



**Society for
Museum Archaeology**

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Contents

Editorial.....	1
Notes from the Chair..... Gail Boyle	1
Neighbourhood and Infrastructure Bill.....	2
The SMA at 40..... Philip wise	2
SMA Conference 2015 Review..... Deb Fox	2
Westgate Oxford archaeological outreach project..... Becky Peacock	8
Fenwick Treasure goes on display at Colchester Castle Museum..... Philip wise	11
Membership Matters and Events.....	12

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The deadline for contributions for the digital Autumn Newsletter is 1st October 2016 and should be sent to Verity Anthony, Assistant Editor, verity_anthony@bathnes.gov.uk.

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To find out more about the Society please visit our website at www.socmusarch.org

Welcome to the Summer 2016 issue of Museum Archaeologists News.

The SMA has been busy forging partnerships with various groups, from helping the CIFA to produce a new competencies matrix, which will allow museum archaeologists to get CIFA accreditation, to networking with a wide range of other SSN's to facilitate better communication and the sharing of information. You can read more about this, and further news in Notes from the Chair.

Last year the SMA celebrated its 40th birthday, we'd like to produce an article of people's memories of the Society. Find out more and how to contribute on Page 3.

A review of the SMA conference in November 2015 is provided on Page 2. On Page 13 you can read the Call for Papers for the next SMA conference to be held at The Hive in Worcester on the 3rd-4th November 2016, the theme this year being 'A World of Archaeology: from local to global'.

As a museum archaeologist engaging the public with archaeology, is why I get up in the morning, and it's great to see that the archaeological units, are no different. On Page 8 Becky Peacock, Project Officer for Oxford Archaeology's Westgate Oxford archaeological outreach project tells us all about it. Philip Wise from Colchester & Ipswich Museums details the display of the Fenwick Treasure, excavated in 2014, on Page 11.

Subs are due, and this year we are able to take payment via PayPal, details including live links can be found under Membership Matters.

Finally, I unfortunately have to resign my post on the SMA Committee, and will do so in line with the AGM in November, which will leave a nice opening for an Assistant Editor. If you would be interested in joining the Committee and editing the Newsletter, do get in touch.

Verity Anthony
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Notes from the Chair – Spring 2016

It's hard to believe that we are already beginning to plan our next annual conference before we've even had summer but I would urge you to respond to the Call for Papers detailed elsewhere in this newsletter. Other items of SMA business to note:

- ***CIFA Specialist competence matrix – to support applicants who work in museum archaeology***

I am pleased to report that our submission has been approved and is live on the CIFA website. This means that if you wish to be accredited by CIFA you can now make an application and illustrate it with evidence that demonstrates a level of competency relevant to your particular skills and work experience as a museum archaeologist. As you will see the levelling mirrors that of other specialisms but also highlights what you need to be doing in practice to be deemed competent at each level. The matrix can be found by following this link to the CIFA website:

<http://www.archaeologists.net/join/individual>

- ***Archives: Arts Council England Resilience Fund bid***

A meeting was convened in January 2016 by Wessex Archaeology and Devon County Council and was attended by archaeological contractors, planning archaeologists and museums from across the whole of the South West - I attended on behalf of Bristol Culture and also to represent SMA's interests. It was agreed that there was a collective need to make a step change in tackling the growing crisis with regard to the storage of archaeological archives and releasing developer funding to support museums into the future. It was suggested that a bid was made to ACE for project funding and this has now been submitted by David Dawson (Wiltshire Heritage Museum). The project aims to "develop a sustainable solution to the management, accessibility and long-term preservation of archaeological archives in the SW". It also aims "to deliver funding from developer contributions and assess the feasibility of shared approaches to storage". The proposal is supported by the Archaeological Archives Forum, the South West Museum Development Partnership and the 20 organisations that attended the Archive Seminar in January. If successful, Wiltshire Museum will manage the project and convene a steering group through SWMDP. It's

possible the project will provide a model that could be adopted in other regions.

- **Networking with Subject Specialist Networks & MA Conference 2016**

Some of you may recall that we arranged an informal meeting with representatives of other SSNs to discuss common interests and better communication last year and this has now been developed further with a JISCMail list having been set up to facilitate the sharing of information between the groups. This initiative was just one of the results that came out of a second wider group meeting held at UCL Pathology Museum in February this year. The meeting was set up at the request of Simon Stephens who writes for the Museums Journal and was attended by 13 individuals representing SSNs. The main outcome of the day will be a feature in the MJ. Simon wanted us to explore, amongst other subjects, the common challenges facing all SSNs, and the particular challenges of each individual network. We also discussed what the MA, ACE and others can do to support the work of SSNs as well as the future of subject specialists generally in light of cuts to museum budgets. It was good to share thoughts with other SSNs, especially as some operate quite differently to SMA and in light of all of this we submitted a session proposal for the MA Conference in Glasgow that has now been accepted. The session, chaired by John Orna-Ornstein (Arts Council England Director of Museums & East of England) will:

“...address fundamental questions around the role that SSNs should or could be playing in the modern museum world. Are SSNs the last bastion of curatorial specialisms, and if so what are they doing to make their voices heard as well as to support museums in their quest for accessibility and excellence? With austerity measures biting the museum sector hard the panel will discuss how these networks might campaign for the best outcomes, encourage closer relations with organisations outside the museum sector and develop a coherent philosophy for the continued role of specialists in museums.”

The speakers consist of, myself on behalf of SMA, Paolo Viscardi on behalf of NatSca and Caroline Pegum on behalf of the British Portraits Network. If you intend to be at the conference please come to show support and join in the discussion session.

- **CIFA “The Archaeologist Magazine – Call for articles**

In light of our growing relationship with CIFA and its remit to represent the interests of all archaeologists, I have been invited to guest edit an edition of ‘The Archaeologist’ magazine. TA99 will appear in November and whilst 10-12 pages are earmarked for general CIFA content around 16 pages are usually dedicated to a particular theme along with an editorial introduction. Articles are therefore sought in response to the following theme:

No two days the same: lifting the lid on Museum Archaeology

We are hoping to celebrate the depth and breadth of the many types of work that archaeologists do in museums, whether this be in collections care, community engagement or in collaborative partnership. We want contributors to reveal just what really happens to all those archives kept in store – who uses them and how - and we want to be able to demonstrate the many impacts archaeology can have beyond excavation, for teaching, for learning, and as a source of inspiration, creativity and innovation. We are looking for short case studies of museum-based research projects, new approaches to display and interpretation, the outcomes of education, training and volunteer activities, or perhaps an account of the changing role of a curator and the challenges they face in today’s climate.

Articles should aim to be a minimum 350 words (one page) and a maximum of 1000, and will require a minimum of 2 pictures per page at a resolution of 300dpi or more. Pictures will also need to have captions and credits with them and authors should also provide a short bio and picture of themselves. Full details will be circulated separately – please use this as an opportunity to shout out about what you do to the wider profession.

And finally please be aware that SMA will be looking to its members for support in delivering information about museums collecting archaeology – details will be circulated in the near future.

**Gail Boyle
Chair, SMA**

Neighbourhood and Infrastructure Bill

The proposal for the new Neighbourhood Planning and Infrastructure Bill announced in May puts the archaeology of Britain at risk. The requirement for developers to carry out archaeological surveys before commencing projects is to be abolished in the new Bill. This could lead to the destruction of archaeological sites and will have a profound impact on the archaeological profession that is vital to the preservation of our past.

You can read the CBA response to the proposal [here](#)

If you have not already signed the petition against this new Bill and wish to, you can do so [here](#)

The SMA at 40

Last year, 2015, the SMA turned 40. To mark this anniversary it has been suggested that an account of the Society's history would be of interest to members.

My own memories of the SMA go back to my first conference at Newport, South Wales in 1989. Does anyone else remember this? Indeed are there any current members whose recollections go even further back to the Society's foundation in 1975 at a meeting possibly held in London?

Any review of the history of the SMA should consider both the concerns of its members over the last four decades and the social aspect of membership. Why was the Society founded? What were the issues that it attempted to tackle in its early days? Are some of these still with us today?

The SMA has a long tradition of friendliness, welcoming all those with an interest in the special place occupied by archaeology in museums. It would be good if the survey of the Society's history could be illustrated with stories that reflect this.

Please could you send any information, including pictures, to philip.wise@colchester.gov.uk. The article will be published in a future edition of the Newsletter during 2016.

Philip Wise

SMA Conference 2015 Review



The conference trip was to Segedunum Roman fort, led by Curator Alex Croom.

Session 1

Gail Boyle, SMA Chair, welcomed delegates to the 2015 Society for Museum Archaeology conference at the Great North Museum: Hancock and introduced the key themes of collaboration, partnership and impact that would become a recurrent and familiar theme as the conference progressed.

Andrew Parkin, Curator of Archaeology at the Great North Museum: Hancock. Andrew welcomed delegates to the museum and gave a tour of those galleries most relevant to the work of Museum Archaeologist; most notably, the Roman gallery which displays a collection of international significance from along the length of Hadrian's Wall and its outpost forts, including the inscription providing conclusive proof that Hadrian ordered the Wall to be built and the gold Amelia Ring - believed to be the earliest Christian artefact found in Roman Britain. A large scale and really impressive interactive model of the whole of Hadrian's Wall sits along the length of the gallery. Andrew went on to give us a tour of the Ancient Egyptian gallery and World Cultures gallery

Scratching Each Other's Back: The Necessity for Museums and University Collaboration
Gail Boyle, Senior Curator of Archaeology, Bristol Museums, Galleries and Archives. Gail Boyle, SMA Chair, kicked off the first of the

conference's papers with an examination of the benefits which can be achieved by collaboration between museums and universities. Museums are good at 'impact', and also at measuring the benefit in terms of both quantitative and qualitative benefit to the public.

Impact now has a much more substantial role in academic research outputs and activities, and yet universities have often struggled to demonstrate the impact of their academic research on public benefit. Where museums and universities can work together, the benefits are obvious to both.

Excavating Pitt Rivers; Outward Facing Research in a University Museum

Carlotta Gardner, PhD Researcher, University College London. Dan Hicks, Curator of Archaeology, Pitt Rivers Museum. Carlotta gave delegates an overview of the Pitt Rivers project as a whole. The project is concerned with the study of the primary documentation associated with the archaeological collections made by Augustus Henry Lane Fox Pitt-Rivers and has been tackled in stages.

The collections come from more than 50 prehistoric, Roman and Medieval sites across the UK: from excavations at a Medieval castle in Kent, from Bronze Age barrows in Yorkshire, Iron Age hill-forts in Sussex, to early 'rescue' archaeology at Roman sites in central London. As well as documenting the collections, the 'Excavating Pitt-Rivers' project's public archaeology programme seeks to collaborate with local archaeologists in the regions from which the collections were excavated. The project has been delivered in phases from the initial characterisation of the entire collection to looking at excavation archives from Pitt-Rivers work in England. The project moved on to look at objects as manuscripts using the labels and notes relating to objects as social history and documentation. Through this work, the primary documentation and the online digital records for the English archaeological collections made by General Pitt-Rivers are being enhanced. The work of the project team goes a step further from the Museum's database to share the information they are uncovering with local authority archaeologists, Historic Environment Records, and local archaeological societies all over the country where Pitt-Rivers worked and collected.

Museum AHRCaology: The Benefits of Joined Up Thinking

Owen Humphreys, PhD Researcher, University of Reading, Caroline McDonald, Senior Curator, Museum of London. Owen and Caroline introduced delegates to a collaborative AHRC funded PhD aimed at producing a catalogue of the exceptional collection of Roman craft and agricultural tools in the care of the Museum of London, and using these under-studied artefacts to provide new perspectives on the social history of the city and its people.

The paper was interesting in its delivery by both Owen, the PhD candidate and Caroline, his supervisor and what was striking is what the benefits are to both. The Museum of London are able to invest in academic work on parts of previously under-studied collections at a time when most museums are struggling to fund such kinds of work (Caroline illustrated beautifully the problem of zombie collections, with the help of an image from, the TV show, *The Walking Dead*: collections which look alive but are dead on the inside from lack of use) and for Owen, the partnership has meant that his experience has not been purely academic. He has experience of working alongside curatorial and collections management colleagues in one of the country's best loved museums, as well as presenting a paper (brilliantly) to a room full of Museum Archaeologists.

The Chartered Institute for Archaeologists: Working Together for Archaeology

Peter Hinton, Chief Executive, The Chartered Institute for Archaeologists. Peter Hinton, memorably began his keynote address by offering the gift of 'parsnip' (literally) and also presumably partnership to Gail Boyle, our SMA chair. It was a sentiment that seemed to be appreciated by delegates.

Peter introduced delegates to ClfA membership and the Institute's work in promoting professionalism, advocacy and working on policy with UK government. ClfA is seeking to develop partnerships across the sector and Peter made a compelling case for further partnerships with SMA but also for museum archaeologists to become ClfA members. The SMA committee are currently working with ClfA to create a competency matrix

for those working in museum archaeology which should make the application procedure more straightforward. Having joined ClfA myself last summer, it's obvious that this can only be a useful and welcome development.

Session 2

Prehistory, Primary, Problems and Potential: How the Museum of London worked with Artists and Poets to welcome a new Curriculum and a new Audience

Caroline McDonald, Senior Curator, Museum of London.

Caroline McDonald began her presentation with images of the beautiful Conran designed prehistory galleries at the Museum of London which were opened in 2012. The galleries, in Caroline's own words, are very grown up. They did not use words like Palaeolithic, Mesolithic or Neolithic when they opened in 2012. Since then, banners have been installed which use these descriptions, so that children can find their chronological bearings and become familiar with the terminology of the subject area.

The Museum of London has held INSET days for teachers, catering for 451 teachers who in turn teach 10 000 children and has trialled amongst others, one particular activity where soap bars are napped into hand axes. This was a firm favourite with delegates. The Museum has also worked with children from a local primary school to produce an artwork inspired by the handling of a pebble mace head. Staff work with children to imagine what the environment, landscape, culture and emotions were of the people who produced, used and deposited it. Two banners have been produced, one of the pebble mace head being offered to the River Thames and another of what objects the children, themselves, would offer, like Playstations and cuddly toys. Visitors have appreciated the Museum's commitment to children in their institution and that it has welcomed them into their galleries.

Collaborative Archaeology Project with a Local Primary School, The Shefton Collection: Preserving the Past, Securing the Future
Andrew Parkin, Curator of Archaeology, Great North Museum: Hancock. The Shefton Collection of Etruscan and Greek Archaeology has long been used as a research collection with the

University of Newcastle and has been heavily published but recently has been used as part of a collaborative project with a local primary school to explore "issues of race and identity through the relatively neutral environment of the ancient world."

All school years were able to handle objects in order to inspire artworks which were later displayed in the museum. Andrew described to delegates, how the process of handling, planning and creating was seen as important as the finished artwork. A Year 3 group worked on a more in depth day visit as part of the same project.

This has led to another project 'Beyond Frontiers' looking at identity in Greek states and as a consequence, hopefully looking at identity in children's own lives to examine if any impact could be made on the children's attitude to prejudice. The study found that it had not and this was felt to be due to the very diverse nature of the partner school.

Archiving at High Speed

Helen Glass, Archaeology and Heritage Lead, HS2 Ltd

Helen Glass updated delegates on the progress of the HS2 Project. Phase 1 of the project has been the biggest investigation of the historic environment ever carried out. The environmental impact assessment is done.

No local planning is involved in the project as Parliament will make the decisions. The Secretary of State makes a commitment to Parliament to look after the historic environment.

The team are now setting the strategy and specifications for work. Helen will be looking for consistency in the work carried out and the level of detail investigated. There are a number of very exciting sites along the HS2 route. Through the Historic Environment Research and Delivery Strategy, HS2 will deliver commitments to enhancing knowledge, providing a legacy programme, a budget and ensuring public benefit. The output is all about impact.

Archiving strategies and procedures for HS2 are being looked at within the broader sector and views and opinions are being gathered. There are challenges for the physical archive including

capacity and resources, multiple collecting areas, multiple standards, consistency across organisations, deposition planning, disassociation from the digital archive, ensuring dissemination and providing access.

HS2 will be looking for promptly delivered, consistent quality archives managed with the use of innovative technologies, deposited in accredited and accessible stores and accessible for teaching and learning. There are a number of options

- Support each museum to prepare for its own depositions (but there isn't full coverage)
- Deposit where possible with a Plan B for areas where there is no collecting museum service
- Single site option – store it all in one place

HS2 will also be seeking consistency and a high quality in digital archiving despite a number of different archaeological units as partners. They will be looking for a framework for long term preservation and accessibility, open access, link to finds archive and promoting innovation.

Helen Glass sees the HS2 project as a generational opportunity for significant knowledge creation.

Local Heritage Engagement Network; Supporting Communities to Support their Heritage

Ron Lennox and Lorna Richardson, Local Heritage Network Co-ordinators, Council for British Archaeology

Rob described how the work of LHEN, established to help local communities advocate for their local heritage was in year 2 of a 4 year Esmee Fairburn funded project. Its aim is to raise awareness of local services and the cuts that threaten them, to provide advice and guidance to institutions under threat and the groups who want to support them.

LHEN are a point of communication to learn from everyone else's experience. They aim to educate funders about their services and the impact those services have and LHEN will attempt to address openly, the discussions that most likely are happening behind the scenes by investigating and responding to threats, getting the message out and providing tool kits and materials to museums and community groups.

Rob encouraged members to come forward where cuts have been threatened, perhaps by using the anonymous tip off facility. Information provided will be used to investigate the impact of funding cuts, anonymously and discreetly.

Session 3

The Staffordshire Hoard: Safeguarding an Unexpected Treasure

Jenni Butterworth, Staffordshire Hoard Programme Co-ordinator, Birmingham Museum Trust. Pieta Greaves, Staffordshire Hoard Conservation Co-ordinator, Birmingham Museums Trust

Jenni Butterworth described how the Staffordshire Hoard discovery in 2009 has led to a project based on collaboration and partnership in lots of different ways, from the purchase of the hoard by Birmingham Museum Trust, Tamworth and Staffordshire, to the Management Group which includes representatives from Birmingham, Stoke and Historic England and on a more practical level, how the Staffordshire Hoard programme is run jointly between Stoke and Birmingham.

Jenni gave examples of partnership and collaboration at work on The Staffordshire Hoard Trail that has been developed to include Birmingham, Stoke, Staffordshire, Lichfield and Tamworth local authorities as well as Lichfield Cathedral. Jenni described how the ability to tell the wider stories around the hoard as a result of the different venues involved has meant that the project has had greater appeal with funders.

Research and conservation has also developed in partnership between Birmingham Museums Trust and Stoke Museum Service. Birmingham concentrates on the conservation of the hoard and Stoke Museum Service focusses on the archaeological project.

Jenni's role of programme coordinator was created to ensure the smooth running of this huge project, to liaise and resolve conflicts, to streamline the logistics of conservation whilst the hoard is still on display at four different venues and to create a central record of decisions about the project a whole.

Wall Face: A Dispersed Exhibition along Hadrian's Wall

Francis McIntosh, Curator of Roman Collections, Historic England

Francis, described to delegates how in Summer 2014, 11 museums along Hadrian's Wall worked together on a dispersed exhibition called Wall Face, funded by a grant from Arts Council England. The museums are owned and operated by a number of different agencies but, prior to the project, already enjoyed a good working relationship with archaeology curators meeting twice a year.

The exhibition brought portraits of antiquarians and archaeologists associated with sites along Hadrian's Wall, on loan from the National Portrait Gallery to the Wall and dispersed them across the 11 different sites. To view the entire exhibition visitors would have to visit all the sites.

Francis cares for collections at 4 of the 11 sites and describes some of the challenges and advantages of working across multiple venues. For instance which site should have which portrait (especially of the better known personalities who worked at several of them) or which site should hold the press launch. The exhibition lasted for 2 months and was successfully put together despite a very short timescale (only 2 months!), launching in mid -August in the middle of school holidays meant that education targets were impossible to meet.

The project has created a legacy of teaching archives and of co-working and networking as well as a larger ACE funded Hadrian's' cavalry Project in 2017.

Working Together, Exhibiting Together: The Museum of Archaeology and Anthropology and Cambridgeshire County Council

Imogen Dunn, Collections Manager for Archaeology, Museum of Archaeology and Anthropology, University of Cambridge

Imogen Dunn introduced delegates to a collaborative HLF funded project run by the University of Cambridge's Museum of Archaeology and Anthropology and Cambridgeshire County Council. The two organisations have never collaborated before on a major project.

The 'Hide and Seek' project was inspired by the finds from an Anglo Saxon cemetery site at Oakington where a high percentage of burials, some 45%, were those of children. Usually this under 12s age group would be poorly represented on such a site.

The University of Cambridge were approached by Quinton Carroll at Cambridgeshire County Council to look at a joint project to mount a one year temporary exhibition examining the archaeology of childhood, evidence for which is often very difficult to find in archaeology. There is no county museum in Cambridge and its archaeological archives are famously stored out of county in Cheshire salt mines.

There are contrasts in the collections of the two institutions. The County Council collects archaeological archives whereas MAA's collections are mainly antiquarian. There have been challenges. The County Council's archives are stored out of county, both institutions have separate document systems and the county council would not allow the use of file sharing sites like Dropbox to share information.

However, the project has allowed participants to forge links with other local museums, standardised documentation and file sharing procedures have been adopted and both institutions have benefitted from meeting, and talking to, colleagues from other organisations.

Session 4

Mapping the Value of Archaeological Archives within Museums

Samantha Paul, PhD Candidate, University of Birmingham

Sam Paul gave delegates an overview of her PhD research to date looking at the value of archaeological archives, the crisis in storage and the lack of use of archaeological archives. Sam comes from a background in commercial field archaeology but has lots of work across the sector in order to understand the perspectives of archaeologists working in other fields, including museums.

Sam introduced examples of work carried out across museums, such as that carried out by the Shakespeare Birthplace Trust, where the museum

service has undertaken a collections review in order to inform discard policies or that carried out at Museums Worcestershire, where selection and retention policies are applied to new archaeological depositions.

Her findings to date paint a picture of a fragmented approach with some museums taking entire archives, others applying selection and retention policies and others cherry picking archives. A positive outcome, however, has been anecdotal evidence of the depth of knowledge and understanding of collections that is gained following a collections review or implementing selection and retention policies.

Sam suggests national guidelines for deposition and selection and standardised cataloguing systems would help move the issue forward. It is hoped that the new version of OASIS which includes features for museums for the first time, may be of some help.

Using Collections for Collective Benefit

Jane Evans and Laura Griffin, Senior Finds Archaeologists, Worcestershire Archive and Archaeology Service

Jane and Laura introduced delegates to a project aimed at investigating an unpublished legacy archive of Roman pottery excavated at Hartshill in Warwickshire. The project demonstrates the value both of retaining these archives and of community generated historic environment research.

The archive contains mainly Roman mortaria sherds with a long period of production and wide distribution. Potters stamps can help to track potter's movement and work across the country as well as providing cultural links to their names.

There is a real impetus for further study and publication at present. The site is a scheduled ancient monument and the archive is in the care of Warwickshire Museum Service. The Study Group for Roman Pottery suggests there is an 'urgent need for publication', the site is mentioned in the West and East Midlands regional research frameworks and housing is now allocated around the area of the site.

There is real local interest. Atherstone Civic Society has undertaken field walking, tours and has held a Roman Mancetter Day. It is further hoped that the project will benefit Warwickshire

Museums with this 650 box archive in terms of documentation, interpretation and understanding.

Jane and Laura have received an initial grant from Council for British Archaeology West Midlands to begin the project and will be speaking at conferences over the coming months to grow networks and take the project forward.

Rekindling a Relationship: The Powell Cotton Museum's Archaeological Collections

Inbal Livne, Head of Collections, Powell-Cotton Museum

Inbal's presentation focussed on a volunteer project working on the collections of Antoinette Powell-Cotton, some 8000 unprocessed and unpublished finds, excavated from the 1950s to the 1970s from the area of Thanet in Kent and deposited with the museum in the 1990s after her death.

Work had been carried out on this collection for some time. The local commercial archaeological unit, Thanet Archaeology, provided the processes for recording the finds and members of the Isle of Thanet Archaeological Society had been recording and re-boxing them. The task was so enormous and supervision so difficult that the project had become increasingly impossible. The curator took a decision that time had to be called on the project as a whole.

However, in 2014 a husband and wife team who had excavated with Antoinette in 1965 asked if they could help. Their knowledge of archaeological process and of Antoinette's work brought a new dimension to the project. They brought with them a new enthusiasm for archaeology amongst museum staff and a desire to share, with the world, a woman that they had known personally.

Zooniverse

Grant Miller, Postdoctoral Researcher, University of Oxford

The final paper of the day was given by Grant Miller, all about Zooniverse, a variety of 'citizen science' projects, using crowd sourcing to identify a huge range of different things, from marine species to comets. You can discover it for yourself here: <https://www.zooniverse.org/>

Deb Fox

Westgate Oxford archaeological outreach project

Oxford Archaeology's first pop up museum was a major success, exceeding everyone's expectations. Opening on Saturday 4th July 2015, and attracting over 2000 visitors over the summer, the Pop Up Museum told the story of the Westgate Oxford excavation, the largest excavation ever to take place in the centre of Oxford.

The Westgate Oxford development project was a huge opportunity for the hidden history of Oxford to be revealed to the public. The brief set by the city archaeologist, David Radford, required outreach and public engagement to be a major part of the development. Oxford Archaeology tendered for all the archaeological works, and won the contract, in part based on how we intended to carry out the outreach work. An advisory panel was set up to provide academic input to the whole excavation and outreach process and act as a focus through which to gather information and expertise from archaeologists, academics, local societies, interest groups, and local government.



'Browsing the finds displays, March 2016'
© Oxford Archaeology

The initial scope for the Pop Up museum was for a short display in a disused retail unit in the soon-to-be remodelled Westgate Shopping Centre. It

needed to be in a prominent location, and by negotiation and a little luck, we secured a unit in a corner location on the main atrium. The co-operation and willingness of Land Securities and Crown Estates, which as Westgate Oxford are the developer and owner of the existing site, was paramount to the forthcoming success. While people were still shopping in the Westgate Centre and other retailers were preparing for relocation, the developer cleared, redecorated and provided access to the unit whenever it was required.

The Pop Up Museum needed to show the story of the development of the Westgate site, encompassing the earliest prehistoric landscape, the major Medieval Greyfriars complex, the post-Dissolution use of the area, the Victorian industrialisation of the western side of the city, and the redevelopment of the area in the 1960s.



'Looking at the plan of the Greyfriars site. It is made from hundreds of digital photographs stitched together to make a fully scalable plan, a technique called photogrammetry, March 2016'.
© Oxford Archaeology

The Pop Up Museum was not going to be short of material to display, being able to draw on over five decades of archaeological work in the Westgate area. Displaying material from excavations carried out between 1967-1976 alongside the finds from

the tenements Oxford Archaeology excavated at the beginning of 2015 would both tell the area's fascinating story and show how archaeologists build up this knowledge. All the finds from the previous excavations are stored with the Oxfordshire Museums Service. The project manager, Ben Ford, and Leigh Allen, the finds manager at Oxford Archaeology, worked closely with the Oxfordshire Museums Service team to select the most appropriate finds to tell the rich history of the area. With a shortlist of finds, an outline of the story that we wanted to tell, and a designated space, the displays could now be designed.

The Oxfordshire Museums Service ordered and modified four tall and transportable cabinets and provided four podium style cabinets.



'Public looking at the displays outside and inside the shop unit in the old Westgate Shopping Centre, July 2015'.
© Oxford Archaeology

The tall cabinets needed to be lightweight and so were made from perspex with a folding aluminium frame and secure locks were fitted. The Museum Service also provided the essential environmental monitoring of the space for two weeks prior to the exhibition opening. This ensured that they were lending finds for display in an area fit for purpose and provided the assurance that Oxford Archaeology and the developer had selected a suitable location. The finds from Oxford Archaeology's recent excavations of four tenement houses, needed to be washed, labelled, recorded and analysed prior to display. The information on the finds display labels, including in any interpretation material, needs to be as accurate,

precise and clear as any report we produce. Our in-house specialists worked closely with Leigh Allen and Ben Ford and the Museums Service. The site and finds research was brought together on poster-sized interpretation panels to provide background to the project, discuss relevant themes and show techniques used by the archaeologists.

The management of the Pop Up Museum would not have been possible without a team of volunteers. The museum could only be open if there was a steward. Jane Harrison, from the Oxford University Department for Continuing Education, is an advisory panel member and offered the volunteers from a previous project (Archeox: The East Oxford Archaeology and History Project).



'Detail of the display of selection of hand-blown glass wine bottles from the 17th-18th century, comprising a globe and shaft bottle (1650-1670), a 'mallet' bottle (1720-1730) and a cylindrical bottle (1750-1760)'.
© Oxford Archaeology

Twelve volunteers came forward and dedicated varying days and times to keep the museum open and accessible. The museum was open every day except Sundays and Mondays, usually for four to six hours. Oxford Archaeology committed a day a week in the museum to display current finds and discoveries as they happened and 'OA Wednesdays' show-and-tell sessions became very popular. We showed wood samples and examples of our plans and sections, as well as a Civil War halberd shortly after it had been discovered. Saturdays were difficult to cover and thanks to OA staff giving up their time we were able to open

every Saturday. This was particularly valuable as Saturday 18th July was our first of two open days at the excavation site. There were over 1000 visitors to the site to see the early landscape of the Oxford floodplain and, remarkably, an ox skeleton we found on the edge of a channel (literally an ox in a ford). The Pop Up Museum acted as both a place for people to find out more about the site they had just visited and as an advertisement for the open day. Our staff volunteer that day helped a lady who was severely visually impaired by describing all the finds and then helping to escort her to the site. She was usually house-bound, heard a radio advert and was determined to get to the exhibition.



'OA Wednesdays Drawing Show and Tell. Charles (left) telling member of public about drawing pottery profiles, August 2015.'
© Oxford Archaeology

The Pop Up Museum was so popular it was a shame for it to finish after six weeks, especially as there was the second open day in mid-September. We made contact with the Oxford City Councillor for Cultural and Community Services, Lorraine Lindsay-Gale, who was able to secure a six-week exhibition in the Oxford Central Library, adjacent to the Westgate Shopping Centre. The space was offered free and so we were able to extend the Pop Up's life for very little extra cost. Its final weekend on 12th September coincided with the last open day at the excavation and the Oxford Open Doors festival, part of the national Heritage Open Days. The Greyfriars buildings were exposed for guided tours, and finds, plans, records and more panels were displayed. There were 2000 visitors to the open day, and the displays in the library enhanced their visit.

With all this success and the continued interest in the site, it became a mission to find another new location. The Pop Up hosted a day for the Museum of Oxford to promote its work and a forthcoming exhibition, '40 years, 40 objects'. This, and the Museum of Oxford's desire to build greater partnerships with the Westgate and Oxford Archaeology, led to an offer that could not be refused. The Pop Up Museum would be in the Gallery space for temporary exhibitions, for no cost, for seven weeks from the 5th March to 23rd April 2016. With the exhibition open over the Easter break and school holidays, this was a fantastic offer. A much larger space and an extra five months of excavation at the site meant that the displays could really show the exceptional material from the Greyfriars. Waterlogged finds, including a leather bag and a child's shoe, could be displayed alongside the halberd, writing styli, book clasps, decorated floor tiles and intricate stonework. More interpretation panels were written and the new Westgate Pop Up Museum 2 was beginning to take shape. We had new partners with the Deaf and Hard of Hearing Centre, based for over 60 years in St Ebbe's, Oxford, who wished to share their history and archive photographs to enhance the display about the recent changes to the area of Westgate and the lost suburb of St Ebbe's. Working with them, and their collaboration with us on a cross-generational Reminiscences Day on 25th February with the Museum of Oxford and St Ebbe's Primary School, has given a different perspective on the local history of the area.

The Pop Up 2 exhibition, 'Westgate Oxford: The Story So Far', in its first ten days saw over 1230 visitors, the highest number for a single day being 156, the number in other days never dipping below 95. The project has demonstrated how the needs of archaeology, heritage and the public can work side-by-side with those of regeneration, expansion and the commercial enterprise in a busy and world-renowned city.

Becky Peacock

Fenwick Treasure goes on display at Colchester Castle Museum

In 2014 the Colchester Archaeological Trust undertook a major excavation at Williams & Griffin, a department store in Colchester's High Street owned by Fenwick Limited. The Trust uncovered evidence of the Boudican revolt in AD 60 including the remarkable 'Fenwick Treasure'.

The Treasure is a hoard of Roman jewellery and coins which was hurriedly buried under the floor of a house in the centre of Roman city shortly before it was destroyed by fire. It consists of gold and silver jewellery, and silver and bronze coins. Both female and male jewellery are represented, leading to a suggestion that the hoard may represent the possessions of a married couple. The woman's jewellery, all of gold, comprises two pairs of earrings, five finger rings, an adjustable bracelet and a pair of 'figure of eight' bracelets.



'The Fenwick Treasure' © Colchester & Ipswich Museums

The man's jewellery, by contrast, is made of silver and comprises an armlet and a pair of bracelets, all three being possible awards for military service. Other male items are a copper alloy bulla, a good luck charm given to young boys to wear until they became adults at sixteen, and a silver chain which may have been associated with the bulla. The hoard also includes twenty-two silver and four bronze coins; the silver coins cover a very broad date range stretching back to 109-108 BC whilst the bronzes are all asses of the emperor Claudius. The Fenwick Treasure is of international importance as many of the jewellery items are similar to finds from the cities of Pompeii and

Herculaneum which were destroyed by the eruption of Vesuvius in AD 79. This has prompted ongoing research as part of the post-excavation phase of the project, including scientific analysis at the Institute of Archaeology, University College London.

In October-November 2015, the Fenwick Treasure went on temporary display for three weeks at Fenwick of Bond Street, the chain's flagship London store. Subsequently Fenwick generously donated the Treasure to Colchester Borough Council having disclaimed their entitlement to a reward under the terms of the 1996 Treasure Act. The Fenwick Treasure went on permanent display at Colchester Castle Museum on 23 March 2016.

Philip Wise

Membership Matters and Events

A new way to pay and a new benefit for members

It's that time of year again when the SMA membership subs are due. However, this year as well as paying by BACS, cheque or invoice, we are trialling a new method to pay – PayPal.

PayPal is relatively quick and straight forward. We have set up a link to the different membership rates, as below. Once you click on this link you are taken to the Society for Museum Archaeology page, with the type of membership and amount already entered. You can then pay using a pre-existing PayPal account, or with a debit or credit card.

[Full member - £20.00](#)

[Student member - £12.00](#)

[Retired member - £12.00](#)

[Institutional member - £30.00](#)

[International member - £30.00](#)

The use of PayPal to collect this year's subscriptions is an experiment – we will be reviewing its use later in the year. So if you have used it and would like us to continue to offer it as a payment method please do let me know.

In addition to trialling PayPal we also recently set up an SMA Jiscmail account which we would now like to make available to SMA members. Jiscmail

is an email discussion list service designed for the UK education and research communities, which allows subscribers to email one address and then all subscribers to the list will receive the message. The aim of this is to allow SMA members to share information, requests for help and advice. The list is only available to SMA members, however all conversations are archived publically. Subscribers can, if they wish, post questions on behalf of others.

There are two ways to sign up to the SMA Jiscmail.

1. Email SMA-request@jiscmail.ac.uk with 'SMA Jiscmail sign up request' in the title.
2. Email jistserv@jiscmail.ac.uk with a BLANK message subject and the request "SUBSCRIBE SMA" followed by your name.

Both of these will result in the generation of an automatic email with further instructions. Each application has to be approved by a member of the committee and we will do our best to approve immediately, but it may take a little while so please bear with us.

Any questions about membership, payments or Jiscmail please get in touch – Nicholas.booth@ucl.ac.uk.

Back Numbers of 'The Museum Archaeologist'

A supply of hard copies of back numbers of 'The Museum Archaeologist' is still available. These will be of particular interest to anyone currently working towards becoming an associate member of The Museums Association as they contain a wealth of original papers written by leading museum archaeologists. During 2016 it has been decided to offer SMA members the complete run of the fourteen volumes currently available for only **£20.00**. Alternatively individual volumes will be available for £2.00 each. For more information see the Society's website www.socmusarch.org.uk or contact Philip Wise via email at Philip.wise@colchester.gov.uk.

Annual Conference 2016 **The Hive, Worcester** **Thursday 3rd – Friday 4th Nov 2016**

CALL FOR PAPERS **Deadline July 31st 2016**

The Society for Museum Archaeologists Annual Conference 2016 will take place at The Hive in Worcester and offers an opportunity to network with colleagues while hearing about and discussing the latest developments in museum archaeology.

This year's theme is:

A World of Archaeology: from local to global

The conference aims to explore archaeology and its place in the contemporary world. Have you worked on projects with international partners? Do you work on a World Heritage Site? Do you engage overseas audiences online? Or do you concentrate on working with local communities, and use imaginative approaches to open up the world? We would be delighted to hear from anyone who would like to share the innovative ways they work with archaeological collections.

Please send any proposals or queries to the society's secretary at katherine.baxter@leeds.gov.uk

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