

The Archaeologist

Issue 99
Autumn 2016



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Themes and deadlines

TA100: Are you helping to deliver the aims and objectives set out within Scotland's Archaeology Strategy? We are looking for ideas, examples and opinions – how best to deliver a Scotland where archaeology is for everyone?
Deadline for abstracts and images: 1 December

TA101: In 2017 ClfA's Registered Organisations scheme will celebrate its 21st birthday. This edition of TA will look back at the impact the scheme has had on raising professional standards and practice in archaeology.
Deadline for abstracts and images: 1 April 2017

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

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

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

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Cover photo: Roman Empire: Power and people (Bristol 2013) typifies the more glamorous side of a museum archaeologist's work. Credit: Jamie Woodley, courtesy Bristol Museum & Art Gallery



EDITORIAL

#WeAreAllArchaeologists



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Gail Boyle FSA

Chair, Society for Museum Archaeology
Senior Curator (Archaeology), Bristol Culture

It was with great pleasure that I accepted the opportunity to guest edit *TA* 99, since it has enabled both SMA and ClfA to celebrate the depth and breadth of the many types of work that archaeologists do in museums, whether this be in collections care, community engagement or in collaborative partnership. As archaeology specialist lead for Bristol Culture I manage a collection comprising material from over 3500 sites, which mostly derives from excavation, but my work doesn't stop there. I hope the articles that have been shared here will give you a flavour of the multiple skillsets that museum archaeologists have and the activities that we get involved in – there are simply no typical days in the life of a museum curator!

It's important to understand from the outset that museum archaeologists come in all shapes and sizes: they arrive in the workplace from many backgrounds via many routes. SMA and ClfA agreed that it was important to address the fact that whilst many museum professionals have been recognised as such via the Museums Association, fewer have felt able to apply to be accredited for their archaeological professionalism. As Lianne Birney explains, we hope this has been addressed by the introduction of a ClfA specialist competence matrix compiled by SMA for museum archaeologists (p 27).

Work experience and training, whether informal or formal, are as prerequisite in the museum world as elsewhere. If I took a straw poll of all my colleagues working with collections, my guess would be that they all started their working lives, as I did, as volunteers. Catriona Wilson (p 4) introduces the types of work Guildford Museum's volunteers do and explains the benefits for

'Over the last three years SMA has been busy forging strategic relationships with a variety of sector-wide groups that encompass both the museum world and archaeology. It is particularly important to us that ClfA should be one of these organisations because its remit is to represent the interests of all archaeologists.'

both themselves and the museum. Kenneth McElroy's account of his internship, meanwhile, articulates how an archaeological museum-based project has the potential to reinvigorate heritage tourism, in this case in Caithness, as well as providing him with professional skillsets and personal insights (p 6).

Clearly amongst the most obvious aspects of a museum archaeologist's work (apart from dealing with the deposition of archaeological archives ...) are the wide variety of complex audience-focused projects, exhibitions and displays that we produce to ensure all our collections are a well-used resource for learning, inspiration and enjoyment. What is less well known is the sheer level of knowledge, detail, planning and imagination required to deliver them. Kate Iles explains the logistics of delivering the Bristol's Brilliant Archaeology event as part of the Festival of Archaeology (p 8) whilst Peter Yeoman provides us with a case study about a major redisplay of Iona Abbey's carved stones (p 10).

Archaeology continues to be the source of much inspiration for many people and whilst most might assume this is because the subject revolves around our unknown ancient past, Fiona Starr's account of the archaeology of Sydney's Hyde Park Barracks proves otherwise (p 12). Of course many of us dream of the opportunity to work on a 'once in a lifetime' inspirational find and that's



Playing 'Romanopoly': born digital in museum terms doesn't always mean an element of archaeological archive record. Credit: Jamie Woodley, courtesy Bristol Museum & Art Gallery



Archives, archives everywhere and not a shelf to spare: SMA hopes its survey will yield valuable data on who is still collecting what and where. Credit: Gail Boyle



Roman Empire: Power and people (Bristol 2013) typifies the more glamorous side of a museum archaeologist's work. Credit: Jamie Woodley, courtesy Bristol Museum & Art Gallery

exactly what Pieta Greaves, Jenni Butterworth, Chris Fern and their associates have been able to do with the Staffordshire Hoard (p 14). I'm looking forward to reaping the benefits of some of their work when the Warrior Treasures show opens in Bristol in October.

Finally, my active involvement with SMA is now almost in its tenth year and in a recent newsletter I wrote:

'We clearly need to highlight the challenges and issues we face as well as to foster relationships with all our archaeological colleagues in whatever capacity they work. As a sector we also need to start speaking with one voice in order to be heard.'

Certainly for those of us who work in museums this has perhaps never been more true. Austerity measures are really beginning to harm our profession, so SMA's new survey, explained by Nicholas Booth (p 16) will be vital in providing the hard evidence we need to fight our corner. Of course SMA is also very well aware of the challenges being faced by all of our archaeological colleagues and as the old saying goes, 'a problem shared is a problem halved' – we would do well to remember #WeAreAllArchaeologists.

Gail Boyle

Gail is Senior Curator (Archaeology) for Bristol Culture and has had a successful career in museums for over 30 years. She has played a leading role in the delivery of a wide variety of innovative and complex projects including the development of Bristol's newest museum, M Shed. Gail chairs the Society for Museum Archaeology, is a Fellow of the Society of Antiquaries and sits on several other heritage-related advisory boards. She also has long-standing collaborative and teaching relationships with both the University of Bristol, where she is a Research Fellow, and the University of the West of England. Outside of work Gail sits on the board of trustees for Dr Jenner's House, Museum & Garden and is also a parish councillor.



CIfA is grateful to Gail and her SMA colleagues for the dynamism with which they have sought to develop the relationship between the Society and the Institute. The competence matrix for museum archaeologists is a very practical example of how we are helping archaeologists to gain professional recognition and advance their careers. Shared advocacy effort via The Archaeology Forum and recent correspondence with the press about museums and archives shows how we are working together to change policy. Future discussions could explore a shared group, reciprocal membership benefits and other manifestations of a collaborative partnership.

Volunteering with archaeology collections at Guildford Museum

Catriona Wilson

The Guildford Heritage Service collections team has around 14 regular volunteers who join us on every day of the week, the number limited by the nature of the stores and object handling (our audiences and exhibitions team works with a far greater number). We also regularly host volunteers from a local employability scheme, which aims to find work placement, training, volunteering opportunities and paid work for individuals with autism or a learning, physical or sensory disability. I spend one day each week in the main store working with a small team of volunteers on long-term collections projects; we are currently focusing on a wholesale inventory of the collections, beginning with archaeology.

Each week, we spend three days with our volunteers in the stores working systematically through each box, bag and tray on every shelf. We record what we find and rate each box for storage suitability and fullness, and object condition.

The results of this project will help us to achieve a series of Arts Council England Accreditation targets for collections management, particularly around resolving documentation problems, prioritising conservation, and locating all objects. Like virtually every museum in the UK, we struggle with a dearth of storage space for new objects, so we hope this work will also help us to repack the archaeology to make more room.

We often come up against the erroneous belief that our archaeology collections (in particular) sit on shelves gathering dust, never seeing daylight. This is usually because the bulk of our archaeology was not collected for display, so it can look a bit unexciting to the untrained eye. In fact, our archaeological archives are in regular use by researchers and local historians as well as community groups – second only to the photograph collection. The more we know about what we hold in store through projects like this one, the better we can advertise to local research groups to encourage even greater use. I have recently used the results of the inventory to produce a list of all medieval pottery (archives of multiple boxes down to individual stray finds) for the local medieval finds group. They will then use the material in their training programmes as well as for re-analysis of older archives.

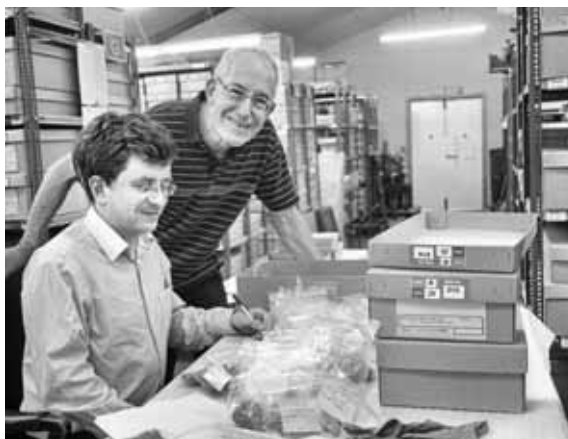
*Volunteer Gemma Haigh researching the coin collection with former volunteer and current member of staff Tom Hopkins.
Credit: C Wilson 2016*



The combined input of all the volunteers who have helped us with this to date is considerably more than we could have achieved with the paid staff alone. So far, we have listed just under 5000 shelves and drawers, which represent several hundred thousand individual items. We will finish the archaeology collection very soon and then move on to local history.

The Heritage Lottery Fund ascribes an in-kind value to volunteer hours of different categories (unskilled, skilled and professional) and this provides a useful way to quantify the economic value of our volunteering programmes. For example, in a typical year the collections team at Guildford receives around 1400 volunteer hours, most of which relate to the inventory project. At the basic rate of £50 per day, this represents around £70,000 worth of time, given freely. Many of our volunteers in fact have museum studies qualifications, are retired archaeologists or other specialists, and in some cases have had long museum careers before retirement, meaning that their time would equate to significantly more in the HLF system. We benefit greatly from every individual who volunteers, as each one has different enthusiasms and interest areas. I learn from them as much as they learn from me, and we have a productive and congenial relationship built over many months – years in some cases.

This is a typical picture in many UK museums, not least those with archaeology collections. As Rachel Edwards' 2012 report for the Society of Museum Archaeologists recorded, volunteer workers made up 45 per cent of visits to stored archaeological collections between 2000 and 2011.¹ Despite the usual caveats about survey response rates, that figure indicates just how high the level of volunteer interaction might be for archaeological archives.



Andrew and Nick working on a collections inventory. Credit: N Bale 2014

We benefit greatly from every individual who volunteers, as each one has different enthusiasms and interest areas.

Volunteers should thus be considered an audience in their own right. The depth of engagement that volunteers experience is possibly greater than any other audience group, and their key mode of visiting is by repeat visit. Yet, we don't always consider them in our audience development plans. I think sometimes we forget that volunteers are more than just a supplementary workforce: if their needs are met, they have the potential to be our most loyal supporters.

¹ Available to download at <http://socmusarch.org.uk/publications/>

Catriona Wilson

Catriona is Collections Officer for Guildford Heritage Services and based at Guildford Museum. After studying Archaeology and also Museum and Artefact Studies, both at the University of Durham, she was curator of the George Marshall Medical Museum and founder curator of The Infirmary, Worcester.



Work experience student from the University of Reading Ainaa Bakir carrying out an inventory task in 2016. Credit: C Wilson 2016

No two days the same

Kenneth McElroy

A 40-year old version of myself stares back at me. His glare is unnerving, unflinching. For a moment, the universe stops, everything hangs in the balance, and now, it's all in my hands...

Well, it sounds like serious business, but in reality, I was simply trying to balance a papier-mâché head, which bears an uncanny yet unintended resemblance to my own, onto a body made mainly from toilet paper. Wasn't that obvious?

And with the capping of my papier-mâché antiquarian labourer (I'll explain later), so ended twelve months of working with Orkney Arts, Museum and Heritage, with Museums Galleries Scotland's Adopt an Intern scheme.

Previously I had dipped my toes into the world of culture and heritage, with a role as Wild North Festival organiser in 2014, and, before that, I worked in a call centre – which was more internment than internship.



Antiquarian display. Credit: Tom O'Brien

I'd been interested in history and archaeology for many years, and had attempted to get involved with as many archaeological events as possible in Caithness – though these were few and far between. This lack of investment and development in archaeology was a concern shared by my friend and colleague Iain Maclean. The main provider of jobs in the area was Dounreay, a nuclear power plant, which was now facing a period of decommissioning and downturn.

We believed the heritage tourism of Caithness had the potential to be reinvigorated through its archaeology, and, in particular its brochs. Brochs, huge drystone towers sometimes reaching up to 50 feet in height, have been described as 'Scotland's first skyscrapers', or the pinnacle of prehistoric architecture and engineering. And so we formed Caithness Broch Project in 2013, with the intention of creating a number of archaeological opportunities in the area.

We began by creating a Facebook page, and uploading pictures of our various broch adventures – usually in sodden fields being chased by a herd of excitable cows. The things you do for love.

And so, fast forward to 2015, when I set sail across the notoriously choppy Pentland Firth, and onto Tankerness House, also known as Orkney Museum. My experience of working in the museum was as interesting as it was changeable: one day I was polishing a ship's bell recovered from Scapa Flow, before helping to set up a beautiful light display dedicated to Ireland's 'Cillín', the name given to unbaptised people who were given designated mass burial sites; on another I was able to try my hand at archiving documents from a local shop from the 1960s, before re-arranging archaeological material from 1960 BC. I was even able to set up my own Lego-themed archaeology display (discussing archaeological practice), with a section on antiquarianism, complete with my very own papier-mâché doppelgänger. Every day was different and enjoyable – but I have to say, my least favourite task was trying to level picture frames against a wonky wall and squint floors.



Grooved-ware pottery in situ. Credit: Kenneth McElroy

The opportunities to get involved with local archaeological digs, however, were the highlight of my tenure. I was able to help organisations such as Scotland’s Coastal Archaeology and the Problem of Erosion (SCAPE), learning about different archaeological techniques and some of the issues affecting archaeology today. I travelled all the way to Westray to work with Historic Environment Scotland at Links of Noltland, where the Westray Wife was found. I was even lucky enough to help out at world-famous excavations such as Ness of Brodgar, where I made the first find of 2015 in the shape of a wee clay ball, as well as discovering a fantastic piece of grooved-ware pottery the following day. Beginner’s luck, I think...

Working with these different organisations gave me a keen insight into the world of history, heritage and archaeology. The different ways in which archaeological groups operated; the styles of community outreach (I gave my first talk to local schoolchildren on Iron Age habitation, something I never thought I’d do!); the benefits of a well-run heritage tourism operation – these are insights which have greatly helped me professionally and personally, as well as aiding Caithness Broch Project. Certainly networking with heritage and archaeology professionals was the most beneficial aspect of my time – Caithness Broch Project is now looking to work with groups such as the University of the Highlands and Islands Orkney Archaeology Institute, as well as SCAPE. All of this seems a world away from almost being mowed down by cattle...

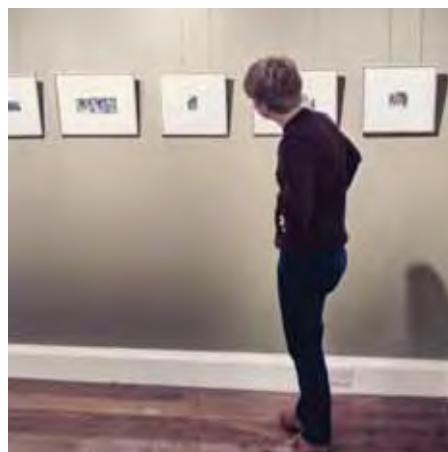
Working in Orkney Museum provided me with a fantastic insight into the museum, heritage and archaeology sectors, and as well as teaching the practical aspects and improving essential skills such as networking and organisation. The opportunity has been a huge boost for myself and Caithness Broch Project, and I look forward to seeing what the future holds.



Lego exhibition. Credit: Kenneth McElroy



2000-year-old brooch. Credit: Kenneth McElroy



Levelling picture frames against wonky walls and squint floors. Credit: Kenneth McElroy

Working in Orkney Museum provided me with a fantastic insight into the museum, heritage and archaeology sectors, and as well as teaching the practical aspects and improving essential skills such as networking and organisation.

Kenneth McElroy

Kenneth is a director with Caithness Broch Project, which seeks to promote and develop Caithness as a heritage tourism destination through its archaeology. He currently works for North Highland Initiative, on the North Coast 500 project.



Kenneth McElroy at Wag of Forse

BRISTOL'S BRILLIANT ARCHAEOLOGY

Kate Iles, MA

Engaging the public with all things archaeological is one of the most important aspects of my job as Curator of Archaeology for Bristol Culture. With no dedicated archaeology gallery, this is mainly achieved through an active programme of events. This article reflects upon how my approach to organising Festival of Archaeology events has changed over the years and demonstrates that the modern curator needs to be a skilled events manager.

The Bristol Culture team has run a variety of different Festival of Archaeology events in the last eight years. Initially, they involved two or three small activities at our own museum sites, but on noticing there was no cohesive city-wide offer, I set about trying to create one. In 2013–14, the Bristol Culture team co-ordinated events across the city, encouraging community groups to put on neighbourhood open days and heritage venues to create archaeology-inspired trails or activities. These coordinated events brought organisers together but were time consuming and did not achieve the impact I was hoping for. So, in 2015 I had a brainwave. Instead of putting events on across the city, we should host one big archaeological celebration at one of Bristol Culture's museums.

Blaise Castle House Museum, with its own estate and Iron Age hill fort, seemed like the perfect venue and Bristol's Brilliant Archaeology was born. Local archaeology groups, Bristol University, the Young Archaeologists' Club (YAC) and our own field unit all signed up, and I booked a host of Romans, Vikings and other re-enactors. The idea was to make the day as family friendly as possible, with plenty of archaeological activities, tours and demonstrations. Sadly, it was the wettest July day I have ever seen, with lower visitor numbers, forcing everyone to shelter inside the house and making it unsafe for combat demonstrations, geophysics and other outside activities to

take place. Despite this it was still a success, and those who braved the rain had a great time and were keen to try it again. Once everything had dried out, I began planning a bigger and better event for 2016.

Organising something like this is not for the faint-hearted. Before the day could go ahead I needed Council site permission, which involved a lengthy event plan detailing lost child policies, emergency procedures, insurance details and a traffic management plan. All of this and a risk assessment covering every hazard imaginable (including combat, the welfare of re-enactors' dogs, tours up a steep hill fort and erecting gazebos) had to be signed off by the police and other interested parties. Only when permission was granted was I free to book re-enactors, order a marquee (for fear of more rain), start a social media campaign, create fliers, issue the people helping with their info packs and move all manner of costumes, objects, banners, bunting and gazebos across the city.

After months of careful planning, the day of Bristol's Brilliant Archaeology arrived. This time it was both sunny and brilliant. Cotswold Archaeology put on a display of local finds and ran a very popular mosaic workshop, whilst Wessex Archaeology were overrun with families who wanted a go at their 'mini excavation'. Bristol's Finds Liaison Officer was kept busy striking Iron Age coins. The University of Bristol ran GPR sessions and shared their latest research. The YAC made prehistoric pots and painted everyone that passed with Iron Age 'woad'. The Ermine Street Guard and Wulfheodenas roamed the site, posing for photographs and letting people try on their kit. The Museum's Archaeological Sewing Group dressed visitors in Iron Age cloaks, Roman outfits and Saxon helmets, whilst the Museum's Archaeological Cooking Group put on an Iron Age feast complete with gruel, nettles, stews and breads. A local artist displayed paintings of a nearby Roman town. Three different local archaeological societies ran stalls promoting their work and the local Children's Scrapstore made gladiator helmets from popcorn buckets.



Photo credit: Eve Andreski,
Courtesy of Bristol Culture

In numbers, the day involved: 1081 visitors; 200 metres of bunting; 87 festival flags; 24 archaeologists; 15 different stalls; 12 museum volunteers; 9 tours across the Blaise Estate; 8 local archaeology society members; 7 Romans; 7 Friends of Bristol Museums; 5 Anglo-Saxons (and 2 very well behaved Anglo-Saxon dogs); 5 Blaise Museum staff; 2 Friends of Blaise Estate; 2 gazebos; 2 Anglo-Saxon tents; 1 big marquee; 1 very expensive Roman leather tent; 1 talented local artist and 1 very tuneful medieval musician.

Overall, the day was a great success and a good opportunity for everybody involved in Bristol's archaeology to get together to celebrate and share their passion with the public. It was fantastic to have the support of the excellent Festival of Archaeology team and is something I hope the event will improve each year.

Kate Iles

Kate is the Curator of British Archaeology for Bristol Culture. She helps curate a large, multi-period archaeology collection and works across several museum sites including Bristol Museum & Art Gallery, M Shed, Blaise Castle House Museum and Kings Weston Roman Villa. Her duties range from liaising with archaeologists and processing archives to engaging 60 school children with the Iron Age. Kate is also a Young Archaeologists' Club leader for the Bristol & Bath branch.





The Ermine Street Guard ready to impress. Credit: Eve Andreski, Courtesy of Bristol Culture

Anglo-Saxon group Wulfheodenas with a new recruit. Credit: Eve Andreski, Courtesy of Bristol Culture

A prehistoric feast put on by the Friends of Bristol Museums. Credit: Eve Andreski, Courtesy of Bristol Culture



The Iona Abbey Museum: Iona across time – telling the

Peter Yeoman MCIfA (344)

In 2013 Historic Scotland (now Historic Environment Scotland) completed a major redisplay of the internationally important medieval carved stones from Iona Abbey, with the aim of telling the fascinating story of the monastery and its people.

The success of the project was based on new research, bringing together various forms of evidence and newly commissioned studies. It was my role (then at Historic Scotland) to assimilate all the strands of evidence. Working closely with interpretation colleagues and the exhibition designer, we produced concepts and written content to ensure best communication of this knowledge.

The museum is chronologically laid out, with a high-level timeline relating the stone crosses to major events. Along with the broadly contemporary Ruthwell and Bewcastle Northumbrian crosses, the three re-erected high crosses

represent the most sophisticated early use of the cross in Western Europe. Their monumentality and iconographic complexity are unprecedented, with the carved imagery exploring and broadcasting central messages of the Christian faith.

The research produced paradigm shifts of understanding that are presented in the displays, for example suggesting the major part that Iona played in introducing the practice of marking the graves of the Christian dead with stone crosses. Visitors can also discover how the Iona monks produced sophisticated artistry in a variety of media, sharing a common set of symbols and designs, all to better glorify God, while emphasising the great importance of Iona and the relics of St Columba. The carved stones are juxtaposed in the new museum with common artistry in manuscript and artefact form.

This comprehensive redisplay also includes Viking Age carved stones, and the exceptional later medieval West Highland grave slabs. The significant body of Viking Age

Visitors can now experience three re-erected high crosses – St John's (the first ever ring-headed Celtic high cross) in front, with St Oran's to left (about AD 750) and St Matthew's to right (about AD 900).
Credit: Historic Environment Scotland



story of Scotland's most sacred place through its sculpture

sculpture vividly demonstrates how the island monastery survived and flourished contrary to popular misconceptions, despite continued Viking attacks and the partial loss of Columba's relics.

The West Highland slabs help underpin the history of the later abbey as the spiritual home of the Gaelic Lords of the Isles and of their supporting clans, laid flat over graves or else as covers for sarcophagi. Visitors can see all five of the surviving warrior effigies, one MacKinnon, and the rest MacLeans of Mull (the bulk of this sculpture can be viewed in other parts of the site, with more in storage).

The display of the three enormous and long-fragmented high crosses required considerable design and resource investment to produce strongly engineered but recessive mounts. A 24-hour *son et lumière* sequence was also incorporated to allow visitors to access a simple but key understanding that their subject matter was meant to be read with the changing movement of the sun and liturgical seasons. One of the most significant areas of expenditure was in the lighting. Kevan Shaw Lighting Design was tasked to light each stone individually, making decoration and figures really stand out, so that visitors are never casting shadows on what they are viewing. It was one of my principal aims to enable people to get a proper look at the stones, something that was never possible before. The lighting design has been critically acclaimed with KSLD winning a number of UK lighting competitions for their work on this project. Our other guiding principle was that the design, including colour palette and material, must always be subservient to the sculpture, and never overwhelm it.

Above all, however, the success of this project depended on a significant investment in new research – sometimes hard to achieve when design and build budgets are tight. Some visitors, especially those familiar with the old dusty, ill-lit, interpretation-free display, have an emotional reaction to the newly revealed beauty of the sculpture – to the extent that I am proud to boast that Historic Scotland can make people cry (in a good way!).

Peter Yeoman is now an independent archaeologist and heritage interpreter.

Project team

Stephen Duncan HS, Project Sponsor
 Matthew Johnson, Interpretation Coordinator
 Graeme Bell HS, Project Manager
 Lorna Ewan, Kit Reid and Fiona Fleming HS, Interpretation
 Richard Welander, Hugh Morrison and Lynsey Haworth HS, Collections
 Peter Yeoman HS, Research, concept and content development
 Kirsty MacDonald HS, Gaelic Content Adviser
 Stephen Gordon HS, Stone Conservation
 Michael Burgoyne HS, District Architect
 Neil Macfarlane HS, Architectural Technician

Research partners

Dr David Caldwell, National Museums Scotland
 Dr Kate Forsyth and Dr Adrian Maldonado, University of Glasgow

Designers

Paula Atkinson, Exhibition design
 KSLD, Lighting design
 Anna Muckart, Graphic design

Funding

The cost of the new exhibition was around £180,000 including all project management, exhibition design, build, lighting, audio and graphics. This work was undertaken in the context of a wider project to enhance the interpretation and visitor facilities at the abbey. However, this cost does not reflect the considerable in-house Historic Scotland staff time that was devoted to the project.

Timescale

December 2011–May 2013.

Awards

Finalist at the Association of Scottish Visitor Attraction Awards 2014 in the Best Visitor Experience category.

Commended by the judges at all three major UK lighting awards: the Lux Awards 2013, the Lighting Design Awards 2013 and in the Lighting category of the Scottish Design Awards 2014.



The archaeology of Sydney's Hyde Park Barracks

Dr Fiona Starr

Hyde Park Barracks Museum is one of the star historical attractions of Sydney, Australia, and one of the must-see museums for visitors to the beautiful harbour city. One of the eleven Australian Convict Sites, serial listed on the UNESCO World Heritage List, the museum's displays and programmes reveal the story of the convict origins of this modern city, and of the free immigration that followed. With over 100,000 people passing through its gates in the 19th century alone, Hyde Park Barracks became a time capsule for the refuse of everyday life in this institution, which was uncovered in 1979 and excavated in the early 1980s, with a large proportion of material being recovered from the building's sub-floor cavities.

Not a military barracks, but built to house British convicts, Hyde Park Barracks opened in 1819 to provide accommodation for convicts working for the colonial government. Acting as the centre of accommodation, administration, mustering of new arrivals, feeding, victualling, and secondary trial and punishment between 1819 and 1848, it played a central role in the most ambitious and longest-running system of penal transportation that the world has ever seen. From 1848, it was converted into Sydney's Immigration Depot for unaccompanied female immigrants, where an estimated 40,000 women arrived over the next few decades. From 1862 the top floor became the Hyde Park Asylum, an institution providing care for aged, infirm and destitute women, over the years being a place of respite for about 8000 women. Converted again in 1887 into law courts and government offices, the convict-era floors of the building were covered with linoleum, and the deposits from the decades of the previous eras were sealed beneath.



Costume historian and textile expert Rebecca Evans studying the convict shirt recovered from Hyde Park Barracks, 2015.
Credit: Fiona Starr, Sydney Living Museums

Today, the assemblage of over 120,000 artefacts is considered to be an internationally significant archive of 19th-century institutional life, particularly in relation to the women's occupation. About 80,000 of these artefacts were recovered from dry sub-floor cavities, which preserved organic materials such as printed textile scraps and sewing projects, newspapers, clothing, letters, matchboxes and books. Ongoing research is showing how the artefacts have much to reveal about the rules and routines of the immigrant and asylum women, and how they sewed, recycled materials and passed the time. An abundance of remnants of cotton fabrics with printed patterns and half-completed sewing projects represent the yards of fabric supplied to the immigrant ships leaving for Australia. Provided along with other sewing materials, these fabrics allowed the young women on board to keep their hands busy during the long sea voyage, and to learn useful skills they would need for employment as domestic servants in the colony.

Unfortunately, the replacement of the original lath and plaster ceilings in 1848 with cedar ceiling boards involved the substantial removal of the pre-1848 convict era underfloor deposits, meaning that only about 20 per cent of the assemblage relates to this era. The small proportion of objects that have survived, however, in both underfloor and underground contexts, include some of the rarest and unique remnants to survive from Australia's early convict era. Thousands of convict-made clay tobacco pipes, alcohol and beer bottles, coins, and hand-carved bone gaming pieces found here are thought to reflect a system of black-market trade. A convict shoe and a leather ankle guard to protect the wearer from the chaffing of leg irons were also recovered from beneath the floorboards, and were probably made at Hyde Park Barracks in the onsite shoemaking workshop. Two striped convict shirts are perhaps the rarest of all. Such shirts were mass-produced to clothe the approximately 80,000 convicts who arrived in New South Wales, but only a few have survived, giving the Hyde Park Barracks shirts iconic status.

With so many alterations and signs of everyday use, the buildings themselves are also considered artefacts. With the layers, surfaces and scars of different eras unpeeled and variously left exposed around the rooms, building archaeology is all part of the experience for visitors. Artefacts on display help to tell the story of the individuals who lived in the barracks, and are also central to the discovery of convict and immigration history for over 20,000 primary and secondary students each year, who attend the museum's curriculum-based education programmes and convict 'sleepovers'. The archaeology of the barracks also has a role to play in tertiary education, with BA (honours) research students from the University of Sydney exploring the assemblage and occasionally visiting in groups to learn field skills. With more research, conservation, photography and cataloguing yet to be done on the assemblage, the archaeology of Hyde Park Barracks continues to reveal new insights about Sydney's story.

Dr Fiona Starr
Curator, Hyde Parks Barracks Museum and The Mint
Sydney Living Museums
www.sydneylivingmuseums.com.au



With more research, conservation, photography and cataloguing yet to be done on the assemblage, the archaeology of Hyde Park Barracks continues to reveal new insights about Sydney's story.



Curator Fiona Starr with archaeology displays in Hyde Park Barracks Museum, 2014. Credit: Scott Finneran, Sydney Living Museums

Archaeology students from the University of Sydney conducting a GPR survey to reveal the location of footings of demolished buildings in Hyde Park Barracks courtyard, 2013. Credit: Fiona Starr, Sydney Living Museums

Dr Fiona Starr

Fiona is Curator of Hyde Park Barracks Museum and The Mint, which together form the Macquarie Street Portfolio of Sydney Living Museums. She is responsible for the conservation management, research and interpretation of the historic building fabric, in-situ archaeology and assemblages of over 130,000 artefacts excavated from the sites, which address modern world themes of convictism, migration, institutionalisation, industrialisation, science and invention. A trained historical archaeologist and museum curator, Fiona specialises in material culture studies, convict and early colonial history, public archaeology, and the interpretation of archaeology through museums, historic sites, education programmes and the web. Her PhD research into World Heritage and cultural heritage site conservation is published as *Corporate Responsibility for Cultural Heritage* (Routledge, 2013).

THE STAFFORDSHIRE HOARD SO FAR

Chris Fern, Pieta Greaves and Jenni Butterworth

Hoard grouped together. Credit: Birmingham Museums Trust



Filigree hilt collar during conservation. Credit: Birmingham Museums Trust



New pommel discovery. Credit: Birmingham Museums Trust



Great gold cross. Credit: Birmingham Museums Trust



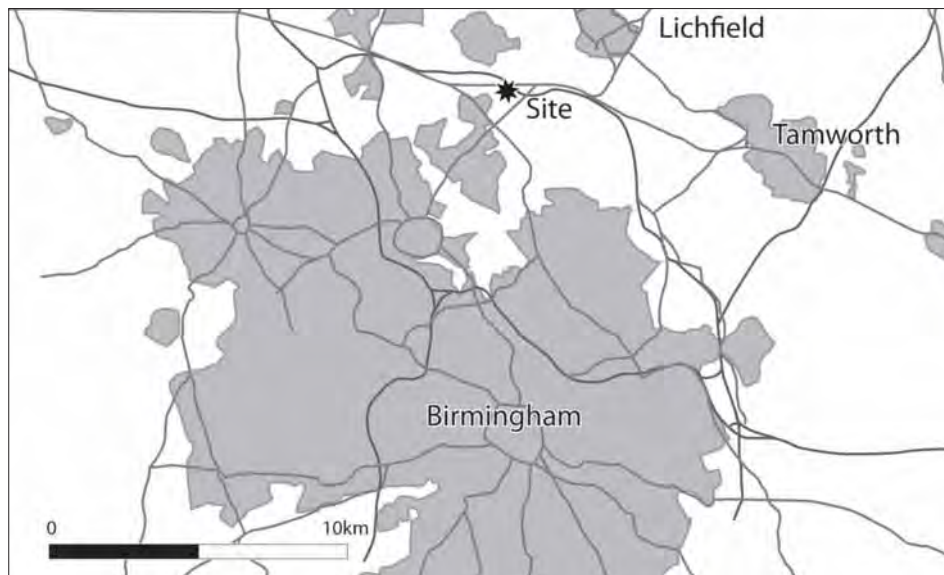
The Staffordshire Hoard was discovered by a metal-detectorist in July 2009 in the parish of Hammerwich, north of Birmingham. Our understanding of 7th-century England has not been transformed so much by an archaeological find since the discovery of the Sutton Hoo ship-burial, in Suffolk in 1939.

Birmingham City Council and Stoke-on-Trent City Council jointly own the hoard and Birmingham Museums Trust and The Potteries Museum & Art Gallery care for it on their behalf. The *Staffordshire Hoard research project* itself is funded by Historic England and the owners and is being managed by Barbican Research Associates.¹

About 4000 objects and fragments represent many hundreds of items, amounting to around 5kg of gold and 1.5kg of silver. Most objects are fittings from the hilts of bladed weapons, such as swords and seaxes (fighting knives), although there are also remains from at least one helmet and a small but significant group of overtly Christian objects. It is possible the material was collected as battle loot over a period of decades.

Conservation and scientific analyses were conducted on the finds between 2010 and 2016, as part of a broader research programme, which also draws on many experts from across the UK and Europe to place the hoard objects in the broadest possible social and political context. The research and conservation programme is funded by Historic England and the owning institutions.

Almost all the objects had been damaged before burial. For example, the sword fittings appear to have been crudely, but systematically, stripped from their weapons (the iron blades being excluded). The condition of the material is crucial to its interpretation. Other items, including Christian objects, seem possibly to have suffered



Hoard location map. Credit: Birmingham Museums Trust

iconoclastic damage. Nevertheless, whether by ritual or profane action, the overwhelming impression is of a collection of bullion.

Many of the other items that might be expected to form part of a warrior's battle kit are missing. There are no horse-harness fittings, and only three tiny buckles – nothing to parallel the great buckle from Sutton Hoo – and nowhere near the number of strap-ends and buckles from sword-harnesses that the around 80 weapons might suggest. There are also no female dress-fittings or accessories.

The six-year conservation programme took place in two phases. For the first three years, the focus was on cleaning, with careful removal of the soil to reveal the objects, and to allow them to be recorded and stabilised where they were fragile. Because the gold was so soft, thorns from the common garden plant *Berberis* were used to remove the dirt to prevent scratching, a technique very popular with visitors. The cleaning phase also yielded a great deal of new information – at the start of the programme, around 1700 individual objects and groups of finds had been catalogued; this rose to over 4000 as more and more tiny fragments were discovered. In some cases, entirely new objects were found hidden in the soil.

Once the objects had been cleaned, a second phase of joining fragments back together began, working closely with archaeological specialists. One highlight is the discovery a new type of sword pommel (the part of the sword that fits at the end of the grip). There are over 70 pommels, but the joining programme has reconstructed three examples of a previously unknown type. The three pommels are primarily of silver, and were very

fragmented, with one in 26 fragments, making the identification of the correct elements within the collection and their reassembly a considerable challenge. They are also decorated with gold filigree (fine wire ornament), and inlaid with niello (a black inlay formed from copper, silver, and lead sulphides), as well as garnets and other inlays. What makes them unique is the existence of two 'sword-rings' on each pommel. Many swords from this period in England and Europe have such rings, but the pommels from this hoard are the first to have two. This, with their lavish ornament, points to possible ownership by an individual of significant status.

The final publication is expected in 2018 and will incorporate a large digital component, including a freely available catalogue.

¹ Information on the full project team can be found on the Barbican website <http://www.barbicanra.co.uk/team.html>



Chris Fern BA MA FSA is a freelance heritage consultant and the lead archaeologist for the *Staffordshire Hoard research project*.



Pieta Greaves BSc, MSc, ACR is the Staffordshire Hoard conservation coordinator. Pieta's conservation specialisation is in archaeological materials, in particular ensuring the objects reach their archaeological potential. Prior to training as a conservator she trained and worked as an archaeologist, having graduated from Auckland University in 2001. Further to work in the UK, she has worked on overseas excavations in Egypt and Belize for several field seasons as both conservator and archaeologist.



Dr Jenni Butterworth has a PhD in Landscape Archaeology from the University of Bristol. Since 2013, she has been the programme coordinator for the Staffordshire Hoard, a position dedicated to supporting the joint administration of the collection and the research project.

Society for Museum Archaeology: working with Subject Specialist

The Society for Museum Archaeology (SMA) is the subject specialist network (SSN) for British archaeology in the UK, and is recognised as such by industry bodies such as Arts Council England (ACE) and the Museums Association. This recognition allows us to apply for some funding streams, for example, ACE Resilience funding; almost all of the SMA's income, however, is derived from membership subscriptions. The SMA is entirely membership led – all committee members volunteer their time to help run the society for its members. With almost 250 members across the UK and abroad we are one of the largest SSNs in the UK.

In total ACE recognises 40 SSNs. These range from groups with a similar broad focus and membership numbers to the SMA, such as the Social History Curators Group or the Natural Sciences Collections Association, to organisations with a more focused specialism, such as the Tibetan and Himalayan Objects Network or the Plastics Subject Specialist Network. Many SSNs have overlapping interests; for instance SMA members are also members of groups such as the Money and Medals Subject Specialist Network or the Association of Curators for Collections from Egypt and Sudan. If there is a subject specialism, and someone is willing to share their knowledge of it, then there is likely to be an SSN.

Earlier this year the SMA met with a selection of other SSNs and the Museums Association to discuss how our various member groups might work better together. Austerity and budget cuts have hit the museum sector hard. As well as the headline-grabbing

closure of museums and mothballing of collections (always a false economy), there is a steady loss of expertise as fewer employees are asked to do more. Even relatively large museums that once employed a subject specialist curator for each collection (Archaeology, Art, Natural History, Ethnography, etc) are often now reduced to one or two 'Collections staff' who may have no background in the specialist subjects represented in the collections they are asked to look after. In this environment SSNs are increasingly important, not only as ways of sharing knowledge and offering training and support, but also by acting as advocacy groups. Recent SMA work has involved active participation in campaigns against cuts to museums, such as the proposed closure of ten museums in Lancaster, and advocacy work aimed at making authorities aware of the impact of the loss of specialist expertise. We also regularly respond to consultations relevant to the future of other heritage bodies in the UK as well as to changes in law.



SMA conference delegates at the Great North Museum, November 2015. Credit: Gail Boyle

Networks and the wider sector

In 2016 the SMA partnered with Historic England to deliver a survey project aimed at identifying all museums in England that have archaeology collections, and to establish which are continuing to collect archives from archaeological projects. We will also be looking at the level of archaeological expertise present in museums, and we aim to find out how much space is left in museum stores for archaeology. The survey will be repeated each year for three years, with the findings presented towards the end of each year and a final report due in 2018. It is hoped that the intelligence gathered will inform discussions on the future of archaeological archive provision in England at a time when there is growing uncertainty over the role of museums and the ways they are resourced.

The SMA has existed for 40 years, and in that time the archaeology and museum sectors have changed dramatically. Originally the SMA was founded as the Society of Museum Archaeologists, but the name was changed in 2013 to the Society for Museum Archaeology – reflecting the fact that increasingly non-archaeology specialists are caring for archaeology collections, and that we want to support them. The next 40 years will no doubt bring many more changes, but the SMA will continue to advocate for museums and archaeology, and continue to offer support to our members and the sector.

Membership of the SMA is £12 per year for concessions (student /retired) and £20 for individuals. For this you get a copy of our journal, a twice-yearly newsletter, regular

Nick Booth

email updates and reduced rates for our training sessions and conference – held each year in November. Details can be found on our website <http://socmusarch.org.uk/> or by emailing SMAMembership@yahoo.com.



MAN: fortunately SMA has evolved somewhat since it used this as its newsletter logo! Credit: Gail Boyle



Archaeological archives: the subject of SMA's latest survey (2016) and its last (2012). Credit: Nicola Scott, Oxford Archaeology

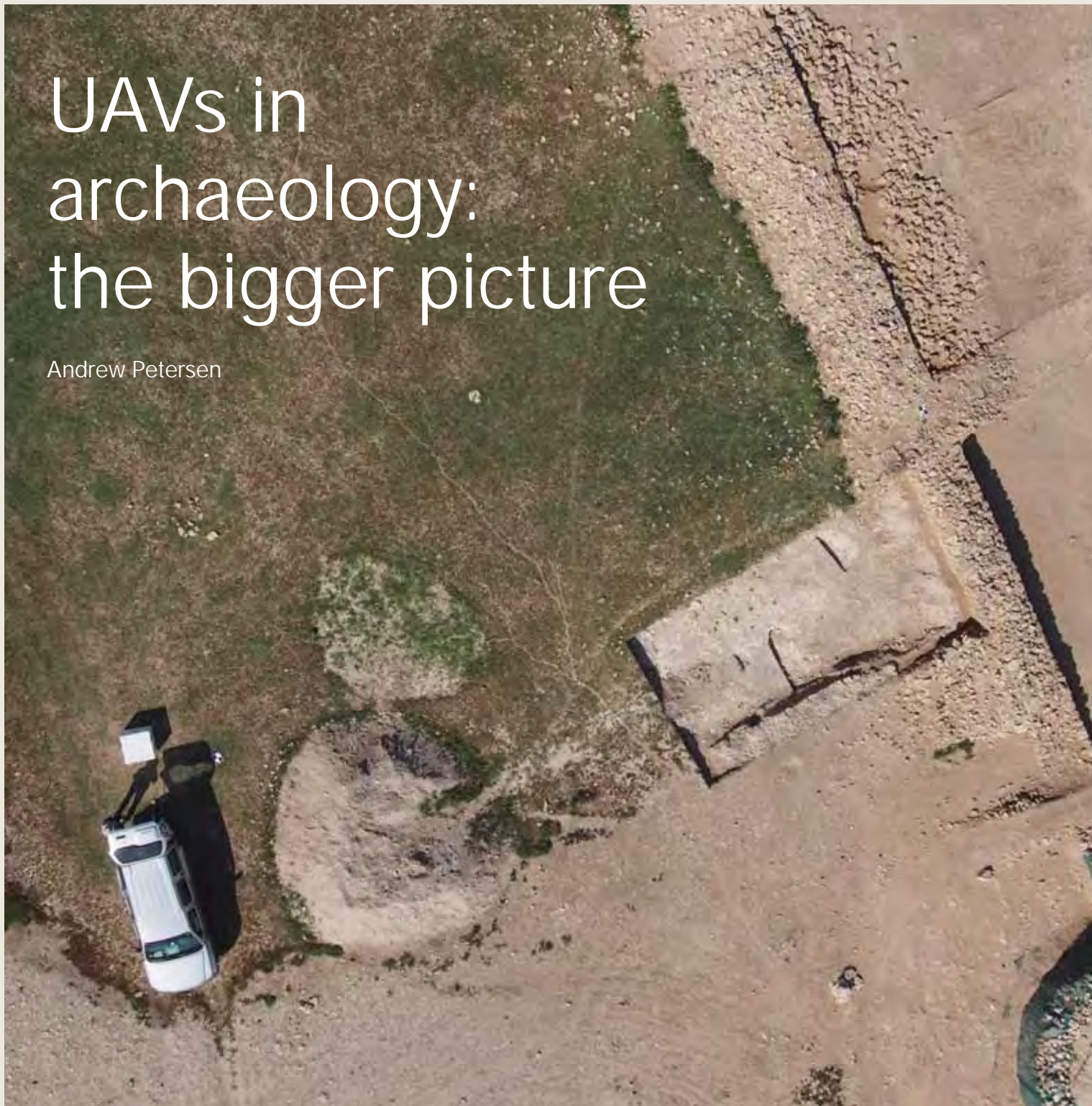


Nick Booth

Nick studied Ancient History and Archaeology at the University of Nottingham, before going on to do an MA in Museum Studies at the Institute of Archaeology, UCL. He has worked and volunteered in a variety of museums, including local authority, university and independent trusts. He currently works as the Head of Collections at the *SS Great Britain* in Bristol. He joined the SMA when at university and has been on the committee for two years.

UAVs in archaeology: the bigger picture

Andrew Petersen

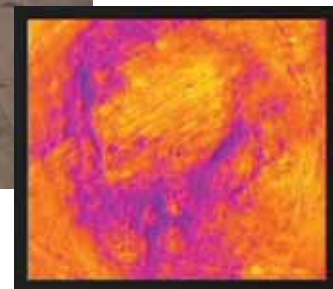


Vertical view of excavations at Ruwayda. Credit: Austin Hill/Andrew Petersen

As in many other fields of life UAVs (Unmanned Aerial Vehicles) or drones are revolutionising the practice of archaeology. At the ClfA conference in Leicester I ran a session inviting a wide range of practitioners from the UK and abroad to compare experiences and to look towards the future of drone use in archaeology. The session was well attended and included participants from Germany and the US as well as the UK. The geographical range of projects using UAVs was even more impressive, stretching from the deserts of Sudan (Frank Stremke) to the world's most remote archaeological sites at Easter Island (Adam Stanford of Aerial-Cam). At the end of the session the participants were shown a 3D video reconstruction of a Merotic cave complex and quarry in Sudan, which highlighted the role of UAVs in visualisation and public presentation.



Oblique view of the main fortress in Ruwayda in northern Qatar. Credit: Austin Hill/Andrew Petersen



Thermal image of unexcavated building at Ruwayda. Purple indicates a cooler temperature whilst the yellow orange is warmer. Credit: Austin Hill/Andrew Petersen

more form of aerial platform for photography. At the same time as the first commercial drones became available, software advances meant that digital photographs could be stitched together and with the addition of ground control points could be used to produce highly accurate 3D maps. James Quartermaine of Oxford Archaeology characterised this as a paradigm shift for archaeology, predicting that it would revolutionise how sites were identified, mapped and recorded.

The other main theme concerned practical issues of deploying UAVs to record archaeological sites and historic buildings. A number of issues such as weather and battery life might cause practical difficulties, but the main problems were concerned with the ethics and legal constraints of deploying UAVs. For example, Dean Overton pointed out that it was illegal to use a drone within 50 metres of a building not owned by the operator. Another problem was that whilst all the participants at the workshop had a licence to deploy and use UAVs to record archaeological sites, there were also a large number of under-qualified and unlicensed practitioners using UAVs to record archaeology. There was a concern that this might bring the legitimate operators into disrepute and also hinder the development of this new technology within archaeology.

The session ended with the overall feeling that UAV technology is a very powerful new tool that could produce amazing results for archaeology and heritage management. However, there were also concerns that the technology was often misunderstood within the wider profession and that this might mean a slower adoption of UAVs. Based on these conversations, it was agreed that it would be useful to have further meetings to address these concerns and consider

producing a publication highlighting good practice.

We are planning to have a further session on the use of drones in archaeology at the 2017 ClfA conference in Newcastle. In the meantime, interested parties are welcome to contact me at the following email address a.petersen@uwtsd.ac.uk

Andrew Petersen

Andrew is currently Director of Research in Islamic Archaeology at the University of Wales Trinity Saint David. He has worked widely throughout the Islamic world including the Middle East, Central Asia, south eastern Europe and the Swahili coast of East Africa. In addition, Andrew has worked as a professional archaeologist in the UK, specialising in the medieval and later periods. For the last six years he has been working with Qatar Museums on the excavation of Ruwayda, a 16th- to 18th-century coastal town in northern Qatar.



Two main themes emerged from the workshop, the first and most important of which is that the revolution in site mapping is due to the unique combination of rapidly advancing drone technology and innovations in digital photogrammetry. As Martyn Barber of Historic England reminded us, prior to the invention of UAVs archaeologists were able to employ balloons, kites, poles and scaffolding to obtain aerial views. Whilst UAVs have provided considerably more independence and accuracy for taking photographs, essentially they are only one

Registered Organisation NEWS



Cotswold Archaeology celebrates its first birthday in Exeter

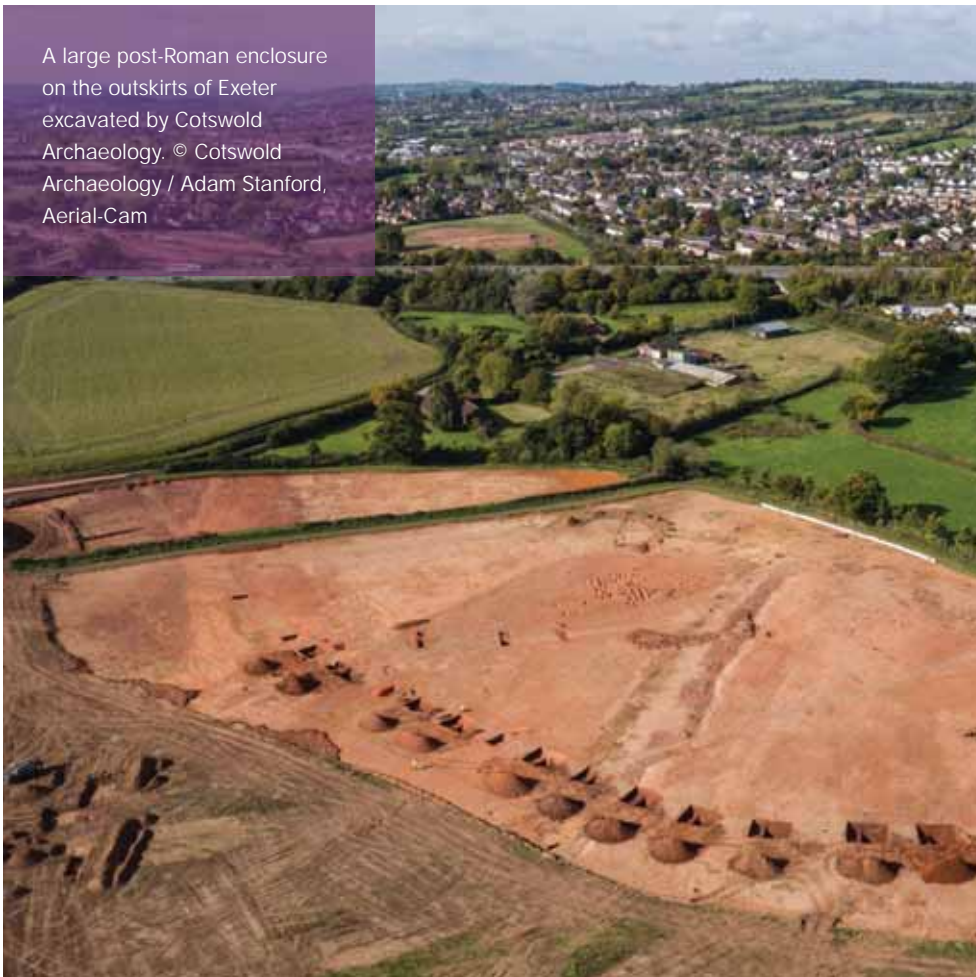
The Exeter office of Cotswold Archaeology celebrated its first birthday in April, and has already begun to make a positive impact on the archaeology of south-west England. Fieldwork Project Manager Derek Evans transferred from our Milton Keynes office at the start of 2016, and the team now numbers 15 including Senior Project Officer Simon Sworn, Heritage Consultant Clive Meaton and Illustrator Sam O'Leary. Over 140 projects have been completed so far, with highlights including the unexpected discovery of Roman military buildings at Topsham, near Exeter, and the investigation of a substantial post-Roman enclosure and cemetery on the outskirts of the city.

Developing links with local stakeholders is a major objective for the office and we have already established a flourishing partnership with the Department of Archaeology at the University of Exeter. Most notable has been the success of a joint bid to the Arts and Humanities Research Council and Historic England for funding for a major four-year project that will explore the relationship between the Roman and medieval city of Exeter and its rural hinterland. The project is a partnership between with the Universities of Exeter and Reading, Cotswold Archaeology, Exeter City Council and the Royal Albert Memorial Museum (RAMM). The project will run from 2016 to 2020 and will see several of the important excavations from the 1970s and 1980s written up, as well as a programme of radiocarbon dating and research into the pottery, animal bones and metallurgical debris. The results will be published as a series of monographs in 2022, and other benefits include the

updating of the city's historic environment record and of the museum's displays and interpretative material.

The office also collaborated with Exeter University this summer at the Ipplepen Community Archaeology project near Newton Abbot in Devon, which proved very popular locally and nationally newsworthy. Exeter is the newest of Cotswold Archaeology's four offices, and joins its other locations in Cirencester (established 1989), Milton Keynes (2011) and Andover (2012). This diversification beyond of its original Gloucestershire base has been the principal driver behind the remarkable growth of the company, which has trebled in size in the last four years.

A large post-Roman enclosure on the outskirts of Exeter excavated by Cotswold Archaeology. © Cotswold Archaeology / Adam Stanford, Aerial-Cam



Members of Cotswold Archaeology's Exeter field team excavated Roman military timber buildings at Topsham, near Exeter. © Cotswold Archaeology



Help for Heroes and archaeological finds at Tidworth

Significant archaeological remains, including Neolithic pits, a prehistoric enclosure and an Anglo-Saxon cemetery, were identified on a site at Tidworth, Wiltshire. The excavation, by Wessex Archaeology, was undertaken ahead of building works associated with a £70-million housing development, providing 322 new homes for Army families, by the Defence Infrastructure Organisation (DIO) in partnership with Hill, an award-winning housebuilder.

During April the site was visited by recovering wounded, injured and sick service personnel and veterans from the Help for Heroes Recovery Centre, Tedworth House. The archaeological focus of their visit was the Anglo-Saxon cemetery, which comprised around 55 burials of late 7th- to early 8th-century date. Archaeologists from Wessex Archaeology showed them the work in progress and some of the finds from the site and discussed their significance.

Preliminary results from the cemetery suggest that the burials represent a cross-section of a local community, with men, women and children all present. Nearly all the burials included grave goods – personal effects or significant items interred with the dead. Most commonly these were small iron knives, although other finds included combs and pins made of bone; beads and pierced coins thought to form necklaces; several spearheads; a shield boss and a finely decorated bronze workbox – only the third example ever discovered in Wiltshire.

Many of the visitors from Tedworth House had previous experience of archaeology through Operation Nightingale, a ground-breaking military initiative which uses the technical and social aspects of field archaeology to aid the recovery and skill development of service personnel and veterans who have been injured in conflict.

Richard Bennett, formerly of 40 Commando, who spent 17 years with the Marines serving



Simon Flaherty (Wessex Archaeology) and Ryan Harris (Hill) show veterans from Tedworth House around the Anglo-Saxon cemetery during the recent excavation. Image reproduced with permission © Wessex Archaeology

four tours of Afghanistan and who also served in Iraq and Northern Ireland, is now working to support other veterans through Breaking Ground Heritage. He said:

'This visit gave me personally the opportunity to reflect on just how far I had come over the five years since my first experience of archaeology at Barrow Clump. Since then I have progressed from an occasional volunteer with Operation Nightingale, to getting a degree in Archaeology.'

Giles Woodhouse, Head of Recovery South for Help for Heroes, added:

'For so many of our wounded, injured and sick community, heritage plays a crucial role in their recovery.'



Spears and boss. Image reproduced with permission © Wessex Archaeology

SPOTLIGHT



Forty years of the Welsh archaeological trusts

Ken Murphy, MCIfA (666), Dyfed Archaeological Trust

It is now a little over 40 years since the foundation of the four Welsh archaeological trusts. The 1970s were a very different time, archaeologically and in other respects, and it is worth reflecting on the reasons why the Trusts were established and on how they have responded and adapted to the changing political, economic and social landscape over four decades.

The establishment of the Trusts was initiated by the then Ancient Monuments Branch of the Department of the Environment, at a time when considerable concern was being expressed throughout the UK about the loss of archaeological remains. In a bold and innovative move the DoE created four trusts, which were aligned to the new counties created in 1974 to provide a complete and seamless archaeological service across the whole of Wales. These became established as the Gwynedd, Clwyd-Powys, Dyfed, and Glamorgan-Gwent Archaeological Trusts.

They were conceived as bodies that would have the ability to respond continuously to threats to the archaeological resource, whether by development, agricultural practices or natural erosion, but the trustees and first directors soon developed a vision for the Trusts – that in the context of public engagement and education they should take a proactive role in the management and conservation of the historic environment, rather than simply reacting to events.



The Trusts have always been keen to promulgate best practice and increase standards in archaeology and to this end several staff members and trustees were involved in establishing what has become ClfA, and from the early 1980s to the present day have participated on various ClfA committees and groups. All four trusts are now ClfA Registered Organisations.

Ken Murphy, MCIfA (666)

Ken is the Chief Executive of Dyfed Archaeological Trust, and has worked in archaeology in Wales for over 35 years. He has been a member of the ClfA and IfA for over 30 years.

The Trusts' work has to meet their charitable object 'to advance the education of the public in archaeology' and to do so they undertake or prepare archaeological research, excavations, surveys, reports, provide advice, publish information, engage with volunteers and community groups, care for materials, objects and records arising from works, and where appropriate arrange for their eventual deposition.

In the late 1970s and early 1980s funds from the Manpower Services Commission allowed the Trusts to employ many hundreds of people and excavate on a scale not seen before or since. In the 1990s, the Trusts responded to the introduction of planning policies directly concerned with the historic environment by splitting each of the Trusts into two sections. The curatorial sections maintained Historic Environment Records and provided advice on historic environment issues to a wide range of organisations, in particular to planning authorities. The project or field services (contractual) sections carried out a range of fieldwork projects, including work subject to competitive tendering in response to a planning condition. A Curatorial Code of Practice was drawn up to avoid potential conflicts of interest between the two sections. These two sections are still maintained. Later in the decade the Trusts had to renegotiate their positions with local authorities following local government reorganisation in 1996, and then in 1998 following the creation of the National Assembly for Wales.

In 2016, the Historic Environment (Wales) Act received Royal Assent, which provides secure protection for Wales's historic environment. One element of this Act is to put a statutory duty on Welsh Government ministers to compile and keep up-to-date historic environment records; this duty has been delegated to the Trusts. Despite this additional security, the Trusts, in common with all similar organisations across Britain, face several more years of uncertainty and austerity. Local government reorganisation will happen again in Wales in the next couple of years. Perhaps we will come full circle and revert to the 1974 counties of Clwyd, Powys, Dyfed, Glamorgan, Gwent and Gwynedd. These will be difficult times, but no more so than over the past forty years, and the Welsh archaeological trusts will weather them and continue to investigate, conserve and promote the historic environment of Wales for the people of Wales.

A pdf of a booklet celebrating forty years of the Trusts can be downloaded from www.dyfedarchaeology.org.uk



Glanrafon slate quarry, Snowdonia. Credit: Gwynedd Archaeological Trust

The reconstructed roundhouse at Castell Henllys in Pembrokeshire provides an idea of what the buildings within Iron Age defended settlements may have looked like 2000 years ago. Credit: Dyfed Archaeological Trust



Shown from the air the site at Castell Trefadog, Llanfaethlu, Anglesey, was under constant threat from coastal erosion. Substantial excavations in advance of further erosion were undertaken in 1984, when the site was identified as a strongly fortified enclosure with an internal house. The excavator, David Longley of the Gwynedd Trust, favoured a Norse origin of 11th- or 12th-century date. Credit: Gwynedd Archaeological Trust

In 1986 the Clwyd-Powys Trust excavated at Tandderwen near Denbigh where aerial photographs had revealed the cropmarks of a cemetery containing both Bronze Age and early medieval burials, including individual Christian burials, some set within surrounding rectangular ditches. Credit: Clwyd-Powys Archaeological Trust



Bettany Hughes,
Deborah Williams,
British
Archaeological
Awards' Chair, and
Julian Richards.
Credit: Adam
Stanford/BAA



2016 BRITISH ARCHAEOLOGICAL AWARDS

Historian Bettany Hughes and archaeologist Julian Richards presented awards to some of the UK's leading archaeologists at a ceremony at the British Museum in July, showcasing new discoveries up and down the country that are transforming our understanding of Britain's past.

The Awards are managed by an independent educational charity, with trustees and judges from across the archaeological community. The purpose of the Awards is to advance public education in the study and practice of archaeology in all its aspects in the UK. The charity aims to promote archaeology to practitioners, heritage audiences and the wider public by celebrating and sharing excellence, innovation and engagement in archaeological practice.

Award winners demonstrate significant contributions to research and understanding of the past, effective dissemination and presentation of archaeological knowledge, creativity and originality of approach and the engagement of local communities in archaeology.

The 2016 winners reflected the rich diversity of archaeology across the UK, from the industrial archaeology of the Welsh slate industry, winner of the

Best Book Award, to the major discoveries being unearthed under London and in Cambridgeshire at Must Farm, which was awarded Best Discovery for reshaping our knowledge of the British Bronze Age.

Sharing the excavation with the public was central to Oxford Archaeology South's winning *Westgate Oxford* project, while enabling readers to examine the unique Mesolithic Star Carr pendant for themselves using digital publishing technologies was the focus of the *POSTGLACIAL project's* electronic article in *Internet Archaeology*.

Community engagement and passion for their shared past shone through the winning *Battles, bricks and bridges* project, which brought together archaeology and reminiscence to identify a previously disputed battlefield site in County Fermanagh and restore a 17th-century bridge, turning villagers' memories of history and culture into heritage for future generations.

The excavator of Danebury hill fort, the sacred spring in Bath and Fishbourne Roman palace, Professor Sir Barry Cunliffe CBE, was recognised for his own exceptional contribution to our understanding of the past with an Outstanding Achievement Award.

Barry commented, 'The Awards ceremony was a very congenial occasion showing just how energetic and creative British archaeology is and reminding us and the world that we make a real contribution.'



St Kilda: *The Last and Outmost Isle*, highly commended for Best Archaeological Book 2016. Credit: Historic Environment Scotland

ClfA is a proud sponsor of the Awards and believes in promoting award-winning archaeological practice that brings real benefits to society.

DCMS Heritage Minister Tracey Crouch presented the Best Community Engagement Award, commenting, 'Archaeology is such an important part of our nation's heritage, helping us understand our culture and how people lived in the past.'

ClfA is a proud sponsor of the Awards and believes in promoting award-winning archaeological practice that brings real benefits to society. Amongst the winners and highly commended were projects from a number of Registered Organisations, including:

Best Archaeological Project

Winner: *Westgate Oxford*, Oxford Archaeology South
Highly commended: *Ulster Scots Archaeological Services Project*, AECOM/IAC Archaeology/Northlight Heritage

Best Community Engagement Project

Highly commended: *Dig Greater Manchester*, Centre for Applied Archaeology, University of Salford

Best Archaeological Book

Highly commended: *St Kilda: The Last and Outmost Isle*, by Angela Gannon and George Geddes, published by the Royal Commission on the Ancient and Historical Monuments of Scotland

Best Archaeological Innovation

Highly commended: *Digital Dig Team*, DigVentures



Westgate Oxford, winner of Best Archaeological Project 2016. Credit: Adam Stanford/BAA



Video presentations can be found at www.archaeologicalawards.com/2016-winners



Westgate Oxford

Ben Ford, Project Manager, Oxford Archaeology,
MCIFA (5424)

Oxford Archaeology recently completed the main phases of archaeological fieldwork on Westgate Oxford, the biggest urban excavation that has ever taken place in the city.



The site is located at the southern edge of the medieval town, where the gravel promontory drops down to the Thames floodplain. The project looked at the evolution of the landscape from the Mesolithic to the present, and included significant geoarchaeological investigations; the focus, however, was on the extensive remains of the Franciscan friary – known as the Oxford Greyfriars (mid 13th century to the Dissolution). Work revealed parts of the main cloister including a rare fragment of a

Decorated tile pavement. © Oxford Archaeology

beautifully decorated tile pavement from the cloister walk. To the south, the minor cloister contained the reredorter (supplied by a stone-lined channel about 300 metres long and packed with waterlogged finds), probable dormitory, and infirmary with chapel. To the west were the kitchens, buttery, servery, and a refectory. All were contained within a substantial precinct wall, whose southern arm fronted onto the river, with a possible wharf. Timber piles were driven into the soft valley silts to support the walls, and significantly, 900 of them were found to have been reused, presumably coming from dismantled town buildings predating the founding of the friary in 1244.

Underpinned by robust planning conditions and the encouragement of Oxford City Council's Archaeologist, David Radford, the project had a comprehensive programme of public engagement. The site open days were coordinated to coincide with the national Festival of Archaeology and Heritage Open Days and attracted over 2500 visitors. Over 7500 visitors came to the three locations that hosted the ever evolving Pop-up Museum, which was staffed by volunteers from local heritage organisations. A full diary of talks and activities with local groups, schools, colleges and museums drew in a wide audience of all ages and walks of life.

The project's success in reaching out to the public and engaging multiple partners particularly impressed the British Archaeological Award judges, who awarded it Best Archaeological Project 2016.

Friary remains. © Oxford Archaeology



ClfA specialist competence matrices: now for museum archaeology

Lianne Birney ACIfA (7472)



Lianne Birney

One of the key parts of an application for accredited membership of ClfA is to provide the Validation committee with a statement of competence, to demonstrate an individual's skills and ability at the level of accreditation they are applying for.

There is a very important difference between measuring demonstrated **competence** (the ability to do something) in this way, and an academic qualification (an indication of underpinning knowledge assumed to indicate the future potential to be able to do it); and both differ from **experience** (how long you've been trying to do something, without any indication of how well you do it). Experience is easy to measure, but uninformative, unless you assume that everyone given a task will become good at it and that we all learn at exactly the same speed – and evidence from life does not support this assumption. So we do not have

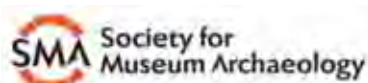
any experience or time-served criteria for accreditation.

The statement of competence is expressed in terms of a competence matrix backed up by examples of real-life work. The competence matrix is very generalised, and is used by many professions to assess skills and ability, so it is not always easy for an applicant for accreditation to know how to demonstrate their suitability or what sort of supporting evidence to supply.

To help applicants with this, ClfA has produced a number of specialist matrices with help from our Special Interest Groups. These cover areas such as fieldwork, forensics, graphics and project management. In addition, ClfA and the Society for Museum Archaeology have written a specific matrix for museums archaeologists and hope that those working in museum archaeology will make use of this: many have been recognised as museum professionals via the Museums Association, but fewer have chosen to have their archaeological professionalism accredited.

Accreditation recognises the professionalism of practitioners, improves their careers, and also attracts new people into archaeology – something we need to do urgently if we are to address a very poor diversity record. Employers and clients will increasingly use accreditation when awarding jobs and contracts, as using accredited archaeologists assures them that the work will meet their needs and the needs of the public.

Copies of all our specialist matrices are available on the website at www.archaeologists.net/Matrices and if you want to know more about professional accreditation, please contact Lianne Birney (lianne.birney@archaeologists.net)



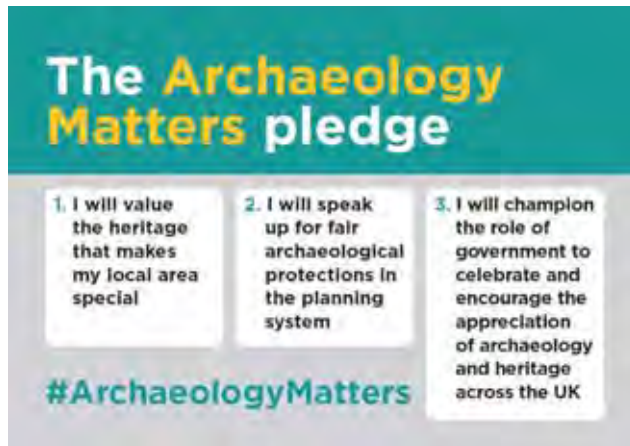
Specialist competence matrix – to support applicants who work in museum archaeology
PLEASE NOTE: All applications will be assessed against the main competence matrix (P6 Applicant's Guide) with the specialist matrix as an advisory document only.

	Knowledge	Autonomy	Coping with complexity	Perception of context
Practitioner (PCIFA)	<ul style="list-style-type: none"> • Good working knowledge relating one or more archaeological subject areas and associated material culture. • Good working knowledge of fundamental museum procedures: <ul style="list-style-type: none"> - Documentation - Collections care - Display and public outreach - knowledge of relevant museum standards, e.g. Spectrum, Codes of Ethics, Archive Standards - Health & Safety • Demonstrates practical and successful application of a range of museum procedures whilst working in a museum with museum archaeological collections for a sustained and regular period of time. 	<ul style="list-style-type: none"> • Working mostly under supervision with frequent direction in a variety of museum tasks: <ul style="list-style-type: none"> - Documenting objects - Packing objects - Organising storage - Assisting in exhibitions - Assisting in workshop / activity / learning sessions 	<ul style="list-style-type: none"> • Understanding of how a collection has been accrued, and the historic and contemporary context and environment in which it has developed. • Understanding of how a collection is managed and documented. • Understanding of how to locate items within the collection. 	<ul style="list-style-type: none"> • Understanding how specific collections tasks (e.g. condition monitoring or documentation) combine to facilitate security, care and access. • Appreciation of how each person within a project team has specific tasks that lead to a single outcome. • Understands the rationale for specific methods and techniques.

A petition, a pledge and ClfA's advocacy

Rob Lennox

Last year *The Archaeologist* ran an article discussing the importance of public activism in supporting and strengthening the sector's advocacy aims. In May this year, an example of such grassroots, direct action took place when over 17,000 people signed a petition against perceived threats to archaeology arising from the Neighbourhood Planning and Infrastructure Bill.



Essentially this organic act of popular reaction raised the profile of the archaeological implications of a very broad planning bill to such an extent that the Planning Minister responded personally on social media, with a full response to the petition being issued the following week. Behind the scenes, ClfA met with government officials to highlight its case.

This example is a powerful indication of just how important it is for organisations like ClfA to have a demonstrable base of public support among both our professional membership and the wider population of generally interested members of the public.

In the last month, another project, run by the Council for British Archaeology, has been launched and seeks to stimulate public engagement with MPs. Their 'Archaeology Matters' pledge invites people to write to their MPs on the back of a postcard and asking them to sign up to three broad and simple actions to protect the historic environment.

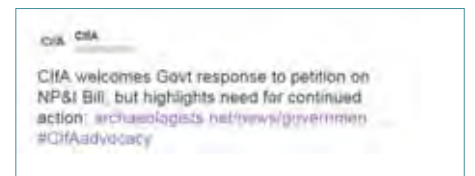
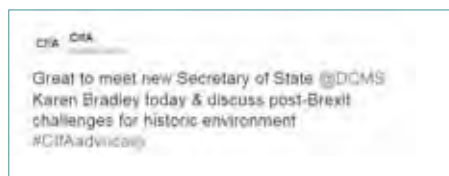
In many cases ClfA needs to take a pragmatic and measured approach to negotiations with government. This is an approach which aims to provide government with assurances that we are credible experts

and that our policy requests are both reasonable and proportionate. Our position statement refers to us as 'authoritative and effective'. However, this message is far more powerful when there are grassroots campaigners creating noise – and column inches – on our behalf.

In this regard it is vital that ClfA aims to provide its members with a source of information in order to ensure that public responses are well articulated and directed, and that we are available to facilitate discussion and action, whether through our Area and Special Interest Groups, or other channels, like the conference and AGM.

To these ends, the ClfA Advocacy Team will be making a few changes to its web content and communications procedures over the coming months, with the aim that members will be able to access high-quality briefings on policy issues, will receive regular updates on key lobbying efforts, and will have opportunities to discuss experiences at events over the coming year.

If you have any comments or questions about ClfA Advocacy, please don't hesitate to get in touch with Rob at rob.lennox@archaeologists.net or Tim tim.howard@archaeologists.net.



Member news

Dan Bateman PCIfA (8690) and Matt Law ACIfA (8696)

Dan and Matt both work for L – P : Archaeology in their East of England office as part of the post-excavation team. As Environmental Archaeologist for the practice, Matt specialises in analysis of mollusc shell assemblages and parasite ova, whilst Dan is Post Excavation Assistant, working with site material and archives.

Dan studied at Newcastle and Matt at Birmingham, both achieving a BA in Ancient History & Archaeology. Matt studied for his MSc in Palaeoecology of Human Societies from UCL, and is now completing a PhD at Cardiff.

Dan worked as an assistant supervisor with the *Bamburgh research project* on their excavation at Bamburgh Castle. Upon graduating, he worked as a field archaeologist on numerous sites with various different archaeological companies in London, Essex and Newcastle upon Tyne.

Matt has worked as a freelance environmental archaeologist, as a lecturer in Geography at Bath Spa University, and as a specialist and field archaeologist for a number of archaeological contractors in the UK, Spain and Ireland.

Both Dan and Matt successfully applied for accredited membership of the Institute in April 2016.



Georgina Barrett PCIfA (8689)

Having recently graduated from UCL with a BA in Archaeology, I now work at Headland Archaeology as Post-Excavation Assistant, covering all work done by our office in the south and east area. Based in Bedfordshire, my day-to-day work involves sample and finds processing, archiving and administration.

As Headland Archaeology is a registered ClfA organisation, I felt joining as a Practitioner would give me a chance to develop professionally in the commercial archaeology sector, to network, and to gain new skills. So far I have had the opportunity to attend the annual ClfA conference to learn more about education in archaeology and finds reporting.

I will soon be studying for an MA in Heritage and Interpretation and hope to further my finds and environmental assessment skills, alongside my understanding of the role of archaeology in museums and education, with a view to exploring heritage and outreach as a future career. In my spare time I direct this interest towards volunteering with museum education services and the YAC.



Nick Finch MCIfA (8670)

Nick is a Principal Archaeological Consultant at AECOM and has worked within the organisation for eleven years. He was previously employed as a field archaeologist, predominately working in the north of England. Nick has a large portfolio of schemes in the UK, Europe and Africa for which he has provided assistance. His primary interest within archaeology is fieldwork management, especially on large

infrastructure projects, and his current work includes a role providing the Environment Agency with advice on various potential flood alleviation schemes across the country.

Applying to become a member of ClfA was important to Nick in continuing to progress his career and to become more involved within the profession. His decision to finally join ClfA was encouraged by the increasing professional recognition of archaeology, demonstrated by the Institute's recent Charter.



Member News

Peter Hamilton Hill

Jack Stevenson, HonMCIfA (182)

Peter Hill, who died in April 2016 after a short illness at the relatively early age of 65, played a prominent role in Scottish archaeology from the 1970s until the turn of the millennium.

Following school, Peter read archaeology at University College Cardiff and after graduating, moved to Scotland and undertook postgraduate research at the University of Edinburgh.

Although primarily remembered as an excavator, Peter also pursued an active



Peter Hill. Credit: Peter Higgs

interest in the archaeology of the landscape and undertook significant fieldwork and survey in the southern Cheviots under the aegis of Colin Burgess, as well as on his own initiative on the Scottish side of the eastern Borders. The results of this work reinforced the growing awareness of the potential resource available in the Scottish landscape and stimulated his professional colleagues to develop this work later in the 1970s and 1980s. Peter's career, however, was defined by two major but contrasting excavations in Scotland: the hill fort at Broxmouth, East Lothian, and the Ninianic monastery at Whithorn, Dumfries and Galloway.

The near-total excavation in the later 1970s of a hill fort threatened with destruction as a result of quarrying at Broxmouth was a daunting prospect, but Peter resolved the difficulties of the site, the problems associated with the use of diggers employed by the Job Creation Scheme, and the rigours of digging throughout the Scottish winter, to complete a landmark project. The results of the excavation transformed studies of the Iron Age in south-east Scotland and stimulated research in a field that had stagnated since the pioneering work of the Piggotts in the 1950s.

Equally important at Broxmouth was Peter's

Obituaries

success as director of the polyglot team of diggers, many of whom, inspired by his qualities of leadership, enthusiasm and determination, went on in their subsequent careers to form a significant component of the archaeological community in Scotland.

It would have been understandable if, after Broxmouth, Peter had pursued a course of Iron Age studies, but this was not his way. In 1984 he accepted an invitation to excavate on the early monastic site at Whithorn associated with St Ninian. Like Broxmouth, Whithorn was a ground-breaking project. Peter delivered a skilfully executed excavation, with the support of the Whithorn Trust, the local council and the people of the Machars, and created a level of community involvement that helped to regenerate the economy of the town.

The excavation continued until 1991, followed by the publication of the monumental excavation report, which, as the front cover of the multi-authored volume states, 'transforms our knowledge of this crucially important Christian site, and makes a vital contribution to our understanding of the history of the church'. Peter was justifiably proud of this achievement. His next project was his marriage and his three children, to whom he devoted the rest of his life.

Alan Saville BA, MCIfA, FSA, FSA Scot (1946–2016)

Dr Simon Gilmour MCIfA (5794), Society of Antiquaries Scotland

Many will have heard the sad news of Alan's passing recently; the Society of Antiquaries of Scotland has received many messages of condolence and fond memories. Alan was an archaeologist and prehistorian who graduated from the University of Birmingham. He worked for many years in England as a museum curator, finds specialist and field archaeologist, undertaking numerous survey and excavation projects, culminating in the total excavation of the Hazleton North Neolithic tomb in Gloucestershire.

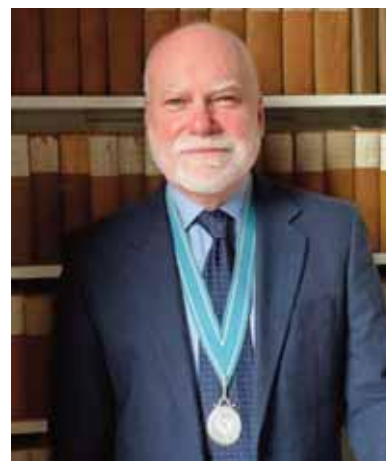
From 1989 he worked for National Museums

Scotland; initially appointed Curator and Head of the Artefact Research Unit, he became a Principal Curator in 1999 and Senior Curator, Earliest Prehistory in 2004. He retired due to ill health in 2015. Alan's research was focused on prehistoric lithic artefacts and he was instrumental in the recognition of the earliest humans in Scotland at Howburn, near Biggar, working together with the local community group and other environmental and artefact specialists.

Alan was an internationally recognised scholar of early prehistory and will be remembered as a colleague and friend who contributed to placing Scotland's archaeological research on the world stage.

The full version of this obituary has been published in the June 2016 edition of the

ClfA Scottish Group newsletter at www.archaeologists.net/groups/scottish



Alan Saville. Credit: Society of Antiquaries Scotland

New members



Member (MCIfA)	Affiliate	Student
8699 Faith Bailey	8750 Alex Bliss	8771 Jane Ainsworth
2328 Kirsten Egging Dinwiddy	8805 Josh Bower	8018 Waltraud Baier
8670 Nicholas Finch	8827 Christian Brady	8747 Charlotte Barley
8724 Peter Holt	8854 Susan Brook	8777 Jennifer Beamer
8668 Declan Hurl	8825 Paul Butler	8074 Hannah Blannin
1444 Jamie Lund	8816 Ben Camp	8803 Claire Brown
8783 Stephen Priestley	8849 Garry Campion	8775 Anna-Sophie Bulder
8625 Lauren Tidbury	8792 Spencer Carter	8742 Vanessa Castagnino
8701 Rob Wiseman	8853 Matthew Crook	8749 Ruben Aaron Cencerrero
	8804 Benet Davis	Alonso
	8820 Eleanor Drew	8778 Jen Cousal
	8784 Mark Durston	8791 Denisa Cretu
	7479 James Evans	8366 Kelly Davies
	8737 Christopher Griffiths	8789 June Effemey
	7552 John Hardisty	8819 Rhiannon Fisher
	8826 Tara Hayek	8772 Katrina Foxton
	8818 Joanna Henderson	8799 Rachel Frame
	8786 David Hickie	8846 Suzanne Kathryn Gee
	8564 Rachael Hills	8844 Ashely Green
	8790 Stuart Johnston	8821 Miles Greenwood
	8523 Maria LeRoi	8787 Emma Hall
	8822 Wallace Loo	8738 Charlotte Howsam
	8850 Eilíse McGuane	8736 Katrien Janin
	5030 David McKay	8793 Amy Jolliffe
	8823 Sarah McNamee	8814 Alycia Jones
	8703 Jeanetta Mitchell	8769 Crysta Kaczmarek
	8704 Randy Ottenhoff	8768 Kevin Kerr
	8851 Cullum Parker	8773 Ijaz Khan
	8732 Esther Poulus	8774 Rebecca Leeman
	7916 Luke Roberts	8748 Robbie Luxford
	8741 Conor Sandford	8806 Rachel Madison
	5519 Christine Schepens	8794 Sophie McDonald
	8852 Simon Scott	8735 Kathryn Murphy
	8734 Tomas Shanley	8800 Katie O'Connell
	7461 Nikki Snape	8733 Damon Ortega
	8636 Geoffrey Truscott	8739 Mubariz Ahmed Rabbani
	8848 Jessica Waterworth	8740 Maria Rabbani
	8824 Simon Went	8770 Thuvaraha Rangaroopan
	8688 George Wing	8776 Lindsay Reinhardt
		8780 Ffion Rogers
		8807 Pia Amrita Salte-Ghosh
		8795 Alaina Schmisser
		8817 Alexander Smith
		8847 Dudley Staniforth
		6280 Chantel Summerfield
		8782 Eric Tourigny
		8815 William Tregaskes
		8788 Norry Welch
		8781 Hannah Wolden
		8813 Jenifer Woolcock
		8779 Deanna Wright
		8802 James Wright

Upgraded members

Member (MCIfA)	Associate (ACIfA)	Practitioner (PCIfA)
7149 Julia Bastek-Michalska	8442 Stephen Cox	5226 Katy Bell
1807 Matthew Reynolds	7512 Sean Parker	8026 Matthew Billings
6365 Alistair Robertson	8393 Michelle Statton	8049 Richard Collins
5028 Richard Smalley		7284 David Garner
		6687 Hope Hancox

NOTICEBOARD

Archaeology: a global profession

19–21 April 2017

University of Newcastle

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Hosted at the University of Newcastle, our 2017 conference will provide an opportunity for heritage professionals to discuss, consider and learn about archaeological practice on a world stage. For ClfA2017 we have identified three broad themes (professionalism, protection, discovery) and sessions will range from the traditional paper format, discussion/panel seminars to CPD workshops.

You can find all the latest updates and news on our conference website: www.archaeologists.net/conference/2017

If you have any questions or comments, please get in touch with us at conference@archaeologists.net

Book now!

Booking is now open! Booking is now open online and you will find a hard copy of the session details circulated within this issue of *TA*. The programme and timetable are also available online, so you can see on which day each session is taking place.

Special offers

To help Registered Organisations support staff to attend the conference we are offering a 10 per cent discount on the registration fee. Look out for your discount code and further information, which we'll be sending out in the near future.

For individuals, our conference bursary scheme offers assistance of up to £100 to help with fees or travel bursaries for student members, unemployed members or members on a low income. Applying is simple via our online form, which can be emailed to conference@archaeologists.net



SMA and IHBC members can attend the conference at a discounted rate equivalent to ClfA member rates. Further details are at www.archaeologists.net/conference/2017

Hal Dalwood memorial conference bursary

Following the death of Hal Dalwood in November 2015, his brother Dexter and wife Rachel Edwards have set up a memorial fund. This will provide an annual bursary to enable an early-career archaeologist of any age to attend the ClfA conference, starting in 2017. The bursary will aim to cover conference attendance, travel and accommodation. It will be open to those in the first ten years of their career in archaeology. Please go to www.archaeologists.net/conference/2017 for further details about how to apply. If anyone else wishes to contribute towards the fund, please contact Rachel Edwards on rachel.aac@gmail.com.

A world of archaeology: from local to global

3–4 November 2016

The Hive, Worcester

The Society for Museum Archaeology convenes for its two-day conference every autumn, and is an excellent place to learn more, meet new people and to enjoy visiting world-class venues. The AGM also takes place at this time. The year, the conference aims to explore archaeology and its place in the contemporary world. See www.socmusarch.org.uk/conference/ for more information.

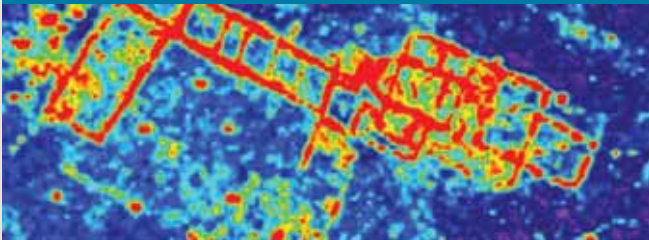
ClfA member offer

Accredited ClfA members are entitled to a 10 per cent discount on the cost of attending both days of the SMA conference. Bookings for this offer can be made via Lucy Creighton, SMA Treasurer, at socmusarch@yahoo.co.uk, who will advise on methods of payment.

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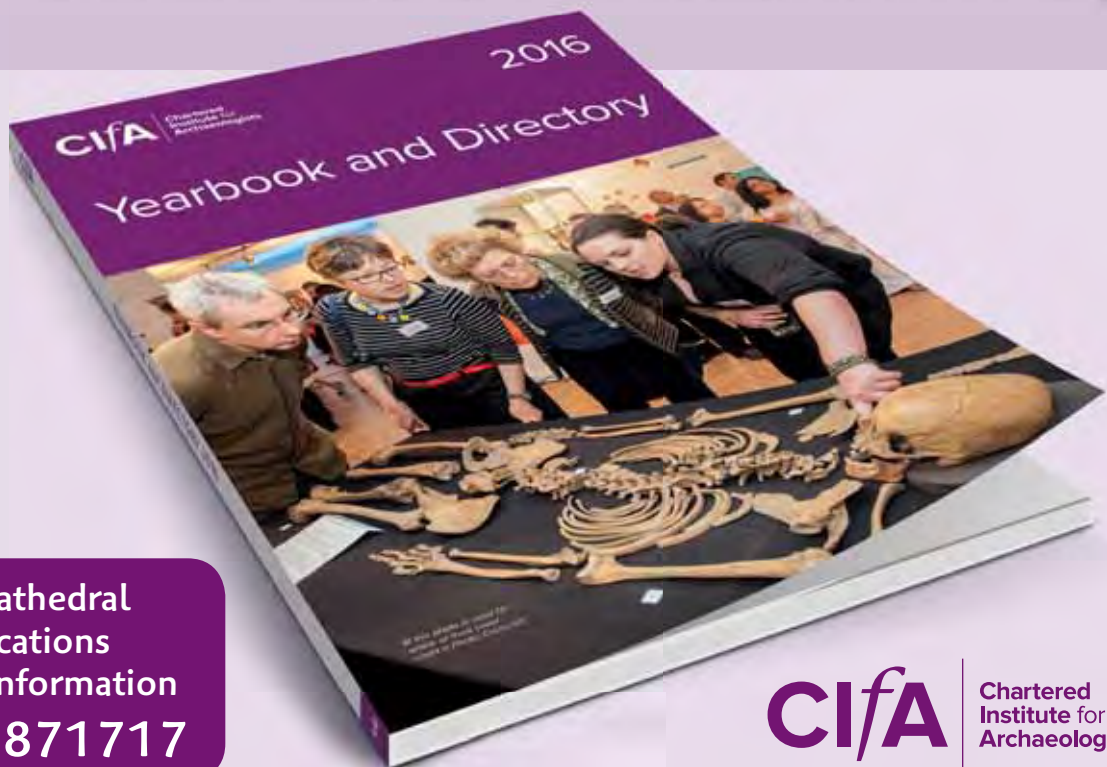
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