

Consider the requirements of formal publication, including standards for writing, editing and style, for a range of archaeological project outputs (35%, 3500 words or equivalent)

A quote from Daniel (1950, 10) about the archaeologist is “that he is an historian, and his aim is the writing of history by the methodical study of all objects...from the prehistoric past.” This definition, while not wholly inclusive of all aspects of the field, presents archaeology as an off shoot of history which, while not necessarily reconciling itself with how the field sees itself today, does run in parallel with the practice of archaeology – studying the past. People study the past for a variety of reasons but the one we are concerning ourselves with here is: understanding how the past has influenced today. This essay will focus on the requirements of formal publication while looking back on archaeological publication from the Renaissance to the Enlightenment and up to the present day. Archaeology itself, not the discipline, is the passage of time from the birth of what one could call ‘human’ to the present day, and it is the job of archaeologists to unravel that story from the evidence we collect. Whether we, as archaeologists, define our discipline as history, as anthropology, as a science, or its own category is irrelevant when concerning ourselves with the topic of this discussion – it is the final product of such studies regardless of the approach taken that matters most.

This essay seeks to follow the way in archaeology has been published throughout the last 300 years or so from the origins as the study of antiquity in the age of Enlightenment to the modern day with the development of commercial archaeology, starting with a brief discussion on the origin of antiquity and archaeology followed by a discussion about why we publish and then moving to the ways in which we have published have changed or evolved over time.

Archaeology in England, as a broad subject area, can trace its origin to the Renaissance (Daniel 1950, 17). During the early era of the Renaissance (up to the 1500s), the Western world became increasingly interested in the Ancient World with artists and scholars using the past and historical precedent to justify the beliefs and actions of the nobles who funded them (Trigger 2006, 53). Moving into the 1500 up to the 1800s it was the rich themselves that became the scholars as they had both the time and the money to dedicate to antiquity¹, especially in the 1700s as the Society of Antiquities had increasingly strict membership requirements – including initiation fees, membership fees, sponsorship and a two-third majority approval (Van Riper 1993, 17). As a result of the strict requirements membership of the society was 33% ‘gentlemen with private means’, 13% Clergymen (mostly from the Church of England), with a growing number of landed squires and peers (Pearce 2007, 147–148) though the main members of the society were overwhelmingly white men who were more interested in acquiring objects for their collection and used the society publications as a way to show off their acquisitions rather than dedicated to their study (Van Riper 1993, 17–19) though Pearce (2007) portrays them in a much kinder light

¹ Though debates surrounding their ‘scholarly nature’ will be discussed in further detail later in the essay.

presenting them as the scholarly precursor to archaeology (Ferne 2007, 433) and attempted to draw the line between antiquaries and the 'virtuoso' who collect objects but did not study those objects (Woolf 2007, 22–23). Whether antiquarians are seen in a positive or negative light, this period is often mocked by modern archaeologists (Murray 2014, 189, 241; Ferne 2007, 430) but until the middle of the 1900s, in which the Victorians created what some would consider the dawn of true archaeology (Daniel 1950, 10, 57), the antiquarian was the "key link between the past and the present day (Murray 2014, 189–190)." The publications of the Society of Antiquaries will be discussed in further detail later.

Before discussing the requirements for archaeological publication, it may first be useful to note why we publish archaeological research. Chan (2018, 6345) states that we publish research to "disseminate the results of experiments to inform the audience"; he was talking about scientific experiments, but the same can be applied to archaeology – we want to publish the results from fieldwork to share with other archaeologists and interested parties. This is highlighted under principle four of the ClfA Code of Conduct which states "responsibility for making available the results of archaeological work with reasonable dispatch (ClfA 2021, 7)," and the inclusion of a ten-year limit for publishing archaeological data and research (ClfA 2021, para.4.4, 4.5). In the modern day there are several ways of publishing archaeological research: grey literature reports, journal articles (ranging from regional, national, to international impact), monographs, and others. While this essay will consider 'formal' publications only (i.e., journals and monographs) it is worth noting that other forms of publications are available and used.

In the modern era, formal publications remain largely the same with monographs and journals being the two primary ways of publishing archaeology. This section will consider the modern-day requirements for monographs and then following a discussion about journals with a continuous discussion of the history of archaeological publication from the days of antiquarianism to the technological advances and digital-orientated 21st century.

Some of the earliest recorded works is William Camden's *Britannia* published in 1586 which provided an historical and geographical study of the British Isles (Daniel 1950, 18) which Camden did not consider to be a study of the past as it was purely descriptive and not delve into causes and effects i.e.. how they came to be (Levy 1964, 74–75) though Murray (2014, 194) states that he was "Constrained by the *a priori* of the Bible and Classical authorities" which gives the 'observation statements' political bias. This first book was unillustrated with small tightly packed text though still proved popular amongst his contemporaries (Levy 1964, 70). The influence of Camden and his *Britannia* cannot be understated; Camden was one of the first 'antiquarians' in Britain to consider the material culture of the people who lived here before us with the name 'Britannia' being used for several historic publications concerning antiquarianism (Murray 2014, 194; Daniel 1950, 19) and the journal of the

Society for the Promotion of Roman Studies, and the Oxford University having a Camden Professor of Ancient History.

Archaeological monographs as a form of publication are currently in a state of transit. In the 20th century archaeological sites were published as full reports with the Council for British Archaeology (CBA) or the British Archaeology Reports (BAR) read nominally by other archaeologists whether professional or amateur. These reports more-or-less follow the same structure as modern 'grey literature' reports starting with the context of the project (location, methodology, the aims) following into a discussion of the fieldwork results, leading into a summary of the finds though no discussion of how they fit into the results from the excavation itself. This style of monographs have fallen out of use in the last decade or so with only 16 published since 2010 compared to the 41 published between 2000 and 2009 inclusive (ADS nd), though this is inclusive of other types of research reports such as symposium or conference papers and syntheses but is still useful showing a demonstrative decline in this form of traditional publication. Monograph publication as a whole in academia has been on the decline for at least two decades (Thompson 2002, 121) largely as a result of rising costs associated with print publication and the rise of online journal publication which is taking up a larger share of library budgets making it less viable for a university library to purchase monographs within their budget which has led to a shift in what publishers are willing to publish with a focus on topics or subject areas that are more likely to sell (Williams et al. 2009, 70). While there is no conclusive evidence that this is the reason why full site publication monographs have become increasingly less popular and less-often published – it certainly could be one of the contributing factors. Another reason full-site publication has become increasingly less popular is the rise of developer-funded archaeology where the contracting archaeological unit would have to justify the cost of the full publication to their client against the lower costs associated with the grey-literature style of site publication which, nowadays at least, are published almost exclusively as a digital copy on the Archaeology Data Service (ADS). Several museums² still require physical copies of site reports, but these do not need to be formatted, edited and printed to the same standard as a formal monograph and therefore do not require the same cost. Recently, locally or regionally significant site-specific monographs are usually only formally published if the contractor has an in-house publication team (e.g. Oxford Archaeology, Wessex Archaeology, MOLA) unless the site produces something of national or international significance such as 'The Staffordshire Hoard: An Anglo-Saxon Treasure' which was published as a hardback as well as an open access digital version³ with technical reports, photographs, and assessment and conservation datasets available to download on ADS⁴. This monograph contains detailed descriptions and analysis of the site and the objects with an abbreviated catalogue with the full catalogue linked using a DOI, though the objects themselves are the focus of the book. This method of publishing will likely become more

² London Archaeological Archive, Bedford Museum, Luton Culture Trust as some examples

³ Available at: <https://library.oapen.org/handle/20.500.12657/39941>

⁴ Available at: <https://doi.org/10.5284/1041576>

popular within the next decade or so as depositing digital data with the ADS becomes a requirement, with museum archives increasingly including it their standards (e.g., (Croft, Carroll and Wiles 2020, 2019; Museums Essex 2022, 12)). Using the ADS to host extensive catalogues and photographs of objects would be one way to cut down publication costs while still enabling the readers to access that information – especially as the wider population has increasing access to the internet and internet literacy.

Journal articles, as compared to monographs, are a lot shorter and tend to focus on locally and regionally significant sites if focusing on the excavation and its findings as a whole. The earliest form of journal publication, at least concerning archaeology, appear in *Archaeologia*, published by the Society of Antiquaries of London. Hodder (1989) wrote an article for *Antiquity* detailing the history of how the way in which archaeology has been written from the 18th century through to the modern day. In this article he (1989, 269–270) describes these early site reports, published from the 1770s onwards, as a ‘letters from’ style wherein they are dated to a particular day and use ‘I’ and provide “actor-oriented accounts” where each individual discovery is painted in the context of the sequence of events as in Griffith’s account of a Roman pavement (1773). This is certainly also the case in 1860 as LAMAS articles (e.g., (Roach Smith 1860)) still follow this format. Hodder goes on to state that “hypotheses are rejected or adopted as the excavation continues (1989, 270)” providing a running update about the interpretation of the site which is not unlike what occurs today though in a different format; today running updates on the site tend to occur through internal emails or emails to clients, and occasionally through social media updates. In the 19th Century the writing style of these site reports changed from a letter-style to a longer article format though Hodder (1989, 270–271) states that large portions are presented as extended quotations and are still organised as an a sequential account of the excavation. Hodder (1989, 271) uses Pitt-Rivers (1894) excavation at South Lodge Camp, Rushmore Park as an example where specialist reports with more technical ‘jargon’ start becoming a common aspect of journal publications (Dragendorff’s 1895 classification of Samian ware is another such example which is still referred to today albeit with modifications based on new research (Darvill 2009)) is also a is another example though he emphasises that the aim was placing artefacts into constructed typologies which, while is an aspect of the archaeological process conducted today (Barclay et al. 2016, 13; Bedford Museum 2010, 12) is not often the aspect published as publications tend to focus on what the results of such a classification mean for the site and our understanding of it and the wider context for that geographic area and/or time period. In the late 19th and early 20th centuries Hodder (1989, 271) states that the style of report shifts from personal accounts focusing on the sequence of excavation to a style more like those that are published today with impersonal statements and with an increased focus on organising the report by each feature. By the mid to late-20th Century reports were structured in a way that we would expect from a typical grey literature with a formalised structure with writing that Hodder (1989, 271) describes as “distant, objective, impersonal and universal.” He is presenting this as an unnecessary and negative evolution of the writing of archaeology as he mentions that this can lead the reader to take interpretation of a site or an artefact as fact as opposed to

earlier writings where the use of 'I' makes it clearer that the statements are an opinion; later he details that modern reports are "overloaded, dull, unreadable" (Hodder 1989, 274)" and argues for more synergy between the results and a more personal account of the narrative of the events of the excavation including any dialogue from the multiple stakeholders (those digging, the supervisors, specialists, managers, client etc.) so that "the reader can insert herself into a process of argument (Hodder 1989, 273)." While Hodder may have a valid argument, this change has not been implemented by the wider archaeological community. Modern journal articles concerning site reports tend to still follow the format popularised in the late twentieth Century though will not necessarily include every section due to strict wordcounts enforced by the publishing journal and still use an impersonal writing style. Site report publication in journals, have tended to be published more in geographically based journals (LAMAS and LAHS⁵ for example) while thematic journals tend to focus on the synthesis and analysis of the findings in a wider context, though that is not to say fieldwork reports are not published in these journals. Medieval Archaeology has a Fieldwork Highlights section wherein site reports can be published with a reduced word limit (2000 words as opposed to the normal 12,000 (Medieval Archaeology 2022, 2,8)) though sites of national significance have been published as full articles though these are not frequent and are often for unique cases such as (Reed, Bidwell and Allan 2011; Margetts 2017) which are both sites described as "rare, if not unique (Margetts 2017, 144)," "unusually well-preserved (Reed, Bidwell and Allan 2011, 82) and "largest assemblage of late fifth and sixth Century Mediterranean pottery from Britain after Tintagel... is of great significance (Reed, Bidwell and Allan 2011, 93) and have greater implications for our current understanding of the period and wider context. Overall, the way in which excavation reports have been published in journals has changed over the last two to three centuries from personal accounts to a formal and professional style of writing with a standardised format; additionally, the type of reports being published have changed from general findings with a narrative of events to full site reports to synthesis and analysis with only rarely a full site report being published as an article.

The next item to discuss is the use of images in both monographs and journals as this, too, has changed throughout the centuries. The opening chapter to Archaeological Illustration (1989, chap.1) provides a brief overview of the history of illustration within archaeology stemming from the earliest interpretations of Stonehenge in the fourteenth century (Fig 1.). These early depictions of archaeological monuments are usually depicted as the work of mythical creatures or beings as in Figure 1, it wasn't until the fifteenth century, the later years of the Renaissance that these illustrations moved to less mythical interpretations and were shown as part of topographical works that appear to be based on both first-hand observations on account of the level of detail portrayed but oftentimes also portrayed features that could not have been observed that Adkins and Adkins (1989, 1–2) have attributed to a misunderstanding of someone else's verbal description. In the Enlightenment

⁵ London and Middlesex Archaeological Society and Leicestershire Archaeological and Historical Society respectfully.

period (late seventeenth to early 19th century), illustrations moved towards a focus on objects and artefacts as opposed monuments and landscapes (Adkins and Adkins 1989, 2) which coincided with the rise of early societies and journals like the Society of Antiquaries as described above. An example of one such illustration can be seen in Figure 2 which has been

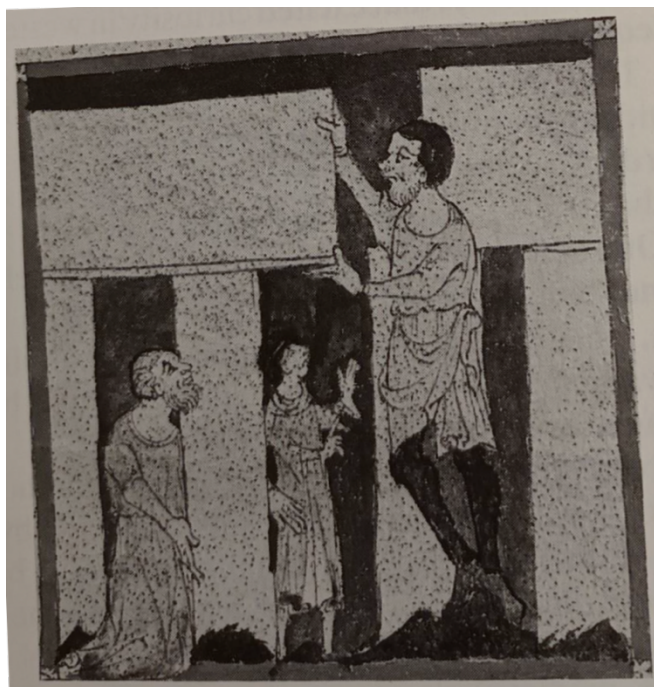


Figure 1 - A fourteenth-century interpretation of how the lintels at Stonehenge were erected (In Adkins and Adkins 1989, 2)

drawn on a 1:1 scale, mentioned in the caption, and was likely produced to be as life-like as possible so that object could be presented to those would be unable to see it in person. The scale on this illustration was merely mentioned in the caption as opposed to being included in the image itself which means that the image cannot be reproduced or viewed on any other format except the original though the original illustrators and publishers had no way of knowing that this would become commonplace 250 years later. The inclusion of a scale on an illustration is clearly not commonplace as in the same volume a second artefact illustration has been shown without any such scale as seen in Figure 3; the inclusion of a scale in either the image or the caption appears to have become more standardised alongside the standardisation of fieldwork reports. Today, the scale is a requirement with several standards, both for site plans and finds illustrations, stating it's importance (CIfA 2014b, para.3.3.9, 2014c, para.3.4.4, 2014a, para.3.5.2). It is only in the last 20 or so years where images have been fully reproduced in colour⁶, both in journals and monographs⁷, with colour being used to show phasing on site plans (Figure 4), and for illustrations of finds combining both photography and traditional illustration (Figure 5). This development came about due to a combination in lowered costs of production and a switch to digital production and, particularly for Figure 4, digital publication. The combination of illustration and photography seen in Figure 5 is a particularly interesting way of producing images of

⁶ Finds illustrations nearly always still appear in black and white only.

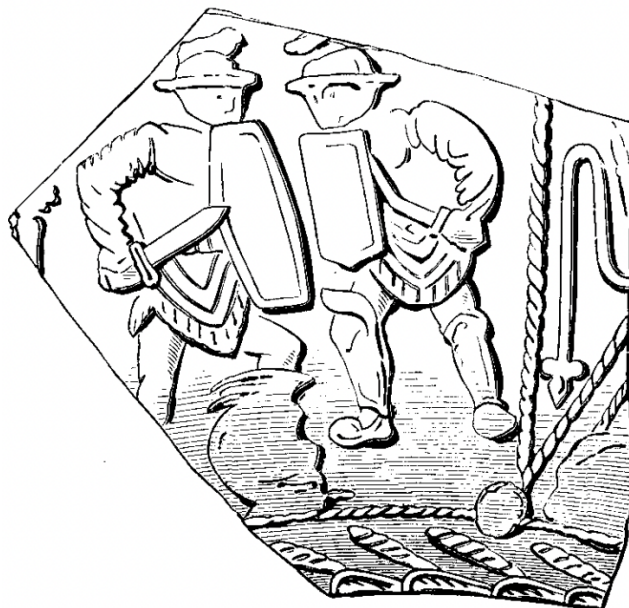
⁷ Though once colour photography became more popular books often would have several pages set aside for the inclusion of these photographs with all other images being produced in black and white.

artefacts as it allows the reader to see the artefact as it exists while also being able to see details that perhaps would not be as visible in a printed image or on a screen. As technology advances, digital x-radiography is going to become a more popular method of x-raying archaeological artefacts as opposed to the traditional method and therefore a higher quantity of plates of a higher quality (than the plate that could be produced using analogue (Newton 2022)) are likely to be published such as the one in Figure 6. Overall, the way in which illustrations have been used in formal publications has changed throughout years at first due to the start of standardisation and as method and theory were first being considered and then later as technology progressed.



Roman bronze Fibula, actual size, found in Ratcliff Highway,
October 27, 1852.
In the possession of the Rev. Thomas Hugo.

Figure 2 - An example of artefact illustration from 1860 (Hugo (Ed) 1860, 22)



Fragment of Samian Ware, from Budge Row, October, 1853.

Figure 3 - An illustrated piece of Samian ware published in 1860 (Roach Smith 1860, 34)

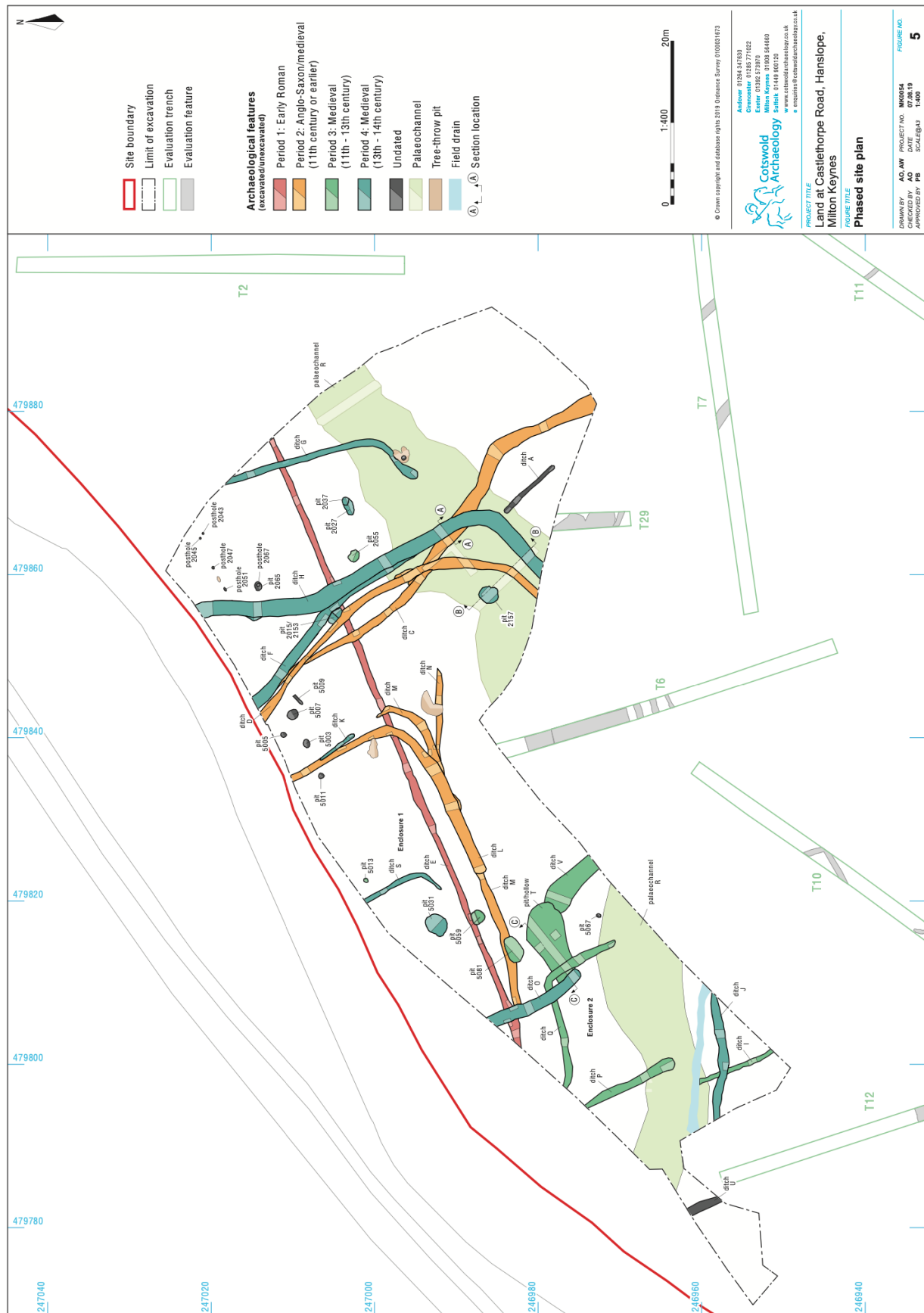


Figure 4 - An example of colour being used on a site phasing plan (Moosbauer 2019, fig.5)

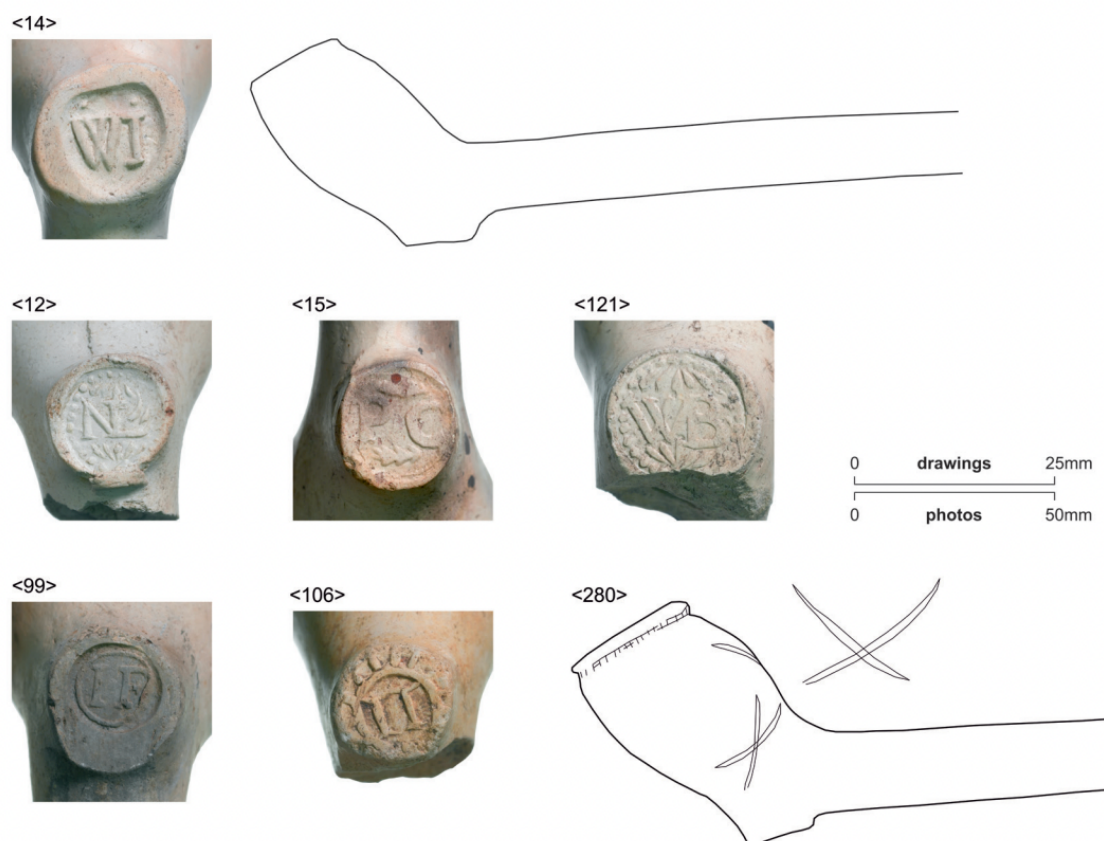


Fig 22. A selection of clay tobacco pipes from GWO05 – one examples of type AO5 dated 1610–40: <14> from [14] fill of pit [15]; four examples of type AO4 dated 1610–40: <12> from garden soil horizon [8], <15> from fill [14] of pit [15], <99> also from [8], and <106> from [12] fill of ditch [13]; and two examples of type AO10 dated 1640–60: <121> from [56] fill of pit [57] and <280> from [64] fill of pit [65] (scale drawings 1:1; photos 2:1)

Figure 5 - An example where photography and illustration have been combined (Saxby 2017, 141)

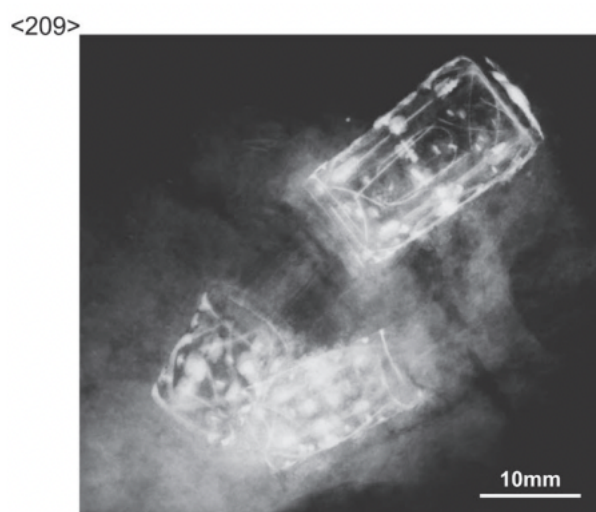


Figure 6 - An example of an x-ray image in a formal publication (Telfer and Blackmore 2017, 162)

Once the text has been written, for both monographs and articles, it will be sent to the editor. This step ensures that the writing is professional, and that the spelling and grammar

are acceptable. Journals will likely have an in-house style (LAMAS 2020; Medieval Archaeology 2022) that will need to be adhered to save the editors time as, at least for Medieval Archaeology, they are not paid and not following the given instructions is not the best way to convince them to publish your article. Editors will check the submitted article is formatted in line with their standards and that it is a suitable topic for their publication before sending it to be peer reviewed by experts in the subject of the article who will make further suggestions to improve the quality and/or relevance for publication (Medieval Archaeology 2022, 6). For monographs the authors do not necessarily format the text themselves as they usually require typesetting given the quantity of text and the higher likelihood of images required alongside the text. This can be done in-house, though this is usually done by companies that are large enough to justify a publications team such as MOLA.

This paper has discussed two main forms of formal publication for archaeological projects. We have seen the progression of archaeology as a field of study from the early days in the Renaissance into the origins of antiquaries in the Enlightenment into the professional archaeologists that we know today. From the early days publication has progressed from the large blocks of text seen in Camden's *Britannia* into the heavily illustrated monographs like 'The Staffordshire Hoard: An Anglo-Saxon Treasure' and also the change in writing style from personalised letters to the formal and standardised impersonal writing we see today. Overall, publishing our findings is one of the most important that we, as archaeologists, can do; excavating a site can only go so far if that information is not shared with the wider archaeological community and the public.

Total Word Count: 3,474

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