Institute for Archaeologists

Special Interest Group for Illustration & Survey

SURVEY 2008

REPORT

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INTRODUCTION

The Special Interest Group for Illustration and Survey

In 2007, several members of the Association of Archaeological Illustrators & Surveyors (AAI&S) began the process of setting up a new group within the Institute for Archaeology (IfA). This is one of a number of Special Interest Groups (SIGs), and its main purpose is to represent the interests of illustrators and surveyors within the archaeological profession. The particular aims of the group are:

- Promoting co-operation between the AAI&S and the IFA
- Keeping members informed of the activities of the Institute
- Obtaining opinions on matters of Institute policy
- Making proposals designed to promote the mutual interests of the AAI&S and IFA
- Advising the IFA Council on matters of local professional interest

The ultimate aim of the group is to have more direct access, and influence, on policy and decisions within archaeology that affect those engaged in graphic recording of all kinds.

Reasons for the Survey

The group realised that the character of our profession was certainly changing, both in positive and apparently negative aspects. However, it was also evident that unless we could gather and present the information in a proper format, all we would have is a collection of unrelated opinions with no factual basis. This is not a good basis for action, nor would it persuade anyone to act for the SIG.

The group evidently required a properly constructed body of information on which to base any recommendations for changes to working practice, conditions etc. within the profession, and for this purpose a formally constructed and analysed survey was necessary.

Amassing and analysing this body of data would give the SIG a much more authoritative voice in campaigning for improvements, since the recommendations would be based upon actual evidence rather than overall impressions or hearsay.

Repeating the Survey operation

It is important to see this survey not as a one-off operation, but as the first in an ongoing series. The information it contains will, in itself, quickly become outdated, but if seen as part of a series of data-sets then it will be of continuing value in establishing the existence and direction of trends within the profession. In fact, the intention is to repeat the operation in parallel with

the IfA surveys, which profile the profession as a whole. This will give more detailed information of this specialised area.

Problems encountered in the initial survey

As was perhaps to be expected, this initial exercise encountered a number of problems: some inherent in the nature of the operation, and some which could be avoided in future surveys by making appropriate design changes.
The most relevant difficulties were:

Diversity of profession – The survey deals with Archaeological Illustrators *and* Surveyors; two professions which, while they have much in common, are also quite distinct. In addition, the term "Illustrator" also covers a wide range of approach and expertise; as, for example, in the differences between artefact drawing and reconstruction.

Diversity of employment situation – The profession contains many full-time and part-time employees, many self-employed persons (also full- or part-time), and many who work in an individual combination of the above roles. While this displays admirable initiative and flexibility, it also makes some aspects – for example, pay scales and working conditions – less easy to evaluate.

Numbers of respondents - Seventy-seven completed copies of the questionnaire were received, which is about a third of the total AAI&S membership. While this was less than anticipated - 50% had been hoped for as a realistic target– this may still be regarded as a valid sample.
However, a relatively small total sample means that division into sub-groups has to be limited, otherwise the sample size quickly falls below a statistically useful level. As is evident from the above points, a very large number of sub-groups in specific professional/employment situations could be identified, but many would only contain a few individuals.

Construction of Questionnaire- In trying to accommodate the diversity of the profession, sections of the questionnaire were duplicated and subdivided in what may have been an unnecessarily complex manner. This may well have led some respondents to provide information in inappropriate sections, or to omit completing the relevant ones. (In the original draft, coloured fonts had made the sections more intelligible, but unfortunately this feature was lost in the duplication process.)

Phraseology of questions – A few of the questions (noted as they occur in this report) failed in their objective owing to ambiguity or lack of clarity in their wording; consequently, some respondents gave inappropriate information in reply.

Changes for future surveys

Regarding the 2008 survey as the first in an ongoing series rather than a one-off exercise, there is a great deal to be learnt from it, and a number of changes which could greatly improve the efficiency of future surveys:

Increase the number of respondents – A large base is crucial to the value of this exercise, especially in view of the particular problems of professional and employment diversity outlined above. Any ways of increasing the numbers of participants should be investigated; some are included in the points below.

Construction of questionnaire – There might well be a better response to a shorter, more succinct document, than one carrying large tracts of questions irrelevant to the participant. Separate documents for Illustrator or Surveyor – possibly, separate for Employed or Freelance – might be the best course. Simplifying the document might (a) encourage more respondents, and (b) give more reliable results.

Phraseology of questions – Any questions which gave a significant degree of difficulty in the first questionnaire must be rephrased, and/or the containing section remodelled. (A small pilot survey, to test changes and new inclusions would be very advantageous.)

Circulation of the Survey questionnaire

Copies of the Survey questionnaire were circulated to the whole of the AAI&S membership, and those specifying their involvement in these areas from the IfA membership. In addition, the questionnaire was available on the AAI&S and IfA websites, to allow non-member involvement.
Relative responses from these different sources was:
ISO8A – 84% (AAI&S)
ISO8B – 1% (Other sources)
ISO8C – 15% (IfA)

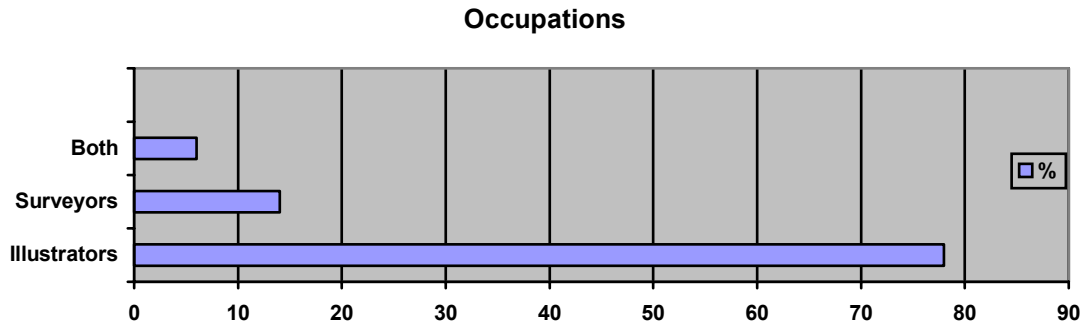
Survey in the context of the world economic situation

This survey took place in 2008, just before the present economic situation developed. The results should be seen in this context.

GENERAL INFORMATION

Illustrators / Surveyors

The makeup of the total response (77 participants) was:
60 illustrators
12 surveyors
5 both (Respondents stated that they were equally engaged in both professions; relevant entries have been accepted for **both** main databases. It is important to bear this in mind, otherwise the different totals can become very confusing.)



Each of the main sections – "Illustrators" and "Surveyors" – has sub-sections on employed and freelance respondents. Notes at the beginning of each sub-section explain the criteria for identifying the sample.

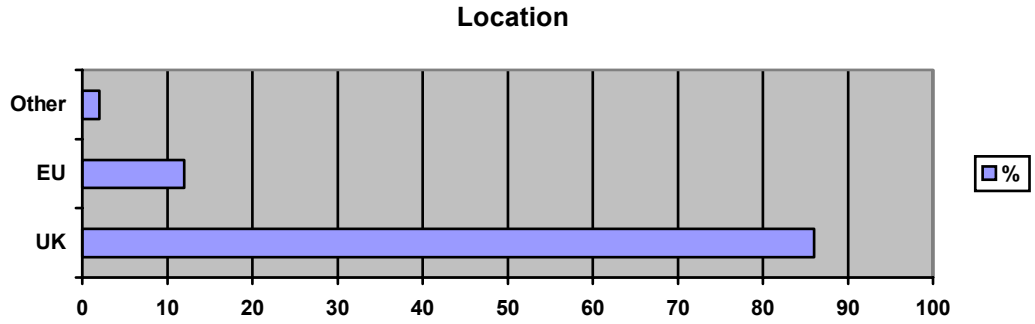
ILLUSTRATORS

Gender

Illustrators are almost equally divided (33 male and 32 female in the sample of 65)

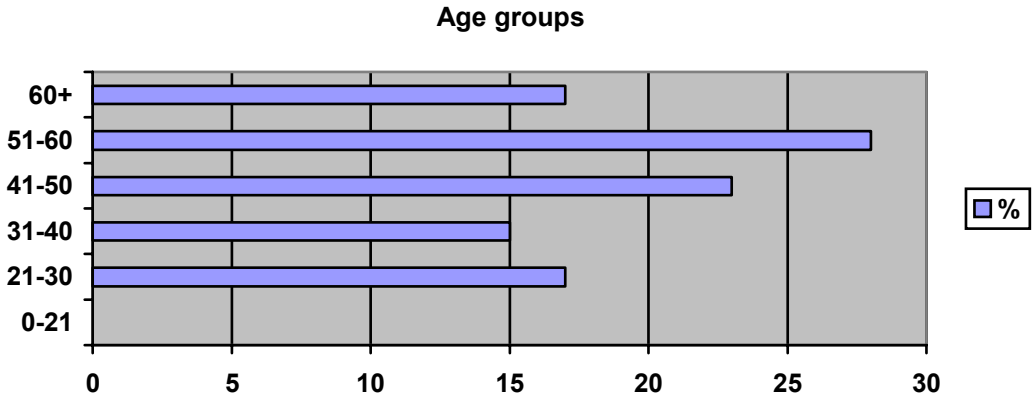
Location

Respondents are predominantly from the UK (86%), with 12% from other EU countries (Republic of Ireland, Greece, Spain, Portugal, Netherlands), and 2% from outside the EU (Switzerland).



Age

Fairly evenly distributed, except for a distinct weighting in the 40>60yr. age range. No respondents under 21.

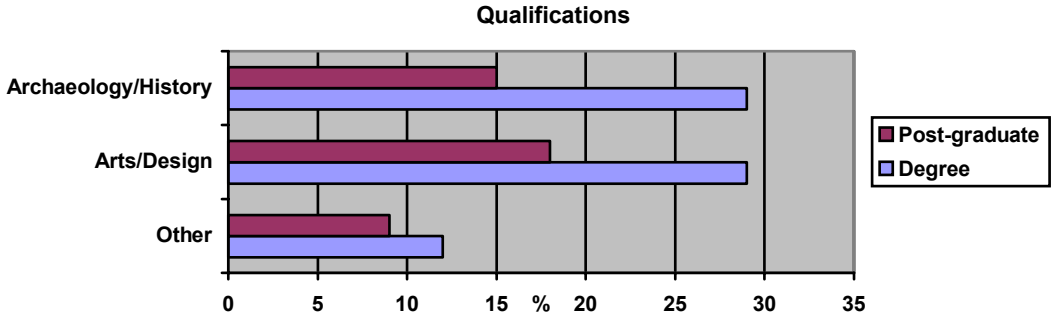


Relevant training & qualifications

The level of qualification in the profession as a whole is impressively high, both at degree and post-graduate levels.

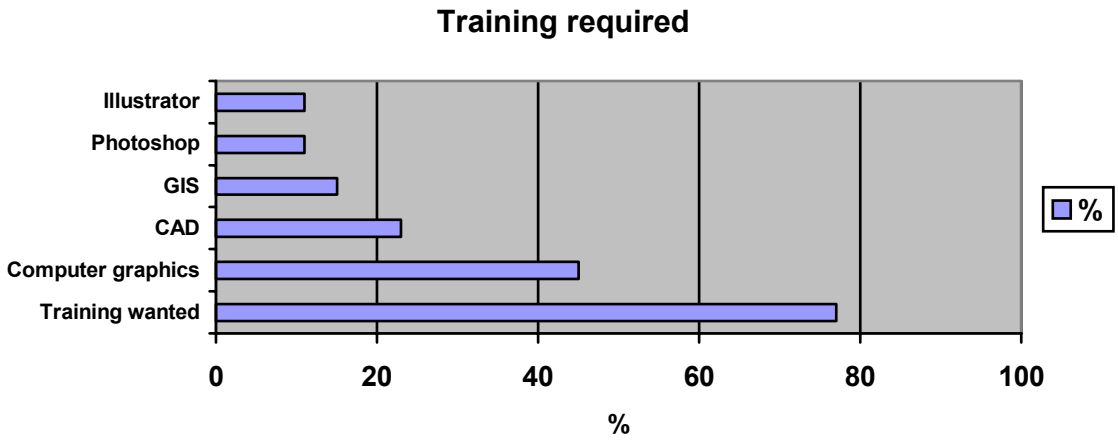
71% of respondents have degrees, which are equally divided between archaeological and historical studies (29%), and arts and design subjects (29%). (The remaining 12% are unspecified subjects.)

43% also have postgraduate qualifications, which are again divided between archaeological (15%) and arts subjects (18%). (A further 9% are in other, or unspecified, subjects.)



Training required

This section attracted considerable response: 78% of respondents wanted training of some kind, and the most common request was in the field of computer graphics and survey. (In contrast, only 4% specifically requested training in conventional graphics techniques.) Often, the computer training needed was not so much basics as advanced techniques and updates in specified programmes.



Employed / Freelance; Full-time / Part-time
This is a complex area, as many respondents operate in a combination of the above categories rather than just one. At a basic level, the total response contains:
Employed full-time (over 90% of working hours)……..45%
Employed part-time only……..…3%

Freelance full-time (over 90% of working hours)……..18%
Freelance part-time only……..17%

Combination employed / freelance (various proportions)…17%

Employed Illustrators

(In the total sample of 65 illustrators, 44 confirmed that they worked for an employer, either full-time (30), part-time (12), or job-sharing (2). The percentages given in the following "Employed" section are percentages of this sub-group of 44 persons, unless otherwise stated.)

Illustration categories

In the total response table, the categories of finds drawing, reconstructions, information graphics, display, teaching & training all came out fairly level. The exceptions were Photography, which seems to be less used or required of illustrators, and Maps, plans & sections, which scored at least 36% more than any of the others.

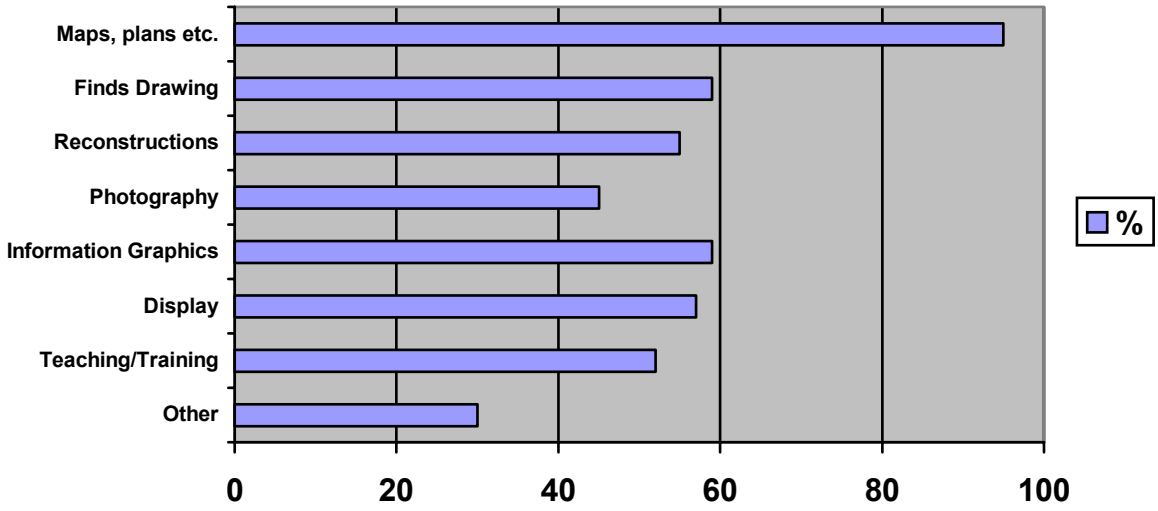


Illustration methods

This section was designed to estimate the relative importance of digital and traditional methods in respondents' work. Digital appears to be the main methodology in use, in that 50% of respondents use it for over 90% of their workload, in contrast to the 10% who use traditional methods for a similar output.

However, the most striking statistic is that 95% use both methodologies; and while the proportions of digital : traditional methods vary, 39% estimate it to be about 50:50. This may demonstrate that the two different approaches are both still viable (and may be mutually beneficial).

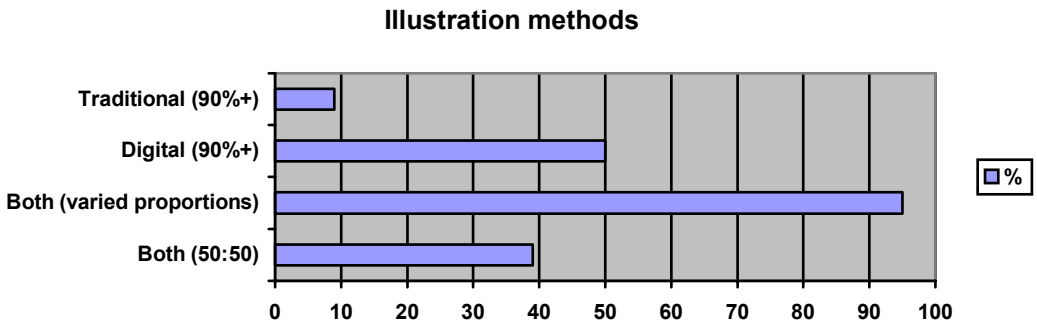
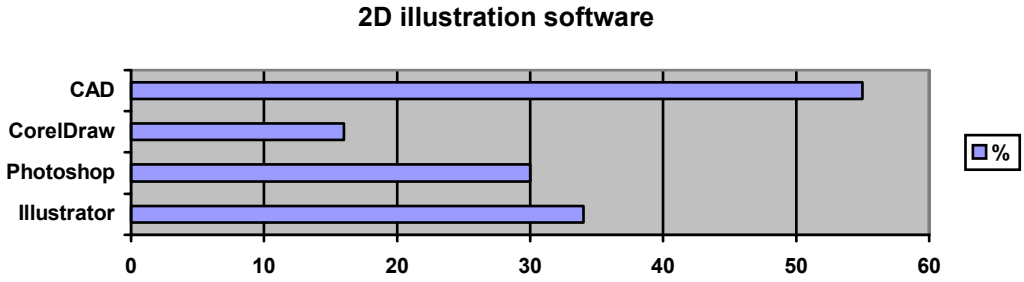


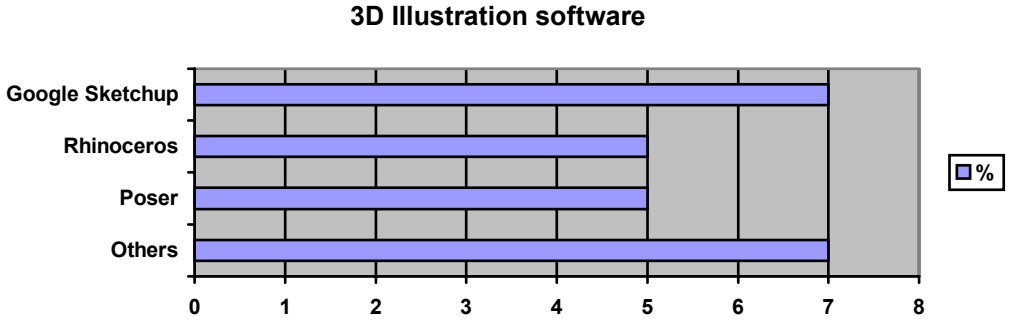
Illustration software

(33 respondents indicated that they were using illustration programmes of some kind. Unfortunately, 14 ticked boxes rather than defining the programmes as requested. However, information from the remaining sets gives some picture of what is being used.)

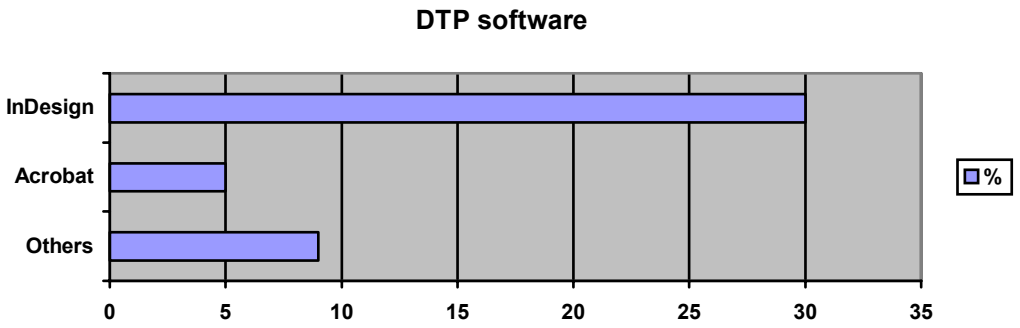
2D illustration – CAD is the most popular: 55% are using various models. Adobe programmes are well represented: 34% cite Illustrator, and 30% Photoshop. CorelDraw is also mentioned by 16%.



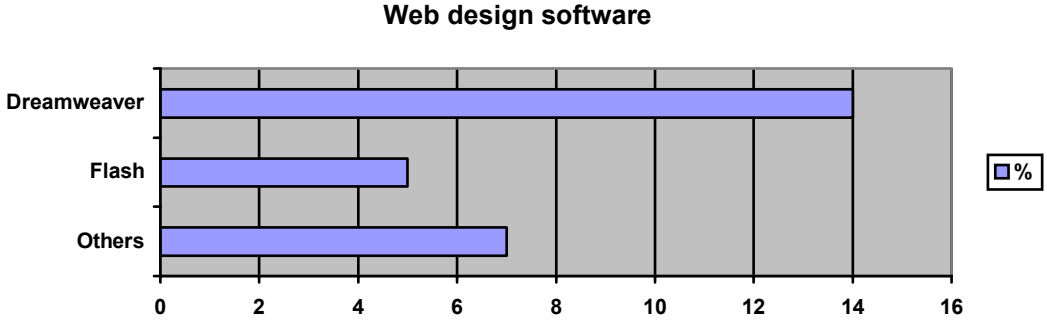
3D Illustration – Small response to this point (23%); only half the respondents identified programmes. Google Sketchup (7%), Rhinoceros (5%), and Poser (5%)were the most frequently occurring systems; AutoCAD, Vu Infinite, and Maya were also mentioned.



DTP – 77% response, but many programmes were unidentified. By far the most frequently cited (30%) was Adobe InDesign. Adobe Acrobat had 5% , Publisher, Pagemaker, and Quark were also mentioned (9% in total).



Web design – 27% of respondents use software in this category. Adobe Dreamweaver is the most popular (14%), followed by Flash (5%). Wordpress, Fireworks and Photoshop were also mentioned.



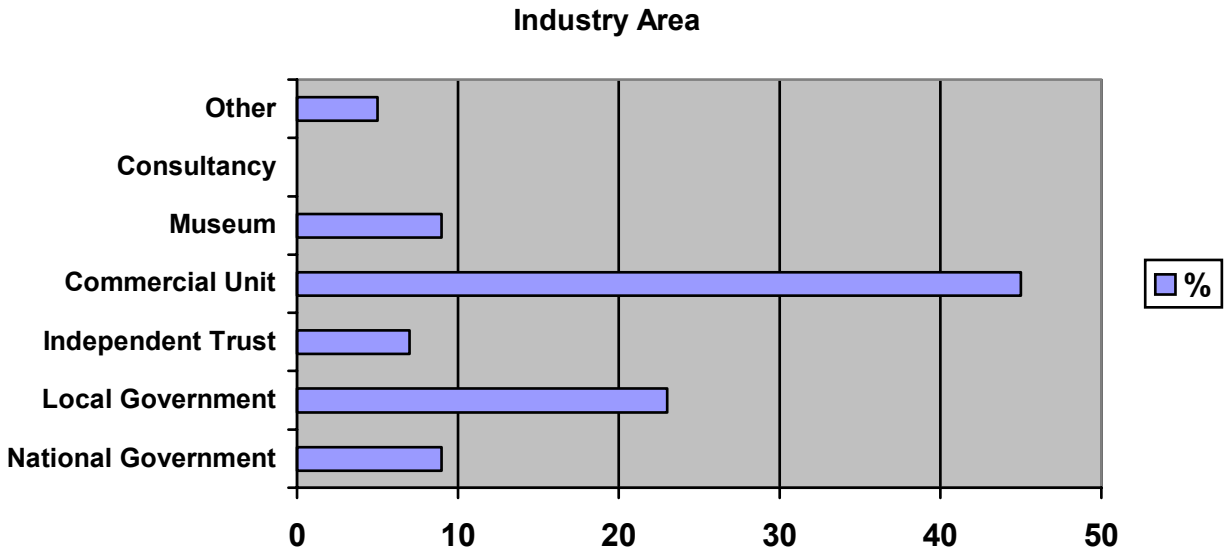
Job titles / Previous job titles

These categories were intended to give some indication of career progression, but the strategy has not been totally successful. There is a great diversity of job title in use within the profession, and it is not actually possible to be sure what different organisations mean by terms such as “Supervisor”, “Assistant”, “Officer” and “Technician”.

However, it is at least evident that, of 34 respondents, 70% were previously employed in archaeology, either in site work or at a lower level of responsibility in illustration. A further 21% cite their previous job title simply as “Illustrator”; while there is no way of telling whether this was in archaeology or another field, the probability is that at least some of them were working within the profession. (The remaining 9% did not cite a previous title; all had been working in archaeology for between 18 and 24 years.)

Industry area

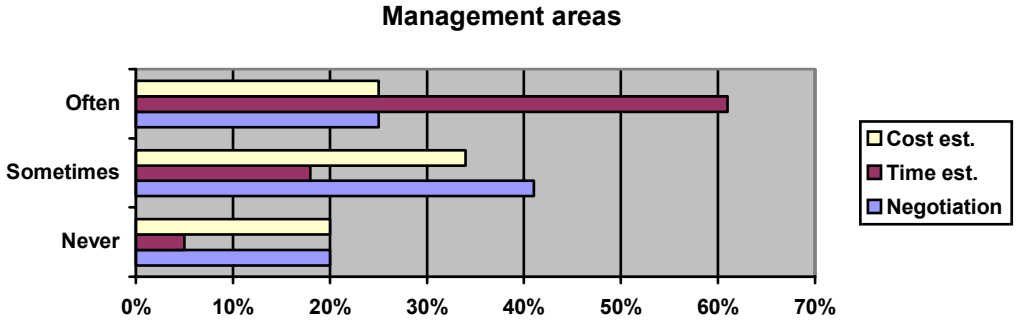
Of 44 respondents, the majority (45%) work in commercial units, with local government next (23%), and national government, independent trusts, museums and other bodies employing 2 – 9% each.



Years in present employment
Out of the total of 39 responses, 54% have been in the profession for 10 years or less, 31% for 11-20 years, and 15% for 21-30 years. There is a strongly-marked fall with each decade.

Management
39% of respondents work as office managers. The number of persons for whom they have managerial responsibility ranges from 1 to 12, but the average is 3.7.

There appears to be a considerable degree of involvement with the management responsibility of time estimates, but less so with negotiation and cost estimates.



Many other areas of management responsibility are also mentioned, such as material and equipment purchase and quality control, but the most frequently cited area is staff training.

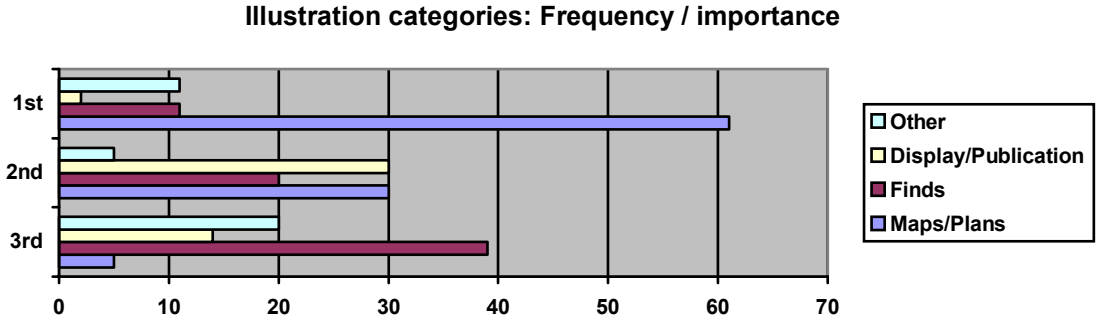
Illustration categories (frequency/importance of types)

This is a complex field, and more detailed information could be extracted from the database with further analysis . However, it is clear that the major categories of illustration are:

1 - Maps, Plans & Sections. This is rated as of primary importance, to a degree that considerably exceeds anything else. It is still strongly present in the secondary ranking.

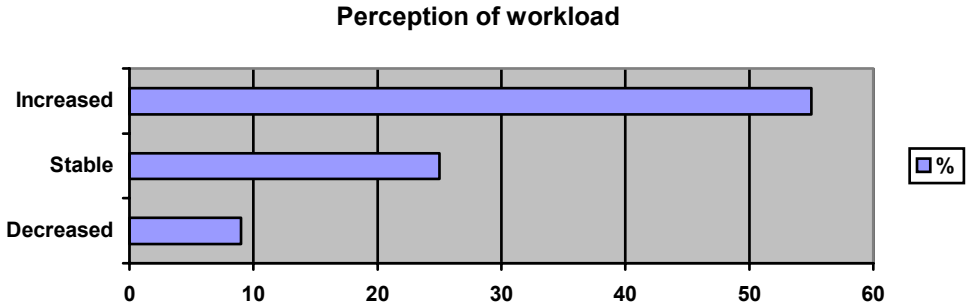
2 – Finds Drawing has a strong presence, although it is noticeable that this decreases as we go up the frequency / importance rankings.

3 - Display and publicity material is a strong presence in the secondary ranking, equal to mapping / planning and more frequent than finds drawing.



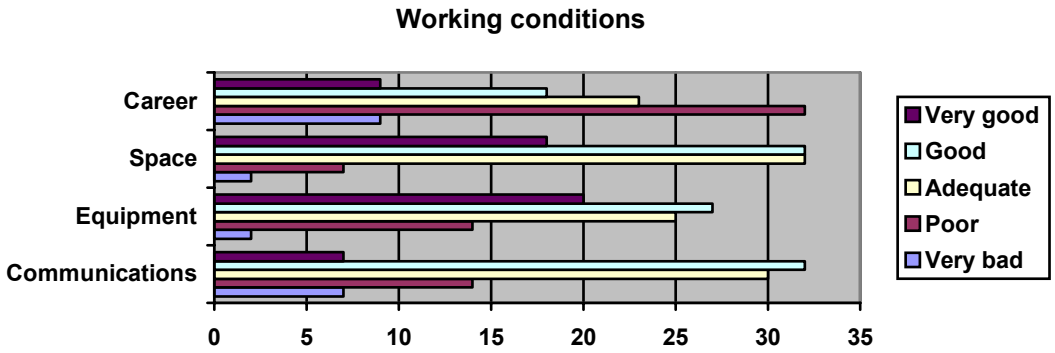
Total volume of workload in illustration

Generally, the respondents' impression is that the workload has increased during their present period of employment. (This timescale naturally varies from person to person.)



General working conditions

Results are generally positive, although some areas demonstrate a need for improvement.



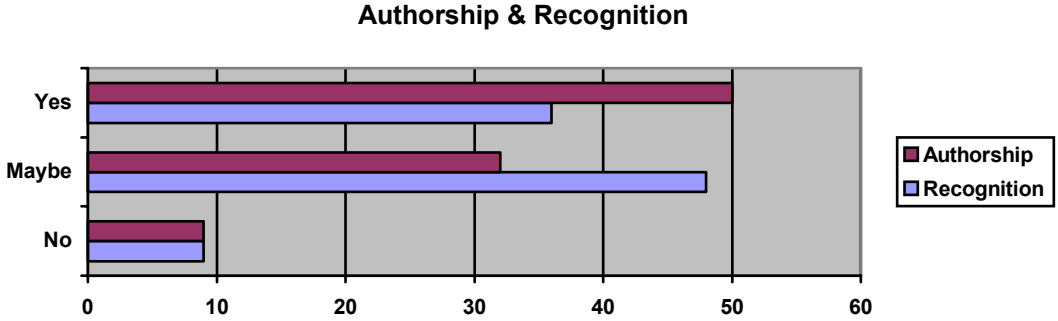
(For each aspect of working conditions, a range of five levels of quality could be assigned: *Very good / Good / Adequate / Poor / Very bad*.)

Career progression & structure is one of the weakest areas, with a definite peak in the "Poor" category.

Working space appears to be a strong point, peaking at "Adequate / Good" and with a considerable score in "Very good".

Equipment is probably the strongest area, peaking at "Good" and with the highest score in the "Very good" category.

Communication appears fairly satisfactory, peaking in the "Adequate / Good" range.



Valuation &recognition of skills – a fairly positive result; although peaking on "Maybe" there is a strong value for "Yes" (36%) in this category.

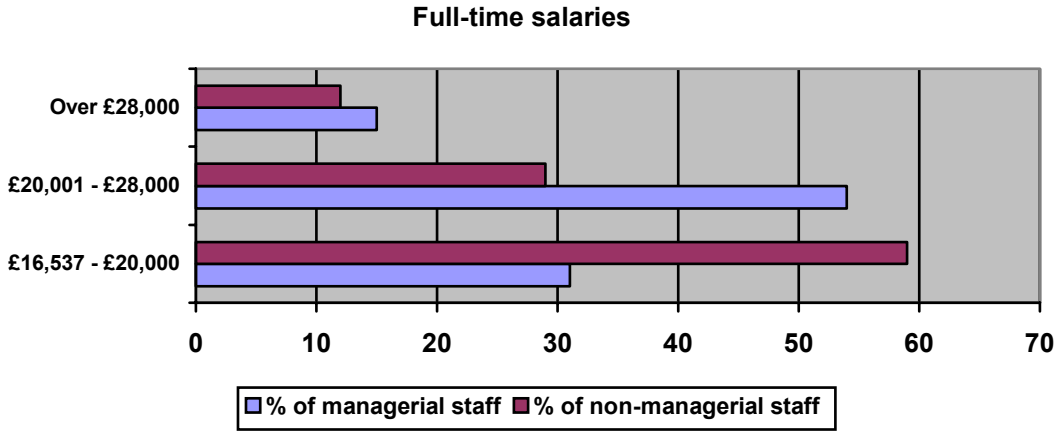
Acknowledgement of authorship (in publications, etc.): a fairly strong positive (50%) for this aspect, although the 32% "Maybe" might indicate some need for improvement.

Salaries

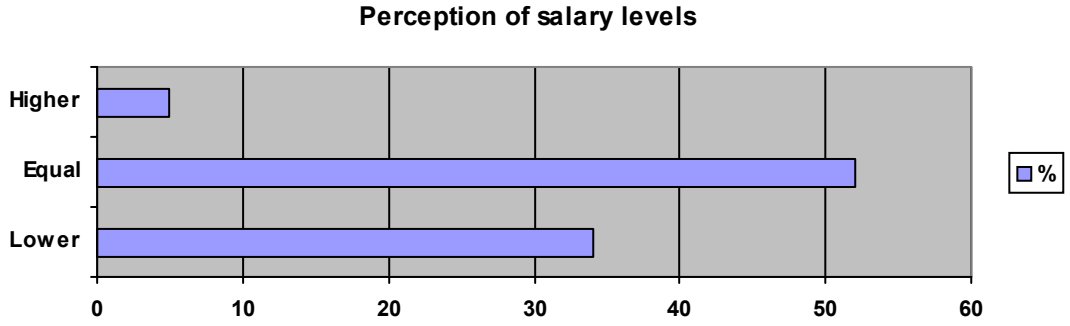
Of the 30 full-time respondents in this category, 13 have managerial responsibilities and the remaining 17 do not.

Managerial: Most of the 13 respondents (54%) fall within the £20,001 – 28,000 brackets, with a further 31% between £16,537 – 20,000, and the remaining 15% over £28,000.

Non-managerial: The emphasis here shifts to the lower salary band: the majority of the 17 respondents are in the £16,537 – 20,000 bracket (59%), with 29% at £20,001 – 28,000 and the remaining 12% over £28,000.



In general, respondents perceive their salaries as illustrators as being equal to, or lower than, those in other positions within the profession that they believe are comparable with their own. (These 'comparable positions' should perhaps be defined in future surveys)



Freelance Illustrators

(In the total sample of 65 illustrators, 42 confirmed that they worked in a freelance capacity, either full-time (30) or part-time (12), The percentages given in the following "Freelance" section are percentages of this sub-group of 42 persons, unless otherwise stated.)

Illustration categories
Interestingly, this is different to the subject list in the "Employed" section: Finds drawing has taken the lead (71%), Maps, plans & sections are still of considerable importance (52%), but only a little ahead of Reconstructions (50%). Information Graphics (33%), Display (31%) and Teaching/training (33%) are fairly level, but again Photography (19%) is behind the rest.

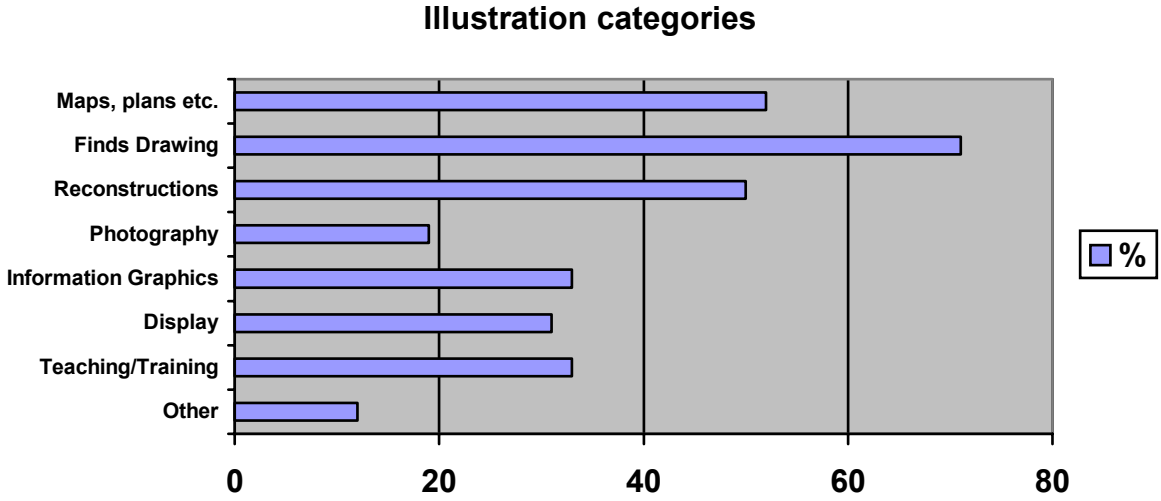


Illustration methods
(10% of the 42 freelance respondents did not complete this section.)

Traditional methods – 31% use traditional methods for more than 90% of the time; in fact, 24% use no digital technology at all.

Digital methods – None of the respondents rely completely on digital technology; the highest estimate is 70% of their work time.

Both methods – 64% use both methodologies in varying proportions (48% estimate the ratio to be 50/50).

If the estimated proportions of traditional : digital work time are averaged out, the results are: 66% traditional – 34% digital.

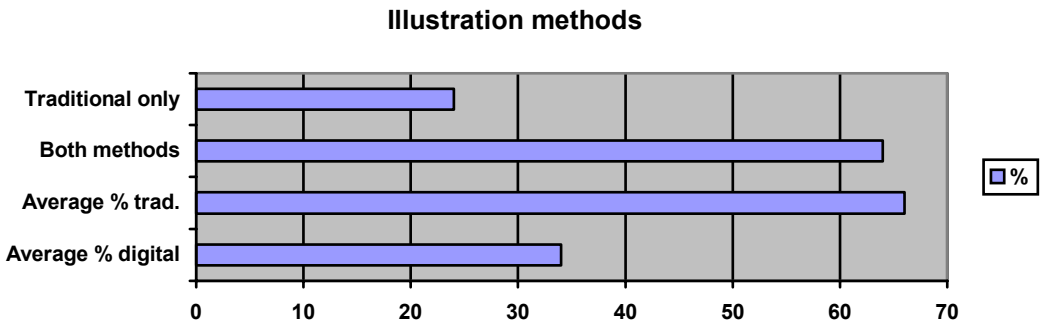
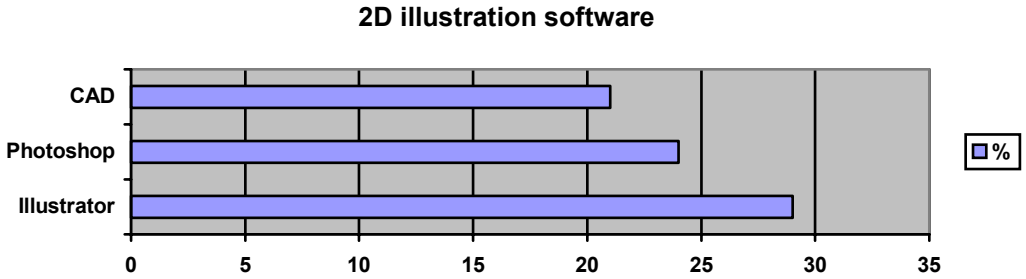


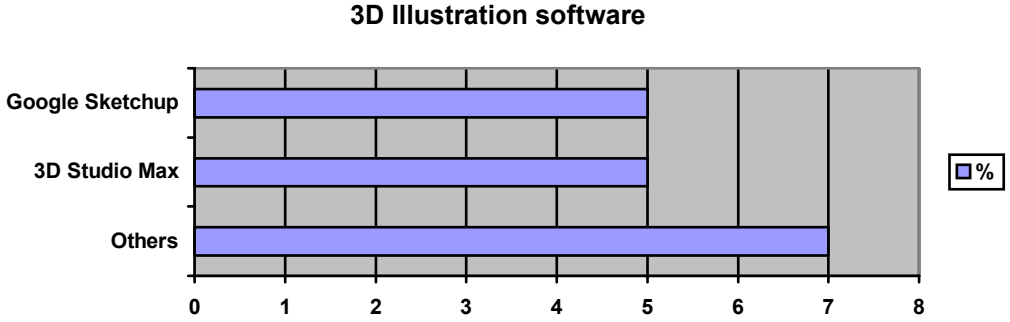
Illustration software

(19 respondents indicated that they were using illustration programmes of some kind. Unfortunately, 4 ticked boxes rather than defining the programmes as requested. However, information from the remaining 15 sets gives some picture of what is being used.)

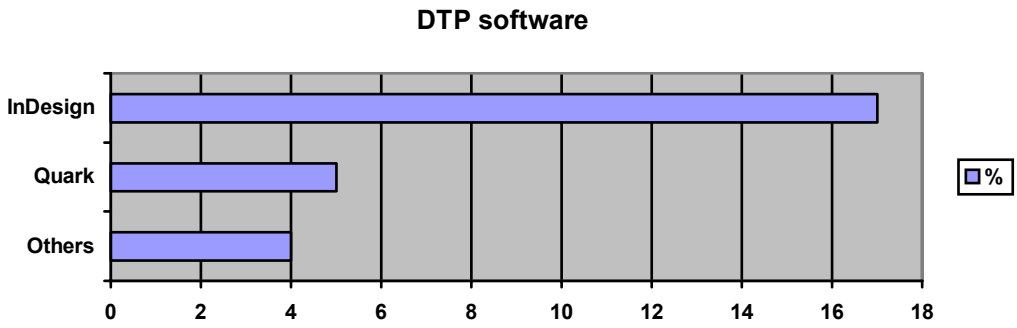
2D illustration –Adobe programmes are again well represented: 29% cite Illustrator, and 24% Photoshop. 21% are using various models of CAD, and CorelDraw is also mentioned.



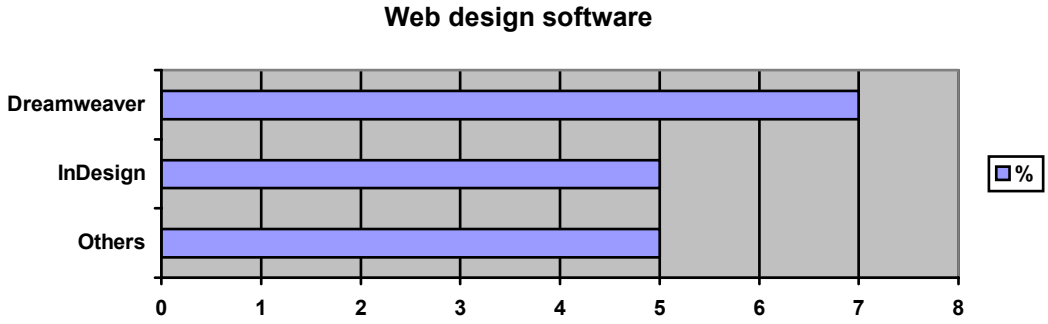
3D Illustration – There was a small response (9%), with few identified programmes. Google Sketchup (5%) and 3D Studio Max (5%)were the most frequently occurring systems; AutoCAD and Maxon Cinema 4D Studio were also mentioned.



DTP – 26% response, 5% unidentified. By far the most frequently cited (17%) was Adobe InDesign. Quark had 5% , Google Sketchup was also mentioned



Web design – 17% of respondents use software in this category. Adobe Dreamweaver is the most popular (7%), followed by Adobe Indesign (5%). (Although Indesign is not a web design package *per se*, it is used for designing site mockups.) Other programmes amounting to 5% are also in use, but makes and models were unspecified.

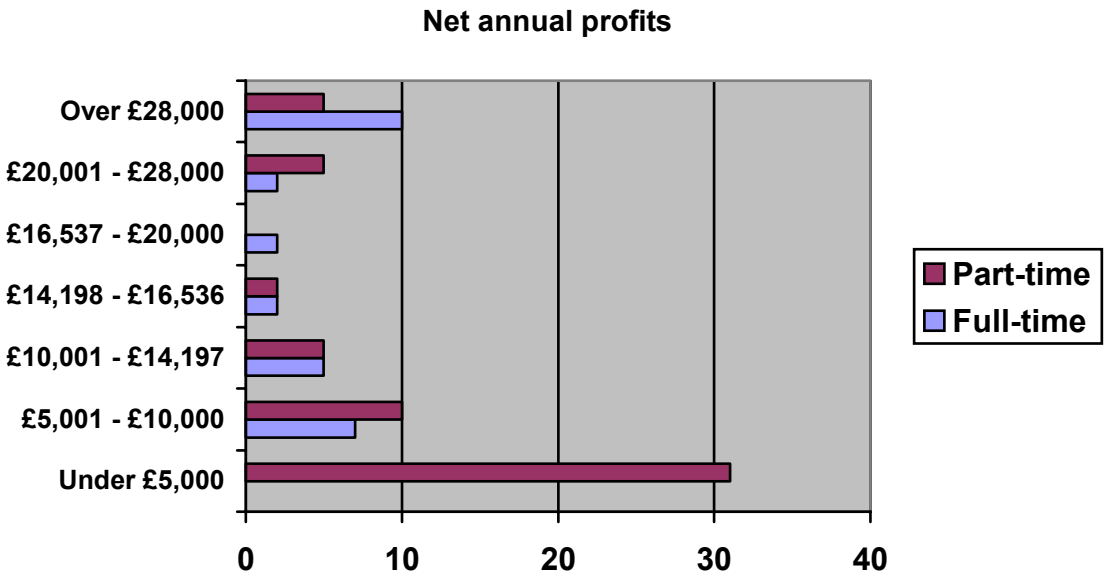


Employees
Only one respondent is an employer (of two personnel).

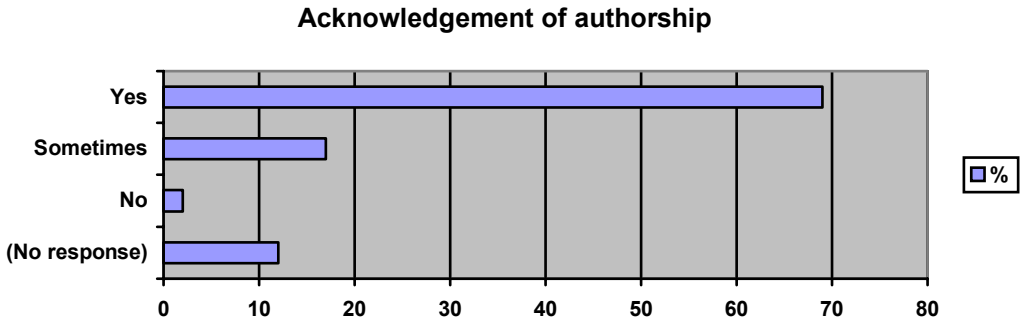
Net annual profits
(6 of the 30 part-time respondents gave no figures for this section.)

Perhaps the most unusual aspect of these figures is the high response (both for full- and part-timers) at the upper and lower ends of the scale.

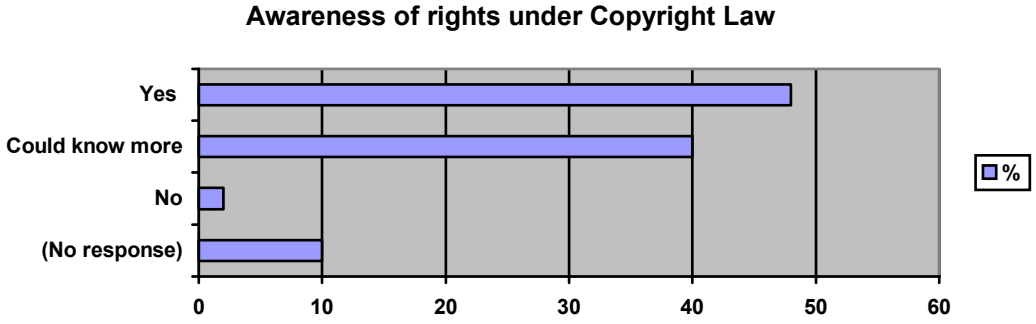
Full-time: A surprising number of full-time freelancers seem to be managing on very low profits: 5% on £10,001 - £14,197, and even 7% on £5,001 - £10,000. (It is, of course, possible that incomes are supplemented from other sources.) The mid-range area (£14,198 - £28,000) is very sparse (6% in total), although a reasonable number (10%) clear over £28,000.
Part-time: A large majority (31%) are clearing less than £5,000 p.a.; for the rest, the pattern is similar to that for full-time freelancers. These figures need to be compared with working hours to give any indication of hourly rates, volume of work handled, etc.



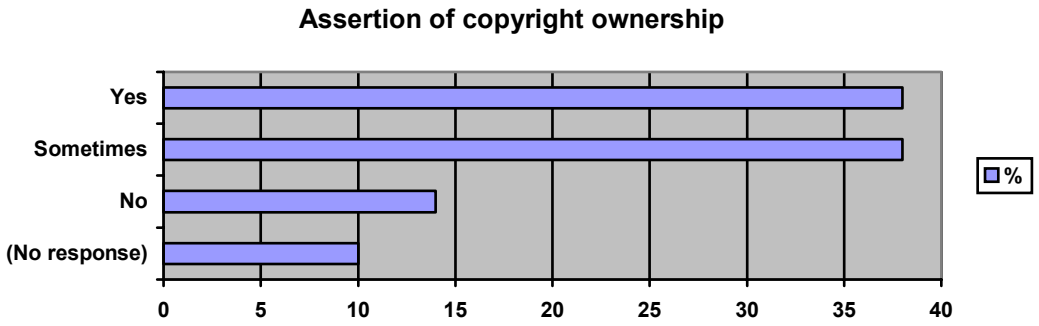
Requiring acknowledgement of authorship
There is a very positive attitude to this aspect of freelance work; illustrators generally prefer their authorship to be acknowledged.



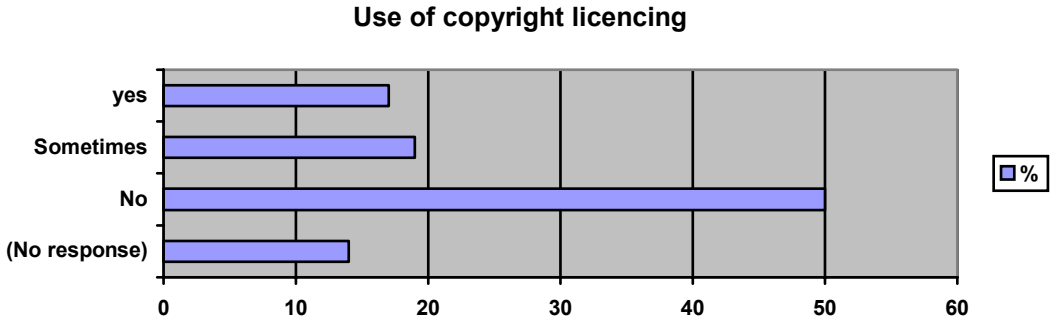
Awareness of rights under Copyright Law
Again, attitudes appear generally positive, but there is a fairly strong awareness that some respondents “could know more”.



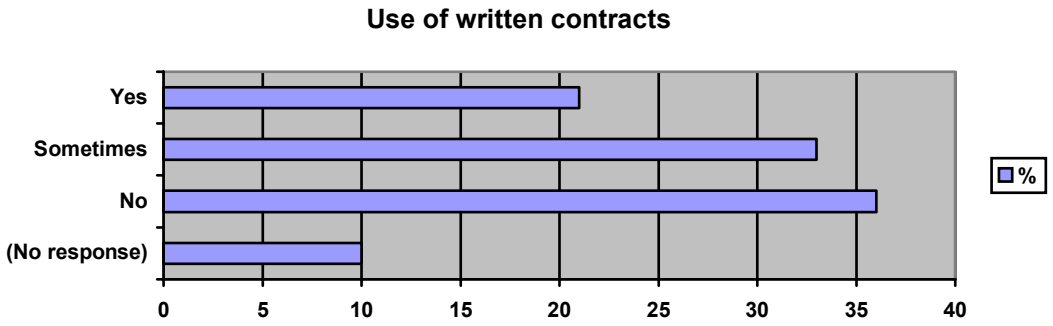
Assertion of copyright ownership
While there is still some assertion of the respondents' rights in this category, there is also a considerable increase in the negative.



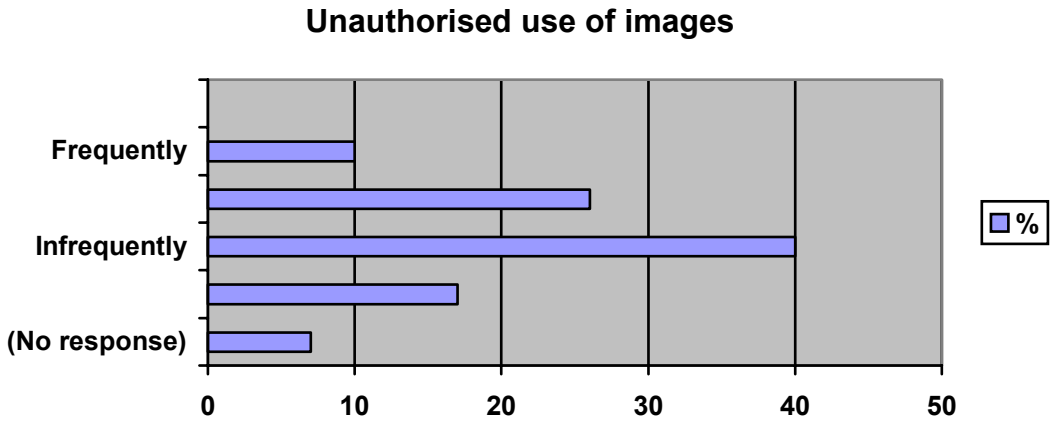
Use of copyright licence system
The response here is definitely negative, with a full half of respondents not using the system, and 19% employing it "sometimes".



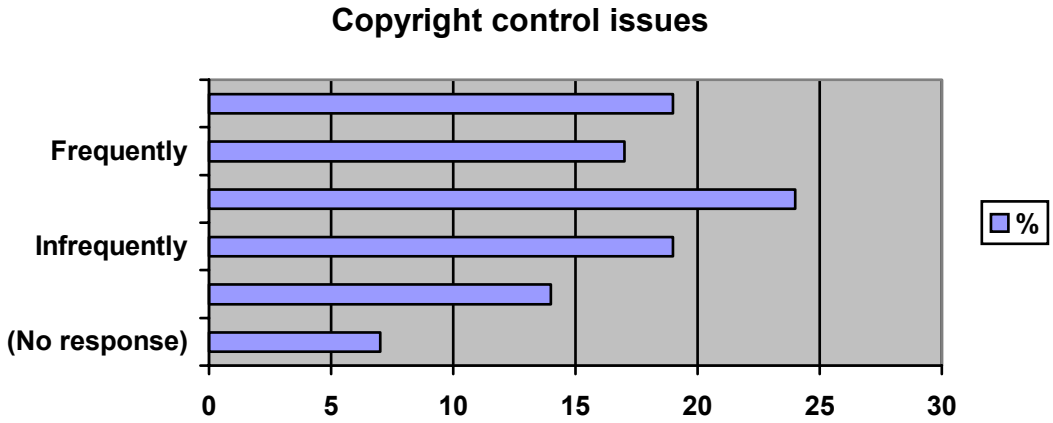
Use of written contracts
Again, the response here is decidedly negative, and seems to indicate that the use of written agreements with clients is very far from universal practice.



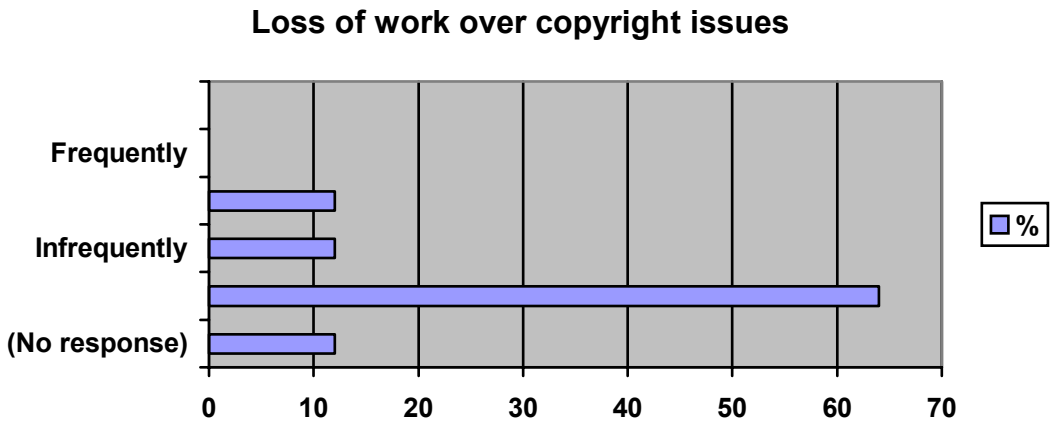
Difficulties with unauthorised use of images
This is evidently not a widespread problem; "infrequently" seems to express the general opinion.



Client's attempts to gain control of copyright
This is not such a straightforward issue as the preceding, but when 60% of respondents are giving results within the positive range – ie. "sometimes" > "Very often" – the situation is clearly one that requires attention.

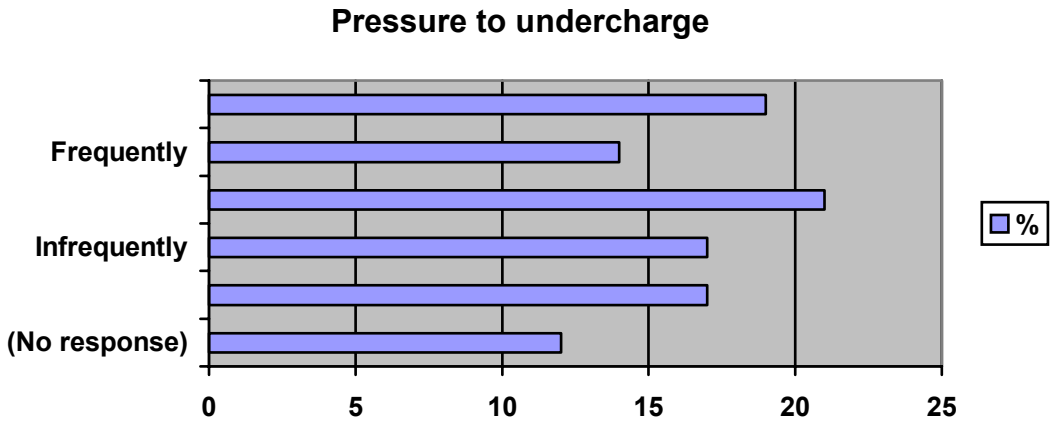


Loss of work over copyright control issues
The definite peak at "never" shows that this is not often a problem for freelance illustrators.



Internal/external pressure to undercharge

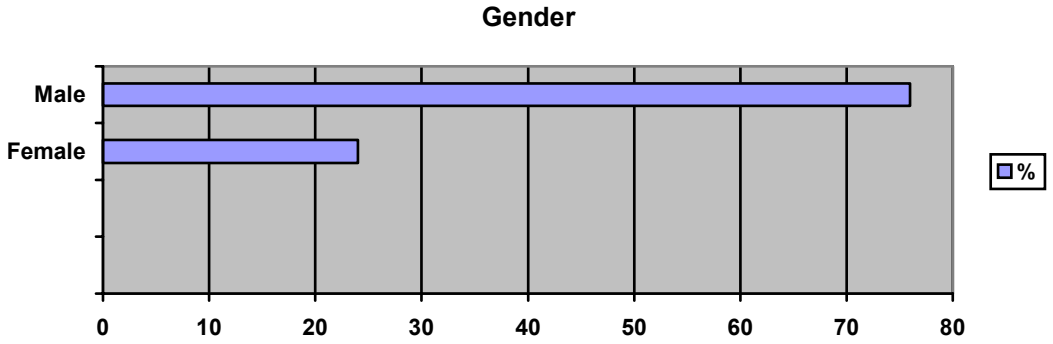
This response appears to be spread fairly evenly across the board, with 33% for “Frequently > Very often” and 34% for “Infrequently>Never”. Evidently this difficulty is experienced, but it may reflect no more than the differences in individual pricing structures, and the normal processes of price negotiation.



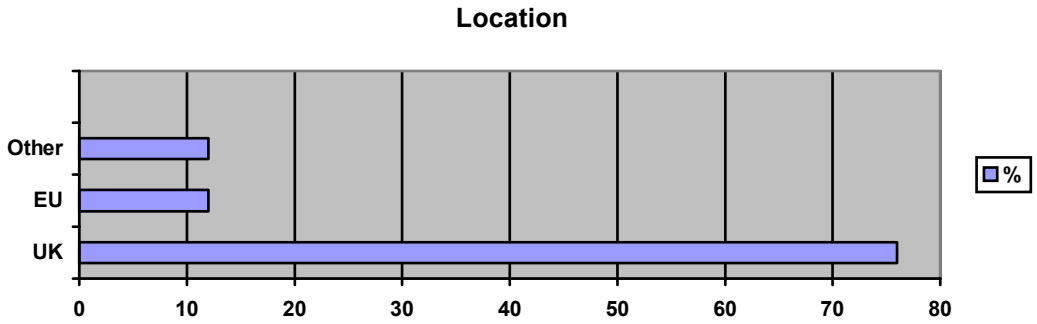
SURVEYORS

Gender

While Illustrators are almost equally divided, there is quite a strong male majority in Survey (13 male and 4 female in the sample of 17).

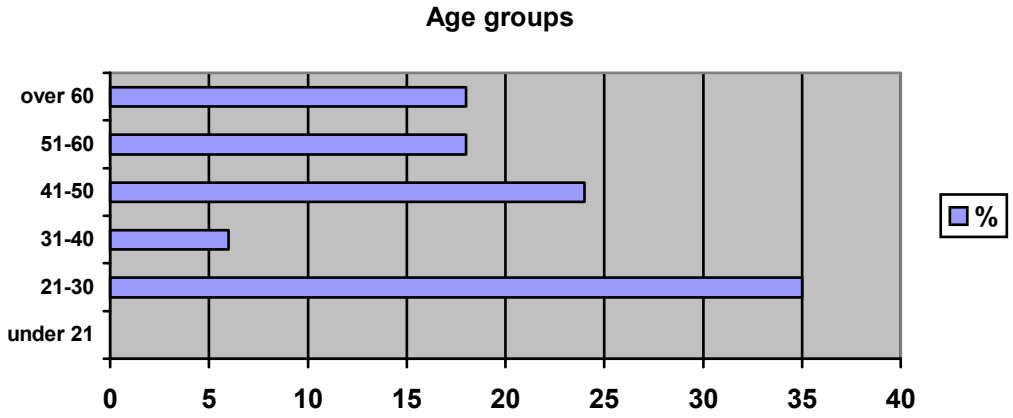


Location



Age

More than half the sample is in the 41-60+ range. There are no respondents under 21.

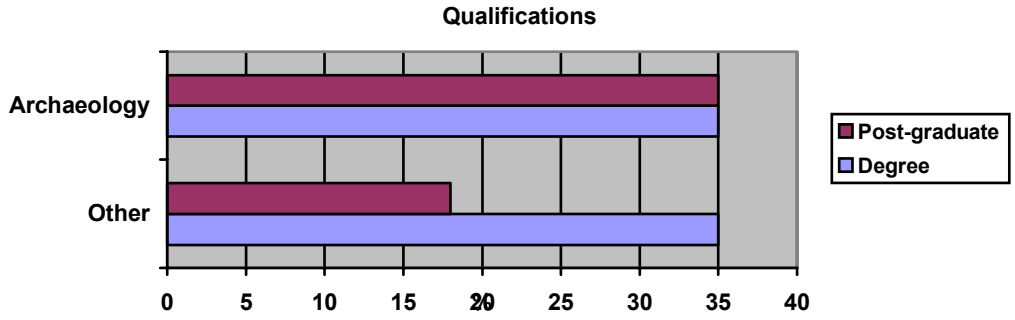


Relevant training & qualifications

There is a strong majority of degree-level graduates within the profession, many of whom have gone on to post-graduate studies.

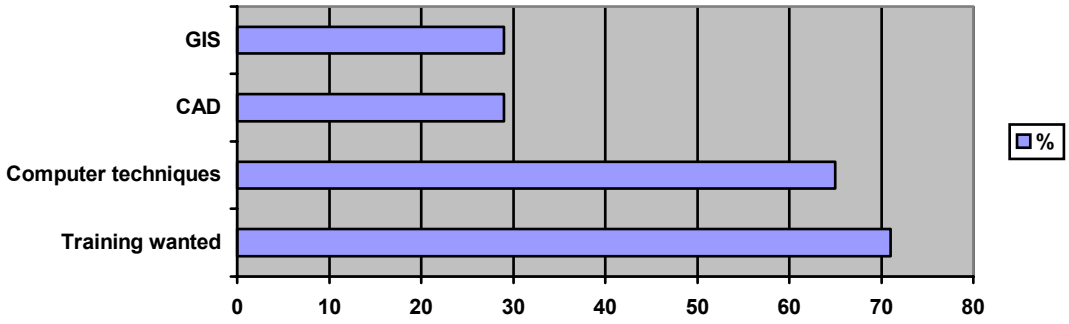
71% of respondents have degrees, which are equally divided between archaeological studies (35%), and a variety of other subjects such as English Literature, Graphics and Natural Resources (35%).

53% of respondents have post-graduate qualifications, which are divided between archaeological studies (35%), and a variety of other unspecified subjects (18%).



Training required

This section had a large response: 71% of respondents wanted training of some kind, and the most common request (65%) was in the field of computer techniques. In common with the Illustrators, the training needed was not so much basics as advanced techniques and updates in specified programmes. Both GIS and CAD featured strongly, each being included in 29% of the responses.



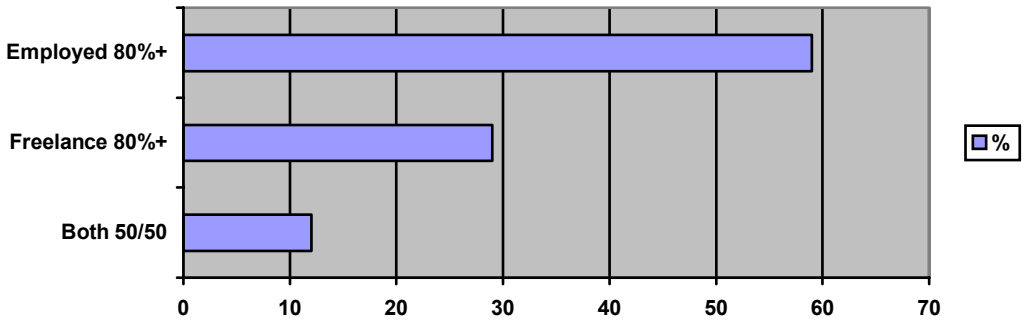
Employed / Freelance; Full-time / Part-time

As in the case of Illustrators, many respondents work in a combination of the above situations and the situation is not clear-cut. However, the following figures can be derived from the responses:

Employed full-time……..53%
Employed part-time…….18%
Freelance full-time.……..18%
Freelance part-time……..65%
(Since many respondents combine, for example, freelance part-time with employed part-time, the above figures do not yield 100%.)

A more comprehensible result can be obtained with the following categories:
Employed 80%+ of working hours…..59%
Freelance 80%+ of working hours…....29%

Approx. 50/50 employed/freelance…..12%

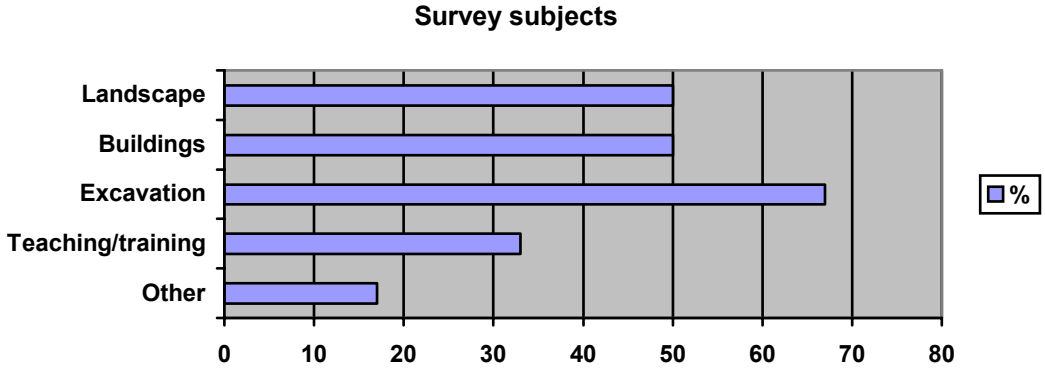


Employed Surveyors

(In the total sample of 17 surveyors, 12 confirmed that they worked for an employer, either full- or part-time. The percentages given in the following "Employed" section are percentages of this sub-group, unless otherwise stated.)

Survey categories

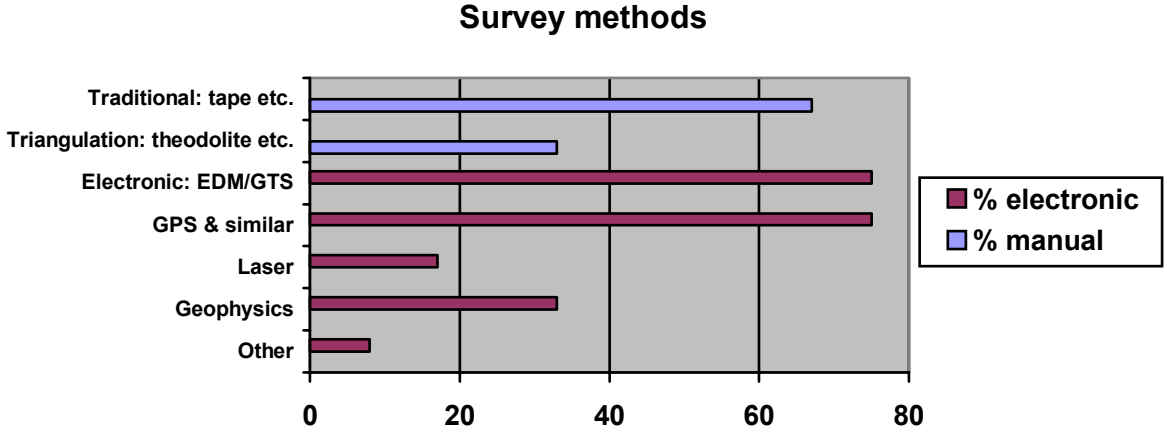
The bulk of workload is in excavation recording; 67% of respondents carry out work in this area. Landscape and buildings are also strongly represented at 50% each, and training work is also well represented at 33%.



Survey methods

GPS and other electronic systems (EDM, GTS) have taken the lead as the main tools for survey, with 75% of respondents using each of these method groups. However, the traditional methods of tape/offset etc. (67%) and triangulation, plane table/Alidade, theodolite etc. (33%) are, evidently, still of major importance in day-to-day work.

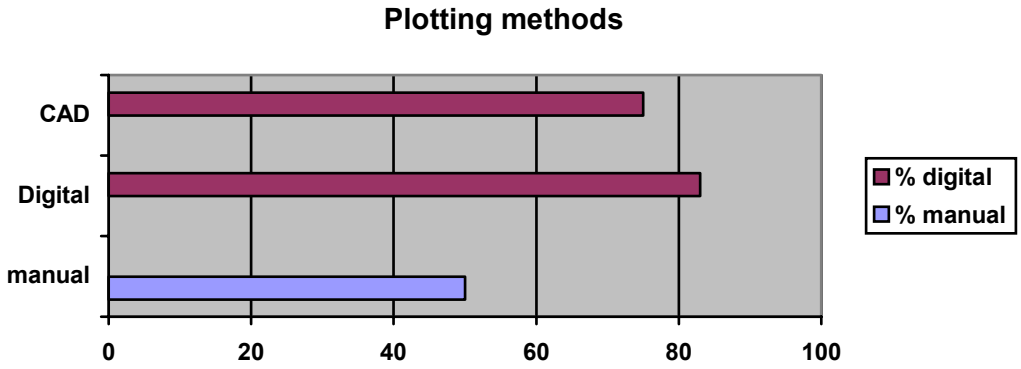
Geophysics also has a fairly strong representation (33%); laser appears not to be so widely used (17%)



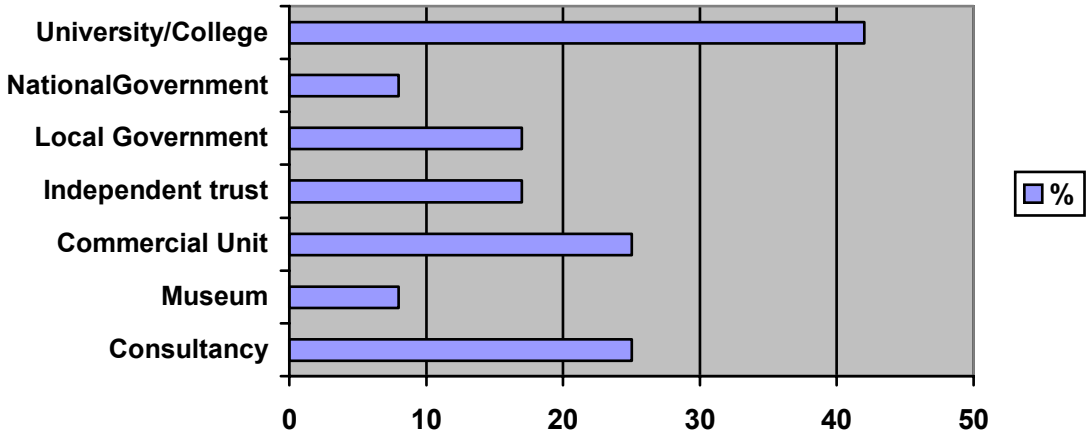
Survey plotting methods

Manual methods (pen and pencil, etc.) are still of some importance, since 50% use these methods – either continually, or from time to time. However, the majority (83%) use digital technology, nearly all of this (75%) being some

form of CAD (e.g. AutoCAD, CivilCAD.) (ArcGIS, LGeo, Khonos, Xcite and Illustrator are also mentioned.)

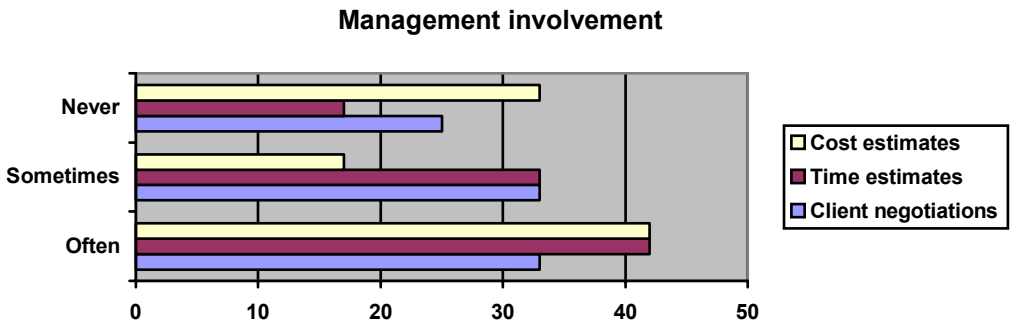


Industry area
Most respondents (42%) work in universities or colleges, with commercial units and consultancies next (25% each). Local government and independent trusts each employ 17%; national government and museums 8% each.



Years in present employment
Out of the total of 11 responses, 73% have been in the profession for 10 years or less, 9% for 11-20 years, and 18% for 21-30 years. There appears to be a marked fall after the 10-year period.

Management
There appears to be a moderate degree of involvement with management responsibilities such as client negotiation and time estimates; perhaps less so with costings. 42% of respondents had management responsibilities in other areas.



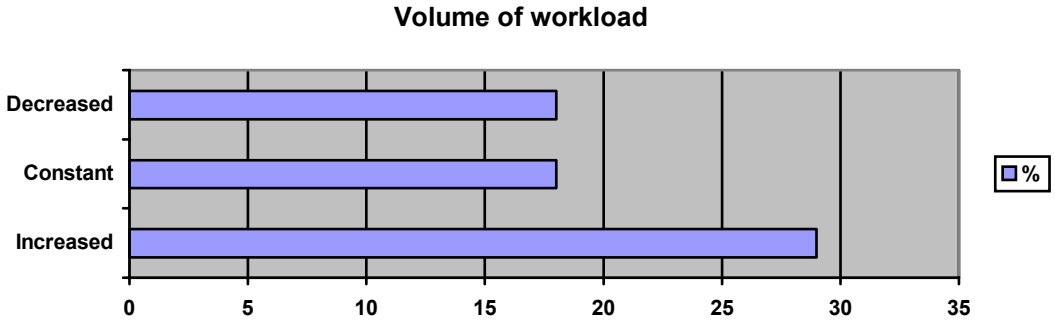
Survey categories (frequency/importance of types)

The question asked was, *"Could you name three of the most commonly required categories of illustration / survey carried out in your department?"* This seems to have operated quite well for those respondents in the Illustrators section (see p.9), but less well for the Surveyors: more than half of the employed surveyors section has tried to respond for their department rather than for themselves, and has provided categories of illustration material (finds drawing, reconstructions etc.) instead of categories of survey.

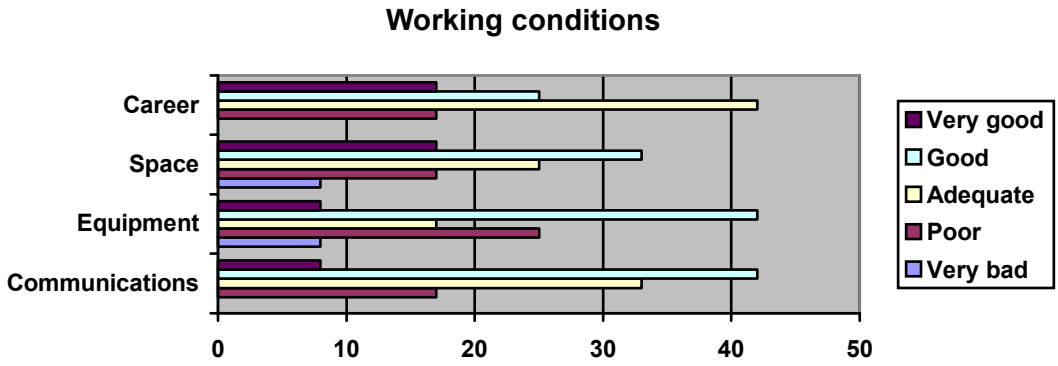
In retrospect, the question has been badly phrased, in that it is too general rather than specific to the respondent's own work. However, the result is that it is not possible to omit the irrelevant responses without leaving too small a body of data to be statistically useful, and so the data resulting from this question and the following one ("*Could you assign an approximate percentage of the total workload of your department to these categories?")* is not viable. The most that can be said is that it appears to support the general trend observed elsewhere, with maps, plans and sections forming the primary graphic output of the respondent's departments.

Total volume of workload in illustration / survey

General perception that the workload has increased, although it is not known over what period – only that it is during the respondent's "present employment".



General working conditions
In general, the responses reflected a reasonable level of satisfaction with working conditions, although this was by no means universal or unconditional.



For each aspect of working conditions, a range of five levels of quality could be assigned: *Very good / Good / Adequate / Poor / Very bad*.

Career progression & structure peaked at *Adequate*, although *Good* was also strongly represented.

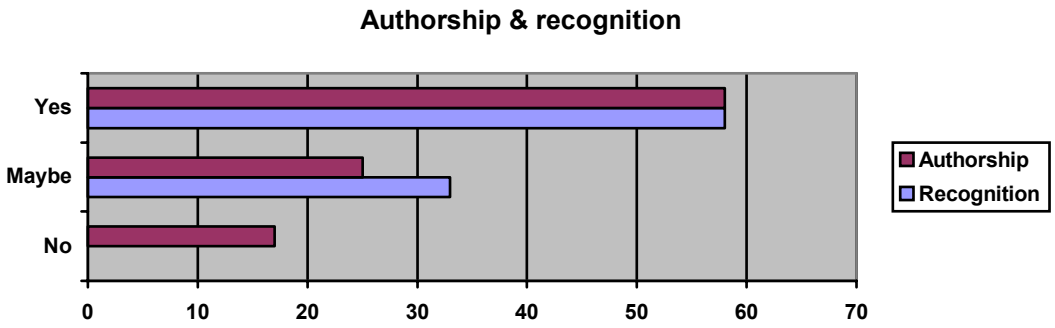
Working space peaked at *Good*, with *Adequate* next in frequency. (Small minority of *Very bad*.)

Equipment is more varied; although it peaks at *Good, Poor* is next in frequency, and small minorities of both *Very bad* and *Very good* are registered.

Communication also peaks at *Good*, but there is a strong presence of *Adequate* and some *Poor* in the sample.

Valuation and recognition - There seems to be a general sense of feeling valued, and of having recognized skills, within the respondents' organizations (58% yes, 33% maybe, 0% no).

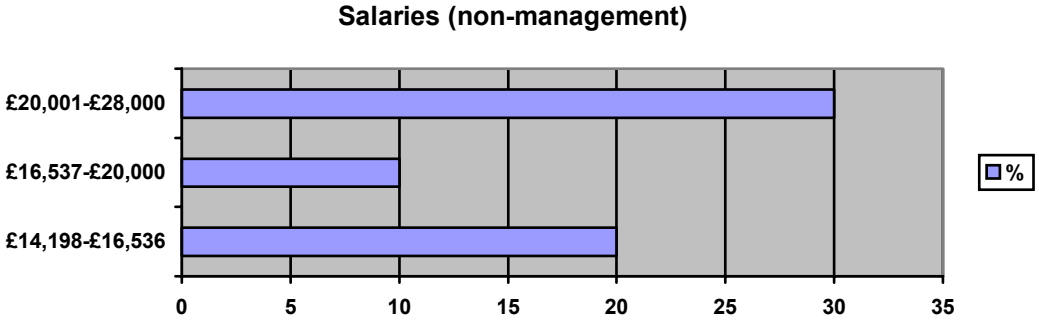
Acknowledgement of authorship - While generally positive, the question of whether employing organizations can be relied upon to properly acknowledge authorship in publications yields a more mixed response than the preceding section: 58% yes, 25% maybe, 17% no.



Salaries

Of the ten respondents in the “employed 80%+” group, the four in management positions are earning in excess of £28,000 p.a.

The six respondents without management responsibilities fall within the £14,198>£28,000 groups, distributed thus:



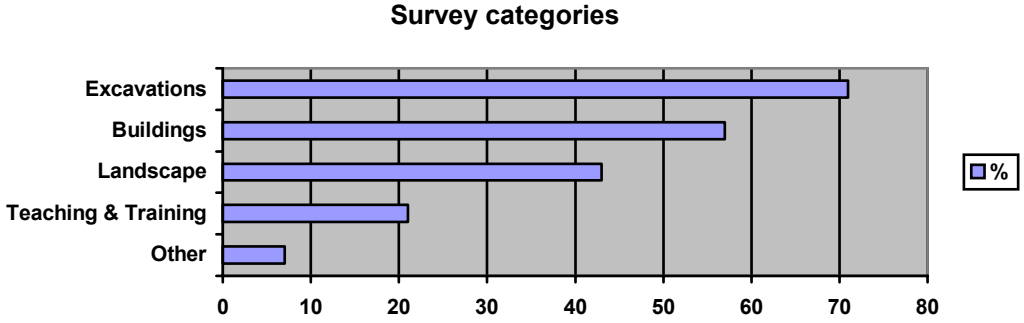
The majority of respondents (67%) thought that salary levels were about equal to those in the rest of the profession. 25% thought that they were lower, 8% abstained; nobody thought them higher.

Freelance Surveyors

(14 respondents registered an involvement with freelance work, either full- or part-time. Percentages given in the following section are a proportion of that total, unless stated to be otherwise.)

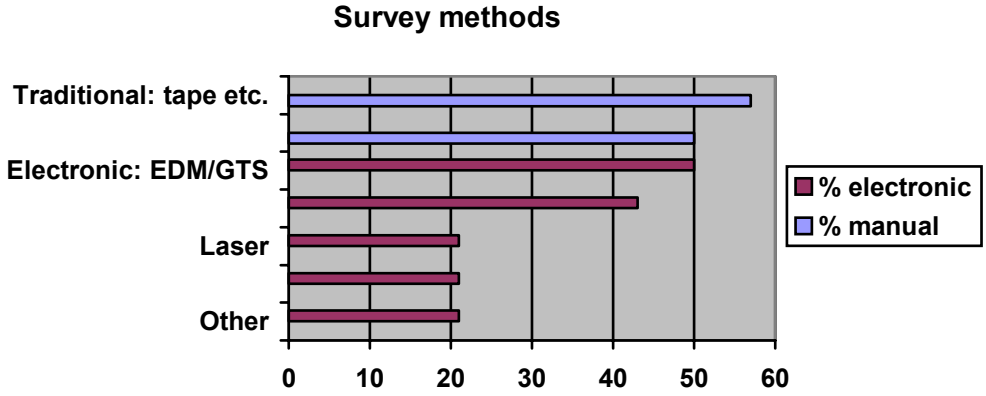
Survey subject categories

This list is almost identical to that in the "Employed" section, with excavation recording the most frequent activity (71%), followed by buildings (57%) and landscape (43%). Teaching and training work, at 21%, also have some importance.



Survey methods

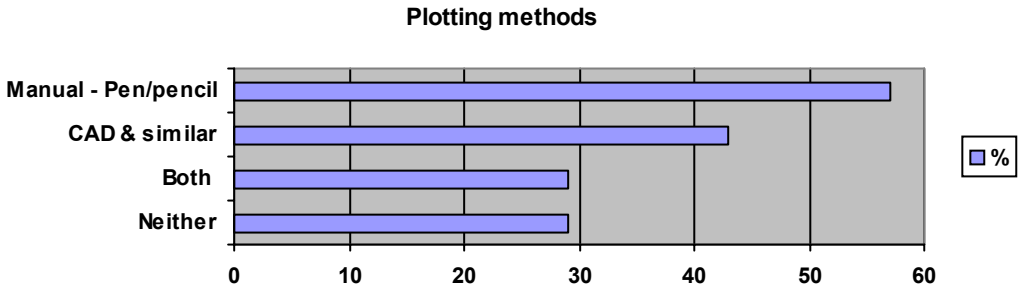
The results in this section show some differences to those for employed surveyors: the traditional methods of tape/offset etc. (57%) and triangulation, plane table/Alidade, theodolite etc. (50%) are, evidently, still of major importance in day-to-day work. The manual methods remain, in fact, slightly in advance of GPS (43%) and other electronic systems (EDM, GTS at 50%). It is possible that the high cost of some electronic systems makes them more accessible to the larger organizations.
Geophysics has a fairly strong representation (21%); laser also appears to be more widely used (21%).



Plotting methods:

Again, there seems to be more emphasis on traditional pen and pencil, with 57% of respondents using these manual methods, and 43% using CAD and

similar digital systems. (NB: the sum of 100% for the above figures is fortuitous: 29% of respondents use both methods, and 29% use neither.)



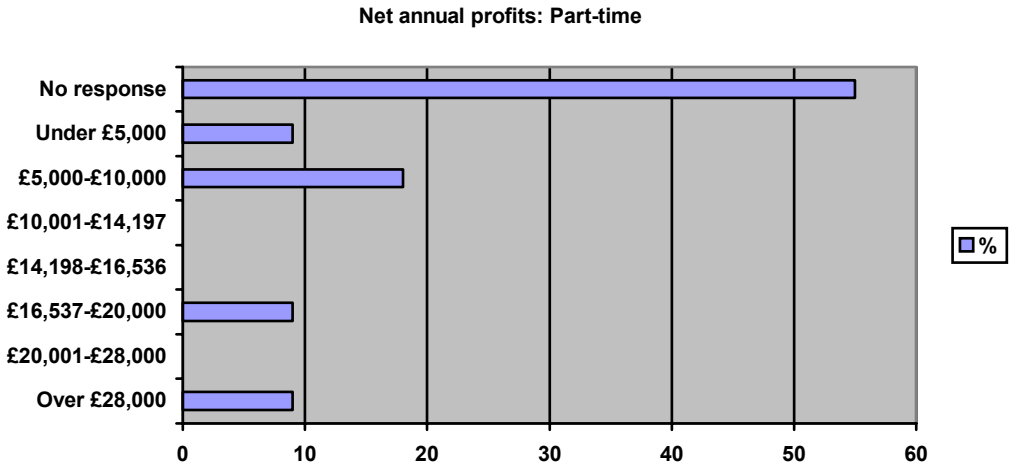
Plotting software
This was largely unspecified, so no firm conclusions can be made. However, AutoCAD, CivilCAD and LGeo are mentioned.

Employees
One respondent acts as an employer of two employees.

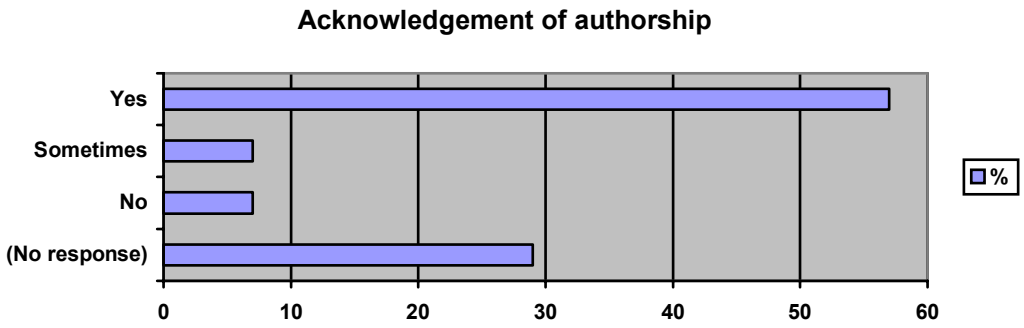
Net annual profits
Only eight of the fourteen freelancers completed this section, and the results are not very useful. Profits naturally depend on the amount of freelance work that the respondent is undertaking, and this was only specified by one of the part-timers.

The three full-time freelancers have given profits in the £5,000-£10,000, £20,001-£28,000, and over £28,000 categories.

Part-timers are as follows:

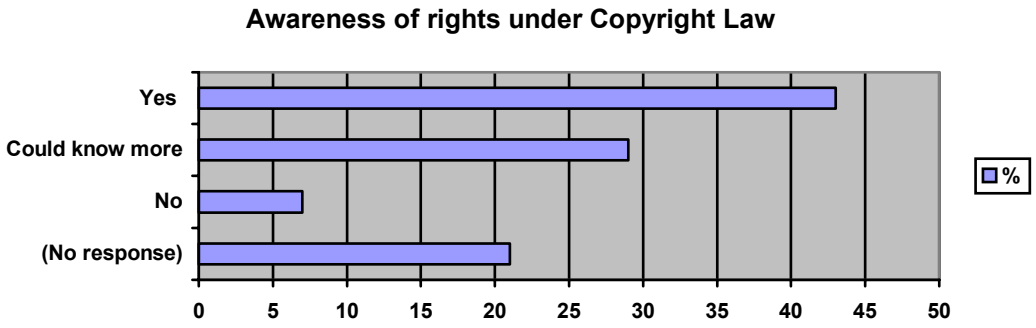


Requiring acknowledgement of authorship
Generally, there is a positive attitude to this aspect of freelance work.



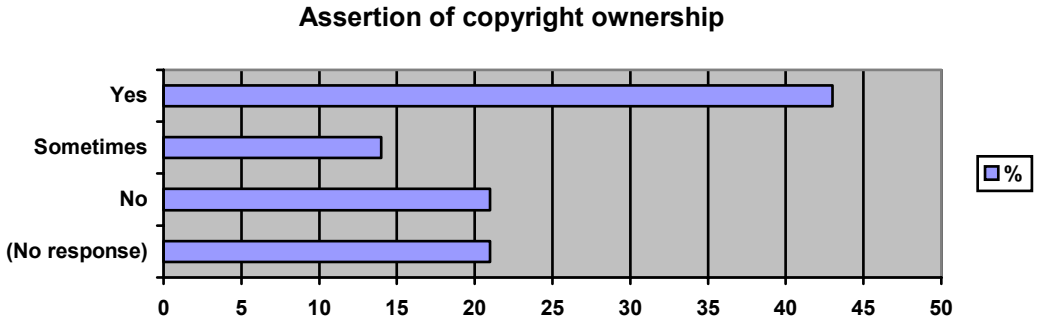
Awareness of rights under Copyright Law

In common with freelance illustrators, attitudes appear generally positive, but there is a fairly strong awareness that some respondents "could know more".



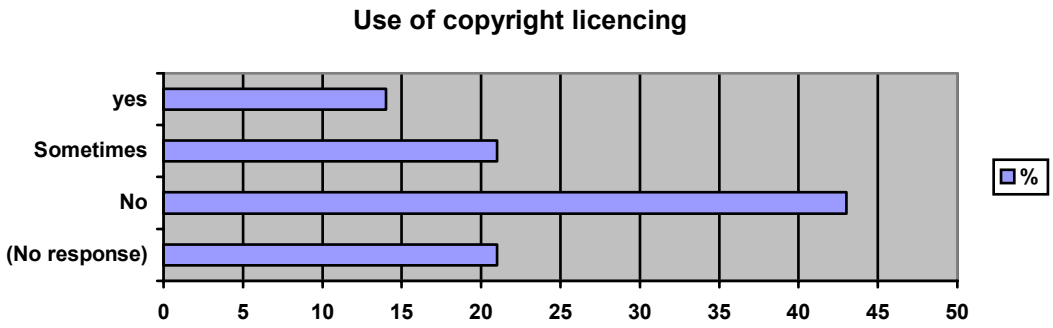
Assertion of copyright ownership

While there is still a strong assertion of the respondents' rights in this category, there is also a considerable increase in the negative. This may reflect differences in operation between survey and illustration.

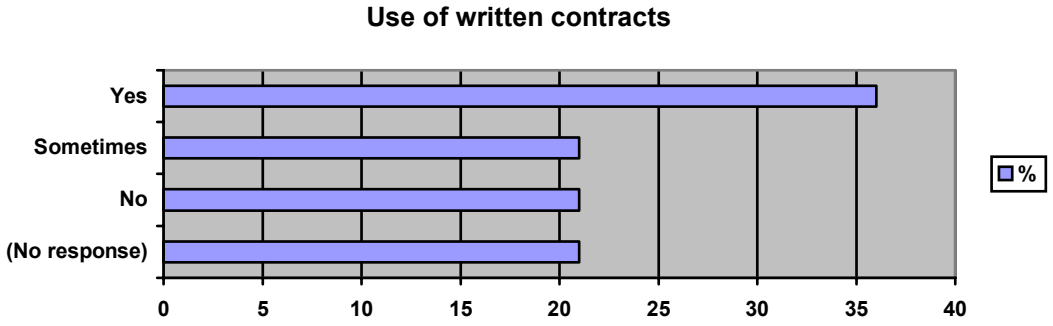


Use of copyright licence system

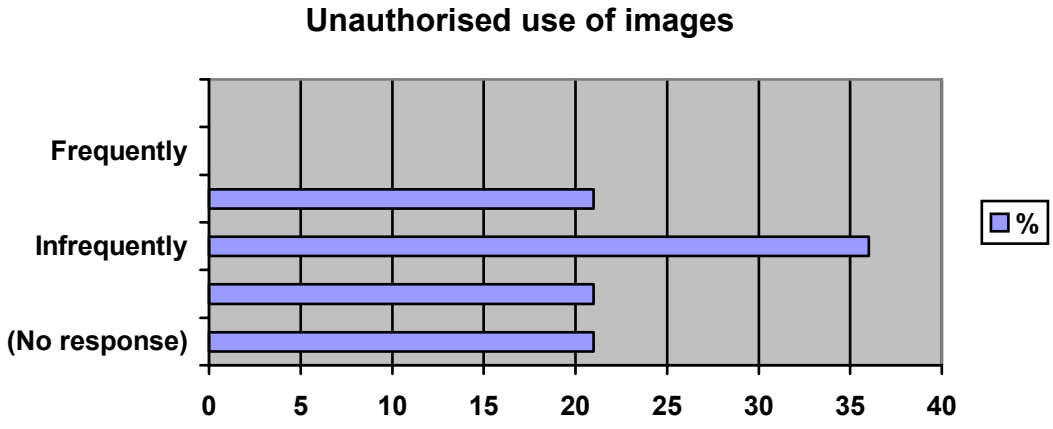
The response here is definitely negative, and most probably reflects the differences in operating procedure between surveyors and illustrators.



Use of written contracts
The response here is rather more positive, but still seems to indicate that the use of written agreements with clients is far from universal practice.

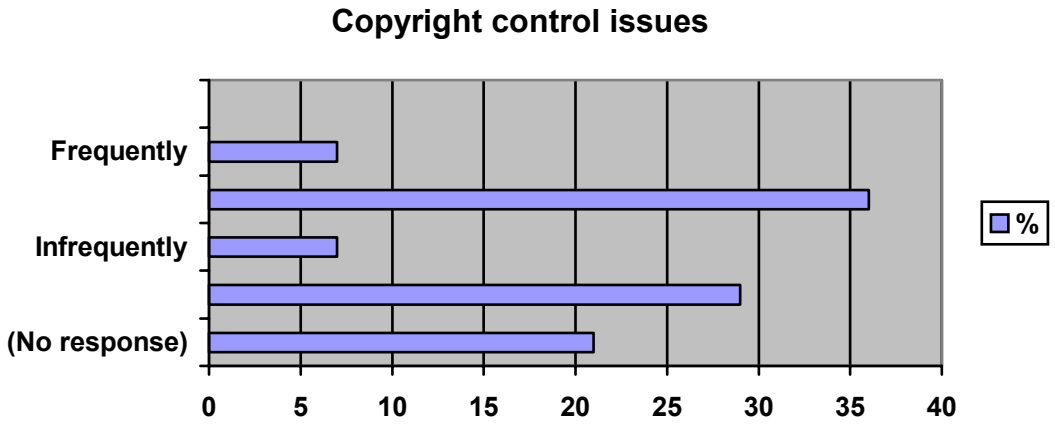


Difficulties with unauthorised use of images
This is evidently not a widespread problem; “infrequently” is the most usual response.

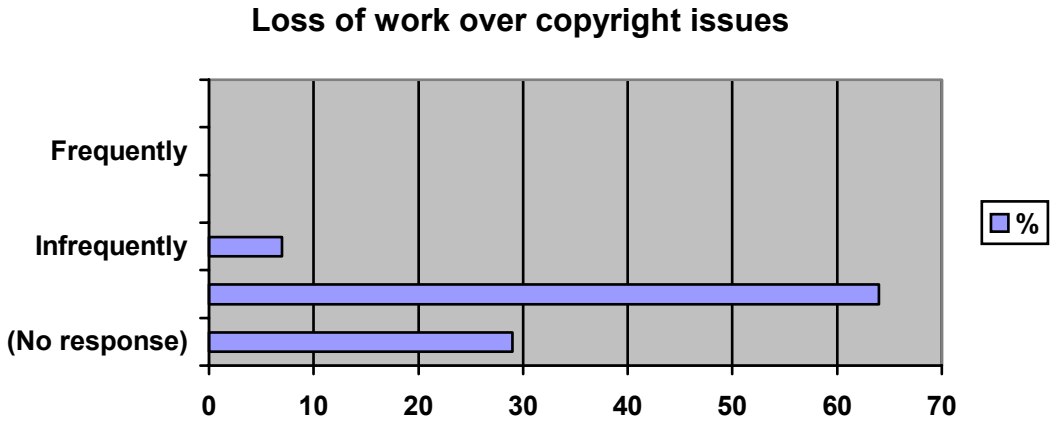


Client’s attempts to gain control of copyright
This is not such a straightforward issue as the preceding, but in balance it still seems to be an infrequent occurrence. However, the main peak of the graph

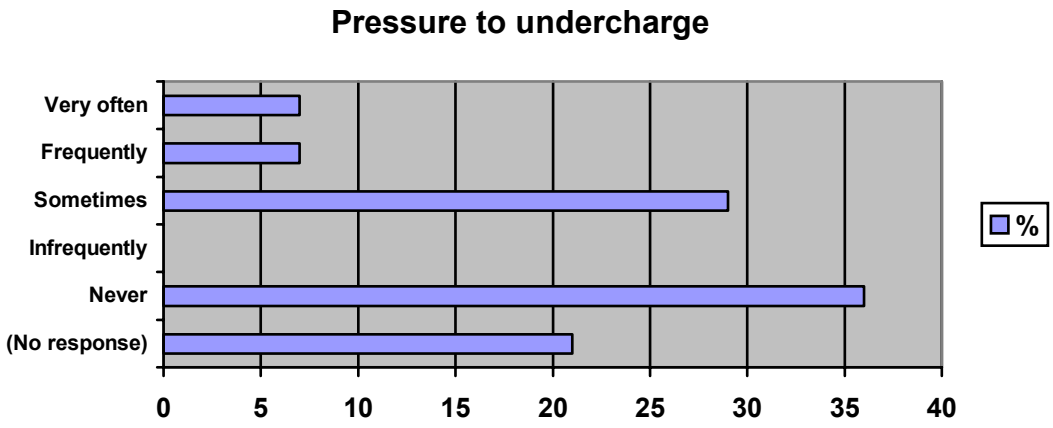
occurs at “sometimes”, so the situation should be watched for signs of increase.



Loss of work over copyright control issues
There is a complete absence of positive response to this issue, demonstrating that freelance surveyors do not encounter this problem.



Internal/external pressure to undercharge
This response is not quite straightforward; although it is obviously not a problem for some respondents (36% for “never”), there is an aggregate representation - under “very often”, “frequently”, and “sometimes” – of 43%. Evidently this difficulty is experienced, but it may reflect no more than the differences in individual pricing structures, and the normal processes of price negotiation.


Pressure to undercharge
Very often
Frequently
Sometimes
Infrequently
Never
(No response)
0
5
10
15
20
25
30
35
40
%

CONCLUSIONS

Information obtained
As was pointed out in the Introduction, this first survey of archaeological illustrators and surveyors contains a number of omissions and errors in its construction. It could have been done better – and, in the future, it will be – but it is important not to lose sight of the fact that the survey has collected a large amount of very useful data.

Profile of practitioners
We now have a profile of the composition of this section of the archaeological profession. We have an idea of the age groups and length of time in current employment, the gender balances, the level of involvement with management responsibilities, and the complex structures of employment, self-employment, full- and part-time work that the profession appears to run on.

Training
We have some picture of the impressive general level of academic achievement, both at degree and post-graduate level. Perhaps even more importantly, we have solid evidence about the kinds of training that members of the profession want, especially in the field of computer graphics. This is the kind of information which could be turned to good use, in devising training programmes of all kinds.

Composition of workload
In any profession, training has to be geared to the current and future needs for particular areas of expertise. Here again, we now have some idea of the present composition of the workload: for example, the preponderance of mapping and planning for employed illustrators, and of excavation survey for surveyors. We also have the perceived increase in workloads for the majority of respondents, which may have implications for staffing levels.

Methodologies
While the profound impact of digital technologies on the profession has been evident for a long time, it is interesting – and perhaps rather unexpected – to see how resilient the traditional methods of illustration and survey are proving. It may be that the two methodologies will reach a natural balance, or that digital techniques will complete their ascendancy as older members of the profession retire; this is one question which will only be answered by a continuing series of surveys. In any case, it is a valuable insight into the present state of practice.

Industry areas
The survey has succeeded in identifying the main employers for the profession, namely commercial units for the illustrators and the universities for surveyors. This is an interesting distribution, which may indicate differing priorities among the various sectors of archaeology.

Working conditions
While there is certainly room for improvement in this area of the survey, a start has been made on establishing employees' perceptions of how the

various aspects of employment are working for them. While there were, naturally, some exceptions, it was encouraging to note a generally positive attitude to this area of employment experience.

Salaries
The survey gives some idea of the range of salaries paid in the profession, with distinction being made between those with and without managerial responsibilities. This may be helpful in pay negotiations, for employers or employees needing to know the current state of the market.

Self-employment
Many of the above comments apply equally to those working in a freelance capacity, although it is also interesting to note the differences – for example, the fact that freelance illustrators do more work in the area of artefact illustration than mapping and planning, while the opposite is true for employed illustrators. This may be an interesting pointer to the kinds of work which are now being contracted out, rather than performed in house.

Copyright issues
The survey has also given a picture of the extent to which illustrators and surveyors are aware of copyright and contractual issues, what problems are arising, and how successfully they are dealing with these matters. This is extremely useful in deciding which areas are of most concern, and which are not an immediate problem.

Future surveys
All of the issues mentioned in these Conclusions will be greatly clarified by subsequent surveys, which will not only be more effectively constructed, but will be able to establish trends in the profession. However, even on its own, this first survey contains a considerable amount of valuable material.