Consider the requirements of formal publication, including standards for writing, editing and style, for a range of archaeological project outputs

When writing one's first journal article, Wilson Marshall (2019) advises aspiring contributors to "publish not only for yourself but also for your colleagues". At first glance, this statement understandably re-enforces an archaic notion of gatekeeping by archaeological professionals. However, the exchange of knowledge (free or paywalled) among heritage employees strengthens the sector as a whole, which in turn enables the generation of wider engagement. Within archaeology, "high quality research outputs" are at the forefront of creating public benefit (CIfA, 2025a). Therefore, it is essential for publishers and contributors to comprehend what is required to produce exemplary dissemination and maintain consistency. As yet, no unified codification exists for formal archaeological publication. Even if it did, Current Publishing Ltd. (2025a) would still be tearing up the rulebook: "All rules of style are meant to be broken". Nevertheless, adherence to certain processes and standards is expected.

Throughout this essay the term 'archaeological project' will be used as defined in *A Standard for Pottery Studies in Archaeology*:

> any programme of work that involves the collection and/or production of information about an archaeological site, assemblage or object in any environment, including in the field, under water, at a desk or in a laboratory (Barclay *et al*., 2016, p. 20).

'Output' will refer to "tangible or measurable results, products, or deliverables produced by a project or activity" (CIfA, 2025); this includes, but is not limited to, archaeological excavations, surveys, digital records, and reports (MoRPHE, 2015, p. 11, Table 1). Acronyms will be introduced and used thereafter, as applicable.

This essay critically examines the requirements of formal publication by characterising the fundamental methods of dissemination and drawing upon a curated selection of case studies. This is undertaken to identify universal stylistic and structural components, and highlight divergence, as well as prevailing standards for writing about archaeological projects and their outputs.

Publishing and ‘formal’ outputs

To deliberate the conditions of archaeological project dissemination, the term ‘formal’ in relation to ‘publishing’ must be outlined. The National Archives (2024) defines ‘publishing’ as “making information available to the public”. Furthermore, archaeological project managers and researchers need to “identify the appropriate audience [and] its specific interests and requirements for access” in order to choose one or more publication channels equipped to reach the intended audience (HE, 2015, p. 22; National Archives, 2024).

The meaning of ‘formal’ publication is arguably equivocal. When compared to little more than a generation ago, it is evident that “digital technologies are challenging traditional models of dissemination” in the 21st century (Anonymous, 2017). To further complicate matters, what constitutes ‘formal’ in archaeological publishing is not explicitly addressed by two of the most prominent heritage bodies in the UK: the Chartered Institute for Archaeologists [CIfA] and Historic England [HE]. However, there is a broad understanding among academics and professionals engaged in both humanities and sciences that formality is predicated on prospective publications being subject to peer review (Barker, 2024a). Prior to publication, the archaeological project output is “reviewed by other researchers within the same discipline”; consequently, peer reviewed products are “considered to have the highest scientific value of all publication types” (Jönköping University, 2023), and a beneficial learning process (Wilson Marshall, 2019).

Applicable dissemination products

As stated in *The MoRPHE Project Managers’ Guide*:

> Common examples of higher-profile dissemination are the publication of a peer-reviewed journal article or full-scale academic monograph, [… or] the mounting of an online resource (HE, 2015, p. 22; National Archives, 2024; (Perrin, 2011, pp. 15-16, fig. 29).

The following “traditional archaeological deliverables” (CIfA, 2025b), provided they are scholarly and peer-reviewed, fit the definition of ‘formal’ publication, and are relevant to this essay:

- Journal articles
- Monographs
- Books
- Trusted digital repositories (CIfA, 2025c)

These disseminated products can be visualised within Cunliffe’s publication ‘pipeline’ (1983, cited Wilkins, 2020; Appendix A) as ‘Level 4’ outputs. They are the intellectual mid-point between the primary archaeological data encountered by professionals and the distilled engagement designed for public consumption.

Thus, a couple of less ‘formal’ publication and dissemination methods, those subject to a lower degree of scrutiny via in-house reviewing and editing, are admissible for consideration: grey-literature reports and reviews of the aforementioned outputs.

Academic dissertations are not strictly pertinent to this subject; nevertheless, they occasionally form the basis for subsequent, formalised archaeological outputs and will be briefly discussed, where applicable.

Case Studies

To help facilitate discussion of the aforementioned dissemination mediums and appraise the requirements of successfully actualising them, reference to four specific archaeological projects and their key outputs will be made, where applicable, within this essay. These case studies are summarised in Table 1.

In each instance, no single publication product is created in isolation. One (or more) ‘formal’ approach is influenced and supported by preceding and subsequent levels (Cunliffe, 1983, cited Wilkins, 2020; Appendix B). The discernible dissemination sequences are illustrated in Appendices C, D, E and F. These examples demonstrate the commitment of archaeological professionals “to making […] research available to as wide an audience as possible (HE, 2025).

Table 1. Overview of the Case Studies

No.	Case Study Name	Project Type	Dissemination Methods	References
1	"Eynsham": Early Bronze Age cremation burial	Archaeological Excavation	A grey literature report, available online, and the key findings published in scholarly (regional and specialist) journals and a popular magazine	CA, 2023 Barker, 2023 Barker, 2024b Krakowka, 2023
2	“Lordship and Landscape”: Suffolk, AD 400-800	Research project	A monograph, augmented by accessible digitally archived underlying data, made available via Open Access online, and signposted	ADS, 2024 Scull *et al*., 2024 OAPEN, 2025 UCL, 2024 SIAH, 2025 Cunningham, 2024
3	“Grooved Ware”: a Revisit	Re-evaluating specialist research	Sixteen conference papers, collated and printed as a book, with a review hosted by The Prehistoric Society	NSG, 2022 Copper *et al*., 2023 Percival, 2024
4	'"Pure and sample": A14C2H excavations	Research project, stemming from Archaeological Excavations	A signposted MA dissertation, presented as a conference paper, then published in a specialist journal	Hewson, 2021 MOLA Headland Infrastructure, 2022 SGRP, 2023 FRAG, 2023 Hewson, 2024

Publication Requirements

Grey-literature reports

No longer limited to hard copies held by clients, curators and ‘Local History’ collections (e.g. Oxford Archaeology Unit’s 1994 *Evaluation and Earthworks Survey* report available at Milton Keynes Library; OAU, 1994; OA, 2018), grey-literature has benefited from an unprecedented surge in dissemination as a result of the proliferation of internet access to the world wide web (e.g. CA, 2023, Case Study 1).

Best practice encourages provisions for the academic and public dissemination of archaeological projects to be outlined in the *Project Design* (HE, 2015, p. 21). Oftentimes this involves online signposting by OASIS (2024) and uploading a PDF copy of the final report to digital repositories, most notably the Archaeology Data Service [ADS] (2025), as well as to a unit specific web page, if applicable, like Cotswold Archaeology’s [CA] *Archaeological Reports Online* (2025; Barclay 2016, pp. 15-16). The availability of and access to the digital PXA report, in conjunction with the site archive (May *et al.*, 2024), is explicitly required to ensure

wide, easy access for future researchers and Local Authority advisors in the event that journal publication is deemed unwarranted (CIfA, 2020, p. 15).

"Every publishing house [or in this instance, archaeological unit] has its own style" regarding punctuation, spelling and formatting (McCallum, 2008, p. 35). Writing requirements for Cotswold Archaeology's reports are outlined in the *CA Style Guide* (Watts, 2003).

Journals

A step along the dissemination 'pipeline' (Appendix A; Appendix B), journal contributions derived from initial archaeological project outputs are distinctive from grey literature client reports.

> A published report […] is aimed at a much wider general readership, and it entails a higher standard of intellectual coherence, post-excavation specialist reports, contextualization, and general finish and polish (OAHS, 2023).

Like all professional periodicals, 'archaeological journals' are diverse in stylistic and editorial requirements (McCallum, 2008, p. 35). According to Jönköping University (2023) and Walden University (2025a), journals can be broadly characterised as one of three types: scholarly, trade, or popular. For archaeological professionals, apropos examples include *Antiquity* [*Journal*] (Antiquity, 2025), *The Historic Environment Journal: Policy & Practice* (CIfA, 2025d) and *The Archaeologist Magazine* (CIfA, 2025e), and *British Archaeology* [*Magazine*] (CBA, 2025a), respectively. A tabulated summary of the comparative characteristics is available in Appendix G.

For all that, the distinction between the types is not absolute. *The Historic Environment* (CIfA, 2025d; F&T, 2025) focuses on best practice, appropriate methods and technical skills for 'practitioners', though the peer-reviewed articles are scholastic in style. *The Archaeologist* (2025e), another of CIfA's periodicals aimed at 'professionals', offers advertising opportunities alongside discussion of current archaeological issues – far more in keeping with a trade journal (Appendix G; CIfA, 2025f). Despite popularity among non-archaeologists and availability in

most highstreet newsagents, *Current Archaeology* and *British Archaeology* are, according to Walden University (2025a), more like trade publications. Current Publishing Ltd. concurs with this perception, aiming *Current Archaeology* at the "Middle Market", stating "we are not 'academic/professional' nor on the other hand are we 'popular'" (CPL, 2025b).

Before writing, or re-writing of the grey-literature, begins, archaeological professionals must evaluate the significance of their project's findings, including if journal publication is merited at all. In part, this enables them to select the most appropriate journal, or journals. It should be noted that some periodicals require exclusivity, e.g. Antiquity (2024, p. 9). In Case Study 1 (Appendix C), Barker disseminates the results of the Oxfordshire site's Bronze Age cremation burial via the relevant period-specific (2023) and regional (2024b; OAHS, 2025) journals.

Similar to grey-literature reports, each journal has a house style, which is systematised into a Style Guide or 'Notes for Contributors' of various lengths on font, formatting and length, spelling and terminology, image specifications and citations, including extremely brief instructions (see OPA, 2025), to which contributed articles are required to conform. These guidelines are available on each journal's website (e.g. OAHS, 2023) or can be requested from journal editors (e.g. CBA, 2025b; CBA, 2025c). Occasionally, the 'Notes' refer to well-recognised, guidance, most notably the *Modern Humanities Research Association [MHRA] Style Guide* (Paver *et al.,* 2024; e.g. GCMS, 2025). Without doubt, "it is helpful to use [style guidelines] alongside recent issues of the journal" (CA, 2021, p. 34; Biddulph, 2025) "to see what has previously been accepted in terms of presentation of argument and the way that articles are formatted" (Antiquity, 2024, p. 2). Appendix H contains a summary of a curated sample of journals according to type, focus and publication frequency.

Monographs

The second Level 4 output observed by Cunliffe (1983; Appendix A) is a monograph. Unlike journals, containing articles by different authors which adhere to the periodical's niche, monographs are "essentially books" (CA, 2021, p. 34): specialist publications on a single topic, comprised of chapters authored

independently or collaboratively (PUBLISSO, 2025). Exceptions to this distinction exist in the form of a journal dedicating an entire volume to a single article, for instance Volume 8 of the *Journal of Roman Pottery Studies* [JRPS], promulgating Perrin's (1999) analysis of the Roman pottery from *Durobrivae*, Cambridgeshire.

Despite their stand-alone format, archaeological monographs are typically part of a series, compiled, edited and published by societies, units or organisations as the standard method, where the scope and significance merit a book-length output (OAHS, 2023, p. 7), to disseminate the results of their own archaeological investigations, or platform relevant external or independent research. In their own words:

> The McDonald Institute Monographs series exists primarily to disseminate the results of archaeological fieldwork, and of the Institute's interdisciplinary conferences and workshops (CamU Press, 2025d).

Similar journals, "monographs are usually written to [the publisher's] house style" (CA, 2021, p. 34). In his *Research Strategy and Update Agenda*, Perrin (2011, p. 16) remarks upon the various house styles encountered by Roman pottery specialists and the influence of key publishers such as BAR Publishing (2025a), in shaping the stylistic requirements of formal archaeological outputs. In contrast to journals, the length of each monograph, including word count and illustration quota, is less restricted. The notable impediment is funding, which is discussed further below.

Lordship and Landscape in East Anglia AD 400–800 (Scull *et al*., 2024; Case Study 2; Appendix D) is an exemplary archaeological monograph, providing "a major contribution to our understanding of this formative period" (Brookes, cited UCL, 2024). Using an interdisciplinary approach in partnership with University of East Anglia, the Fitzwilliam Museum, and Suffolk County Council Archaeological Service, the UCL researchers re-examine the earliest English kings and their kingdoms through an extensive metalwork catalogue: 5,000 items discovered during 10 years of fieldwork (UCL, 2024). Visually, it surpasses most contemporary publications. Funded by the Leverhulme Trust, the monograph makes wise use of the research grant by generating and incorporating an

abundance of coloured images, including multiple, high-resolution maps. Scull, Brookes and Williamson have carefully considered the nature of their project, the audience' needs, and embraced the requirement to publish their results alongside a high proportion of graphics.

Books

Stylistically, these single-topic specialist publications, albeit disseminated independent of a monograph series, are comparable to monographs, resulting in adherence to the same requirements, subject to the publishers' house styles. However, *Revisiting Grooved Ware* (Copper *et al*., 2023), an edited book anthologised as the formal publication of the Neolithic Studies Group [NSG] Conference 2022 (Case Study 3; Appendix E), bares an unequivocal resemblance to prehistoric- or ceramic-specific periodicals (cf. SGRP, 2024). A key difference is the timeframe for output delivery; whereas periodicals require contributors to meet strict deadlines, books (especially those with pre-determined authors such as *Revisiting Grooved Ware*) can often accommodate revised dates.

Whilst self-publishing is an option, the "formal publishing process [is] much more structured", invariably enriching the book's textual and design quality (O'Sullivan, 2018). This is illustrated in BAR Publishing's (2025b, p. 2) "Steps to Publication" (Appendix I) and explanation of The Publishing Process (2025c, p. 1).

Online

The subject of online publication ties into the aforementioned project outputs: it is often a digital copy of an existing product (e.g. Scull *et al*., 2024; OAPEN, 2024; Case Study 2, including underlying data on the ADS, 2024).

> Digital archive material should be deposited with a trusted digital repository, where data migration and backup procedures are in place, and the integrity of the digital archive is maintained (CIfA, 2014, p. 8).

Simultaneously, online dissemination is an “alternative method” in its own right (Barclay 2016, pp. 15-16). However, feedback from Roman pottery specialists in 2011 indicated that they published online less than half (43%) as often as in monographs, and a fifth (21%) of the instances of journal dissemination (Perrin, 2011, p. 16, fig. 29).

Like their printed counterparts, digital articles submitted to Internet Archaeology [IA], the “premier open access archaeology journal” (2024a), are required to undergo a peer-review and editorial process, pay publication fees, and adhere to citation standards (2024b). In contrast to traditional journals, alongside quality academic content, consideration is given to how to make use of the digital medium, in ways not available in print. Furthermore, there are no chronological or geographical restrictions, and contributors are required to agree to dissemination of their work under a Creative Commons Attribution [CC-BY] licence to provide free, instant, online access, which in turn yields consequential academic and social benefits (IA, 2024b).

For researchers seeking to disseminate particularly large bodies of work, the requirements for concise reporting imposed in the physical-journal medium (cf. Appendix H) are not applicable for content submitted to Internet Archaeology (2024b). To expand the accessibility of their online ‘journal’, IA’s *Digital Monograph Series* showcases ‘e-monographs’ that are “longer than your average article” (large word count, dataset(s) and/or image portfolio) (IA, 2025).

Archaeological professionals recognise the current and future requirements to increase accessible formal publication, and the “publishing opportunities available via [the i]nternet [for a]rchaeology” (IA, 2025). Following the lead of IA and online libraries such as OAPEN (2025), the foremost commercial units, including CA (2025), Oxford Archaeology (2024) and Wessex Archaeology (2024), provide open access to a substantial proportion of their publication catalogues digitally. *Antiquity* is currently a hybrid journal; in 2026 it will transition to being fully open access (2024, p. 10).

Academic dissertations

Robinson (2020) defines an academic dissertation or thesis as a "formal document". However, by not undergoing a peer-review process, they lack the necessary qualifier for formally published archaeological outputs (Walden University, 2025b). Nonetheless, the involvement of an academic supervisor and one or more external markers lends credence to these scholarly resources. Where once they existed as manuscripts in departmental reading rooms or library special collections – the sole, static copy – more recent initiatives such as The Research Repository (UWTSD, 2025) has enabled free and open online access to papers, articles and theses. In some instances, graduates and researchers seek to disseminate their work in a relevant journal, or as a book, subject to the editorial and peer-review process which elevates it to 'formal publication' status (Hewson, 2024; Case Study 4; Appendix F).

Standards for Writing, Editing and Style

Consideration of the requirements of formal publication can be summarised by examining journal articles alongside the most pertinent of the other dissemination mediums (Appendix B) in three categories: writing, editing and style.

Writing: journals vs monographs

> Like journals, the "key to developing the skill of writing for […] monographs is wide reading of comparable material: reading both good and bad examples will prove invaluable" (CA, 2021, p. 34).

Before committing to formal publication, "make sure you have something to say" (Wilson Marshall, 2019). The content is often subject to the requirements of a journal's editor, a process experienced by monograph authors to a similar extent. Exclusivity is generally a given in large, single-subject monographs and books, partly because there is little benefit to re-publishing the same output with another Monograph series. In contrast, an archaeological project such as Hewson's (2021; 2024) selection strategy research at the 'A14C2H excavations' is not only of interest to Roman pottery specialists (SGRP, 2024); it is relevant (albeit to a

lesser degree) to a Cambridgeshire periodical (CamU Press, 2024e) or a Romano-British journal (e.g. CamU Press, 2024a). Consequently, journals desiring sole dissemination ought to declare it in their style guide, and contributors are required to identify and prioritise the most compatible periodical.

The length of formal publications varies. Journal articles are a summary of the fieldwork or research project; where specified, the word count, figure limit or page quota may vary based on "article-specific requirements" (Antiquity, 2024, pp. 5-8). Monographs, especially 'e-monographs', "tend to be for larger sites […] and to include a higher level of detail and specialist appendices" (CA, 2021, p. 34).

Journal contributors are required to conform to its rigid publication timetable. Articles are often submitted well in advance – *Oxoniensia* specifies at least 12 months prior to publication – to allow time for edits and re-drafting, which do not allow for much leeway (OAHS, 2023, p. 1). Due to their size and constituent components, necessitating a series of internal deadlines as part of (or alongside) the 'Critical Path' (HE, 2015, p. 27), the need for adjustments is more prevalent during monograph publication. All changes create a knock-on effect, however there is usually greater capacity to accommodate revisions and setbacks for in-house monographs than afforded to journals with a fixed publication window (see Appendix H). Researchers opting to publish with an entity such as BAR (2025c) have a contractually binding agreed-upon delivery date for their final manuscript. Beyond deadline requirements, Perrin (2011, pp. 14-15, Table 2) draws readers' attention to other constraints facing Roman pottery specialists, who primarily disseminate within journals (p. 16, fig. 29).

Editing: journals vs reviews and grey-literature

Editorial requirements for formally published archaeological outputs can be encapsulated as 'edited or not?' and, if so, 'by whom?'.

As acknowledged at length, scholarly and trade periodicals are customarily subject to rigorous peer-review, editorial scrutiny, or commonly both (IA, 2024b). Reviews of current archaeological project outputs (e.g. Percival, 2024; Case Study 3; Appendix E) are featured with little to no edited content; brief guidance

is provided (e.g. CIfA, 2025g) and editorial oversight to ensure correct spelling, grammar and conventions, in accordance with the publisher's style guide, is customary.

In contrast to the in-house editing of grey-literature reports, journals and magazines (Appendix H) undergo close examination from editors (BAS, 2017a) or editorial boards (SGRP, 2024), and/or peer-reviewing (e.g. Hewson, 2024).

Style: journals vs books

Adherence to the publisher's prescribed style is a fundamental requirement of formal publication. For periodicals, "each journal will have its own house style which must be followed" (CA, 2021, p. 34; Appendix H), including for punctuation (McCallum, 2008, p. 35), illustrations, referencing and technical language (Appendix G, Columns 7-9). In the absence of their own curated style, some journals may choose to model it on existing, widely recognised publications, for instance *Current Archaeology's* style is "generally based on that of *The Economist*" (CPL, 2025b). Occasionally, journals forego a style guide or detailed notes; by advising potential contributors to instead consult previously published works in the JRPS, Biddulph (2025) encourages consistency, but may inadvertently promote the adoption of stylistic traits at odds with their articles (cf. Case Study 4; Hewson, 2024). It is salient that, of the examples presented in Appendix H, the specialist journals (or to be precise, 'pottery' periodicals) lack substantive 'Notes', whereas all three South Midlands regional journals provide extensive guidance for their contributors (OAHS, 2023; BAS, 2017a; BAS, 2017b; NAS, 2020).

No hard-and-fast rules exist for the stylistic choices of books, although the subject matter often influences the content's formality. Where multiple authors collaborate or appear within an edited book, it is the responsibility of the editors to achieve consistency whilst maintaining the authors' individuality. In Case Study 3 (Appendix E), this is evident in the titles. Rather than following suit with direct geographical titles such as 'Grooved Ware in [Orkney/Scotland/Ireland]', Cleal and Pollard (2023) retain the more jovial tone of their original conference

presentation (NGS, 2022): 'The only way isn't Essex, but it may be one of them…' (Copper *et al*., 2023, contents page).

Audience requirements

As heretofore discussed, disseminators need to identify the interests and access requirements for their project's audience (National Archives, 2024). When Wilson Marshall (2019) advises authors to "select [their] target journal thoughtfully", the underlying thought process is "who is the audience of this project or research?" Formality and readability (Flesch, 1949, pp. 128-138), both essential factors in accessibility, must be carefully gauged to ensure appropriateness to different archaeological project outputs. The periodicals selected in Case Study 1 (Table 1; Appendix C) demonstrate prudent dissemination mediums for propagation to consumers at all levels (Cunliffe, 1983; Appendix 1), being well-suited to professionals (Barker, 2023), local interest groups (Barker, 2024b) and the general public (Krakowka, 2023).

Every dissemination medium will have inherent characteristics, such as the prestige of the publication or its CiteScore impact factors (CamU Press, 2025b), the length/complexity of the publication and the duration of specialists' input (HE, 2015, p. 32; cf. Scull *et al*.'s (2024) highly illustrated 535-page monograph), access and copyright (OAPEN, 2025), marketing and signposting (UCL, 2024; SIAH, 2025), and physical distribution (Pen and Sword Books, 2025). All of these characteristics have associated monetary cost implications. These costs must be weighed against the audience impact: whether to aim for depth or breadth (Wilkins, 2019, pp. 30-31). "Is the preferred option appropriate and within the budget?" (HE, 2015, p. 33).

<u>Conclusion</u>

This essay has identified the conventionally accepted types of formal archaeological publication, examined their requirements with the application of curated periodicals (Appendix H) and Case Studies (Table 1) where applicable, and compared and contrasted their standards of writing, editing and style.

Beyond the technicalities with each variant of 'Notes for Contributors', two indispensable exigencies have emerged.

The intended audience is arguably the essential second step in determining the requirements of publication, after first affirming the value of the project's results. Establishing the audience hones-in on one (or more) methods of dissemination; this 'composition' is required because some publication-types are better suited to certain demographics than others (HE, 2015, p. 33). The second pivotal requirement of formal publication is for it to 'move with the times' and maintain its relevance and reach in the 21st century. Contrived though it may seem, a significant finding of this essay is that formally published archaeological outputs require the support of informal dissemination tools, such as signposting to relevant audiences (HE, 2015, p. 22; Appendix D), minimally-edited impartial reviews (CIfA, 2025g), and FAIR online data repositories (ADS, 2025; IA, 2025a).

Word Count: 3,872 words *[excluding Table]*

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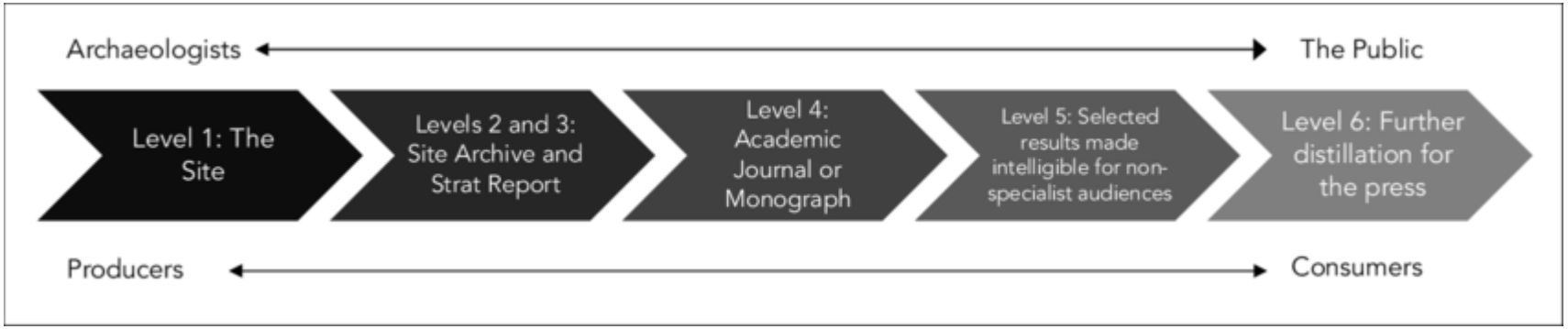
APPENDIX A: CUNLIFFE'S LEVELS OF PUBLICATION (1983)

ILLUSTRATED AS A UNIDIRECTIONAL PIPELINE ARTICULATING THE RELATIONSHIP BETWEEN PRODUCERS AND CONSUMERS.



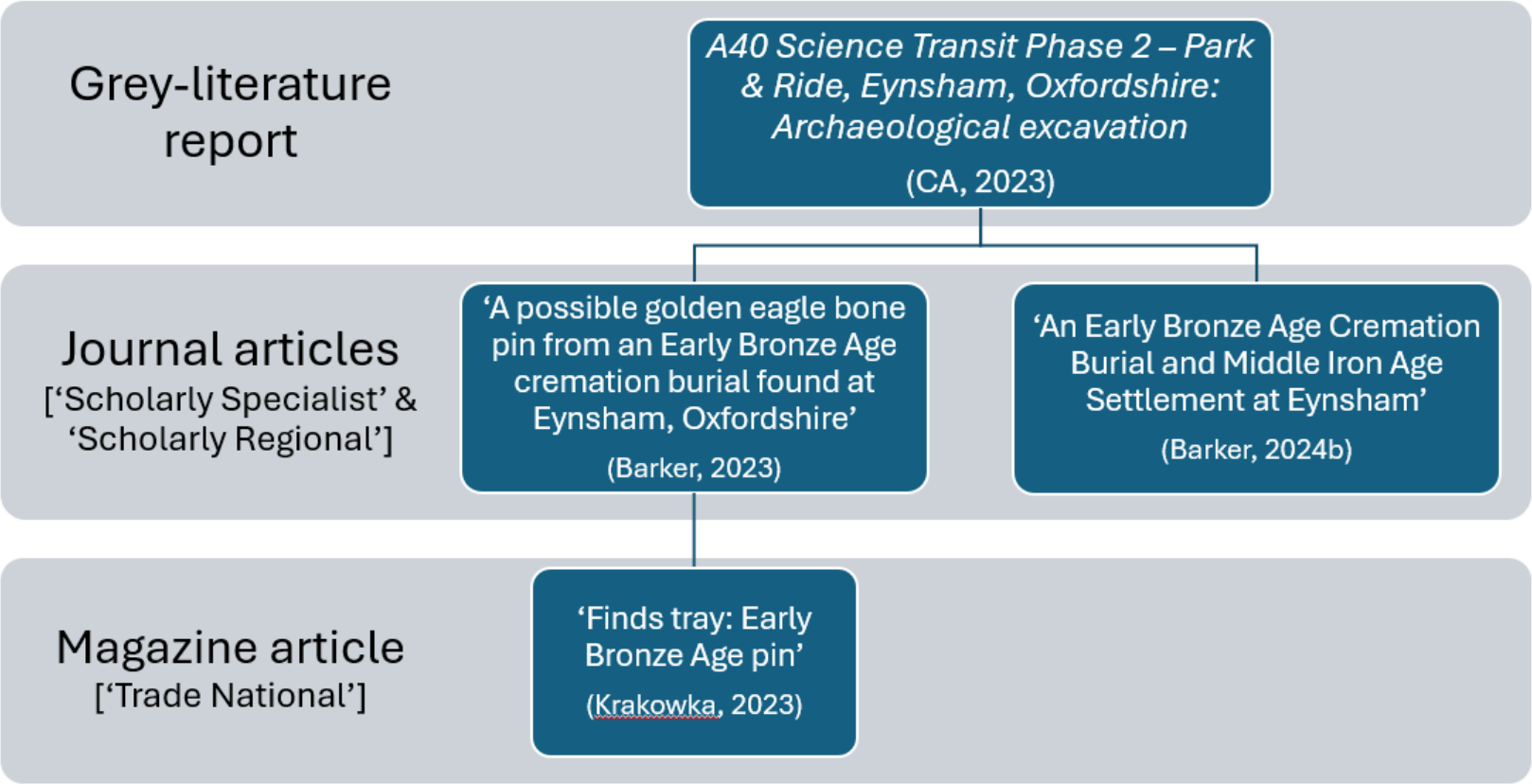
(adapted from Wilkins, 2020)

APPENDIX B: CASE STUDY DISSEMINATION MEDIUMS AND THEIR LEVEL OF PUBLICATION (see Appendix A)

Dissemination Medium	**Case Study Name**			
	"Eynsham": Early Bronze Age cremation burial	“Lordship and Landscape”: Suffolk, AD 400-800	“Grooved Ware”: a Revisit	"Pure and sample": A14C2H excavations
Metadata		Level 2		
Grey-literature	Level 3			
Dissertation				*n/a*
Conference			*Level 3 / 4*	*Level 3 / 4*
Monograph		Level 4		
Journal	Level 4			Level 4
Review			Level 4	
Book			*Level 4 / 5*	
Open Access		*Level 4 / 5*		
Magazine	Level 5			
Signposting		Level 6		

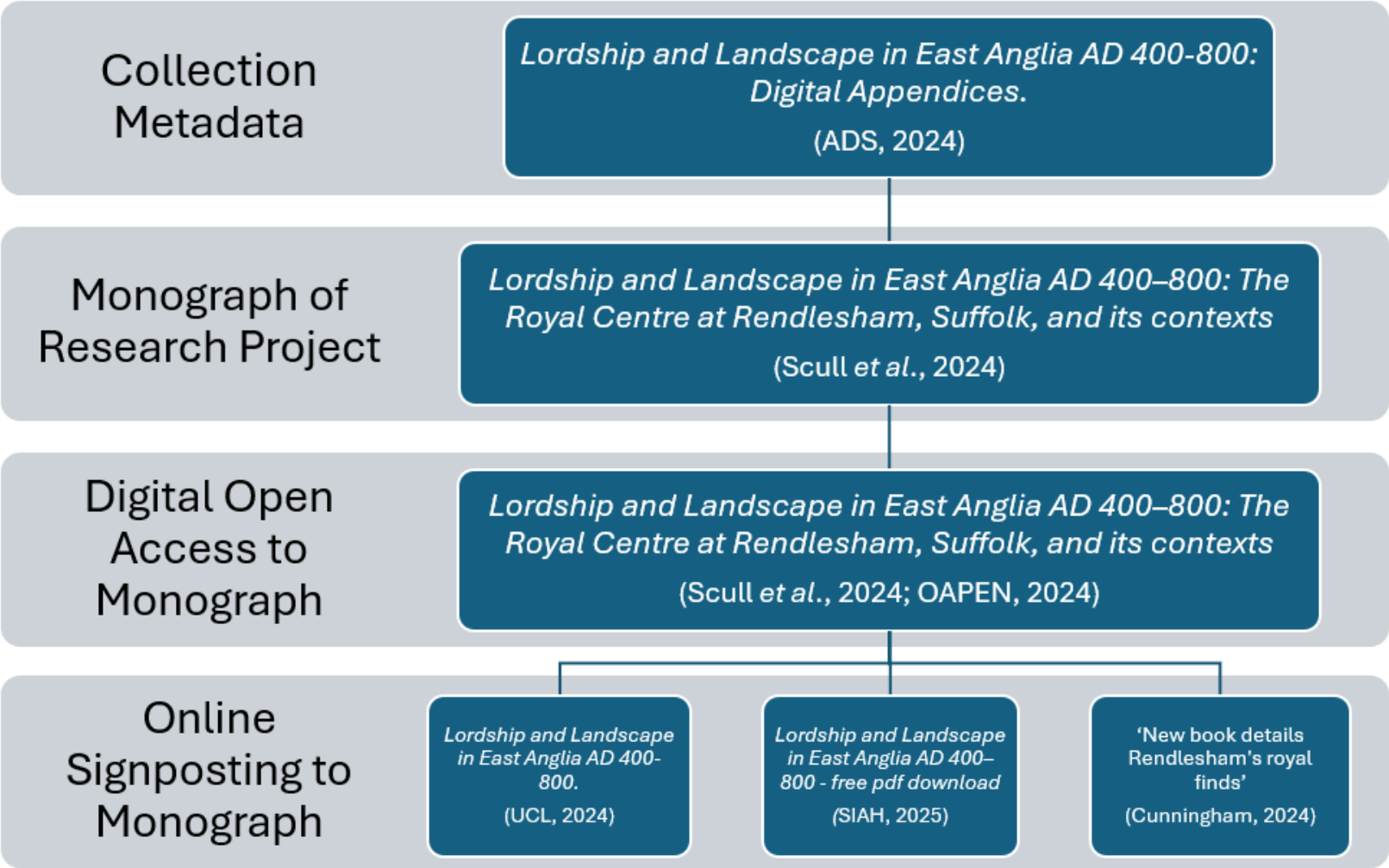
(Table compiled by the author)

APPENDIX C: CASE STUDY NO. 1 DISSEMINATION PATHWAY – "EYNSHAM": EARLY BRONZE AGE CREMATION BURIAL



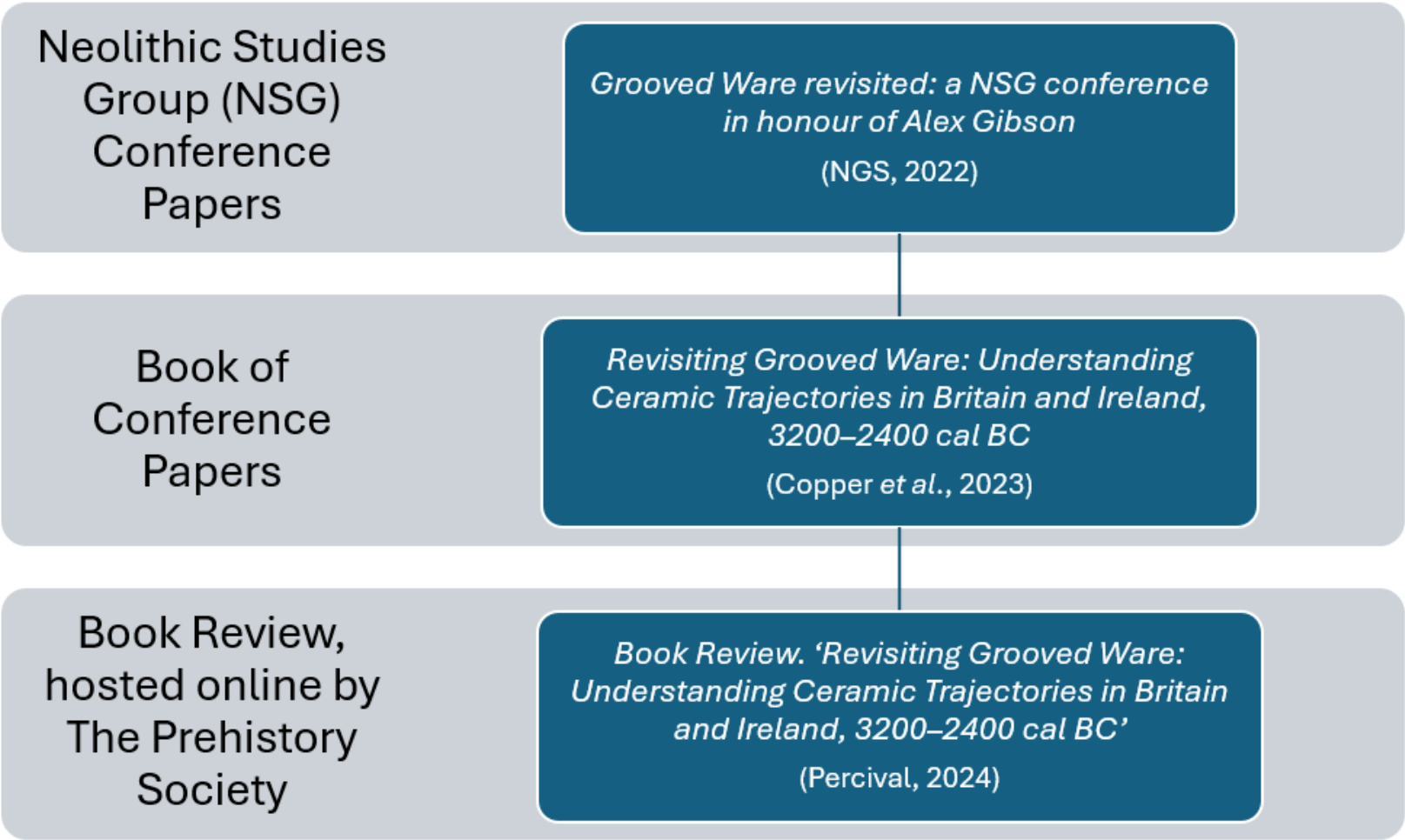
(CA, 2023; Barker, 2023; Barker, 2024b; Krakowka, 2023)

APPENDIX D: CASE STUDY NO. 2 DISSEMINATION PATHWAY – "LORDSHIP AND LANDSCAPE": SUFFOLK, AD 400-800



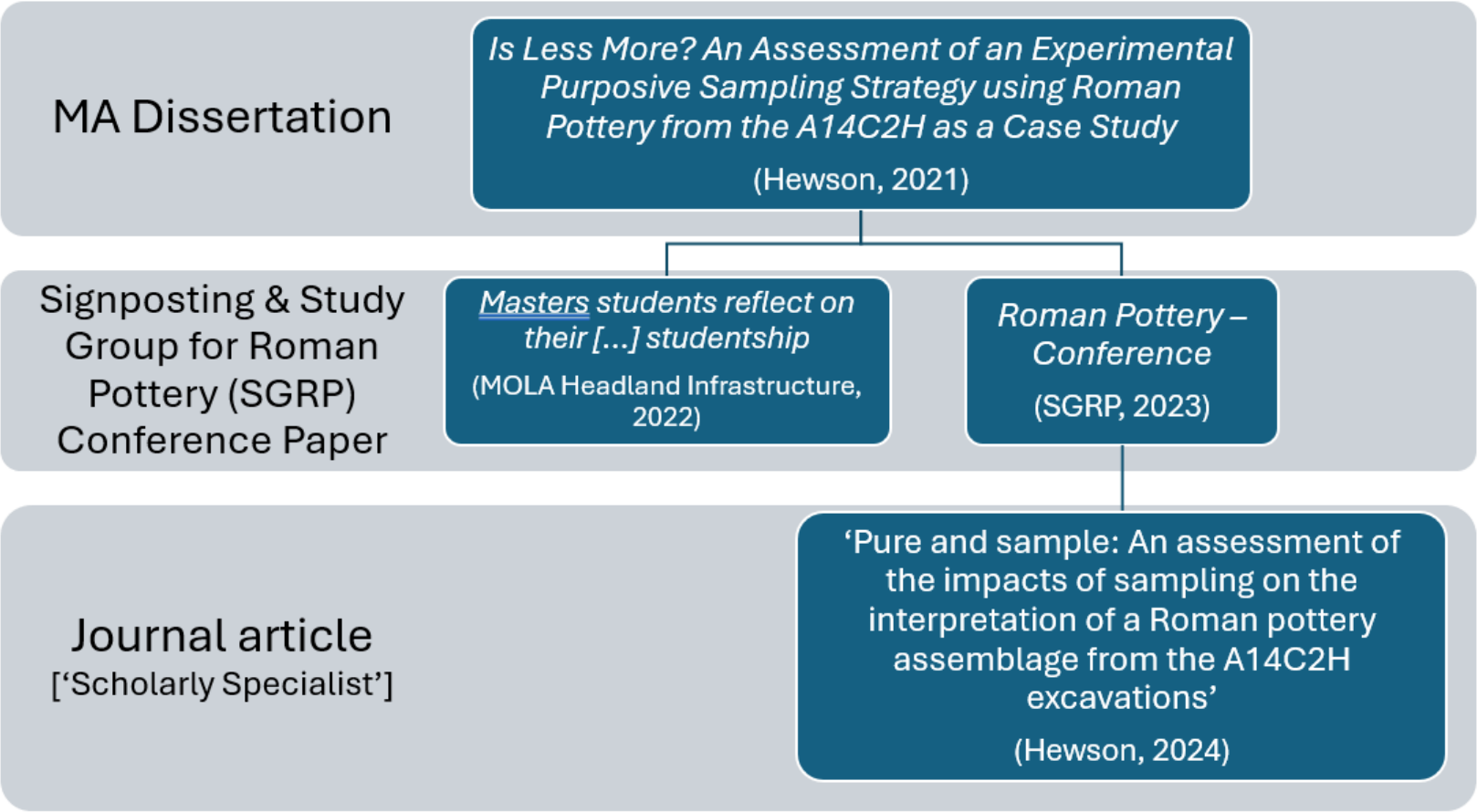
(ADS, 2024; Scull *et al*., 2024; OAPEN, 2024; UCL, 2024; SIAH, 2025; Cunningham, 2024)

APPENDIX E: CASE STUDY NO. 3 DISSEMINATION PATHWAY – "GROOVED WARE": A REVISIT



(NSG, 2022; Copper *et al*., 2023; Percival, 2024)

APPENDIX F: CASE STUDY NO. 4 DISSEMINATION PATHWAY – '"PURE AND SAMPLE": A14C2H EXCAVATIONS



(MOLA Headland Infrastructure, 2022; SGRP, 2024b [FRAG, 2023]; Hewson, 2024)

APPENDIX G: WHAT CHARACTERISES DIFFERENT TYPES OF PERIODICALS? (adapted from Jönköping University, 2023)

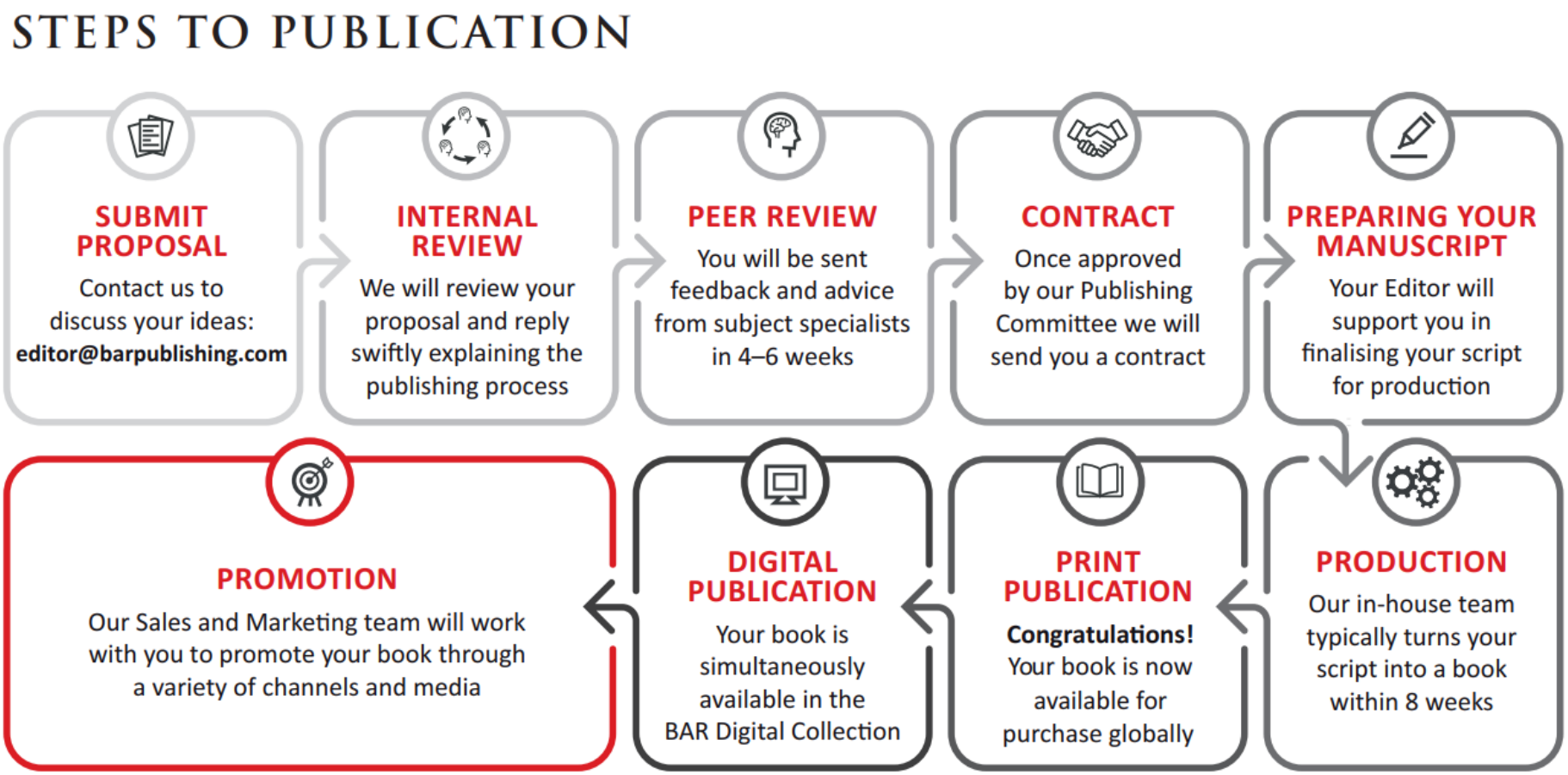
	Scholarly journals	**Trade magazines**	**Popular science magazines**
1	Aimed at scholars within the field.	Aimed at professionals within the field.	Aimed at the public.
2	Present the results of research.	Present information for those who work within a certain profession.	Aim to inform and entertain readers.
3	Reviewers (referees) evaluate the articles prior to publication (peer review).	Evaluated by the editor.	Evaluated by the editor.
4	The editors are often well-established researchers.	The editors are usually professionals within the field.	Editor(s) provided by the publisher.
5	The authors are usually researchers affiliated with a university or research institute.	The authors are practicing professionals within the field.	The articles are usually written by reporters of the magazine or freelance writers.
6	Published by universities or academic associations/publishers.	Often published by professional associations.	Usually published by commercial publishers.
7	Often illustrated with tables and diagrams, rarely with pictures.	Occasionally illustrated.	Often illustrated.
8	Articles are usually long and contain footnotes and reference lists.	Sources are rarely given and footnotes and reference lists are seldom included.	Articles are usually short and seldom contain footnotes or reference lists.
9	Technical language.	Language which includes some technical terminology but still easy to comprehend.	Language that is easy to understand.
10	Few ads, if any.	Ads are directed at professionals within the field.	Ads are directed at the general public.

APPENDIX H: JOURNALS BY TYPE AND GEOGRAPHIC OR THEMATIC FOCUS, PUBLICATION FREQUENCY AND NOTES

Journal Type	Journal Series Title	Produced by (Society/Trust)	Frequency	Notes for Contributors*	References
Scholarly; Regional; Journal	*Oxoniensia*	Oxfordshire Architectural and Historical Society [OAHS]	Annual; December	Detailed	OAHS, 2023; OAHS, 2025
Scholarly; Regional; Journal	*Records of Buckinghamshire*	Buckinghamshire Archaeological Society [BAS]	Annual; May	Detailed	BAS, 2025; BAS, 2017a; BAS, 2017b
Scholarly; Regional; Journal	*Northamptonshire Archaeology*	Northamptonshire Archaeology Society [NAS]	Annual; November	Detailed	NAS, 2025; NAS, 2020
Scholarly; Specialist; Journal	*Journal of Roman Pottery Studies*	Study Group for Roman Pottery [SGRP]	Annual	None	SGRP, 2024; Biddulph, 2025
Scholarly; Specialist; Journal	*Medieval Ceramics*	Medieval and Later Pottery Research Group	Annual	Brief	MPRG, 2025
Scholarly; Specialist; Journal	*The Old Potter's Almanack*	Prehistoric Ceramics Research Group [PCRG] and the Ceramic Petrology Group	Annual (until 2018)	Brief	OPA, 2025
Scholarly; Period-specific; Journal	*Britannia*	Cambridge University Press, on behalf of The Roman Society	Annual	Detailed	CamU Press, 2025a; CamU Press, 2025b
Scholarly; Period-specific; Journal	*Reading Medieval Studies*	[The] Graduate Centre for Medieval Studies [GCMS], University of Reading	Annual	Brief	GCMS, 2025
Scholarly; International; Journal	*Antiquity*	The Directors of Antiquity Publications Ltd	Six times a year	Detailed	Antiquity, 2025; Antiquity, 2025
Scholarly; International; Journal	*Archaeology International*	UCL Press, UCL Institute of Archaeology	Annual; December	Detailed	UCL Press, 2024a; UCL Press, 2024b
Trade; National (British); Journal	*The Historic Environment Journal*	Chartered Institute for Archaeologists [CIfA]	Four times a year	Detailed	CIfA, 2025d; F&T, 2025
Trade; National (British); Magazine	*The Archaeologist*	Chartered Institute for Archaeologists [CIfA]	Three times a year	Detailed	CIfA, 2025e; CIfA, 2025f
Trade; National (British); Magazine	*Current Archaeology*	Current Publishing Ltd.	Monthly	Detailed	CPL 2025a; CPL, 2025b
Popular; National (British); Magazine	*British Archaeology Magazine*	Council for British Archaeology [CBA]	Six times a year	Detailed	CBA, 2025a; CBA, 2025b

(Table compiled by the author)

* Notes for Contributors described as 'Detailed' where two or more A4 pages (or equivalent) of guidance is available.

APPENDIX I: AN OUTLINE THE OVERARCHING REQUIREMENTS OF THE PUBLICATION PROCESS (BAR Publishing, 2025b)

A DIRECTIONAL 'CRITICAL PATH', HIGHLIGHTING BAR PUBLISHING'S PEER-REVIEW PRACTICES AND EDITORIAL INPUTS