

Brian Hope-Taylor, the Council for British Archaeology, and ‘The Need for Adequate Archaeological Propaganda’

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Brian Hope-Taylor (1923–2001) is remembered as one of the first archaeologists in the United Kingdom to introduce the discipline to a wider audience, through presenting television programmes in the 1960s. He also oversaw numerous excavations. The Council for British Archaeology (CBA) is known for being an educational charity, with the protection of the UK’s archaeological heritage and historic environment central to its activities. What is perhaps less well-known is that, in the 1940s, Hope-Taylor was behind a proposal to the CBA to introduce a campaign of ‘cheerful propaganda’, in order to raise awareness among the wider public about chance archaeological finds and their significance, and hence to persuade them to report these discoveries to appropriate ‘experts’. This paper uses archival evidence and the existing literature to examine, within a historical context, the proposed scheme. Had it come to fruition, it would have introduced principles and mechanisms for public reporting and recording of archaeological discoveries comparable to those laid out by the Portable Antiquities Scheme, which itself did not come to fruition for another five decades.

KEYWORDS history of archaeology, portable antiquities, Council for British Archaeology, Brian Hope-Taylor, propaganda

Introduction

The formation of the Council for British Archaeology, protecting the past, and treasure trove

The protection of the physical evidence of the past has always been a significant area of debate and concern for archaeologists and other heritage specialists. This has particularly been the case for the Secretariat and membership of the Council for British Archaeology (CBA), an educational charity concerned with the protection and enjoyment of archaeological heritage.¹ The CBA was established in 1944, and it was

identified from the outset that one of its principal objectives would be the ‘safeguarding of all kinds of archaeological material and the strengthening of existing measures for the care of ancient and historic buildings, monuments, and antiquities’ (Heyworth, 2006).

The CBA was by no means the first organization in the UK established to raise awareness about, and lobby for, the protection of built or buried heritage. Archaeology had already for some time been a subject of interest, with the foundation of numerous archaeological and antiquarian societies from the eighteenth century onwards. There are early examples of movements established to campaign for the preservation of heritage assets in the UK. These include the Society for the Protection of Ancient Buildings (SPAB), founded in 1877 by William Morris, and regarded as ‘the most famous preservationist body of the Victorian period’ (Miele, 1996: 19).

Enacted just five years after SPAB’s foundation, the Ancient Monuments Protection Act (1882) dealt with the safeguarding of archaeological monuments, and for the first time introduced the idea of a schedule of monuments (Champion, 1996: 39); legislation which was incrementally strengthened in 1900 and 1913. In the case of portable antiquities,² there had in fact been a legal instrument in place for much longer, in the form of the treasure trove common law. This, until its supersession by the Treasure Act (1996) in September 1997, was one of the oldest laws still in use in England and Wales (Scotland as a separate jurisdiction still operates its own form of treasure trove). In practice, treasure trove was always problematic, since in its archaic creation there had been no plan for it to operate as an antiquities law (Bland, 2005b: 440). At the same time as the 1882 Act appeared, however, treasure trove experienced some systemic changes, which also reflected the development at this time of a greater awareness of archaeological heritage:

[...] antiquarians realized that the old law of treasure trove had a significance over and above that of simply adding to the royal revenues and so in 1886 the Government announced that finds claimed as treasure trove would be offered to museums, and finders (but not landowners) would be paid a reward. (Bland, 2005b: 441)

The CBA, then, was formed years after these preliminary developments, and it brought together existing archaeological groups and societies to form a collective representative voice. Its formation recognized that an organization was needed for ‘British archaeology in all its aspects’ (Morris, 2007: 342). The arrival of the CBA also coincided with the beginning of the end of the Second World War. This major world event was significant, according to some, in changing wider public opinions about the protection of heritage: ‘As a result of the war, and in particular the aerial bombardment of Britain, the public began to be very concerned about the preservation of ancient monuments’ (Halfin, 1995: 8). Indeed, one of the first actions of the CBA, following its inaugural meeting in March 1944, was to set up excavation committees ‘in a number of bombed towns’ and to use its local networks to gather information on known sites (Morris, 2007: 342). However, policy makers and the wider public did not necessarily always share the same sentiments as the CBA concerning the importance of archaeological heritage. It has been noted elsewhere that the introduction of listed building protection, also in the 1940s, was as much to enable planners to know which buildings could be demolished, as to show them which to protect (While, 2007:

647). This also chimes with Brian Hope-Taylor's concerns over 'public apathy', discussed in further detail below.

In order to assist the protection of portable antiquities in particular, the CBA consistently supported, and even led, initiatives to try to reform treasure trove (Addyman, 2009: 59). Yet, despite being a key objective of the CBA, little progress was made on reforming treasure trove for decades, due largely to 'the difficulty of securing an archaeological consensus as to what needed to be done' (Bland, 2004: 273). Even with the progression from treasure trove to the Treasure Act 1996, a still relatively small percentage of all archaeological discoveries are subject to mandatory reporting by the finder. Hence now, as previously, it is desirable for the archaeological record to encourage voluntary reporting of finds in parallel to the legislation, an activity greatly facilitated in England and Wales since 1997 by the Portable Antiquities Scheme (PAS).³ The PAS has gone a long way to raise awareness about the importance of reporting and recording archaeological finds by the general public, and metal-detector users have been targeted in particular as a community that regularly engages directly with artefacts. However, the challenge remains of how best to engage with all sectors of the public, including those who do not already have some interest in archaeology (but who may nonetheless come across archaeological material by chance).

Brian Hope-Taylor

Brian Hope-Taylor (1923–2001) was an artist and an archaeologist. In the field of Medieval Archaeology, his name is most associated with his excavations at Ad Gefrin (Yeavering) in Northumberland (O'Brien & Frodsham, 2005: 9). His extensive report on the site, simply titled *Yeavering* (Hope-Taylor, 1977), has been described as 'one of the most important works on the archaeology of Northumberland ever published' (Frodsham, 2004: 71). Before becoming an archaeologist, Hope-Taylor was an accomplished artist, and had worked in naval intelligence and the Royal Air Force throughout the Second World War. During this time, his growing interest in archaeology was encouraged by professional archaeologists with whom he worked at Medmenham, Buckinghamshire, where he was involved with making models of targets identified by aerial photography (Graham-Campbell, 2001). His academic career was at Cambridge, where he received his PhD (despite not having attended university prior to his doctoral research), and he was subsequently appointed Assistant Lecturer and then Lecturer (Graham-Campbell, 2001). There he worked alongside close colleague and fellow advocate of disseminating archaeology through popular media, Glyn Daniel (Taylor, 2005: 206).

He is possibly remembered best for his presentation of two television series in the 1960s: *Who were the British?* and *The Lost Centuries* (Graham-Campbell, 2001). As a television presenter, he was responsible for bringing archaeology to 'millions of viewers to whom it was entirely new. Tony Robinson and Michael Wood have much to thank him for' (Taylor, 2005: 207). Much has already been written about the exploits of another 'celebrity' archaeologist, Mortimer Wheeler (e.g., Moshenska, 2009, 2011; Moshenska & Schadla-Hall, 2011). He, like Hope-Taylor, expressed concern at the potential for damage to archaeological sites due to the impact of warfare, and even took measures while posted abroad during his own military service in the

Second World War to provide what protection he could to archaeological sites (see Wheeler, 1955: 153–55).

As a consequence of the Second World War, many of Britain's towns and cities suffered extensive damage and required rebuilding, as noted above. On an international scale there was apparent collective shock felt at the destruction of cultural property, including ancient monuments as well as fine art and museum collections, due to the events of the international conflict (Toman, 1996: 20). One outcome of aftermath of the conflict, for example, connected not only to concern for cultural heritage but to the desire to develop a 'broadly supported regime of educational cooperation in the post World War II era', was the foundation in 1946 of the United Nations Educational, Scientific and Cultural Organization (UNESCO) (Mundy, 1999: 27). Hammond (1980) also noted the strategies employed by various governments to attempt to safeguard their cultural treasures during the war itself, including removal of paintings from London galleries for safekeeping, and the activities of the Roberts Commission.⁴ Hence, the concept of protecting antiquities and other cultural material was already employed within governmental and supra-governmental policies.

Working at a regional level within England, Tony Gregory, who was actively engaging with metal-detector users in East Anglia from the 1970s, is often credited with developing a model on which PAS is based (e.g., Bland, 2005b: 442). Certainly, at the time Gregory acknowledged his initiative, which started in Norfolk and later rolled out to Suffolk, to have been developed as a response to the lack of archaeological policy, at a national level, to the threat of uncontrolled treasure hunting (Green & Gregory, 1978: 161). However, it is clear that the material produced by Hope-Taylor in his proposals to the CBA, some three decades earlier, also features elements comparable to PAS. Indeed, as discussed later in this paper, recent re-display of Hope-Taylor's posters have also directly influenced a new poster series raising awareness about Scottish Treasure Trove.

Of course, the advent of the metal detector was particularly significant in contributing to the development of PAS. It initially appeared in the late 1960s, having become a significantly popular hobby by the late 1970s and early 1980s (see Thomas, 2012 for a description of the archaeological sector's responses to the hobby during this period) and still a thriving hobby by the mid-1990s, when PAS was launched. In the 1940s, however, there was no comparable hobby making a direct impact on the archaeological heritage. The public did make some chance discoveries of archaeological material, for example through agricultural work or in urban development and rebuilding, but this was not on the same scale.

The archival research: Hope-Taylor's 'propaganda'

The archives of the often-fragmented field notes of Hope-Taylor, concerning the sites that he investigated, are the subject of research elsewhere. For example, his unpublished notes, records, and in some cases even finds from Bamburgh, Northumberland, only became available after his death in 2001. These have since contributed to the continued investigations of the Bamburgh Research Project (Bamburgh Research Project, 2013; Young, 2008). Much of Hope-Taylor's research archive is currently held by the Royal Commission of the Ancient and Historical Monuments of Scotland

(RCAHMS, n.d.), and, as the Bamburgh Research Project shows, the majority of research utilizing the archives left by Hope-Taylor has specifically focused on his contribution to archaeology. In this paper, too, the focus is on his contribution to strategies for public communication and engagement by heritage organizations. However, in light of acknowledgement over the past few decades from historians of the role of the archive as evidence of *people*, rather than as records of government and administrative organizations, for example (e.g. Hobbs, 2001; McKemmish, 1996), and the apparent appetite within the discipline of archaeology for understanding better particular individuals (perhaps demonstrated by the current fascination with Mortimer Wheeler, see Moshenska & Salamunovich, 2013), there is clearly scope in the future for a more person-orientated study of Hope-Taylor, as he may be understood through his archival legacy. Certainly, understanding the contribution and biographies of particular individuals helps to shed light on the development of archaeology as a discipline, particularly when the individuals studied have had an impact on a particular aspect of archaeology, such as public engagement.

This paper makes reference to primary material from the CBA's own archives, and specifically on the small body of material in the collection produced by Hope-Taylor himself. At the time of writing, most of the Hope-Taylor material was on loan from the CBA's main offices in York, and kept in storage at Bede's World Museum in Jarrow, South Tyneside, following its prominent display in a temporary exhibition titled *A Process of Discovery*.⁵ The Hope-Taylor material studied primarily focused around a proposal made to the CBA, and is relatively modest in size, but nonetheless significant for discussions of public engagement and awareness-raising about portable antiquities in the British context. This infrequently seen section of the archive is particularly significant, given Hope-Taylor's influence as 'perhaps the most influential of all early TV archaeologists' (Fowler, 2007: 91).

During the doctoral research from which this paper stems, the primary approach taken towards the majority of the archive encountered at the CBA was 'chronicling', listing the events in narrative form (Murray Thomas, 2003: 18), in order to establish the chain of events, as revealed in the archive, that influenced policy towards the management of portable antiquities and of those finding them. Additionally, since the CBA archive contains a huge volume of publications, correspondences, draft documents, and other material relating to its activities since its 1944 inception, the research was inevitably limited to focusing on the material that had a direct connection to the doctoral research questions, which principally related to the reactions to and treatment of metal-detector users and other hobbyist treasure seekers by professional archaeologists and organizations. The potential distortion of information through the amount and quality of material selected for research, as well as inevitable uncertainties about the completeness of the archive to begin with, needs to be clearly acknowledged as a potential disadvantage (Murray Thomas, 2003: 19), and the dangers of assuming that one can maintain objectivity in the interpretation of the records that have survived in archival form are noted elsewhere (e.g., Burton, 2005: 9). On occasion particularly significant material was encountered, such as that discussed in this paper, which could be drawn out for further analysis. Remembering the nature of the material being analysed (in this case, a 'propaganda' of sorts, albeit unpublished), has been central to understanding the material's meaning and relevance (Tosh and Lang,

2002: 60). Some material from the larger CBA archive, in the form of relevant letters and communications, are also drawn upon to a lesser extent in this paper as and when they can provide historical context.

Hope-Taylor was concerned about archaeological information in the UK being lost in the form of artefacts, which people were likely to discover by chance, but not likely to recognize as archaeologically important. Even more worrying to Hope-Taylor, was the thought that the public might not care either. His solution was to encourage the public to record these chance discoveries with, or hand them over to, archaeologists or museum curators. In a proposal (*n.d.a*) to the recently formed CBA, he wrote:

Public apathy is the pernicious anaemia of British Archaeology: it deprives research of the data and financial support which constitute its bloodstream.

There is no cure for the malady, other than enlightened education: this is a long-term treatment, and in the meantime the symptoms must be relieved. As was noticed above, an enormous amount of material has undoubtedly been destroyed through non-recognition by an ignorant and indifferent public: post-war expansion on a large scale, of building and industry, threatens to destroy a great deal more if public sympathy is not encouraged and enlisted. (Hope-Taylor, *n.d.a*⁶)

In this unpublished document he went on to recommend the use of a series of posters, ‘primarily because the poster is the most effective form of printed propaganda’ (Hope-Taylor, *n.d.a*), and the distribution of a leaflet. The main purpose of these proposed media seems to have been to help the public recognize common archaeological objects and features in the ground, such as flint implements, pots, and post-holes. Additionally, Hope-Taylor seemed to have felt that archaeology had, at that time, a negative public image of being “‘fusty” and old-fashioned [...] dull and exclusive’; an image that he felt ‘cheerful propaganda’ could alter (*n.d.a*). This observation of archaeology’s appearance to a wider public as uninteresting, even inaccessible, reflects comments made in later decades by other archaeologists (e.g., Shanks & Tilley, 1992: 24–25).

The title of Hope-Taylor’s proposal to the CBA, *Archaeological Propaganda* (*n.d.a*), was ‘evocative of the then still recent wartime Government-led public information campaigns’ (Sole, 2005: 226), and may reflect Hope-Taylor’s own, at that stage still recent, military background. However, it would be misleading and naive to suggest that the concept ‘propaganda’ was not problematic even in the 1940s. Writing in *The Journal of Social Psychology* in 1943, and analysing the use of propaganda in historical and contemporary contexts, Henderson (1943: 83) proposed a contemporaneous working definition:

Propaganda is any anti-rational process consisting of pressure-techniques deliberately used to induce the propagandee to commit himself, before he can think the matter over freely, to such attitudes, opinions, or acts as the propagandist desires of him. This may be stated more briefly, but with identical meaning, as follows: Propaganda is a process which deliberately attempts through persuasion-techniques to secure from the propagandee, before he can deliberate freely, the responses desired by the propagandist. (Henderson’s italics)

Henderson's definition acknowledges a degree of coercion upon the subject to persuade them of the message or way of thinking that is intended by the propagandist, at times in his paper referring to the propagandee as the 'victim' (e.g. Henderson, 1943: 73).

The nature and deployment of propaganda during the Second World War was varied, and took place at various levels. The preoccupation of the British Government with the threat of overheard rumours reaching the enemy via 'spies and fifth columnists', even going so far as to reprimand individual civilians believed to have made comments about specific events of the war, demonstrate that even at individual and community level, the impact of sharing information, whether based on fact or fallacy, was taken seriously (McLaine, 1979: 81–82). Rose (2003: 14) adds that in the war period the 'propaganda arms of the Government [...] do not operate in a cultural vacuum', with the interpretation of central ideas about nation and identity taking different and nuanced forms depending on the personal backgrounds and experiences of each individual.

Propaganda was nonetheless applied through mass media, for example the infamous 'Lord Haw Haw'⁷ as well as later German radio stations broadcasting on British radio aimed at lowering British morale (McLaine, 1979: 80–81). Describing the use of film propaganda in Canada during the Second World War, Evans (1984: 4) noted that:

The visual images which millions saw each week at Canadian theatres and in non-theatrical screenings brought them close to the crisis, imposed on them a kind of collective responsibility to act selflessly, and pointed to the great rewards to accrue in the postwar world of peace. War was the context of most films, with a constant messianic promise of peace.

Propaganda, then, in its many forms, was acknowledged as a powerful means of communication and persuasion. Indeed, educational films showing archaeological narratives may have, themselves, been commissioned during the conflict period of the early 1940s, in order to function as a 'propaganda device for social cohesion in a time of crisis, reflecting concerns of invasion, but simultaneously reassuring with an enduring image of time-honoured British origins' (Brittain & Clack, 2007: 48–49).

The proposal submitted (see Figure 1) to the CBA for consideration outlined all of the aspects of Hope-Taylor's own archaeological 'propaganda', from design, finance, and distribution, to even the possibility of reducing the amount of material produced if necessary. For example, he listed what he felt were the main points of distribution in order of priority:

- (a) All public libraries in the country (this is an ideal that may be modified to 'major' public libraries).
- (b) All museums.
- (c) Selected senior schools.
- (d) Post Offices in the largest towns and in those areas where the public library is not a sufficiently central position or is otherwise unsuitable (there will be few such areas).
(Hope-Taylor, *n.d.a*)

Priority was given to libraries and museums, as it was in these institutions that Hope-Taylor felt that contact could be made with 'the very members of the public that we

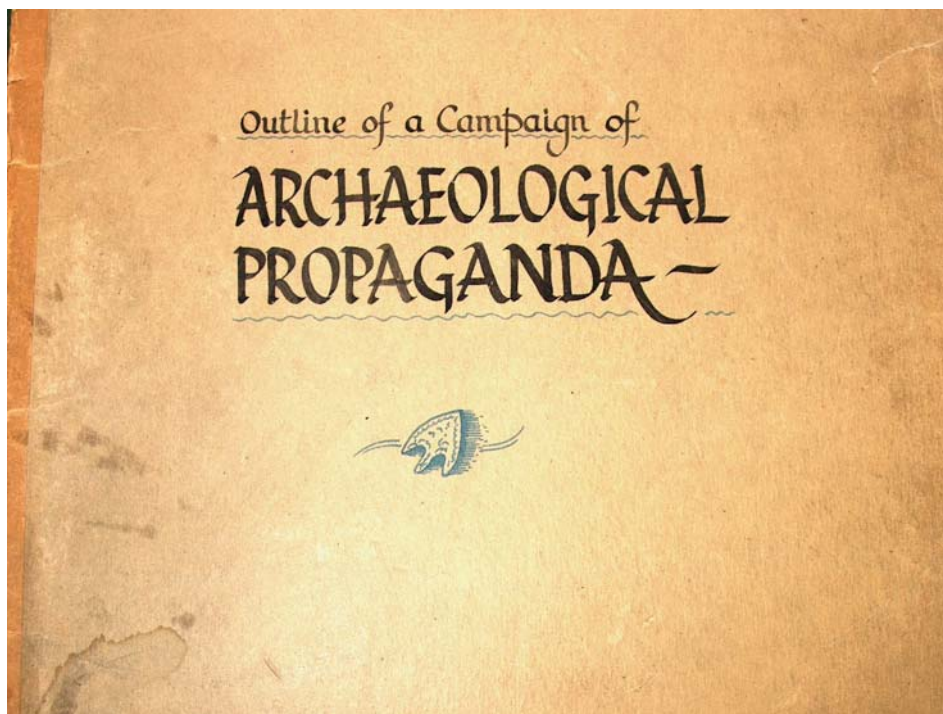


FIGURE 1 Front cover of 'Outline of a Campaign of Archaeological Propaganda' by Brian Hope-Taylor.

Photo: Laura Sole

need most: those with the energy to visit museums and libraries, and the leisure that membership of a library implies' (*n.d.a*). There would probably be criticism of this explanation, were it to be offered in more recent times, due to its apparent exclusion of those who do not choose to visit museums or libraries. Interestingly, government-sponsored poster campaigns have also been criticized for their apparent 'highbrow' approach, as with the 1928 campaign to encourage greater consumption of milk in Britain, which even included Latin text as part of its design (cf. Grant, 1994: 211–12).

In addition to the written proposal, Hope-Taylor created a series of drafts for posters and leaflets. These included notably the 'Father Time has Buried a Jigsaw' design intended for a leaflet or poster (see Figure 2; *n.d.b*), the 'History in the Ground' poster (Figure 3; *n.d.c*), and a draft leaflet titled 'The Future of the Past' (*n.d.d*).

These posters were intended by Hope-Taylor to appear as part of a series of four; 'each concerned with one class of archaeological discovery' (Hope-Taylor, *n.d.a*). For the 'History from the Ground' poster (see Figure 3) the text below the illustration read:

Ancient pottery fragments and other objects such as these may be found wherever we dig into the ground.

They alone can tell the story of mankind before history was written. Watch for them and bring likely finds to expert attention. (Hope-Taylor, *n.d.c*)



FIGURE 2 'Father Time has Buried a Jigsaw' design by Brian Hope-Taylor (n.d.b).
Photo: Laura Sole

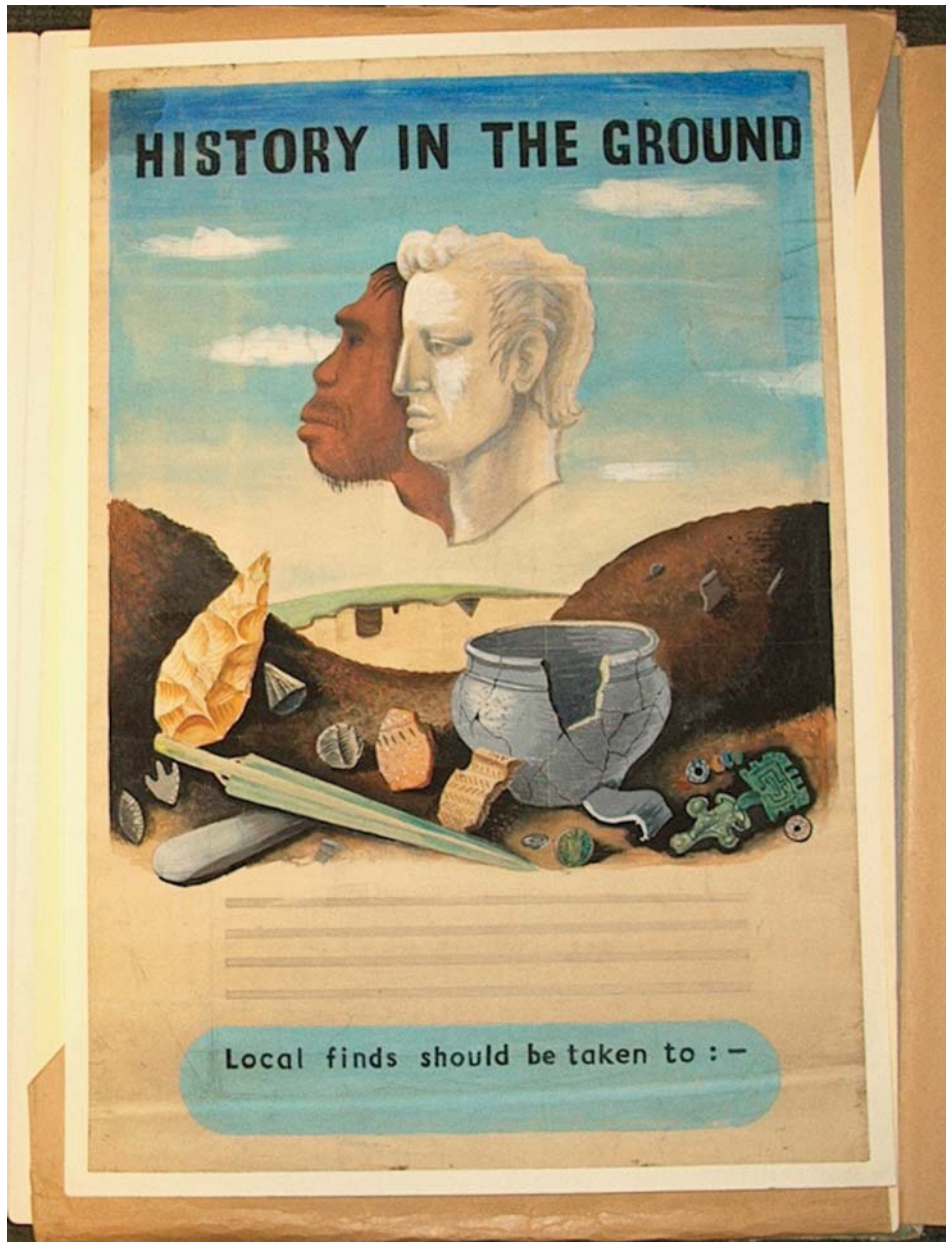


FIGURE 3 'History in the Ground' poster design by Brian Hope-Taylor (*n.d.c.*).
Photo: Laura Sole

The 'expert attention' phrase of this text is especially significant. There are two versions of this poster, the earlier of which is reproduced above. The text is predominantly the same in both. However, unlike the later draft, this earlier version also had a section at the very bottom, which was left blank in order to fill in with the name and location of, presumably, a local expert in archaeology who could identify and record the find, providing the 'expert attention'. In the text of the 'draft for leaflet to introduce and supplement the four proposed archaeological posters', Hope-Taylor (*n.d.d*) identified two factors contributing to loss of archaeological information. These were 'the enormous development of industry and domestic building', and that 'the second, and most dangerous, factor is the inability of the general public to recognize such remains when they are accidentally revealed by building or industrial workings' (Hope-Taylor, *n.d.d*). The leaflet went on to describe the places where antiquities might be found, and how to identify some of them. The final section covered what people should do if they made any discoveries of portable antiquities. Significantly, he recommended in the leaflet that, 'if you find anything you suspect to be of importance, send it to your local archaeological observer, whose address is shown on our posters in your district' (Hope-Taylor, *n.d.d*), referring of course to the earlier version of the poster shown in Figure 3. The reader is also assured that any report made, based on the find, will state the name of the discoverer. Other advice in this section included techniques for recording the find-spot, and how one should store a find if it was necessary to remove it from the ground.

Insufficient resources were available to provide these proposed specialists to cover the whole country and take on responsibilities that would have been similar to the duties of a present-day Finds Liaison Officer working in the PAS. However, the initial concept behind the PAS, creating a national network of specialists, has been traced back, speculatively at least, to these much earlier proposals from Hope-Taylor (Sole, 2005: 229). This suggestion is based on the similarities between the Hope-Taylor posters and the PAS system, although there is no suggestion that Hope-Taylor himself had any direct involvement with PAS. In fact, from the late 1970s onward he suffered lengthy periods of ill health, limiting his involvement with archaeology generally (Cosgrove, *n.d.*; Young, 2008).

Hope-Taylor's draft leaflets were never distributed, but the amended poster was distributed and displayed in public libraries and similar institutions (Heyworth, 2006; Sole, 2005: 229). The posters were even mentioned in (and evidently still in use by the time of) a 1952 correspondence discussing how to dissuade local people, particularly agricultural workers, in Norfolk, from selling artefacts that they found by chance to American servicemen (de Cardi to Clarke, 26 November 1952). Whether the presence of the posters in Norfolk had any influence at all on the work of Tony Gregory and his colleagues (credited with inspiring PAS) is unclear, although it is considered possible, although unconfirmed, that he would have come across the posters at Norwich Castle Museum and other venues (Rogerson, *pers. comm.* 2013). The archive of Norfolk County Council's archaeology service, which includes material from Gregory's time, cries out for further research to understand more clearly the evolution of relationships between archaeologists and metal-detector users in the context of this significant regional case study. It may even shed light on the extent to which Tony Gregory (and ergo indirectly PAS) was indeed inspired by or aware of the work of Brian Hope-Taylor.



FIGURE 4 Poster designed to help with identification of post-medieval finds in Scotland. Brian Hope-Taylor's 1940s posters are directly credited as an inspiration for the poster. *Image courtesy of Treasure Trove Scotland*

One very recent impact of Hope-Taylor's posters has been seen in Scotland, with the Scottish Treasure Trove Unit developing a series of posters directly inspired by seeing the Hope-Taylor posters in a presentation at a conference in 2010.⁸ Figure 4 shows the first of the series, which was produced in 2013, with further posters planned relating to different periods. Having seen images of the Hope-Taylor posters, the Treasure Trove management team felt that the posters had 'an elegant design (and concept) and a very good way of getting out a lot of information very simply. Judging by the response to our poster (it is a very popular freebie) it is an idea that still resonates' (Campbell, pers. comm. 2013).

Conclusion

Although only his posters were ultimately used, it is significant that even in the mid- to late 1940s, archaeologists such as Brian Hope-Taylor were searching for ways to increase public awareness and a sense of responsibility towards archaeological heritage, perhaps aware of the power of different media — as propaganda — to sway public opinions, as had been demonstrated during the war. In this case, as with other, later public-facing campaigns such as STOP (Stop Taking our Past — a campaign against treasure hunting with metal detectors) in 1980 and even PAS from its inception in 1997, financial support has proved crucial for deciding whether any such schemes would come to fruition, and on what scale they would operate. Although

there seems to be no evidence of this in the archives or the literature that was consulted, contemporaries of Brian Hope-Taylor might have felt that the leaflets and posters that he designed, could potentially actually encourage treasure hunting. Describing where archaeological material might be found, they would effectively have been teaching would-be searchers about what sorts of objects to look out for, and where to find them. A similar argument about the risk of encouraging treasure hunting by drawing attention to it as an activity was made in 1970, when a proposal for the CBA to collaborate on a code of conduct for metal detecting was rejected, because such collaboration might be misinterpreted as endorsement of the hobby (Graham-Campbell to de Cardi, 27 November 1970). Certainly, too, endorsement or encouragement of metal detecting is something that the current arrangement of rewarding finders under the Treasure Act 1996 has been accused of (APPAG, 2003: 25). Mike Heyworth (2010: 65), the current Director of the CBA, went on record to suggest that changes be made to the rewards system, including deductions for cases where metal-detector users can be shown not to have acted in line with the recommendations of *Code of Practice for Responsible Metal Detecting in England and Wales* (CBA et al., 2006). He suggested that:

[...] there is a case for deducting from the reward the costs of any archaeological work undertaken to extract maximum contextual information for the finds, and to cover the conservation and archiving of the finds and associated material. (Heyworth, 2010: 65)

The proposals from Brian Hope-Taylor in the 1940s indicate that there was an awareness, by at least some archaeologists, that artefacts were likely being uncovered by non-archaeologists. These were people who were probably unaware of the archaeological significance of these finds, and who were even less likely to know where or how to report them. However, it would take a further fifty years — during which time metal detecting would emerge as a publicly accessible hobby, numerous Bills would be proposed to amend treasure trove, and concepts such as ‘public’ and ‘community’ archaeology would develop — before a recording scheme intended to engage with the wider public would develop at a national level.

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Notes

- ¹ Further information on the Council for British Archaeology can be found here: <<http://www.archaeologyuk.org>>.
- ² Broadly speaking, ‘portable antiquities’ are moveable cultural objects (see Bland, 2005a).
- ³ For more information on the Portable Antiquities Scheme, please see their website: <<http://finds.org.uk>>.
- ⁴ The full title of the Roberts Commission is ‘The American Commission for the Protection and Preservation of Artistic and Historic Monuments in War Areas’.
- ⁵ *A Process of Discovery* was a temporary exhibition held at Bede’s World in South Tyneside in 2002, which had an associated conference. The exhibition was in part a commemoration of Brian Hope-Taylor, who had passed away the previous year. Exhibition themes focused primarily on Hope-Taylor’s contribution to the understanding of early medieval Northumberland, but also featured screenings of his television programmes, and exhibited the posters and material discussed in this paper. For more information on the exhibition, see Sole, 2005.
- ⁶ While the materials are undated, they most likely originate from the mid- to late 1940s.
- ⁷ ‘William Joyce, aka Lord Haw-Haw, was a notorious broadcaster of Nazi propaganda to the UK during World War II. His announcement “Germany calling, Germany calling” was a familiar sound across the airwaves, introducing threats and misinformation that he broadcast from his Hamburg base’ (BBC Archive, 2013).
- ⁸ Presented by the author at the ‘Portable Antiquities: Archaeology, Collecting, Metal Detecting’ conference in March 2010, Newcastle upon Tyne. A pdf of the presentation is available via: <<http://www.archaeologyuk.org/sites/www.britarch.ac.uk/files/node-files/SThomas.pdf>>.

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