

# The Archaeologist

Issue 113  
Spring 2021



*In this issue:*

**Public engagement  
and the 'new normal'**  
p4

**What do we mean  
by 'public'?**  
p10

**The future of funding  
for the past**  
p19

**Born digital:  
recording rebooted**  
p26

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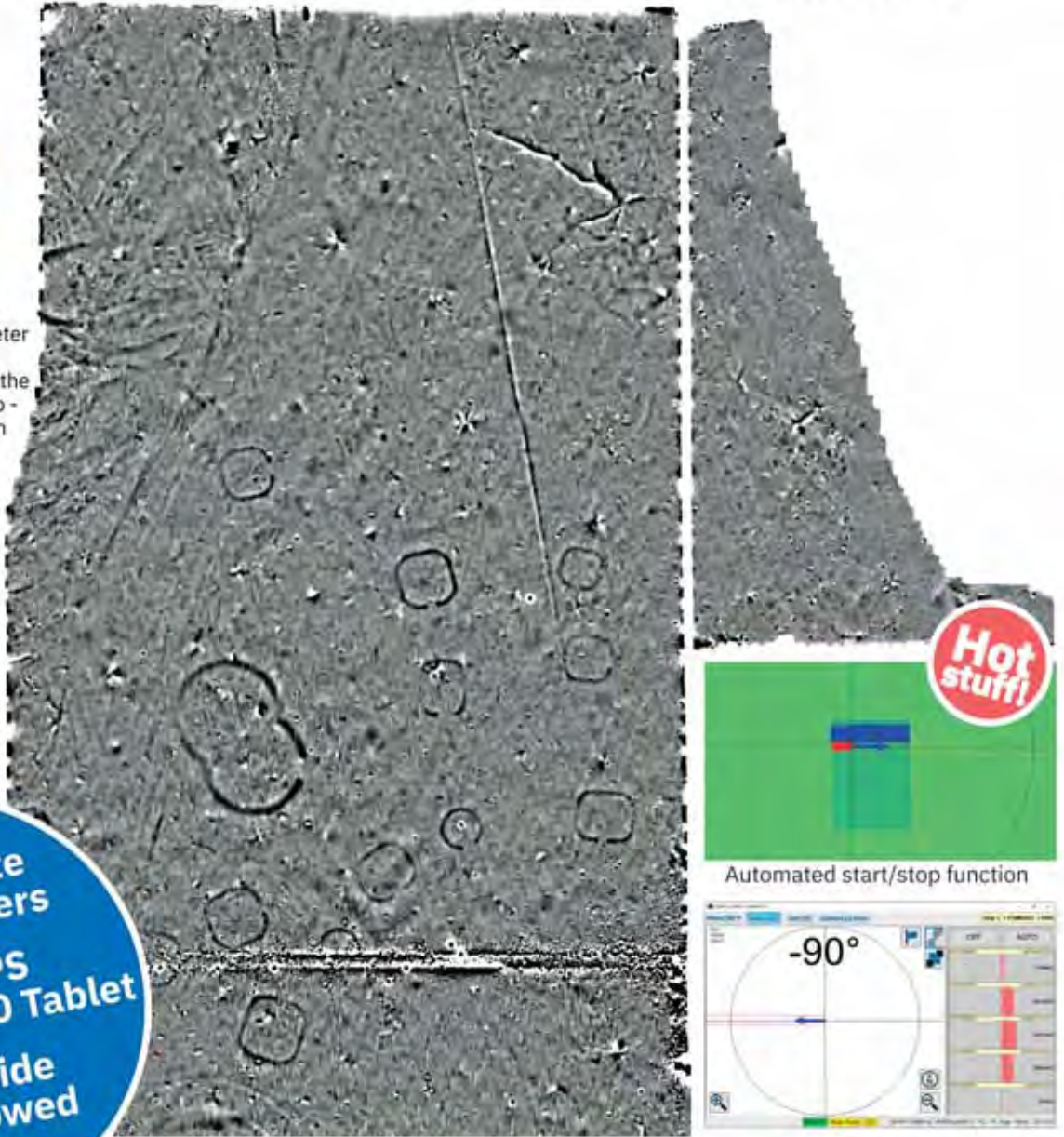
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# Contents

## Notes for contributors

### Themes and deadlines

**TA114** Using geophysical investigation for heritage management: For more than 30 years, geophysical survey has played a major role in developer-funded archaeology. With urgent priorities such those in the recent White Paper *Planning for the Future* (Aug 2020) and recommendations in the *Talored Review of Historic England* (Nov 2020) this 1A will investigate how geophysical survey is used effectively in archaeological projects and showcase the added value it can provide.  
**Deadline: 1 August 2021.**

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

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

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

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- 2 Editorial
- 4 Public engagement and the 'new normal' *Stephen McLeod and Sarah Ricketts*
- 8 Lost and found *Leigh Chalmers*
- 10 What do we mean by 'public'? *Sadie Watson*
- 12 Public benefit in developer-led archaeology: beyond the hoarding *Kate Faccia*
- 14 Brace for impact: cargo cults and magical thinking in development-led archaeology *Brendon Wilkins*
- 16 Making a splash: public engagement on the #Rooswijk1740 project *Alison James, Angela Middleton, Martijn Manders and Willemien van de Langemheen*
- 19 The future of funding for the past *Philip J Wise*
- 22 Communicating archaeology: beyond the echo chamber *Gail Boyle*
- 25 New *Everyday ethics* e-learning module
- 26 Born digital: recording rebooted *Lucy Parker and Thomas Cromwell*
- 28 A geoarchaeological approach to evaluating large land parcels *Clive Waddington*
- 30 New accredited application guidance *Lianne Birney*
- 32 Member news
- 32 Obituaries
- 34 Member lists
- 36 Noticeboard

Cover photo: credit: #Rooswijk1740 Project

# Cifa

# EDITORIAL

Kate Geary MCIFA (1301), Cifa Head of Professional Development and Practice



p4



p10



p14



p22

The historic environment, like the natural environment, is a shared, irreplaceable resource. It is managed – and researched, cared for and conserved – on behalf of, and for the benefit of, society. Through their commitment to comply with Cifa's ethical *Code of conduct*, professional archaeologists have accepted a duty to work in the public interest. The concepts of public interest, public benefit and value are closely entwined (and often used interchangeably). Over the next twelve months, we will be taking a closer look at what they mean for archaeologists, for the public and communities we serve and for the private and public funders of our work. Working alongside our Voluntary and Community Group, through a series of events and publications, our aim is to share research, resources and good practice from across the sector and to communicate the message that archaeology matters to funders, decision makers and clients.

Archaeologists deliver public benefit in many ways. Some are direct and tangible: we can see how participation in the process of discovery or engagement with archaeological collections touches peoples' lives. Others are indirect or intangible and more difficult to measure as a result: the sense of place created by rooting a new development in its historical context, the enjoyment of a piece of public art inspired by archaeological discovery or the use of increased understanding about the past to inform current responses to the climate crisis.

At the beginning of our 'Year of Public Benefit', this edition of *The Archaeologist* takes a look at some of the more tangible ways archaeologists deliver public benefit.

Sadie Watson and Kathleen Faccia discuss the need for a better understanding of what public benefit might look like from the perspective of communities affected

by development in two articles drawn from their UKRI-funded research project *Measuring, maximising and transforming public benefit from the UK Government Investment in Archaeology*, led by Sadie and hosted by MOLA. Brendon Wilkins of DigVentures picks up and develops this theme, emphasising the need for a structured approach to the delivery of public benefit and evaluation of impact. Gail Boyle, Senior Curator of Archaeology and World Cultures at Bristol Museums and Leigh Chalmers, Heritage Inclusion Development Specialist at Wessex Archaeology, consider the engagement potential of archaeological collections. Gail highlights the role of the museum archaeologist in identifying and breaking down the barriers to engagement with archaeological collections through a constant evaluation of their public offering. Leigh emphasises the mental wellbeing benefits arising from the Historic England-funded *Lost and Found* project, which has created opportunities for members of the public to engage digitally with the archaeological material and the specialists who study and care for it, and to create their own stories.

Stephen McLeod and Sarah Ricketts of Icení Projects describe a new approach to public engagement at their flagship project on the site of the Covent Garden Workhouse. This has empowered the whole project team to devise new ways of communicating the project's results and has engaged the media to tell the story of the site and the archaeologists investigating it. Alison James and colleagues from MSDS Marine illustrate the importance of engaging a range of communities in protecting heritage at risk, in this case the designated wreck of the *Rooswijk*, and describe the first site open day held on the sea-bed! And finally, Philip Wise of Colchester Archaeological Trust discusses the potential of partnership working between community heritage



Volunteers on site at Aller, Somerset. Credit: Somerset County Council

Credit: MOLA and the Bloomberg site



organisations and local authorities to engage local politicians and develop a new approach to the management of local heritage sites in response to changing funding landscapes.

Continuing with the public benefit theme, 2021 will also see the publication of the revised Construction Industry Research and Information Association (CIRIA)

Archaeology and Development Guide, which Cifa has been pleased to contribute to, a new-look Cifa client guide and a new public benefit professional practice paper produced in partnership with HS2, all with the same message: *archaeology adds value to society and to industry and, if it doesn't, it's not being undertaken to professional standards*. Demonstrating that archaeology matters has never been more

important, whether in the context of proposed planning reform, an increasingly urgent conversation about who defines, values and experiences heritage, or the contribution that understanding the past makes to our present experience and quality of life. Your work delivers benefit, and we are looking forward to promoting and celebrating more of it over the coming year.

# Public engagement and the ‘new normal’

Stephen McLeod ACIfA (8838) and Sarah Ricketts ACIfA (11481), IcenI Projects

Public engagement and outreach have become an increasingly important part of the planning process. The impact of Covid-19 on the standard approach to public engagement has been well documented; however, can we still provide innovative and wide-reaching alternatives?



Site overview with building footings associated with the former workhouse buildings.  
Credit: IcenI Projects

IcenI Projects, a dynamic development consultancy that embarked on a foray into commercial archaeology in 2019, strives towards a pioneering approach to community engagement. Our aim is to engage with communities, peers in the archaeological industry, and other contractors and companies within the planning and development industry, to share the public value of development-led archaeology.

IcenI's flagship archaeological project, the Middlesex Hospital Annex, is the site of the Covent Garden Workhouse constructed in the mid-1770s for the parish of St Paul Covent Garden and an associated cemetery that was operational between 1790 and 1853. From 1836, the Grade II listed building became a workhouse of the Strand Union parishes, before transitioning into the Central London Sick Asylum and later the Middlesex Hospital Annex. The ongoing cemetery and workhouse excavation is enabling the redevelopment of the site through the refurbishment of the original workhouse building for mixed-use private residential and public amenity space.

The site's historic interest stems from it being a rare surviving example of an 18th-century London workhouse and its association with the broader socio-economic issues related to the workhouse institution and its residents. During this period, the workhouses were built by parishes according to poor-relief legislation and were often seen as a deterrent to the able-bodied pauper, as their often-terrible conditions meant only the most destitute in society were desperate enough to enter. Dr Joseph Rogers, who played a significant role in 19th-century workhouse reform, was Chief Medical Officer in the 1850s and his experiences at the Strand Union workhouse led to his involvement in the reform of Poor Law healthcare provision, a significant step towards providing more accessible medical care in Britain. Additionally, the abhorrent conditions of the workhouse may have provided key inspiration for the famous workhouses portrayed by Dickens in *Oliver Twist* and

later works, as Dickens resided for a period on Cleveland Street, a few doors down from the Strand Union workhouse.

The engagement scope and delivery for the project undertaken in collaboration with L – P : Archaeology centres around the empowerment of the archaeological team. This approach is focused around a project symposium open to staff of all grades and both organisations, and is born out of an earlier symposium concept that L – P : Archaeology implemented for its *100 Minorities* project. The main objective is about providing opportunity for everyone's voice to be heard by allowing people to suggest new ways to look at and present the archaeological material on site. It involves them taking ownership of the archaeological interpretation, while creating valuable project designs that will be delivered to a wider audience through online blogs, vlogs, local interest group presentations, online school presentations, and other avenues.

Not only does the symposium fulfil the obligations of the planning condition, but it also demonstrates a unique opportunity to upskill, develop, and hopefully retain the archaeological professionals who will become the industry's future supervisors, project officers, project managers and consultants.

The symposium has also provided the opportunity to explore the use of an alternative medium for engagement, initiating a conversation with a local potter to begin using the ubiquitous ceramic sherds excavated on site as a starting point for public conversations on Victorian workhouse society. We also realised that ceramic technology is crucial evidence for any archaeologist working on site and can be used as a tangible proxy of socio-economic conditions, particularly at the birth of mass production of utilitarian wares in the Victorian era. Through social media, publication, and experimental pottery throwing and reproduction, we hope to explore the similarities and differences between Victorian and modern ceramic production, raise awareness of the site, engage the public through a tangible medium, and provide technical training to on-site field staff from a present-day expert.



Retained workhouse. Credit: Icenl Projects



TV production crew filming as the excavations are ongoing. Credit: Icenl Projects

To complement the other outreach projects, we have commissioned extensive filming on site with a TV production company, who hope to broadcast a documentary relating to the archaeology and history of the workhouse. This will capture interviews with key figures of the archaeological team and members of the construction team on their experiences of,

and contribution to, the archaeological site works. The filming of the site works enables us to demonstrate tangible evidence of how the historic environment can be used as a place-making tool and how archaeological work can be successfully interfaced with demolition and construction works within the development process. Additionally, journalist Sean



*Some of the pathology present. Credit: Icenl Projects*

*We felt that the memorialisation should be demonstrated by something illustrative of this major contribution and show a respect that was perhaps not afforded to them in life.*



*Members of the construction project management team are interviewed in the workhouse. Credit: Icenl Projects*

Russell – a former archaeological colleague – introduced the site to a wider audience through a publication in *The Independent* about the ongoing excavations, which was a rare opportunity to read an article in the national press written by a former “dirty boots archaeologist”.

Finally, a key component of the planning requirements for the site is appropriate memorialisation of the burial ground. As excavation of the skeletal remains continues, initial observations indicate a high prevalence of medical anatomisation and dissection amongst the remains of former workhouse residents. Although it is not unusual to see this type of treatment amongst burials of this period, the percentages within the cemetery suggest some kind of organised industry around the remains of the deceased. Whether it was occurring before or after the passing of the Anatomy Act in 1832 may be difficult to determine, but regardless, the substantial contribution of these people to contemporary medical knowledge is significant. We felt that the memorialisation should be demonstrated by something illustrative of this major contribution and show a respect that was perhaps not afforded to them in life. Through collaboration with a local artist, Icenl Projects is developing a piece of cast bronze public art to tell the story of the people buried in the cemetery through ethical remembrance, to highlight the past legacy of the site and its situation within the contemporary community of Camden.

As we settle into the ‘new normal’, the fundamental changes in society have given us the opportunity to reflect on archaeological engagement and public outreach and enabled us to reframe our approach. By engaging all stakeholders involved in a large development project and empowering the boots-on-the-ground archaeologists to take ownership of – and pride in – their contribution, we have given a voice to the previous inhabitants of the Strand Union workhouse through the very people intimately involved in its present story. We hope that some of our frameworks and approaches will be retained as part of the new normal of public engagement, which also reaches and engages our peers and others in the development industry in a post-Covid-19 world.





**Stephen McLeod**

Stephen is a senior archaeologist for Icení Projects, a development consultancy that established an archaeology team in August 2019. Stephen has worked within developer-led archaeology for numerous commercial archaeology units in Ireland and the UK over the last ten years. Prior to joining Icení, Stephen was a field archaeologist, predominantly on complex urban sites within London and on large rural infrastructure schemes throughout the UK. Stephen is passionate about interacting with local communities regarding the importance and wide-reaching benefit of archaeology.



**Sarah Ricketts**

Sarah joined Icení Projects as an archaeologist in October 2020 in the midst of the Covid-19 pandemic. With over ten years' experience working across both the commercial and academic sectors in the United Kingdom, Egypt, Australia and New Zealand, she is enthusiastic about communicating the value of archaeology to contemporary audiences, delivering positive outcomes for developer-led projects, and meeting and working with the diverse groups of people that are brought together for the purposes of archaeology.

*Archaeologist excavating structural remains of the former workhouse buildings.  
Credit: Icení Projects.*

She has a proven track record of delivering complex fieldwork projects, delivering cultural heritage management solutions, providing advice on heritage policy and legislation, and diverse stakeholder consultation. Her work has had a strong focus on large infrastructure projects and Indigenous heritage management, across both urban and rural settings.

# LOST & FOUND

Leigh Chalmers, Heritage Inclusion Development Specialist, Wessex Archaeology

In early March 2020, I was employed by Wessex Archaeology as their Heritage Inclusion Development Specialist, an innovative new role created to explore the mental wellbeing benefits that engagement with archaeology and heritage can bring to individuals. Six days after I started the country went into lockdown. By the end of that month, I had begun to plan what I now know was the pilot that formed the foundations for a seven-month project, *Lost and Found*.



*Digital Flower. Credit: T. Yeates and Tom Westhead, copyright Wessex Archaeology*

Funded by Historic England's Covid-19 Emergency Response Fund, *Lost and Found* is a digital heritage wellbeing project. A museum created by the public for the public, *Lost and Found* gives participants a unique insight into the work at Wessex Archaeology and presents them with an opportunity to meet some of the experts who work there. A number of groups each met for a designated number of sessions and participants were invited to curate an interactive digital museum using some of the objects and artefacts from the vast archive collection at Wessex Archaeology.

In addition to and complementing the live sessions, participants were also given the option to take part in creative activities that reflected the theme of each session. Their responses in photography, drawing and the written word were also added to the museum, so the result is an immersive project that facilitates not only learning and discovery but allows for personal response and reflection.

I am not an archaeologist, so my relationship with archaeology is new and fascinating. I remember the day I first saw the archive facilities at Wessex Archaeology Head Office – boxes and boxes of unearthed objects, each object associated with a story, each story linked to a person, each person a conduit for a connection. This is a dream room; every object is the beginning of a new story.

The experts are also the greatest resource because they are the ones who can bring the stories of the objects to life. This tracks all the way back from the archaeologist who found the object in the first place, to the creative team who enable it to be shared through photography or detailed drawing or 3D scanning. The journey of the object after it has been found and the care that goes into recording and looking after it are as inspiring as the history of the object itself.

These two simple ingredients, objects and experts, were present at every *Lost and Found* session and they were the two things that the participants commented on week after week.

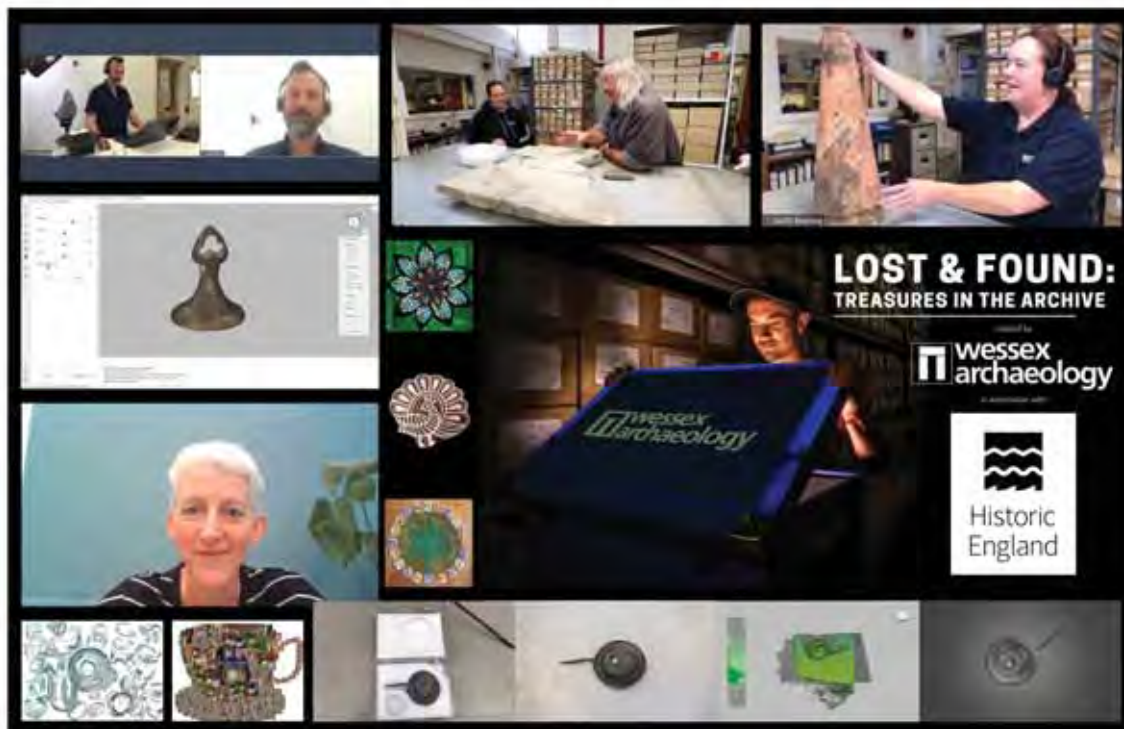
*'I felt a connection with those objects emotionally. I loved their stories of what they were and how they were found...'*

Over the duration of *Lost and Found* we worked with such broad groups of people that every time we ran a session, we learnt something new. Although the bare bones of the project were the same, how these bones were fleshed out very much depended on the groups we worked with. This archaeology project was as much about the community participants as it was about the archaeology itself. We were diversifying our engagement.

The success of the project was the triangulation between the participants, the resources and the technology. The project was delivered digitally because we had no other option; the pandemic forced these things together at an opportune moment, and the lack of choice meant that we had to be innovative.

We have achieved a great deal. We have reached new audiences and we have embedded this work within our company. The sharp edge of crisis has given a clear focus for activity; these innovations have been fast and have been funded. Quick progress has been made in a time of need. A simple idea has reached new and more diverse communities. The possibilities of digital technology have shone a spotlight on the objects in our archive, and the incredible voices of our staff.

I was new to this post before the pandemic, but the last year has shown with such clarity the direction the work should take. If diversification within the heritage sector is to be embraced, then roles such as mine need to be nurtured. The very nature of who engages has so much potential to reach far beyond those who are already interested, to those who will benefit from engagement, resulting in a step change for the sector.



Montage showing Will Foster, Graphics Officer, Erica Macey Bracken, Finds Supervisor, Phil Harding (pictured with Erica) and Leigh. Alongside these are images of scans and objects from a series of the courses. Credit: Wessex Archaeology



Bone pendant. Credit: Tom Westhead, copyright Wessex Archaeology



This drawing is by one of the group participants, Lesley Self, who was part of our NHS group, and this was a response to a home task of drawing an object from several different angles. Credit: Wessex Archaeology

**Links**

Animated and downloadable toolkit for heritage wellbeing projects: <https://www.wessexarch.co.uk/our-work/thousand-lost-and-found-stories-how-run-your-own-wellbeing-project>  
 The Museum of the Lost and Found: <https://www.wessexarch.co.uk/museum-lost-and-found>

**Leigh Chalmers**

Leigh works for Wessex Archaeology as their Heritage Inclusion Development Specialist. Here she develops and leads the heritage wellbeing programme of work. Prior to working at Wessex Archaeology, Leigh had a broad and varied career working in community, heritage, early years, mental health and tourism. She has extensive knowledge and first-hand experience of creating and delivering creative arts and heritage engagement projects for underrepresented groups. She was the Outreach Officer at Salisbury Cathedral and created and delivered their mental health community support offer. She has run several projects at Erelistoke Prison including *Unearthed*, a project about archaeology and identity. She also has worked in heritage tourism and in early years education.

Leigh is also the founder of TEDx Salisbury and continues to lead its work in ideas worth spreading.



# What do we mean by 'public'?

Sadie Watson, MCI(A) (5532)

*Archaeologists on the Tideway site at Chamber's Wharf. Credit: MOLA*



The definition of public benefit can be as wide-ranging and multi-faceted as those of us who seek to promote it, but key to understanding the concept is the need to define what we mean by 'the public'. Similarly, the persistent belief that archaeology happens so that archives can be created for 'future generations' leaves us grappling with vague notions of a homogenous mass of humanity, with little idea of who they might be or how they could potentially benefit from our archaeological work. Currently, we know that the people who engage with archaeology or heritage tend to be in the more comfortably off economic groups, and while their own participation can of course offer them benefits, it is likely that this in fact serves to increase the gap between them and those who do not currently benefit from archaeology. We tend to know much more about people who do participate than those who don't, and it is

of course easier to provide materials and experiences for people we think we know, or have motivations we can recognise.

We are beginning to understand the inequalities inherent in archaeology and there are practitioners who are committed to enabling more equitable experiences. This has been explored further within the field of science museum communication and Emily Dawson's book (2019) is well worth reading for pragmatic and innovative proposals for upsetting these structural problems. Key is the careful use of our expert status, with the understanding that everyone is expert in something. All these things will contribute towards an enjoyable and positive experience, whether they be knowledge-based, personal experience, interpersonal skills or cultural backgrounds, to choose a few examples from the myriad possibilities. The challenge for archaeologists working in the development-led sector is how we can establish what we could be defining as public benefit on a local and site-specific level so that we can steer our projects to positive conclusions for communities and individuals. It is hardly surprising that we struggle with identifying who we need to be providing benefit for, as we don't generally assess local populations and impacted communities when talking about (or reporting on) development-led archaeological work.



*Mapping from Datashine showing East Asian languages spoken in areas east of Birmingham town centre (Curzon Street is NW of Moor Street). Credit: Oliver O'Brien and James Cheshire, 2016. Interactive mapping for large, open demographic data sets using familiar geographical features, Journal of Maps, 12.4, 676–683 DOI: 10.1080/17445647.2015.1060183*

One practical thing we can do as archaeologists is to investigate who our potential public might be. Audience mapping is not a new tool and is well used in the museum sector to assess current visitors and to establish where potential new audiences might be. However, these mapping exercises are often done by static establishments (museums), whereas development-led archaeology can be far more mobile,

with teams moving to where the projects are located for the duration of the fieldwork and then moving away. It is not often likely that we will have any great understanding of who the local community is, and it is also often the case that we won't come into much meaningful contact with them beyond using local businesses such as shops, hotels and (most likely) pubs.

There are several tools that could be used to define who lives close to an archaeological project, and some of this data could be collected at desk-based assessment stage to provide a more rounded impression of the area. Of particular value when looking at local demographics is DataShine ([datashine.org.uk](http://datashine.org.uk)), which maps all the Census data onto spatial maps for England, Scotland and Wales. (Northern Ireland is not included in this dataset but can be researched using Nomis (<https://www.nomisweb.co.uk/reports/imp/gor/contents.aspx>)). It is possible to interrogate these maps for all categories of data collected, and thereby establish details such as which languages are commonly spoken in proximity to your site. For example, the image at the bottom of page 10 shows the prevalence of East Asian languages (defined as Cantonese, Mandarin, Korean, Japanese, Thai) spoken in the proximity of Curzon Street, Birmingham, where extensive excavations took place for HS2. All the detailed data could be used to refine the public benefit provision of your project, from providing materials in different languages to outlining the specific need to provide wellbeing outcomes for specific cultural groups as part of the project's public benefit.

These tools for looking closely at communities that will be impacted by development are crucial to understand the wider context of our work. As archaeologists we are often complicit in the disruption and damage that construction can wreak on people but fall back on the accepted narrative of providing knowledge for them, rather than with them. For public benefit to be truly equitable we need to establish the parameters and design projects with outwardly facing benefits in mind.

## Reference

Dawson, E, 2019 *Equity, Exclusion and Everyday Science Learning: The Experiences of Minoritised Groups*, Routledge Research in Education

## Sadie Watson

Sadie Watson (MCIFA) is undertaking a four-year Fellowship focusing on ensuring that development-led archaeological projects lead to meaningful and relevant research and genuine community participation. Sadie spent more than 20 years in the field supervising complex urban sites for MOLA in London and has in-depth knowledge of the profession and its pressures.



*Community excavations underway at Altab Ali Park, as part of a development project. Local heritage values were incorporated into a temporary museum exhibition, and local people brought personal objects, which formed part of the display alongside the finds. Credit: MOLA*



*Bloomberg London Mithraeum Oral History project participants are interviewed, having just seen the restored temple for the first time in 2018. Credit: MOLA*



# PUBLIC BENEFIT IN DEVELOPER-LED ARCHAEOLOGY: BEYOND THE HOARDING

Kate Faccia, PCIfA (6502), Museum of London Archaeology

**D**evelopment-led archaeology takes place as a result of both privately and publicly funded projects, and as such, operates within relevant government legislation. For publicly funded work, this includes the Public Services (Social Values) Act 2012 (<https://www.legislation.gov.uk/ukpga/2012/3/enacted>), which mandates that social value is generated through the production of economic, environmental, and/or social wellbeing. Facets of social value are integral to the Considerate Constructor's Scheme and are highlighted in various Best Practice case studies (<https://ccsbestpractice.org.uk/>). Further, many developers now operate with social value frameworks in place and with dedicated teams to deliver these benefits.

But what is archaeologically based public benefit? And, who determines what this is?

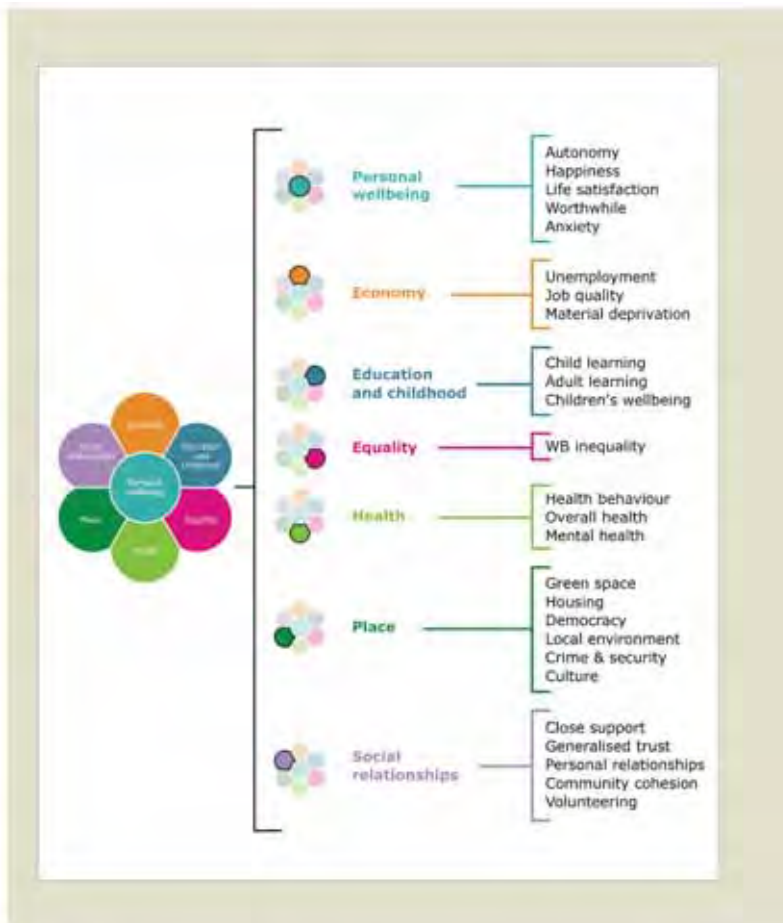
In the UK, developer-led archaeology often considers knowledge creation as one of the bedrocks of its public benefit (or social value) output (Chartered Institute for Archaeologists 2020). Although knowledge production is important, the public impact of this is debatable: how much do publics *actually* benefit from a site report or a monograph? And how often does a local community, impacted by development, benefit from this type of output? We would argue that the answer is rarely, at best. Grey literature, monographs, and published articles are inaccessible for a number of reasons (eg cost, accessibility, technical language, etc), and often communities are unaware that archaeologists have been working nearby.

As part of a UKRI-funded research project (grant no. MR/S034838/1), we are working towards a better understanding of what

public benefit might look like for the communities we work among, as well as how to integrate and deliver this more effectively. We have produced a survey, which is currently being published in multiple languages, that will form the basis of our understanding of what members of the public think of our field, as well as what they want to gain from our work. It incorporates personal and community wellbeing indicators (Brown et al 2017) deemed relevant by a range of organisations operating on various scales, from local to national levels. It also integrates questions about how members of the public wish to engage with our work, ranging from intentional non-participation to (elements associated with) co-production. Of course, we acknowledge that there are limitations to engagement that accompany site work specifically, which can also be influenced by the size and scale of a project, but, we also believe there is a range of opportunities, from pre- to post-excavation analysis, where locally affected communities can engage,

contribute, and derive/produce benefits from the work. Arnstein (1969) first modelled levels of community participation in her article 'A Ladder of Citizen Participation'; more recently, González (2019) produced a toolkit modelling levels of community engagement. We intend to use the latter as a way to conceptualise the engagement levels that members of the public express desire in our work, to compare this with the opportunities that developer-led archaeology currently provides, and to assess what our potential might be.

In addition to surveying members of the public, we will also be asking heritage professionals and the development sector what they think is practical and what possible benefits our industry can generate. Particularly in relation to developers, if we can contribute to their social value targets, this has the potential to open up various engagement and funding opportunities for our sector, thereby facilitating our ability to maximise our public impact.



Personal and community wellbeing indicators identified by Brown et al (2017, 8, Fig 2). Credit: Image available for use under the Creative Commons Licence



An example of a survey question, asking members of the public what benefits they would like for their community based on archaeological works in the local area. Choices reference some of the wellbeing indicators highlighted by Brown et al (2017)



An example of a survey question asking members of the public about ways they might like to engage with developer-led archaeology in their local area. This question focuses on pre-excavation (non-)participation

## What is archaeologically based public benefit? And, who determines what this is?

Ultimately, developer-led archaeology sits at an inflection point in communities. We are part of an agent of change that impacts some communities for the better, while it tears at the social fabric of others. We would argue that, as we profit from this system, we should be morally and ethically obliged to provide opportunities for

affected communities to benefit from our work, or at least use our work to help mitigate the negative impacts of development. In this vein, we should offer our platform as a means to generate outcomes that are useful and meaningful to affected communities, as expressed by the communities themselves.



**Kate Faccia**

Kate is a field archaeologist and a Research Associate for the UKRI-funded research project *Measuring, Maximising and Transforming Public Benefit from UK Government Investment in Archaeology*, hosted by MOLA. She trained as an osteoarchaeologist, primarily focusing on northern complex Mesolithic foragers, and currently excavates anything that comes her way in the UK. She is interested in the potential impact our work can make beyond the construction site hoarding.

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# Brace for impact: cargo cults and magical thinking in development-led archaeology



Brendon Wilkins MCIFA (4494), Projects Director, DigVentures

*Community participants supervised in the drawbridge pit by professional archaeologists. Credit: DigVentures*

I have a wonderful cartoon by Sidney Harris that will bring a wry smile to anyone who's read (or written!) a breezy account of how the public has benefited from a development-led project. It features two boffins, standing in front of a blackboard, pointing to two halves of a complex equation, with the words '... then a miracle occurs...' linking the formula together.

'Hmnn', says the first boffin, 'I think you should be more explicit here in step two.'

It's fair to say that our profession struggles with its own 'step two' problem: demonstrating the causal link between development-led archaeology and the ensuing public benefit it is assumed to perform. Without a logical frame of reference, it is unsurprising that there is no agreed methodology for collecting evidence to establish the positive difference we make to the world, no exactitude around how the word 'impact' is bandied about, and no way to compare the results of different archaeological organisations. What is surprising, however, is that our science-based discipline persists in making often highly aspirational claims of public benefit with a lack of rigour that would not be tolerated if it were applied to interpretations of the past.

The physicist Richard Feynman called this type of thinking 'cargo cult science', based on the anthropologically observed practice of isolated island communities in the South Pacific during the Second World War. Convinced that the soldiers, supplies and seemingly unending cargo brought by plane to neighbouring islands could be attracted through ritual observance, islanders flattened vegetation to look like landing strips, built mock control towers, bamboo planes, and even mimicked Air Traffic Control by whispering into bamboo radios, imploring the planes to land. 'But it doesn't work,' said Feynman, drawing similar conclusions to Harris's 'step two' satirisation of scientists' taken-for-granted assumptions. 'No



airplanes land. So I call these things cargo cult science, because they follow all the apparent precepts and forms of scientific investigation, but they're missing something essential, because the planes don't land.'

As we emerge into a post-pandemic future, the incentive – social, political and economic – will be to further redefine archaeology's 'essential something' in terms of public benefit, and to build this in a way that actually flies. In *TA 108* I welcomed this loss of innocence, arguing that magical thinking could be replaced with a 'new New Archaeology' of public value, where claims could be hypothesised as a Theory of Change and impact accurately evaluated against Standards of Evidence. In *TA 110* I proposed a platform approach to archaeology, challenging the assumptions of a knowledge production process that siloes public benefit to the end of the pipeline, arguing that a crowd-based participatory model addresses the market failure inherent in client-funded investigations.

In this final instalment I want to point to the *Gatehouse Project, Pontefract Castle*, one of several recent examples where we have extended the DigVentures crowd-based model into a competitively tendered development-led context. The results were surprising – the published article and film can be found at the doi link below – detailed with a transparent and open-access evaluation of the project's social impact.

The salient point with this project is that our involvement would have been highly unlikely if Wakefield Metropolitan District Council and Historic England had not structured procurement towards the best research and impact design, rather than selecting from several versions of the lowest possible price. This created the space for creativity, experimentation and

collaboration, firmly in line with the requirements of the Social Value Model for public sector bodies to consider the social, economic and environmental benefits of contracts they award. As Mariana Mazzucato has argued in her recent book *Mission Economy*, this repositions government from a passive fixer of market failure to an active shaper and co-creator of public value. In Pontefract this partnership approach enabled us to propose a creative approach to investigation, with an intelligently designed mix of professional excavation and public participation, the results of which were a step-change improvement on the traditional standard fare of an occasional open day or interpretation board.

Doing good in any way is clearly a positive contribution to society, but procurement models need to go beyond generalities to a more sophisticated understanding of what public value is being created and how this is being measured. To a person with a hammer every problem is a nail; if the blunt instrument of archaeology procurement continues as a one-size-fits-all solution, our field will be full of bamboo planes delivering public benefit on a wing and a prayer.

(left) Finds room activities for children and families. Credit: DigVentures



(below) Parent and child DigCamp excavation of the Victorian deposits. Credit: DigVentures



... there is no agreed methodology for collecting evidence to establish the positive difference we make to the world...

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#### Brendon Wilkins

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



# MAKING A SPLASH:

## public engagement on the #Rooswijk1740 project

Alison James MCifA (6059), Angela Middleton, Martijn Manders and Willemien van de Langemheen

**Since 2017 the #Rooswijk1740 project has been leading the way in delivering public benefit by creating opportunities throughout for visits, training and engagement.**

*The project aimed to provide as many opportunities as possible for the public to see the material recovered and to meet the team.*

*Seven open days have now been held specifically for the project. This open day took place in Ramsgate in the onshore finds facility. The project even provided a British Sign Language guide for deaf visitors and had activities to engage all audiences from old to young.*

*Many visitors stayed in touch after their visits through social media to stay up to date with the project. Credit: #Rooswijk1740 Project*



After its designation in 2007, the Dutch East Indiaman *Rooswijk* was identified as at high risk of immediate loss on the Historic England Heritage at Risk Register. As a result, the Cultural Heritage Agency of the Netherlands (RCE) worked with Historic England (HE) to set up the #Rooswijk1740 project. MSDS Marine were identified as the UK project managers. A key aim of the project was engaging with and helping professional, volunteer and local communities to understand and care for the remains of the *Rooswijk*. Engagement was seen as a crucial way to increase the site's protection and to reduce the risk to the remains from opportunistic recoveries.

The #Rooswijk1740 project undertook two seasons of excavation in 2017 and 2018 before moving into the post-excavation assessment and analysis phase. Throughout, the project has acted as a hub for training and capacity building in the sector whilst additionally providing numerous opportunities for public involvement to raise awareness of the site. Providing opportunities for public engagement is written into the job descriptions of all international project staff, including numerous volunteers from mainly the Netherlands and the UK.

*In order to provide as much access to the project as possible, and to reduce travel, the project held open days throughout the UK. This open day in landlocked Derby proved popular with families and was an excellent way to bring underwater cultural heritage to a new audience who wouldn't traditionally engage with it. Credit: #Rooswijk1740 Project*





*Innovative site open days were held for divers to visit the diving support vessel and visit the wreck site during the excavation work. Here divers from the UK and Netherlands wait on the diving support vessel to dive the site, having had the opportunity to talk to the dive team and see the commercial diving equipment being used. Credit: #Rooswijk1740 Project*

Over 1600 people have attended the open days in the field and the laboratories, nearly 20,000 people have accessed material in virtual reality through either the virtual trail, the online exhibition of the Dutch Huygens Institute or the Sketchfab models, and over 34,500 people have visited the *Gezonken Schatten* exhibition at the Museum Prinsessehof, where part of the exhibition was dedicated to the *Rooswijk*.

Public engagement was also achieved with an active media strategy. Apart from the news stories during the excavations, long-running productions were made together with mainstream media. Through series episodes and documentaries, including an episode of *Drain the Oceans* by National Geographic, *Digging for Britain* on the BBC, an hour-long documentary by Dutch public broadcaster WNL and an episode of *Klokhuis*, a very popular children's programme in the Netherlands, millions of people were reached.

During the excavation the Ramsgate project base became a focus for events. The project undertook local awareness initiatives such as project information boards on the quay wall and presenting at local events such as the Ramsgate Festival. Providing a British Sign Language interpreter and hosting 50 home-schooled children and their parents allowed engagement with hard-to-reach audiences.

During the excavation the project ran two diving campaigns for avocational SCUBA divers, a non-traditional audience. One campaign allowed divers to

dive on the site and see what the archaeologists were doing. On a terrestrial excavation it is commonplace to open the site to visitors but this is not normal practice on a site 25m under the sea. The project is the first of which we are aware to have held a site open day on the seabed. The second campaign enabled archaeological and volunteer divers to investigate an outlying anomaly to contribute to the main project.

*#Rooswijk1740* has been a maritime archaeological project on a scale seldom seen in recent years in the UK, or even north-western Europe, and has brought a great deal of attention to Ramsgate, from where the excavation was undertaken. Ramsgate is a Heritage Action Zone. This initiative aims to achieve economic growth by using the historic environment as a catalyst. *#Rooswijk1740* has resulted in two types of impact that relate to Ramsgate Heritage Action Zone. The first is the directly measurable financial contribution to the Ramsgate economy. Calculations show that over £100,000 was directly spent in Ramsgate by the project, those visiting the project and team members in their own time whilst based there in 2017 and 2018. The second element is the impact that the high-profile project, and its associated media coverage, has had on the area by raising its profile. This is harder to measure in financial terms, but may have a long-lasting effect.

Connections across Europe have commonly been forged via water. Waterways were often the preferred and sometimes even the only way of transport.



*Project open days provided opportunities for visitors to talk to the conservators and other specialists and find out about their work. Here Nicole Schoute shows visitors an X-ray alongside the actual artefacts to reveal what conservators have found hidden within a concretion. Credit: #Rooswijk1740 Project*

Shipwrecks are the physical remnants of these ties. Their finds reflect the connection and thus the cohesion rather than the distances between cultures, and enabling those connections has been a huge part of the project's public benefit. Shipwrecks reflect differences and similarities but also show the influences of these cultures on each other. Put simply: ships connect Europe. As a Dutch vessel lost in UK territorial waters, the *Rooswijk* is very much representative of the shared cultural heritage of Europe. Indeed, in an 18th-century vessel of the Dutch



*Project open days provided opportunities for visitors to talk to the archaeologists and find out what it is like to work on an archaeological site underwater. Visitors were able to try on some of the equipment used and we would like to think we have inspired the next generation of maritime archaeologists. Credit: #Rooswijk1740 Project*

East India Company such as the *Rooswijk* it is likely that 50 per cent of the people on board were from elsewhere in Europe. Research by the *#Rooswijk1740 project* has already shown that of the 22 crew members identified to date, individuals came not only from the Netherlands but also from Norway, Germany and Sweden.

The success in raising awareness and connecting people to the *Rooswijk* will have a direct impact on future attitudes to the wreck and that of underwater cultural heritage in general. Increasing people's knowledge of what lies beneath the waves will have a positive effect on people taking ownership and their care for heritage assets. Children who joined the public events may be the sports divers, heritage managers and policy makers of the future. Highlighting underwater cultural heritage in a positive way ensures it is placed high in the consciousness of future generations. When this – often still invisible – heritage becomes part of the conscious living environment of people, there will be a huge step forward in management and protection of that resource.

#### **Funding and organisation of the *#Rooswijk1740 project***

The *#Rooswijk1740 project* is both funded and led by the Cultural Heritage Agency of the Netherlands (Ministry of Education, Science and Culture), working in collaboration with project partner Historic England and UK contractor MSDS Marine. The conservation work is largely undertaken by a multidisciplinary team of specialists in the research facilities of Historic England at Fort Cumberland.



#### **The authors**

Alison James is the MSDS Marine project manager for the post-excavation stage of the *#Rooswijk1740 project*. Angela Middleton is coordinating the conservation of the finds in Fort Cumberland on behalf of Historic England (HE). Martijn Manders is Project Director for the *#Rooswijk1740 Project* and Head of the International Programme for Maritime Heritage of the Cultural Heritage Agency of the Netherlands (RCE). Willemien van de Langemheen is senior communication officer of the RCE and also for this project.

# THE FUTURE OF FUNDING FOR THE PAST

## HERITAGE MANAGEMENT IN COLCHESTER

Philip J Wise MCIFA (5108)

Last year, my employer Colchester Borough Council asked me to advise on the acquisition of a section of Colchester's historic town wall, usually referred to as the Roman Wall. This unusual circumstance of purchasing a Scheduled Ancient Monument set me thinking about how monument management has changed over the last 20 years. While inevitably the Covid-19 pandemic has had an impact, I believe this is only part of the story and that there are long-term processes at work that will have significant implications for the management of archaeological monuments in historic English towns like Colchester.

I arrived in Colchester in 1998 and amongst my principal responsibilities was the management of the town's rich and varied portfolio of historic sites and monuments. I inherited a well-funded management regime from my predecessor Mark Davies, who had initiated the

establishment by Colchester Borough Council of a special fund, the Heritage Reserve. The objective of this fund was to enable the Council to 'Provide funding for an ongoing programme of care, maintenance, display, and interpretation of historic sites and buildings, ancient

monuments and museum collections for which the Council is responsible'. The strength of the Heritage Reserve lay in the fact that it was an imaginative way of breaking free from the strait jacket of normal council expenditure. As a rolling fund, it was possible to build up financial



*The stretch of Colchester's Roman Wall recently purchased by the local authority. Credit: CIMS*

*The Balkerne Gate, the largest surviving gateway from Roman Britain. Credit: CIM5*



*St Botolph's churchyard, with 19th-century tombs amid the ruins of the medieval priory. Credit: CIM5*

resources over several years to tackle major projects, including the maintenance and repair of the Roman Wall.

Unfortunately, this couldn't last, and it became harder for the Council to pay into the Heritage Reserve each year. The last straw was the global financial crisis of 2007–08, after which the Council was usually only able to be reactive and fund emergency works on the Roman Wall, or major capital projects such as the redevelopment of Colchester Castle in 2012–14. These examples benefited from external funding from English Heritage/Historic England, the Heritage Lottery Fund (now the National Lottery Heritage Fund) and an EU European Regional Development Fund INTERREG IVA project, *Norman Connections*.

The funding landscape was already changing in 2010, and the Friends of Colchester Roman Wall was founded by the town's mayor to promote and fundraise for the interpretation of this monument. The Friends raised £25,000 from their membership and from corporate and other sponsors including the Colchester Sixth

Form College, a firm of local solicitors and the family of the town's former MP, and were able to fund the installation of 14 panels around Colchester's historic town wall.

The Colchester Civic Society also became increasingly involved in heritage conservation and interpretation. In 2014 it began its *Concrete Legacy* project, which celebrated the work of the Colchester artists Henry Collins and Joyce Pallot who pioneered the use of cast concrete panels in public art in the UK and produced murals for the four subways under Colchester's Southway, constructed in 1972–73. These commemorate important figures in Colchester's history, including the Roman emperor Claudius, the Norman baron Eudo and the pioneering Elizabethan scientist William Gilbert. This project also received a grant from the Heritage Lottery Fund, ensuring these remarkable features of Colchester's public realm were fully conserved.

More recently the Civic Society has been working with Colchester Borough Council on a project to interpret the historic

churchyard of St Botolph's Church, which contains the graves of three remarkable 19th-century Colcestrians: Capt Jesse Jones, a veteran of the Battle of Waterloo, Dr Roger Nunn, the town's first hospital doctor, and William Hawkins, an MP and railway pioneer. As well as a new interpretation panel, there are plans to conserve Capt Jones's grave and install a new bronze memorial plaque.

This brings us to Colchester Borough Council's purchase of a stretch of Colchester's Roman Wall in 2020 from the multinational company JCDecaux. After the company lost the right to use the land for advertising hoardings, it decided to put it up for sale for £5000 plus costs. As a Scheduled Ancient Monument, the future of this stretch of the Roman Wall was never under threat. However, it was felt strongly by many in the local community that it should be in public ownership and £4000 was made available by the Colchester Civic Society, the Friends of Colchester Museums and the Colchester Tourist Guides Association.

There is no doubt that local authorities will face real resource implications, both in terms of funding and specialist expertise, in the future management of the historic environment in historic towns such as Colchester. Councils can no longer go it alone as they once did and the experience in Colchester has shown that great success can be achieved through partnership working with heritage organisations in the local community. Encouragingly there remains a clear interest among the community and the town's politicians in their heritage. The way forward is for the council to be an enabler;

encouraging people to become involved and do things themselves with specialist heritage management expertise provided by the council as required. This also has the advantage that future projects will be at least partly determined by the local community and will reflect its interests rather than being imposed by the council.

### Philip Wise

Philip read archaeology and anthropology at Downing College, Cambridge and subsequently studied curatorship at the Department of Museum Studies, University of Leicester and heritage management at the Institute of Archaeology, UCL. He has worked in a variety of local authority museums since 1983 and is currently the Heritage Manager with Colchester and Ipswich Museums. Amongst his responsibilities is the management of Colchester's archaeological sites and monuments.

He was Chair of the Society of Museum Archaeologists 2006–09 and the UK Archaeological Archives Forum 2007–11. He is an Associate of the Museums Association and a Fellow of the Society of Antiquaries.



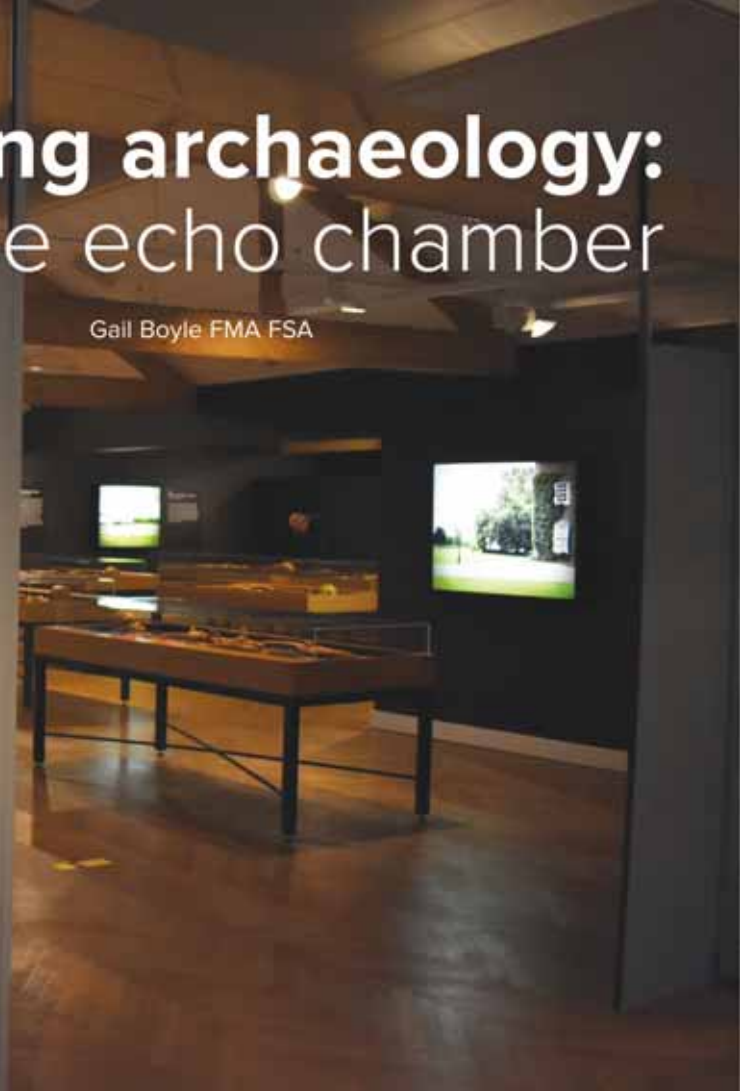
*One of the murals from the Concrete Legacy project. Credit: Colchester Civic Society*

*Colchester's Roman Church, one of many sites managed by the local authority. Credit: CIMS*



# Communicating archaeology: beyond the echo chamber

Gail Boyle FMA FSA



**Museum archaeologists engage a wide variety of different types of people with archaeological collections in order to maximise their public benefit and are doing so in increasingly creative and innovative ways.**

The ability to diversify what is being offered is in part supported by the nature of archaeology itself, but what is being offered is also being driven by the need to deliver against wider museum agendas relative to, for example, health and wellbeing, public participation, creativity, inclusion and diversity. Aside from the requirements of museum funding programmes, campaigns such as the Museums Association's 'Museums Change Lives', call for museums 'to develop their role as socially purposeful organisations' and underline the relationship between the delivery of public benefit and continuing public investment.<sup>1</sup> SMA's position was made clear in 2020 in its new *Standards and Guidance in the Care of Archaeological Collections*:

*It is incumbent on those responsible for archaeological collections to not only advocate for the public benefit of their continued care, but also to demonstrate their relevance by ensuring collections are accessible and relevant to a wide variety of people. It is equally important to recognise and accept that for some, the outcomes of their use will be archaeological or academic, but for others they may be creative or social (Boyle and Rawden 2020).<sup>2</sup>*

*Should we display the dead? Understanding how people feel about archaeologically sensitive subjects is key to being able to meet their expectations. Leeds Museums enabled visitors to engage with the ethical considerations around the display of human remains and used 'their collective voice to drive museum decisions around how we use these collections' Feedback area. © Leeds Museums and Galleries*

Accredited museums are required to understand and develop their audiences as a means to being able to generate the most public benefit in relation to audience need. This means that museum archaeologists have to continually evaluate their public offer in terms of outcomes and satisfaction ratings, and

to gather data about whom they are engaging with, when and where. If we are able to develop an understanding of who is or isn't benefiting from engagement with archaeological material, then we can start to break down the barriers for those that can't or don't.



Understanding audiences can be achieved using a variety of evaluation tools, but whilst some data is relatively easy to gather and some public benefits become immediately obvious, there are others that are unpredictable, intangible and unmeasurable, or which do not manifest themselves for many years. Museum archaeologists might be able to count how many researchers they respond to or host, how many objects are handled or exhibited, how many archives they collect and how many records they make available online, but it's much harder to measure whose mood has been lifted, whose confidence has been improved, who felt they had relevance or belonged, who was inspired to be creative or who found a career or a new purpose in life. The challenge we face is to provide as many opportunities as we can, to enable people to engage with our subject at a level they choose to or are able to, and to embrace all the positive beneficial outcomes, whether they be strictly archaeological or otherwise. In this respect all archaeological practitioners should be taking proactive steps to evaluate the audiences they are currently engaging with and to identify what they might do to democratise archaeological activity, whether that be in the field, through publication or intellectually.

It was with this in mind that SMA recently published a series of engagement case studies. *Communicating Archaeology* is a downloadable free resource that demonstrates the variety of engagement activities that archaeological collections are currently being used to deliver, as well as the benefits they bring.<sup>2</sup>



*Communicating archaeology. The 14 case studies profiled by SMA exemplify creative, inclusive, and participatory practice and demonstrate how 'archaeology not only has the capacity to change the narrative about the way people think about the world but also the capacity to change the way they think about themselves.'* © Society for Museum Archaeology



*Know Your Place – co-creating the story of Bristol. Engagement requires collaboration and this truly collaborative web-based resource 'has demonstrably generated a greater appreciation of the city's heritage'. It makes archaeological records easily accessible alongside many others, including those submitted by members of the public. Screenshot of KYP showing some of the points in the central area, including 'Archaeological and architectural objects'* © Know Your Place



Significantly, all contributors were asked to report on the impact of their projects, and it is also worth noting that some of those profiled were delivered in partnership with community groups and also in non-museum settings. This is because SMA believes it is important for museum archaeologists and others to share best practice across the wider archaeological sector and to learn from each other. It is equally important, however, to understand that in order to meet the widest public need and achieve the greatest possible benefit, we must seek to be effective communicators and collaborators not only with each other, but also with audiences, and especially those beyond our own inherent archaeological echo chambers. SMA's new publication both celebrates and exemplifies the creative and innovative ways this can happen, with a wide variety of positive outcomes for all those directly involved and also, meaningfully, for audiences of thousands of people beyond.

**Lost landscapes – bringing Ice Age**

**Worcestershire to life.** A project to enhance the countywide HER subsequently enabled the successful presentation of a 'challenging period, often difficult to understand and complicated by scientific terminology, in an engaging way to a general and family audience.' School group at the exhibition. © Museums Worcestershire

<sup>1</sup> <https://www.museumsassociation.org/campaigns/museums-change-lives/#>

<sup>2</sup> Boyle, G and Rawden A (eds), 2020 *Standards and Guidance in the Care of Archaeological Collections*. Society for Museum Archaeology

<sup>3</sup> <https://collectiontrust.org.uk/resource/communicating-archaeology/>

**Gail Boyle FMA FSA**

Gail is Senior Curator of Archaeology and World Cultures (Bristol Museums) and has been a successful museum archaeologist for over 35 years: she was awarded the Fellowship of the Museums Association in recognition of her significant contribution to the museum sector. Gail sits on several UK heritage- and museum-related bodies and is a former Chair of the Society for Museum Archaeology (2012–2018) and now Digital Officer. She has co-authored several SMA publications and was both a contributor to and co-editor of the Society's new *Standards and Guidance in the Care of Archaeological Collections* (2020) and is co-editor of its latest series of engagement case studies, *Communicating Archaeology* (2021).



# New *Everyday ethics* e-learning module

E-learning is electronic learning – taking short online courses to improve your skills in your own time and at a pace that suits you. Like many of our fellow professional institutes, to support members' CPD, CIfA has its own e-learning portal, accessible through the members-only part of the website using your member login details. This portal provides links to available short modules covering a range of historic environment practice, from aspects of planning change to core professional competencies. More modules will be added here as we develop them, and our most recent addition covers everyday ethics.

As archaeologists, we all make daily ethical decisions, and these decisions will have consequences for you, the people you're working with, other archaeologists, clients, the public and potentially your and their families. They may affect how people trust you, your organisation, and archaeology.

The *Everyday ethics* module gives you an introduction to professional ethics and explains how the CIfA *Code of conduct*, standards and guidance help us to avoid acting unethically. It gives some tips on how to develop your ethical knowledge and sets out a series of everyday ethical scenarios you might encounter, asking you to consider how you might react. You can go through the case studies on your own, but we suggest it might also be beneficial to discuss them with your colleagues as listening to and discussing a range of perspectives may help you reach a conclusion.

Here's an example of one of the case studies in the module:

## Site visitor: *Found any gold?*

**Unusually, yesterday you did. How do you respond? What might the consequences be for the site, the client, your integrity and self-esteem? How do you weigh them up?**

Alongside this module, the *Code of conduct* and *Standard and guidance*, CIfA has other ethical resources available to members, including the archaeological ethics database, *An introduction to professional ethics practice paper*, ethical case studies, and *The Archaeologist* 106. All these can be accessed on our website at [www.archaeologists.net/membership/ethics](http://www.archaeologists.net/membership/ethics). From this summer onwards we will be running another series of ethics CPD workshops, which can be booked via our events page. We would also be happy to run bespoke sessions for Registered Organisations; if you would be interested in discussing these please contact [alex.llewellyn@archaeologists.net](mailto:alex.llewellyn@archaeologists.net).

## The other e-learning resources available to members are

- Professionalism in historic environment practice, an introduction
- Making sense of the planning system: an introduction for CIfA members
- Planning your career: understanding Personal Development Plans and Continuing Professional Development



**EVERYDAY ETHICS**  
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# Born digital: recording rebooted

Lucy Parker MSc MCIFA (4972), Archaeologist, Historic England and Thomas Cromwell MA, Grad Dipl (Cons) AA, Archaeologist, Historic England



Historic England's Archaeological Projects team undertaking excavation and digital recording at West Park, Bedfordshire. Credit: Tony Wilmott)

**Direct-to-digital field recording is becoming increasingly common in the commercial sector, with the real potential to create a more accessible and comprehensive archive, as well as significant cost and time efficiencies. The archaeological sector has independently developed various systems and approaches; these are often incompatible in both application and resulting data. One area where there is agreement is that accurate metadata are essential to data longevity. Deposition rates for digital data remain low, with current estimates for 2013–2018 at around 3 per cent. As archaeologists, we have the responsibility to produce accurate, usable data, and to curate data appropriately to preserve archaeological remains through record – creating greater public benefit from excavations, and offering the potential for the re-use of generated data for wider interpretation.**

A digital archive is commonly considered a 'voluntary' deliverable, although is stated as a requirement within some counties, resulting in a lack of cohesion within the archaeological record. Developer-led archaeology is undertaken on a competitive basis, so there is a

perceived risk that any work over and above contractual requirements will lead to uncompetitive tenders. Adopting digital recording itself involves risk; there are considerable cost and resource considerations to procure or build a digital recording system. Updating and administering a system is an additional cost, which currently is difficult to estimate.

Digital recording brings undeniable benefits. Where software such as SharePoint is also used, data integrates seamlessly with the MS Office suite. Querying both inter- and intra-site data is possible, as well as supporting post-ex activities. The immediate nature of such data uploads has project management advantages too, allowing the generation of accurate daily reports. The issue of 'big data' has for some time been part of wider conversations between Historic England, CIFA and DigVentures – as seen for example in the funding of the *Work Digital/Think Archive* guide as part of Historic England's *Creating a sectoral standard and guidance for managing digital data* project. Whilst new skills are required as we move into the digital age, there is also concern that some archaeological skills considered traditional, such as producing site drawings, may be lost and with them some of the normal means through which interpretation is established.

Historic England commissioned CIFA with ALGEO to undertake the *Building capacity through innovation* project with the aim of 'exploring the perceived lack of innovation in developer-led archaeology, identifying potential barriers and/or issues inhibiting the wider implementation of innovative approaches and to present recommendations for improvement'. As part of this project, CIFA held an Innovation Festival in January this year. Historic England's Archaeological Projects team organised the session *Born digital: recording rebooted* to understand the position of digital recording within the archaeological sector and share our own experiences. The outcome was beneficial, providing education, comprehension and discussion. The session was followed up with a CIFA Tea Break in February to continue the conversation.

Our session engagement was broad, with representatives from commercial archaeology, academia and national and local government. Papers were presented by Historic England, Archaeology Data Service, MOLA, AOC and Wessex Archaeology, demonstrating a wide-ranging practice within the UK. Additionally, a case study from Norway was presented where photogrammetry was integrated into the digital site record to provide a European comparison of deployment.



Peter Rauxloh presenting an overview of MOLA's Digital Recording System. Credit: MOLA

Historic England's Archaeological Projects team's central concept is to start with the archive and work backwards to define a methodology. The team began recording digitally three decades ago through early adoption and adaption. We use Intrasis, a tool designed by National Historical Museums, Sweden, with whom we have worked closely with to modify the system to suit our needs. As the public body for the historic environment, the methodology we have designed aims for best practice. Our paper highlighted both what we do and what we do not do, and whether this is by design or due to system functionality – both of which are contributing factors affecting development.

Overall, many of the insights throughout the sessions were recurrent. Given the stark contrast between current systems and capabilities, unification was considered vital by those in attendance, and would likely include the development of standards and/or guidance. The latter would allow organisations wanting to start down the route of digital recording to learn from our collective experience to date. The concern for the future of digital recording within archaeology is accessibility and interoperability. Not all factors were considered equal, and the 'worthiness' of data was cause for debate.

Historic England's Archaeological Projects team continue to facilitate these discussions. Our aim is to promote an open dialogue and a collaborative approach to support the sector in navigating these new challenges. We thank the presenters who made the session possible, ClfA for hosting the festival, and everyone who attended. The session is available to view on ClfA's event recordings webpage – [www.archaeologists.net/events/event-recordings](http://www.archaeologists.net/events/event-recordings)

Photogrammetric recording of a complex cemetery site at Castle Combe, Chippenham. Credit: Wessex Archaeology



*Whilst new skills are required as we move into the digital age, there is also concern that some archaeological skills considered traditional, such as producing site drawings, may be lost*

#### Lucy Parker

Lucy is an archaeologist with extensive project management and survey experience. She has been active in the archaeological and geophysics sectors for 15 years. Her research interests include standards and guidance, digital archaeology and non-intrusive techniques. Lucy is Chair of the ClfA Advisory Council and the Geophysics Special Interest Group.



#### Thomas Cromwell

Tom has been an archaeologist for over three decades, developing and running field excavations. Tom's research interests cover medieval and post-medieval archaeology and buildings, especially medieval church/monastic development, fortresses, and post-medieval gardens. Having provided expertise in metric survey and CAD skills for the team for over two decades, he is also heavily involved in the development of digital recording techniques for excavations.



# A geoarchaeological approach to evaluating large land parcels

Clive Waddington MCIFA (6214), Managing Director of Archaeological Research Services Ltd

Finding rapid, cost-effective ways to evaluate large land parcels for archaeological and palaeoenvironmental remains has always been a key challenge for archaeologists. The need for this has come into sharper focus with the advent of commercial archaeology undertaken in advance of development. Various methodologies have been utilised over the years with some such as aerial photograph transcription, and now remote sensing more generally, together with geophysical survey, making huge contributions to the number and location of new sites. For those areas where there is little pre-existing remote sensing data, or which have geologies, soils or ground conditions unfavourable to crop or soil mark formation, and/or which have restricted scope for geophysical survey, other approaches to drive evaluation of these areas need to be found. Following an in-depth study in the Till–Tweed basin (Passmore and Waddington 2009, 2012) a geoarchaeological methodology has been devised, termed the 'Landform Element' approach, whereby the evaluation of a given land parcel is initially mapped, cored and surveyed in order to partition the landscape parcel into a series of discrete

landforms. For each of these landforms the archaeological potential and the types of methods most appropriate to their evaluation are identified and this is then used to drive the subsequent evaluation of the area. The case study from Killerby Quarry, North Yorkshire was approached in this way. Here, as part of the desk-based assessment for this new quarry, a detailed geoarchaeological landform element map for the land parcel was created. This was followed by a phased programme of evaluation that included targeted sediment coring, range finder dating and assessment of palaeoenvironmental proxies on a range of deglaciation features that included enclosed basins and kettle holes as well as palaeochannels on the Holocene floodplain. An extensive fieldwalking survey was undertaken at close-spaced intervals to maximise finds recovery, with a particular emphasis on chipped stone artefact recovery. Following on from these studies targeted geophysical survey and evaluation trenching were undertaken. Once this site received planning permission archaeological mitigation took place based around a scalable watching brief–strip, map and sample condition, together with

the targeted sample excavation of specific kettle hole and enclosed wetland basin features.

This approach was selected for use on this project as it provided an appropriate method for rapidly and accurately assessing a large land parcel in advance of large-scale development that required a high level of information to inform the planning decision and to give confidence to the developer of the scale and cost of the post-permission mitigation that might be required. This approach allowed what was considered to be significant about this landscape and the type of archaeological and geoarchaeological records it contained to be targeted from the outset while avoiding the need for digging several hundred evaluation trenches across this landscape. This meant that there was virtually no impact on surviving sub-surface archaeology during the evaluation phase; large scars in the field surface were avoided; speed of work and results was high and the cost of the works was considered good value for money. This meant that the approach by which the greater bulk of the financial resource could be spent on creating new and significant



*Aerial view of the wetland basin after soil stripping where two pond-side Early Mesolithic camps were discovered.  
Credit: Archaeological Research Services Ltd*



*Excavation of one of the Early Mesolithic tepee-type structures with the hearth from its final burning visible in the foreground.  
Credit: Archaeological Research Services Ltd*

information gain during mitigation was achieved rather than expending large amounts on pre-determination evaluation, which would have reduced how much significant information could have been gained during mitigation.

The technique proved highly successful as, during mitigation, a kettle hole and enclosed wetland basins were targeted for their archaeological remains as well as their palaeoenvironmental sequence for one of the first times in British commercial archaeology. The results have been stunning and have added genuinely new knowledge and data to our understanding of the Late Glacial and Early Holocene. This has included the discovery of two Early Mesolithic pond-side camps, with the structural timbers and hearth of the tepee-like dwellings surviving in remarkable condition despite dating to c 9000 cal BC. A substantial Late Mesolithic timber platform dating to c 5500 cal BC was discovered extending out into a small pond inside the kettle hole along with finds of cattle teeth, chipped flints and a

stone rubbing tool, as well as posts, postholes and other features that have led to its interpretation as a platform for processing animal skins and potentially curing hides in the pond. This site also had successive occupation in the Neolithic and Bronze Age stratified above the Mesolithic remains. In both cases these well-preserved archaeological remains also had preserved alongside them a continuous palaeoenvironmental sequence of deposits rich in environmental proxies that could be linked to landscape development and human activity in the immediate landscape surrounds. Although other archaeological remains have been found as well, these are remarkable discoveries that have been found as a result of the application of a specific evaluation technique and not by chance. It has ground-tested the approach in a real-world setting on a large scale and has proved effective in recovering what is significant about the archaeology of this area as well as in directing the best use of spend, at the right times, in the discharge of the planning system.

### Clive Waddington

Clive has worked as a field archaeologist, consultant, lecturer and since 2004 the founder and Managing Director of Archaeological Research Services Ltd, amongst other things. With a wide range of specialisms, he continues to contribute to national archaeological initiatives, publish books and papers, develop innovative approaches, liaise with sectoral partners and lead the development and growth of ARS Ltd.



Clive next to a mosaic of the company logo at the ARS Ltd Bakewell HQ. Credit: Archaeological Research Services Ltd

### References

Passmore, D G and Waddington, C, 2009 *Managing Archaeological Landscapes. Till-Tweed Studies Volume 1*. Oxford: Oxbow Books and English Heritage

Passmore, D G and Waddington, C, 2012 *Archaeology and Environment in Northumberland. Till-Tweed Studies Volume 2*. Oxford, Oxbow Books and English Heritage



Aerial view of excavations following initial stripping and sampling works on one of the kettle holes. Credit: Archaeological Research Services Ltd



View across the Late Mesolithic timber platform built out into the kettle hole pond, where chipped flints were found amongst the timbers as well as timber posts. Credit: Archaeological Research Services Ltd

# New accredited application guidance

Lianne Birney  
MCIfA (7472),  
CIfA Membership  
Manager

At the beginning of December 2020, we were excited to launch our new and improved application guidance webpages. Since then we have made some further improvements based on applicants' feedback and as a result, I have noticed the quality of applications has improved.

We have upgraded the joining webpages ([www.archaeologists.net/join](http://www.archaeologists.net/join)) to include all guidance in one place, which should make it easier to apply for accreditation. There are individual pages for each grade of accreditation (PCIfA, ACIfA, MCIfA) and an 'apply online page' with the deadlines and FAQs. For those interested in joining for the first time, we also have information about professional archaeologists, membership benefits, subscriptions and renewals, and testimonies from CIfA members of all accreditations and a range of historic environment backgrounds. You can read these at [www.archaeologists.net/join/testimonies](http://www.archaeologists.net/join/testimonies) and submit one yourself for the TA member news section.

We also have a new professional pathways page, which is being populated with resources to assist in gaining skills and knowledge to work towards the next accredited grade. You can sign up to the relevant ProPathway ebulletin in the Members Area using the 'Update contact details' form.

To help support applicants this last year, during the Covid-19 pandemic we waived the upgrade application fee and ran nine accreditation workshops digitally, which we plan to continue throughout 2021 alongside providing recordings of the information to assist those who are unable to attend a workshop. We can offer these workshops to Registered Organisations if they have many staff wishing to apply; please get in touch if you would like to arrange one.

We have also started working with neurodiverse members and non-members to help make the process more user friendly and offer alternatives when needed. I would be happy to work through the process with potential applicants as we want to support as best we can; the application process is not a test, but a means to demonstrate your application meets the required criteria for accreditation.

Over the last few years a suite of specialist matrices has been developed by CIfA's Special Interest Groups and some external bodies to help applicants see how their role fits into the main competence matrix, and to assist the Validation committee in assessing applications appropriately. Recent additions include voluntary and community archaeology and a revised field archaeology matrix. You can see the full list of matrices at <https://www.archaeologists.net/matrices>

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## Practitioner (PCIfA)

Practitioner (PCIfA) grade accreditation is open to those who:

- have a good working knowledge within an area of historic environment practice
- have some responsibility for undertaking work using own judgement
- have carried out some complex work under general supervision
- perceive the importance of each role within a team
- agree to be bound by CIfA's ethical Code of conduct
- wish to reflect their knowledge and skills through professional accreditation

If you are unsure if you are ready to apply for PCIfA, please see our [Professional pathways](#) webpage.

### How to apply

To apply at PCIfA, you will need to provide two appropriate references and prepare a statement of

**In this section...**

- Individuals
- Join CIfA
- Student or Affiliate
- Professional pathways**
- Membership benefits
- Subscriptions and renewal
- Organisations
- Register your organisation



Helen Parslow MCIfA, Chair of the Validation committee, says:

*'Try not to feel intimidated by the blank statement of competence or think you don't fit the criteria. Follow Lianne's advice and applying is easier than you imagine. Also do ask for help from Lianne or others you know who have already joined or upgraded or are on the Validation committee.'*

The screenshot shows the CIfA website homepage. At the top, there are navigation links: 'About CIfA', 'Join CIfA', and 'Contact CIfA'. Below this is a search bar and social media icons for Facebook, Twitter, and LinkedIn. The main header includes the CIfA logo and a list of menu items: 'CIfA's work', 'CIfA groups', 'Organisations', 'Careers', 'Events', 'Publications', and 'News'. A central heading reads 'Find out more'. Below this, there are six featured articles, each with a small image and a 'Read more...' link:

- Professional archaeology:** What do all those when we talk about being a professional archaeologist? Find out more about the importance of professionalism and accreditation.
- Professional pathways:** CIfA offers support for the professional pathways for applicants and members. Find out more about the accreditation pathway.
- Membership benefits:** Membership of CIfA has many benefits for both accredited and non-accredited grades.
- Subscription & renewal:** Find out more about CIfA subscriptions here and renewing your annual subscription.
- Apply online:** Find out how to apply for or upgrade your CIfA accreditation or for a non-accredited grade or to rejoin CIfA. Please read the guidance below your submit your application.
- Testimonies:** Read testimonies from CIfA members about their application experience and professional pathway progression.

If you have been thinking about applying, it is not as difficult or as time-consuming as you may think and is a useful reflective process to see how much you have achieved in your career; it can also help inform your Personal Development Plan (PDP) for Continuing Professional Development (CPD). I am here to help if you have any questions, and if anything is unclear you can drop me an email at [membership@archaeologists.net](mailto:membership@archaeologists.net).

Members of CIfA are professionally accredited and skilled in the study and care of the historic environment.

The Validation committee has delegated authority from the Board of Directors to assess applications for individual accreditation. The committee is made up of volunteers who are accredited members of different grades and they assess the statement, references and examples of work and benchmark these against the four areas of the competence matrix. This is a rigorous process of peer review, but we are happy to help you apply. If an applicant demonstrates the criteria, they will successfully be awarded their accreditation, but the committee can also make alternative decisions, which include defer/pend for more information, rejection, or offering a lower grade (and in some cases a higher one!). The committee will explain the reasons for their decision and offer advice about how to demonstrate the grade in the future.

Helen Parslow, Chair of the Validation committee, says:

*'Joining the Validation committee is very rewarding, especially if you enjoy finding out about archaeological work that others are undertaking and enhancing your CPD with the knowledge and skills you gain from getting involved with your Institute. It is also a great networking opportunity, talking to others on the committee from different areas of the historic environment who you might not usually meet.'*

If you are interested in joining the Validation committee, please send expressions of interest to Lianne at [membership@archaeologists.net](mailto:membership@archaeologists.net).

## Member news

### Tim Malim MCIfA (1826)

Clwyd Powys Archaeological Trust is pleased to announce the appointment of Tim Malim as its new lead for Field Services, taking over from Nigel Jones on his retirement. Tim joins CPAT from SLR Consulting, a global environmental planning consultancy, where he was Technical Discipline Manager for 14 years, advising clients as part of the design team, providing planning support and Cultural Heritage EIAs, as well as designing and implementing programmes of multi-disciplinary heritage management, such as the pioneering *Waterlogged Archaeological Deposits*, *Nantwich* and *Must Farm* preservation monitoring

projects. Prior to this, Tim was a consultant with Gifford, after founding and directing Cambridgeshire County Council's Archaeological Field Unit (now Oxford Archaeology East) in 1990.

Tim is a Fellow of the Society of Antiquaries of London, Chair of the Federation of Archaeological Managers and Employers (FAME), and has published extensively, particularly in his research interests of ancient routeways, Anglo-Saxon dykes, and prehistoric monuments. Tim's move to CPAT was influenced by the remit and ethos of the Trust, and our research interests, which reflects his own

aspirations and the type of holistic heritage approach that was followed when he directed the Cambridgeshire Field Unit.



Tim Malim, Credit: Tim Malim

## Obituaries

### Karen Louise Gavin BA PCIfA (8758)

'The Volunteer Whisperer'

Karen Louise Gavin, née Halls, was born on 13 November 1963 in Withington, Manchester. Karen died at the Christie Hospital Manchester on 18 February 2021 aged 57. After almost two years of treatment for lymphoma, Karen contracted Covid-19, from which she was too weak to recover.

The funeral service was conducted by Dawn Davies, a celebrant accredited by Humanists UK, at the Flintshire crematorium on 15 March and live streamed to those who were unable to attend.

Karen graduated from Chester University in 2010 and after a short time volunteering with Big Heritage on community archaeology projects, she was recognised for her natural ability to enthuse and teach the other volunteers, many of whom went on to study archaeology at college and

university. Karen was employed by Big Heritage as a community archaeologist and worked with primary and secondary school students, hospitals, and children's and adolescents' mental health units, as well as with elderly individuals and groups. She could put everyone at ease while at the same time pushing them to develop their capabilities.

Literally thousands of children and adults have happily muddied their hands alongside Karen in test pits and trenches – hence the affectionate title of 'The Volunteer Whisperer'.

Karen is survived by her husband Tony, daughters Sally and Rebecca, grandchildren Olivia, Ben, Joe, Jack and Corey, her father Walter and brother Neil.

In lieu of flowers, the family ask that donations be made to:

<https://www.gofundme.com/manage/karen-gavin-archaeologist-memorial-fund>. This fund in Karen's name will support students, schools and community projects in association with Big Heritage and Chester University Archaeology Department.



Karen Gavin, Credit: Tony Gavin

**Karl Taylor MCIfA (2398)***Karl Taylor, Credit: Karl Taylor*

Since becoming a member of the IFA in 2002, my career has taken several twists and turns, and I have lived and worked all over the UK and abroad. My lucky break occurred straight after university, when I landed a job at Stratascan in Worcestershire and was fortunate to go out to Zeugma in Turkey to carry out GPR surveys over the remains of the city. However, being a Lancashire lad, I yearned for the North and landed a job at OA North, where I was very happy and progressed from site assistant to senior

project manager during my 10-plus years there. Several consultancy, management and senior management roles later, I was running my own business following redundancy at the beginning of the Covid-19 crisis. After Christmas, I took up the role of Head of Archaeology at ARS Ltd and have recently upgraded to MCIfA. I have been lucky to gain many lifelong friends within the profession and I'd like to thank all those who have supported and helped me along the way. It's been a blast!

**Richard Ivens BA PhD FSA MCIfA (210)***by Brian Davison MCIfA (8)*

It is just over a year since Richard Ivens died. He was 70 years old.

Richard joined the Institute almost from its beginning, being elected a member in 1984. This was a major professional commitment for a young man whose every instinct was to stay out of any possible limelight. It was another 15 years before his many achievements were recognised by election as a Fellow of the Society of Antiquaries of London.

Northamptonshire through and through, in 1969 Richard moved to the Department of Archaeology at Queen's University Belfast. After graduation, he took up a post as assistant to Professor Martyn Jope; helping to write up excavations at Deddington Castle, Richard built a remarkable working relationship with him which lasted until Martyn's death.

Richard stayed at Queen's for another ten years. For two seasons he acted as an exemplary assistant director on my own excavations at Sulgrave in

Northamptonshire, another of Martyn Jope's many projects. However, the medieval ceramic industry in southern England was his abiding interest and after being awarded a Doctorate in 1981 he spent a year at Bradford University, following up his own excavation of medieval pottery kilns and carrying out neutron activation analyses at Brill, Buckinghamshire. During this time he also worked for the Department of the Environment (NI), directing work at many sites and collaborating with Professor Derek Simpson.

Richard moved back to England in 1988, spending the next six years as a senior field archaeologist with the Milton Keynes Archaeological Unit, managing extensive excavation and post-excavation programmes and eventually becoming responsible for most of the management of the Unit.

Always a shy and very private person who preferred to work in his own way whenever possible, Richard spent the last

*Richard Ivens, Credit: MKAU defunct Unit - in Isabel Lisboa's possession*

20 years of his life freelance, working for English Heritage, the British Academy, the Commission for New Towns and the Ashmolean Museum, adding to an already impressive list of research publications. Richard had a patient and unassuming preparedness to take up the work of other authors and help bring their results to fruition. His contribution to seeing Martyn Jope's *Early Celtic Art* through to publication was vital, and the present writer is hugely grateful for his help in reforming the field archive for his own excavations at Sulgrave, 20 years after Richard first took part in them.

The remaining work from Martyn Jope, alongside Richard's own papers, is now being selflessly shouldered by his long-term partner, Dr Isabel Lisboa, as she tries to make sure all find their way to a safe and appropriate archive.

# New members



## Member (MCIFA)

11482 Beccy Austin  
11662 Josephine Brown  
11485 Adrian Chadwick  
11483 Oliver Cooper  
9865 Hannah Firth  
11739 Darren Glazier  
11637 Thomas Limpert  
11626 Donal Lucey  
5894 Ross Murray  
1690 Stuart Prior  
11484 Win Scutt  
11636 Richard Whitewright

## Associate (ACIFA)

11692 Anne Allen  
9832 Karen Batten  
11740 Keeley-jade Bingham  
8302 Alexander Blanks  
11635 Scott Gordon  
8940 Edward Hawkins  
10329 Eva Heimpel  
9486 Rosie-May Howard  
11486 Matthew Jackson  
11480 Christos Karalis  
11606 Eduardo Perez-Fernandez  
11481 Sarah Ricketts  
9670 Amy Talbot

## Practitioner (PCIFA)

9064 Preston Boyles  
11458 Connor Brabyn  
11585 Anton Burrows  
9462 Joshua Cameron  
11455 Louis Carver  
9080 Hannah Child  
11689 Anna Chmielowska  
11728 Pawel Cichy  
11729 Malgorzata Cichy  
9874 Jana Michaela Correia  
Ewart-Blake  
11295 Isaac Derbyshire  
11659 Colin Elder  
10997 Michael Ferguson  
11588 Michal Filipowicz  
11724 Francesca Gordon  
11720 Paul Haugh  
11490 Daniel Kennedy  
11711 Giselle Kiraly

11665 Sylwia Kozinska  
11209 Nathan Lawson  
11586 Tom Learmonth  
11489 Adrienn Anett Leibinger  
11584 Tamara Lewek  
11607 Charlotte Lockwood  
11472 Immogen Lyons  
11706 Ryszard Molenda  
11540 Cristiana Monteiro  
11705 Iwona Moscinska  
11457 Jon Ortiz  
11487 Anna Parczen  
11666 Tomasz Radon  
11722 Domiziana Rossi  
11649 Giancarlo Ruta  
11625 Krzysztof Ryniec  
11664 Victoria Sands  
10873 Alexander Schupp  
11717 Graham Shackell  
11587 Benjamin Swain  
11488 Maria Tortras de la Cruz  
11529 Malo Vannet  
11719 Christopher Warburton  
11479 Rebecca Watkins  
11721 Leslie Watson

## Affiliates

11675 Rory Bateman  
11535 Thea Botha  
11594 Franziska Domen  
11686 Alison Edwards  
11598 Alicia Enston  
11644 Nereide Gilhead  
11676 Eliza Greenwell  
11589 Isobel Grove  
11731 Ezme Hefter  
11512 Steven Henry  
11508 James Johnson  
11667 Wendy Joss  
11575 Douglas Kilpatrick  
11621 Katarina Kompauerova  
11640 Richard Lang  
11517 Rhys Martin  
10498 Luis Martin Villasanta  
11694 Tom McCabe  
11543 Joseph McMullen  
11693 Anthony Moore  
11523 Callum Nye  
11519 Svenja Partheil  
11688 Abigail Pelham  
11701 Aleksandra Pieniazek  
9873 Sophie-Marie Rotermund

11590 Michael Shamah  
11510 Nathan Shepherd  
11610 William Sibley  
11473 Philip Sims  
11476 Alan Strong  
11673 Rachel Swallow  
11670 Ruth Tipton  
11683 Silas Triller

## Students

11629 Nigel Allen  
11572 Ashley Allison  
11564 Craig Appleby  
11542 Miles Armstrong  
11656 Elizabeth Ashcroft  
11509 Eleni Athanasiadou  
11511 Melissa Bailey  
11660 James Ballantyne  
11493 Mercedes Baptiste Halliday  
11613 Jacob Bennett  
11537 Georgina Bolton  
11565 Annie Bones  
11554 Michael Booth  
11646 Christopher Brown  
11609 Natalie Bryan  
11468 Joanna Bryl  
11555 Ioan Budau  
11526 Adam Butcher  
11697 Sophie Butcher  
11577 Jenny Carey  
11583 Lucy Carr-McClave  
11579 Eleanor Carter  
11682 Jennifer Cartledge  
11568 Eleanor Chesterton  
11618 Bridget Chocholek  
11475 Sabrina Cleevely  
10309 Miles Clifford  
11515 Alice Connolly  
11525 Micheal Cooke  
11533 Jamie Corless  
11691 Yvonne Gillian Creber  
11658 Jasper Curson  
11654 Alicja Czajka  
11495 Kristin Davison  
11736 Rosalind Davison  
11570 Harry Dennis  
11546 Isabelle Diggie  
11558 Alexander Donaghy  
11516 Foteini Doriti  
11499 Benedict Dyson  
10501 David Eastham  
11652 Eduard Edelman McCabe

11696 Geoffrey Edgson  
11678 Antonia Edwards-Freshwater  
11561 bbie Evans  
11557 Rosalind Fish  
11477 Jaxom Follon  
11581 Evelyn Forey  
11612 Jade Frazer  
11602 Ruth Gentle  
11566 Rohan Georgie  
11560 Molly Gibson  
11608 Michael Gillibrand  
11695 Sophie Gingell  
11498 Neil Godfrey  
11669 Isobel Gooch  
11657 Kelsey Graham  
11549 Corey Greening  
11655 Stuart Griffiths  
11567 Elisabeth Hainsworth  
11679 Calum Hall  
11582 Neeve Harris  
11524 Kirstie Hartlett  
11735 Rebecca Hathaway  
11680 Alex Haycock  
11494 Isabelle Haynes  
11597 Hannah Henderson  
11614 Gina Hides  
11545 Andrew Hill  
11591 Alice Holland  
11504 Christopher Hoyle  
11732 Victoria Igary  
11552 Chelsea Ingham  
11569 Purti Jain  
11737 Iwan John  
11539 Sarah Johnson  
11630 Roseanne Jones  
11684 Tomoya Kawakami  
11501 Samantha Key  
11595 Elisabeth Koch  
11563 Jacob Laughton  
11633 William Leather  
11573 Sue Lee  
11619 Michael Legge  
11716 Elizabeth Legge  
11681 Emily LeHegarar  
11544 Marco Leonardi  
11532 Felix Lettner  
11496 Niyutong Li  
11521 Emma-Louise Longworth  
11599 Charmaine Lovatt  
11518 Daniel Lovett  
11541 Georgia Lowe  
11730 Evelyn Lynch  
11547 Hal Maitland-Jones

11627	Abigail Marsh	11538	Caroline Parziale	11704	Jessica Scott	11611	Charlotte Toffolo
11685	Mackenzie Masters	11562	Rachel Pavlou	11674	Lewis Scullion	11506	Cerys Turner
10508	Roland Maynard	11734	Michael Perera	11593	Thomas Sickel	11616	Peter Vickers
11507	Micki McNie	11531	Gerhard Pichler	11478	Beatrice Rose Skipp	11492	Rose Wagstaff
11500	Carly Mcquade	11503	William Plant	11505	Georgia Slater	10817	Lynda Walker
11641	Lucy Milligan	11638	Callum Pollard	11592	Rebecca Smith	11576	Jordan Walton
11671	Graeme Milne	11551	Julia Priest	11601	Luke Snell	11604	Ben Watson
11700	Abigail Milsom	11520	Amanda Prince	11548	Chloe Sodeau	11702	S. Conner Welty
11534	Courtney Mundt	11550	Megan Prothero	11559	Millie Stanley-Davy	11578	Karl Wennerberg
11631	Katy Murray	11622	Nthabeleng Rants'o	11620	Lu Stanton-Karczewska	11690	Tobias White
11605	Calli Nash	11642	Elizabeth Rimington	11556	Joshua Stead	11497	Abbie Wilkes
11514	Christine Nestleroth	11502	Katie Robinson	11536	Nicole Stevenson	11571	Alex Wilkinson
11650	Rachel Nicholson	11580	Rachel Robinson	11634	Jack Suds	11530	Ellisa Yates
11553	Sasha Nolan	11527	Timothy Rock	10790	Danielle Taylor	11648	Wen Fei Yeoh
11469	John Nicholas Oakes	11615	Matthew Rowntree	11643	Samuel Taylor	11491	Richard Yeomans
10292	Emily Ogden	11574	Rachael Saunders	11600	Flora Tibbetts		

## Upgraded members

### Member (MCIFA)

2460 Joanne Barker  
 4593 Charlotte Coles  
 9965 Daria Dabal  
 5786 Hannah Kennedy  
 9353 Hannah Maisey  
 8299 Lachlan McKeggie  
 8575 Elizabeth Murray  
 5793 Ruth Pelling  
 2253 Adam Single

### Associate (ACIFA)

9835 Silvia Barlassina  
 9309 Aeneas Michalopoulos  
 8310 Joe Turner

### Practitioner (PCIFA)

9189 Rachel Ford  
 10831 Guy Forster  
 10789 Lauren Reid  
 10671 Laura Vetterlein  
 10758 Rosa Volpe

# NOTICEBOARD

## Directory of accredited professionals

We have launched the new online *Directory of accredited professionals*. This includes details of our professionally accredited (PCiFA, ACiFA and MCiFA) members who have agreed to be listed. Clients and colleagues are able to search for specific individuals or job titles and contact them, so it is important to keep your details up to date.

You can choose your preferred listing and/or change your details at any time by using the **update contact details form** in the members' area of the website ([www.archaeologists.net/members](http://www.archaeologists.net/members)).



Photo by Maksym Kaharlytskyi on Unsplash

## Get involved with Cifa!

Did you know that in 2020, 218 people volunteered with Cifa by contributing their time and expertise to our 21 Area and Special Interest Groups, our Advisory Council, our Board of Directors, the Validation committee, the Registrations committee, consultation advisors and our CPD workshops?

Being part of Cifa allows you to take an active role in supporting and shaping the profession. We draw on the expertise and knowledge of Cifa professionals in all our work. The best way to influence is to get involved.

In Cifa you are part of an active community that promotes high professional standards and strong ethics in archaeological practice, and that aims to make archaeology beneficial to all.

- Connect with our Area and Special Interest Groups to shape policy and practice in your specialism or geographical area, and stay up to date
- Assist the Registered Organisation Scheme by joining an inspection panel
- Join the committees that accredit individuals and organisations and be part of our peer review and self-regulation process
- Get elected to Advisory Council and guide future policy and priorities, or to the Board of Directors to lead the Chartered Institute



Find out more about the different committees and how to get involved on our FAQ page ([www.archaeologists.net/involved](http://www.archaeologists.net/involved)). Our volunteers come from a variety of backgrounds, such as fieldwork, finds, academia and museums. They may be self-employed, retired, students or in part- or full-time employment, and working at all levels of responsibility.

*Increase in members involved in committees 2018–2020*



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