

The Archaeologist

Issue 116
Summer 2022



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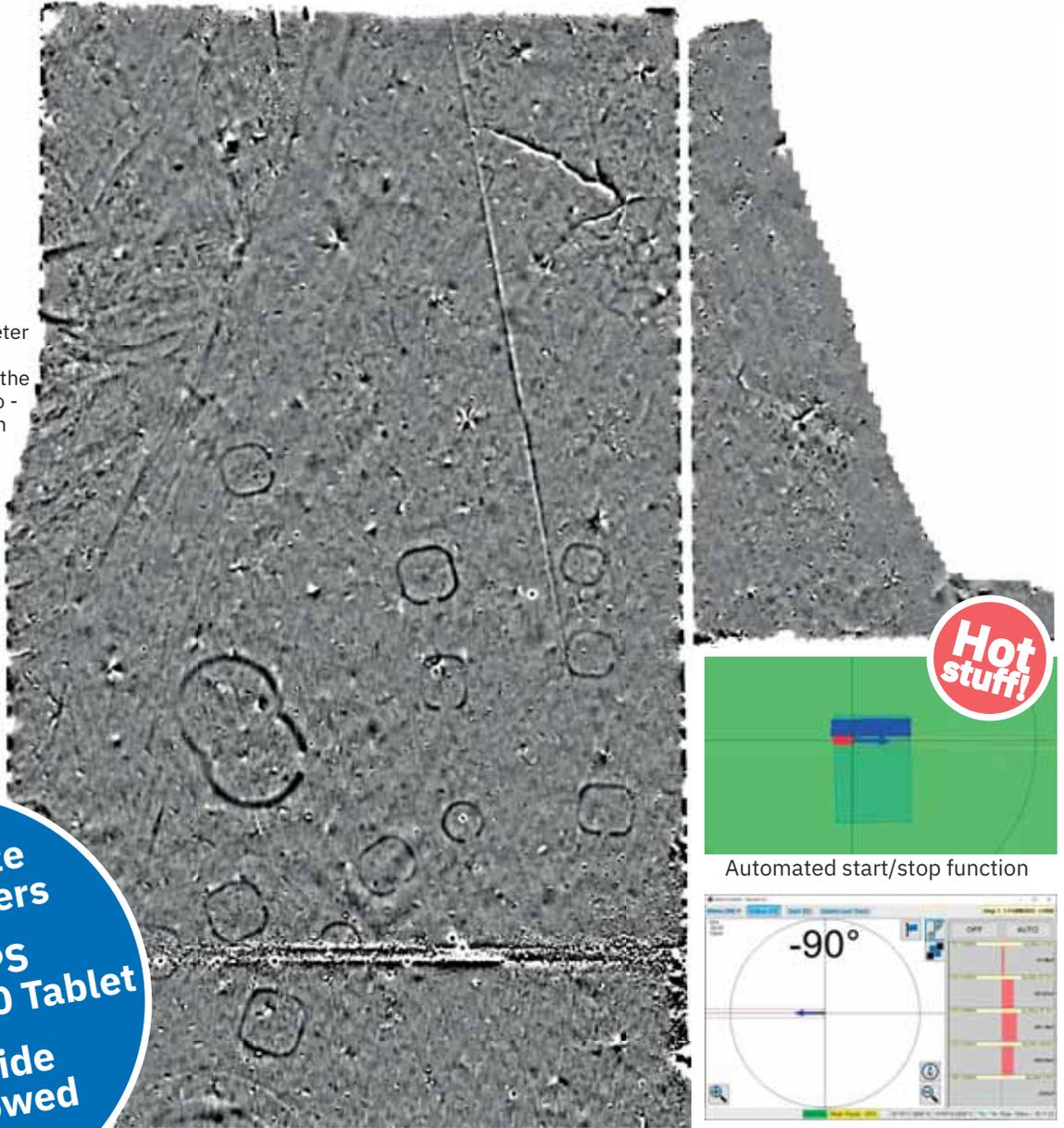
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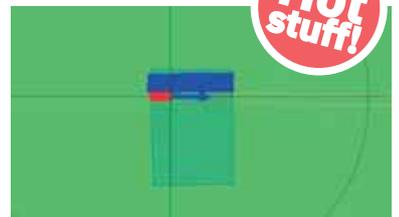
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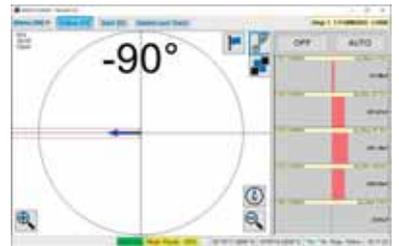
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Themes and deadlines

TA117 *Bridging the gap: this will focus on academic and commercial collaboration, where shared expertise has enhanced project outcomes and where support for the development of professional skills for students and future career archaeologists has enhanced employability.*

Deadline: 1 August 2022

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

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

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

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Cover photo: Some of the *Sīrāf* bangles at the British Museum showing their large variety. Credit: Nash, C.K.



EDITORIAL

Archaeology and the International Year of Glass 2022

Patrick Gavaghan Affiliate (10840) – IYOG2022 Executive Committee member



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This edition of *The Archaeologist* is themed around archaeology and glass in celebration of the International Year of Glass.

The International Year of Glass began as a debate on the use by historians of the terms Stone Age, Bronze Age and Iron Age. Had there ever been a time when glass was dominant? Could it be now? The concept of a 'Glass Age' resulted in the International Commission on Glass (ICG) submitting a proposal to the United Nations to name 2022 'The Year of Glass'. The UN general assembly agreed and, on 18 May 2021, the International Year of Glass 2022 (IYOG22) became a reality.

The Year recognises that glass has accompanied humankind for millennia, enriching the quality of life of millions, and that, as one of the most important,

versatile and transformative materials of history, glass is an important component in so many areas: aerospace and the automotive sector, architecture, the arts, information and communications technology, energy, health care, laboratory ware, optics, packaging and storage.

The application for IYOG22 was predicated around the UN 2030 Humanitarian Goals. While underlining the current technological, scientific, economic, environmental, historical and artistic role of glass, it will emphasise the rich possibilities the future holds, the potential to meet the challenges of sustainable development and inclusive societies, to achieve world economic recovery and build back better after the Covid-19 pandemic. It will weave together the threads of technology, social history, archaeology and art through educational programmes and museum exhibitions.



International Year of Glass coordinating structure

To manage this once-in-a-lifetime opportunity a structure has been developed to include input from around the world and across all sectors that have glass as a component part.

Its council has 61 members representing 90 countries and is a forum for discussion, developing activities, creating events and agreeing IYOG22 policy. Sharing, dissemination and coordination is facilitated through the events list on the IYOG website: www.iyog2022.org. The Council is briefed on progress and opportunities across the regions and specialist groups.

The IYOG Executive Committee, selected from Council, has ten members and is responsible for promoting IYOG22, disseminating and promoting the best ideas, developing major international events and ensuring that the IYOG22 resolutions are achieved.

To ensure local participation, 18 regional groups are developing and supporting programmes relevant to their locality. For

example, the UK and Ireland are covered by region 12 and chaired by Professor John Parker (Sheffield University).

Specialists' groups have been developed for: Museums/Archaeology, Outreach to younger communities, and Education. Teresa Medici (ICOM Glass) chairs the Museums group that includes archaeology. These important groups within the IYOG structure will coordinate activities across the world, promoting the most promising ideas and encouraging cross-fertilisation across boundaries.

Museums, Arts & History (Archaeology) of Glass Group

The IYOG22 goals of raising awareness and directing attention to the value of glass in daily life could not have been achieved without highlighting its role in archaeology, art and culture. Thanks to many institutions, associations and individuals, hundreds of seminars, exhibitions and educational activities focusing on glass history and glass art are being planned across the globe by archaeologists, museum curators, artists, professionals from the public and private sectors, and academia. To reinforce this network, a working group called

'Museums, Arts & History of Glass' (MA&H) has been established, open to representatives from the 18 regional groups; ICOM Glass (the International Committee for Museums and Collections of glass); and the Association Internationale pour l'Histoire du Verre (AIHV), the International Association for the History of Glass.

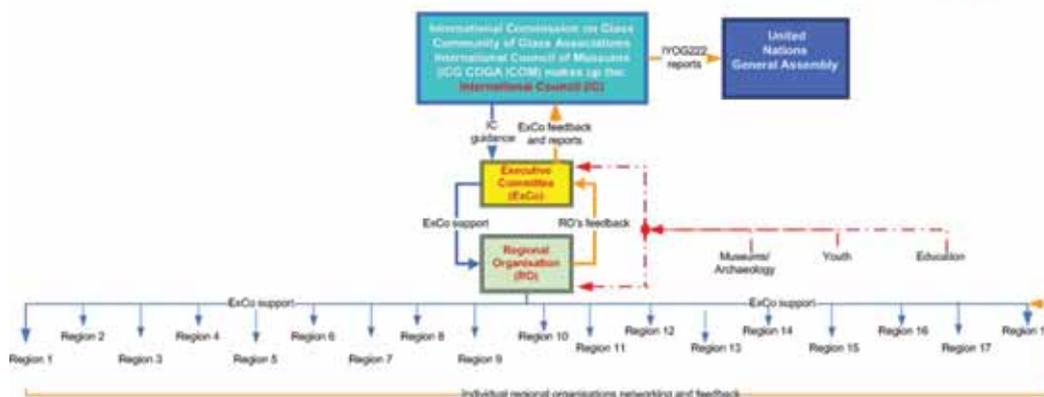
The MA&H Group meets monthly, normally online, to ensure coordination and collaboration, provide tools and share best practices, not excluding the possibility of working on trans-national projects. Among the proposals under consideration are a 'Virtual Museum of Glass' and an international contest 'Seven Glass Wonders of the World'.

The chair of the MA&H group, Teresa Medici, has a background in archaeology and is aware that it is an invaluable source of information about the production, use and trade of glass objects, not only in ancient times but also in the recent past. Celebrating the IYOG22 is a unique opportunity to improve understanding and enhance the relevance of archaeological glass finds among the community of the professionals.

Four highly decorated glass beakers, part of the collection of grave goods found in a princely Anglo-Saxon burial chamber at Prittlewell, Essex, in 2003. Credit: Andy Chopping/MOLA



International Year of Glass 2022 structure



Bohemian glass from an archaeological excavation in Japan. A paper about it is published in the issue 9 of the magazine of ICOM Glass, soon available at <https://glass.mini.icom.museum/our-publications/journal/>. Photo by R. Kandori © Kota town Board of Education (source R. Kandori, The story of a wedding glass beaker, *Reviews on Glass* 9, 2021).

Region 12: UK and Ireland

Members of the region 12 group meet monthly on Teams; region 12 has three representatives on the International IYOG Council, with others on the MA&H, Outreach and newly formed Educational Groups. Our region is well represented on the IYOG events website, particularly by artists, historians and glass collectors; recycling, sustainability and carbon footprint are also major themes. Events are the responsibility of local task groups – the Regional Committee offers coordination, information dissemination and mutual support. Funding is limited, mostly from sponsorship by larger glass makers.

Archaeology is represented. One recent event concerned archaeological finds near Chester. A very active team is bringing to life an ancient and neglected monument between Rotherham and Sheffield,

reputedly the oldest glasshouse cone in Europe (early 1700s). They have targeted schools with events such as a laser light show and a Hallowe'en fright night but are also searching archives to consolidate the stories around the cone. The team has spoken on local radio and contacted the press, advertising the IYOG. A prestigious competition planned for younger people will encourage them to investigate the story of the Portland Vase. Other notable events include the opening of a new glass museum in Stourbridge, a small garden at the Chelsea Flower Show and a conference on the birth of UK and Irish drinking glasses. The website (www.iyog2022.org) has a searchable list and is growing daily.

We look forward to archaeologists, museum staff, historians and all ClfA members joining us for this notable event to promote glass in all its various historical settings.

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Scratching the surface: how Islamic glass bangles might offer a window into trade, culture and identity across the historic Islamic World

Charlotte Nash

Islamic glass bangles have been found in vast quantities at many Islamic sites across the Middle East, with a notable increase during the 13th–18th centuries (Spaer 1992). It is no surprise, considering the complex and vast trade networks of the Islamic World, that such a wide range of designs represent cultural exchange and regionality. It is how to expertly recognise and record these differences to enable insights into their origins and dissemination that has proven more elusive.



Map showing Sīrāf on the Persian Gulf. Credit: Nash, C.K.

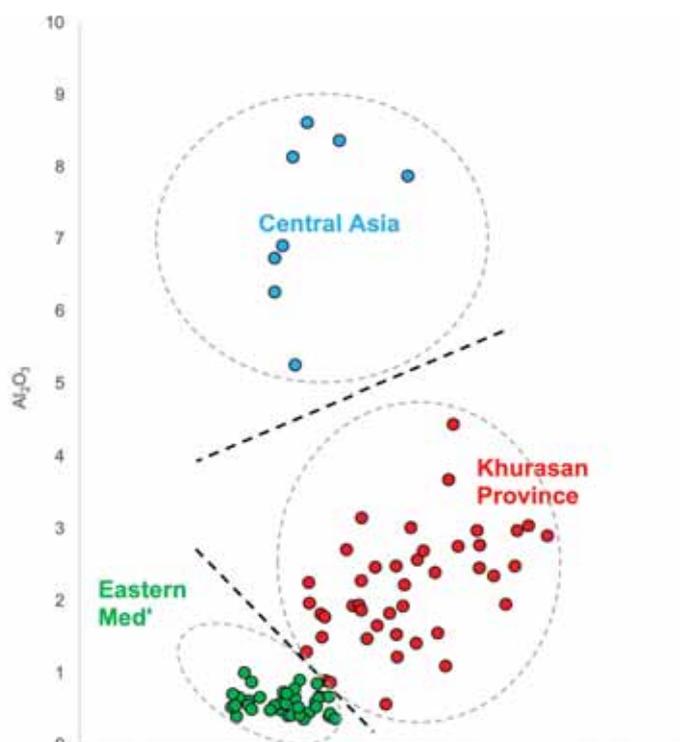
Into the melting pot

Such a mammoth task goes well beyond the scope of a single PhD; nonetheless, initial methodological stages need to be established to enable future researchers to realise important cultural insights. The first challenge is to build a robust typology that can capture subtle differentiations between main types, as well as finding collections with good chronological context.

Islamic glass is one of the least understood and most complex of historic glass types, spanning vast periods of time and places. However, many great advances in analytical equipment and compositional understanding have made such a study possible. By analysing the bangle fragments using Scanning Electron Microscopy (SEM) and Laser Ablation Inductively Coupled Plasma Mass Spectrometry (LA-ICP-MS) analysis, and comparing the chemical datasets with other known glasses from the Middle East, likely geographical regions for the primary production can be gleaned. This, compared with typological information, informs on links between styles and glass signatures.

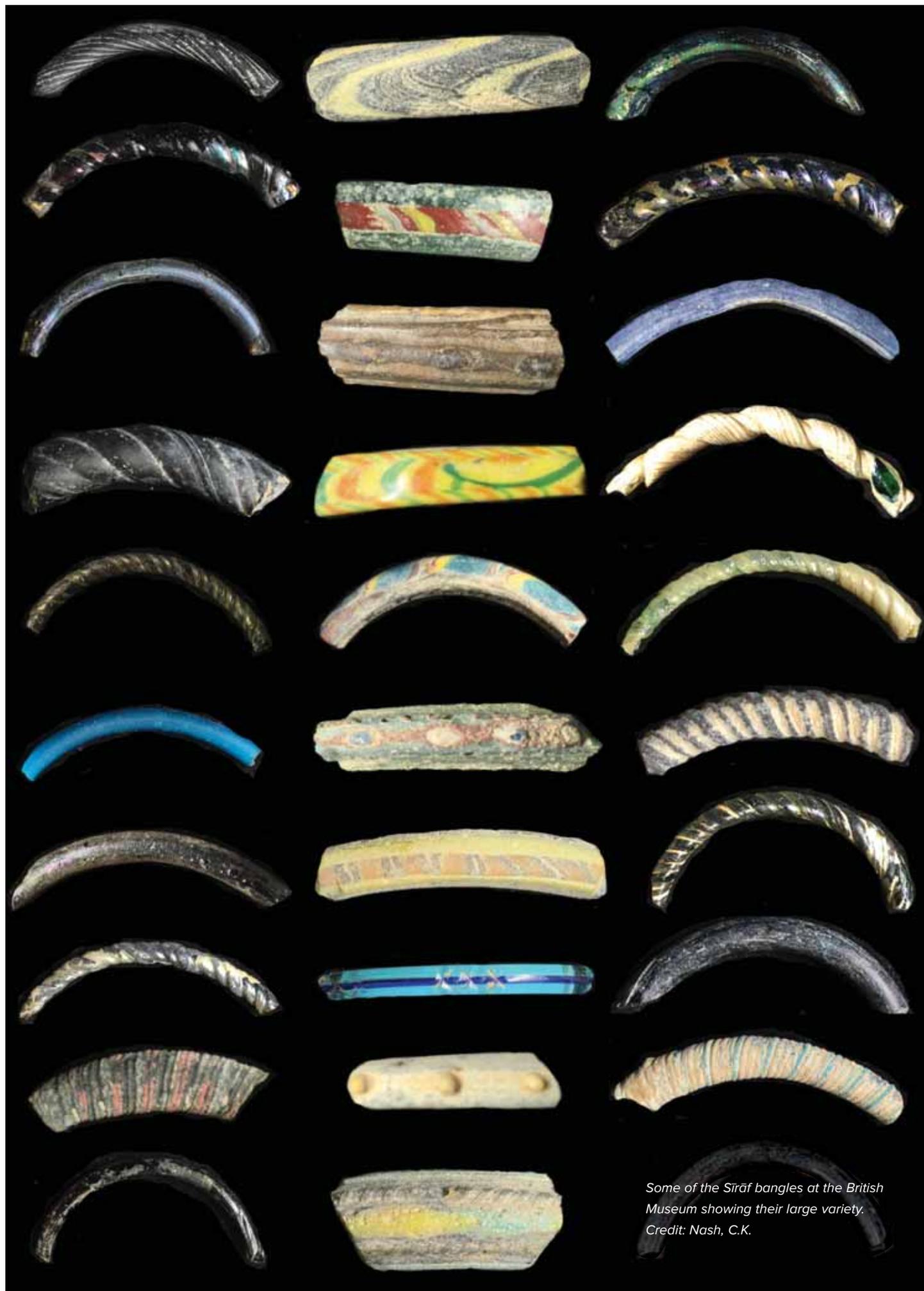
Through the looking glass

Although studies on specific collections and some regions exist, the Persian Gulf remains arguably the least understood. The excavated Sīrāf collection at the British Museum (Whitehouse 2009) dated between the 13th and 16th centuries serves as the primary case study for this research. Building on the work of Spaer (1992) and particularly Shindo (1996), a detailed master typology has been developed to categorise subtle manufacturing differences into multiple sub-types. Inspired by similar archaeometric studies (see Boulogne and Henderson 2009), scientific analysis was undertaken to help identify chemical signatures and likely production regions, revealing potential links between styles and provenance.



Chemical analysis shows regional similarities to known Islamic glass groups. Credit: Nash, C.K.

Islamic glass is one of the least understood and most complex of historic glass types, spanning vast periods of time and places.



Some of the Siraaf bangles at the British Museum showing their large variety. Credit: Nash, C.K.

Colour groupings for the styles and provenance were also observed and compared to establish connections between colours, styles, periods and provenance. This data has formed the basis for identifying regional practices across the Islamic World and possible trade networks. It is the first step on what will be a very long and winding road, but one that has already yielded exciting preliminary results.

Clarifying the opaque

Over 100 glass bangle fragments were analysed, indicating three major regions for imported glass but only three local glass fragments. All were a typical soda-lime-silica composition, employing plant-ash as fluxing agent.

The main group appears similar to the Nishapur B coloured group from Iran (Brill 1995), a Khurasan Province glass. A high-Ti glass was detected with no known historic comparative, but it aligns relatively well with well-known Eastern Mediterranean glasses (Henderson, McLoughlin, and McPhail 2004; Freestone 2002; Freestone, Gorin-Rosen and Hughes 2000). The remainder were a very-high-Al glass with similarities to groups analysed from Merv, Turkmenistan (Meek, Schibille and Simpson in prep) and Duldur-Aqur, north-west China (Brill 1999), thought to have originated in the Transoxiana region of Central Asia.

There is a clear correlation between twisted subvarieties and chemical signatures, and also a link with colours that needs further investigation. All polychrome marvered and protruding designs are of Khurasan Province glass, whereas those of an Eastern Mediterranean or Central Asian signature are more uniformly dark or green.

A mirror on society?

This is a promising result from the initial case study but, for the overall aims and objectives of the PhD, this needs to be applied to further collections. However, it does set the precedent of a successful approach for future studies to build upon. It is also anticipated that the study will aid in our wider understanding of the significance of bangle colours and styles, which may provide new interpretations into their value, regional tastes and cultural identity across the Islamic World.

Acknowledgements

Acknowledgement must be given to Dr Nadine Schibille, who undertook additional LA-ICP-MS analysis on the collection for the project, and to the Collaborative Doctoral Award (CDA) scheme, funded by the Arts and Humanities Research Council (AHRC), part of UK Research and Innovation (UKRI).



Charlotte Nash

Charlotte is a current CDA PhD student at the University of Kent and the British Museum. Her PhD research is entitled 'Exploring economy, society and culture through glass bangles: Origins, circulation and cultural impact in the Western Indian Ocean from the 13th–18th centuries CE'. Primary supervisors are Prof Ellen Swift of the University of Kent and Dr Andrew Meek of the Science Department at the British Museum. Regular updates on this project can be found at <https://britishmuseum.academia.edu/CharlotteNash> and www.researchgate.net/profile/Charlotte_Nash5



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GLASS IN THE MYCENAEAN BRONZE AGE

Piers Cummings, AHRC-funded postgraduate research student within archaeology, University of Southampton

Mould-made glass plaquettes, all perforated. Left: Six-petalled double rosette. Middle: double argonaut shell. Right: ivy leaf with interior decorative granules. 14th–13th centuries BC. Credit: courtesy of the Getty's Open Content Program



Vitreous beads from the Bronze Age Peloponnese have one of the widest artefact distributions other than pottery, and boast an impressive 600-year period of usage between the 17th and 11th centuries BC. Although a general awareness of this ubiquity exists in the literature, glass is rarely considered in any depth and is often side-stepped altogether. The studies that do exist have often examined the artefacts in isolation and tend to forget they were once human-owned possessions. My research therefore aims to understand the significance of glass in constructing Mycenaean social identity.

GLASS IN THE MYCENAEAN WORLD

The diversity and distribution of vitreous artefacts in the Mycenaean world is astounding. Although the typological development is not well understood, it is clear there was an enormous upsurge in the wearing and mortuary deposition of glass between 1390 and 1180 BC in the Greek Peloponnese. Simple geometric beads or relief plaquettes were regularly deposited in the graves of children and adults across an incredibly wide area.

Glass was also used as furniture inlays or commemorative plaques; it could be secured to wall paintings to create 3D effects, worn on the head as diadems, moulded into ceremonial sword hilts or sealing objects, form decorative ends to clothing pins, or, in a single instance, even be employed to adorn an ostrich egg. Although parallels to some of these uses exist in contemporary Crete and the Near East, adornment both of the body and inanimate objects using glass is something distinctively Mycenaean.

GLASS MANUFACTURE

Producing this diverse array of objects were specialised craftspeople skilled in the techniques of glass melting, annealing, perforating, lapidary, and the cutting and use of steatite moulds. These moulds have been found in small numbers across Crete, northern Greece, and the Peloponnese. Some examples, such as the mould in the Boston Museum of Fine Arts, display perpendicular channels within which were placed thin heat-resistant rods intended to create perforations as the glass cooled. To be consistently successful in using such techniques required a great deal of trial and error, and the space and time to experiment.

The Linear B term *kuwanoworgoi'i*, or 'the cyanus workers', suggests glass production was specialised. Trace element analyses of dark-blue glass have consistently shown compositions similar to Egyptian or Near Eastern levels, and also compare to sampling conducted on some of the 175 glass ingot 'cakes' from the 14th-century Uluburun shipwreck (see Nikita and Henderson 2006; Jackson and Nicholson 2010). This evidence indicates a complex industry of primary production, seaborne trade across enormous distances, and secondary (re)working in Mycenaean workshops. Glass therefore appears to have been both a material of major economic interest and part of a complex procurement system requiring a great deal of organisation to sustain.

NATURE LOVERS?

In my research I constantly come across glass jewellery modelled in the shape of nature. Inspired by sea creatures are images of octopi and representations of bivalve shells. From the land we find representations of snails, birds, bees and lions, but the most diverse group by far is that of plant life, from stylised flowers and petals to beads in the shape of olive pips and wheat grains. The act of creating a static representation of living things is all the more thought-provoking when one considers the majority of such objects are found in burials. Was there something magical in the act of depositing 'frozen' versions of living, healthy plants or animals into the grave of a loved one? Did their presence help contrast the sadness of a passing with new life and rebirth, or were they simply aesthetically pleasing? Whatever the reason, as objects

intended to be worn, the recurrence of these natural designs across multi-generational timescales speaks to their ongoing importance in constructing collective identity.

As my project progresses, I look forward to further discovering the peculiarities of these fascinating objects and creating new insights into glass in pre-classical Greece.

Was there something magical in the act of depositing 'frozen' versions of living, healthy plants or animals into the grave of a loved one?

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Mould-made glass plaquettes with a triple spiral motif. Credit: The Metropolitan Museum of Art Fletcher Fund, 1925



Piers Cummings

Piers is an AHRC-funded postgraduate research student within Archaeology at the University of Southampton, and is affiliated with the South, West & Wales Doctoral Training Partnership (SWWDTP). His main interests lie in the study of small artefacts, digital archaeology, and the material culture of prehistoric Greece.

Medieval Scottish window glass

Helen Spencer, MClfA (10647), ScARF Project Manager, Society of Antiquaries of Scotland



*The remains of Elgin Cathedral – the large openings for the windows would once have been full of glass.
Credit: Helen Spencer*

Unlike in England and Wales, almost no medieval window glass remains in situ in Scottish cathedrals and monasteries. This was due to the extensive damage done to the buildings during the Scottish Reformation in the 1560s. Documentary and archival evidence for medieval glass is also relatively scant, with few references to glass importation or glassmakers. The main evidence for what once would have been resplendent features is what we find in the archaeological record. Medieval window glass does not survive well in the acidic Scottish soils and when it is found it is often very fragile, covered in dark black crusts, and when dried out it can disintegrate if not conserved. As a result, the corpus of medieval window glass is relatively small, although assemblages do survive from some of the great buildings such as Elgin Cathedral, St Andrews Cathedral, Holyrood Abbey and Elcho Nunnery.

While there is some evidence for glass working in the Iron Age and early medieval periods – such as making IA beads at Culduthel and enamels at the monastic site at Portmahomock – these were small-scale, lower-temperature technologies recycling pre-made glass. Glass was not made from its raw materials in Scotland until the post-medieval period and it has been assumed that the window glass used in medieval Scotland was made in France, Germany or England, although there was little direct evidence of this.

Over the past few years, a project has been underway to reassess and scientifically analyse medieval window glass found in Scotland as part of a PhD at Heriot-Watt University. A range of scientific techniques – portable-X-ray Fluorescence, Scanning Electron Microscopy and Laser-Ablated Inductively Coupled Plasma Mass Spectrometry – was used to chemically characterise glass from a range of 13th–16th-century cathedral and monastic sites across Scotland. By determining the composition of the glass, it can be possible to identify when and where the glass was made. The bulk glass composition can show the recipes (for example the type and quantities of flux used to make the glass), minor elements can show the different materials added for example to produce colour, and trace and rare earth elements can, for example, identify particular sand sources used.

The results of the analysis of the Scottish window glass were compared with previous work to characterise window glass made across Europe. This showed that the ‘colourless’ glass from the 13th and early 14th centuries used in Scotland was made predominantly in north-west France/Normandy. This glass was high in potassium and made with wood-based fluxes as well as ashes from ferns and bracken (indicated by higher phosphorus levels), a recipe known to have been used in Normandy. However, by the 15th and into the 16th century, the majority of ‘colourless’ glass imported into Scotland came from



Four fragments of medieval window glass from St Andrews Cathedral. The red lines show where the glass was cut by the glass maker – the other edges are breaks. Credit: Helen Spencer



Glass samples mounted and polished ready for analysis by LA-ICP-MS. Credit: Helen Spencer

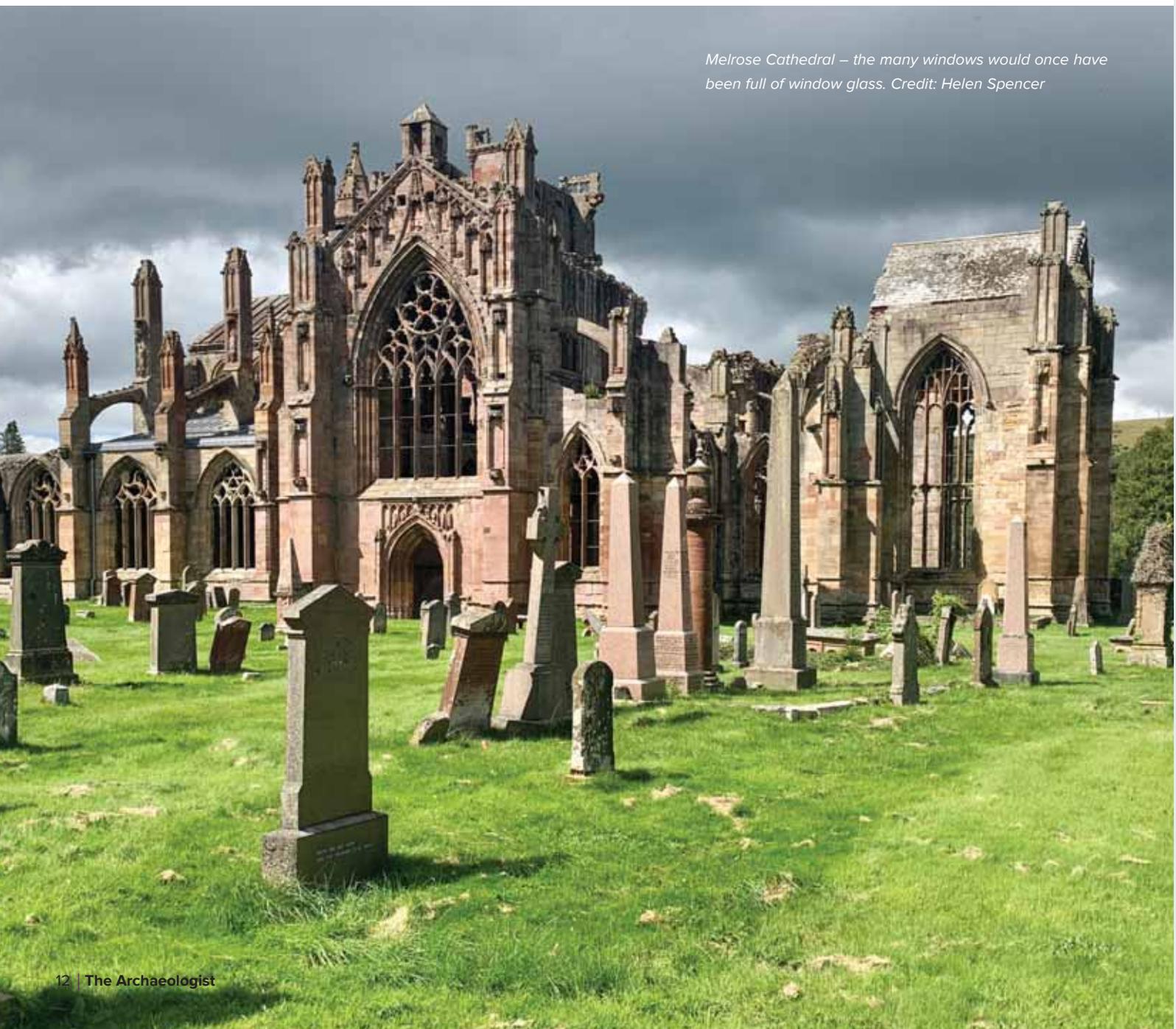
what is now eastern France and Belgium. The recipe used was a high-lime low-alkali type of glass that was not made in Normandy, or England, until later. Indeed, none of the Scottish window glass analysed fitted with glass compositions thought to be made in England.

Glass of a range of colours was also studied. Red, yellow, green and pink glasses were all likely made in Normandy throughout the medieval period. However, blue glasses had a range of compositions and colourants and were made at a number of different locations in Europe. A dark blue glass, for instance, likely came from Rhineland. Two pieces of light blue glass found at sites over 200 miles apart – one from Coldingham Priory and one from Elgin Cathedral – were found to be of almost identical composition. If they had been found in the same window they would have been assumed to have come from the same larger pane of glass, so it is probable that the blue glass used at both sites was made at the same time, in the same glasshouse, and imported to Scotland at the same time.

Further work is planned to study more glass assemblages and also to look more closely at how the trade in glass is linked with other imports and exports to Scotland during the medieval period.



Two pieces of decorated glass from St Andrews Cathedral. Credit: Helen Spencer



Melrose Cathedral – the many windows would once have been full of window glass. Credit: Helen Spencer

A NEW INDUSTRY

Scottish glass production in the 17th and 18th centuries

Helen Spencer MClfA (10647), ScARF Project Manager, Society of Antiquaries of Scotland

Glass is not thought to have been made in Scotland from its raw materials until the turn of the 17th century, when the first patents were issued to manufacture glass using the new technology of coal-powered furnaces. While there is a lot of archival and documentary evidence for the first 150 years of glass manufacture, covered in Jill Turnbull's book *The Scottish Glass Industry 1610–1750*, there had been few archaeological investigations until recently.

Over the past few years, there has been the opportunity to study more of the archaeological evidence for this new industry, much of it taking place as part of community-led projects in East Lothian. The earliest glass furnace to be excavated in Scotland is that at Morison's Haven, which was excavated in 2005–2007 as part of a community archaeology project organised by East Lothian Council. This excavation found a flue dated by its design and archival evidence to 1697–1727. Over 1.5kg of glass waste was found on the site and visual examination suggested that it was waste from bottle making, which fitted with the archival evidence. However, scientific analysis in 2016 showed two different types of glass waste – one a high-quality, mixed-alkali glass made from barilla (imported soda), which would have been used to make vessels or plate glass, and a second mixed-alkali, high-strontium glass, which would have been used to make window glass.

In 2020, investigations started at a second glass furnace site a few miles away at Port Seton. This project was organised by the 1722 Waggonway Heritage group. For



A large lump of glass waste found at Port Seton. Credit: Helen Spencer



Inspecting some of the finds from one of the test pits in a garden in Port Seton. Credit: Helen Spencer

some years, they had been investigating the industrial heritage of Cockenzie and Port Seton (including excavating the earliest waggonway in Scotland and

building their own experimental salt pan). Plenty of evidence of waste glass had been found in some of their previous excavations, including a piece of an onion

bottle stamped with a dated seal of one of the co-owners of the glassworks – ‘Archibald Robertson 1730’. The group were keen to find out more about the original furnace, the site of which was now covered by housing, so they organised a socially distanced ‘Big Glassworks Dig’ and encouraged people to put test pits in their own gardens. Eight families volunteered to take part and a range of evidence was found, including crucible fragments, drop and drips of glass and plenty of burnt material and glass waste. This waste is now being scientifically analysed to find out more about the recipes used in the Port Seton Furnace.

Further excavations have also taken place at Seton Palace just a few miles inland, by the Seton Archaeology Society, who discovered the foundations of the original 17th-century palace. They found many fragments of window glass, likely to have been made in the nearby furnaces. Initial analysis of this glass shows that it is a type of high-lime, low-alkali glass but with higher levels of strontium than typical, suggesting that kelp was used as one of the ashes. This is particularly interesting as this composition has also been found recently in window glass from a number of other mid-17th-century Scottish sites, but not found in glass of similar date in England, where the use of kelp appears later. Could this be an innovative Scottish recipe making use of abundant local materials?

The 17th and early 18th centuries were a time of innovation and development in the Scottish glass industry. While documentary evidence tells the stories of the people and finances involved in the enterprises, the archaeological evidence from these community digs has and will continue to shed new light on the technologies and recipes used.



The group were keen to find out more about the original furnace, the site of which was now covered by housing, so they organised a socially distanced ‘Big Glassworks Dig’ and encouraged people to put test pits in their own gardens.

A chunk of glass waste found in one of the garden test pits. Credit: Helen Spencer



Excavating a test pit in the garden of a house close to where the original glass furnace was situated. Credit: Helen Spencer



Some pieces of glass waste from the Port Seton Big Garden Dig. Credit: Helen Spencer

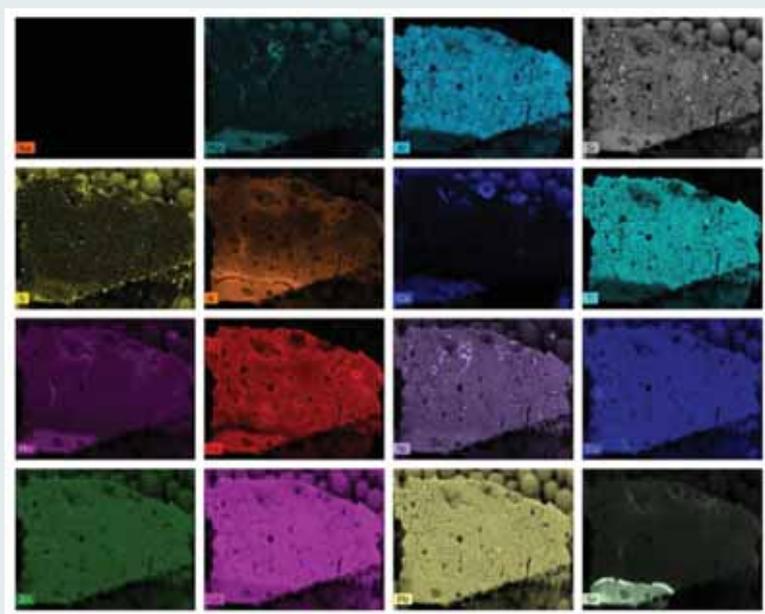


A glass seal on a bottle found and likely to be made at the Port Seton furnace – stamped with 'Arch Robertson 1730'. Credit: Helen Spencer



Map of the East Lothian coast showing some of the glass houses in operation. Map drawn by Jan Dunbar based on an original map of the Lothians by John Elphinstone made in 1744, plotting the sites of glassworks and sources of raw materials mentioned in the archives up to 1750

Find out more about the 1722 Waggonway Project at www.1722waggonway.co.uk.



A microXRF scan of the cross section of a piece of crucible found at the Morison's Haven glass furnace, showing the concentration of different elements. Credit: Helen Spencer



Helen Spencer

Helen is the Scottish Archaeological Research Framework Project Manager at the Society of Antiquaries of Scotland. She completed her PhD in Scottish medieval and post-medieval glass in 2020. With a background working in museums, conservation and archaeological science, she now also works as a freelance heritage consultant.

MADE IN SMETHWICK | community heritage and the Chance Brothers Glassworks

Johanna Ungemach, Project Coordinator, DigVentures and Manda Forster MCifA (4823), Director of Operations, DigVentures

When the Great Exhibition opened its doors on 1 May 1851 to millions of excited visitors, the Crystal Palace was itself an example of ingenuity and standardised production. The glass for the palace was manufactured by Chance Brothers Glassworks in Smethwick, itself an incredible feat, with 300,000 panes of glass produced in just six months. Importantly, the exhibition provided an opportunity for James Chance to showcase a new and pioneering product – lighthouse lenses. Over the next 100 years the firm supplied more than 2,400 glass lenses to illuminate the world. Chance Brothers became the world's leading glass manufacturer, creating a wide range of products in addition to lenses, including gasmasks and trench periscopes used during the First World War, as well as sheet glass and household domestic goods.

Founded in 1822, the factory eventually closed in 1981, and has since fallen into disrepair. The site is bordered by canals, roads and railway lines, with an iconic seven-storey building at its centre, built in 1847 and visible as you drive past the site along the M5. As well



In 2015, the Chance Heritage Trust (CHT) was established with a vision to regenerate the glass works to protect and celebrate its highly significant industrial heritage and create a new vibrant urban community at the site.

Grinding lighthouse lenses in the 1950s. Credit: Chance Heritage Trust

as being a significant employer in the area, Chance Brothers had a real impact within the local community, opening schools, churches, a park and a hospital. Many local people still hold personal connections to the glassworks having worked there themselves, through family members, or having memories of playing nearby as a child, demanding 'gobs' of glass for hopscotch. In 2015, the Chance Heritage Trust (CHT) was established with a vision to regenerate the glass works to protect and celebrate its highly significant industrial heritage and create a new vibrant urban community at the site.

In 2021 the Trust successfully applied for grant funding from the Community Renewal Fund to develop plans for the site's regeneration. As part of this feasibility work, a programme of engagement and consultation has been initiated, including events and activities for local people and an online programme for worldwide audiences. The 'Made in Smethwick' engagement programme is being developed by DigVentures and several delivery partners, including The Jessop Consultancy, The Living Memory Project, Dr Malcolm Dick and Dr Simon Briercliffe – as well as members of the Chance family, the CHT team and volunteers.

Activities are inspired by the built heritage and archaeology of the glassworks and its close neighbour, the Soho Foundry and Mint. The team will engage local people to explore stories of both sites, raising awareness of the incredible contribution the area made to industry, through training workshops, oral history sessions, family activities, local walks, and photography walks. As well as reconnecting

communities to local industrial heritage, the 'Made in Smethwick' programme will encourage local people to share memories, forge new connections, and shape proposals for their future.

An online series of Chance Conversations, open to all, will discuss the internationally significant role that Smethwick had in the industrial revolution, inviting expert panellists to



A view of the site today. Nestled between the M5, railway and canals, the seven-storey structure (seen here with scaffolding) and canal side buildings formed part of the extensive glass works. Credit: Aerial-Cam

discuss the pioneering new industrial methods developed at both Chance and Soho that went on to impact the world. As well as the heritage of industrial sites and their revival, we'll focus on environment, climate, and public health, as well as exploring themes of empire and commonwealth. We're also making participation opportunities international, recruiting a crew of citizen scientists to help discover and map Chance lenses and lighthouses around the world, with those local to lights adding to the map with photos and soundscapes.

The engagement programme will create an archive of stories, images, new research and memories that will keep the rich and diverse heritage of the area alive for many generations to come. Henry Chance, great-great-grandson of James Chance, is now Director and Vice Chairman of the Chance Heritage Trust. He is delighted the project is now going ahead:

'Despite closing 40 years ago, the Chance glassworks still continues to retain a place in the minds and the hearts of the people of Smethwick; both of those who had a direct association with the firm and those who benefited from the decades of community enhancement. The extensive programme of events and activities over the spring and summer will be an exciting opportunity for local people to hear the story but also to tell their own tales. This is heritage in action.'

This project has been funded by the UK Government through the UK Community Renewal Fund. The varied programme of events will run through May to July 2022. To find out more about the 'Made in Smethwick' programme, visit the website:

<https://digventures.com/projects/made-in-smethwick/>

To explore the work of the Chance Heritage Trust and their exciting plans, look them up at:

<https://chanceht.org/>

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Johanna Ungemach

Johanna is a specialist in the delivery of co-produced local history projects, and has been working with DigVentures since 2016. Johanna studied Sustainable Heritage Management at Aarhus University, focusing her research on *Collaboration, social inclusion, funding and sustainability of heritage: a case from UK archaeology*. She has successfully coordinated education programmes in Lancaster, Lindisfarne and Barnard Castle, working with local schools and organisations to bring nationally significant archaeological finds and heritage assets to life.



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Manda Forster

Manda is the Director of Operations for DigVentures, having worked previously at ClfA, the Institute for Ergonomics and Birmingham Archaeology. She specialises in archaeological project management, education and training, and designing and delivering community heritage projects. Having grown up in the Midlands and spent a good few years working in Birmingham, Manda is delighted to be involved in such an important heritage project.



Learning through glass: student-led object-handling sessions for primary schools

Francois Devillers, Museum and Gallery Studies MA student at Kingston School of Art, Kingston University



The Museum in a Box: medicinal and utilitarian glass bottles from the 18th to 20th centuries. Credit: Francois Devillers

Last September I was offered a set of medicinal and utilitarian glass bottles dating from the 18th to early 20th centuries. My project was to put together a range of different medicinal and utilitarian glass bottles in the hope of awakening children's interest in the different designs and uses of glass artefacts. I intended to illustrate the main techniques of glass blowing and their evolution from mouth-blown to machine-made in England (18th to early 20th centuries) as well as bringing some broad knowledge on glass-making history.



Recycle Archaeology logo

My project was part of my master's degree in Museum and Gallery Studies at Kingston University. My course offered students the opportunity to create a Museum in a Box for schoolchildren, working with local schools (St John's Church of England Primary School and Long Ditton St Mary's Junior School). The purpose was to reflect on the process of creating the box, interpreting the artefacts, discussing the design of the education sessions and how to reach this particular audience type. Each student received artefacts from Recycle Archaeology, an organisation that aims to recycle de-selected materials from archaeological excavations (see previous issue of *The Archaeologist*), providing heritage artefacts to schools and communities.

Master's students from Kingston School of Arts, at St John's Church of England Primary School. Credit: Helen Wickstead

The Museum in a Box

I selected eight artefacts in the Recycle Archaeology storehouse: seven glass bottles and a ceramic pot.

I managed to determinate the approximate age range of each bottle, observing mould seams, morphology and embossing. I concluded that two of the bottles I had selected were from the 18th century, likely free-blown, three were from the 19th century, mouth-blown, and two from the early 20th century, machine-made. Several of these had interesting stories to tell, like the 'Ballast Bottle' – a 19th-century round-bottom bottle, made in thick glass and which couldn't stand up, whose primary use was to contain carbonated soda but which found a second purpose by ballasting the holds of merchant ships bound for the Americas – or an 18th-century medicine bottle found in Fulham High Street, not far from Chelsea Physic Gardens, where

apothecaries moved to from their previous headquarters in the Dominican priory of Black Friars after the Great Fire of London in 1666.

I put this information together in a leaflet for teachers, with a brief history of glass making, its main techniques and a diagram showing bottle morphology.

My first encounter with the children presented a first glimpse of my audience and the way I could build my Museum in a Box. The children wanted to experiment with the artefacts; they wanted to feel them. They looked at the objects from all angles, noticing some marks here, some stains there. Most of them tried to smell them, others put the bottles near their ears to check if there was a sound, like they would do with seashells. They needed to explore the artefact's full sensory potential. Touching is the way children learn from birth, and as young children (they were in year 5), this reflex was still very strong.





Thus, the Museum in a Box would need to allow the children to touch the artefacts; but there was an inherent challenge in this collection of medicinal bottles: the objects were glass and could be hazardous if broken. I needed to find a compromise in the building of my box. I took the decision to mount each bottle in ethafoam in an individual crystal box, with a lid. The children would be able to take the crystal box in their hands, to open the lid and to touch the object, to stroke it, smell it, and listen to it if they wished, without removing the bottle from the box.

My second visit at Long Ditton St Mary's primary school met my expectations. The children grabbed the crystal boxes and passed them from hand to hand, stroking the objects, smelling them and inspecting the details with the magnifying glass I added to the box.

Glass making was the link through the ages which allowed these children to get some perspective, the glass bottles resonating in their everyday lives, bridging the time gap and offering the multi-sensory values of this object-handling experience.



Francois Devillers



Francois is a student of the Museum and Gallery Studies MA at Kingston School of Arts. The course explores a range of topics including object handling, disposal and rationalisation, which have been part of Francois' focus. This project is one of the outcomes of such reflections.

Francois also works with French national heritage craftsmen on restoration projects and previously managed his own company for 15 years in interior design for public spaces in France.

*Mounting of the objects in ethafoam.
Credit: Francois Devillers*



1. Checklist: Medicinal and Utilitarian Glass Bottles 18th to 20th Centuries

Thank you very much for your interest in borrowing this museum box from Kingston School of Art's Recycle Archaeology Project.

What is Recycle Archaeology?
In response to museum archives and archaeological sites throwing away heritage artefacts, Recycle Archaeology aims to provide heritage objects to schools and communities, making heritage accessible to all.

1.	Checklist
2.	Handling Guide: How to handle artefacts?
3.	Information Sheet: Glass bottles and Ceramic Pot
4.	Overview: A Brief History of Glassmaking
5.	Glassblowing Techniques
6.	Morphology of a Bottle
7.	Packing Picture

2. Handling guide: how to handle artefacts?

How to use the museum box?
Please handle these artefacts with respect and care by following the below guidance.

The medicine bottles and the cosmetic pot are in glass and ceramic respectively. They are therefore very fragile and could be hazardous if broken (cuts). They are presented in individual crystal boxes with lid. You are welcome to take each crystal box out of the museum box. You can open the lid and touch the object but it is important you leave the artefact in its foam mould within the crystal box.

Please let us know immediately should any of the artefacts be damaged.
Email K2119566@Kingston.ac.uk or contact Helen Wickstead, director, of this course:

<p>DO (for teachers)</p> <ul style="list-style-type: none"> Take the crystal boxes, one by one, out of the museum box, in order to observe the artefact. Always use both hands to handle the boxes. Use gloves when touching the artefact. Handle all crystal boxes over a flat hard surface, such as a table. Store the museum box in a safe place upright. 	<p>DO NOT (for teachers)</p> <ul style="list-style-type: none"> Remove the artefacts out of their crystal boxes. Attempt to clean the artefacts. Use pen, adhesive, tape, label or anything else that could damage the artefact. Try to fix or repair any broken artefact.
<p>DO (for students)</p> <ul style="list-style-type: none"> Sit when you are handling the crystal box. Handle the crystal box over a flat hard surface using both hands. You may use the magnifier. Use gloves when touching the artefact. 	<p>DO NOT (for students)</p> <ul style="list-style-type: none"> Remove the artefacts out of their crystal boxes. Walk around with the crystal box. Try to clean, scratch or open the artefacts. Use the magnifying glass for alternative uses.

Artefact Image	Item	Notes
	<ul style="list-style-type: none"> Apophysis glass bottle Circa 1780 Cylindrical body with rounded shoulder, short neck, flared and lip Museum ID: H 50mm LMM (lip) 24mm LMM (base) 27mm 	<ul style="list-style-type: none"> Like the previous bottle, this one is also hand made and has yellowish tint. Both have a nice beautiful iridescence. This is the shiny and changing colours aspect. This is due to the refraction of light by thin layers of weathered glass. You can also notice the yellow pigment inside the bottle.
	<ul style="list-style-type: none"> Round bottom bottle Circa 1800-1910 Short, thick glass with vertical bubble, round bottom Museum ID: H 115mm LMM (lip) 30mm LMM (base) 35mm 	<ul style="list-style-type: none"> Due to the rounded nature of the bottom of this bottle, it cannot stand! This was done on purpose, to ensure the bottle was left on its side so that the cork wouldn't dry out, shrink and lose carbonation. These bottles were made of thick glass and used for carbonated soda. These bottles were produced in a very precise mould, mouth blown.

ITEM	NOTES
<ul style="list-style-type: none"> Ceramic Pot Circa 1870 Round body, blue paint and ink. Museum ID: H 50mm LMM (lip) 30mm LMM (base) 35mm 	<ul style="list-style-type: none"> This ceramic pot is marked with the royal warrants. We can also see a signature and an address, George Hawkins, 1 Old Bond Street, Bath. George Hawkins was a hairdresser and a relative to the royal family. He named his hair salon the "Beau Hair House" and was famous for his hair lotion known as "Baldine of Honey".



Artefact Image	Item	Notes
	<ul style="list-style-type: none"> Utilitarian bottle Circa 1800 Round glass, short neck, rounded shoulder, and neck. Museum ID: H 50mm LMM (lip) 23mm L X W (base) 27mm x 30mm 	<ul style="list-style-type: none"> This utilitarian bottle has a mark on its neck! The blue colour is likely to be some kind of ink. It is a mouth blown bottle.
	<ul style="list-style-type: none"> Medicine bottle Circa 1820-1890 Cylindrical body, very rounded shoulder, short neck, flared rim. Museum ID: H 50mm LMM (lip) 30mm LMM (base) 35mm 	<ul style="list-style-type: none"> This is a mouth blown bottle. It was likely produced in a three piece mould. This can be observed firstly if you use the horizontal line on the shoulder which splits the bottle and secondly, from the two vertical lines from the shoulder to the neck.
	<ul style="list-style-type: none"> Medicine bottle Circa 1910-1930 Cylindrical body, very rounded shoulder, short neck, flared rim. Museum ID: H 65 mm LMM (lip) 23mm LMM (base) 30mm 	<ul style="list-style-type: none"> This bottle has a volume designation embossed on its base (100). The cork is still inside the bottle. It is likely to be a machine made bottle based on the simple number referenced on its base.

5. Glassblowing Techniques

Glassblowing is a glass forming technique that involves inflating molten glass into a bubble with the aid of a blowpipe.

Hand-made *free-blown* glassware shaped solely by inflation with a blowpipe and manipulation with tools. Used predominantly from 1st century BC until the late 19th century.

Hand-made *mould-blown* or *mould-blowing* a glob of molten glass is placed on the end of the blowpipe and is then inflated into a wooden or metal carved mould. In this way, the shape and texture of the bubble of glass is determined by the design on the interior of the mould.

Machine-made, machines mimic the movements and methods of a hand blower. Glass blowing uses a high temperature furnace to transform glass and other materials into glassware.

4. A Brief History of Glassmaking

Glassmaking was discovered in 2500 BCE in Mesopotamia. The first glass objects were beads. Glassmaking technologies went through a rapid growth and quickly spread in western Asia and Egypt, during the Late Bronze Age.

By the 15th century BC glass was a very rare and precious material and its use was restricted to the elite (palaces and temples).

Techniques for making colourless glass were discovered in Syria and Cyprus in 9th century BCE. The first glassmaking instructions were discovered in an Assyrian tablet date to 650 BCE.

Techniques improved a lot during Hellenistic period where mould and mosaic were explored and developed.

During the 1st century BCE, glass blowing was discovered in Syria/Judean coast.

Glass was widely used by the Romans. It was at this time, very common and cheaper than pottery!

6. Morphology of a Glass Bottle

Glass bottles have a morphology too, just like we do! You will find below the different names of its parts.

7. Packing Picture

Please kindly repack the boxes as shown in the picture below.

Extracts from the information leaflet for teachers, with a brief history of glass making, its main techniques and a diagram showing bottle morphology. Credit: Francois Devillers

ANCIENT AND MODERN: heritage skills training in stained glass

Martin Locock MClfA (477), Principal Apprenticeship Administrator at UWTSD



Stained Glass studio at Swansea College of Art. Credit: Martin Locock/ UWTSD

Apprenticeships have been part of the construction industry since the Middle Ages. The process of developing high-level craft skills takes time, careful instruction, and the opportunity to explore the full range of techniques needed for mastery. Responsibility for vocational training shifted towards the government in the 20th century with the Education Act 1944 establishing technical schools, and the Apprenticeships, Skills, Children and Learning Act 2009 setting up the Institute for Apprenticeships & Technical Education and introducing an Apprenticeship Levy payable by large companies. A key feature of the modern apprenticeships is that the development of the standard specification and assessment is led by employers, to ensure that they are delivering the skills relevant to the job role. There are now more than 750 standards approved for delivery to English employees, and one of the latest is the Stained Glass Craftsperson (level 4).

Architectural and stained glass as materials occupy a strange place in the crossover between art and craft, and the industry includes the use of traditional techniques and materials to renovate, repair or replace glass installed in historic buildings, alongside the use of innovative methods to create new artistic or architectural works. Despite this continuing

demand, the sector is a niche one, mainly occupied by small workshops. Recruitment of new workers into the field has proved difficult, since typically they will have no technical training or will have completed a general art degree without significant practical work with glass, requiring the employer to provide intensive training in the techniques and equipment.

Swansea School of Art has a history going back to 1853, now part of the University of Wales Trinity Saint David, and is recognised as one of the UK's centres of excellence in stained glass. The Architectural and Stained Glass department at Swansea College of Art has a rich heritage and an impressive archive spanning back 80 years. Within

this archive there is not only a wonderful selection of glass panels but also a huge collection of designs, course documents, cartoons and artwork that evidence the developments in stained glass education since the department began.

Programme Director Catherine Brown notes that this archive provides invaluable and rare educational information where the content, knowledge and skills taught and the changes that took place within stained glass education throughout 80 years can be studied:

'It is the growing need to protect these traditional skills and quality of teaching and learning that has also led to our discussions around the development of apprenticeship training to preserve and protect stained glass education.'

Swansea School of Art is preparing to run the first cohort of the new apprenticeship in autumn 2022. The programme runs for three years and covers health and safety and COSHH, glass paint and enamels, working with lead, soldering and cement, sandblasting, acid etching, screen printing and the history of art and design. Because apprenticeships are a devolved matter, the funded programme is currently only available to employees in England. After completing the practical experience with these techniques and the employer has signed off that they have achieved competence in the Knowledge Skills and Behaviours required, the apprentice completes an End Point Assessment conducted by an independent body – in this case ICON: The Institute of Conservators.

The development of the programme has been supported by specialist bodies including the Worshipful Company of Glaziers and Painters of Glass (established in 1328), the Contemporary Glass Society, the British Society of Master Glass Painters, and the Royal Society of Arts. It is hoped that by providing a clear entry route and career path, recruitment and advancement within the sector will be enhanced, and heritage professionals will be able to call on specialist craftspeople to



A section from the 'Beacon Tower Room' architectural glass project designed and fabricated by the staff in Swansea College of Art, Glass department in 2016. Credit: Martin Locock/UWTSD

ensure that the legacy of hundreds of years of stained glass can be maintained for the future.

'The goal of safeguarding, as with other forms of intangible cultural heritage, is to ensure that the knowledge and skills associated with traditional artisanry are passed on to future generations so that crafts can continue to be produced within their communities, providing livelihoods to their makers and reflecting creativity.'

Catherine Brown

Martin Locock

Martin is Principal Apprenticeship Administrator at UWTSD and a tutor for the MA Archaeological Practice (Archaeological Specialist apprenticeship). He previously worked at the National Library of Wales and Glamorgan-Gwent Archaeological Trust.



Preliminary survey results:

how do professionals in the UK view and approach working with disarticulated human remains?

Rebecca Cadbury-Simmons, Jo Buckberry and Benjamin Jennings MCIfA (8167)

Disarticulated human remains (DHR) are commonly found on archaeological sites within the UK, yet they are often overlooked as a valuable archaeological resource. A review of the literature shows that this is due to numerous factors, the main one being budgetary constraints, an issue which is reflective of broader issues within commercial archaeology. Competitive tendering has led to archaeological work often being selected based on the cheapest contract (Belford 2022). Additionally, negative historic attitudes towards DHR (Hamerow 2006), and a lack of clear guidance on how they should be assessed, have led to them being overlooked. The best guidance available discusses the issues that may be encountered when working with DHR but does not give recommendations for how methods should be utilised (McKinley and Smith 2017). This paper presents the results of a preliminary survey of professionals working with human remains in the UK, and their approaches towards DHR.

A survey was undertaken in September 2020 of professionals working with human remains in the UK to determine the current professional attitudes towards DHR and the methods they utilise when working with them. This survey was part of doctoral research developing a framework for working with DHR in commercial archaeology. The survey was distributed via email to 87 commercial archaeology companies, 20 museums and all members of the British Association of Biological Anthropology and Osteoarchaeology (BABAO). It was designed to be answered anonymously to encourage participants to answer honestly. Ethics approval was granted by the University of Bradford. The 68 respondents were diverse, and represented a range of sectors and experience, as shown in the associated pie charts.

The survey results provided valuable insight into the frequency and period from which DHR are encountered and the methods used in their analysis.

Disarticulated assemblages often include multiple individuals, and can include important information about the population. Credit: Rebecca Cadbury-Simmons



When asked how frequently they encountered DHR, the modal answer was 75–100% of burial sites/ assemblages. DHR are certainly prevalent and this is not a surprising response as there are a wide variety of situations that could cause the presence of DHR. Practices such as the secondary burials of prehistoric Britain, or later charnel practices, seem most likely given the time periods from which respondents most often found DHR: 41% of respondents answered that they had found DHR on Neolithic sites, while 40% selected Bronze Age, and 59% selected the medieval period.

The respondents reported using a variety of methods of analysis, but the most mentioned method was the calculation for the minimum number of individuals (MNI). They tended to note the data they would look for rather than naming specific methods – bone identification, age-at-death and sex estimations (where possible), and presence of pathologies. Whilst this is a positive response and indicates that people working with DHR are recording the maximum information, there may be a bias; those who are likely to answer a survey about DHR perhaps already view them of greater value within the archaeological record than those who did not respond. Furthermore, respondents may have answered with the level of work they would like to do with DHR rather than the attention they can currently realistically give them with time and budget constraints.

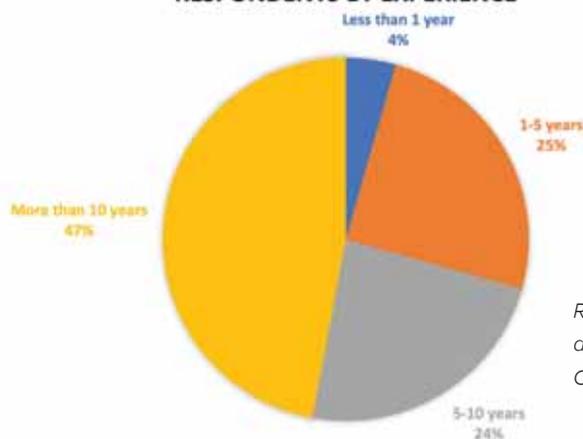
Possibly the most interesting result from the survey was in reference to the public and professional attitudes to DHR – 85.3% of respondents answered that they had experienced different attitudes to the two types of human remains. Answers included that less care was taken of disarticulated remains, that they were too expensive to analyse and that they would be more likely to be chosen for destructive analysis. Additionally, people who answered specifically about the public added that disarticulated remains were more difficult to identify with, and that they were seen as ‘less than’ articulated remains.

As this research has been developing, a follow-up survey focusing on practices within commercial archaeology has been devised. If you currently or have previously worked on human remains within commercial archaeology in the UK, it would be a great

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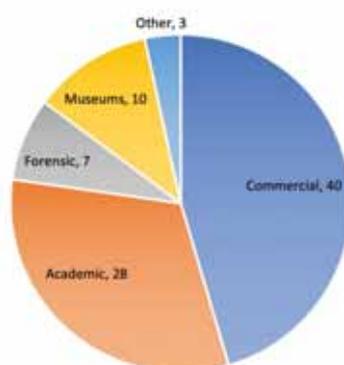
RESPONDENTS BY EXPERIENCE



Respondents by experience and sector. Credit: Rebecca Cadbury-Simmons

RESPONDENTS BY SECTOR

Respondents were able to select more than one answer



Jo Buckberry



Rebecca Cadbury-Simmons



Benjamin Jennings



QR code for new survey. Credit: Rebecca Cadbury-Simmons

help to this research if you would consider completing the new survey. The link is <https://forms.gle/RuvquGmC7bxDQSGd7> or scan the QR code. All responses will be completely anonymous and must be submitted by 31 July 2022.

Rebecca would also like to thank Dr Amber Collings and Dr William Hale for their support and guidance with this research.

ETHICS CORNER: PROFESSIONAL AND ETHICAL CONSIDERATIONS AROUND CRITIQUING ARCHAEOLOGICAL WORK

As professionals we have a role in promoting archaeology, broadening thinking, challenging understanding, and encouraging innovation. The information and techniques we have available to us are continually adapting, allowing us to rethink our analyses of archaeological evidence and express new opinions. Critiquing and discussing each other's work and interpretations, such as reconstructions, illustrations, articles or books, is an important part of this, and it is equally important that we reflect and review our own work, taking on board these comments from others. In both critiquing and reflecting, we need to do it constructively and professionally and by considering the ethical and professional conduct boundaries we operate within.

SCENARIO

This case study involved a group of archaeologists using a video on social media to discuss and critique the work of other archaeologists in an informal setting, but the video was delivered under an archaeological organisation's corporate

banner. One of the archaeologists whose work was being discussed believed the comments were unkind, of a personal nature and potentially harmful to their career and reputation. This opened up further debate on social media with opinions being expressed from a wide range of people.

In the end, the individual contacted the organisation to raise these points. The recording was taken down and a formal apology sent to the archaeologist.

PROFESSIONAL CONDUCT IMPLICATIONS

All Cifa-accredited archaeologists have made a professional commitment to comply with the principles of the *Code of conduct*.

In terms of the actions of the archaeologists in the video, it would have been reasonable to question whether they may have been in breach of the *Code*. In particular this would relate to rule 1.6, which states that members must *give appropriate credit for work done by others and shall not commit plagiarism in oral or written communication, and shall not enter into conduct that might unjustifiably injure the reputation of another archaeologist*.

In all professional conduct cases, the individuals are first encouraged to try to

resolve the issues by discussion. In this scenario the removal of the recording and formal apology resolved the issue but had that not been the case, this may have moved forward for consideration by a Professional Conduct Panel.

ETHICAL CONSIDERATIONS AND INTERPRETATIONS

Once a professional conduct case is passed to a panel, the individuals on the panel will use their professional judgement to consider the evidence provided to support an allegation to determine whether or not there has been a breach of the *Code*.

In a scenario like this the Panel would consider ethical questions such as

- what do the rules in the *Code* and other supporting Standards, guidance or policy statements say about the conduct in question?
- what harm has resulted? For instance, how personal were the comments? How might they affect someone's professional reputation or career? How were the comments delivered and was this fair?
- have the individuals involved acted with integrity?

The second element of rule 1.6 talks about *conduct that might unjustifiably injure the reputation of another archaeologist*. 'Unjustifiably' is an important word here. If the comments are insults not founded on fact, then it's probably a breach, and might also be found to be defamatory by the courts. However, if the archaeologist has clearly demonstrated incompetence, it may be ethically acceptable (and in a professional conduct process ethically necessary) to make a public statement about that piece of work, which may have reputational consequences. **But** there's no need to be unkind about it. Similarly, those critiquing the work of others should be

mindful of rule 1.3 *A member shall present archaeology and its results in a responsible manner and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters.* What might have been an acceptable disagreement can easily become unacceptable when exaggeration, extra adjectives and personal comment get involved.

REFLECTING ON THE ISSUES

As already highlighted, critiquing and discussing our work is important. It helps us to learn and improve, to develop our understanding and approach – and it is another commitment we make in the *Code of conduct* in rule 1.15, where members agree to *work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and*

professional practice where appropriate...

But it's important that we apply emotional intelligence here and think about how this is conveyed, and ultimately how we would feel to be on the receiving end. When someone interprets archaeological evidence differently from us, does that make them wrong or incompetent, or are we able to respect a different viewpoint or style?

Social media provides a very accessible platform for the public to engage with archaeology, and for archaeologists to engage with each other. However, this medium is still a published record and we have all witnessed how posts can get out of hand and control can be lost. It is important that we consider how messages or comments on social media can be interpreted; read comments carefully before replying and listen or think about what it being said.

It is also important to consider how we deliver our comments and whom we are addressing, recognising the audience and honing our style accordingly. How might comments impact someone who is new to archaeology and publishing their first pieces or work? How might 'hard-hitting' remarks be contemplated by people who are nervous or apprehensive about expressing views to their peers? Are you providing the critique to help the author of the work learn and develop and produce a better product or are you simply highlighting perceived failings or weaknesses for the sake of it? How does this reflect on the profession as a whole? And how does it reflect on those offering the critique?

When someone interprets archaeological evidence differently from us, does that make them wrong or incompetent, or are we able to respect a different viewpoint or style?

You can find more resources for professional ethics on our website at www.archaeologists.net/membership/ethics



Credit: Susan Q Yin on Unsplash

Equality, diversity and inclusion in archaeology: priorities for the new EDI committee

Alex Llewellyn MCIfA (4753), Head of Governance and Finance, Chartered Institute for Archaeologists

Continuing from updates in *The Archaeologist* 112 and 114, the Board of Directors has now appointed members to the new Equality, Diversity and Inclusion (EDI) committee. The purpose of the EDI committee is to support the Board of Directors in delivering its strategy for equality, diversity and inclusion.

Following the appointment of the committee in November, the Equality & Diversity Special Interest Group disbanded. The Group has achieved a huge amount since it was constituted in October 2015, involving (amongst many other things) running mental health first aid training sessions; leading the development of a 'decolonise archaeology' strategy, including running eight Decolonise Archaeology workshops; developing connections between ClfA E&D and other professional bodies, eg the Royal Institute for Chartered Surveyors; and inputting into the development of the ClfA equality, diversity and inclusion in archaeology web resource.

Since November, the committee has got off to a flying start, meeting online monthly. The committee is currently chaired by Nicola Powell and the other committee members are Cathy Draycott, Lu Stanton-Greenwood, Penelope Foreman, Sarahjayne Clements and Amy Talbot.

The initial focus has been on identifying the top priority areas for the Board's strategy, including training and resources. From April a small working group will be developing a Diversity and Inclusion Progression Framework for the Institute. The Framework model has been developed by the Science Council in collaboration with the Royal Academy of Engineering and is a tool for professional bodies to assess and monitor their progress on diversity and inclusion. Completing the framework will allow ClfA to assess each of its functions (ranging from governance and leadership, accreditation and training, to outreach and engagement) against a four-level maturing model. The aim is to support discussion, initiation, planning and assessment of diversity and inclusion work.

The committee is tasked with delivering at least one training event every year that is relevant to the EDI strategy and/or policy, potentially in collaboration with other organisations. The committee has an ever-growing list of different training areas to be covered, but for this year it is keen to focus on

- unconscious bias training – July/August, dates TBC
- disability awareness training
- trans awareness: the basics – introductory online session delivered by Gendered Intelligence

Keep an eye out on the ClfA events webpage and e-bulletin for more information. We will also be continuing with our regular neurodiversity network tea breaks and if you are interested in joining this, please email alex.llewellyn@archaeologists.net.



Re-designing workplace placements to increase accessibility: equality, diversity & inclusion in Scottish Heritage

Cara Jones ACIfA (6085),
Senior Professional Development
and Practice Coordinator,
Chartered Institute for Archaeologists

The heritage placement. A valuable opportunity to kick start career experience but sometimes only accessible to those who have the means to navigate the often narrow parameters offered. The Equality, Diversity & Inclusion in Scottish Heritage (EDISH) project aimed to address that.

Funded by the AHRC, the twelve-month EDISH project was designed to explore EDI barriers within Scotland's heritage organisations. Led by Strathclyde University and Museum Galleries Scotland, the project activities included data collection, the creation of resources to support BAME-focused community heritage projects, and funded EDI-focused workplace placements. ClfA was approached by the Society of Antiquaries of Scotland to support the design and delivery of archaeology-based placements.

Placement design

Drawing on our collective experience and learning from similar initiatives, we aimed to remove common barriers to participating in heritage placement schemes. Crucially, these placements were paid positions, enabling participants to learn and not lose income elsewhere.

We also avoided an open call for participants, and decided early on to work directly with one organisation who had an established youth audience to ensure participants had peer-to-peer support. This



Visit to St Cecilia's Hall Concert Room and Music Museum. Credit: Cara Jones

would hopefully reduce the potential for feeling isolated and disconnected during the placement. We were fortunate that Ando Glaso, (a third sector organisation that promotes Roma Culture in Scotland) had capacity to work with us.

We made the placement flexible – eschewing the 9-to-5, five-days-a-week structure, designing the programme around their schedules. We worked with them directly two days a week and had a shared Google Drive to support work out of direct contact time. We ensured that outputs were co-designed with the placements (once in post) – for example, the end of placement report could be a video or a public talk rather than a written document.

We had to take a hybrid approach to delivery because of capacity and the Covid-19 pandemic. However, this approach resulted in broadening the range of heritage professionals the participants were able to work with. With that flexibility, we created a programme of experiences that emphasised the variety of job roles within the profession.

Experience gained

The project made me reflect on the nature of initiatives like this – so often, placement structures are of a repetitive design. We need to look at that critically if we are serious about addressing the barriers to future archaeologists. These opportunities need to be more reactive to the audience and, ideally, co-designed with the participants.

To read more about the results of the project and next steps, visit our website to read a full summary of the project.

Acknowledgements

This project could not have taken place without Blanka, Laura, Leon and Lubo who agreed to take on the placement, and Janos Lang (Ando Glaso) who facilitated the placements – it was a privilege to work with them. Thanks also go to Jeff Sanders (Society of Antiquaries of Scotland), Devon McHugh (Museum Galleries Scotland) and Churnjeet Mahn (Strathclyde University) who led elements of the EDISH project and for inviting us to take part.

Links

ClfA project summary – <https://www.archaeologists.net/projects/re-designing-workplace-placements-increase-accessibility-equality-diversity-inclusion>

EDISH project webpage – <https://www.museumgalleriesScotland.org.uk/projects/equality-diversity-inclusion-in-scottish-heritage/>

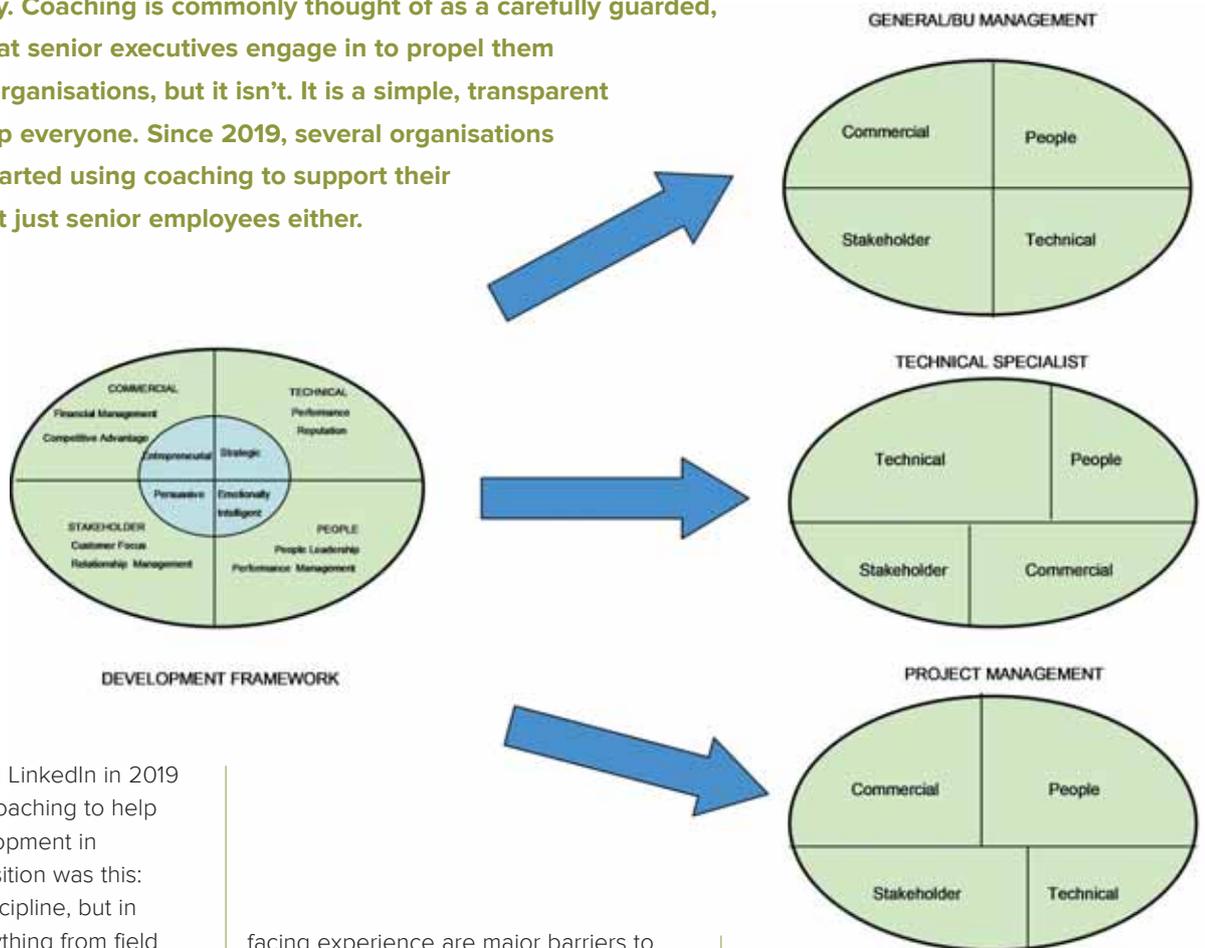
Ando Glaso – <https://www.andoglaso.org/>

THE DARK ART OF COACHING

coaching in archaeology 2019–22

Andrea Bradley MCIa (1795), Certified Coach (Henley Business School 2019)

In the last 20 years coaching has become an influential part of the learning and development strategy of many organisations large and small, across many sectors and areas of industry. Coaching is commonly thought of as a carefully guarded, exclusive process that senior executives engage in to propel them to the tops of their organisations, but it isn't. It is a simple, transparent process that can help everyone. Since 2019, several organisations in the sector have started using coaching to support their employees – and not just senior employees either.



Atkins Design and Engineering Solutions 2005 development model. Credit: Atkins

I published an article on LinkedIn in 2019 about the potential of coaching to help with professional development in archaeology. My proposition was this: specialists (from any discipline, but in archaeology I mean anything from field specialists or archaeological scientists to IT or heritage managers) can find it hard to make the transition into senior (or sometimes executive) roles, where a range of non-technical, personal skills – like professional presence, commercial thinking, communication, team leadership and client management – are needed to provide full value to an employer. Coaching offers the kind of support and challenge to career archaeologists that can help to identify these skills needs and to address them (more on that later).

Some of the comments I received agreed with this. Yes, they said, specialists do find it hard. Lack of confidence and client-

facing experience are major barriers to career progression, but also lack of training (or awareness of training need in areas such as communication) as well as undervaluing of self, of skills and of the contribution and worth of specialist knowledge to the business and beyond.

But some questioned whether specialists needed to fulfil these management roles at all – would our organisations not be better run by general managers with appropriate training and a desire to take on these roles? Specialists should be able to be more senior (and better paid) in their organisations without having to lead teams of people, sell themselves or understand clients – these things could be left to

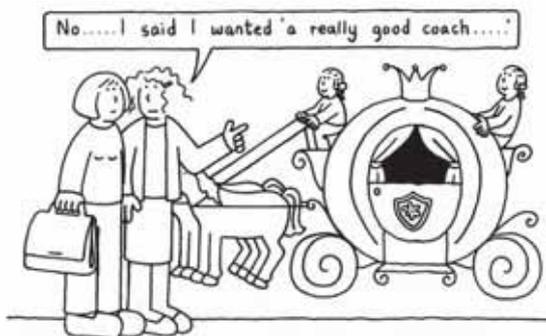
professional managers, letting specialists do their thing in peace.

Of course, there needs to be a route for specialists to progress and be better rewarded alongside business leaders. This was the principle behind the development model we used at Atkins in the early 2000s. The idea was that you chose a route – 'commercial', 'technical', 'people' or 'stakeholder', depending on preference – and focused your professional development in one quadrant over the others.

In this model, though, everyone was expected to be able to offer something in every quadrant. Even technical specialists were required to be able to communicate with confidence, to share their specialist knowledge beyond the business, to understand its value to clients or other stakeholders and to plan for growth. The importance of specialist input and the potential for specialist research and innovation to add value to commercial projects does not speak for itself – it needs good advocacy, and the best advocates are the experts themselves.

It seems to me that the more senior you become in any organisation, whatever route through the organisation you are taking, you will need non-technical skills to achieve your career goals. Whether you can articulate your goals and identify what skills you lack, or conversely whether you have skills or talents you don't even recognise as being of value and which are going unrecognised, are all excellent topics for coaching – at any level and for specialists and generalists.

Coaching is based on the premise that the coachee has all or most of the resources they need to achieve their goals – coaching helps to identify them and put them to effective use. A coach needn't be (and isn't usually) an expert in the area that the coachee works in – the only thing the coach is expert in is in coaching itself – in listening, in 'reflecting back' in a way that inspires new understanding, in reframing issues and challenges and in guiding the coachee to identify their own goals and solutions. A coach should be trained but could either be an external consultant or someone in the organisation, as long as



Great coaching is about actively listening.....

Credit: CartoonStock

they are not a line manager or close colleague of the coachee.

The benefit of coaching is not remedial (think sports coaching, not 'extra maths' coaching) – it is a personalised, solution-focused and often efficient alternative to general training in some of these areas. Organisations are gradually coming round to the idea of 'growing their own', and coaching is a handy tool for that. Outcomes I've witnessed range from improved communication, better work focus, increased job satisfaction, a new job, a promotion, a more positive outlook, clear career goals, improved confidence and stronger professional presence. All have value to an employer.

In fact, employers are ahead of me – I have spotted professional development coaching as part of the package offered for two new jobs advertised through ClfA's Jobs Information Service and Training bulletin (JIST) this year. And as I write this, a coaching paper has dropped into the conference programme.

Coaching is based on the premise that the coachee has all or most of the resources they need to achieve their goals – coaching helps to identify them and put them to effective use.

Look out for more on coaching in future editions of *The Archaeologist*.



Andrea Bradley

Andrea is a self-employed consultant providing historic environment advice on major infrastructure projects. She also specialises in advice on professional development, providing consultancy on the NLHF-funded Workplace Learning Bursaries and Skills for the Future Projects and chairing the Apprenticeships Working Group that delivered the Apprenticeship Standard for Historic Environment Advice. She took her coaching qualification in 2018/2019 at Henley Business School and has been coaching in the sector ever since.



Credit: Centre for Creative Leadership 2022

War, invasion and the historic environment: call for papers for the Historic Environment Policy and Practice Journal

Michael Dawson MCIfA (20), Editor, Historic Environment Policy and Practice

When the Russian President Vladimir Putin ordered the invasion and conquest of Ukraine he justified his action in historic terms as a response to western threats to Russian security, that the Ukrainian's and Russians are one people and that the Ukraine is in the grip of a genocidal, neo-Nazi regime. Several fact-checking websites have examined these claims.¹ That the Russian and Ukrainian people are one, that the borders drawn after First and Second World Wars are illegitimate and that the central powers created Ukraine after the First World War² is an interpretation of history marshalled in the cause of war and exploited through the use of cluster bombs and artillery on civilian targets. It is a justification promoted by a tyrant and supported by members of the Duma, the Russian parliament.

In Ukraine the threat to the historic environment has been quickly realised. Not only at risk are the seven world heritage sites, including St Sophia Cathedral, Kyiv's best known landmark, founded in the 12th century, or the old quarter of the western city of Lviv, but also museum collections and local monuments. Already extensively reported is the destruction of the Ivankiv Historical and Local History Museum, near Kyiv, burned by Russian forces³ and the missile damage to the Babyn Yar site outside Kyiv.⁴ On 9 March The Guardian reported that 'Alongside the humanitarian catastrophe, cultural assets have been bombed and damaged. They include a museum in the city of Ivankiv, north-west of Kyiv, which housed dozens of works by the Ukrainian folk artist Maria Prymachenko, some now lost forever. Last week Russian forces shelled the assumption cathedral in Kharkiv, hurling debris into its nave.'

*The 19th-century wooden church in the village of Viazivka
(<https://www.ukrinform.net/rubric-ato/3423396-russian-in-vaders-destroy-19th-century-wooden-church-in-zhytomyr-region.html>)*



The article goes on to report that Ukraine's president, Volodymyr Zelensky, described how Moscow had flattened a 19th-century wooden church in the village of Viazivka, in the western Zhytomyr region and that Lazare Eloundou, head of Unesco's World Heritage Centre, said the UN's cultural body was receiving 'more and more reports of the destruction of cultural heritage in several cities'.⁵

The road to war has been characterised by the deployment of the historic environment as scholarship has been subverted by a dominant regime in pursuit of a war of conquest. A spokesman for the Russian diaspora has been firm in his condemnation of the invasion as Putin's war.⁶ The relationship between policy, practice and the historic environment is complex, in this war the core objective of conservation through managed change has been distorted by a bankrupt ideology. This call for papers asks those working in the historic environment to contribute to the condemnation of war. This may be through review, analysis and argument in areas such as the deployment of history and archaeology in the pursuit of war, the implementation of conservation policy in the face of military aggression, or the evident destruction of symbolic and historic assets in an attempt to erase the past. One of the important roles of archaeologists is to introduce awkward facts to convenient histories. Already the two world orders involved in the conflict are disputing the physical evidence of the human past, and the interpretations of it. Some forensic archaeology in the Ukrainian streets and forests abandoned by Russian forces would provide evidence that is not incontrovertible, because nothing is incontrovertible for a propagandist, but it would be conclusive for anyone willing to learn the truth. So there is a role for archaeology in writing very recent history, in providing evidence for war crimes trials, and in helping people manage grief. And possibly in reconciliation, though the polarity of views and force of sanctions suggest that that will be a very long and troubled process.

At a time when the world should be preoccupied by the threat of climate change, the objective of this call for papers is to assemble material from as broad a constituency as possible. I hope we'll be able to produce a substantial volume showing the futility of war, not to mention its horrific consequences for ordinary people, through appreciation of the historic environment in a themed volume of *The Historic Environment Policy and Practice* on war.

If you have an idea or proposal please e-mail or phone the editor, Dr Michael Dawson
Michael.dawson@rpsgroup.com
01536 790447

This call for papers asks those working in the historic environment to contribute to the condemnation of war.



*Theatre in Mariupol.
Credit: Донецька
обласна військова
адміністрація*

¹ For example <https://www.rochester.edu/newscenter/ukraine-history-fact-checking-putin-513812/> accessed 5/3/22

² <https://www.bloomberg.com/news/articles/2022-02-24/full-transcript-vladimir-putin-s-televised-address-to-russia-on-ukraine-feb-24> accessed 5/3/22

³ This is despite Russia being a contracting party to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, the United Nations Security Council Resolution 2347 (2017), and 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage

⁴ <https://www.bbc.co.uk/news/world-europe-60588885> accessed 7/3/22

⁵ <https://www.theguardian.com/world/2022/mar/09/ukrainians-in-race-to-save-a-nations-cultural-heritage> accessed 9/3/22

⁶ Financial Times 9/3/22



Managing Director Sascha Piffko and Deputy Managing Director Dr. Jan Schneider present the newly arrived ClfA certificate of registration in front of the company building of SPAU GmbH. Credit: Vanessa Oppermann, SPAU GmbH

The first archaeological company in Germany to be registered by ClfA

Sascha Piffko MClfA (9626), Managing Director of SPAU

SPAU GmbH is the first German company to be accredited by ClfA. The management and staff are thrilled and proud to have achieved this status.

In 2017, DGUF (*Deutsche Gesellschaft für Ur- und Frühgeschichte e.V.*) held its annual conference, with the theme being the creation of a professional body for archaeologists (in Germany). One of the topics discussed was the working conditions within archaeology. This conference was attended and intensely discussed by many, including multiple employees of SPAU itself. Sascha Piffko, the founder and manager of SPAU, gave a lecture on good working practice. ClfA offered to establish a ClfA Group in

Germany, which was met with enthusiastic support. A German committee was created, to which Sascha Piffko and Dr Jan Schneider of SPAU were elected (as Committee member and Treasurer respectively). Many SPAU employees registered as ClfA members, with many later becoming accredited members.

German archaeology is, to this day, affected by questionable working conditions. Only so many archaeologists within Germany have the chance of a stable career.



The certificate. Credit: Vanessa Oppermann, SPAU GmbH

Permanent contracts are unfortunately the minority, especially within academic and state institutions. A lack of stability exists, both in terms of job security and private stability, often resulting in multiple entries and location changes visible on CVs.

As the 16 German states are partly federally independent, there are therefore 16 differing sets of regulations for excavation, documentation and post-excavation, which can lack cohesion. ClfA offers a general standard and codex,



Excavation Technician Alexander Schupp and ClfA Inspector Gerry Wait during the inspection of an archaeological excavation. Credit: Vanessa Oppermann, SPAU GmbH

ClfA offers a general standard and codex, which has the potential to not only be applied at a company level, but nationally and internationally.



Employees of SPAU GmbH in conversation with ClfA Inspector Gerry Wait and the online committee back in the UK. Credit: Vanessa Oppermann, SPAU GmbH

which has the potential to not only be applied at a company level, but nationally and internationally. SPAU, with the goal of working to high standards while upholding good working conditions, had already created a high and comprehensive internal standard and codex. SPAU therefore found that the high standards promoted by ClfA made it easy and logical to support ClfA from the very start.

Founded in 2015, SPAU has paved the way in commercial archaeology. SPAU offers primarily permanent contracts, with fixed salaries, with the option for paid overtime or additional time off. Contributions to pensions and social security are made; 28 days' holiday is offered per year, with

an additional five days for further education. Additional internal training is held annually for all staff. Staff are also supported in their academic development and their involvement in archaeological discourse, such as the writing of scientific papers. Such support is rare within German archaeology. Too many are employed as freelancers or on temporary contracts and/or do not receive pension contributions or social security. At the founding of SPAU many voiced scepticism for how SPAU would be able to develop when applying this vision. In a few years this has changed, with many following SPAU's lead, having observed the benefits of supporting staff and having permanent teams.

In 2019 a workers' association (*Betriebsrat*) was founded at SPAU, the first in an archaeological company. Additionally, in March 2022, SPAU was also the first archaeological company to receive a seal of certified safety standards from BG Bau (the building industry's accident prevention and insurance association). Internal Health and Safety training is held annually by BG Bau and SPAU. Many employees have also completed additional external training with BG Bau.

SPAU's philosophy is to work to the best standards and quality through supervision, allowing individual and collective improvement. Staff receive constructive criticism and feedback from supervisors, management and the workers' committee; the management of SPAU is supervised by the workers' committee; excavation reports are reviewed by senior state archaeologists; safety standards are assessed by BG Bau; and quality and work standards are assessed by ClfA. This means SPAU can say with certainty that it offers high-quality archaeological work for its customers, the employees and the

The inspection on an excavation in Hammersbach, Main-Kinzig-Kreis. Front: Excavation Technician Alexander Schupp and ClfA inspector Gerry Wait. Back: Excavation Manager Thomas Hahn and district archaeologist Claus Bergmann. Credit: Vanessa Oppermann, SPAU GmbH



Distribution map of organisations registered by ClfA. Credit: Google maps

regional authorities for protection of historic buildings, archaeology and monuments.

SPAU also works gladly with ClfA to facilitate its improvement and development. In 2018, Sascha attended a Registration Committee (Organisations) meeting in Birmingham. He was inspired by the process, seeing it as something applicable to SPAU. Instead of simply being tested and criticised, ClfA works with applicant organisations, offering constructive criticism, with an emphasis on improvement and productivity for everyone.

The cooperation between archaeologists from England, Scotland and Wales demonstrated that this was possible on a national level, i.e. for Germany, and therefore an international level. The re-emergence of nationalism and divisions within society should not be allowed to interfere with scientific research, which knows no boundaries. Archaeology is a worldwide and international subject, and an international organisation would allow archaeologists worldwide to work to high and cohesive standards.

Archaeology is a worldwide and international subject, and an international organisation would allow archaeologists worldwide to work to high and cohesive standards.

The certification process is comprehensive but is worth it for the resulting feedback and development that evolves during the process. The number of internal assessments, documentation and process changes gave the impression of a potentially long and involved process. But with support from ClfA and other Registered Organisations, it became clear that many of the standards and requirements were already implemented within SPAU, and were simply lacking written form or needed to be adjusted slightly. This registration process has also brought to light areas for potential improvement, including a structured quality assessment process and the development of related concepts. These concepts are now being implemented in every aspect of SPAU's work process.



Sascha Piffko

Sascha is Managing Director of SPAU. Born in Hessen, Germany, he did twelve months' military service in the German Armed Forces before going to study archaeology and history at the University of Gießen in Hessen. Sascha has been a freelancer in archaeology since 2007, directing excavations in Hessen, and was Director of several excavations for the Hessian State Office for Archaeology in Wiesbaden. He founded SPAU in 2015 in Münzenberg.

Member news

Abi McCullough MCIfA (12389)

I left university in 1999 knowing that I wanted a career in curatorial archaeology. After 20 years in Heritage Management at the Clwyd-Powys Archaeological Trust, I became head of the Advisory Services team in 2021. With its initial emphasis on field archaeologists, I always felt that ClfA was 'not for me'. I'm happy to say that this is no longer the case, and with encouragement from my manager, I finally decided to apply for membership.

At the time of applying, I had only been in a managerial role for eight months, so I applied at ACIfA level. Choosing supporting evidence for my application was not straightforward, as because of the nature of my role I had not authored many reports or publications. Luckily, I had two excellent references both saying I was working at MCIfA level. The Validation Committee agreed and after sending additional examples of work I was offered MCIfA.

My advice to curatorial archaeologists applying for ClfA is to think more widely about supporting evidence. As well as my own reports, I included a training presentation I had delivered to external

organisations, the CPAT Covid risk assessment I had written, and a report written by one of my team for a project I had supervised.



Abi McCullough.

Credit: Abi McCullough

Helen Goodchild MCIfA (12353)

For the last twelve years I have been working as the Project and Fieldwork Officer in the Department of Archaeology at the University of York. In this role I fall a little bit between the cracks; I'm not a lecturer but I do a lot of lecturing; I'm not a full-on fieldworker, but I organise student fieldwork, work on academic field projects, and train others in fieldwork techniques. I also spend much of my time working with GIS on advanced spatial analysis, but don't have responsibility for the systems. As such, I was worried about how I would assess my competency for ClfA, and this was part of the reason I'd put off the application for such a long time. However, after working with colleagues on getting the York degree accredited with ClfA, I thought it was probably about time I bit the bullet. I found that there was no single specialist matrix that was able to adequately represent my role. However, by using a combination of matrices (Academia, Geophysics, Field

Archaeology, and Information Management) I was able to establish my competencies, and I found the process pretty useful in documenting my achievements thus far. It's surprising how much you forget you've done until you're prompted.



Helen Goodchild. Credit: Helen Goodchild

Member news

Miranda Schofield MCIfA (10267)

I work for Border Archaeology as Archaeological Illustrations Manager and was encouraged to apply for professional accreditation. A daunting task, I thought – is it a bit late in the day? My first experience in archaeology was volunteering on the Mucking excavations in 1977. By the time I had completed my Art & Design degree in 1983, I had been fortunate to work on some amazing excavations, including Coppergate, Fiskerton, West Heslerton and Stonehenge Environs.

My career as a graphics specialist has been varied, initially working on short-term contracts for units and gaining full membership of the Archaeological Illustrations and Surveyors Association in 1987. In the late 1980s to early 90s, I worked at English Heritage as a freelance illustrator. Mid-career I worked for West Yorkshire Archaeological Services, for museums and heritage organisations in various roles and as an artist in schools, the community and museums. My career has not followed a set trajectory but is an accumulation of knowledge, skills and experience gained in various contexts.



Miranda Schofield.
Credit: Miranda Schofield

Applying for accreditation did take time. I started by putting together a portfolio of recent illustrations and a list of grey literature backed up with older work and publications. I initially joined ClfA's Graphics Archaeology Group, and was invited to a virtual group drop-in to meet members of the committee, who were all approachable and helpful. I also participated in ClfA's workshop – a step-by-step guide on the application process, which provided loads of useful information. The Membership team followed this up by sending further resources, including the graphics specialist competence matrix and also gave feedback on my application before submission, which was all very positive and reassuring. Writing the competency statement was a challenge. I made the decision to reference the specialist and main matrix, and made sure that the text and images were supportive.

The application process has been extremely rewarding and involved lots of analysis and reflection. It has made me consider how archaeological illustration and publications have changed over the past 30-odd years, with the advent of digital technology bringing both advantages and limitations. I am delighted to be accepted as an MCIfA, and look forward to being part of the wider archaeological community and to progressing my CPD in a structured framework.

Obituary



Caroline Wickham-Jones.
© The Guardian

Caroline Wickham-Jones MCIfA (127)

In January this year we were saddened to learn of the loss of Caroline Wickham-Jones – ClfA member, archaeologist with an abiding love of Orkney, author and radio presenter, colleague and friend. Caroline was one of the Institute's early members. She became an honorary fellow of the Society of Antiquaries of Scotland and a fellow of the Society of Antiquaries of London, and at various times a trustee of the John Muir Trust and the Orkney Archaeological Trust, and a director of the Caithness Archaeological Trust.

Read a full obituary in *The Guardian* at <https://www.theguardian.com/science/2022/feb/13/caroline-wickham-jones-obituary>

A Just Giving page has been set up if you would like to donate: www.justgiving.com/fundraising/carolinewj

New members



Member (MCIfA)

5628 Anna Badcock
12363 Mark Baister
11220 Tom Collie
7918 Owain Connors
12205 Kerry Donaldson
12353 Helen Goodchild
12219 Matthew Hobson
12407 Paul Johnson
2721 Olivia Merritt
12374 Paula Milburn
2333 Tim Schofield
12067 Miranda Schofield
936 Richard Sermon
12404 Emily Wapshott

10691 Thomas Brooke
12308 Craig Brown
11267 Cullen Cockburn
12417 Berta Cunillera Font
10575 James Elliott
12365 Erin Gallagher
12307 Jake Hardman
12376 Paul Harrison
12359 Amber Hatwell Brixton
12373 Shaun Higgins
12371 James Hodgson
12196 Charlotte Hunter
12378 Christina Kessler-Balser
10879 Alfie Leek
9708 Heloise Meziani
12228 Tia Moore
12372 Stephanie Morris
10250 Andrew Nettleton
12418 Angharad Ozols
12362 Kurt Rice
12366 Karl Roadnight
12415 Aimee Skillen-Thompson
10531 Carolyn Smith
12369 Max Storey
11218 Maria Elena Tsigka
Giannakopoulou
12375 Katharine Waring
12313 Duncan Watson
12409 Marc Zubia-Pons

8401 Leonard James Dance
12401 Anna Hassett
4810 Daniel Heale
12396 Katherine Holman
11464 William Mason
12258 Michaela Thomas
12324 Amanda Wood

12335 Oliver Heaton
12342 Penelope Higham
12420 Georgia Rose Holmes
12357 Alisha Hussain
10568 Suzanne Hyde
12390 Elizabeth Jackson
12276 Venice Jakowchuk
12391 Thomas Jenkins

Student

12406 Lindsay Akerman
12356 Zachary Alexander-Abt
12291 Kelsey Amos
10502 Leila Araar
12233 Rob Bailey
12302 Chelsea Jaye Baker
12292 Guoste Balciunaite
12327 Brandon Bottomley
12328 Phoebe Bradley
12333 Yan Yin Choy
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12326 Emma Corker
12334 Georgia Cox
12388 Deanna Cunningham
12397 Elizabeth Duffy
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12354 Fruzsina Farkas
12287 Karl Fell
12293 Morgan Frith-Jones
12295 Hannah Gardiner
10818 Joseph Gilkes
12340 Esme Goodwin
12290 Nicola Gregson
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12421 Stephanie Prescott
12304 Anthony Richardson
12250 Josephine Robson
12422 Anisha Russo
12294 Catherine Sharpe
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12336 Madeleine Smith
12400 Charles Stagg
12289 Gemma Sweeney
12350 Lottie Taplin
12339 Charlotte Trudinger
12288 Rebecca Waterworth
12303 Paris Welsh
12346 Solomon Whitehouse
12317 Jack Whitfield
12305 Chloe Wright

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12370 Amelia Allen
9172 Harry Clarke
12361 Claire Collier
12227 Desiree Herold
12220 Natalia Hunt
12360 Gwynnaeth McCullough
10246 Janice McLeish
10876 Jack Smith
9313 Rafael Soler Rocha

Affiliate

10139 Paula Allen
12387 Thomas Blackie
12424 Kristian Chadwick
12207 Gary Cummings

Practitioner (PCIfA)

12408 George Bacon
12226 Danika Beale
12367 Derek Bennet
12403 Andrea Berettera

Upgraded members

Member (MCIfA)

9556 Laura Dodd
2567 Matthew Edgeworth
9450 Monica Fombellida
9021 Sandra Honeywell
9854 Katie Lee-Smith
7498 Stefan Sagrott

Associate (ACIfA)

9655 Kevin Barber
11594 Franziska Domen
9822 Alice Marconi
9618 Katrin Schreiner
10415 Paul Thompson

NOTICEBOARD

Archaeology Fair, Saturday 18 June 2022, University of Frankfurt Am Main

For Saturday 18 June, together with DGUF (Deutsche Gesellschaft für Ur- und Frühgeschichte e.V.) ClfA Deutschland is preparing an 'Archäologie-Messe' (Archaeology Fair). German archaeology is multifaceted and diverse, including the private sector, universities, research institutes, public engagement, voluntary work and much more, yet those who are working in the different fields of archaeology usually hardly meet each other; often one part of the sector doesn't know what the other is doing. The Archaeology Fair aims to provide a remedy for this, forming a hub for exchange between archaeologists from all sectors, as well as between archaeology and the public. The fair not only includes exhibition stands and thus communication opportunities, but also a forum in which the participating organisations can address topics that are particularly close to their hearts. In short, the aim of the fair is to showcase the potentials of German archaeology. We want to present our expertise, skills and innovative strength, highlighting the value that our work brings to society and giving space to everything that has so far 'fallen under the table'. As an accompanying programme, a forum is planned in which

previously registered topics will be discussed or presented. Up-to-date information on exhibition stands, forum contributions and technical matters can be found at <https://cifa-deutschland.de/veranstaltungen/archaeologie-messe>. We look forward to your contribution and/or visit to the first German archaeology fair.



Innovation festival – call for sessions



Our next digital **innovation festival** will be held on 10–14 October 2022, and will provide the opportunity to showcase and celebrate the innovative practices and approaches being undertaken across the historic environment sector, whilst tabling for wider discussion some of the identified barriers and challenges to implementing innovation in archaeological research.

Our week-long virtual festival will comprise a mix of short sessions each day including presentations, workshops, virtual experiences, opportunities for open discussion, poster galleries, CPD and knowledge transfer.

Areas we're hoping to explore at the innovation festival include:

- academic research
- public benefit
- working practices
- innovative approaches
- innovation by design

Are you interested in running a session, presenting a poster, taking part in a webinar or forming part of a discussion panel? Email conference@archaeologists.net – we'd love to hear from you!



Magnetic data superimposed over UAS orthomosaic for Time Team 2022

sumo

Survey

UAS / DRONE AND GEOPHYSICS

SURVEYS FOR ARCHAEOLOGY AND ENGINEERING

geophysics@sumoservices.com

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ClfA Chartered Institute for Archaeologists

The ClfA Guide for Clients

ClfA is the leading professional body representing archaeologists working in the UK and overseas. It promotes high professional standards and strong ethics in archaeological practice, to maximise the benefits that archaeologists bring to society.

2021
Professional archaeology: a guide for clients

Cathedral Communications publishes the ClfA Client Guide, an essential guide to professional archaeology and resource for anyone who needs to meet the requirements of legislation or policy that relate to archaeology.

The Guide offers listings of ClfA Registered Organisations along with essential industry contacts and a directory of specialist services.

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A photograph of two hikers on a grassy hillside at sunset. One hiker is standing on the left, and the other is climbing a ridge on the right. The background shows rolling hills under a warm, orange sky.

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