

Photographic Survey of The Fitzwilliam Arms, Elsecar,
South Yorkshire

Written Scheme of Investigation



Tim Cockrell, freelance archaeologist

Table of Contents

1. Background.....	3
Site location.....	3
Context.....	3
Project timetable and review process.....	4
Monitoring.....	4
3. Historical and archaeological background.....	4
3. Aims and Objectives.....	6
Aims.....	6
Objectives.....	6
Outputs and dissemination.....	7
4. Fieldwork Methodology.....	7
5. Archive.....	8
6. Staffing.....	8
7. References.....	8
Appendix 1.....	9
Standards & Guidance.....	9
Professional Standards.....	9
Written Scheme of Investigation.....	11
Selection Strategy & Data Management Plan.....	11
Monitoring.....	11
Photography.....	13
Standards.....	15
Reporting.....	15
Public Engagement & Outreach.....	5
Dissemination of Results.....	5
Furthering Research.....	5
General.....	7
Working Project Archive.....	7
Physical Records.....	7
Born Digital Records.....	7
Final Archaeological Archive Selection Strategy.....	8
Archive Deposition.....	9

Table of illustrations

Figure 1: Location of the development area (shaded, inset) including 42 Hill Street. ©OpenStreetMap contributors.....	3
Figure 2: Plan of the development area including No. 42 Hill Street (The Fitzwilliam Arms).....	7

1. Background

Site location

The Fitzwilliam Arms public house is located at 42 Hill Street, Elsecar, Barnsley S74 8EL (NGR 438190, 400338) (Figure 1).

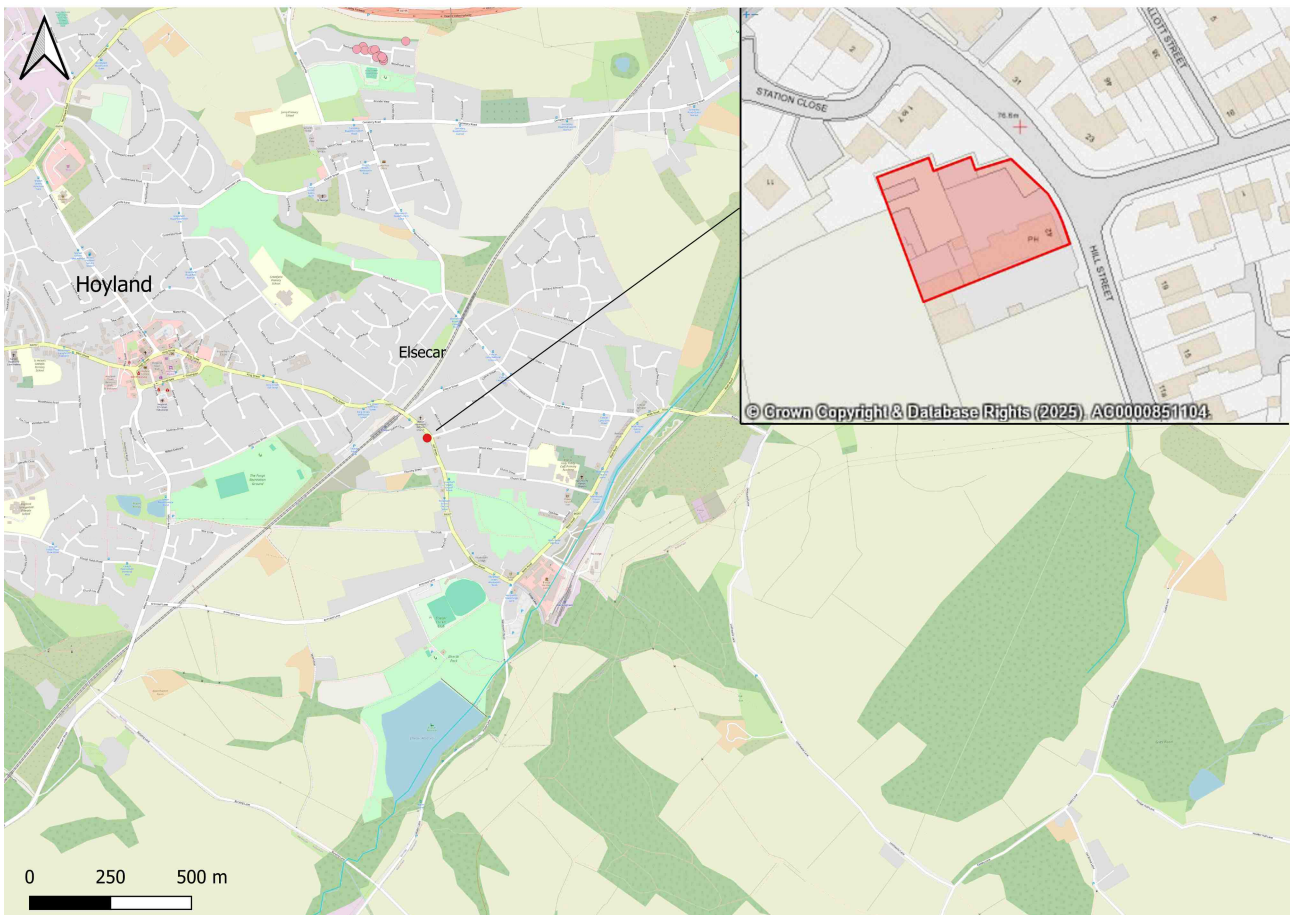


Figure 1: Location of the development area (shaded, inset) including 42 Hill Street.
©OpenStreetMap contributors.

Context

The purpose of the present document is to describe a scheme of investigation for recording a building scheduled for partial demolition. A very basic level of photographic recording has been required (Historic England Level 1) forward of that. Planning permission (reference 2025/0016) for the demolition and redevelopment has been given, conditional on the photographic record being

prepared. This has been agreed in consultation with Mr Tony Wiles, a conservation officer at Barnsley Council. No previous archaeological works are known to have taken place at the site.

Project timetable and review process

Pre-commencement works are not necessary in this case due to the small scale and scope of the works envisaged. Fieldwork is likely to require only a single site visit, dependant on conditions on site when that takes place. Immediately after the completion of fieldwork, a report will be prepared. This will be undertaken and completed within two weeks of the recording. Copies of the report will be provided for the client and Barnsley Council conservation team and a copy will be provided for South Yorkshire Historic Environment Record.

A specific date for commencement has not yet been agreed, but in principle the client (Mr Mario Monfredi) is available to facilitate access to the site at very short notice. The archaeological contractor (Dr Tim Cockrell) is flexible enough to be able to commence work on the earliest working day after the scheme of investigation and monitoring arrangements have been agreed, in consultation with the South Yorkshire Archaeology Service.

Reviewal of the objectives and methodology will be ongoing during the works dependant on conditions as encountered, to ensure that the agreed scheme is carried out. The South Yorkshire Archaeology Service will be consulted in the event that changes to the above are required, or if the contractor assesses that upon completion additional works are advisable.

Monitoring

The South Yorkshire Archaeology Service will be responsible for monitoring the project. A minimum of one week's notice will be given prior to the commencement of work.

2. Site information

The site is located on the western side of Hill Street within the settlement of Elsecar. The original public house is a two-storey building facing the road with a brick frontage, rendered south elevation and painted brick north elevation. There are a number of later brick-built extensions to the rear which are two storeys high (but lower than the original building). To the north of the building is a car park together with a timber hut, beer garden, an outdoor eating area and playgrounds.

Immediately to the south of the site is a small car sales area with an open grass area beyond. To the north of the car park and beer garden is a small area of new housing that is currently under construction. On the opposite side of the road is housing, a takeaway and a church.

3. Historical and archaeological background

The following is heavily dependant on the very detailed Historic England Historic Area Assessment Monograph authored by Jane Rimmer, David Went and Lucy Jessop.

Undated cropmark features thought to relate to the Iron Age or Roman period are all that is known about the earliest settlement at Elsecar itself (Rimmer, Went and Jessop 2019: 7), but the Fitzwilliam Arms is situated only 1km southeast of Roebuck Hill, the site of a regionally significant assemblage of chipped stone largely relating to the Late Mesolithic (Cockrell 2017: 95; 97), representing a rare survival on the coal Measures of South Yorkshire. The site also produced Neolithic flintwork and an Iron Age roundhouse (Rimmer, Went and Jessop 2019: 7).

Elsecar existed at the interstices of the townships of Hoyland, Brampton and Wentworth during the early medieval period and consequently does not appear in Domesday (Rimmer, Went and Jessop 2019: 7). Prior to the Norman conquest, these townships fell within the ownership of several estates, including that of Earl Harold Godwinson. Subsequently, some lands were granted to Roger De Busli and the lands of Godwinson went to the Earls de Warren. Brampton went to the great fee of Tickhill. The lands of Hoyland and Wentworth, in 1086, appear to have been under the plough and remained so for centuries to come.

The earliest reference to Elsecar is in the Wentworth court role of 1576 (Rimmer, Went and Jessop 2019: 10), with the name indicating that the settlement was low lying. The name later reappears as the name of a water corn mill (1678). Agriculture is implied as the main economic activity in the area but another mill for the fulling of cloth from as early as 1292 indicates that textiles were a supplementary industry.

Apart from agriculture, coal mining is an activity that gained increasing importance throughout the late medieval and post medieval periods. The earliest reference to it is from 1300 (Rimmer, Went and Jessop 2019: 13). From the 16th century, land was being leased for the extraction of coal with increasing frequency.

The date from which so much of Elsecar's subsequent reputation derives is 1748, with the birth of William, 4th Earl Fitzwilliam (1748-1833). The Earl was not only a very active industrialist but a noted philanthropist, concerned with the wellbeing of the poor (Rimmer, Went and Jessop 2019: 17-18). Throughout the 19th century, not only were important ironworks established in the valley bottom near Elsecar Green, but associated installations and supporting transport infrastructure along with collieries in the near vicinity. Together, these form a microcosm of the industrial development and history that characterises South Yorkshire and indeed Britain (Rimmer, Went and Jessop 2019: 266). Much of this heritage survives as upstanding structures such as the Newcomen Engine, the last surviving structure of the "new colliery" begun in 1795 (Rimmer, Went and Jessop 2019: 138).

The activities of the 4th and 5th Earls were not confined to industrial development. With the expansion of an essentially rural hamlet into a major regional industrial centre came the need for housing for an expanded population, along with amenities. The design and building of these were as important to the philanthropic aims of the Earls as the industries themselves and this is reflected in the surviving built heritage. The housing and amenities form a cohesiveness together with the industrial buildings because they were designed and built over the same time period (late 18th to mid 19th century), with the same philanthropic aims in mind, utilising sandstone for the most part, and sharing very similar decorative features and details. These included distinct horizontal tooling on the monolithic lintels on many buildings, scored so as to resemble several blocks rather than a single block, tooled and margined quoins, sunken aprons and classical design features.

During the later 19th century piecemeal speculative developments, probably by local builders, began to fill gaps in the urban environment and spread upslope from the original core of the aforementioned. These mark a design and decorative departure from the exacting standards

provided by the Fitzwilliam Estate (Rimmer, Went and Jessop 2019: 169). Stubbin, where The Fitzwilliam Arms is located, was one such area of later development.

Stubbin is situated on the routeways that once connected Hoyland Green and Elsecar, which during the late 18th century consisted of small irregular enclosed fields. This rural district was partitioned during the final phase of enclosure towards the end of the century (Rimmer, Went and Jessop 2019: 211), when the routeways were formalised. The area of what became Hill Street and Wilkinson Road lies directly on this routeway. The Fitzwilliam Arms appears on the Ordnance Survey first edition 25-inch map, surveyed in 1890 and published in 1892. It is one of two public houses that once stood to the north of Forge Lane. It consists of a three-bay brick building with tooled voussoired lintels and a central doorway with a simple Tuscan-style door surround (cover photo; Rimmer, Went and Jessop 2019: 231). The interior was updated during the 1960s. It continued to be used as a public house until its recent closure.

3. Aims and Objectives

Aims

The aim of the archaeological survey (Historic England level 1) is to prepare a photographic record of a building prior to partial demolition.

The resulting archive and report will preserve by record a valued structure that forms part of the history of urban development at Elsecar, within the framework of a recognised and distinctive local sequence. It is to be hoped that this will inform planned attempts to replace the present structure with a near identical replacement, utilising many of the original features.

Specific research aims relating to questions asked in the Research Framework for South Yorkshire will be addressed by undertaking the survey. These include understanding the relationship between different components of the post-medieval and industrial landscape (Industry section). Also, the character and extent of cultural and recreational amenities in urban areas, variation in the style and design of residential architecture in urban areas, and the impact on rural districts of the expansion of urban areas in the industrial period (Urban Townscapes).

Objectives

The key objective will be to record by photograph No. 42 Hill Street (Figure 2), focussing on its façade.

Although not of the same quality or architectural distinctiveness as the estate led phase of building at Elsecar, the later piecemeal development phase, to which The Fitzwilliam Arms belongs, is valid testimony to the changing face of industrialised rural landscapes. This forms part of the expansion of industrial settlements in rural districts identified in the South Yorkshire Research Framework (section 7). Since little now remains in the immediate locale at Stubbin of that late 19th century phase of development, the record resulting from the present project will contribute towards addressing that need.



Figure 2: Plan of the development area including No. 42 Hill Street (The Fitzwilliam Arms).

Outputs and dissemination

The main output of the project will be the production of a report and a digital record to be archived with the Archaeology Data Service. These have the potential to form the basis of, or contribute towards, full publication and public lectures at later dates.

4. Fieldwork Methodology

The scheme of archaeological photographic recording will be undertaken in accordance with guidelines produced by the Chartered Institute for Archaeology (2020), Historic England (2015; 2016) and best professional practice. South Yorkshire Archaeology Service standards of archaeological building recording (appendix 1) will be adhered to.

Photographs taken will include wide, contextual images, oblique images, complete elevations, as well as specific elements in more detail and from a variety of angles. The interior is unlikely to be accessible, but attempts will be made to photograph as much as is practicable. Decorative or architectural elements necessitating specialist analysis are not anticipated to be present. A plan will be annotated to record the locations from which photographs are taken, and the directions they face. Supplementary notes will be taken and sketches of elements as required.

Structural scaffolding is in place in order to prevent the collapse of what is a structurally very weak building and cannot be removed prior to demolition. In addition to the more traditional photographic record, a sufficient number of photographs taken from as many angles as possible will be undertaken to attempt the preparation of a 3d model. If this is successful, elevations will be extrapolated from the model. A drawn elevation based upon the extrapolated images and other photographs will be prepared in order to mitigate for the loss of visual detail resulting from the presence of the scaffolding.

5. Archive

The photographic record will be archived with the Archaeology Data Service. Copies of the report will be supplied to South Yorkshire Historic Environment Record, Barnsley conservation team and Mr Mario Monfredi.

6. Staffing

Fieldwork will be undertaken by Tim Cockrell BA, MA, PhD

7. References

Chartered Institute for Archaeologists (CifA). 2020. *Standard and Guidance for the archaeological investigation and recording of standing buildings or structures.*

Cockrell, T. 2017. *Remembered Places Forgotten Pasts. The Don Drainage Basin in Prehistory.* Oxford: Archaeopress.

Historic England 2015. *Management of Research Projects in the Historic Environment: The MoRPHE Project Manager's Guide.*

Historic England 2016. *Understanding Historic Buildings: a guide to good recording practice*

Rimmer, J., Went, D., and Jessop, L. 2019. *The Village of Elsecar, South Yorkshire, Historic Area Assessment.* Portsmouth: Historic England.

Appendix 1



Archaeological Building Recording (Photographic Record)

Standards & Guidance

1 Requirement for Photographic Record

- 1.1 The document outlines a standard brief for a photographic archaeological building record.
- 1.2 A programme of photographic recording is undertaken to make a visual record of a building prior to its loss, wholly or in part.
- 1.3 SYAS should be consulted in advance of any building recording to agree a methodology.
- 1.4 Note: All references are correct at time of publication, and it is the responsibility of the undertaking body to review the guidance and ensure that they refer to the most current.

Professional Standards

- 1.5 The photographic survey should be carried out using appropriate expertise and those undertaking the work should be adequately qualified. It is good practice to use professionally accredited experts such as a ClfA Registered Organisation¹. SYAS also maintain an open list of archaeological contractors who operate in the region.²
- 1.6 All archaeological work needs to comply with:
 1. the Regional Statement of Good Practice for Archaeology in the Development Process;³

2. the Chartered Institute for Archaeologist's (CIfA) standards and guidance;⁴
3. Historic England's guidance on managing archaeological projects (MoRPHE)⁵
4. Historic England's best practice guidance relevant to the project.⁶

¹ A register of Registered Organisations is available online: <https://www.archaeologists.net/lookingforanarchaeologist>

² Available online: <https://www.sheffield.gov.uk/home/planning-development/south-yorkshire-archaeology-service>

³ SYAS 2018

⁴ CIfA 2020a

⁵ Historic England 2015a

⁶ Available online: <https://historicengland.org.uk/advice/find/a-z-publications/>

Written Scheme of Investigation

- 1.7 The undertaking body will be required to produce a Written Scheme of Investigation (WSI) to set out a proposed scheme of works in sufficient detail to demonstrate the works will be appropriate and proportionate to the site and the anticipated level of impact.
- 1.8 The requirement and contents of a WSI on any given site should be confirmed with SYAS through the local planning authority, where relevant.
- 1.9 The WSI should be formed in reference to relevant standards, and as a minimum contain:
 1. Site location (illustrated on OS MasterMap or similarly detailed survey showing National Grid Coordinates);
 2. Context of the project (including planning background and consultations);
 3. Project timetable/ work stages;
 4. Monitoring arrangements;
 5. Description of the site identifying its condition etc.;
 6. Brief summary of the archaeological and historical background of the site and its environs;
 7. Aims and objectives;
 8. A table listing each building with the rationale for the proposed recording strategy and a plan that clearly shows their location within the site;
 9. Summary of the specific outputs of the project (including report, archives etc);
 10. Methodology for recording and reporting;
 11. Strategy for the deposition of the project archive (including a selection strategy and data management plan produced in accordance with guidance below);
 12. Strategy for outreach and dissemination of the results;
 13. Details of the competent person/persons or organisation undertaking the works.
- 1.10 A template “Written Scheme of Investigation for archaeological building recording” is available for use⁷, providing additional guidance and allowing any deviations from these standards to be identified and justified.

Selection Strategy & Data Management Plan

- 1.11 A proposed archive selection strategy must be included with the WSI, detailing the project- specific selection process, agreed by all stakeholders, for all records and materials arising from the work in creating the archive.
- 1.12 Where digital data is anticipated as an output of the project, the selection strategy must include a data management plan, setting out the methodology for data management from acquisition to deposition.
- 1.13 These should be produced in accordance with ClfA guidance.⁸

Monitoring

- 1.14 SYAS will be responsible for monitoring the contractor's work. The contractor must notify SYAS of commencement and completion of on site recording.

⁷ See guidance for archaeological projects, available online: <https://www.sheffield.gov.uk/syas>

⁸ Available online: <https://www.archaeologists.net/selection-toolkit> & <https://www.archaeologists.net/digital>

- 1.15 Minor changes to an agreed WSI must be submitted to SYAS for written approval. Major changes will require the preparation of an updated WSI for submission to the approving body (SYAS or planning authority as appropriate).

2 Aims

- 2.1 The principal aim of the photographic record is to examine a specified building, structure or complex, and its setting, in order to:
 1. further understanding, compile a lasting record and then disseminate the results.
- 2.2 The work will be undertaken in reference to general aims and specific objectives formulated with reference to regional, period specific or thematic research frameworks/strategies, as applicable.
- 2.3 The level of detail included should be proportionate to the importance of any heritage assets affected and the impact of any proposed alterations.

3 Scope

- 3.1 A photographic record is to be produced for the buildings at the site, composed of the following elements:
 1. Photographic record;
 2. Report;
 3. Archive;
 4. Dissemination of results
- 3.2 The photographic record is broadly comparable to Historic England's "photographic survey" as established in "Understanding Historic Buildings: A Guide to Good Recording Practice"⁹, which contains more guidance for determining a project's scope.

4 Photographic Record

Photography

- 4.1 The building record could include the following:
 1. A general view or views of the building in its wider setting or landscape.
 2. The building's external appearance including oblique views to provide an impression of its size and shape, and views at right-angles to the plane of an elevation to capture individual elevations and structural details.
 3. Further views to reflect the original design intentions of the building or architect as evidenced through historic research.

4. The overall appearance of the principal rooms and circulation areas, including oblique views to provide an impression of its size and shape, and views at right- angles to the plane of an elevation to capture individual elevations and structural details.

⁹ Historic England 2016a

5. Any external or internal detail, structural or decorative, which is relevant to the building's design, development and use, with scale where appropriate.
6. Any machinery or other plant, or evidence for its former existence.
7. Any dates or other inscriptions; any signage, makers' plates or graffiti which contribute to an understanding of the building. A transcription should be made wherever characters are difficult to interpret.
8. Any building contents which have a significant bearing on the building's history
(for example, a cheese press, a malt shovel)
9. Copies of maps, drawings, views and photographs, present in the building and illustrating its development or that of its site. The owner's written consent may be required where copies are to be deposited in an archive.

Standards

- 4.2 Photographic recording can be produced in either film or digital medium.
- 4.3 Film photography will be undertaken using panchromatic black and white film no faster than ISO400, supplemented with colour slide film.
- 4.4 Digital photography will be undertaken in accordance with standards set by Historic England and the recipient archive.¹⁰ All digital photography will be undertaken using a high- quality camera recommended to have no less than an APS-C or DX size sensor of 10 megapixels and to be capable of generating images in TIF (v6) or unprocessed RAW format.
- 4.5 A tripod and task lighting will be used to improve image capture in low light conditions.
- 4.6 Wide angle, macro, telescopic, and shift lenses should be used, where required, to capture small spaces, small or high-level details, or to avoid converging verticals.
- 4.7 Metric scales of appropriate size should be discreetly placed in photographs to preserve a sense scale. Where colour is an important factor, colour control patches will be used.
- 4.8 A location plan and register recording the details of each image should be maintained, including subject, location, date, and photographer.

Reporting

- 4.9 A report will be produced, containing:
 1. A non-technical summary;
 2. An introduction including background information (with planning application details, where appropriate) and the location of the site;
 3. The aims and objectives of the project;

4. A short summary statement describing the building's type and purpose, historically and at present (reproducing any relevant listing description or Historic Environment Record data for the site);
 5. Supporting illustrations, including as a minimum:
 - (a) a detailed location map;
 6. Supporting material, including as a minimum:
 - (a) full bibliography and other references
 - (b) copies of all record photographs (excluding duplicates);
-

¹⁰ Historic England 2015b. and Archaeological Data Service 2009

- (c) photograph registers and location plans;
- 7. An archive index;
- 8. Acknowledgements identifying those involved in the project including SYAS.

5 Dissemination and Outreach

Public Engagement & Outreach

- 5.1 Archaeological work is undertaken for public benefit and SYAS encourage opportunities for public engagement to be integrated from the outset.
- 5.2 As a minimum on all building recording projects, the WSI will set out the steps taken towards establishing an engagement and outreach strategy. Where no measures are proposed, then the reason why must be clearly stated.
- 5.3 Measures to be considered include:
 - 1. Illustrated notices displayed during fieldwork around the site (with the client's agreement), explaining what work is in progress and why, to keep members of the public informed (minimum of A3 size, with font at a minimum size of 16 point);
 - 2. Social media or newspaper updates;
 - 3. Site tours and public talks (e.g. by presenting a paper at South Yorkshire Archaeology Day and talking to local societies);
 - 4. Digital interpretation;
 - 5. Popular publications;
 - 6. Permanent public information board or artwork; and
 - 7. Any other opportunities that might be relevant for a given site.
- 5.4 A bespoke strategy shall be set out for each site.

Dissemination of Results

- 5.5 Digital and physical copies of the report must be supplied to SYAS for incorporation into the South Yorkshire Historic Environment Record.
- 5.6 Where there is a physical archive, printed copies of reports will be included.
- 5.7 Copies of the report, or details on where it can be accessed, should be provided to all external specialists involved in the project and, where relevant, the archaeologist responsible for any subsequent archaeological work at the site. This is to assist in the design and implementation of future projects.
- 5.8 The contractor should initiate or update an online OASIS form¹¹ at commencement of the project. Details of the results and archive are to be added, along with a copy of all formal reports, upon completion of the project.

Furthering Research

- 5.9 Provision should be made for updating the South Yorkshire Historic Environment Research Framework where the results of a project contribute towards agenda topics. This is to be

¹¹ Via the OASIS online portal hosted by the Archaeological Data Service <http://ads.ahds.ac.uk/project/oasis/>

achieved by adding 'comments' to relevant research questions briefly summarising the results and providing a bibliographic reference to the relevant report¹².

6 Project Archive Standards

General

- 6.1 Details of archiving arrangements should be confirmed with the landowner, and a budget allowed for to cover the final repository's expected deposition charge, if any.

Working Project Archive

- 6.2 All material (whether digital or physical) recovered or generated through the duration of the project will be appropriately and securely stored in a working project archive. This will be undertaken in accordance with the selection strategy and digital data management plan set out at the commencement of the project (see paragraphs 1.11-1.13).

Physical Records

- 6.3 Any physical documents or drawings will be indexed, collated, and stored in a secure location when not in use.
- 6.4 Film photography will be processed at regular intervals throughout the duration of a project.
- 6.5 Digital security copies will be made of physical records at regular intervals, to be stored and backed up in a secure location. Documents and drawings will be scanned at an appropriate resolution (no less than 300dpi for documents and drawings, 600dpi for photographic prints, and 4000dpi for negatives or slides) and to an appropriate format (e.g. a lossless format, such as TIF, for scale drawings), and scans checked for quality.¹³ Standards adhered to should be included in the Data Management Plan. If digitised data is to form part of the final digital archive it should be treated as set out for Born Digital Records below.

Born Digital Records

- 6.6 All digital records will be treated in accordance with a project data management plan.¹⁴
- 6.7 Digital records will be routinely downloaded throughout the duration of a project, stored, and backed up in a secure location.
- 6.8 All digital records will be consistently labelled, files logically structured, and embedded with appropriate metadata (or have their metadata stored in an accompanying spreadsheet).¹⁵

Final Archaeological Archive

Selection Strategy

- 6.9 On the completion of survey, the recipient archive will be consulted to update the selection strategy set out in the WSI in accordance with best practice guidance.¹⁶

¹² The research framework is accessible online: <https://researchframeworks.org/syrf/> - new users must register for a new account to add comments.

¹³ For further guidance see: [Digitisation at The National Archives](#)

¹⁴ ClfA guidance available online: <https://www.archaeologists.net/digital>

¹⁵ Archaeological Data Service 2009

¹⁶ AAF 2011, SMA 2020 & ClfA toolkit for selection archaeology: <https://www.archaeologists.net/selection-toolkit>

- 6.10 This should consider all documents and digital files generated during the project, including illustrations.
- 6.11 The aim of this process is to produce a project archive that allows a full re-examination and interpretation of all the results of the project whilst avoiding replication, repetition, or the retention of materials not considered germane to future analysis.

Archive Deposition

- 6.12 The final archive will then be assembled in accordance with Archaeological Archives Forum, ClfA, and archive guidelines.¹⁷
- 6.13 Confirmation of assignment of copyright, along with a full archive inventory to the recipient archive.
- 6.14 The recipient archive will be licensed to use the deposited material, in perpetuity, without restrictions; this licence will allow the archive to reproduce material, including for use by third parties, with the copyright owner suitably acknowledged.
- 6.15 It is preferred practice for generated material to be archived in its original medium (i.e. physical or digital). Digitising of physical records will only be considered where it retains the same level of accessibility and information as the original medium.
- 6.16 The physical archive will be deposited with the appropriate archive. A copy of the archive receipt will be provided to SYAS, including any deposition reference.
- 6.17 The digital archive will be deposited with a Trusted Digital Repository (CoreTrustSeal certified). For archaeological archives this is presently limited to the Archaeology Data Service (ADS) at the University of York. A link to the final digital archive will be provided to SYAS.

7 References

Archaeological Archives Forum (AAF), 2011. *Archaeological Archives: a guide to best practice in creation, compilation, transfer and curation*.

Archaeological Data Service (ADS), 2009. *Archaeology Data Service Guide to Good Practice* [online].

Chartered Institute for Archaeologists (ClfA). 2020a. *Standard and guidance for the archaeological investigation and recording of standing buildings or structures*.

Chartered Institute for Archaeologists (ClfA). 2020b. *Standard and Guidance for the creation, compilation, transfer and deposition of archaeological archives*.

Chartered Institute for Archaeologists (ClfA). n.d. *Dig Digital* [online].

Chartered Institute for Archaeologists (ClfA). n.d. *Toolkit for Selecting Archaeology* [online].

Historic England 2015a. *Management of Research Projects in the Historic Environment:
The MoRPHE Project Manger's Guide.*

¹⁷ AAF 2011 & Cifa 2009b

Historic England 2015b. *Digital Image Capture and File Storage: Guidelines for Best Practice*.

Historic England 2016a. *Understanding Historic Buildings: a guide to good recording practice*.

Society for Museum Archaeology 2020. *Standards and Guidance in the Care of Archaeological Collections*.

South Yorkshire Archaeology Service (SYAS), 2018. *Yorkshire, The Humber & The North East: A Regional Statement of Good Practice for Archaeology in the Development Process*.

Turnpenny, M. 2012. *Renaissance Yorkshire: Archaeological archive deposition policy for museums in Yorkshire and the Humber*. MLA Renaissance Yorkshire.