die hard, of course, and mindsets can be difficult to change. But thinking tangentially into ways of encouraging the use of archaeological archives can only be positive. Regarding an archaeological archive as a future resource, as a legacy, rather than the remains of a project, together with recognising potential user groups would be a good start. In the main, the wider archive world recognises the value of archival material and is producing a wealth of interesting and engaging projects using existing collections. Of course, such approaches will not be suitable for all archaeological projects, but understanding and recognising the potential of those that are is key.

It is encouraging to see projects such as the outreach activities organised by Leeds Museums and Galleries (see Lucy Moore's paper below), and the English Heritage-funded pilot scheme using urban archaeological archives at Ipswich and Nottingham. The latter project will develop secure, ordered archives from rescue excavations which took place prior to 1990 and provide online access to their contents. The pilots will form the basis for a wider strategy to open access to important archives whose contents have yet to be synthesised, as part of its wider programme to provide last-resort funding to significant historic environment projects, where knowledge would otherwise be lost (www.english-heritage.org.uk/professional/protection/national-heritage-protection-plan/plan/activities/8A5).



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Karen is a freelance buildings historian and research consultant, working as Archangel Heritage for commercial and private clients across the heritage sector. A trained archivist with a degree in History and Classical Studies, a Masters degree in Archaeology and a post-graduate qualification in Architectural History, she has worked within heritage since 1997. Before moving to private consultancy, she worked in various roles combining archaeology, archives and architectural history at the University of Birmingham, Birmingham Archaeology, The National Archives and the Church of England. She is a research volunteer for Birmingham Conservation Trust and recently joined design review advisory panel, AE17.

Let's get sorted: archaeological archives as a basis for outreach and family activities at Leeds museums and galleries

Lucy Moore
Curator, World War 1, Leeds Museum
Discovery Centre



As part of the Festival of British Archaeology 2013, Leeds Museums and Galleries created a programme of events to involve sites that are key to the service's archaeological collections.

The programme for the fortnight included sessions such as;

- Cannonballs and dawnstones: where geology confuses archaeology
- West Yorkshire hoard talk
- tours of Armley Mills Industrial Museum, teaching visitors to begin reading industrial buildings, as well as a practical industrial archaeology session
- numismatic coin handling sessions based on *Funny money – alternative currencies* and also *Animals in the Ancient World* (particularly those displayed at Leeds City Museum)
- Kirkstall Abbey, using the *Art in the Abbey* framework to celebrate Cistercian floor tiles from the excavation archive. Our collaborative doctoral student candidate also gave a tour on the Guest House complex, based on his research.

Let's Get Sorted is an outreach activity which allows groups to understand what happens to archaeological archives, especially artefacts and paper records, once the after an excavation.
© Leeds Museums & Galleries

- Thwaite Mills Watermill, working within the ecological framework of the sight and looked at archaeological waste products, as well as analysing our own rubbish.

Planning for all these activities began shortly after I returned from the Archaeological Archives Forum discussion of *Archaeological archives and museums 2012*. What stuck in my mind, after the day of stimulating discussion, was how there was not just a responsibility for me to make sure the archives at Leeds Museums were documented, researched and preserved, but more importantly how would I raise and discuss the issues surrounding the archaeological archives and their management to the people of Leeds who own the collections and support our work.



Leeds Museum Discovery Centre is our purpose-built store and is a place where we have developed a varied and exciting activity programme. From a practical perspective it is the perfect location for sessions dealing with an archaeological archive. We are the store – let us teach you about storage! I think it would be fair to say that even for museum archaeologists, putting the entertainment into archaeological archives can be a challenge. However, by working on the principle that if we are inspired, others will be too, the team at the Discovery Centre built a family workshop based on the journey an archive would take once it leaves the hands of the archaeologists. The format used a recently received small archive from Monkbridge Ironworks as a case study for the journey from archaeological to museum object.

Experience shows that visitors get a lot of satisfaction from seeing and experiencing what goes on behind the scenes and from knowing the detail of processes. To build on this, we used the archive itself to explain (beginning at the front door) how an archive was dealt with. There was initial discussion about what they thought a store to be like and then an introduction to what an archaeological archive actually was: objects, but also plans, reports,

A group attending the *Let's Get Sorted* workshops
© Leeds Museums & Galleries



photographs, digital information. We ran through the all-important question of how we ensure the archive is really ours, object entry and transfer of title forms. We explained that each archive only needed one set of forms (because the group was there a few days after it had arrived, they had already been completed) and that this was **good museum practice**. We then gave the attendees conditions checking forms and showed them how we clean certain objects using swabs and water. At this point, the objects from the archive (industrial slag) were substituted for sea shells, which were cleaned and marked using the principle of our accessioning number system. These codes show the collection, date of entry to the museum and the number of objects in each acquisition. Each object's number is then attached to its record on the Museum Service database which gives it a location in the store. We also discussed suitable packaging for different materials, such as paper records as opposed to the iron slag. Teaching people the different ways to package an object really does give them an insight into all the small decisions that are made every step of the way when organising your archive.

Having cleaned, identified and created records for our objects, they were then packed appropriately and labelled. We then discussed how to find room for our new and exciting archive. First, we showed our visitors the freezer through which all objects entering the store must pass to be frozen at minus 28 degrees for 5 days in order to check that neither object nor packaging has any pests hidden within. Then, using directions around the zones of the store, they located where (once it came out of the freezer) our archive would be stored, safe for many more generations.

In the build-up to the Festival of British Archaeology event, we trialled *Let's Get Sorted* as an outreach activity, visiting a community archaeology project in Leeds to make them aware of what happens once the finds and records move away from an excavation. This particular event had certain IT challenges, in that the promised computer was absent but, based on its success, one of the participating community groups booked in to visit the Discovery Centre for the full workshop. What began as a 'let's try it and see'

exercise has become part of the regular activities we can offer to groups and members of the public. With further archives arriving, the content of the workshops will continue to alter, which will mean that the workshop itself will be different every time. We've had positive feedback, both from the visitors who came through the Festival of Archaeology, as well as from the different groups we've worked with.

The work here in Leeds goes to show that the process and challenges of archaeological archives can be adapted to inspire people. As a result, the workshops act to raise the profile of issues surrounding archaeological archives in general, getting people to engage in the debates that can keep curators awake and showing the point, purpose and value of good archival practice for everyone.

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Lucy currently works for Leeds Museums & Galleries as Project Curator: World War One. Prior to this, again at Leeds Museums she was Archaeology Curator covering maternity leave. Her first love is numismatics and she has previously worked on a variety of collections, including those at the Ashmolean Museum. An initial wide-ranging Modern History degree and an MA in Medieval Studies means that interdisciplinarity is key to her practice.



DISCUSSION: meeting the challenge

Where does all this leave us? There are few within the archaeological profession who can now be unaware of the challenges and issues facing those working with archaeological archives in whichever way. They are well documented, and most recently have been encapsulated in the survey and report *Archaeological Archives and Museums 2012* (Edwards 2013). Before that, many recommendations were published within the Southport report in 2011.

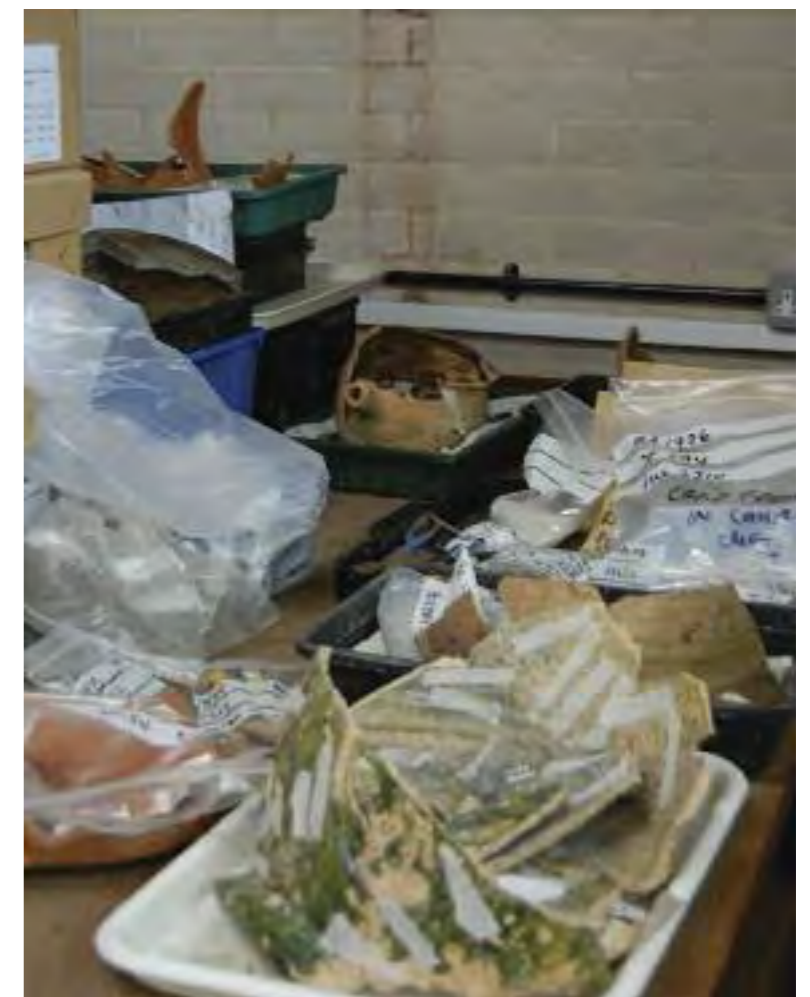


Using archives to teach children the excitement of archaeological discovery © University of Birmingham



Dr Andy Hammon teaching MA students at University of Birmingham © University of Birmingham

To some extent these problems have been exacerbated by the current economic climate, which has had a significant impact on the profession. In commercial organisations, archive-related posts may be at risk; indeed, the whole business may be at risk, leading to stores full of 'orphaned' archives, a potential toxic legacy for someone else to inherit. In this situation we must try and ensure that the primacy of the archive is maintained and that archives become more integral to the project process rather than being a final 'add-on', thus reducing those end-of-project archive problems (eg lack of funds to complete, difficulties in pursuing transfer of title, etc). In this situation it is encouraging to see national guidelines promoted (Brown 2011) and a new European initiative.



Piecing pots back together © University of Birmingham

In museums, curatorial staff are faced with the erosion of specialist archaeological posts and heavy workloads. Practical concerns such as funding, managing an ever increasing catalogue of archives and the associated documentation alongside a growing public enquiry service means the time set aside to deal with this type of acquisition is minimal: experience, expertise and support is essential. It is important that the profile of the role the museum plays in the process is promoted and that the need for a specialist to carry out this type of work is reinforced. Continuing discussion between museum staff and organisations producing archaeological archives is also crucial for a consideration of important questions such as selection and retention policies



Creating the archive – recording human burials
© Albion Archaeology



Checking records – all part of good archive development!
© Albion Archaeology

If the workshops on good archive practice have taught us one thing, it is that communication is crucial, across the profession, and that everyone understands each other's role in the process. The workshops brought together people from various backgrounds who wouldn't necessarily meet as a matter of course, and the discussions they instigated were most fruitful. It is to be hoped that the channels of communication opened up here will continue to function. Future training to encompass the roles that a variety of partners play in the process should be advocated, especially within educational institutions with students carrying out archaeological investigations as part of their courses. By understanding the process and working together it is possible to achieve the successful creation, compilation and transfer to a museum of an archaeological archive on time, on budget and in a structured format.

And a museum store should not be the end of the line for our archives – they should be accessible to all for a variety of purposes, not just academic research, but also as a means to engage the community. It is their heritage, after all.

Archaeological archives are not just what remains at the end of the project, but begin life at the planning stages and continue to grow. As we excavate, clean, conserve, report, teach, investigate and explore our archaeological sites, the archive has to be compiled and managed effectively...

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Recording contexts and creating the primary archive © Albion Archaeology

COMPARE AND CONTRAST: *the similarities and differences between professional archaeology and professional conservation*

Kenneth Aitchison
*Landward Research Ltd and Icon:
the Institute of Conservation*

■ How many people

The first point of reference for these studies was the estimated head-counts: how many people worked in these sectors. There were estimated to be 4,792 people working as professional archaeologists in the UK in 2012–13 and 3,175 conservators. Of course, some of these people will have been counted by both surveys – at least 88 people are archaeological conservators.

■ Changes over time

The way the data on archaeologists were gathered was consistent with the three previous *Profiling the profession* surveys, and so reliable time-series datasets allow us to see real changes over time. From the first *Profiling the profession* snapshot in 1997–98, archaeology grew and grew until the 2007–08 survey captured data at the peak of the economic boom – and by 2012–13, the economic impacts of the post-2008 changes meant that archaeology as a profession had shrunk considerably, having reduced to being smaller than it was even ten years previously.

In 2012–13, research was carried out into the UK's labour markets of both archaeology and conservation, two similarly sized and comparable parts of the wider cultural heritage sector. The archaeological research was undertaken by Landward Research Ltd and the conservation study was undertaken by Icon, the Institute of Conservation. The archaeological research was undertaken by Landward Research Ltd on behalf of the Lifelong Learning Programme of the European Commission, English Heritage, Historic Scotland, Cadw and the Department of the Environment (Northern Ireland), and was the fourth in the series of five-yearly studies known as *Profiling the profession*. The conservation study was undertaken by Icon, the Institute of Conservation, on behalf of Arts Council England, English Heritage and the Heritage Lottery Fund. Both research projects were led by me.

Some previous work had been done estimating the size of professional conservation, but the way those numbers had been gathered – and the target populations they covered – varied. There had been no data collection exercise since 1998, and the estimated total population presented then was comparable with 2012–13, perhaps suggesting that conservation was a slightly smaller profession than it had been fifteen years before.

■ Professional association memberships

In June 2013, the Institute for Archaeologists (IfA) had 2,151 accredited members (plus 908 non-accredited Student or Affiliate members), representing 44.9% of the profession. 2,051 conservators were full members of Icon – so Icon members make up 66.7% of professional conservation (in March 2013, the total membership of Icon was 2,357, including 306 student or trainee members).

So the majority of working conservators were members of their professional association. Very nearly half of employed archaeologists were accredited members of their professional association.

■ Pay

The median salary (50% of individuals were paid more than this and 50% less) for archaeologists was £26,000 – and remarkably, that was exactly the same figure that was calculated as the median salary for conservators. By comparison, £26,500 was the median figure for the UK workforce as a whole – and the median for all professional occupations was £36,359.

So archaeologists and conservators are rewarded very similarly, and slightly less well than the whole UK working population – and far less than the professional occupations which both sectors would like to be compared with.

■ Gender and age

The 'average' archaeologist was aged 42 in 2012–13; five years previously, the average age of a working archaeologist was 38. This suggests that the workforce, while much smaller in number, had not been refreshed in terms of who worked in the sector – people leaving archaeology at the end of their careers had, by and large, not been replaced by young people coming in at the start of their working lives. Most (54%) archaeologists are men, but over time, the percentage of archaeological jobs that have been held by women has been increasing (fifteen years before, 65% of archaeologists were men). Most archaeologists under the age of 30 are women. By contrast, 65% of conservators in 2012–13 are women – and this profession is also becoming 'more female' – forty years ago, in 1973, 62% of conservators were men; in 1987, only 40% were. And by comparison, the average age of conservators is 43.

■ Qualifications

In both professions, it is normal to be a graduate. 78% of conservators hold at least one degree, as do 93% of archaeologists. Indeed, it is increasingly normal for archaeologists to hold post-graduate qualifications, with 47% holding a Masters degree or higher.

■ Attitudes to training

While individuals are highly qualified, organisational approaches to training are patchy.

In conservation, the overwhelming majority of organisations identify training needs for individual members of staff, with nearly as many identifying organisational needs. But most organisations in conservation do not have a training plan or a training budget. Only a minority record how much time is

spent in training or evaluate the impact of training on individuals, and even fewer evaluate the impact of training upon the organisation. The overwhelming majority encourage individuals to engage in their own continuing professional development.

In archaeology, organisations typically identify training needs for individual members of staff and for the organisation as a whole and they also encourage individuals to engage in continuing professional development. They are likely to have a training budget but they do not normally have a formal training plan. While they will normally record the amount of time employees spend on training activities, they then do not typically evaluate the impact of that training on either the individual or the organisation as a whole.

So – in both sectors, employers recognise that there are needs; in archaeology there will normally be a budget to help address these needs, although that is not the case in conservation – and in neither sector is it normal for there to be a training plan. So money is spent in an unplanned way, and then the impact of that spend is not then evaluated, so organisations cannot tell whether this expenditure has represented value for money or not.

■ Attitudes to business

While there are many similarities between the two sectors, attitudes to business is one where there are real differences. 59% of archaeologists work in the private sector, as do 38% of conservators, but the degree of engagement with the market, together with the understanding and attitudes that accompany that differ significantly. A telling comment from a respondent to the Conservation LMI survey showed confusion over what is income, what is profit (and no doubt what is cashflow) 'We are a non-profit organization. We don't have "income" as such.'

A revealing figure – not reported in either report – is that of the 241 practices (organisations or individual conservators) listed on the Conservation Register maintained by Icon, approximately 75% do not present website addresses. By contrast, only one of the 73 IfA Registered Organisations listed on the IfA's Directory does not have a website (and that is because that organisation has been recently incorporated into another business on the Register). Unlike archaeological practice, conservation has a limited engagement with technology and its use as a promotional tool, which must hamper opportunities for business development.

■ The future

Slowly and unsteadily, a post-crash rebound is underway. Both archaeology and conservation collectively and cautiously expect to grow over the next three to five years – but there is not a sense of this taking place in the context of these being high-growth industries. Business models in both sectors are changing in line with expectations of low levels of growth – such as commercial practices delivering increasing numbers of ‘community’ projects to ensure turnover rather than surplus, alongside an increase (or return) of social enterprises as a commonly adopted model for new practices.

■ The bigger picture

Many of the issues identified in archaeology and conservation are shared by professions across all of ‘cultural heritage’ but collective work across the entire sector would be difficult, as individual professionals do not typically associate themselves with such a broader ‘cultural heritage sector’. Instead they strongly identify themselves with their own individual profession, which they do not see as a subsector of a greater whole. If pan-sectoral work is a non-starter, then joint working between closely related professions – such as archaeology and conservation – could strengthen these areas. It might also support skills development overall if means were found for specialists to share their expertise – but this is going to be hampered by the problems in the ways that training is planned, budgeted and delivered in both sectors.

■ Opportunities

There are still real opportunities – qualifications can be aligned. If comparable vocational qualifications are placed on the Qualifications and Credit Framework – such as the EDI Level 3 NVQ Certificate in Archaeological Practice, which is on the QCF, and the Conservation Technician Qualification, which is currently not – then there would be potential for new entrants to the cultural heritage professions to go through workplace learning experiences that would first introduce them to the broader experience of working in cultural heritage and then to specialise in specific, technical routes. These learning and skills accreditation experiences could then potentially be formalised as Apprenticeships

Shared training opportunities and communication activities can enhance understanding between the professions; and archaeology and conservation can lead the way across cultural heritage, as we already have the extremely unusual crossover of some people – archaeological conservators – who have shown that they understand and appreciate the needs and approaches of working embedded within two professions.

This article will also appear in *Icon News*, Issue 49, November 2013.

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Jobs in British archaeology 2012–13

Doug Rocks Macqueen

This is the 19th year of tracking wages through job postings in the Jobs in British Archaeology series. As recently pointed out in the 2013 *Profiling the profession* report (Aitchison and Rocks-Macqueen 2013), job postings provide a relatively accurate portrait of wages for archaeologists (Figure 1). Of course, this sort of reporting works better for positions that have a larger number of job postings. As one would expect more data leads to greater accuracy. This article continues the tradition of measuring wages through job postings though with some slight changes in methodology.

The data was gathered from both the IfA’s Jobs Information Service and BAJR’s job postings from 1 April 2012 to 31 March 2013. Each job advertised was treated as a single data point and the advertised pay rate counted; those without pay rates were not counted. This year has seen a slight change in titles for positions. Moreover, since it has been several years since the actual positions have been defined for the *Jobs in British archaeology* series it would be good to do so again here.

Technician: Formally referred to **Excavator**, this position covers a range of titles from Site Assistant to Digger. These tend to be entry level positions in commercial archaeology. In a clarification from past reviews the title does not just cover field workers but also those working in the lab (although very few lab positions are ever advertised).

Supervisor: Responsible for running the whole or part of a site.

Project Officer: Formally called **Field Officers** the title changed to Project Officer to reflect what most companies now call this position and also the fact that officers can be in charge of wider range of projects and not just those in the field. Essentially, this is middle management for many commercial archaeology firms.

Senior Managers: Formally called **Project Managers** this title was changed to avoid confusion and to more accurately reflect the range of titles given to these types of positions. This is the senior management within commercial archaeological organisations.

Junior and Senior Sites and Monuments Records (SMR) / Cultural Resource Managers (CRM): These titles have not changed and reflect those with responsibilities to manager and protect the cultural heritage. Junior positions are those that do not general have management responsibility over others while senior positions are those who would line manage others.

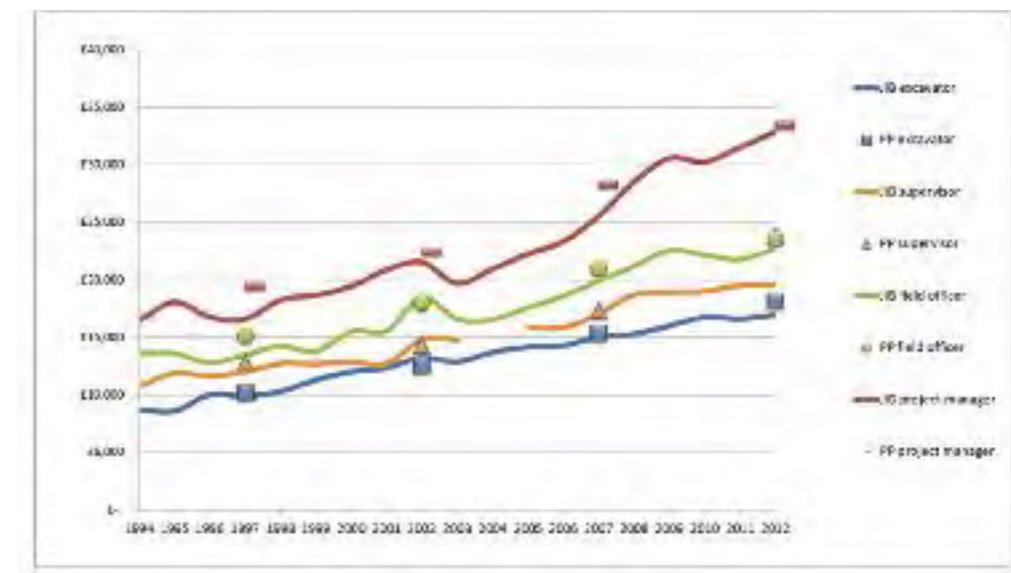


Figure 1: *Profiling the profession* average pay against *Jobs in British archaeology* series from 1994 to 2012-13 based on graph from (Aitchison and Rocks-Macqueen 2013) with this year’s data included. PP – *Profiling the profession* results, JIB – *Jobs in British archaeology* results

Consultants: This title has not changed and reflects those who offer consulting services.

Specialist positions: In the past a catch all term was used to record a range of positions from osteoarchaeologists to radiocarbon technicians. Of course these positions have very little in common and the data were of minimal use. In a break from past surveys specialists' posts will be broken down into smaller categories, though only those with three or more job postings. Because of the limited number of jobs in these positions this data are at best anecdotal, though it is provided for those with an interest. This year's sub categories are

Illustrator: Those who work as Illustrators or whose main responsibility is graphics.

Conservation: Those who work in conservation. This group comprised mainly archaeological and building conservators, excluding (where possible) non-archaeological museum positions.

Geophysics: Those that conduct geophysical work.

Surveyor: This category covers both landscape and building surveyors.

Curator and collections: Only positions that specifically mentioned archaeology, archaeological remains or required archaeological experience were included. Thus most museum curator positions were not included.

Archaeological sciences: A broad subject that covers such positions as environmental and geomorphology archaeologists. Essentially, those who specialise in an archaeological science field not covered by other positions.

Community and education: Those positions that involved archaeological community, public or educational engagement but excluding university positions such as lecturer.

Jobs were categorised based on the description of the position given. In some cases, no descriptions were given or were vague, resulting in attempts to hunt down the original job posting on the employer website. For the most part this was sufficient enough to determine how a job should be characterised but in a few cases this was necessarily based on job title alone.

When a salary range was given in a job advert the middle point was used for averages and in the distribution table. For example a salary advertised at

£15k–16k is shown as the midpoint £15,500. The only exception to this in the tables is the highest and lowest salaries offered, which are not based on midpoints but on the salary offered. Hourly, daily, weekly or part-time wages were converted into full annual salary equivalents. All calculations are done on pro rata bases of a full year's salary. Hourly and weekly rates are also given in the distribution section of the tables for those who may not work full time or who have interment work.

As the midpoint is used as the reference for pay, it is important to remember that the numbers in this article are all averages and that, while this sort of averaging works for many positions, it may not be applicable to all. For example, **technician** positions are usually on short term contracts and technicians tend to move from company to company. Constantly starting work at new organisations usually means starting at the bottom of the pay scale. As a result, the number of people actually reaching the highest or even the average advertised within technician roles is likely to be small.

Results

Overall 430 positions were recorded for 2012–13. The data show a slight rise in average pay for most positions (Figures 2 and 3), although distribution is probably a better indication of what most archaeologists are making. For example, the largest number of **supervisors** make between £18,000 and £18,999 as an annual salary, or roughly £9.20 to £9.70 an hour. However, the average is raised slightly by those in supervisory positions who make over £20k, and the resulting average sits at around £19,500. Overall, the data show clustering for most positions near certain salaries. A few positions don't cluster but this is because of the broad range of jobs that are included or because of low sampling. In the case of **Community and education** positions, the CBA bursaries cause clustering at the lower end of salaries and should probably be ignored.

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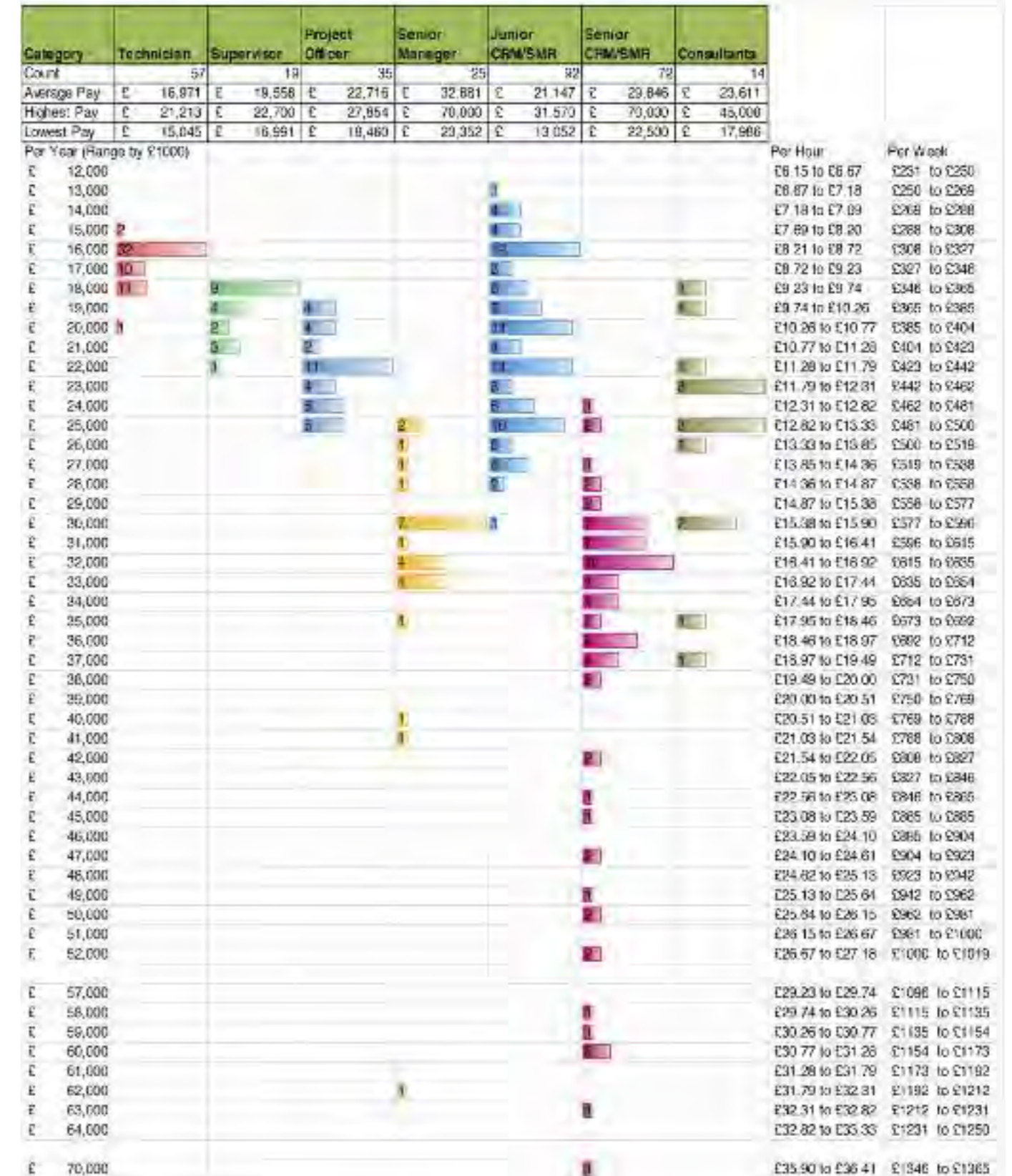


Figure 2: Pay conditions for 2012–13 year for commercial and SMR/CRM positions

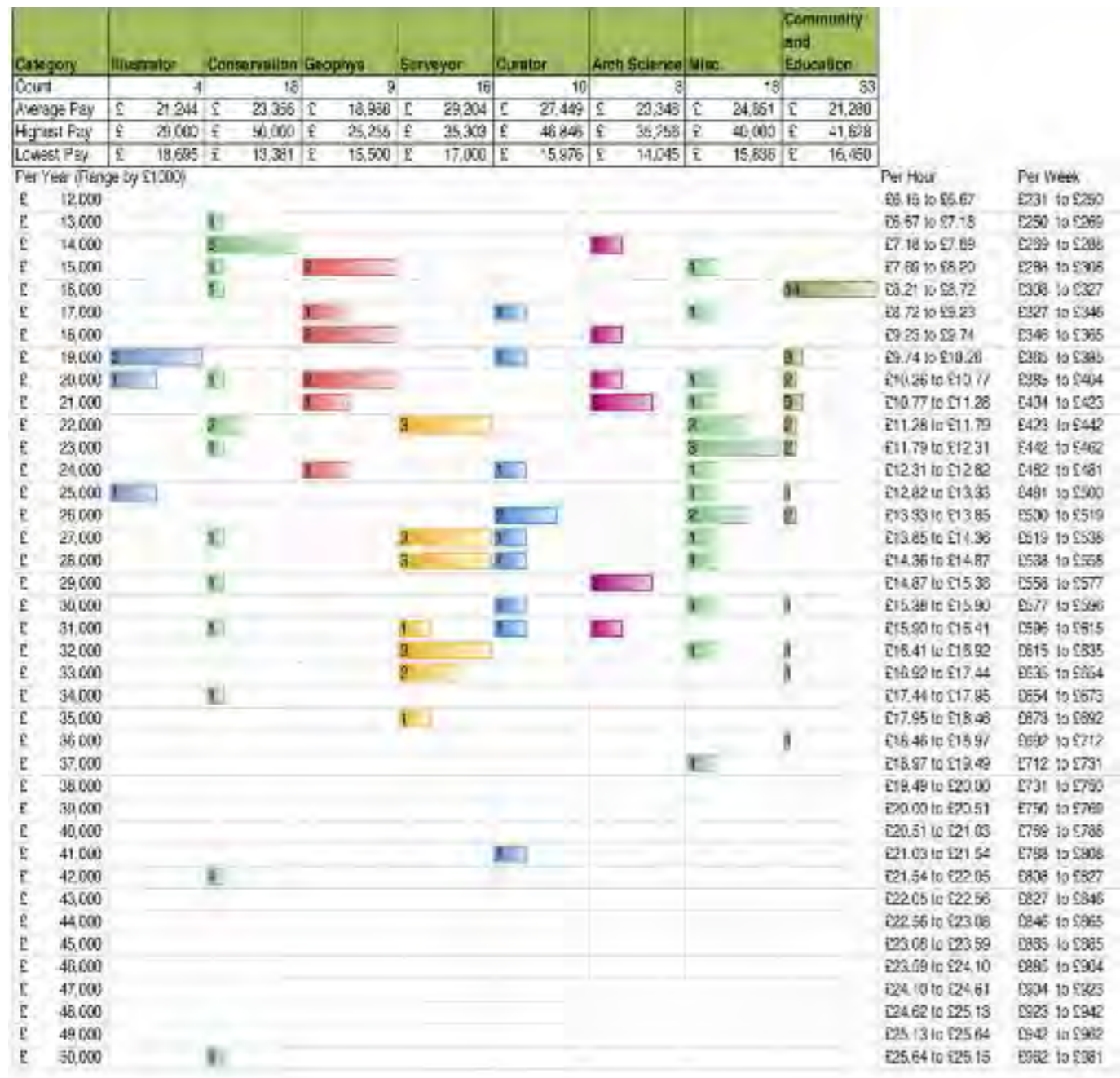


Figure 3: Pay conditions for 2012-13 year for specialist positions



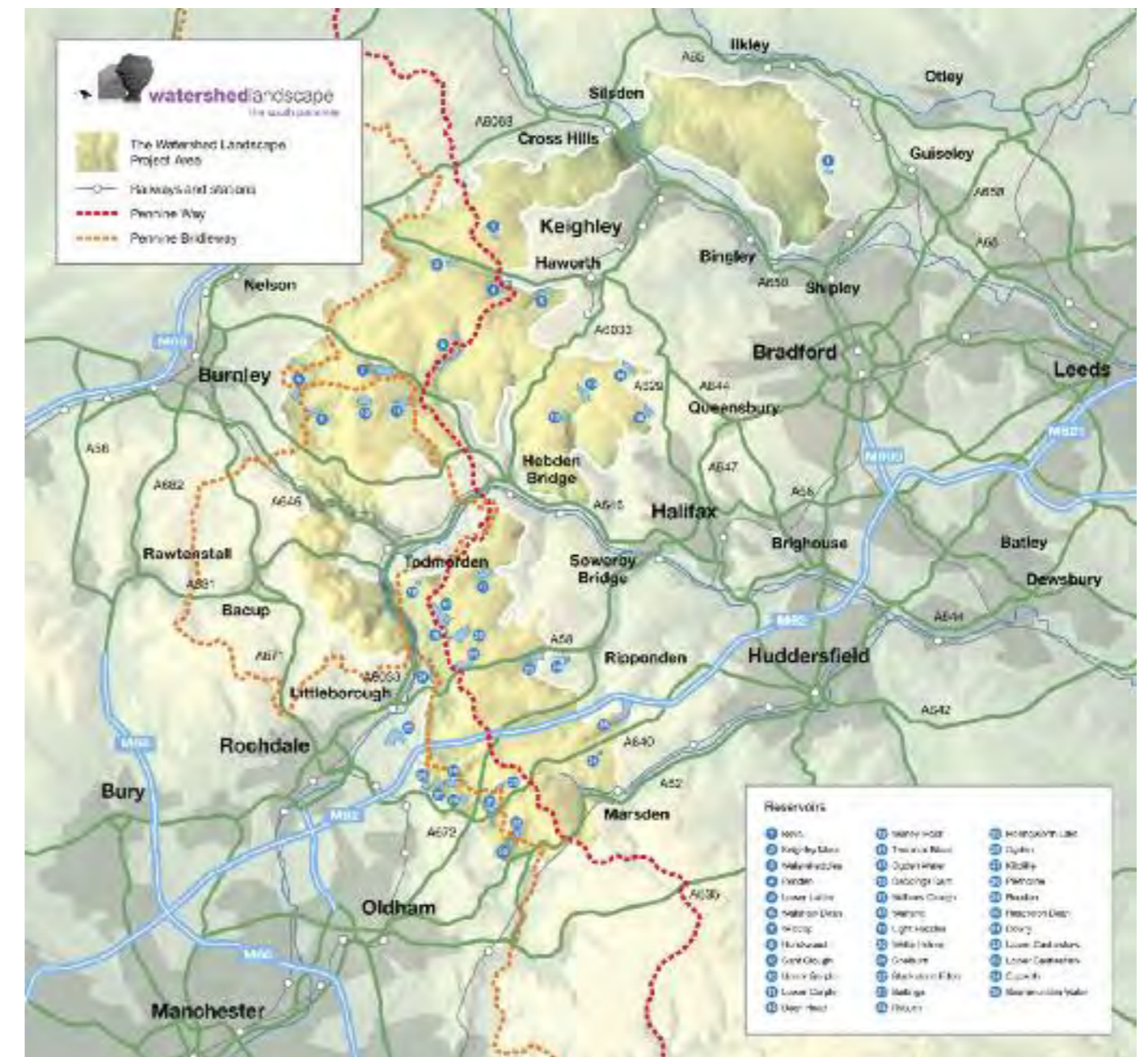
Doug Rocks-Macqueen, IfA student member

Doug Rocks-Macqueen is a Researcher at Landward Research Ltd. He is currently completing a PhD at the University of Edinburgh. You can find out more about some of his research at his website <http://dougarchaeology.wordpress.com/> or contact him on drocksmacqueen@gmail.com. Doug would like to thank IfA and David Connolly for providing the data used in this article.

THE SOUTH PENNINE WATERSHED: a landscape of change

Louise Brown

The South Pennines forms a large-scale sweeping landform with an open character created by exposed gritstone moors. An undesignated landscape between the Peak District and Yorkshire Dales National Parks, it is bordered by the conurbations of Leeds, Huddersfield, Halifax, Bradford, Manchester, Oldham, Rochdale and Burnley; remote, yet within an hour of where seven million people live.



The South Pennines Watershed Landscape Project area (c.350km²)

'It's brought about a different approach to connecting people with the landscape – taking the landscape to them and not people to the landscape, in a way that's more long lasting and a two-way rural-urban process.' Mid-term evaluation

Despite the 'Industrial Pennines' forming part of the initial long list of potential National Parks in 1949, the South Pennines has failed to achieve a landscape designation. Much of the South Pennines (National Character Area Number 36) is protected by European habitat designations (ie SPA, SAC, SSSI) whilst the cultural heritage set within this protected landscape remains largely unprotected. This is a heritage under threat, either directly through wildfire, peat erosion, infrastructure (eg wind farms, the building of the M62), or through a lack of awareness of this resource by land

managers and those trying to stabilise the all-important peat resources. This is particularly resonant for a landscape rich in cultural heritage, from the Mesolithic to echoes of the more recent past.

The Watershed Landscape Project (www.watershedlandscape.co.uk) was established as a three year programme (2010–2013) managed by Pennine Prospects and funded by the Heritage Lottery and South Pennine LEADER to enhance and conserve the unique South Pennine upland landscape. The project focused on c350km² of the south pennine uplands, broadly contiguous with the designations of the South Pennines Special Protection Area and/or Open Access Land. The project used the rich heritage and biodiversity of this landscape to inspire community engagement and encourage access to the upland, and to make a directly positive impact on the



conservation and protection of the cultural and natural heritage. Much of the work undertaken was carried out in partnership with project stakeholders (community groups, charities, local councils, landowners) and consultants, working together through the project to fulfil aspirations that, in the current climate, would remain merely that.

The project operated across six themes, with much cross-theme working

- theme one Access to landscape
- theme two Historic environment
- theme three Natural heritage
- theme four Inspired by landscape
- theme five Interpretation and engagement
- theme six Learning (apprenticeship)

The historic environment theme aimed to protect and enhance the nationally and internationally significant historic features of the project area by empowering individuals to investigate their landscape and promote a greater understanding of the important role the upland played to the surrounding settlements. This not only promotes a sense of place, but also helps to ensure the long-term conservation of the heritage resource. Archaeological training and support was provided to those engaged in the recording and wider research of cultural heritage assets in a number of locations; *Riches of the Earth* focused on the mineral extraction features of the 19th and early 20th centuries, whilst *CSI: Rombalds Moor* (carved stone investigation) set out to record the large number of prehistoric carved stones on one isolated upland plateau.

Riches of the Earth

Volunteers, trained in basic survey techniques, carried out fieldwork and collated historical records to help to understand just how important the extractive industries were for the industrialisation of the areas surrounding the South Pennine uplands. Surveying at Baildon and Todmorden Moors used a combination of Google Earth imagery and handheld GPS units to survey the landscape. At Oxenhope Moor, a detailed metric and photographic survey of a specific area of quarrying on Nab Hill was undertaken. This work has been published in the *Riches of the Earth* booklet available from a number of outlets throughout the South Pennines.

CSI: Rombalds Moor

Kidz Digz – just one of the activities at the archaeology fun day as part of a weekend celebrating the heritage of the South Pennines in March 2013 at the University of Bradford © Jane Wilkins



Project partners West Yorkshire Geology Trust demonstrate the geology of Todmorden Moor on a recent guided walk © Robin Gray/Pennine Prospects

A team of dedicated volunteers have recorded almost 500 Neolithic and Bronze Age carved stones in their landscape context on Rombalds Moor, and have even found a number of previously unrecorded carved stones. Following in-depth training the team used a mixture of new and old technology to create a comprehensive record of each of the stones. Recent advances in digital modelling techniques have enabled the team to create detailed 3D surface models of some of the rocks that will ultimately add valuable information about the current condition of carved stones. This project will help to increase our understanding of the rocks, and protect them for future generations. The records will be publicly available at England's Rock Art: <http://archaeology-dataservice.ac.uk/era/>

Outreach was at the core of the historic environment theme. The project sought to encourage greater understanding of the role that the uplands have played in providing resources for society in the past. Implications for their current and future roles were also highlighted so that the landscape is further valued and protected. In addition, opportunities were provided for people to access upland heritage in non-traditional ways (such as using the creative arts),

therefore widening participation to a broader spectrum of people to include non-experts, those unfamiliar with uplands, those who may feel intimidated by this environment or come up against physical and cultural barriers to access encouraging greater understanding and enjoyment of the special landscape.

'My understanding of the moor and the area that I look at and visit every day is 100 fold, I get so much more out of walking on there than I ever did before.'

Project volunteer,
CSI: Rombalds Moor

Interpretive materials have been developed, both on site and as an

'Very few of the deaf children (who were all 14 years old) had been out of BD8, let alone been out on the moors. They were blown away by the wildness of it all, and their teachers told me that they were all still signing away about their day up on Ovenden Moor months later! They demanded that the school took them back up there – so the school organised their own trip up there, and lots of the children were determined to get their whole families out there too.'

Char March, writer in residence, year two



Volunteers and project partners celebrate the award of a Europa Nostra Laureate with members of Europa Nostra UK © Sarah Mason/Pennine Prospects

'My perception of how the landscape inspires artists and writers has changed. Also, my understanding of how the landscape has been so deeply affected by man has been deepened.'

Visitor, Online survey

online resource, a large variety of workshops delivered to schoolchildren through to adults, set within the landscape and in the urban centres, and wider dissemination of the project through fun days, seminars, etc has been achieved.

The overall impact of the project is far-reaching. As a non-designated landscape the South

Pennines has never had the recognition or the resources that its heritage assets deserve and, by placing the heritage of the South Pennine uplands firmly on the map, it is anticipated that the resource will be more valued. Subsequently, the landscape will be curated and protected for future generations to enjoy. Evaluation has demonstrated that the wide-ranging and holistic approach to raising

awareness of the cultural heritage in the open upland of the South Pennines has been successful. The project has been recognised nationally and across Europe. In 2012, it was a finalist in the National Lottery Awards (Environment category) and won the UK Landscape Award. In 2013, the project was awarded a Laureate in the European Union Prize for Cultural Heritage/Europa Nostra Awards. The thirty winners, across four categories, were selected from nearly two hundred nominated projects. The project was the only UK winner in the 'Education, training and awareness-raising' category: "The jury thought the South Pennines Watershed Landscape a most impressive project for raising awareness of a rich natural and archaeological heritage. Impressive in scale and multidisciplinary approach, it tells fascinating stories, ensuring sustainable protection of the cultural landscape and enhancing regional development."

While the project has left a physical legacy (in terms of online resources, interpretation panels, etc), it is the legacy of knowledge and ownership of the cultural heritage retained by the individuals who have participated in some way that is already being seen as a result of the project. Many young people inspired by classroom archaeology workshops have rushed home to encourage their family out onto the moors. It is hoped that by providing a strong focus on encouraging, organising, training and enthusing volunteers, embedded within a robust network of community and voluntary organisations, the impact of the project will extend well beyond the initial three years of implementation.

This project has brought the heritage of the South Pennine upland zone to a wider audience, of diverse ethnic and economic backgrounds as well as being cross-generational. By engaging and directly involving people with the upland environment, it is hoped that individuals have become more educated about the fascinating life histories of these locations, promoting a sense of place, and in turn fostering a desire to protect the wealth of heritage assets for future generations.

Acknowledgements

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The project would not have been a success without the tremendous dedication, support, enthusiasm and hard work of the project volunteers.

'The project allowed a different dimension... it gave the ladies a totally new way of looking at what is around them in the community.'

Keighley Soroptomist

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Louise was employed by Pennine Prospects as Community Archaeologist for the HLF and LEADER funded Watershed Landscape Project. She is keenly interested in training and community involvement in archaeological projects, and recently directed the excavations and post-excavation of The Stanbury Hill Project, a community archaeology project funded by HLF and run by Bingley and District Local History Society in partnership with the University of Bradford (published 2013). She holds an Honorary Research Fellowship at the University of Bradford and is currently working freelance.



Selling in spades: why archaeologists should learn more about sales

Joe Abrams

Sales are fundamental to any business. With the vast majority of archaeological investigation in the UK taking place as a result of commercial activity; all archaeologists will be affected (if not always primarily interested) by who sells and who loses on sales. A variety of organisations still exist in our relatively young sector with university and local authority based organisations, charitable trusts, sole traders and limited companies competing for the same opportunities.

Without those opportunities to tender and the abilities required to convert a proportion of those tenders into live projects; no amount of interest in archaeology will result in our being able to influence how archaeology is done. The ways in which archaeological remains are investigated and recorded and reported upon will be left to those who convert the most sales.

Of course, industry standards, research frameworks and the planning archaeologists who produce and agree specifications for work have an influence also. These standards and planning archaeologists are (mainly) free of commercial sales activity. Those wielding the excavation tools, commissioning specialists and shaping the publication will be supplied with resources via successful salespeople (eg those who tender for projects). How those various professionals are paid and under what employment conditions they work will be decided in large part as a result of who wins the most valuable sales most often.

That being the case, we may be surprised to reflect just how rarely sales skills are mentioned in connection with commercial archaeologists. Pure business skills, such as sales, rarely form the focus of training requests and are even more rarely assigned as much status as specialist experience in archaeological topics. Yet how much charcoal would be assessed, dated and analysed without a well-crafted and enthusiastically sold project tender to support that process? As with other commercial sectors a slightly disdainful attitude to sales can sometimes exist. Where there is frequent reference to project management systems and the expectations of well-funded developer led projects, I have found scant

mention of the process by which developers are persuaded to select one supplier over another. The systems of management and processes by which we are accountable seeming to be worthy of more attention than the means by which they are needed at all (and funded).

It is within the exchange between developer and archaeologist that I have spent most time and effort during my career. Having done so I have noticed some ways in which we archaeologists can borrow from others. Drawing on contemporary approaches to rapport-building and sales techniques, the following text briefly examines some of the techniques which seem most apt to borrow.

Acting as if

'Those who dream by day are cognisant of many things that escape those who only dream by night.'

Edgar Allen Poe, Eleonora

Having a destination in mind and a clear understanding of how we are to get there, means we have an increased chance of arriving there. That journey will be smoother if we *act as if* we are already worthy of that destination and know what it may *feel* like to be there. The self-belief that we are credible and that we can provide the services we are selling is exactly what the sales person must provide for the organisation they are representing. The clients we are supplying services to will have many criteria upon which they select and the credibility and confidence inspired by the organisation they are dealing with certainly being amongst them... Your attitude to sales (and life) can be different if you change your habits; *"if your way of thinking changes, your actions change, if your actions change, your habits change, if your habits change"* (Broughton 2012, 92) etc.

The act as *if* model (Bavister and Vickers 2009) provides a set of steps we may utilise to help take on this mindset. The purpose of the exercise is to decide upon a desired outcome or goal: first imagine being there, go into a future time when that goal has been reached and consider what that might

be like. Having done that move back from the destination experiencing (and labelling) the various steps along the way to reaching that goal. Essentially, we are bridging the gap between goal and present location – what steps are needed between the two? Having done this exercise we have a process and map we can use to get there (Bavister and Vickers 2009, 146).

Resilience

'Success consists of going from failure to failure with no loss of enthusiasm.'

Winston Churchill

Any sales activity will involve rejection. Maintaining our self-belief in the face of rejection requires a skill beyond the imagination of the 'act as if' frame; we need resilience. In the world of telesales one successful call out of fifty is not considered unusual, so twenty-five rejections simply means a person is half way to their next success. Bearing in mind most telesales staff are selling services to which they have no personal affinity, we must consider ourselves fortunate to be selling services in a sector for which we have an enduring passion (if we are lacking that passion then it may be less easy).

Resilience in this context is the ability to maintain emotional equilibrium when hearing 'no' more often than 'yes'. To maintain self-belief in our approach, the value of our services and oneself, despite the relatively large dose of *no* that must accompany a life in sales requires a resilient person. Broughton coins the phrase 'loose robes' for what some sales people manage to develop; their ability to accept rejection and failure and see them as essential experiences needed to develop the muscles necessary for eventual success.

Anyone involved in sales will have the opportunity to develop this resilience, though some are naturally more robust than others. We could all benefit from accepting that it is simply a part of (and will always be) taking a service (product) to market. The sooner we accept the need for 'loose robes' and develop an expectation of regular failure; the sooner we may find ways to use that reality to sharpen our approach and ensure we have the flexibility of mind and resilience needed for the successes that will also surely come.

Optimists and pessimists

'If you believe you can or if you believe you cannot, you are probably right.'

Henry Ford

Following on from our recognition of the need for *resilience* by anyone engaged in sales, it seems logical that an optimistic, enthusiastic and energetic approach will be more likely to result in a better sales performance. Those individuals capable of maintaining such an approach will deserve to win more often. Our clients will be more inclined to buy from them than from a pessimistic, cynical, low-energy individual.

Two individual sales people could experience the same rejection/success and yet interpret the meaning of that in such different ways. Pessimists tending to believe that bad things happen for internal, stable and global reasons: that is to say, for reasons over which they have no influence and cannot change, essentially they have learned helplessness. This happens because I am *x* (internal); this always happens because (stable); developers all think *y* (global). The cycle of rejection confirms the validity of the set of beliefs which govern that stable worldview.

Optimists on the other hand have 'learned optimism' and tend more towards believing in their own ability to influence events, force change and succeed despite superficial odds against them. Significantly for our purposes, academic research into sales figures suggests that optimists outsell their pessimistic colleagues (Broughton 2012, 117) making the tendency either way of interest to those involved in commercial activity. Challenging negative beliefs, generalisations and limiting beliefs about ourselves and others may turn out to be the keys to organisation, as well as individual growth.

Rapport

'It's a natural phenomenon. When we are getting along with people we're in rapport most of the time.'

Bavister and Vickers, 2009, 116

Having gained access to a potential client using self-belief, resilience and optimism – we find there is further to go. We must now gain the rapport from where a sales person turns 'interest' or a one-off sale into trust and repeat work.

Some people are blessed with natural abilities here, they get along with a range of people in most situations and it can seem effortless for those observing. We can all hone our own natural abilities here though and NLP supplies us with a range of tools, rapport being one of the central pillars of this approach. An emphasis is placed upon active listening skills in which not only the content of words

is noticed and understood, but all those other signs people give as they communicate, pace of speech, volume, stillness and poise or speed and anxiety. We need to 'tune in' and notice, then respond in a way which is similar, or at least takes note of our clients approach. In so doing, our own words and approach will be more often received easily. This is the kind of fine-tuning which the best sales people use not in an obvious way, and certainly not in place of a good product – but as that additional something which helps win trust and develop longer lasting relationships.

Tying theory back to an archaeological context

'Making money is art and working is art and good business is the best art'.

Andy Warhol

There are several ways in which we archaeologists are fortunate when it comes to selling.

1 Connection to product

Our greatest advantage is that most of us entered the sector because we have an interest in the subject. Recognising the value of our product and finding personal value in selling it should be a relatively easy for us. Many sales people are never so lucky and must find alternative ways to find meaning in their products. As a result, many can sound disconnected from their product and service and this may be communicated as insincerity, the sort of approach which gives sales a bad name.

Our sincere belief in the value of our archaeological service must be one our most easily developed and most useful attributes. That connectedness, easy passion and fluency with our subject should easily translate into sincerity, allowing others to trust us easily and have confidence what we are selling.

Joe Abrams BA MIFA 1829

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2 A wide bandwidth of people

Some of us may feel uncomfortable with the sales process. So universal are the negative myths surrounding poor and/or exploitative sales approaches. We can understandably want to distance ourselves from any association with such practices. Individuals can feel put off by strategies which seem to demand uniformity of approach, worse still uniformity which doesn't seem natural to us as individuals. What a release to realise then, that by being sincere individuals we are more credible, more sincere and more plausible sales people.

Archaeology has many strong individuals working within it, a wide bandwidth of acceptable people to draw upon and utilise as recognisable individuals to sell our services; and to be ambassadors for our still young and developing sector.

Summary and some suggestions for further reading

Looking ahead, the sales figures of archaeological organisations will be closely allied with the level of influence those organisations have on the quality of work in our sector. Our salaries and employment conditions will reflect the way our services are pitched and the values which underlie that effort. We all have an interest in these trends and, therefore, in becoming better at selling ourselves and our sector.

There are many texts on sales and NLP, and the following two are accessible and signpost many other quality texts. They have formed the basis of my own understanding of the subject and used in the production of this short summary:

Delves Broughton, P 2012 *Life's a pitch: what the world's best sales people can teach us all*. Portfolio Penguin

Bavister, S and Vickers, A 2009 *Teach Yourself NLP*. Teach Yourself.

Members' news

Gary Crawford-Coupe MIFA 7452

Gary is the company director of Cornerstone Archaeology Ltd, an independent archaeological contracting unit based in Chester. He finished his History and Archaeology undergraduate degree at Chester University in 2006 while working as a volunteer on a local research project. Since then he has been employed predominantly in commercial archaeology throughout the country, still managing to find time to take part in various research excavation projects such as the recent Heritage Lottery Funded *Habitats and hillforts project* as well as supervising student training excavations, the most recent being the Liverpool University excavation of Penycloddiau Hillfort in Flintshire in summer 2013.

Gary became self-employed in 2008 and set up Cornerstone Archaeology in September 2012, joining the MIFA at Associate level at the same time. He chose to apply for membership to demonstrate to

colleagues and clients his level of competence in the profession and to add credence to the company.

Gary now spends the majority of his time working and reporting on developer-funded projects. He also maintains a keen interest in prehistoric research specifically hillfort studies, to which he has made published contributions whilst travelling abroad to pursue his studies into early civilisation around the Mediterranean. Gary can be contacted via gary@cornerstone-archaeology.co.uk



Andy Howard MIFA 7835

Andy Howard has recently gained Member status of the Institute. Andy is well known in both the Quaternary geology and geoarchaeological communities and has worked in both academia and consultancy for over 20 years. Until September 2013, he was Chair of the Association for Environmental Archaeology. Andy has worked extensively and published widely on Pleistocene and Holocene geoarchaeological records in the UK and



continental Europe with a particularly focus on the evolution of river valleys, archaeological preservation and geoprospection. Over the last five years, he has also gained an interest in and published articles on the impact of future climate change on the wider Heritage record.

Until June 2013, Andy was a Senior Lecturer in the Institute of Archaeology and Antiquity at the University of Birmingham and had spent a decade teaching various aspects of geoarchaeology, environmental archaeology and Quaternary environmental change to undergraduates, as well as being Programme Leader for the (now defunct) MSc in *Environmental Archaeology and Palaeoenvironments* and Strategic Director of Birmingham Archaeology. However, with restructuring of Archaeology, Andy chose to leave Birmingham and set up the consultancy *Landscape Research and Management* with the aim of providing holistic, yet bespoke environmental and geoarchaeological advice and practical assistance (including project management, quality control and publication services) to a range of organizations mitigating and managing landscape change within the heritage and natural environment sectors. For further information, Andy can be contacted on 01746 769739 or via andyhowardconsulting@gmail.com.

S Members' news

B
E



Brendon Wilkins
MIfA 4494

Having worked widely in development-led archaeology in Britain and Ireland, Brendon left a senior management position in commercial archaeology in July to concentrate on bringing DigVentures, the innovative social enterprise he co-founded in 2011, to scale.

An elected council member of IfA, Brendon has pioneered crowdfunding and crowdsourcing in archaeology, harnessing digital technologies to develop new audiences and revenue streams that

can then be invested back into archaeological research. His new role as *Projects Director* draws on his fieldwork background, designing and delivering public-facing research and traditionally funded HLF projects tailored to the specific needs of heritage site managers and custodians. His projects are coordinated through www.digventures.com – a responsive crowdfunding web platform designed to encourage more people to get involved with archaeology, and the first exclusive archaeology and heritage website of its kind in the world.

Brendon will be hosting a crowdfunding masterclass at Leiston Abbey, Suffolk, on 15/16 March 2014, to help archaeologists and heritage professionals learn how to develop their own crowdfunding campaigns, using social media to build an audience of loyal advocates who will support their projects over the longer term. See digventures.com for further details.

B

New members

M

Member (MIfA)

7684 Edward Danaher
7754 Adrian Gascoyne
7729 John Gooder
7804 Neil Guiden
7753 Patricia Long
Hourihan
7728 Sefryn Penrose
7624 Zoe Sutherland

Associate (AIfA)

7683 Matthew Beresford
7805 Michelle Farrell
7700 Paolo Guarino
7701 Marcin Koziminski
7781 Simon Mayes
7885 Jen Parker Wooding

Practitioner (PIfA)

7687 Paolo Croce
7703 James Hill
7685 Julie Walker

Affiliate

7813 Hannah Anglesey
7869 Michael Beeston
7878 Lucy Creighton
7825 Bill Cunningham
7864 Ziya Eksen
7802 Alexander Findlay
2471 Clara Hultgren
7818 Tom Lally
7868 Jane Mayhill
7876 Thomas Muir
7830 Aubrey Nance
7890 Christopher Nuttall
7899 Andrew Penman
7822 Maddie Redd
7820 Camilla Rowe
7877 Conor Ryan
7809 Erin Slack
7832 Mark Strawbridge
7810 Benjamin Teele
7896 Holly Wright

M

S New members

S

Student

7894	Neil Ackerman	7895	Chris Gagen	7853	James Nottingham
7871	Constantine Antoniadis	7866	Jessica Gallagher	7794	Natalie Parr
7844	Naquba Aslam	7828	Emily Goddard	7795	Sarah Pedziwiatr
7845	Curtis Barlow	7823	George Gray	7860	Matthew Phillips
7873	Andrew Beaton	7875	Nicola Herring	7854	Joshua Pugh
7831	Isa Benedetti-Whitton	7814	Lucy Hider	7796	Victoria Rees
7847	Chloe Brown	7872	Dominique Hopton	7824	Alexandra Riordan
7846	Anthony Brown	7801	James Howard	7855	Anna-Sophia Rzevski
7808	Harriet Bryant-Buck	7793	Gervasio Illiano	7861	Paul Simkins
7848	Kelly Chadwick	7811	Sarah Kerr	7829	Gemma Smith
7799	Claire Christie	7841	Tom Keyworth	7856	Robert Smith
7812	Heather Christie	7817	Mandy Kingdom	7821	Stepan Stepanenko
7849	James Claydon	7800	Leah Kyle	7857	Daniel Sully
7888	Thomas Cloherty	7840	Jennifer Laughton	7797	Rachel Tracey
7850	Thomas Cockcroft	7892	Jack Lennard	7858	Constance Tsinontas
7870	Alexander Craig	7874	Tessi Loeffelmann	7791	Diana Valk
7842	Emma-Jane Craine	7798	Saskia Loughran	7826	Martin Wagstaff
7891	Victoria Crapper	7851	Daniel McArthur	7863	Michelle Walker
7887	Chloe Cronogue-Freeman	7865	Kristie McGowan	7889	Sam Walker
		7852	Scott McKenna	7862	Chris Warburton
		7323	Douglas Mitcham	7819	Ashley Wilkinson
7815	Charlotte Dawson	7893	Kate Mitchell	7859	Emily Woolnough
7816	Victoria Donnelly	7244	Daniel Mitchell	7867	Robert Young
7897	Felicity Donohoe	7843	Evgenia Nikolopoulou		

R

E

B

Upgraded members

Member (MIfA)

2136 Martin Bennetto
2223 Sharon Clough
2522 Emma Dwyer
2175 Mark Samuel
5074 Caroline Sturdy Colls
6094 Tara-Jane Sutcliffe

Associate (AIfA)

5455 Tom Davies
6028 Fiona Pink

Practitioner (PIfA)

7261 Callum Allsop
7472 Lianne Birney
4797 Michael Kershaw
5215 Steven Price
7391 Ryan Smith

M

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REGISTERED ORGANISATIONS NEWS

DigVentures

Founded in 2011, DigVentures is an innovative social enterprise committed to designing, developing and delivering community archaeology projects throughout the UK and further afield. Whether that be at nationally important sites like Flag Fen, Leiston Abbey or historic sites deep in the Berkshire mountains of upstate New York, our motto – *archaeology in your hands* – is what joins the dots between our many different projects.

We were formed by a small team of commercial field archaeologists, community engagement experts and specialists in digital technologies, driven to action by what we saw as a market failure to address the two defining challenges facing our profession (See *The Archaeologist* 84). The first challenge is a growing awareness that archaeological ‘value’ must be expanded to express our social and public purpose; the second is a declining financial capacity for either private, public or third sector organisations to service these newfound ambitions.

Our response was to launch the world’s first crowdfunded and crowdsourced excavation at Flag Fen, developing a uniquely digital approach to community archaeology that we have subsequently rolled out to other sites. Our success is based on a start-up mentality: creatively forming the structures, alliances and strategies to amplify existing assets, rather than being restricted by financial constraints. This is the ‘ventures’ part of our ‘dig’ equation, and over the last year we have raised over £55k in seed funding from a globally networked crowd of supporters – money that has gone on to leverage four times that amount for our project partners in match funding. This approach has drawn widespread media and political attention, with feature coverage on the BBC’s flagship Today programme, and public backing from Ed Vaizey, UK Minister for Culture, Communications and Creative Industries, at last month’s cross-party debate organised by IfA for The Archaeology Forum at the Society of Antiquaries in London.



We believe that for archaeology to serve a wider social purpose, generalised commitments to ‘outreach and education’ are no substitute for the rigour of an enterprise defining its contribution to society through its core revenue generating activities. With a continued commitment to creating lasting, positive change for communities, our principal motivation for achieving Registered Organisation status is to uphold the standards of our profession, whilst inspiring the next generation of archaeologists to continue defending the historic environment and

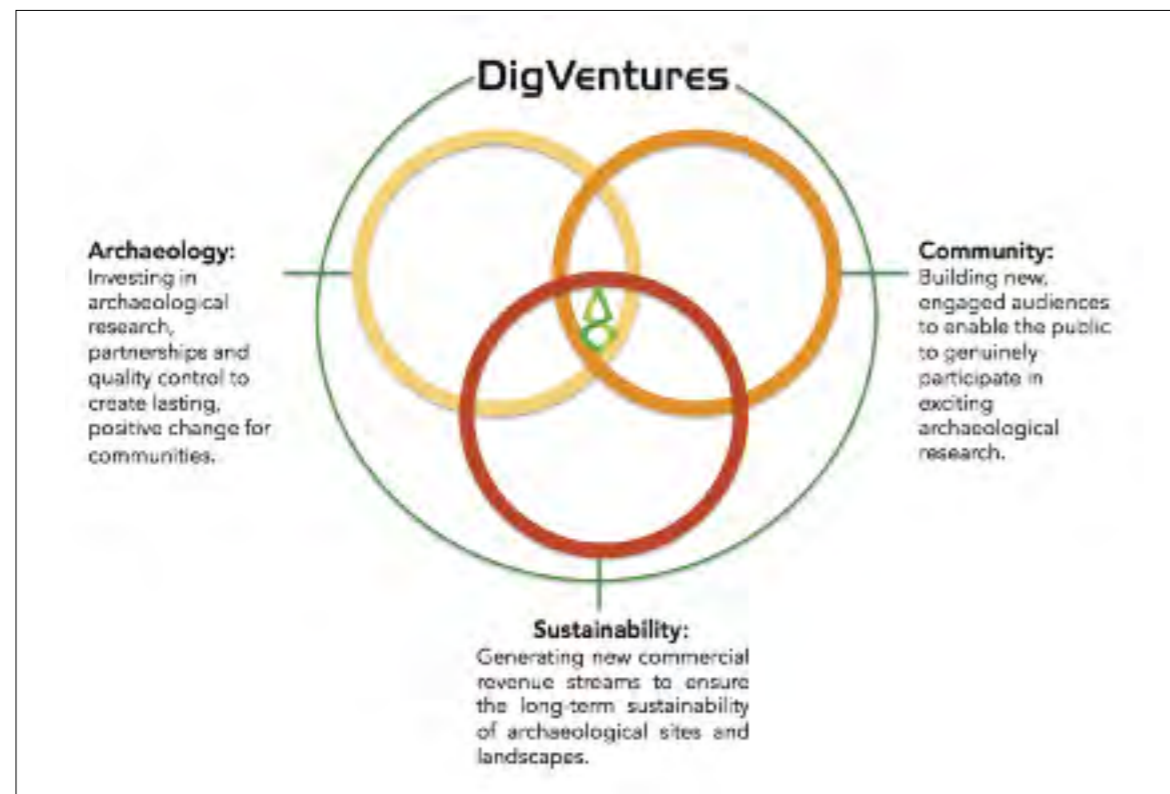
its relevance in the wider world. If you need help with a project, or if you are interested in joining our team – please get in touch. As they say, nothing ventured, nothing gained.

For a small selection of our community testimonials and further insight into our projects, please see this YouTube video: <http://youtu.be/UH75VV319VI>

Brendon Wilkins MIfA 4494
DigVentures

The DigVentures approach in action at Leiston Abbey, Suffolk, 2013
© DigVentures

The DigVentures ‘Social Contract’ business model
© DigVentures



Inspiring the next generation at Flag Fen, Peterborough, 2012
© DigVentures

Cotswold Archaeology's third fieldwork base

Cotswold Archaeology launched a new fieldwork base in autumn this year, based in Andover, Hampshire, to complement those in Milton Keynes and Cirencester.

An office was established in the town last year, primarily to service our marine archaeology service.

We have now relocated to larger premises allowing us to launch a fieldwork operation led by **Richard Gcreatorex**, who previously led the fieldwork team at the Salisbury office of Wessex Archaeology. Richard brings with him many years' experience of managing some of the largest and most complex archaeological projects from Kent to Cornwall and will spearhead an expansion of our fieldwork services in south and south-east England, building on the growing reputation of Cotswold Archaeology throughout the country. Richard will be assisted by



Richard Gcreatorex

Senior Project Officer **Chris Ellis** MifA 1438, one of the most experienced site directors in the country having spent the last 20 years leading projects in southern England. Other members of the Andover fieldwork team include Project Officer **Matt Nichol** MifA 5738, who recently directed a number of sites on the A5 road improvement scheme in Northern Ireland.



Chris Ellis

The marine archaeology service



Matt Nichol



Steve Webster

led by **Steve Webster** MifA 7503 also goes from strength to strength and has just been awarded the contract covering the Scotland, Wales and Northern Ireland component of the Heritage Asset Assessment in Relation to Marine Designation programme. The contract covers the next two years and will entail diving, marine geophysical survey and desk-based research. The work will focus on designated and undesignated underwater shipwrecks and submerged prehistoric sites to assess their date, nature, condition and significance.

The Andover office will be headed by **John Dillon** MifA 446, who is also responsible for leading and growing the office in Milton Keynes which we opened in 2011.



John Dillon

Neil Holbrook
MifA 737
Chief Executive