



2010 VIA Snapshot Survey: Summary Results

**A survey undertaken Spring 2010 of in-house
illustration and graphics staff employed
within the archaeology sector in England**

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www.viarch.org.uk

Introduction

In the Spring of 2010, the Visualisation in Archaeology (www.viarch.org.uk) project undertook a snapshot survey of in-house staff employed within the archaeology sector who primarily undertook archaeological illustration and other graphics duties. The survey took great care to identify organisations across England employing dedicated graphics professionals specifically providing in-house illustration, design and digital media services. The aim of the survey was to profile those organisations actively operating within the archaeology sector featuring in-house graphics teams, and to undertake a fine-grained audit of graphics professionals and the work they undertake.

Potential respondents were identified from an initial comprehensive list of archaeological and heritage organisations, numbering in excess of 500, compiled principally from the IfA 2009 Members' Handbook. This initial list was further refined to some 280 organisations through the exclusion of those organisations not directly associated with archaeology and through the setting aside of local authority planning archaeologists and, with few exceptions, museums. Across the latter half of 2009 into early 2010, a telephone survey of 124 organisations was undertaken to establish the location of in-house graphics teams and to record potential respondents' details in preparation for the snapshot survey. The telephone survey also collected general information from all 124 organisations relating to the generation of images -- who created graphics within the organisation, the type of graphics produced and their means of production -- regardless of their employing specialist illustrators or not. As a result, thirty-eight organisations were identified as having in-house graphics capabilities comprising one or more full-/part-time employees dedicated to the production of graphic images. However, this final number was soon reduced to thirty-seven as a result of the economic environment. Of the final thirty-seven, two national organisations boasted multiple in-house graphics teams, each working more or less independently within their organisations. For this report, those multiple teams have been regarded as individual entities thereby boosting the snapshot survey sample to a total of forty-one graphics offices.

The snapshot survey was structured to capture information from each in-house graphics team by examining four core areas, namely, the parent organisation, the illustrators, the products and professional standards. At an early stage the questionnaire was piloted among a number of organisations and accordingly revised prior to its circulation on the survey date of 15 April 2010. The snapshot survey collected detailed information relating to each in-house graphics team's activities undertaken on the survey date. A single respondent was identified from each in-house graphics team who was responsible for the completion and return of each questionnaire. Of the 41 questionnaires posted, 33 (80%) were successfully completed and returned. The returned questionnaires provided information on eighty graphics professionals, representing some 80% of all graphics staff employed in in-house graphics teams from organisations in the archaeology sector across England.

This paper is a summary report of the survey's results. Presented below is an executive summary of the research, followed by a more detailed summary of the data in words and tabulations. Unless otherwise stated the data in this report is taken from the 2010 Snapshot Survey. The survey questionnaire may be viewed at www.viarch.org.uk/content/2010-media.asp.

Definitions

In-house Graphics Team

One or more specialist staff specifically contracted within an organisation to carry out illustrative and graphic duties on a full- or part-time basis.

Freelance

Businesses and partnerships whose staff only comprise the principals.

Small Business

Employing fewer than 50 staff.

Medium Business

Employing 50 staff or more but fewer than 250.

Large Business

Employing 250 staff or more.

Traditional Working Practice

Work produced whose results are generated and stored on traditional media, but not originating from digital files.

Digital Working Practice

Work produced whose results can be stored on a computer disk.

Executive Summary

- Thirty-seven organisations operating across the archaeology sector in England maintain in-house illustration and graphics teams;
- In-house graphics teams predominantly operate in the area of field investigations and research services;
- More than half of in-house graphics teams operate in small businesses.
- The survey identified c.100 graphics specialists working within in-house graphics teams in England;
- Survey reported on 80 graphics specialists working within in-house graphics teams, comprising 63 full-time and 17 part-time staff;
- There was no evidence for ethnic diversity among in-house graphics teams;
- 83% of specialist graphics staff had a bachelor's degree or higher;
- 58% of specialist graphics staff had 10 or more years' experience, 34% had 20 or more years' experience;
- One in three in-house graphics teams outsourced illustration and graphics work;
- 75% of all illustrative and graphic work undertaken on the survey date was destined for circulation through traditional print publication;
- Almost three quarters of organisations with in-house graphics teams did not provide formal CPD provision for specialist graphics staff;
- The majority of specialist graphics staff (44%) who did benefit from CDP provision received it exclusively through formal or informal in-house programmes;
- Almost one in five specialist graphics staff did not benefit from CPD provision.
- 45% of specialist graphics staff did not align themselves with representative professional bodies -- 32% affiliated to the Association of Archaeological Illustrators & Surveyors (AAI&S) and 25% affiliated to the Institute for Archaeologists (IfA).

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In-house Graphics Teams in England: The Organisations.

This section addresses those organisations operating within the archaeology sector in England who maintain in-house graphics teams. It shows the geographic spread of those organisations and their distribution according to their structure, their principal role, and their size. The survey identified 41 in-house graphics teams distributed among 37 organisations, from which 33 questionnaires were successfully completed and returned -- representing an 80% return rate.

Geographic spread of in-house graphics teams across England.

In-house graphics teams are represented in all regions of England. Over 40% are located across the south of England, including London. Both London and the Eastern region feature the highest density of in-house graphics teams.

Save for the East Midlands, the survey response provided a representative sample of in-house graphics teams from all regions.

<i>Region</i>	<i>All</i>	<i>Snapshot Survey</i>
Eastern	7 (17%)	6 (15%)
East Midlands	2 (5%)	0 (0%)
London	7 (17%)	5 (12%)
North East	2 (5%)	2 (5%)
North West & Mersey	3 (7%)	3 (7%)
South East	5 (12%)	5 (12%)
South West	5 (12%)	5 (12%)
West Midlands	4 (10%)	2 (5%)
Yorkshire & The Humber	6 (15%)	5 (12%)
Total	41 (100%)	33 (80%)

In-house graphics teams distributed by organisation structure.

Almost half of all in-house graphics teams are located in the private sector, the balance mostly operate within local and national government organisations.

National Government	5 (15%)
Local Government	9 (27%)
University	3 (9%)
Private Sector	16 (49%)
Total	33 (100%)

In-house graphics teams distributed by organisation's principal role

Over three quarters of all in-house graphics teams are predominantly involved in work arising from field investigation and research services.

Field Investigation and Research Services	25 (76%)
Historic Environment Advice and Information Services	3 (9%)
Museum and Visitor/User Services	3 (9%)
Educational and Academic Research Services	0 (0%)
Other	2 (6%)
Total	33 (100%)

In-house graphics teams distributed by organisation's size (total employees).

Small businesses appear to be the natural habitat for in-house graphics teams (58%); however, the archaeology sector is dominated by small enterprises (excluding freelancers) employing, on average, some seventeen staff¹.

1 - 10	3 (9%)
11 - 49	16 (49%)
50 - 99	4 (12%)
100 - 249	2 (6%)
250+	8 (24%)
Total	33 (100%)

In-house Graphics Teams in England: The Illustrators

This section identifies the number of specialist in-house illustrators and graphics staff operating in England. It goes on to explore their age range, gender balance and ethnic diversity, their experience in post(s), and their educational attainment.

Profile: Number of staff

The survey identified c.100 specialist staff carrying out illustrative and graphic duties in forty-one in-house teams across England. Thirty-three (80%) in-house teams completed and returned the survey questionnaire providing data on eighty specialist illustration and graphics staff.

Full-time	63 (79%)
Part-time	17 (21%)
Total	80 (100%)

Profile: Gender balance

Of the eighty illustrators represented in the survey, 41 were female and 39 were male. These figures provide a greater balance of gender representation compared to all posts across the archaeology sector (female 41%; male 59%)².

Female	41 (51%)
Male	39 (49%)
Total	80 (100%)

Profile: Age range

The average age of all illustration and graphics staff was recorded as 41 years old, compared to an average age of 38 for all posts in archaeology³. Average age was calculated by the mean of each age range (ie all those falling within the 20-29 age bracket were taken as 25). For the 60 and over age range a mean of the female/male retirement ages was taken (ie 62).

All illustration and graphics staff	
under 20	0 (0%)
20-29	14 (17%)
30-39	23 (29%)
40-49	23 (29%)
50-59	16 (20%)
60 and over	4 (5%)
Total	80 (100%)

Profile: Age range by gender

Average age for female specialist graphics staff was 41 (female, all posts 36⁴), and 43 for males (male, all posts 39).

Female illustration and graphics staff	
under 20	0 (0%)
20-29	8 (20%)
30-39	14 (34%)
40-49	10 (24%)
50-59	7 (17%)
60 and over	2 (5%)
Total	41 (100%)

Male illustration and graphics staff	
under 20	0 (0%)
20-29	6 (16%)
30-39	9 (23%)
40-49	13 (33%)
50-59	9 (23%)
60 and over	2 (5%)
Total	39 (100%)

Profile: Ethnic diversity

Staff undertaking illustration and graphics duties were asked to identify their ethnic group. Seventy-seven respondents provided their details, all of them white. Three respondents declined to answer or did not supply the correct information. The survey did not identify any Black or Minority Ethnic (BME) groups working in illustration and graphics. Across the archaeology sector, BME groups comprise 1.12% of the work force⁵. These results compare with the BME population of the UK recorded at 7.9% in the 2001 Census⁶.

Black/Black British/Other Black British	0 (0%)
Asian/British Asian/Other Asian British	0 (0%)
Mixed	0 (0%)
Chinese	0 (0%)
White	77 (96%)
Other	0 (0%)
Not Stated	3 (4%)
Total	80 (100%)

Profile: Education

Respondents were asked to give the level of their highest qualification achieved. 83% of illustration and graphics staff within in-house teams have a Bachelor's degree or higher (compared to 91% all posts in the archaeology sector⁷), 21% have a postgraduate degree or higher (39% all posts), and 17% have qualifications gained at school or at FE college (6% all posts).

Secondary Education	9 (11%)
Further Education	5 (6%)
First Degree	49 (62%)
Postgraduate	16 (20%)
Doctorate	1 (1%)
Total	80 (100%)

Profile: Experience

Respondents were asked to indicate their experience as specialist illustration and graphics employees. 42% had been employed for less than ten years, while 58% had ten or more years' experience. 34% of respondents had twenty years' or more experience in their specialist area.

2 years or less	5 (6%)
3-10 years	29 (36%)
11-20 years	19 (24%)
More than 20 years	27 (34%)
Total	80 (100%)

In-house Graphics Teams in England: The Work Environment

This section looks to the work environment. The ubiquity of digital tools and digital-based working practices are examined in contrast to more traditional modes of production.

Traditional or digital

Unsurprisingly, all forty-one in-house illustration and graphics teams partaking in the survey considered theirs was primarily a digital work environment.

Illustration software

Each of the forty-one in-house teams were asked to list the software used to produce illustrations. Three quarters of those in-house teams utilised Adobe-based products (similar high rating between the two products probably reflects the advantages of purchasing an Adobe Creative Suite package). Two out of three in-house teams worked with CAD, whilst almost a quarter used Corel Draw. Although a significant number of in-house teams noted 'other' software as an option, no single software type in this category predominated.

CAD	27 (66%)
Adobe Illustrator	32 (78%)
Adobe Photoshop	31 (76%)
SketchUp	5 (12%)
Corel Draw	11 (27%)
3D Max	3 (7%)
Other	10 (24%)

Other graphics software

Respondents were also asked to identify which other software packages were utilised for tasks other than illustration. Over three quarters of in-house design teams had publication

and design capabilities, more than two thirds had scanning facilities, and almost a third had website design tools. Again, whilst a significant number of in-house teams noted 'other' software as an option, no single software type predominated in this category.

Scanning Software	28 (68%)
QuarkXPress	6 (15%)
Adobe InDesign	26 (63%)
Adobe Flash	9 (22%)
Adobe Dreamweaver	13 (32%)
Other	8 (20%)

Traditional/digital working practices

In-house teams were asked to indicate the ratio of work undertaken on the survey date that was traditionally or digitally produced. More than one third of in-house specialist illustration and graphics staff worked exclusively digitally, however, if those who worked mostly digitally are included, the percentage rises to more than three quarters. Clearly, digital practice dominates the work environment with just 15% working wholly traditionally or mostly traditionally.

All Traditional	8 (10%)
All Digital	30 (37%)
Equal Traditional/Digital	6 (8%)
More Digital, but not exclusively	32 (40%)
More Traditional, but not exclusively	4 (5%)
Total	80 (100%)

In-house Graphics Teams in England: The Product

This section examines work under production by in-house teams and work outsourced to freelancers on the survey date. The survey traces the progress of that work from initial brief through to production, its method of dissemination and its intended audience.

Project briefs

Respondents were asked to indicate who had provided the briefs for work being undertaken by in-house illustration and graphics staff. Project managers were reported to have provided briefs relating to one third of all work; however, if the roles of project manager and senior archaeologist are taken as one and the same, the percentage rises to 46%. Almost one in five illustration and graphics projects were undertaken with briefs compiled by in-house illustration staff themselves.

Project Manager	21 (33%)
Senior Archaeologist	8 (13%)
Academic Staff	4 (6%)
Finds Specialist	5 (8%)
Editor	2 (3%)
Museum Archaeologist	2 (3%)
Publication Manager	3 (5%)
Drawing Office Staff	12 (19%)
Other	6 (10%)
Total	63 (100%)

Illustration work

We asked each of the eighty illustrators represented in the survey to identify the work they were undertaking on the survey date. By far the largest majority (54%) were producing maps, plans and/or sections whilst a minority (15%) were producing finds illustrations.

Maps, plans and/or sections	43 (54%)
Finds drawing	15 (19%)
Maps, plans and/or sections, and finds drawing	6 (8%)
Reconstruction drawing	5 (6%)
Finds and reconstruction drawing	1 (1%)
Maps, plans and/or sections, finds and reconstruction drawing	2 (2%)
Other	8 (10%)
Total	80 (100%)

Non-illustration work

Respondents from each of the thirty-three in-house teams were asked which other type of work they had undertaken on the survey date which had not involved illustration duties. One in three teams carried out photographic manipulation and just over one in five teams worked on projects involving graphic design skills. More than one in ten teams carried out typesetting duties, the majority of which stated they also undertook graphic design work.

Photographic manipulation	18 (55%)
Typesetting	7 (21%)
VR/animation	0 (0%)
Graphic design	12 (36%)
Web design	1 (3%)
Exhibition design	3 (9%)
Other	4 (12%)
None	9 (27%)

Outsourcing

On the survey date, more than one in three in-house graphics teams outsourced illustration and graphics work. Of those, over two thirds used a single freelance source.

One Freelancer	9
Two Freelancers	3
Three Freelancers	1
No Freelancers	17
Not Stated	3

Work outsourced

We asked which services were being outsourced. We found that eighteen freelance illustrators were undertaking a restricted number of tasks, of which finds drawing and reconstruction drawing predominated.

Maps, Sections and Plans	1
Finds Drawing	7
Reconstruction Drawing	6
CD/Web	2
Other	2

Dissemination

We asked respondents how, in their opinion, the illustration and graphics work under production on the survey date was to be disseminated. The vast majority of the images (75%) were destined for circulation through traditional print publication. Of those, just under half were to be featured in the monograph format, grey literature accounted for more than a third of the output, and interim reports a further quarter. Just over one in ten of the images were intended for digital dissemination.

Monograph	23 (36%)
Interim Report	8 (13%)
Grey Literature	17 (26%)
Digital Output	7 (11%)
Other	9 (14%)

Audience

Respondents were asked who, in their judgment, constituted the audience for the work undertaken on the survey date and the degree to which they considered each constituency would engage with that work. Respondents felt strongly that professional archaeologists

were the principal audience for their work. Academics represented a significant audience, with the 'public' making some occasional claims on the output. Whilst students were acknowledged, they were considered a largely peripheral audience.

	Exclusively	Mostly	Moderately
Professional	8	15	9
Academic	1	11	15
Student	0	1	23
Public	1	4	18

Funding

We asked who was funding the work passing through the graphics office. The commercial sector was by far the largest stated funding entity, although a notable number of respondents indicated 'other'.

Commercial Contractor	25
English Heritage/HEEP	5
Other	9
Not Stated	1

In-house Graphics Teams in England: Professional Standards

Respondents were asked to identify which organisations provided Continuing Professional Development (CPD) programmes on an informal and/or formal basis and which illustrators benefited from the provision. We also asked which illustrators were affiliated to professional representative bodies.

Provision of formal Continuing Professional Development (CPD)

We asked which organisations provided formalised CPD pathways for their in-house graphics teams. Respondents reported less than one in five organisations do.

No	24 (73%)
Yes	6 (18%)
Don't Know	2 (6%)
Not Stated	1 (3%)
TOTAL	33 (100%)

Delivery of Continuing Professional Development (CPD)

Respondents were asked which of their in-house graphics staff undertook in-house CPD provision and which undertook external CPD provision. The majority of graphics staff (44%) engaged exclusively with in-house CPD programmes, just over one in ten graphics staff

benefited from external CPD programmes, and just over one in four undertook a combination of both in-house and external CPD training programmes.

In-house CPD	35 (44%)
External CPD	10 (12%)
In-house and External CPD	21 (26%)
None/Not Stated	14 (18%)
TOTAL	80 (100%)

Availability of vocational training

Respondents were asked if they or their organisations were aware of vocational training in the field of archaeological illustration. Almost half reported they were aware of such opportunities.

Yes	16 (49%)
No	11 (33%)
Don't Know	6 (18%)

Affiliation to professional bodies

We asked if specialist in-house graphics staff were affiliated to representative professional bodies. The majority (45%) of staff were not affiliated to a professional body. Almost one in three were affiliated to the Association of Archaeological Illustrators & Surveyors (AAI&S) and almost one in five were members of the Institute for Archaeologists (IfA).

AAI&S	21 (26%)
AAI&S and One Other	5 (6%)
IfA	15 (19%)
None	35 (45%)
Other	1 (1%)
Not Stated	3 (3%)
TOTAL	80 (100%)

Notes

- 1 Aitchison, K & R. Edwards. 2008. **Archaeology Labour Market Intelligence: Profiling the Profession 2007-08**. Institute of Field Archaeologists: Reading
'The average number of employees across all organisations including self-employed was 12.5, including 11.1 archaeologists and 1.4 support staff. If the self-employed are excluded, the average number of employees rises to 17, including 15 archaeologists and 2 support staff.' pp 35-6
- 2 *Ibid.*
'Information was received about the gender of 2445 archaeologists, of whom 1013 (41%) were female and 1432 (59%) were male ...' pg 47
- 3 *Ibid.*
'The average age of archaeologists as reported to the survey was 38...' pg 48
- 4 *Ibid.*
'...the average age for female archaeologists was 36, and for male archaeologists 39' pg 48
- 5 *Ibid.*
'The majority of archaeologists and support staff were white, with only 1.02% of archaeologists and 1.12% of all staff identified as being Black or Minority Ethnic (BME) persons.' pg 51
- 6 <http://www.statistics.gov.uk/cci/nugget.asp?id=455>
(accessed 20 May 2011)
- 7 Aitchison, K & R. Edwards. 2008. **Archaeology Labour Market Intelligence: Profiling the Profession 2007-08**. Institute of Field Archaeologists: Reading
'A total of 91% of archaeologists has a Bachelors degree or higher, 39% have a Masters degree or higher and 11% have a Doctorate or post-doctoral qualification. Just 2% identified their highest qualification as a Foundation degree or HND, for 4% their highest qualifications were obtained at school and just under 4% have no qualifications at all.' pg 55