DEBS Discovering England's Burial Spaces

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# INTRODUCTION TO THE DEBS METHOD

## Why record your burial ground?

Everyone in Britain has burial grounds in their locality which are of historical value. Yet, threats from vandalism and natural erosion mean that we need to record graveyard evidence before it is lost. Past generations cared for graveyards, as they contained the memorials and remains of friends and relatives. In today's more mobile society, local identity and commitment to place has become eroded; therefore, it is even more important that historic graveyards should not be forgotten, but rather treasured as repositories of local culture.

There is much intrinsic interest and support for graveyards and the monuments they contain, but they can offer more than the emotional and amenity value of an open space. As evidence of past generations, their attitudes to life and death, and the social identities and belief structures of their communities, they are invaluable. What is more, they contain memorials which are often the only commissioned piece of work that many stonemasons have left for us to study, providing a unique source of information on a craft which has undergone numerous changes over the last three centuries. Graveyards certainly deserve a fuller study than almost all have hitherto received.

Whilst many gravestones have been recorded through having their inscriptions transcribed, there has been little other recording and only piecemeal analysis of graveyards, cemeteries and their monuments. The advice and information available on the Discovering England's Burial Spaces (DEBS) website demonstrate how graveyards and their monuments can tell us much of intrinsic value about the past. The burial ground provides a fixed point with material traces of many people of significance in past communities, and the monuments literally touchstones of local history and culture. This can be on an individual or family scale, at local level, or can be part of a wider regional study. Moreover, many local studies would themselves assist in the understanding of wider national trends. These can be further compared at an international level with other parts of Europe and colonial areas, notably North America and Australia where other work has already been undertaken. In historical archaeology (the study of more recent times) the need to work at the local level to help

inform trends at a much larger level, allows an interested amateurs and groups to contribute an important record to a wider debate.

## Why use our resources?

Completing a successful survey depends on organisation and planning, diligence and commitment. It is often desirable to spread various stages of the work through the seasons, and, for larger projects, perhaps over several years. It is therefore essential that consistent procedures are applied so that the final end product justifies the effort expended. The documents available on the DEBS website provide much useful guidance based on Prof. Harold Mytum's many years of experience in carrying out burial ground surveys in the UK, Ireland, and abroad.

By being systematic in the way that data is collected and stored, one can ensure that dataset coherent at the end, helping you and others have confidence in your results. Our recording methodology has been designed so that in the future, researchers will be able to use your data to investigate a variety of different subjects. Importantly, by using our recording methodology you (and future researchers) will also be able to compare the results from your survey with the results from similar surveys of other sites. The best way to do this is through the new publicly-accessible Burial Spaces Research Database, built as part of the DEBS project and specifically designed to accommodate survey data produced using our methodology and guidance.

## What will we do?

By following our methodology and using our resources, you will:

- Create a site plan marked with individually numbered memorials
- Conduct an archaeological survey of each memorial in your burial ground
- Archive your dataset with the Archaeology Data Service, and make it publicly available through the Burial Spaces Research Database
- Report your survey to local and national heritage bodies, making them aware of your findings and alerting them to the significance of your site

To support future research on burial grounds, it is recommended that surveys are as comprehensive as possible, adhering fully to the methodology laid out in the DEBS guidance. Nevertheless, while you are likely to have your own particular interests and subjects you'd like to focus on, *at a minimum* surveys should address the following characteristics:

**For surveys focused on the material form of monuments**

Broad type (e.g. Headstone, Tomb, etc), date of memorial, condition of memorial, measurements.

**For surveys focused on commemorated people**

Surname, forename(s), date of death, age at death.

For more information, please see our dedicated guidance on 'Recording'. If you have data from a previous survey that did not use our methodology and resources, please see our additional guidance on 'Dealing with Legacy Data'.

## What about funding?

With an enthusiastic team of volunteers, archaeological surveys of burial grounds are relatively inexpensive, but there are some tasks that you might need money for. These include:

- Archiving (see below)
- Hiring/buying equipment or hiring contractors for producing a measured plan of your burial ground
- Advertising or celebrating your work, and publishing your results

The National Lottery Heritage Fund provides small grants of £3000-£10,000 for heritage projects set up by small non-profit community groups. This money is relatively easy to apply for, and could fund all but the most complex burial ground surveys.

The ADS is the recommended digital repository for heritage data not only for the National Lottery Heritage Fund, but for many other organisations too. As such, costs for digital archiving will be eligible for inclusion in most funding grants from a range organisations across the country. However, please examine all funding specifications carefully to ensure that your project is eligible for the grant you are applying for.

## Why should we archive our data digitally?

It is important to think about the long term future of your data at the outset of your project. As outlined above, there is much to be gained from studies that set individual burial grounds within wider regional and national trends in commemoration. These kinds of studies only become possible through datasets that are a) produced using a standardised methodology and b) readily available to be interrogated. To address these needs, the DEBS project has worked with the Archaeology Data Service (ADS), an accredited digital archive with over 20

years of experience, to provide a simple system for the preservation of your data, which includes a publicly accessible database for facilitating exciting new research.

Depositing your survey dataset with the ADS will ensure that it is professionally curated in the long term, easily accessible for future re-use, and made available to the public free of charge. This means that the costs to preserve data in the long-term must be obtained from the data depositors. **It is important that you consider these costs at the start of your project and factor them into your funding proposals**.

To deposit your survey data, a special arrangement has been made with the ADS so that a **set fee of £600.00 plus VAT** will apply to each survey. This fee is inclusive of the DEBS data spreadsheet, up to 150 images (in jpg/tiff formats), a site plan (jpg/tiff/pdf/dwg/shp format)and any additional code lists and documentation (in pdf/doc/accdb/xls/odt/csv/txt formats). Additional images will be costed at £25 plus VAT per 100 images. Other data types such as RTI outputs will be costed on an individual basis and must be discussed with ADS in advance. Tailored help with data enhancement can be provided at a cost of £450.00 plus VAT per day. Please contact the ADS in these circumstances for a bespoke quotation.

Following table explains the ADS set fees for the deposition of DEBS datasets.

| Number of Surveys | Number of Images | Cost before VAT |
|---|---|---|
| 1 | 150 | £600 plus VAT |
| 1 | 250 | £625 plus VAT |
| 1 | 450 | £675.00 plus VAT |
| 1 | 550 | £700.00 plus VAT |
| 2 | 300 | £1200 plus VAT |
| 2 | 500 | £1250.00 plus VAT |

If you have any questions about the cost of data deposition or the dataset you intend to deposit does not fall within the parameters outlined above please contact the ADS at collections@archaeologydataservice.ac.uk, where their archivists will be happy to advise you. For more information about archiving, please see the dedicated archiving guidance document.

# CARRYING OUT A PROJECT

Completing a successful survey depends on organisation and planning, diligence and commitment. It is often desirable to spread various stages of the work through the seasons, and, for larger projects, perhaps over several years. It is therefore essential that consistent procedures are applied so that the final end product justifies the effort expended. There is an ideal sequence to the work, but there can be some variation on this depending on the expertise, equipment and time available.

## Preparatory work

### Selecting and assessing the burial ground

The first requirement is to have a graveyard to record. This may be the local churchyard or cemetery, or one more distant which seems of particular interest. In order to appreciate the scale of the task, and therefore whether it is viable both practically and in terms of the information which can be recovered, it is necessary to carry out a preliminary assessment.

Estimate how many memorials there are in total, and what proportion are difficult to read; check in overgrown areas, and do not overlook small, fallen or moved memorials. Look at the range of memorials in terms of the content of inscriptions, types of memorial and decoration, which centuries are represented, and roughly in what proportions. Note if there has been memorial clearance in some or all areas and, if possible, see to where they have been moved. In this way it will be possible to assess the potential of a burial ground. A more detailed visit will be necessary prior to recording to decide exactly what is to be attempted, but this can only usefully be done after permission has been granted and other background research completed.

Logistical factors also need to be considered, such as how much vegetation clearance may be necessary, and availability of shelter in time of heavy rain. Which areas are being used for contemporary burial and where graves are well tended need to be noted, as sensitivity will be necessary when working near these recent grave spaces. Some graveyards and cemeteries manage their grounds maintenance to maximise the ecological benefit, and this can mean parts of the area may have tall vegetation for parts of the year; if this is the case, it may not be possible to carry out monument recording at those times. It is unfortunately necessary to bear in mind personal security for recorders in some urban cemeteries.

### Permission

All burial grounds are owned by some organisation, and although they are usually open to the public it is still necessary to obtain permission to carry out a survey. There is usually a notice board at the entrance with details of management and ownership, often with an address or telephone number. Contact should be made preferably some time ahead of the intended survey, and perhaps a site meeting arranged if there are any questions about the project. Usually there are no problems, and those responsible are delighted that an interest

is being taken in the heritage for which they are responsible. You need to find out to what extent any vegetation can be cleared, and if it is acceptable to peel back grass to read covered parts of stones. Those managing burial grounds which have areas set aside for wildlife will be able to advise when access to the memorials is easiest, and when cutting will take place. If you are doing a detailed plan, you will also have to explain about the survey grid.

As burial grounds differ in their management structure and previous history of work, who should be approached will vary from project to project. It is better to have made too many enquiries and contacts than too few. It is also important to find out if any of the records made will be of use to the authorities. They may appreciate a plan, a list of those commemorated, a copy of the report when it is finished, or even a full set of all the records. Clearly if there is a major cost of reproduction then this needs to be budgeted for.

There is normally no restriction as to when a survey can take place, but it is best to avoid times when services are being conducted if the burial ground surrounds a church or chapel used for worship. Whilst services are of course most likely on Sundays they can occur regularly on other days. It is also very important to check that no funerals are planned, so regular contact needs to be maintained throughout the period of the survey. It is not appropriate to be carrying out graveyard recording during a funeral service, whether it is in the church or chapel or during any interment in the burial ground. Leave a contact telephone number with the burial ground manager so that fieldwork can be postponed at short notice if there is a funeral and interment, though it may be possible to work for most of the day, ensuring that no one is working around the time of the service.

It may also not be possible to do recording in some graveyards on wedding days because of the disruption to photographers and the distractions to recorders from guests. Unlike funerals, however, weddings are planned well ahead, and so it should be possible to obtain a list of dates from the church or chapel covering several weeks if not months.

### Existing graveyard records

It is important to discover if any survey has already been undertaken of the burial ground, and whether there is an existing plan of the graveyard. Church and chapel burial grounds may have a plan, but many do not, particularly for the older graves. If one does exist, it may not be complete or to a set scale, so it should be checked. It may be possible to obtain a copy of the plan to use as a base for the study and even if inaccurate this may be useful in the interim before a measured plan is made.

Most cemeteries have extensive records, including detailed plans of all the burial plots. These form a useful source of information, though some only show the numbered grid of burial plots and do not mark features such as paths and trees. In such cases it can be quite difficult to use the plans in the field, but they are of great assistance in analysis at a later stage.

It is also worth checking the local library and record office as well as the burial ground authorities to see if the inscriptions have already been recorded. If this has happened, a copy can be made and used to check against the stones, the transcriptions being

incorporated into the more extensive record suggested here. Other forms of records which can be invaluable for analysis are discussed elsewhere.

### Deciding what to record

Before beginning the survey, it is necessary to define the aims of the project and so prioritise the information to be collected. In Part 1, many interesting themes which can be examined using evidence from graveyards have been mentioned, and in Part 3 the basic elements of the proposed recording form are laid out, though there is plenty of room for choice in what to record and at what level of resolution. Part 5 explains how the information collected can be ordered and processed to reveal patterns which can be interpreted and throw light on our past. Whilst it is possible to just use the form as presented here, and then obtain meaningful and interesting results, it is worth thinking about what most interests the recorders and trying to ensure that material collected will be of relevance to their concerns.

## Survey logistics

### Graveyard etiquette

Graveyards are sensitive and emotion-laden places, and it is important that behaviour is always in keeping with the setting. Care needs to be taken with walking over marked grave plots, and no recording should be undertaken near anyone visiting a grave. Often people will stop and ask what is going on, and they are usually very happy that the memorials of which they are so fond are being recorded. They can often supply illuminating information about those buried in recent times, and about the masons and funeral directors that work in the area.

Whilst it is certainly not necessary to maintain a funereal air whilst recording, it is insensitive to be shouting and laughing, or larking about in the burial ground. This needs to be impressed on younger and more boisterous members of the team, and it is better to record for shorter blocks of time when concentration can be maintained than go on too long and have any problems. Consideration needs to be given to smoking in the graveyard, and certainly no litter of any kind should be left behind.

In all cases it is vitally important that the utmost sensitivity be kept when recording takes place to avoid upsetting local people or the authorities. For example, it may be wise to have lunch breaks outside the churchyard, rather than give the impression of casually picnicking on graves. Radios should not be allowed into the graveyard, and it is generally not wise to bring dogs, though owners may be able to tie their animals up in a suitably discreet location.

It is important that local people who may see the work going on, and other interested groups who may have valuable knowledge and experience, are made aware of the project in its planning stage and kept informed of progress when it is under way.

### Equipment

Very little specialist equipment is needed to carry out much graveyard recording. A complete list is given separately. All the items are self-explanatory, or they will be discussed

where relevant below. It is very easy to lose items in the grass, so brightly coloured pencils, rubbers, pencil sharpeners and hand-tapes are worth obtaining, or all the items should be kept together in a small bag or box. Some items are needed for each recorder; others, such as the compass for measuring orientation, are more expensive and can be shared. Recording by rubbing and photography will probably not be undertaken by many people at any one time, so there is no need for large supplies of wax crayons or cameras on a normal survey.

## Numbering the memorials

For an ordered and effective record of a burial ground, every memorial must be identified and given a number. Before this can be done, it may be necessary to undertake careful reconnaissance of overgrown parts of the graveyard. It is important to be aware of the ecological implications of any clearance, and when permission is being obtained for the work this is an important matter to discuss. It may sometimes be necessary to leave some areas for recording in the winter or early spring when vegetation has died down, though the recording of many stones in cold weather is to be avoided unless it is an emergency situation.

Begin the numbering at an obvious point, and number along rows where possible. If there is an existing graveyard or cemetery plan, do not use its numbers as this can take much longer than creating your own. At a later stage, correlate the various records, but remember it is likely that some monuments may have been moved or removed since the original plan was made. Often cemetery plans of plots do not easily correlate with monuments now found on the ground.

It may be advisable to mark the numbers of the graves on small white garden tags and place them by each stone. This can help with identification, but it can also cause problems. Tags can be moved either by wind or unhelpful visitors to the burial ground, and they may also be taken away or dispersed during grass cutting. Marking stones with chalk is generally unwise, as it can cause offence, and the chalk will wash off in the rain. It is therefore safer to rely on a sketch or accurately drawn plan to identify stones.

## Allocating work

Before any recording can start some sort of plan is necessary. Ideally, this should be a copy of an accurate survey, but a sketch plan can be quite sufficient. The plan must be annotated in a way which allows memorials to be identified on it. It can be helpful to indicate the name of the first person commemorated on some of the stones, and to use simple symbols to differentiate between types of memorial. It can be surprisingly difficult for a person to use a rough sketch plan produced by someone else, so it should either be quite accurate or produced by the individual who is allocating recording tasks and who will then keep the plan and refer to it.

Whether working alone or in a group, there has to be a system to the process of recording the stones. It is best if recorders work alone or in pairs. Single recorders are the most efficient, but it can be more fun to record in pairs, and certainly this can be a real help on large monuments (where assistance is required with measuring) and those where the inscription is difficult to read.

It is essential that one person is responsible for allocating memorials to be recorded by each member of the team; if not some memorials will be missed out and others recorded twice. The person allocating should have the sketch map, and they should take the recorder to the first stone and indicate which ones they are to record. In this way there can be no confusion.

Each recorder or team should be given a group of memorials to record. In most burial grounds this can be an easily appreciated block such as a row, but sometimes it has to be an arbitrary block such as a set of five to ten stones. It is better for morale if the blocks are not too large; there is a sense of achievement when one assignment has been completed and another can be requested. Alternatively, if too few are given out at a time, the person doing the assigning is forever being asked for new allocations. The recorder should write down the numbers of the monuments they are allocated, and it is safest if they also note down several of the names of the deceased, for example of the first, middle and last memorials they are to do, so that they can ensure they have not left out any stones or somehow become confused as to the order. This may seem highly unlikely with rows of memorials but, in reality, the rows are less clear on the ground, and not all burials seem to be in rows. It must also be made clear which foot stones are perceived as going with a particular headstone. These will not have a separate number but should be recorded on the headstone's form. Others might be regarded as independent memorials and will have their own individual number. If the detailed plan has already been prepared, copies of this (or the relevant portions if it is large) can be given to each recorder, and the blocks of stones highlighted on it.

It is best if all allocated blocks can be finished by the end of the day, otherwise there will be a scatter of incomplete blocks in the burial ground which can be difficult to find again the next time. Therefore, towards the end of the recording session it is best if those recorders who finish first go and help others complete their blocks. The actual recorders should fill their names in on the forms, but they should be given to the person allocated that block of numbers so that they can hand their set over complete and in numerical order.

It is a good check if the person allocating numbers keeps a running list of the blocks of numbers given out, with the name of the recorder set against each block. Then it is clear which numbers have been allocated, and to whom. At the end of the session the forms can be gathered in, put in numerical order, checked against this list, and any errors sorted out. If this can be done at the burial ground, most problems can be resolved before leaving that session; otherwise a list of queries needs to be drawn up for resolution at the next visit. If there are several recorders in the team, the person allocating memorial numbers should usually not attempt to do much recording but should concentrate on checking the numbering and helping with any questions.

All memorial records should be checked by someone other than the primary recorder. It is soon easy to judge if the measurements are correct, and the text can be looked over again. The coded information explained in Part 3 can also be confirmed, and any queries noted can be dealt with if possible. It is useful to keep a checklist of problem memorials which may

need to be revisited, for example at optimum lighting conditions, or for some rubbing to be undertaken to recover details of text or decoration.

### Exposing memorials

Particular monuments may be overgrown, and a decision has to be made as to how much they should be cleared. Here aesthetic, ecological and gravestone management issues all need to be considered. Ivy is a common and in some senses appropriate covering for memorials, but if all the leaves are stripped off this should really be sufficient to allow recording; do not pull off living stems as this can cause the surface of the stone, onto which the ivy is affixed, to come away and cause considerable long-term damage. If it is considered desirable by the burial ground authorities that the ivy be permanently removed, then it can be cut off at its roots and allowed to die off before being removed some months later. Moss may also be removed in some cases, but the same concerns about protecting the surface of the stone apply. A covering of vegetation can work to preserve or destroy; the covering can protect from acidic rain and from frost, yet it can also break up the surface and pull apart different structural elements of more complex monuments with its roots. Each case should be judged carefully on its merits, and decisions on such clearance need to be made within the longer-term management plan for the burial ground. If necessary, ask advice from the Diocesan Archaeological Advisor who can be contacted through the Secretary of the Diocesan Advisory Committee, whose details will be held by the incumbent. Much sensible advice is given on graveyard monument conservation in Strangstad (1988).

Monuments have often sunk into the ground, and part of the decoration and inscription may be below ground level. Epitaphs and masons' names or initials are often low down on the stone. If at all possible, the missing information should be recovered with limited excavation at the face of the stone. Turf should ideally be cut and peeled back rather than being removed in sods which may not so easily stay in place or take root again. Any soil that is removed should be placed on some thick plastic or in a container so that after reinstatement there will be no sign of activity. Any finds of fragmentary human remains should not be separated, but just left in the soil. Other significant artefacts should be retained, being bagged and labelled with the monument number so that their find spot is known. These should be notified to the Diocesan Archaeological Advisor. In most cases it should not be necessary to dig to any great depth. The soil has often protected the memorial against erosion, so marginal designs and text are often best preserved on these parts of the monument. Recording of these parts of the stone should certainly be undertaken wherever possible. It is essential that the excavation, recording, filling in and reinstatement of the turf should all be accomplished in one day. It may therefore be necessary to postpone examination of partially buried stones to the beginning of a day, and to do so when any necessary rubbings and photographs can be taken, otherwise the excavation and cleaning may have to be done more than once.

In some churchyards the headstones have been laid flat, in others table and chest tombs dismantled and the tops laid on the ground. There are also 19th-century memorials which have associated body stones set on the ground. In all these cases, as well as with proper ledger stones, turf may have grown over the monument. In a long spell of dry weather, such

memorials can often be identified as parch marks in the grass, but they can also be located by sticking a metal pin such as a knitting needle or surveyor's 'poppy pin' through the turf. By using a sharp knife such as a modelling or Stanley knife, the turf can be cut and peeled back to reveal the stone. As with burial from sinkage, so the covering of turf can preserve much of the detail of these monuments. They should be recorded as normal, but then carefully covered again.

### Health and safety

Burial grounds do offer a few hazards for the unwary, and it is worth being aware of potential risks. It is not normally sensible to carry out graveyard recording alone, but should this be necessary, let someone know where you are, and inform them when you leave. The most common accidents are caused by the uneven ground, and it is easy to sprain an ankle where a grave has subsided; even some older graves can still be settling decades after their last inhumation. Care should be taken, also, with leaning or collapsing monuments. Where there is undergrowth to clear, thick gloves may be needed to deal with brambles and nettles, and it is always possible that a wasps' or bees' nest may be uncovered - they have even been known inside tombs! A small first aid kit is worth taking out to deal with cuts, scratches, bites and stings. Its location during the day should be known by all in the team.

Personal safety is not a problem in most graveyards, but in certain locations, such as some inner-city cemeteries, this may be a factor which should be considered. Equipment should not be left unattended in a graveyard - it is surprisingly easy to lose items in even quite short grass, and there is also the possibility of theft.

## Timetable

Drawing up a timetable for the recording is helped by some estimation of the length of time needed for each part of the work. Experienced recorders unsurprisingly work much faster than a beginner, but given memorials of average complexity and legibility, 10-20 memorials a day is a reasonable aim for a team of two. Very worn memorials take as long as one's patience and ingenuity last; modern headstones and cremation plaques can take only a few minutes. Planning even a small graveyard using tapes is likely to take a team of three several days. With a large burial ground the survey will have to be done in stages. The checking of forms needs to be undertaken by those with some experience, and inevitably mistakes will be found on a significant percentage of them. Ideally this process should take place when the graveyard is quiet.

Whilst it is possible to carry out a survey of a graveyard in a few consecutive days, it is likely that repeat visits will be necessary for checking. Also, areas thickly overgrown may be best left for a late autumn or spring recording session (when additional monuments can also be added to an accurate plan). Periodic visits to almost illegible memorials can allow further parts of the text to be discerned in different lighting conditions.

It is best to leave plenty of time for the graveyard recording though getting the bulk of the transcribing of inscriptions and filling in of the forms done in a shorter time is good for morale and prevents the whole enterprise dragging on and never being completed.

The ordering, processing and analysis of information can begin even before all the recording is finished, and certainly before every last detail is resolved. Carrying out these later stages of the work can highlight gaps in the data, and can also put any missing information in perspective. On cool reflection more information may not be worth the efforts involved in trying to recover it.

Carrying out the recording of an average sized churchyard (perhaps 250 memorials) can be achieved single-handedly. The planning, however, would then be difficult to complete accurately, and it is not easy to check one's own forms. It is a task not to be undertaken lightly as the fieldwork could represent 4-6 weeks' solid work, including production of some sort of plan and the photography. With even one assistant available some of the time to help with planning and photography, this can be speeded up significantly, and it is easier to keep morale high. The ordering and simple analysis of the data can take several weeks more, depending on what is desired. With a small group of half a dozen people the time scale is rapidly reduced, with primary fieldwork in such a churchyard completed in only a few days.

## Checklist of what to do

This list summarises the process of recording and analysis and should help individuals or groups achieve their aims with minimum complication. For some studies not all stages will be relevant, and some can be undertaken concurrently or in a slightly different order, but this is the ideal sequence.

1. Find a burial ground with suitable memorials which is logistically viable.

2. Obtain permission from the incumbent, churchwardens or burial ground manager to carry out the survey and any preliminary vegetation clearance.

3. Check what records have already been made with the above, the local records office and library, and the Diocesan Archaeological Advisor; obtain copies where relevant.

4. Consider exactly what should be recorded and analysed; bear in mind what the graveyard contains in terms of date range, decoration, and inscriptions, based on at least one careful evaluation visit.

5. Adapt the codes and prepare a code sheet and appropriate form; get these duplicated.

6. Clear undergrowth within agreed limits.

7. Plan graveyard, numbering memorials.

8. Record memorials on forms.

9. Preliminary field check of forms.

10. Photograph memorials.

11. Record other graveyard features with description augmented by photographs.

12. Ink up plan and join together if a composite plan.

13. Label all the digital photographs.

14. Final field check of forms.

15. Download our data entry spreadsheet or complete the online survey details form.

16. Complete any additional fields on the forms or new forms for analytical purposes.

17. Input data into our form or spreadsheet.

18. Analyse data.

19. Write a descriptive report of the methods actually employed and what the burial ground and its monuments are like.

20. Write an analytical report on what you have found out from the survey and analysis.

21. Distribute copies of the reports and plans to those by whom permission was given, and local repositories.

22. Deposit the archive in an appropriate place, such as the Diocesan or County Records Office, digital version with the Archaeology Data Service (see our detailed guidance on archiving)

23. Complete an on-line Oasis record and inform the local Heritage Environment Record of your project with details of the location(s) of the archive.

# RECORDING THE MEMORIALS

To be used in conjunction with our Memorial Recording Form and Code Sheets.

## Introduction

Recording memorials can be a very enjoyable, rewarding experience. Even very worn and difficult gravestones often retain more than anticipated at first glance and will repay the effort taken to decipher them. In this document, advice is given on how to record, using the recording form, and each of the elements it contains - the inscription, the photograph, and many other features of the memorial.

The recording form suggested is quite a complex one. However, it is perfectly reasonable to use a simpler version, or to only fill in those parts with which the recorders feel happy. It may be that different members of a team can fill in particular sections of the form, depending on their knowledge, interests and aptitudes. For example, someone with a particular interest in flowers may wish to develop a more detailed pattern of identification of the flowers and leaves carved on the memorials.

In each section there is some discussion of the reasons for including a particular record, and the range of choices with regard to its format. Practical suggestions are given to overcome some of the difficulties commonly encountered by recorders once in the field. Examples are also given of completed sections of forms beside photographs of actual stones.

## The recording form

To make an effective record of all the memorials in a burial ground, it is necessary to be systematic in the way in which information is collected and stored. Whilst it is becoming increasingly easy to record directly onto computer in the field, there are many advantages with the use of paper records, even if data is to be transferred to computer at a later stage.

### Previous forms

In the first handbook on recording, a method was suggested which attempted to deal with the problems of complex monuments by using a form for each component. This was rather cumbersome, and could make subsequent analysis difficult. A more flexible method of recording was suggested in the following version which took the monument as the unit, but it allows each recording project to develop its own priorities in recording. This version develops this, based on the experience of dozens more surveys across Britain and Ireland from various forms of burial grounds.

The purpose of this document is to outline the specimen form and to discuss the various elements that can be recorded. A blank form is available as a download. The guide and form can be used completely as presented here, in a simplified form, or as a base record to which additional extra interests can also be record. For example, the form has limited attention to

masons, lettering styles or geology, but reflects what most recorders can manage from their general knowledge and the guidance sheets. Selective, more detailed, recording of particular aspects can be added to the project archive and used for analysis, but will depend on local knowledge and experience, such as a local geologist considering in detail the sources for the older memorials.

A separate set of guidance on the interpretation of graveyards and their monuments gives many suggestions on how the collected data can be used to good effect, illustrated with case studies. The new CBA Handbook also synthesises the known burial ground monument information and shows how any local study can be placed within regional, nationals and indeed international trends. Discussion of forms for use with schools and young people (for example Scout or Guide groups, or Young Archaeologists clubs) can be found in a separate download.

### The new style of form

The form has been designed with five components: the burial ground and its code, the memorial recorder and memorial numbering, the site location. The rest of the form is largely divided into two columns, the inscription (left), and coded information about the memorial, with space for comments and a sketch below (right), the bottom of the form allows checking that photography and checking of the form has taken place. In this way, a very great deal of information about each memorial is collected together on one A4 page; this can be used as a basis for much interesting and important subsequent analysis.

The codes used here are almost all numeric because many of the computerised statistical packages can use data in this form rather than in letter codes; it is relatively easy, though time-consuming, to convert letter codes to numbers. Whilst letters appear to give the advantage of 26 options for each box, multiple-letter categories such as AB, AC, etc, are very difficult to grasp. Larger numbers in a hierarchical numbering system, as described below, are easier to comprehend (though at first the coding can seem overwhelming in its array of choices). This method also provides more flexibility in adapting recording systems whilst a project is under way. In any one burial ground, only parts of the coding system will be relevant because styles are limited both in space and time, and recorders will soon become familiar with the codes for the common features they repeatedly come across. Using the standardised coding across many projects means that the similarities and differences can be discovered, and the local story placed in its wider context.

The record sheets can be left in box files, or hole punched and placed in ring binders. The latter is preferable in most cases as the order of records is more easily preserved. Forms should either be punched in advance of being filled in, or recorders must be made aware of where the hole punch will affect the sheets, otherwise part of the inscription can be lost during filing. When hole punching, ensure that the holes are in the same place for each batch of forms, as this produces a neater archive. When there are a lot of records from a burial ground, it is important not to place too many in any one file or ring binder, and forms can be damaged and come loose. If the forms are in a ring binder outside, be aware that if very windy they can rip. For security purposes, forms should be scanned as pdf files, then

several members of the recording group can have a copy in case anything happens to the original set. Advice on creating an archive is given in another document.

### Key information to record

The form offers the essentials of recording, there are several aspects worth recording, however much of the form is filled in detail. Each memorial needs to be given a unique number. Besides the inscription, the dimensions of the monument, its material, orientation, its shape and decoration should be noted, however simply. The form is intended to deal with what can be gathered in the field. In subsequent analysis, the information about the stone and what can be gathered from the text of the inscription can be either considered separately or combined with documentary sources to reveal many patterns and trends. All these options are explored in another document. Sketches placed in the bottom right of the form can be very useful. Rubbings may be found to be not only enjoyable to make but also a valuable record, though they should be cross referenced with the forms, and their storage is a challenge.

The location of the monument within the burial ground also needs to be recorded, but this is most easily achieved on a plan of all the memorials (annotated with their number) and other features such as boundaries, structures, paths and trees.

The form covers many different features of memorials, but many will not have all these. For those fields that are irrelevant – such as those with no additional elements or no marginal motifs, for example – draw a horizontal line through the boxes. This shows that the recorder has considered this part of the form and noted its absence. It is easy to miss filling in a box, intending to return to it later after doing the rest of the form. The line though shows to checkers and others later that the aspect has been considered.

## Filling in the top part of the form

The section in the top left-hand comer of the form provides standard information about the site being recorded.

### Burial ground name

The top left should be used to write in the place and dedication or description, such as St Mary's, Sutton; Sutton cemetery; or Hebron Baptist, Henllys.

Top right is the place for the code for the burial ground. Up to eight characters are available, but it is usually easier to keep the code short. The first part is for the place, the second for the year of recording. If there is more than one burial ground in the same place, for example St. Mary's churchyard and a separate cemetery in Sutton, this should be allowed for in the code even if it has not yet been recorded. So, in the case of these two burial grounds, the codes could be SUTM and SUTCM. It is the site code that will be used on identifying boards used in photography (and then on renamed the digital photos), and on any other record such as rubbings (see below). Thus, the full codes of a site recorded in 2019 would be SUTM19 and SUTCM19. If work continues over more years, the year element should be

changed (continued recording in 2020 would be SUTM20 and SUTCM20). This means that if another recording of the same burial ground takes place years later (for example, to ascertain any degradation of the memorials) it can be linked but also differentiated.

If there is a very large number of memorials, for example in a municipal cemetery, different zones may be given distinctive sub codes so that they can be compared and contrasted in the analysis. So, for example, Sutton cemetery could be labelled SUTCM, leaving room for sub codes for all the areas, giving SUTCMA, SUTCMB, etc. and full codes in 2019 of SUTCMA19, SUTCMB19, using the full eight characters on the form.

### Grid reference

A site grid reference is useful to confirm the location of the burial ground. Material from a range of recording projects can then be assembled for regional or national studies, and for this the position in the national grid would be most helpful. This grid reference can also be a check if two independent surveys have both used the same place code. It is easy to calculate a national grid reference from an Ordnance Survey map.

### Memorial number

It is essential that each memorial has a separate, individual number, and that this is placed in the top right-hand comer of the form so it is easy to find the relevant form when they are all stored in a binder. By using the burial ground code and the monument number, it is possible to give every monument a unique identifier. Do not use additional letters (e.g. 89A, 89B) for separate elements on a grave. If there is a plot with various separate monuments, give each monument a number, and another in the same sequence of numbers for the plot as a whole. Then the various elements of the complex plot can be identified, but can also be studies separately. This is likely to be only used rarely, and not at all in most burial grounds. The most likely examples are kerbed plots that might have a headstone but also additional commemorative plaques set within the kerbs.

Where the burial ground is split into sections, it is confusing if the memorial numbers start from 1 in each section, as analysis of the whole cemetery would require the sections to be combined and the duplicate numbering would be confusing. If teams are to work in different areas at the same time, each can be given a substantial block of numbers to use. It does not matter if every number is not allocated. Displaced elements such as foot stones that may have been removed to ease grass cutting and placed against a boundary wall should be separately numbered. It may be possible later to suggest with the headstones to which they may have belonged, but as this cannot now be proven, suggested associations should be placed in the comments section of the form. In any subsequent analysis it is then possible to combine or keep separate these records.

### Recorder name and date

A space has been designed for entering the name of the recorder or recording team for that monument, and the date the record was made is entered below. This can be important, as subsequent visitors to the graveyard may find the memorial has become more eroded and less detail is visible, and dated records allow assessment of the erosion rate. Alternatively,

an overgrown and inaccessible inscription may be visible after a programme of clearance. Also, if checking reveals that certain recorders are confused by some of the coding, or find differentiating between, for example 3 and 5 on 18th-century inscriptions, these can be checked an extra time.

### Memorial number used in an existing system

There may already have been a survey of the graveyard in the past – such as one that collected the inscriptions – or the burial ground may have a management system by which all grave plots are identified. For example, many cemeteries have plots identified, usually with a combination of letters and numbers. Place the relevant identifier, if known, in this space so that the new survey can be cross-referenced with any existing documentation. Do use a new set of numbers for the new survey even if there is an existing set – more memorials may be identified, and some of the coding systems used elsewhere may not be compatible when entered into analytical programmes for later analysis.

### Denomination of burial area

Denomination is an important factor in the selection of some memorials and for assessing the historical context of the burials. A code for each denomination is available, including for other religions than Christianity. Cemeteries may have zones for different denominations, so care needs to be taken to use the appropriate code for this as recording proceeds. Non-denominational burial grounds can be coded 0. Individual stones, even where the denomination of the deceased is known, for example where a Methodist minister is buried in an Anglican burial ground, should be coded as Anglican as this code refers to the burial area, not the individual (the same memorial may commemorate members of the same family who belonged to different denominations, largely unknown from only the memorial inscription).

### Memorial number of plot if part of a complex

Some monuments sit within a defined area, which may be marked by kerbs, corner stones, or a more visible fence, hedge or wall. This is often a high status family in a graveyard, or may be a large family plot in a cemetery. Occasionally such plots were designed for members of an institution such as convent or a burial club. The plot as a whole is given a number first, and its features recorded, including dimensions. The memorials within are then each numbered and have separate forms, but to show that they are all part of the complex the number given for the plot as a whole is written in this box. In most graveyards this box will not be required at all; in some cemeteries it will be frequently requited. If a plot number is assigned with numbers for individual memorials within it, write a list of the memorial numbers in the Comments box on the form for the plot as a whole.

### Printing standard information on the form

Some of the information listed above (e.g. Burial Ground name and code, Grid reference) would be the same on all the forms for one burial ground, and could be filled in on the form before it was reproduced. This can ensure that the standard sections are already completed

accurately, which saves time and avoids unnecessary errors. Denomination may also be printed but would need to be left blank if a cemetery with distinct denomination zones is being recorded.

## The inscription

It is the inscription of memorials that has traditionally attracted most interest and there is no doubt that much of value can be extracted from the inscriptions of a graveyard. The space on the form for the inscription is placed on the left hand side, and is usually sufficient, but if necessary a second form or the reverse of the original sheet can be used, with PTO at the bottom to indicate that there is more than is immediately visible. If the back of the form is used, this much also be scanned in any backup or archive version, so it may be logistically easier to use a second form and not this on both forms and not fill in most of the coded data again on the second form, just the top section.

### Transcribing the inscription onto the form

The text should be transcribed line by line. Upper and lower case lettering should both be used exactly as on the stone, but attempts to copy the styles of lettering are inadvisable as this takes too long and rarely captures the quality of workmanship. Use the form to display centring and relative size, though this will also be visible on the photograph and any rubbing. Be very careful to use punctuation as it is indicated on the stone, and abbreviations and superscripts should be written as seen on the memorial. Annotate to show any corrections, and do not change anything that might today be seen as spelling mistakes. When there are any dividing lines or decoration between blocks of text, these should be sketched in the relevant places on the inscription box on the form, as with any line fillers such as spirals. If there are dots or small shapes between letters or words, and any lines between text (as part of the design or just marking out before inscribing) these should be marked and annotated.

If there is text on more than one face, the inscription box should be broken up into sections for each face, and additional forms or the back of the sheet used also. Use of compass points should allow a note to be made of which inscription belongs where. So, for example, a table tomb could have the top surface, and the long north and south faces inscribed, and even the smaller east and west ends; crosses often have inscriptions on more than one face of the base, and on different steps of that base. It may be helpful to indicate where all the inscriptions occur on a sketch on the bottom right of the form.

### Likely wording and letter forms

A little background preparation will help inexperienced recorders make more sense of inscriptions. Some knowledge of the expected layout and terminology of memorials, the forms of lettering, and the ways in which the letters are cut can prevent confusion and wasted time and effort. Reconnaissance of the chosen burial ground and, if necessary, other well-preserved ones in the vicinity, can be very helpful in the preparatory stages of a project. It is advisable for new team members to start recording with the more legible

inscriptions, to get their eye attuned to the styles, and then move on to more challenging examples.

The following notes may be helpful:

1. Introductory terms such as 'Here lies', 'Beneath this stone', 'Sacred', 'Erected', 'In loving memory'. These can often have very elaborate first letters or words which can confuse the beginner.

2. Letter forms can be unfamiliar, particularly 18th-century examples, such as the f for s (in which case write f). Some numerals can be difficult to read correctly, and on older monuments they may be in Latin numerals.

3. The way in which letters and numbers were cut with combinations of deep and shallow incised lines. With erosion and weathering, often only the deeper strokes are left but with experience these can be identified.

4. Abbreviations occur in a range of forms, notably with dates and elisions at the end of lines, such as inter'd. Sometimes there are letters placed one above another, or may be as superscripts in abbreviations such as 10th and Decr. Sometimes omissions were corrected by adding text above or below the lines, again often in smaller script. Transcribe all these as seen and, if necessary, add a note to explain them.

5. Words are not now commonly in use, such as ye (the), relict (surviving spouse, normally widow). Phrases such as Anno Domini (AD) and Aet (the Latin Aetatis, meaning age) may also be found on the older memorials.

### Where to look for the inscriptions

Text tends to be on one face of the headstone, but sometimes inscriptions can be on both faces, and on more than one side and also the top of larger monuments such as tombs. Mason's marks can occur very low down on headstones, on the back, side or even top of the stone (see below).

Many monuments of the mid-20th century have inscriptions not only on the headstone but also on the kerbs, and indeed some were only ever kerbed and have all the text placed there. This should be remembered when looking for inscriptions, and a scrutiny of kerbs should be routine in the recording process. In the case of very complex monuments, an annotated sketch may be helpful.

### Techniques to improve reading of inscriptions

Some inscriptions, even of great antiquity, can be easy to read, but many pose more problems. Oblique light is often necessary, and even relatively well-preserved text can be difficult to see on a dull winter's day. Different parts of the inscription will be easier to see close up, others from further away. Looking straight on is the obvious way to read a gravestone, but if the recorder moves back and forth this can often help with reading particular parts. Often on projects, volunteer recorders are amazed by the perception of the newly arrived supervisor who, by a combination of experience and a different angle, can read an awkward phrase with ease!

Certain times of day will be best for particular groups of stones, depending on their orientation, and it may be necessary to transfer attention to different parts of the graveyard as the day goes on. If most or all memorials face the same way, it may be appropriate to concentrate work over more days utilising the times with the best light. The more difficult inscriptions should certainly be left until there is good light available, or alternative strategies employed (see below). Some memorials, because of their position next to a building or under trees, never have the benefit of direct sunlight. Some tombs have recessed panels which always have shadows across them. In situations like this other methods will have to be used. These are discussed below in the suggested order of application.

1. Careful brushing or cleaning can help reveal an inscription. Brushes must not be so hard that they damage the surface of the stone. It is only desirable to clean enough to be able to read the inscription. Soft hand or toothbrushes work well, us do shaving brushes.

2. Sponging the surface of the stone can be very effective; sponges used for washing cars are ideal. Besides sponging, spraying water onto memorials can make otherwise invisible fine lines appear; a small hand-pump action sprayer such as those used for house plants works well and can be used on delicate surfaces. Sometimes the text appears immediately after any form of wetting; on other occasions it is during the differential drying that it is possible to read it.

3. Horizontal parts of monuments such as the tops of table tombs can also be made easier to read by the use of water filling in the surviving parts of the inscription. The stone should then be viewed from various sides, including very oblique angles.

4. The application of oblique light emphasises the incised lines of text or decoration. A good quality torch can work very well but only in very dull conditions. The use of a mirror or a board covered with tin foil on sunny days to deflect the sunlight onto the surface of a memorial which is in the shade. Moving the deflected beam back and forth allows attention to concentrate on the problematic parts as their lighting changes.

5. When inscriptions are not visible, they can often still be felt with the tips of the fingers. This is often the case on eroded tops of table or chest tombs.

6. A recently-developed method, (RTI) can be used to tease out difficult text or decoration, but it requires some equipment including a digital camera. By downloading free software to process multiple images, excellent results can be achieved, though in many cases the face of memorials can be too eroded to decipher. The RTI method is described in detail in a download.

Some other methods can be used but are not recommended.

1. Chalk can bring out an inscription, but it is not very effective on the finer parts, and it is easy to highlight the obvious which makes the rest even more difficult to see. The use of chalk on monuments with a soft or unstable surface should always be avoided.

2. Another technique which is the matter of much dispute in North America, but which is probably damaging to many memorials made of permeable rock types, is the use of shaving foam to fill in the letters. This should not be used as the chemicals in the foam cannot be completely removed even with extensive washing immediately after transcription, and they can lead to deterioration of the monument.

3. Rubbing. This is discussed further in Section 7 below, as it also applies to decoration.

### Illegible inscriptions

At a certain point it may be necessary to decide to abandon a stone as partially or completely illegible. Depending on research priorities, this might be after attempts with artificial light sources and feeling with fingers has failed, or it might be after much more exhaustive procedures such as RTI. In the report, left with the archive, state to what degree inscriptions were sought; if special efforts were made on a specific stone, mention this in the comments on the form.

It is important to record on the form where an inscription is illegible. If possible, give some indication of how much might have been present. Often it may be possible to at least identify the number of letters. This may be within a block of text that can be read. In such cases, mark each missing letter with a short line. Where letters have gone but can be inferred, put the inferred text in square brackets with ? in front of the first letter. It may be possible to identify lines of text which can be marked on the form, even if all letters are not legible enough to be transcribed. More experienced gravestone recorders can often recover a great deal from even very worn inscriptions because of the format of the text, and the letter forms and the way they are cut, and this may allow even fragmentary evidence to be interpreted. Whether recorders are experienced or not, it is best if illegible inscriptions are revisited after the rest of the graveyard recording is completed, and in the best possible lighting conditions.

Monumental masons often did not put their names on their work, but some did. Some modern memorials even have full addresses, telephone numbers or even web sites on small plaques! Information on masons can be very valuable, but it is often in relatively small letters tucked away at the bottom (often bottom right) of the face of the stone, on the base at the front or rear, or even along the side of the stone. It may be in abbreviated form, and however written it should be copied down exactly as part of the inscription. It may also state the address or place. Sometimes one part of the mason's details is on the left of the front of the memorial, with the rest on the right. Recorders should be encouraged to look for this information, but not spend too long excavating at the base of every stone in the hope of finding a name. Masons who only put initials or abbreviations on the stones may be identified through subsequent documentary research.

Other aspects of the inscription can be recorded by a photograph, rubbing, or classified and recorded in the coded data section (see sections below).

## Measurements and orientation

This next section of the form contains a code indicating what state the memorial is in, and a group of measurements which define the size of the monument and which way it faces.

### Condition of monument

For monument condition, sound, in situ means that the monument has not been moved and it is complete, though it does not matter how far it is leaning or overgrown as long as it can be fully recorded. Issues regarding the state of the memorial can be expanded in the Comments box. If the monument is damaged but can still be fully recorded, it would be coded 3, but if that cannot be done (or only in a very generalised way) then it would be coded 4 or 5. Coding 2 indicates that a monument is complete, but has been moved; this is often used where an area has been cleared of memorials to make grass cutting easier, but the monuments may be placed around the boundary of the burial ground.

### Condition of inscription

For inscription condition, code 1 means that it is as new, but most memorials will be coded 2. However difficult the inscription was to read, if all was eventually deciphered then the inscription is 'all legible' – if extremely difficult this can be noted in Comments. Mainly legible indicates some useful text can be certainly read, whilst 4 indicates that nothing of value is known, even if a few letters or words are recoverable. Memorials may be illegible because all the text has eroded away, it is completely overgrown, or lying face-down. In the last two cases in due course a text may become visible, and this should be noted in comments. Some monuments were placed on graves but never inscribed, and these are coded 9.

Many combinations of these two condition elements can occur. At one extreme is an in situ monument in fine condition but where the inscription has been lost through surface erosion of the text (which can occur through surface spalling of stone, or if a monument is made of more than one stone, and a soft variety was used for the portion with the text); this would be coded 15. At the other extreme is a dismantled stone of which only the part with the text has been saved, but which has a pristine inscription, which would merit the code 41.

The purpose of these codes is to exclude monuments which cannot be used for certain kinds of analysis. For example, if part of a graveyard had been cleared, they would still be marked on the graveyard plan. However, if a study was undertaken of where stones were erected at various periods, these would have to be excluded as their current position was not where they were first placed and so does not show the spatial development of the graveyard burial pattern over time. In this case, all those labelled 2 in condition of monument would be excluded from this analysis. Likewise, if one wished to examine all memorials with epitaphs, and see how common they were at various times, it would be necessary to exclude at least those classed 4 and above in condition of inscription from that study.

### Monument dimensions

The next group of coded entries refer to the dimensions of the monument - its height, width and thickness or length. They are all given in millimetres, not because the exact millimetre is normally vital but because it can be critical in thickness (with headstones for example) and

so uniformity for all the measurements avoids errors. It is also better than using centimetres and parts of centimetres e.g. 7.5 cm is 75 mm, so using millimetres is so much easier when it comes to analysis. Even so, it is very easy for recorders to inadvertently use centimetres or inches - with apparently tiny monuments being thus recorded! This is an example of where checking is important.

Measurement needs to be consistent for the whole study, and guidance needs to be given to all recorders. Height should be from the ground surface, even if there is a base, as the overall height – and so visibility – of the monument is a critical measurement. The stepped portions of crosses (usually white marble) should also be counted in the height of the memorial, but the sketch can be annotated with the measurements for each step. Some 19th-century and later headstones have a wider more prominent base element, and these now have their own separate measurements for height, width and thickness, which should also be used for all the steps combined for crosses. The main part of the monument, even set in a base, has width and thickness excluding the base. Width is the easiest measurement to decide upon, and the widest point should be taken, so this would be at the base of an obelisk, but it could be well above the ground and across the arms in the case of a cross.

Sunken memorials can be problematic. As many monuments may have sunk a little, it is easiest to merely take the above ground height for all of them, though it would be necessary to mention this in comments, and valuable to note the depth to which the inscription was found if it was followed beneath the surface. Where stones are leaning, it is easy enough to measure along the side of the memorial and so obtain an accurate original height. Fallen memorials may have broken at ground level, so the whole length of the recumbent stone would represent its original height; if the monument has been lifted, the differential erosion or lichen growth may indicate the amount originally above the ground. Note any decisions in Comments.

Thickness / length of monument is a strange category, often with many low readings under 100mm (headstones), and another group at about 2200mm (ledgers and table or chest tombs). However, there is no need to have separate categories since there can never be any confusion. Kerbstones as additional features need to be noted, but do not deserve separate measurements; their arrangement around the grave should be clear from the plan, However, where a monument only consists of kerbstones then a full set of measurements should be recorded. Large plots, such as a kerb or railings enclosing more than one memorial, now has its own number and can be measured, with each monument within it given a separate form.

Measurements are important indicators of size, one the key variables in any analysis. If there is any doubt, such as with a badly sunk headstone, it is better not to enter measurements in the main part of the form but annotate the sketch and indicate the issue there.

### Orientation

The orientation of the stone indicates which way it faces. Most headstones, for example, are at the head of the grave and face towards the east, but this is far from universal. Also, most

headstones do not exactly face east, and within a graveyard different blocks of graves may deviate one way or another from east. The reasons for this can be an interesting avenue of research. Sometimes graves are aligned parallel to a feature such as a wall or path (perhaps now no longer visible), or the slope of the ground may have encouraged a different alignment. Some stones may face west, so that they can be easily read, say from a path. Cemeteries can have many different alignments of memorials, which only make sense when located on the plan.

All monuments, including tombs, have an orientation. This is based on the side with the most important primary inscription. Even horizontal slabs have an orientation - one considers which way they would face if they were set up on end. Stones that have clearly been moved should be not measured for orientation, as this creates false data for analysis.

To measure orientation, a compass of a type used by walkers, which has a sliding ring with 360 degrees marked on it, may be used, but many mobile phones now can have a compass app. The compass is set on the top or side of the stone, the fixed arrow pointing outwards from the inscription. The sliding ring is then turned until north on the ring (0 or 360 degrees) lines up with the compass point which is pointing to magnetic north. It is then very easy to read off the angle for the memorial by seeing the number on the sliding ring which is lined up with the fixed arrow pointing out from the memorial. The only time that placing the compass on the stone can present difficulties is if the rock from which the monument is made is itself magnetic. This can be the case with some granites, so the recorder must be careful to swivel the compass about and see if the needle adjusts back to the expected general direction or just floats about aimlessly. With such stones, orientation needs to be calculated against the base or kerbs, as the magnetic field does not extend any distance from the stone. It is easy to use a phone app as this just gives the reading in degrees. A stone facing directly east would have a reading of 90 degrees.

This completes the part of the form recording numerical information – measurements in millimetres or orientation in degree. The rest of the form is designed for numerical codes, but these are codes assigned to particular features such as monument shape, materials or decorative motifs.

## Coding other information

### Background

Though at first sight this part of the form may appear intimidating and confusing, it provides an effective way of encapsulating information about many different aspects of the monument. For manual sorting and searching, the use of code numbers in the boxes along the right-hand side of the sheets makes reference easy, and the form can be easily used for transcription into a computer. Using the codes in the field is also a much faster way of recording the information. Having the code sheet with categories and drawings of shapes on one side of the clipboard, and the form currently being filled in opposite, the recorder can rapidly consult across and find the right codes. After a while, many of the common codes, such as local materials for headstones, is soon remembered by recorders.

The recording form presented here is the result of work on more than 50 burial grounds in England, Wales, Isle of Man and Ireland, and the form itself has evolved since the 2000 edition of the Handbook. This form has been designed to provide choice for the recorders, but some elements are essential, and these will be highlighted.

It is highly desirable that a preliminary visit to the burial ground identifies the common features of the coding, and any local features which will be given codes not listed here. If additional codes are identified during the survey, it is essential that all copies of the code sheet guidance be modified at once, so that all recorders have this information, and these additional code numbers must be set out and explained in the burial ground archive. It should be noted that additional (aka local) codes cannot be accommodated within the online Burial Spaces Research Database, in which they will automatically default to 'broad type' (headstone, grave marker, grave cross etc.). For much of the information contained in the inscription, such as the genealogical details, a second form can be used which is filled in at a later date and away from the burial ground, and be recorded in a separate digital database.

## Materials

The materials from which monuments have been made vary according to region, but from the later 19th century the same range of materials is usually found anywhere in the country, and so the suggested list should form a suitable basis from which to work. The codes for materials have been given two digits; the first giving the general type, the second to be used if this is to be subdivided. For example, on the sample code sheet granite in general has been given the code 30. But if greater detail in recording is desired, then the various colours have all been given numbers in the 30s. This allows anyone interested in granite memorials, irrespective of colour, to find them all easily. If only black granite was required, then 33 would be searched for.

In particular areas, there may be various forms of, say, sandstone which it would be helpful to differentiate; here codes for yellow or red sandstone have been assigned. Just as the granites have all been given numbers beginning with 3, so the sandstones have numbers beginning with 4, so instead of just using 40 for all sandstones, one might choose to use 41 for yellow sandstone, 42 for red sandstone. However, if these or other sandstones can be differentiated and would be worth recording, other numbers in the 40s could be used, and noted in the supporting archive documentation. There are also plenty of additional numbers to use as required. Up to four materials can be recorded on the form for the single monument, but if a monument had more than four materials, the four most visible ones should be listed in the coding, and the others noted in Comments. If lead is used for inlaying letters it should not be coded here as it would be identified under technique of inscription; likewise, fittings used in the construction of monuments or in repairs should just listed under comments.

The first material to be listed on the form should be the dominant one. For example a sandstone headstone with a white marble inset of a cross would be coded 40 21. A surprising number of memorials are made of more than one material; many chest tombs have a brick base with a stone slab, and Gothic revival monuments may be polychrome by

using a variety of materials. Many monuments from the early and middle part of the 20th century have chippings of coloured stone or glass within the kerbs. Notice that the material of the base should not be listed in the Materials of monument section, but in the box designated Material of base, directly below the base measurements.

Many people are concerned about correctly identifying stone types, and the services of a geologist may be helpful in the first instance. Whilst a monumental mason will know the rock types used in contemporary memorials (and many of them now come from as far afield as South Africa, India and Chine), he may be less certain of the older stones. A geologist from a local school, college or museum should be able to help and, once the key features are known for each rock type, it is not too difficult for the recorders to determine the material for most, if not all, memorials. If there is still doubt, a geologist may be prepared to work on the team recording this feature for all stones, or they could be persuaded to check and deal with any problematic examples. A useful guide to common gravestone rocks is available as a download, but for local stones – and even the identification of particular quarries or bedding within these – requires local knowledge.

### Monument type

Monument type is one of the most crucial categories on the form, as different types are often analysed in different ways; they also have varying rates of survival and the use language and decoration is often related to monument type. So, it is often necessary for analysis to select out all the headstones for study as a group, for example, as opposed to tombs. The monuments have been broken down into the following categories, indicated by the first digit in their code numbers: flat slabs, grave-rails and -boards, low monuments and kerbs (0000); chest and table tombs (1000); crosses (2000); sculpture (3000); headstones (4000, 5000, 6000, 7000, 8000), pedestal tombs, mausolea (9000). Those who do not want to record greater detail will help many other researchers if they use these broad categories, and for any monument they feel uncertain about, using a broad category will avoid confusion. However, more detailed recording provides much more fine-grained information about any burial ground, and if data from several sites is put together, can reveal exciting and important information, even if the numbers of more detailed categories are too small for a single-site analysis. Also, the detailed recording indicates local popular forms, sometimes unique to a small area and perhaps produced by a single mason.

The four-digit numbering system allows for recording and analysis at different levels of detail, and so is very flexible, and works on the same principle as that for materials. The first digit indicates the type of monument (e.g. headstone, tomb), the second a subset of this (e.g. round-topped, table), and the third can be used for further subdivision, depending on the type of monument. These are self-explanatory when accompanied by sketch drawings.

Where possible the categories suggested here should be used, but the many local variants which may be encountered can be given additional numbers (the headstone categories have some unused 5000 numbers, and many 7000 numbers have not been allocated, but note that local codes cannot be accommodated within the Burials Spaces Research Database, where they will default to ‘broad type’ [headstone, grave marker, grave cross etc.]). By using this system one can either split into detail (all 8120 monuments, desk with open book) or

lump together (all monuments beginning 81 (desks), or even all beginning 8). The working classification should be developed after a preliminary visit to survey the range of forms; if only a few types are present, a short checklist might be provided to each recorder, with just some full sets of code sheets available if required.

As this is one of the most important elements of the form, and also potentially the most problematic, a separate document has been produced for IDENTIFYING MONUMENT TYPES.

## Additional elements

Additional elements of the grave associated with a headstone can be recorded in the next set of boxes. The first box concerns footstones, which are given a general number 1000. Often the footstone mirrors the headstone in miniature, but there are many examples where this is not the case. Footstones need to be sketched and described in Comments; occasionally the same monument will have several footstones, which should each be recorded. If one wished to study footstones in any detail, then 2*** - 9*** could be used for particular shapes. The second box is for the body stone or whatever covers the grave in front of the monument. This can be a slab set flush with the ground (*100), a raised slab or block (*200), a higher block more like a tomb, but with a headstone (*3**), a coffin shape flush with the ground (*4**), a raised coffin shape (*5**), or a wrapped body shaped stone (*6**). A flower holder built into the base also has a code (*8**).

Kerbs can be recorded in the same way as other information, and as an additional feature they are indicated in the third box. If a kerb is present, **1* can be used. This indicates no particular form, and is very useful when kerbs only partly survive or are largely buried. Subdivision can be achieved, however, with plain kerbs (**2*), posts only at the foot (**3*), at head and foot (**4*), two on each side but none at the head (**5*), with three on each side (**6*), with railings (**7*), or with chains (**8*). In the case of the last two, all evidence may have been removed save where the fittings were inserted into the kerbs; in these cases, chains have fewer, and often slightly larger fittings.

The last digit is for any filling within the kerbs, with green (***1), white (***2), grey (***3) or pink (***4) chippings, but other common infills are peat or soil (***5), gravel or pebbles (***6), or shale fragments (***7). Any other fill can be coded ***9.

Kerbs are not terribly informative typologically in most cases, though they are interesting indicators of territoriality of grave spaces. The surviving record may not be very easy to interpret, and so it is important at the outset to decide whether investment of time and effort in this aspect of the recording project is worthwhile. A decision has also to be made as to whether they are all to feature on the plan. In many burial grounds, numerous kerbs without inscriptions have been cleared away or re-set below the turf to facilitate grounds maintenance. Local knowledge or old photographs might indicate this, but recoding can only concentrate in the first instance on what survives.

The issues of reliability of data and time needed to record is also true of portable features such as flower vases, immortelles (clear domes of glass or plastic with artificial flowers

inside, often protected by iron wire covers), or small plaques with messages or devotional texts. Some may carry generalised inscriptions such as 'Mum' or specific details of name and dates, and so be of some interpretive value. Many, however, have become detached from their original grave locations and lost, or used elsewhere, and it is best to record them in the Comments section. If there is an interest in the typology, materials and location of these items then the additional boxes on the form can be used once an appropriate coding system has been developed.

### Shape of text panel

Many monuments have text set in a clearly defined panel, though such features are much more common in some regions than others, and many burial grounds will have few or no memorials with text panels. Small mouldings or incised lines round the edge of the monument are not text panels but relate to marginal decoration. Sometimes the inscription can be on a different material (such as marble) to the rest of the monument, but is often still also defined by a moulding or other feature; in most cases, however, the text panel is merely carved out of the same piece as the rest of the memorial.

The text panel may mirror the shape of the stone, but often it is of a different shape. The shapes most often found are square (1000), lozenge (1500), circle (2000), vertical oval (2300), horizontal oval (2500), sarcophagus (3000), shield (4000), cartouche (5000), open book (6000) and rectangles in horizontal (7000) and vertical (8000) form.

Rectangular shapes, mirroring the faces of the monument, may have variants, so squares (1000), horizontal rectangles (7000) and vertical rectangles (8000) are further subdivided by reference to their tops which, like headstones, can vary. The following may be found: round top (*100), semi-circular central feature (*200), Gothic pointed (*300), triangular (*400), triangular central feature (*500), slightly curved (*600), slightly curved central feature (*700), and sinuous (*800). Rectangular panels can also have the corners cut away, in a concave (**70), angled (**80) or stepped (**90) manner. This may only be at the top, but where the panel does not meet the ground the same shape usually appears in all four corners; for simplicity of coding these have the same numbering as those with two corners cut away.

Each shape can occur more than once on the memorial, so the fourth digit indicates this, with ***2 showing it occurs twice, ***3 three times. As more than one shape of panel can appear on a monument, the form has room for up to three such shapes. If two panels have the same shape, this should be coded twice.

### Definition of the text panel

The text panels may be defined by incised lines (1), a moulding (2), element of relief decoration (3) such as a wreath, or may be inset and flat (4), inset and convex (5), raised and flat (6), or raised and convex (7). The form has room for each shape of panel to have its type of definition recorded.

### Techniques of memorial inscription

There tends to be a fairly restricted number of techniques used in inscriptions, though on the same monument there may be several treatments. The most common form is incised

(1), but inlaid (2), and relief (3) are also frequently found; purely painted letters are rarer, though were quite common on some wooden and metal memorials (4). Incised painted or gilded (5) and relief painted (6) were probably more common than we can now tell because of erosion. Raised inlaid (7) and applied letters (8) also occur. The recording form allows for up to six techniques to be recorded for one memorial. The materials of the lettering can be noted on the annotation of the inscription, but are not used in the materials of the monument.

The various techniques may have been part of deliberate differentiation, such as an ornate false relief first word, with most of the inscription incised, and the name of the deceased picked out in paint. It is often the case, however, that differences in lettering technique indicate different phases of the monument's use. For example, incised lettering may have been used for the initial memorial, followed later by a commemoration to another person in inlaid lettering. The coding does not differentiate between these phases of inscription as it would be quite difficult to be certain of this in many cases, and complex to record it. The various styles, however, need to be annotated in the comments section or alongside the inscription, if they will not be obvious in the photograph. It is extremely important for dating purposes to identify what can be termed the inscriptional events that have affected a monument; these issues and how to come to a decision are discussed below, under Date of monument.

Where a letter is inlaid, this does not also count as incised, even though there has to be incision or cutting to prepare for the inlay. Where the inlay has fallen out, as is quite common with the normal soft black lead lettering, the small drilled peg holes, which should still be visible, indicate that this was not incised lettering and so should be coded as inlaid. On older stones, careful scrutiny of serifs and other parts of letters most protected from the elements is necessary to identify paint; the colour needs to be noted in the comments section.

### Decorative motifs

In some parts of Britain almost all memorials are plain, in others they are highly decorated. The extent and nature of decoration, and the motifs used, also varies greatly over time. The range of decorated motifs given here is larger than that likely to be needed on any one survey undertaken at one place, but is a useful overview of the range. By subdividing in the same way as with the memorial type it is easy for those motifs with a similar theme, such as flowers, or symbols of mortality, to be grouped together for analytical purposes. The more complex problem with regard to decorative motifs is that of their number. A single monument can have many motifs, and so two lines of coded boxes have been provided on the form.

### Central motifs

The first line of boxes is for the central motifs. In the headstone they are in the centre and across the top of the stone. If they are in the top corners they still count as central – the marginal ones run down the sides of the monument. There may still be several motifs that

are part of the central design. The motif to be recorded first should be the most visible, often but not always in the centre. Where a complex picture may have several elements, special photographs can be taken to reveal the detail but the main features need to be coded. If there are more motifs than there is room on the form, place the most visually significant ones in the boxes, and note the others in the Comments box. Some codes are for complex designs and cover a number of motifs; most notable of these is the Passion (645), which can have many different symbols which do not need to be otherwise coded.

For a ledger, the central motifs would be in a similar place, at the top of the slab, but they may be found on one of the long sides on a table tomb (though its siting in the churchyard may determine which was its most prominent side).

### Marginal motifs

Marginal motifs should be recorded in the separate set of boxes; they often include architectural designs such as columns, or rope work and foliage, as well as many other elements. Tombs in particular can have all their sides impressively decorated. How all the various elements fit together should be explained in comments, and a sketch may be useful, not in an attempt to replicate the designs, but rather to show their composition. These should also be recorded by photography.

Because decoration varies so much regionally, this is one of the categories that may need most reassessment on a local basis. It is also likely that for detailed work on designs greater reliance will be placed on photographs and rubbings than on the coded data alone. Moreover, the style of the decorative motif is not covered within this coding scheme. Thus, for example, different carvers preferred very visibly different elements such as skulls or cherubs. Stones with these motifs can be identified through these codes, but examination of the photographs would be necessary to decide whether they were made by the same carver. Many motifs can be incised, carved in relief or false relief (with the background cut back), and this also is not recorded except by photographs.

### Tooling

Many stone memorials have indications of the production process of the block from which the monument was made. This tends to be with sandstones, slates and limestones, with granites and marble having very smooth surfaces. Tooling can be coded for the back, and separately for the sides. This may be the same for all surfaces but the one supporting the text, but many headstones may have fine hand tooling on the back, but machine cut tooling along the side. Machine cutting can create parallel-lined rilling, or concentric incisions produced by a circular saw.

### Repairs

Many monuments suffer damage during their lives, and it may be repaired (1). Sometimes this was many years ago, in other cases it is more recent intervention using conservation techniques. The coding concentrates on the type of fixing and the material, with iron (2), copper alloy (3) or lead (4) clamps, or some form of adhesive such as mortar (5). Place details in Comments, and make sure the photographs record this. Some repairs (as with some initial constructional techniques) use iron which can later corrode and split the stone.

If the graveyard recording is part of a management plan, it may highlight these that would benefit with replacement of the iron components with more benign materials. Conservation architects could advise on this, and how it might be done either by volunteers or specialists.

### Letter styles

Letter styles can be an interesting categorisation, but this is difficult to develop as so many typographic styles can be used even on one stone. Someone well versed in calligraphy and typography may be able to devise a local categorisation, and where there is such expertise it may be better if the same person records this feature for all the memorials to ensure standardisation. Alternatively, selective rubbings or detailed photographs can be produced to indicate the stylistic categories. A basic set of different generic styles is offered here, but close examination will show that there is much variation within each of these and this may be interesting and worthwhile to record if a member of the team ca consistently categorise this, though it may be possible to do much of this from the photographs with just further on-site checking. Only lettering in the Roman alphabet can be coded here; other scripts can be recorded under language, as discussed below. Space is provided for up to four letter styles on each memorial.

### Date of erection of monument

One of the most important features to establish about the memorial is its date. For some forms of analysis, people are the subject of study, and dating is provided for them by their dates of death. For the memorials, however, the situation is more complicated. In a few cases the date of erection is explicitly stated, usually but not always at the top memorial text. For the vast majority of memorials an inference has to be made. A memorial can be erected before anyone later commemorated on it has died; in other cases, the monument is only put up decades after the death of the latest person mentioned. It is normal, however, for the stone to be erected within two or three years of either the first person mentioned, or the latest in a group all inscribed at the same time when the stone is first used. The recorder should try to decide how much of the inscription on the stone was carved all at once when the stone was first erected. This text is called the primary inscription, and the latest year of death with this inscription is likely to be the most accurate estimate of the date of erection. Where there is any doubt, use the year of death of the first person commemorated.

The date of the monument has been given its own line on the form, to be followed by a code number to indicate how this has been decided. It could be ascertained on the basis of an explicit date of erection (1), or it may be inferred from the first person commemorated (2) or from the latest on what is through as the first group recorded (3). Sometimes it is clear that the monument is much later than the date of those inscribed and is a more recent replacement, and can be coded 9. Examples of all these possibilities are illustrated. One would not wish to use a memorial coded 9 in any study of change of shapes, materials or motifs over time, and so this coding allows it to be filtered out for such an analysis. A memorial may be undated – often because the text is eroded – but an associated footstone may have initials and a year on it, and that might provide a suggested date.

## Comments/sketch

The comments box is for use to record any features that are not otherwise covered, to elaborate on any interpretation (or doubt about it), and to note when further investigation may be worthwhile, for example in better light. Masons may be noted here, though they will also appear on the inscription, and they could be separately coded (see under Additional information, below).

It can also be helpful to provide a sketch of the stone or any particular motifs here. Experience shows that though these may be very inaccurate they can still convey the essential features of the stone. If photography is being undertaken at more or less the same time it may be better to delay the sketches until the photographs have been developed and mounted on the forms. Then the sketches can add any detail not easily seen on the photograph. When there is to be some time before photographs are taken, then the sketch is even more important. It is still worth emphasising, however, that recorders should not spend too long in producing their sketches. They should concentrate on indicating shape, decorative elements and perhaps highly decorated introductory terms rather than normal forms of text.

## Field record check

It is very easy to make mistakes when filling in forms, perhaps by misreading a date or name, writing in the wrong box, or failing to fill in a section of the form. The very repetitive nature of recording can lead to lack of concentration, and indeed it is helpful if recorders take some time to visit each other and have regular short breaks. Most inexperienced recorders do not realise how they, and even experienced recorders, will make mistakes either in mis-reading text or a measurement, or by omitting a section of the form that should be filled in. That is why the on-site and base checks are necessary.

Errors need to be kept under control, however, otherwise little is achieved in the recording process! It is essential that all forms be checked through by another member of the team. It is best if this can be done by someone with more experience (who may, for example, be able to identify weathered and almost illegible text), and also by someone used to the form and its codes. Any different pair of eyes, however, can sometimes see different aspects and can check what has been written down for the inscription, measurements and coding. The initials and date of checking should be placed in the field check box in the bottom left hand comer of the form. The base check is useful especially if conditions are challenging when recording and checking takes place, as the photographs can be compared with the form, unfilled sections can be seen as either irrelevant for that monument or need another on-site review. A checklist with monument numbers and the specific queries to be resolved should be draw up, and then resolving these can be relatively rapid. As photographs also need checking back at base, and some may require replacements, revisiting burial grounds is normally required and should not be seen as any form of criticism or failure by the team.

## Additional information - some suggestions

Other information could be recorded, and has been done for some studies, but it depends on the interests and aptitudes of the recording team. For this purpose, extra unlabelled boxes have been provided on the form, to be used as required.

If there are many memorials with details of masons it may be very useful to codify both the names of the masons, and the places from which they traded. This can show changing fortunes of workshops, and their catchment zones. Codes to cover this will need to be designed for each burial ground or area. Otherwise masons can be studied by selecting out the forms which have masons' marks, using a simple scheme of 1 for a mark being found, and 0 for no mark in one of the sets of boxes on the form. The details of the mason can be placed in the comments section, and those forms found by searching for those records with 1 rather than 0. The forms can then be manually sorted and analysed.

A further coding scheme would be to note where memorials have been constructed. More complex monuments such as chest tombs or pedimented headstones, may involve the use of joints, dowels, and clamps.

# IDENTIFYING MONUMENT TYPES

## Ledgers

Ledgers, flat slabs level with or just protruding from the ground, can be coded 0100. Care has to be taken to make sure they are not really parts of dismantled table or chest tombs, where only the top slabs remain, and have been set on the ground. Many tombs which were considered dangerous may have been dismantled. If there is any doubt, it is worth noting this in the comments section. Small slabs which are often used to mark modern cremations come in several forms and have their own numbers (0600, 0700). Ledgers can be raised up on a base which is not substantial enough to make it a chest tomb, but it is often just one course of blocks; this can be recorded by using 5 at the end, so a simple ledger on a base would be 0105. Some ledgers are coffin-shaped (0200). Body stones with a headstone are similar to a rectangular or coffin-shaped ledger, but the inscription is on the headstone, so they are recorded under Additional elements (see below).

## Grave-rails and grave-boards

In a few areas of Britain grave-rails with a shallow horizontal (0310) and grave-boards with a deeper horizontal plank (0330) survive, and they are well worth recording; further subdivision may be worthwhile in those few areas where they are numerous. The grave-boards may have carved lettering, though in many cases this was painted. Grave rails and boards were originally in timber, but they can also be found in stone and cast iron. They have the same codes for their form, but the materials codes would be different.

## Low monuments

If no differentiation within other low monuments is attempted, all can be coded 0500. However, low monuments come in a range of shapes, and some of the most common have been given sub codes. The top may be flat (0510) or have a convex curve (0520) to let the water run off the surface and allow any decoration to be better viewed from a distance. Many low monuments come to a ridge, either gabled (0530) or hipped (0540). Some of the most elaborate take a gabled cross form, looking rather like a miniature church (0550). As with ledgers, low monuments are often raised up on a base or step, which can be indicated by the final digit in the code (***5), thus making a gabled low monument on a base 0535.

## Kerbs

When kerbs form the monument itself, they are given a code 0900. If they form an additional element, to, for example, a headstone or tomb, they should be recorded as Additional elements (see below). However, many 20th-century kerbs comprise the only feature of the monument and deserve to be recorded in this section of the form as a discrete type.

Simple kerbs should be given 0920, those with raised posts at the comers 0940, and those with three posts on each side 0960. In some cases, the kerbs have railings (0970), even when there is no additional element inside, or chains (0980). The last digit can be used for any filling within the kerbs, for example green (***1), white (***2) or grey (***3) chippings. These same codes are used for kerbs that are Additional elements, so many variations have been assigned numbers.

## Chest and table tombs

If you do not want to divide up these tombs, or there is only the top slab and it is not possible to tell what type of monument it originally formed a part of, use 1000.
Chest tombs are rectangular box-like monuments with flat slabs on top and closed-in sides, and all have 1100 numbers. They are subdivided on the basis of the decoration on the sides. Those with plain sides (eg those in brick or stone ashlar) are 1110, those with rectangular panelled sides 1120. Further categorisations could take into account vertical elements that may be fluted or plain, or the nature of the mouldings defining the panels. This degree of coding would only be worthwhile if there were enough monuments to subdivide in this way. Some tombs have console ends which are worthwhile coding separately (1130).

Table tombs (1300) also have flat slabs but these are raised up on legs. There can be four legs, in a variety of shapes, of which the most common are straight (1410), baluster or column (1420), with slightly curved animal legs (1430), or those which expand in the centre (1440). Often the rectangular top slab is supported by six legs, which likewise frequently come in the same forms (1610, 1620, 1630, and 1640 respectively).

In some parts of the country, the table top is supported not on legs, but on end panels with a central panel joining them providing support for the horizontal slab (1700); again, in areas where these are numerous they could be further subdivided.

The last digit of the four-digit code for memorials can be used to indicate the type of top on the tomb. The slab on top may be a simple square block (***1), have bevelled (***2) or coped edges (***3) or may have a more complex moulding (***4). There may be additional elements mounted on top of the slab. The Gloucestershire bale tombs, for example, can occur with single or double half-column shapes (or bales) on their tops (***5, ***6). Some cemetery tombs can have a low monument on top of the tomb (***7). If there are common regional types in the area being recorded, these can be differentiated if required using the last digit.

## Crosses

Crosses as a whole can be numbered 2000, but it is easy to differentiate the main types and give them separate codes. The simple Latin cross (2100) is the most common, but others frequently found include the ringed cross (2200), often with Celtic or other revival interlace, crosses with expanded terminals (2300), and those with Gothic revival finials at the terminals (2400). Each of these categories has room for further elaboration in codes (eg 2210, 2220, 2230 etc for different forms of ringed cross), and all numbers from 2500 are available for further categories. Crosses on top of headstones, even though they are sometimes the dominant feature, should be recorded as parts of headstones (see below).

The bases of the crosses vary considerably. Many are stepped, and this can be indicated by the third digit, where **10, **20 and **30 each indicate the number of steps as 1, 2 and 3 respectively. A rocky base (**50) is also found, and many wheeled crosses and some others have a roughly square base (**60). As the steps can sometimes include one in a diamond shape, this can be indicated using the final digit (***5).

## Sculpture

Sculpture occurs rarely in churchyards, but is quite common in cemeteries, especially in areas in use in the first few decades of the 20th century. All sculpture, whatever its scale, is coded 3000.

The most frequent figures found are angels (3100). These can be subdivided into angels standing (3110), sitting (3140) or kneeling (3160). Sculpted cherubs (3200) also occur, especially on child graves. In Catholic areas, the Virgin Mary (3400) is often found. Other Biblical figures and saints can be given additional numbers if this is felt worthwhile, otherwise they can be given the general number 3000. Non-religious figures, often in Classical clothing, are also common (3600, 3700) and sometimes the deceased is depicted, though more often as a bust (3650, 3750) than as a full figure, though these do occur.

Just as crosses appear on bases, so does statuary. It is most often found on a stepped base (***3), rocky base (***5), or a cubed base (***7).

## Headstones

Headstones (4000) are by far the most common form of memorial, and they come in a great variety of shapes. Many of these were only popular at certain times and in a few regions, so providing a national design scheme which would encompass *every* possibility would be impossible and horrendously complicated. This system is not the simplest, but it does allow a logical development of types to fit most situations. To give headstones the variety of forms necessary, not only the 4000s but also the 5000s, 6000s and some 7000s and 8000s have been allocated to this type.

For traditional headstones, some of the 4000-6000 numbers have been used, with each digit of the code indicating a particular feature. The first two digits indicate the basic shape of the top: round (4100), Gothic pointed (4200), triangular/gabled (4300), pedimented (4400), slightly curved (4500), sinuous (4600), flat (4700), concave pointed top (4800).

Slightly more complex shapes have been given numbers beginning with 5 or 6, leaving some spare numbers. Headstones with flat tops which then have central elements that are semi-circular (5100), triangular (5200), or slightly curved (5300) are often found. An asymmetrical form of headstone (in a variety of shapes) occurs during the 20th century (5800) which is not easily placed in any of the other categories.

Headstones may also incorporate a cross on top (6000). Where many cross forms occur, the Gothic pointed form with cross (6200), and triangular tops with plain (6300) or ringed crosses (6400) are most common. Other top features such as a finial or fleur-de-lys, may occur but these are less common and have not been given codes here. This would only be worthwhile if they were common in the survey area as it may indicate that they are the work of a particular mason or workshop, and their identification as a specific type would be informative.

The third digit in the code is used to define beyond the main shape. Using **1* indicates that the headstone has indents on the sides; these are particularly common on Gothic revival stones but do occur on some others. **2* indicates that the form is repeated twice on the top of the stone, and **3* shows that it is repeated three times. These repeats occur on some stones where separate vertical panels are set aside to record individuals, and tend to be found on older stones. Some headstones have an inset – a cusp – at the centre of the top (**7*), and others can be cut away either side of the top (**8*); ones with a triangular profile (4380) are common, and others with a rounded top – often with raised shoulders (5181) – has been called by some researchers an anthropomorphic shape as it may resemble a person's silhouette.

The last digit of the number indicates the treatment of the shoulders of the stones. Various shapes can extend up from the top of the stone, or the shoulders can be cut away in a variety of shapes. In particular, the concave shape (***7) can be repeated several times on each shoulder, but in this classification such detail cannot be recorded; it should be noted on the sketch and visible on the photographs. A particularly common profile can of course be given one of the spare numbers (such as in the 5000s) which have not been assigned.

Those memorial types developed during the early decades of the 20th century, some of which derive from the headstone form, have been allocated 8000 numbers. They do not require the various subdivisions outlined above for headstones regarding the indents, repeated shapes or treatment of the shoulders, so these subdivisions can be used differently for these more recent memorials. Many are thicker than headstones, are usually relatively small, and have some element of the design specifically set aside for the inscription often positioned at an angle which is neither horizontal nor vertical.

The desk form of memorial (8100) is quite common, perhaps with an open book (8120) or scroll (8150). The memorial may only consist of a slab with a flat sloping surface for the inscription (8200), an open book (8220), or scroll (8250).

Another common style is the roughly shaped rock, which may actually be just a boulder, but is more often carefully carved with crevices and vegetation to give the impression of a craggy rock (8400); it frequently has a scroll for the inscription carved on it (8450). Sometimes a smooth rock is used, either one naturally rounded from water action, or smoothed by the mason, often accompanied by fine lettering and design (8480).

There are again plenty of additional numbers to be used for other forms which are encountered and thought worth classifying separately. However, it should be noted that local types cannot accommodated within the Burial Spaces Research Database, where local codes will default to 'broad type' (headstone, grave marker, grave cross etc.). Consequently, if in doubt, place the stone in a general category (such as 5000 for older shapes and 8000 for more recent ones). These can always be reviewed at the end of the survey when all these 'others' can be examined together, and if suitable groups can be recognised they can be recoded either within existing codes or with new ones.

To summarise, the suggested classification utilises 4000 for headstones in general (and would be used, for example, where the top has broken off and been lost and so it cannot be given a typological form). 4000-6000 has been given to traditional headstone forms, and 8000 to more modem forms not otherwise represented; only 70** numbers have been allocated – to external monuments placed on the wall, which were not coded in the previous version. The remaining 7000 numbers are left completely free to be used if required; in some regions distinctive forms occur frequently and deserve to be noted. Thus, there is plenty of flexibility to retain this classification and augment it with local types - but remember that these local codes cannot be accommodated within the Burial Spaces Research Database.

## Pedestal tombs

Though far less common than headstones, pedestal monuments are frequently encountered, and are very common in some burial grounds. The pediment may be solid or hollow, but the classification used here is based on the shape of the main block of the monument. If this cannot be assessed, or all are to be placed under a general number, then 9000 should be used. An upright cuboid shape (9400) is the most common, though a squat form that really is a cube (9300) is occasionally seen. Those with oval or circular cross sections, making a columnar form (9100) or multifaceted, polygonal cross sections (9200) are also encountered. Many pedestal tombs are set on a low base, which can be mentioned in comments but should not be considered part of the monument unless this clearly serves as one or more steps (it can be coded and measured as a base). The third digit is used to indicate the second stage of the monument, as there is often more than one; this can be the same shape as the first, or may be of a different form, whether a cube (**10), gable (**20), Gothic structure (**30), obelisk (**40), pyramid (**50), dome (**60), column (**70) or broken column (**80). The fourth digit indicates any feature on top of the pedestal tomb. This can be an urn (***1), draped um (***2), finial (***3), sphere (***4), or neo-classical sarcophagus (***5) goth cross(***6), plain cross (***7) or ringed cross(***8).

## Mausolea, partially subterranean vaults and other upstanding structures

All upstanding structures can be just labelled 9500, but some obvious subtypes deserve separate coding. Mausolea occur occasionally in churchyards and more frequently in cemeteries. They have been given the code 9800 as a general heading, but can be further subdivided; some common forms are already allocated codes – simple Classical revival form (9840), an Egyptian style (9850), and a Gothic revival structure reminiscent of a chapel (9860).

More recently upstanding structures (9600) have begun to appear, largely in cemeteries, often associated with immigrant groups who are transferring their commemorative traditions from, for example the Mediterranean. They may have a flat top (9620) but often have additional features which can be given codes: a scroll (9622), open book (9625), vertical headstone on top of the tomb (9630), a cross lying on the top (9640) and upright (9650) or sculpture (9660).

Partially subterranean vaults (9900) occasionally occur, and sometimes only just protruding above the surface (9910), though others have walls visible but with various shapes of roof (9920, 9930). Occasionally, more elaborate end facades create more impressive structures (99*5).

# PHOTOGRAPHY AND ADDITIONAL RECORDING

## Photography

Photographic technology continues to advance apace, and now even mobile phones can have remarkable capabilities, but a single lens reflex (SLR) digital camera is really needed to photograph the stones because the files are higher quality.

It is usually easiest to set the camera to automatic, but if a team member if more accomplished with digital cameras, it can be helpful for some of the images that are of the inscribed and decorated face of the monument to limit the depth of field so that any background is blurred. Details of lettering, motifs and any mason names may require a close-up setting. It is now relatively easy to take digital photographs; the challenge is to make sure they are consistent in terms of composition, and that there is a sensible balance between photographing general views and details.

There may be some need to trim grass or other vegetation in front of the memorial, especially if text and decoration is close to the ground. This should be considered as the photographer looks at the subject through the camera, and any trimming should take place at this point.

### Composition, scales and numbers

Photographs should be taken face on to the headstone, with the face filling most of the frame, though for more complex memorials an oblique view may be more informative. Sometimes gaining a little height can be advantageous, particularly in the case of ledger stones; a small aluminium stepladder is ideal. To maintain some standardisation, and so that visual comparison can easily be made, it is helpful to take photographs of headstones to fill most of the frame, but with some margin. It may be worth getting lower or higher to minimise extraneous visual distraction such as trees or other memorials. Headstones at an angle may require an image showing it leaning, and another which attempts to show the face ‘head-on’, which may even require lying on the ground and looking up at the inscribed face if the headstone leans forward. In all cases be very sure that the memorial is stable.

A scale should be included in all record photographs; 30cm or 50cm lengths are not too intrusive. They should be coloured red and white, or black and white, and set against or beside the memorial. They can be made by painting a ruler or length of dowel; it is possible to use coloured tape (such as electrical tape) to create the alternate stripes. These can look less elegant that painted scales, but these are time-consuming to create. In order to avoid any confusion, the graveyard code and monument number should be provided. A small black plastic pegboard with movable white letters is one solution, but magnetic numbers and letters fixed to a panel may be easier to use and more visible. It is important that the digits must be large enough to be easily read on the photographs. A whiteboard marked up with a drywipe pen is less elegant but easier to operate; a cloth must be used to wipe away all smears as the numbers are changed, and make sure that the main text does not get

smudged. The size of whiteboards sold for kitchen are a very suitable size, inexpensive, and easily available. An alternative is a small blackboard on which the code and monument number can be written in chalk; the same need to keep the writing clear and with no smears applies. Small blackboards can be easily made from plywood, and blackboard paint can be purchased at DIY stores.

Whatever method is used for identification, the board must stick well above the grass, so it may have to be taller than first imagined. When in use, prop the board and scale in places where they are visible but not aesthetically obtrusive and do not cover any feature of the stone. Blue tack can help keep scale and board in place, particularly on leaning monuments. For burial grounds where the monuments are surrounded by grass, it may be possible to fix a metal rod or 6-inch nail to the base so that this can be stuck into the ground to hold the elements upright. This also prevents them being blown over in a strong wind.

### Exposure and lighting

Exposure is critical if the photographs are to be of much value. With many memorials, the automatic mode on digital cameras will be sufficient but, in some cases, it is worth using more complex settings, when the following issues should be borne in mind.

It is most important to obtain a reading for the face of the stone and not the general environment. Where the photographer is crouching low and there is sky visible round the monument it is most important not to have the light reading distorted by this. In order to minimise the impact of any nearby headstones, or monuments in another row, depth of field should be kept low so that other extraneous monuments and vegetation are blurred in the print. Limited depth of field is particularly easy with headstones; oblique views of larger monuments will need greater depth of field. With all the factors that need to be taken into account to obtain the best photographs.

Lighting has already been discussed with regard to the inscription but, whereas different parts of the inscription might be visible at various times or in different conditions, the photograph is taken at one moment. Oblique lighting is generally desirable to bring out the incised decoration and inscription; this may be available by direct sunlight, but often other solutions have to be found. A large white card, or a photographer's white umbrella if available, can direct strong sunlight onto the face of a memorial when the sun is not in an appropriate position; with less strong sunlight a board covered with kitchen foil, or a full-length mirror can be useful. Directional flash oblique to the stone is also a reliable method, though to prevent too much harshness this may be best deflected off a card; some experimentation is needed to ensure an even coverage over the face of the stone. Face-on flash from a unit fixed on the top of the camera is usually ineffective, as it removes surface variation.

The use of a tripod may be helpful, though in good light it is usually much easier to stand or crouch at the appropriate height. In dull light, a flash not fixed to the top of the camera but held at a suitable angle to one side may create much more useful image, though this requires some experimentation to produce images that look 'natural'.

## Logistics

There are two ways to integrate photography into a project. With one approach, photography is not be the first stage in the recording process, but it comes after the recording forms have been filled in and, ideally, after the graveyard plan has been drawn up. The plan will allow the photographer easy identification of each monument, and the photographer or an assistant should also have the actual record sheets for reference, particularly if only a sketch plan of the graveyard or cemetery has been made. It is very easy to become confused both as to which stones have been photographed and which monument has what number. The other approach is to create a site plan, and then photograph the memorials. Parts of the forms can then be completed inside, to be later checked in the field. This can reduce time spent copying easily read inscriptions, and coding shapes of headstones and decorative motifs can also be achieved, though all need checking in the field.

Whichever procedure is adopted, it is easier, quicker, and more reliable if a team of at least two undertakes the photography, especially if there is more than one set of scale and board as the next memorial can be made ready whilst another is being photographed. The preparation and photography can progress very smoothly with one person taking the photographs and making any notes, and with one or more identifying the stones on the ground, preparing the number boards, and clearing back any vegetation. If one person does all the work they have to keep putting down and picking up the records, camera and other equipment, and it is very easy to forget to change the number board or lose one's place, particularly on long rows of similar headstones. Plenty of time needs to be allowed for photography, and if natural oblique light is being used then only a small number of stones can be photographed at an optimum time during each day. There is no need to photograph stones in any particular order as long as a continuous record is kept of what has been done.

It is advisable to take one picture with scale and number board, and another without. The first allows checking that the number is correct, the other will be a more attractive image. With digital images, it is easy to take several pictures of each stone, though simple headstones only require these two images. Not every subsidiary image requires the scale and number board. A general view of a kerbed plot is often valuable, as well as a close-up of the memorial itself. Sometimes details of the decoration or features of the inscription or mason's details may be worth a separate photograph.

Digital photographs should be downloaded into a dedicated folder, and this should be copied onto several locations for security. The photographs then should be renumbered using the site code and memorial number, with a final letter that can differentiate the various images of the same memorial. In order that photographs from a burial ground become listed in numerical in order (valuable for checking and also locating images of particular memorials) it is necessary to number them as three- or four-digit numbers. Thus, the SUTM19 survey (of a site with less than 1,000 memorials) would have the photographed numbered SUTM19 001a, SUTM19 001b, SUTM19 002a, SUTM19 002b, SUTM19 002c, etc.

## Additional recording, including rubbing

Although the recording form and photograph will be sufficient for many memorials, and they should be used to provide a standard data set for all, there will be some which require additional recording. In this case, the 'comments' section of the form should point the user of the basic archive to the location of the additional material. The most frequent additional records will be measured drawings, rubbings, or digital scans or RTI imagery files.

### Complex monuments

Measured drawings, produced using the same techniques and conventions as archaeologically recorded buildings elevations, would also be valuable records of complex monuments. The mouldings should be recorded using a profile gauge. This could be valuable in the identification of carvers and workshops who used the same templates to produce a number of stones. Measured drawings can also record many details of construction, such as rebates, and the use of pegs, dowels and brackets to hold the various structural elements together. Larger monuments were often made from a range of materials, with only the exterior surfaces clad in stone. Cross sections illustrating this should be made where possible.

### Rubbings

Rubbings have not been widely used in Britain and Ireland, though they are a frequent part of grave recording in North America. This may be because interest in gravestones has been either mainly genealogical or archaeological, rather than design based. Another reason is that the best rubbings can be produced on smooth surfaces with cleanly surviving letters, such as slate; many of the North American rubbings, and those few produced here, tend to be on such materials. Some of the few instances of rubbings in Britain have been on the slate memorials of the Midlands. The quality of such rubbings can be very high indeed, and produce artwork equal to the finest brass rubbings. It is possible to use this method successfully on other stone types, but only if the surface of the stone is robust. If the surface of the stone is at all fragile, as with some types of sandstone, for example, do not attempt any rubbing.

As rubbing is abrasive, it should be avoided wherever possible, but sometimes it is the best solution. On a project at Clonmacnoise, Co Offaly in Ireland a large number of headstones have been laid flat and many are now partially or completely grown over with turf. On cutting back the turf and revealing the monuments, many were found to have extensive inscriptions and elaborate decorative schemes at the top of the stones. As they were lying flat and the light never fell at an appropriate angle, rubbing was tried on the hard sandstone and limestone monuments, and even though most had false relief carving several millimetres deep with rounded edges, the rubbings provided an effective method of recording the stones and establishing a repertoire of motifs and designs to place them in a typological scheme.

Before producing a rubbing, brush the surface of the stone clear of loose material. Lichens should not be removed for both ecological and stone conservation reasons, and most types do not interfere with the recording rubbing (though some may mar an artistic version).

Brass rubbing paper can be obtained from specialist centres, though lining wallpaper is effective, cheap, easily available and quite suitable for most purposes. Moreover, it is designed to hold together even if damp, though it can only be used in very light rain and care has to be taken that it does not tear. Some memorials are wider than a roll. In such cases the memorial will have to be recorded in either vertical or horizontal sections. If only decorative motifs or initial letters are to be recorded by rubbing, smaller sections will be sufficient. In all cases it is essential to mark any rubbing immediately with the memorial number, to avoid later confusion. Rubbings should be rolled up with the design on the inside. It is useful if the number is also put on the outside of the rolled-up artwork, so that each one does not have to be unfurled when analysis takes place later.

Holding the paper in position can be difficult and if at all possible rubbing should not be attempted in strong winds. When the surface is horizontal, stones or small boxes filled with heavy material can hold the paper firm. Headstones present greater difficulties. Masking tape will work well on some stone types, wide dress making elastic near the top and bottom of the paper sheet is also effective, can be reused, and causes less interference with the stone on removal. The elastic should be in loops stretched right across the paper and round the back of the stone; these can be moved out of the way to allow all of the stone to be rubbed. Loops of various sizes may be required if there is a large variation in the size of the headstones.

Care must be taken not to crayon onto the stones if only one part is being rubbed. Experience from North America suggests that colouring agents from the crayons can bleed through the paper, and this can be particularly problematic on pale coloured stones such as marble.

Rubbing can be undertaken with cobbler's heel ball wax, children's thick wax crayons, or those specially available at brass rubbing centres. Experimentation has indicated that rubbings in some colours are more legible than others. Whilst black provides a good contrast, it can be too dramatic, and dark colours such as blue, brown, green, red and purple seem more comfortable on the eye; pale colours can be rather indistinct. It is essential that an even amount of pressure is applied with the wax crayon for all the rubbing. Rubbing in various directions may help to bring out all the features, and it is sometimes best to work in the same direction as the lines of incision or carving.

Once the field rubbing has been made it is essential that it is checked and annotated in front of the stone. If the rubbing is not clear in all details, it is advisable to draw round the shapes with a soft pencil so that the decoration can be studied later. Sometimes details not easily visible on the stone will appear on the rubbing and these should be checked by feeling with the finger tips to help annotate the drawing and clarify the carving.

Whilst the forms and their photographs can be easily stored, rubbings are more difficult. They can take up a great deal of space and are difficult to store. Once flattened, they can be housed in horizontal or vertical plan chests, but long-term storage by this method is difficult to justify. Photographing the rubbings may be a solution, but perhaps the most effective is to trace off the design, aided by the pencilled annotations where necessary, using a thick

black pen. The resulting line drawings can be photographed, scanned or photocopied and reduced to a reasonable size; always remember to include a scale, such as a line 0.4m long, at the bottom of each line drawing so that the dimensions are known even after reduction.

### RTI photography

The use of many images taken with the camera always in a fixed point on a tripod can produce very effective results, though it is both time-consuming in the field and some freeware software needs to be downloaded and mastered for the processing and image viewing to take place. Separate advice documentation has been produced for this method, which is available as a separate downloadable file.

# PLANNING THE BURIAL GROUND

## Introduction

An accurate plan of the burial ground is essential for many reasons. The most obvious is that it allows the easy location of particular memorials for further study, but the plan also records their position for posterity and allows an analysis of the development of the graveyard to be carried out. The addition of the other features found in the graveyard or cemePltery, such as paths, trees, buildings and seats, is also important as a record of how the area was laid out at the time when the survey was undertaken. The inclusion of these features on a plan aids the finding of particular stone on the ground, and gives a much better idea of the physical context of the memorials. Landscaping, vegetational planting schemes, and deliberately created and managed vistas are or were important in many burial grounds. The plans are also valuable for family historians trying to locate a ground, and for burial ground managers to know where the memorials are, and link to the recorded information about them.

Many burial grounds which are still in use will already have a working plan showing all the known plots. These plans will record all the more recent burials even if there is no marker, but they may well be incomplete, particularly for the earlier part of this century and before. Moreover, they are often not a carefully measured plan, even if beautifully drawn. A copy of such a plan would be sufficient to begin graveyard monument recording, but the production of a properly measured survey should be a priority on most projects. Producing an accurate, measured plan seems daunting to those with no experience, but if approached in a methodical manner it is not so difficult. If a local college can be persuaded to undertake the survey as a project, then this is ideal, but it is still necessary to know what should be included and the degree of accuracy required.

If you do not have access to a measured plan, or you are unsure as to how to obtain or create one, the burial ground management may be able to help – they may also require one and can help get one made. Most dioceses now expect churches to have an accurate plan, and they can provide advice on local providers, as may conservation architects who work with churches. However, you may wish to start your survey and can manage with a sketch plan to start with, so advice on making both a sketch and measured plan by a group is set out below.

## In the field

There are now many ways in which a plan of a burial ground can be created that is fit for purpose. New methods of scanning and mapping are constantly being developed, though some are expensive at present and may still require some work by the graveyard recording

team to make them suitable for the task. Making a plan yourself means that you really learn about the burial ground and its monuments, and by doing this first there is the advantage of knowing exactly what is present, and something about the range and character of the monuments but also the vegetation and topography of the site.

### Sketch plan

It may be possible to start recording memorials from a crude sketch plan, and the author has done many surveys like this, but it is easy to miss stones and so have to give additional numbers out of sequence at a later stage. Also, it can be difficult for others to comprehend the sketch, with problems frequently arising in correlation of the measured survey with the record forms and sketch plan. This is especially the case in overgrown areas.

Sketch plans need to be drawn up so that each part of the burial ground – defined by boundaries, paths, buildings and perhaps notable trees or tombs – each sit easily on a sheet of paper. It should be drawn such that each headstone is marked with a line c. 4 mm long, as this gives a scale sufficient to add numbers and other annotations. Try to draw the headstones in lines, marking them off that line- or in a different orientation – as you see it. Add paths, trees and bushes. Annotate a scatter of memorials with names or distinctive features so that others can understand your plan and locate where particular memorials are whilst recording. Be ready to rub out parts of the plan and start again if some elements start 'drifting' distinctly out of line with other portions. It is possible to use a limited range of symbols to indicate different monument types, which will also make the sketch map more useful. An example of a sketch map is shown.

For some areas, the satellite imagery is of such high resolution that it is possible to identify individual headstones and even footstones. If this is the case, most or all of the plan may be obtained from the satellite imagery. Areas under trees or more overgrown may need additional recording, and the whole plan obtained from satellites requires 'ground truthing' and checking before the survey begins, but this will increasingly be a way of getting an excellent starting pointy for the site mapping. Examples of burial ground surveys from the author's research projects (from the USA and Australia) are illustrated; each required minimal adjustment to produce these plans.

Although the accuracy of the plan should be stated, a completely accurate survey is not absolutely crucial for the success of the project. Any plan which marks all the major features and allows the location of the graves is a considerable asset to anyone using the records, and allows subsequent researchers to find the location of particular monuments on the ground. A more accurate map can always be produced later. Although many memorials do mark exactly the position of those buried, in churchyards there has been considerable amounts of tidying up, realigning and repositioning of monuments, and so many have moved slightly, and some a great deal, from their original locations. If excavation were to

take place, and burials identified on the basis of standing memorials, then a specific and very accurate plan would be needed for that purpose, but it is not worth attempting such a record without very good reason.

## Measured plan

Survey can be carried out using traditional methods, or with the high technology equipment often seen beside roads and on building sites. Most of the discussion below assumes a relatively low level of technical equipment, but if you can persuade someone with the equipment and expertise to lend a hand, this will save a lot of time and produce a very accurate map. Further details are given later in this document.

The finished plan should be at a scale of 1:200 or, with a large graveyard, 1:250 or even 1:500. Extremely large burial grounds and cemeteries can be broken down into sections and planned separately. These sections should be based on blocks of the graveyard, divided by paths and other features, and a plan at smaller scale should show how the different section plans fit together to create the whole. Some graveyards have clear extensions which may even be divided by walls or hedges. These can easily be planned separately, and then joined together later. You should use metric measurements, as these are easier to scale, are the standard system for such work, and will remain so for the foreseeable future.

Pace out the burial ground to estimate dimensions and so decide on the scale, or use a large scale Ordnance Survey map or even a satellite image, for example from Google Earth may be clear enough to provide a suitably clear boundary outline to form the basis of a sketch map for initial survey.

Most plans can be produced just using ranging poles (2m tall red and white poles, but you can manage with tall painted canes as long as they are thick enough to be robust) and 30m or 50m tapes. These can be purchased a builders' merchants or even some DIY stores. It may be possible to borrow these from a college, museum, or local firm of surveyors or estate agents. A base line is necessary to form a fixed feature against which the plan can be measured. This should run for as long a distance and be visible from as much of the burial ground as possible. Ranging poles should be used to set up this line. Place one at each end and add others in between so that their bases are all in a straight line; this is easily achieved by one person standing behind one of the end ranging poles and indicating to another person when they have placed the intermediate rods in line with the ranging pole at the other end. The poles need to be at intervals of less than the length of the tapes so that measurements along the base line can be accurate.

The survey proceeds by setting out a grid or further base lines. These are set up by creating square grids across the site, 10m or 20m across. The first grid squares to be laid out would

be those with one side along the base line. To set out a grid, it is very useful to know that the diagonal across a 10m square is 14.14m, and 28.28 across a 20m square, and so on. Using heavy duty plastic pegs in a bright colour such as yellow or red for the corners of the grid means that they are very visible. If the survey is to take several days, these can be left in place overnight unless the burial ground is frequently visited and the pegs might be removed – or moved! Use less visible pegs (e.g. black) and push them well in, noting any nearby memorial to assist relocation, if there is a chance that the more visible pegs might be taken. If it is likely to take weeks rather than days, with intermittent work, some fixed points of the grid can be made more permanent by driving in wooden pegs flush with the grass, though check this acceptable to the burial ground managers.

A tape should be laid out tight and straight along one side of the grid square, it being clear which end is zero. Surveyors' arrows (also known as 'poppy pins') can be used but stout, long, metal knitting needles or nails are effective, and can fix the zero point at one end; stick them in at an angle with the point where they enter the ground is by the grid peg; this is so that when the tape is pulled tight it does not slip off or bend the peg or pin. At the other, the tape can be looped round the grid peg, and held firm by a bulldog clip or clothes peg. The plastic pegs, though visible, are often too thick to be able to hold the zero end of the tape, which is why they mark the grid and other items hold that end of the tape. The grid pegs should stay in until a lot of the survey is finished, in case you have to go back over part of the survey already completed.

Features within the grid squares can be plotted by offsets at right angles from any side, with measuring along the nearest side of the square and then off to the desired point. You can check that the tape is at right angles to the grid line by holding the end of the offset tape at the point to be measured and swinging it across the grid line; when the reading on the offset tape is at its lowest then this shows the accurate right angle on the grid line and along the offset.

It is important that the different parts of the grid can be recognised and it may help to fix labels with co-ordinates or letters linked to the plan to some of the grid pegs. The grid can be numbered using the same conventions as the national grid, with the equivalent of 'Eastings' and 'Northings', or each square or peg can be lettered or numbered. Whatever the system, it must be marked up on an annotated sketch so that everyone involved in the survey understands it and can refer to it. Use waterproof pens and labels or garden tags, so that dew or rain will not wash the information away.

It is not necessary to grid out the whole of the graveyard fully before beginning a survey, but as work moves away from the base line, some form of checking back to ensure that there has not been an accumulation of small errors is important. This error accumulation can

become quite significant if one is working round a churchyard in, say, a clockwise direction, because on getting back to the starting point there may not be a match with the part that was first surveyed. It is better, therefore, if the base line can go through the middle of the burial ground as a whole, or the relevant section, and everything works out from that, Some skeleton framework of a grid across the whole site should be established as soon as possible to prevent 'drift'. Another advantage of producing a framework grid is that certain recognisable features, parts of the boundary, and any buildings such as the church, can be put on the plan at an early stage. This helps the plotter see if subsequent more detailed measurements appear to be locating monuments and other elements where they should be expected.

When measuring, it is vital that tapes are stretched tight and straight, and kept horizontal. On sloping ground this can be particularly problematic, and it is even more important in such situations that the framework grid is accurately set out so that any minor errors within a square never get out of hand. As the plan is only being drawn up at, say, 1:200, then 10cm on the ground only represents 0.5mm on the plan. Providing that the measurement does not form part of the framework grid, it is clearly not important if any one measurement at this scale is just a few centimetres in error. Overgrown areas can be particularly difficult to survey with tapes, and it is best if they are tackled when vegetation is at its lowest, in the spring. Where all or part of the burial ground is being managed with ecological conservation in mind, it is important to discover when would be an appropriate time of year to carry out the mapping. The ecologists would also value having a burial ground plan, so that they can use it to mark up areas of particular interest, so you may all be able to join forces.

Care needs to be taken when particular features are drawn up so that they make sense. Headstones need only be measured at both ends by offsets, and the thickness of the pencil between these will normally be sufficient to represent the thickness. Kerbstones require only two external corners along one long side to be measured by offsets; the rest can be done with hand tape measurements off this side to allow the rectangle to be marked onto the plan. Larger monuments may just have the base measured in by offsets, and the rest measured by secondary offsets from the base.

The plan should be drawn up in the field on plastic drafting film. This is expensive, but it is archivally stable and does not get damaged in the wet, so is ideal for use outside. It can be bought in sheets (probably best at A3) or on rolls that allow you cut pieced the size you require. If it is matte on one side, that is the side you draw on. The film should be fixed to a board, which can be plywood covered with squared paper. The drafting film can be held in place with masking tape. It is necessary to use a hard pencil – 4H or 6H is recommended - as the surface of the film is very abrasive, and the point of the pencil must be kept sharp; an HB pencil makes a black, smudgy line and required sharpening after every line drawn. 4H is probably best as the 6H tends to produce a line that can be hard to see. Whilst it is possible

to count all measurements using the underlying graph paper, it is useful to have a plastic ruler for longer measurements and for drawing up straight lines for headstones, kerbs and tombs. Once the survey is complete, a tracing can be made with a thin black pen which will be much easier to read, and it can be copied in sections for the monument recorders to use and can be scanned for the digital archive. If you work on A3 portions of the site these are also easy to scan.

Think about how to position your plan drawing on the sheet - it is very easy to start drawing and then, almost at the end, discover that you should have placed the plan just a few centimetres further over to fit it all on. With a large area, several plans will need to be fitted together. Ensure that all plans have the grid marked on them so that any later measuring can be done, and also so that different parts can be joined together. When one area is finished, trace off key measured features and adjacent burials onto the next plan and number them, so that the newly measured memorials fall into place, and so linear features such as paths join together when the composite plan is drawn up.

It is possible to plan a graveyard with two people, but it is much easier with three. One should be set up with a drawing board, positioned not too far away from the measurers so they can communicate easily with each other. The board should be held so that the plan is in the same orientation as the plotter so they can easily understand in which direction measurements are being taken. Offsets can then be made from the tape, with the zero end being held at the point to be measured by one person, who can tell the plotter what is being measured. The third person swings the offset tape against the grid line, and notes where this gives its lowest reading. That intersection gives the two measurements - along the grid line and at right angles to it - for the plotter to mark the point on the plan. Do not mark these measurements with X as this makes a scruffy drawing – place dots and join them together with lines as soon as the shape becomes defined. Soon the system becomes automatic, and measurements can be made quite rapidly.

Every so often the survey team should stop and look at the end results and compare them with the evidence on the ground. In this way any inaccurate measurement, incorrect hearing of the numbers, or miscounting of squares in the graph paper can be spotted at an early stage. From the same grid base line, parts of two squares on either side can be measured, thus saving setting out time. It is often easier to measure one type of feature at a time within each square. Start with paths and then move onto memorials, vegetation and other features in turn. It is vital that the numbers of memorials are added as the plan proceeds, and it may even be the planners who carry out the initial numbering as they go. A set of conventions needs to be used on the plan to differentiate monument types and other features such as benches. A suggested list and map is provided as an example [this will be added as a separate download], but any system can be used as long as there is a key written on the plan. Monuments that are only visible as parch marks in the vegetation, or that have been found by probing, need recording in a way which indicates that they are not

immediately obvious, as it can be confusing for later users of the map if an expected memorial is not visible on the ground. By using a surveyors' arrow or knitting needle it should be possible to find the outline of a buried monument, and by leaving pins in at the appropriate points it is then possible to plot it sufficiently accurately.

Where there is a long row of monuments of similar type on the plan, such as headstones, it is helpful not only to identify all the stones with their number but also annotate a few memorials on the plan with some other feature - such as the name of the first person mentioned, or some distinctive decorative motif. These will help recorders working on the row to check that their numbering matches the plan as they go along. It is quite easy to miss a stone or a number in a sequence out, so these checks prevent, or at least reduce, confusion. This annotation can be removed on the final inked-up version of the plan.

## Adding contours

Though not essential, it is very helpful if the graveyard plan shows contours, i.e. lines which follow along ground of the same height; this is only necessary is graveyard is not fairly flat. The contour plan does not have to be in such detail that each burial plot has contours to show whether there is a grave mound or depression where a coffin has decayed, and the ground sunk. This would have value, but it involves a high level of investment of time and expertise. However, generalised topography can help to explain the location, orientation and height of some memorials. For this, the survey team needs access to a level and staff; this need not be an advanced model. Someone who understands the equipment, and how to use the readings, is needed to at least get this aspect of the survey under way and to help with the processing. There are several basic books on surveying which explain the principles and only the particular issues regarding the graveyard survey are explained below.

Points identifiable on the ground and on the plan, such as next to gravestones and at the foot of trees, should be used. Additional measured-in readings, using the tapes, are only necessary if there are large areas with no such features, perhaps because of partial clearance of memorials. Readings can all be made in relation to any permanent fixed point, but most churches have carved on them somewhere an Ordnance Survey benchmark which has a known height above sea level. This height can be checked with the Ordnance Survey for a fee (modern maps to not have this information printed on them), but it would be cheaper and easier to note down the height from an old large scale Ordnance Survey map (where they are marked and their height given), which includes the churchyard, when the preliminary researches are being made. All the readings should be marked on a drafting film overlay on top of the feature map. Readings can be converted to absolute heights as the survey is done, or afterwards. Once the absolute heights have been calculated, then contour lines can be drawn between the points at appropriate intervals. This can be done using simple maths and interpolation, or all the points can be given grid references and placed

within a computer program such as Surfer, which will create a contour plan. Depending on the topography, this might be at 25cm or 50cm intervals.

## Survey with high technology

If someone experienced in the use of a Total Survey Station (TST) can be persuaded to carry out the survey, then the work can be undertaken relatively rapidly and very accurately. Moreover, if the data can be downloaded into a computer with CAD facilities it can be drawn up and printed out at various scales. This is very desirable, but only a few groups will have such an opportunity. Even if a TST is available, then much thought still needs to be given to what should be recorded during the topographical survey of the graveyard, and how it will be displayed. It is easy to collect height data and so produce a contoured map whilst measuring the position of stones, but only if this is considered from the beginning.

Some commercial companies are now offering survey services, using point data, to create a site plan. These can be effective, but the expense can be considerable, and sometimes the data and plan remain the company's copyright, which is not desirable. However, these facilities may become more widely available at a lower price and with better access conditions.

## The finished plan

After the plan is completed in the field, it should be inked up using drawing ink and a suitable pen. The memorial numbers need to be written neatly and in a large enough format to be legible. A scale should be put on the plan by drawing a line of exact length and the distance on the ground that it represents marked against it, rather than just stating the scale as a ratio (e.g. 1:200). This is vital because if someone makes a reduced copy of the plan, it would still state 1:200 but would no longer be so; with a scale drawn out, that would also be reduced along with the rest of the drawing! North must be accurately marked, and the survey team and the dates of the survey noted. Any conventions used on the plan should be set out in ink in the comer of the plan as a key. At this stage, contours may be added to the plan with monuments, though not with thick, dominant lines that obscure other information; it is best, if possible, to have a separate plan with the boundaries and main features with the contours on it, as an overlay.

Most original plans will be quite large and unwieldy, so for analysis and inclusion in reports it is advisable to acquire reductions (easily obtained from an architect's shop or by scanning; separate sections can be 'stitched' together if they overlap). These are easier to handle and better for analysis such as spatial development and plotting of family groups. For the reduction to be effective, the inked-in version needs to be undertaken with pens which produce lines thick enough to withstand the reduction. It may be best to make a second

inked copy, and leave numbering the stones until the reduction has been made. If reduced to A3 or A4, multiple copies can be made and used for various studies. Depending on the analyses to be undertaken, a version of the plan where all the monuments are just marked by open circles, which can then be coloured in on the various copies to indicate aspects of the analysis, could be useful. Examples from the author's research are provided as examples.

## Conclusion

Although producing an accurate plan of the graveyard may seem the most technical and daunting part of the project, it is a lasting and valuable achievement. If this is beyond the resources of the group or individual, certainly the programme of recording the memorials should not be abandoned, and a simple sketch plan is sufficient for many purposes. To have no plan of any sort, however, is extremely irritating for those later wishing to find a particular recorded monument on the ground, and IT can lead to much time being wasted during the checking stage if the appropriate memorials cannot be located.

# DATA ENTRY

Our data entry tools appear complex, but they have been designed to be as simple to use as possible. If you have used the DEBS methodology and recording sheets, it should be easy to match the fields in our tools with the fields on the forms. If you have data from a survey that hasn't used our system, then please see the extra guidance on Dealing with Legacy Data.

## Form or Spreadsheet, Online or Offline

You will need to decide whether you would prefer to work with a questionnaire-like form or directly into a spreadsheet. The form requires you to be online as you use it, whereas you have a variety of online and offline options with the spreadsheet.

The advantage of the form is that it walks you through each field, step-by-step. This might be better for people that are unfamiliar with graveyard recording. It is, however, slower than using a spreadsheet.

## Using the Online Forms

The DEBS online data entry system consists of three forms, the first of which collects information about your survey, the other two collect information about each individual memorial and the people commemorated on them.

Please start by filling in the survey details form, using the additional explanation and examples to help you. Once you have submitted the form, you will automatically receive an email that will contain:

- A summary of what you've told us in the survey details form.
- A link to the memorial details and person details forms.
- A link to your survey Google Sheet – you can either work into this directly or it will be automatically filled in with your submissions to the memorial details form.

If you wish, you can share the links to the memorial details form and your Google Sheet with other members of your group.

To use the memorial details form, first select your survey from the drop down list – this should appear automatically once you have submitted a survey details form. From there it is simply the case of working through the various questions, transferring the information from your recording sheets to the form. You should complete and submit the form once for each memorial you have recorded.

After completing a memorial details form, you can use the person details form to add information about each person described in the memorial inscription.

Every time you submit either the memorial details or the person details form, the data should appear as a new row within your Google Sheet, in either the MEMORIALS or PEOPLE

sheets. Within the Google Sheet, you can view the data submitted and make changes if necessary. You will note that encoded information (e.g. Memorial Type 4102) has been decoded, with the full text (e.g. 'Headstone with round top, quarter-circular shoulders') showing in the green columns. You can also add additional information by filling in the white columns on the INSCRIPTIONS, PEOPLE and RELATIONSHIPS sheets (see below for more guidance on how to do this).
**However, it is important that you do not start new rows within the MEMORIALS, PEOPLE and INSCRIPTIONS sheets (ie. do not add data directly to the Google Sheet) if you intend to continue using the online form – this will result in some data not displaying properly.**

The RELATIONSHIPS sheet can only be modified within the spreadsheet - you cannot use one of the forms to complete it.
In order to assign relationships, first complete the process of adding all the people to the PEOPLE sheet (either directly or using the person details form) - this is because the RELATIONSHIPS sheet updates automatically with information from the PEOPLE sheet. Once you have done that, you can assign relationships by memorial number using the dropdown menus.

Relationships should be recorded as they are written on the inscription, and only in one direction. For example, 'Ann Jessica Wilson wife of James John Wilson' records the relationship in one direction. You do not need to also record 'James John Wilson husband of Ann Jessica Wilson'. If you are inferring a relationship rather than recording a stated relationship, please make sure you adjust the 'Stated or Inferred' field accordingly – you may comment on inferred relationships in the 'Comments' field on the PEOPLE sheet.

There are just under 1000 rows for use in each sheet. It is important that when you reach the marker at the bottom you don't continue adding rows manually. Instead, please contact help@archaeologydataservice.ac.uk for help.

After you have worked through all your recording sheets, do one final check to make sure the data in the Google Sheet is correct – it will be hard, and potentially costly, to identify and fix errors at a later date.

Once you are happy with your data, please contact collections@archaeologydataservice.ac.uk to inform them that you have completed the data entry process using the DEBS Online Forms and Google Sheet:

Once you are happy with your data, please contact collections@archaeologydataservice.ac.uk to inform them that you have completed the data entry process using the DEBS Online Forms and Google Sheet:

> Hello, we have finished digitising the graveyard survey data for NAME OF SURVEY using the DEBS Online Forms and Google Sheet. We would now like to archive our data with the ADS. Please could you outline the next steps?
>
> Kind Regards,

Janet Wilson, Chair of COMMUNITY GROUP

The digital archivists at the ADS will then work with you to complete the archiving process. Further information about archiving is available in our guidance document Digital Archiving for DEBS.

## Using our Spreadsheets

Our data entry spreadsheets are available for Excel, Libreoffice (version 6+) and Google Sheets, and each format can be used offline.

The spreadsheet files consist of numerous sheets, but users should only work in the first four sheets: MEMORIALS, INSCRIPTIONS, PEOPLE, and RELATIONSHIPS. **Do not work in any of the other sheets**. Within each sheet, the example at the top shows you what a completed row should look like.

In the MEMORIALS and INSCRIPTIONS sheets, you should use one row per recorded memorial. Simply work across from column to column, filling in data from your sheets. Use only the white columns. The green columns will fill automatically, converting your coded data (e.g. Denomination: 12) into text (e.g. Roman). On some of our spreadsheets, certain cells have been locked to prevent you altering them by accident.

The PEOPLE and RELATIONSHIPS sheets work slightly differently. Here you can use multiple rows per memorial. You should finish adding all the people for each memorial before moving on to assign their relationships. This is because the RELATIONSHIPS sheet updates automatically with information from the PEOPLE sheet.

Relationships should be recorded as they are written on the inscription, and only in one direction. For example, 'Ann Jessica Wilson wife of James John Wilson' records the relationship in one direction. You do not need to also record 'James John Wilson husband of Ann Jessica Wilson'. If you are inferring a relationship rather than recording a stated relationship, please make sure you adjust the 'Stated or Inferred' field accordingly – you may comment on inferred relationships in the 'Comments' field on the PEOPLE sheet.

There are just under 1000 rows for use in each sheet. It is important that when you reach the marker at the bottom you don't continue adding rows manually, either by using 'insert new row' function or by continuing to type into rows beyond the marker. This is because the complex formulae that make the spreadsheet function will not be copied properly. If you reach the row limit, simply download a blank template spreadsheet and continue working in the new file. The ADS will be able to combine two or more spreadsheet files at the archiving stage.

After you have worked through all your recording sheets, do one final check to make sure the data in the spreadsheet(s) is correct – it will be hard, and potentially costly, to identify and fix errors at a later date.

Once you are happy with your data, please contact collections@archaeologydataservice.ac.uk to inform them that you have completed the data entry process using our spreadsheets:

> Hello, we have finished digitising the graveyard survey data for NAME OF SURVEY using the DEBS Excel spreadsheet template. We would now like to archive our data with the ADS. Please could you outline the next steps?
>
> Kind Regards,
>
> Janet Wilson, Chair of COMMUNITY GROUP

The digital archivists at the ADS will then work with you to complete the archiving process. Further information about archiving is available in our guidance document Digital Archiving for DEBS.

# DEALING WITH LEGACY DATA

## What is legacy data?

When we talk about legacy data we mean data that has been produced via some sort of graveyard survey or cataloguing of burials, but which wasn't undertaken using our recording methodology and code system. This kind of dataset is very common. They might arise, for example, from the transcription of burial registers and their linking to individual memorials; or from a monument condition survey that followed Historic England or Council for British Archaeology guidelines; or they might have been surveys based partially, but not wholly on Harold Mytum's (2000) *Recording and Analysing Graveyards*.

## Why should we convert our legacy data?

Legacy data is often high quality and of great value to researchers, both locally and nationally. Unfortunately, however, it is very difficult to get hold of individual surveys if they are not archived in a central repository, and that is assuming a researcher would know that the survey data existed. Moreover, if a researcher did recover several legacy datasets from different surveys, they would find it very difficult to make comparisons between them because of the different ways in which the data had been produced and stored.

The DEBS project was set up to address this twin problem of standardisation and archiving. The Burial Spaces Research Database has been designed to act as a national repository of burial space surveys, with memorials all recorded to a similar standard using a single unified methodology. There is value, then, in converting a legacy dataset to one that can be used within the Burial Spaces Research Database. By doing this, the data becomes searchable and comparable.

It is important to note that no data need be lost in the conversion process. When the Archaeology Data Service comes to archive your dataset, they can include collections of old recording forms or collations of legacy data within the project archive (click for example). However, unconverted legacy data cannot be included within the Burial Spaces Research Database, and therefore it will only be partially searchable.

## How can we convert our legacy data?

In order to convert a legacy dataset into a format that can be included within the Burial Spaces Research Database, you will need to make sure you fulfil the minimum standards outlined by the ADS:

### Required Information

1. **Site and survey metadata:** This includes location information, dates of research, names of researchers and copyright holders. To ensure the consistency of this information please complete a DEBS Archive Information Form for submission with your data. Copyright and data protection are particularly important considerations

when depositing digital data. Please see our additional guidance on Copyright and Personal Data for more information.

2. **A site plan marked with individually numbered memorials:** This can be provided in any of the following accepted file formats: .jpg .tif .pdf .dwg .svg .shp.
3. **A Deposit Licence Agreement per survey:** This gives the ADS the non-exclusive right to handle your survey data. The data remains yours and you are free to do what you like with it. A completed copy of this agreement will be returned to you after deposition.
4. **Survey data collected on a per-memorial basis:** This data must be provided to the ADS using one of the data entry options detailed on the DEBS website. It is very important that the data structure of these data formats are not changed as it will prevent the data being loaded into the Burial Spaces Research Database.

## Minimum Recommended Survey Information

To support future research on burial grounds, it is recommended that surveys are as comprehensive as possible, adhering to the methodology laid out in the DEBS guidance. However, *at a minimum*, surveys should address the following characteristics:

**For surveys focused on the material form of monuments**
Broad type (e.g. Headstone, Tomb, etc), date of memorial, condition of memorial, measurements.

**For surveys focused on commemorated people**
Surname, forename(s), date of death, age at death.

## Converting Your Data

As outlined above, your legacy data must be (re)organised on a per-memorial basis, and it must be submitted to the ADS using one of the DEBS data entry tools. More information on using the tools can be found in the dedicated guidance.

In some cases, translating the data will simply involve copying and pasting from one spreadsheet to another. Measurements, for example, might at the most require conversion from imperial to metric. However, difficulties are likely to arise when attempting to fill out fields that are restricted to set answers, or which require you to input a code from the code sheet. In these latter instances, you will have to go through each characteristic you wish to convert and reinterpret them in line with our guidance. Arguably, the most difficult part of this process, but perhaps the most rewarding in terms of its archaeological and research value, is reinterpreting monument type. It should be noted that while we would prefer you to use the code system to its fullest, you can if necessary assign only a broad type to each monument (e.g. 1000 Tomb, 2000 Grave Cross, 3000 Grave Sculpture, 4000 Headstone) – take heed of the recommended minimums outlined above.

Depending on the situation, reinterpretation of each monument might involve a net-loss of information (although this 'lost' information might still be made available in the project

archive), or a net-gain if you are prompted to examine a new aspect of the monument. The reinterpretation and checking process could involve working at home from photographs or trips out to the graveyard. However, be aware that if your legacy data was produced a long time ago, monuments could have moved or been eroded. If changes have occurred, it is *how they are now* that should take precedence, with a description of the changes included in the comments field. You can also use the comments field to record details that were originally recorded, but might not be accommodated within our methodology. For example, a previous survey might have recorded the colour of stone used in the monument's construction, but this does not form part of the DEBS method.

## How do we archive our converted legacy data?

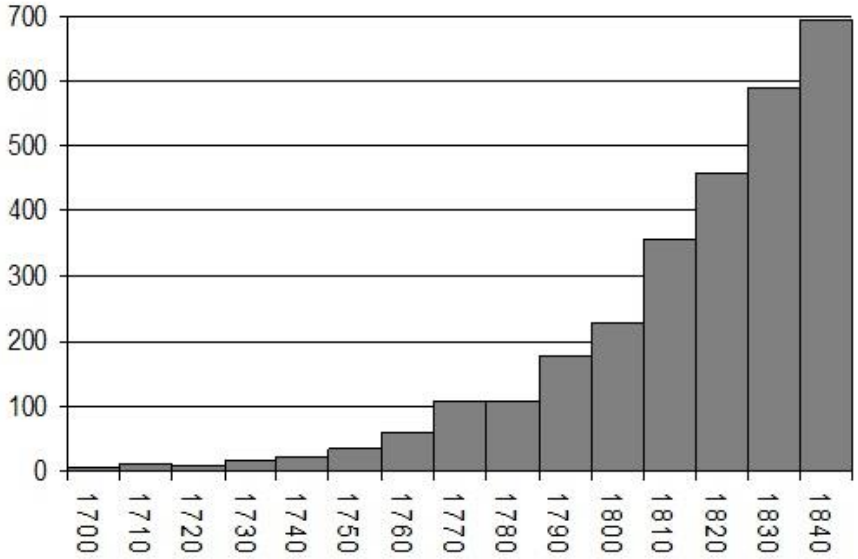
Once your data has been converted, you should follow our guidelines on archiving. The digital archivists at the ADS will be able to advise you on how to prepare additional materials, like original recording sheets or digital files containing the unconverted legacy data.

A conversion project will still need to address the problem of funding. Archiving costs money, and Archaeology Data Service can only recover these costs at deposition. While funders such as the National Lottery Heritage Fund might support a data conversion project if it is sizeable enough, or if forms a strand of a broader heritage project, but it is unlikely to fund a relatively small data conversion project, e.g. a single village churchyard survey. In this instance you might speak to the advisors at your local Historic Environment Record (HER), and/or consider applying to the Open Access Archaeology Fund. This is a fund specifically for the costs of data deposition and publication.

# INTERPRETING YOUR DATA

## How did the erection of monuments change over time?

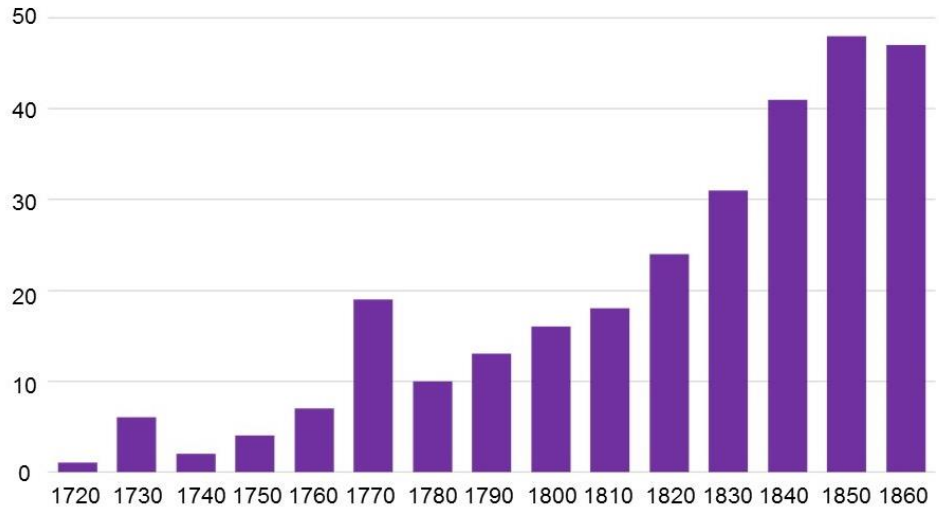
One of the easiest questions to ask and answer after doing a survey is when does commemoration start and how did it increase in popularity. Using the stones data set, it is possible to see the rise in memorials year by year, but often is better presented in a bar chart by decade.




*1 Bar chart showing combined data from numerous sites to show the rise of commemoration in the 19th century*

You can look at the charts and consider when memorials start, when they become numerous, and any sharp changes in the pattern. Many burial grounds show a decline in memorials because other alternative locations – such as nonconformist burial grounds or cemeteries – may have opened in the area. There is also the rise of cremation and, although some cremations are marked, many are not or are never deposited in a formal burial ground.

You may have older sets of transcripts of inscriptions, and they may have evidence that is no longer surviving – inscriptions may have eroded and memorials may have been removed. That can provide its own perspective on the memorials that survive.




*2 The age of memorials at Helmsley, North Yorkshire*

### Further reading

The graveyard boom in terms of monument erection has been written about by Sarah Tarlow and myself.

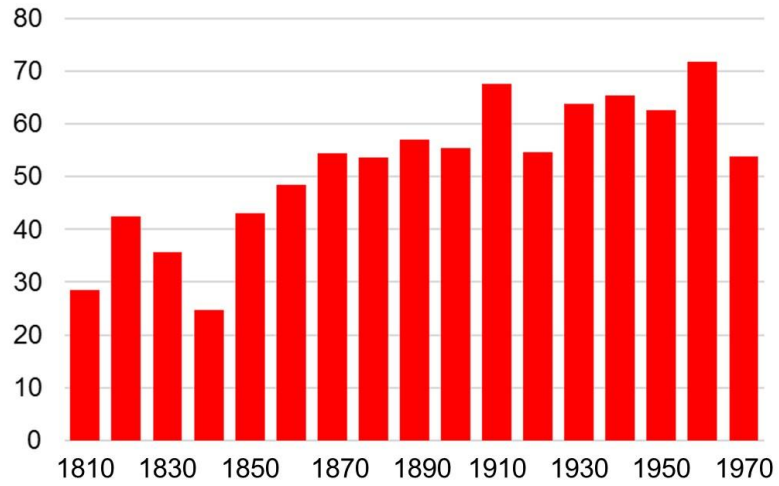
Mytum, Harold 2006 'Popular attitudes to memory, the body, and social identity: the rise of external commemoration in Britain, Ireland, and New England'. *Post-medieval Archaeology* 40.1: 96-110.

Tarlow, Sarah 1998 'Romancing the stones: the graveyard boom of the later 18th century'. In M. Cox (ed.) *Grave Concerns: Death and Burial in England 1700-1850* (1998): 33-43.

Tarlow, Sarah 1999 *Bereavement and commemoration: An archaeology of mortality*. Blackwell Publishing, Oxford.

## How representative is the population represented on your monuments?

One of the questions that you might like to investigate is how many people were commemorated out of those who were buried. This involves collecting data from the burial register as well as from the graveyard. When collecting the register data, you have to decide whether you are just counting by year, say, or whether you wish to count men and women separately, or even explore the ages of the deceased. It depends on whether you wish to explore which sections of the population by age and sex tended to be remembered in the graveyard, or just the overall percentage as shown here.




*3 The percentage of the burials in the burial register represented on the memorials, Nevern, Pembrokeshire, by decade.*

The rate of representation seems to be very carried across the country, though so far very few studies have been completed and disseminated, so we at present have not clear explanation. The Pembrokeshire data suggests a high representation, those from Leicestershire show a much lower rate. What does your graveyard show, and why might that be?

### Further reading

The representation issue has been discussed in these publications:

Mytum, Harold 2006 'Comparison of Nineteenth and Twentieth century Anglican and Nonconformist Memorials in North Pembrokeshire'. *The Archaeological Journal* 159, 194-241.

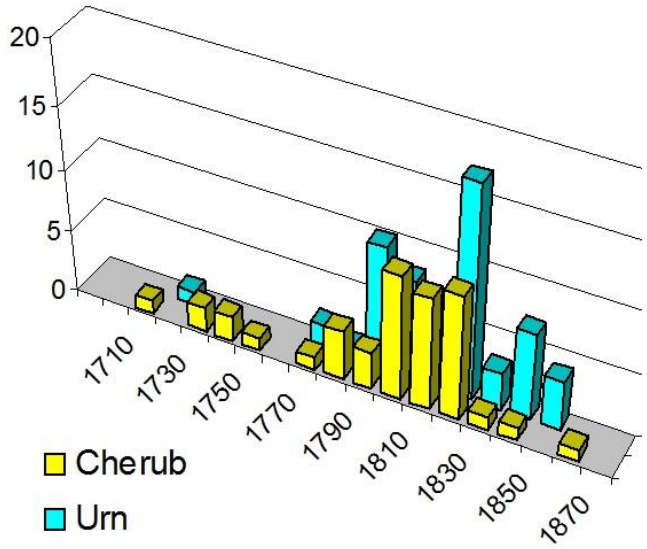
University of Leicester Graveyards Group 2012 'Frail memories: is the commemorated population representative of the buried population?'. *Post-Medieval Archaeology* 46.1: 166-195.

## How do symbols on memorials change over time?

Memorials have symbols which are often carved in a local distinctive styles but which are in essence similar to those found elsewhere. You can investigate what symbols or motifs were popular – and when – from your data.

*4 Cherub and Urn symbols*

In this sample (derived from surveys in Pembrokeshire and Yorkshire) cherubs are regularly present in small numbers earlier than urns are popular, they overlap and then urns continue to be frequent after cherubs decline in use.




*5 Numbers of memorials with cherubs and urns, by decade*

One graveyard may produce enough for such a graph – it depends on how many of your memorials are decorated. In some regions the popularity for cherubs is largely or even completely over before stone memorials start being erected. In other regions there are numerous cherub stones. You may have such memorials present but the date is unknown because of eroded inscriptions, but you may at a later stage of research have some idea of their date from the style of the carving using evidence from those that are dated.

### Further reading

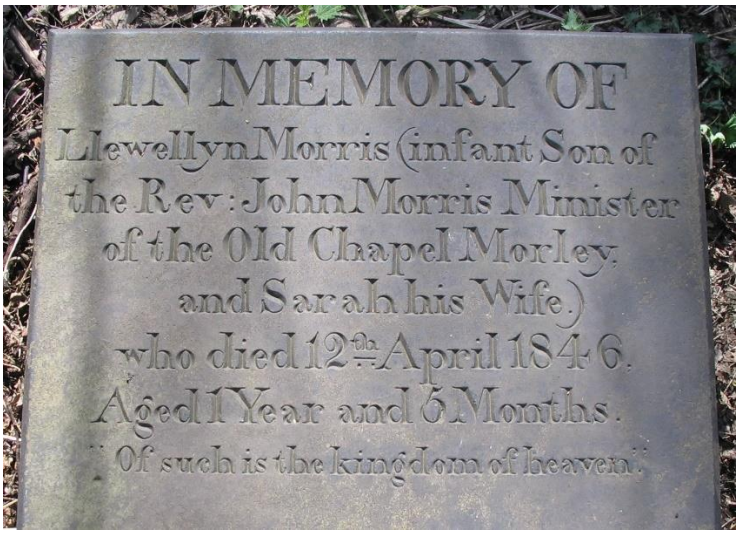
There have been surprisingly few substantial studies of symbol popularity through time in Britain and Ireland, but there are classic examples from New England of the changes from death's heads, cherubs and urns and willows. We also have early mortality symbols (but more varied), then cherubs, and the urns only sometimes with willow.

Dethlefsen, Edwin, and James Deetz. 1966 'Death's heads, cherubs, and willow trees: Experimental archaeology in colonial cemeteries.' *American Antiquity* 31.4: 502-510

Mytum, Harold 2006 'Comparison of Nineteenth and Twentieth century Anglican and Nonconformist Memorials in North Pembrokeshire'. *The Archaeological Journal* 159, 194-241.

## Occupations on monuments

The inscriptions on memorials may indicate the occupation of the deceased, or sometimes of a relative such as of a parent when the burial is of a child. In some parts of the country many of the monuments mention occupations, in many others it is rare. If the profession comes with a title, for example an army rank such as Major, this gives an indication, but some such as Captain could refer to the army, or a nautical role.




*6 Infant child of a clergyman, Morley, West Yorkshire*

The most consistent occupation that can be found is that of religious figures, normally parish priests but also more senior figures, or their relatives where their role is stated. Even in Anglican churchyards there are often memorials to nonconformist ministers as they were buried in the parochial graveyards when the chapel did not have its own burial ground. They are often also orientated at 180 degrees to other burials as, at the Second coming, they will arise facing their congregation to lead them to the Promised Land.

Anglican and Roman Catholic clergy often have memorials which, in both form and symbolism, are distinctive. Usually a chalice and sometimes the bread of the host is depicted, and Gothic revival monuments are also more popular, though many other designs are also used.


*7 Master Mariner on a headstone at Ramah chapel, Dinas, Pembrokeshire*

Another profession which is often mentioned specifically is that of mariners, often because of their affluence Master Mariners, but others are also defined by their occupation. In such communities, other posts related to the sea such as harbour masters and customs officers are also often mentioned.

## Further reading

Mytum, Harold 2006 'Popular attitudes to memory, the body, and social identity: the rise of external commemoration in Britain, Ireland, and New England'. *Post-medieval Archaeology* 40.1: 96-110.

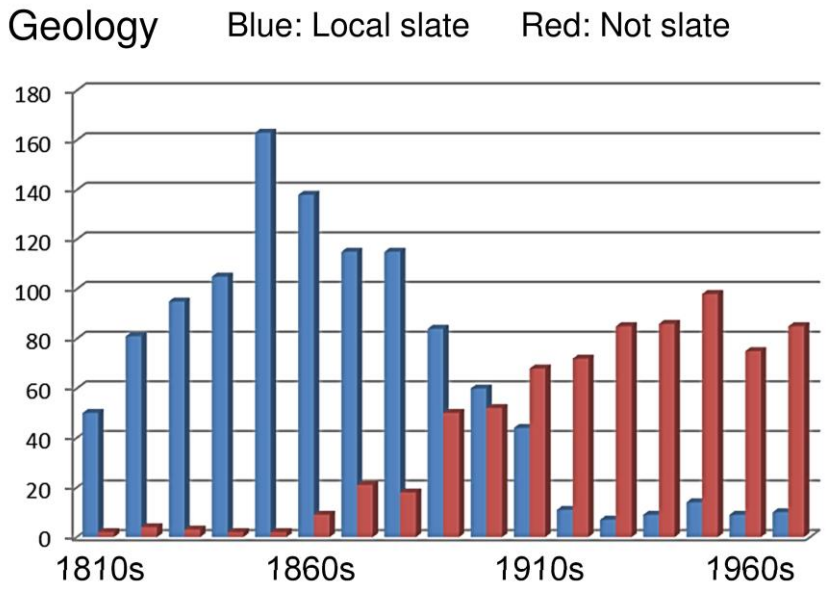
Tarlow, Sarah 1998 'Romancing the stones: the graveyard boom of the later 18th century'. In M. Cox (ed.) *Grave Concerns: Death and Burial in England 1700-1850* (1998): 33-43.

Tarlow, Sarah 1999 *Bereavement and commemoration: An archaeology of mortality*. Blackwell Publishing, Oxford.

## What are your monuments made of?

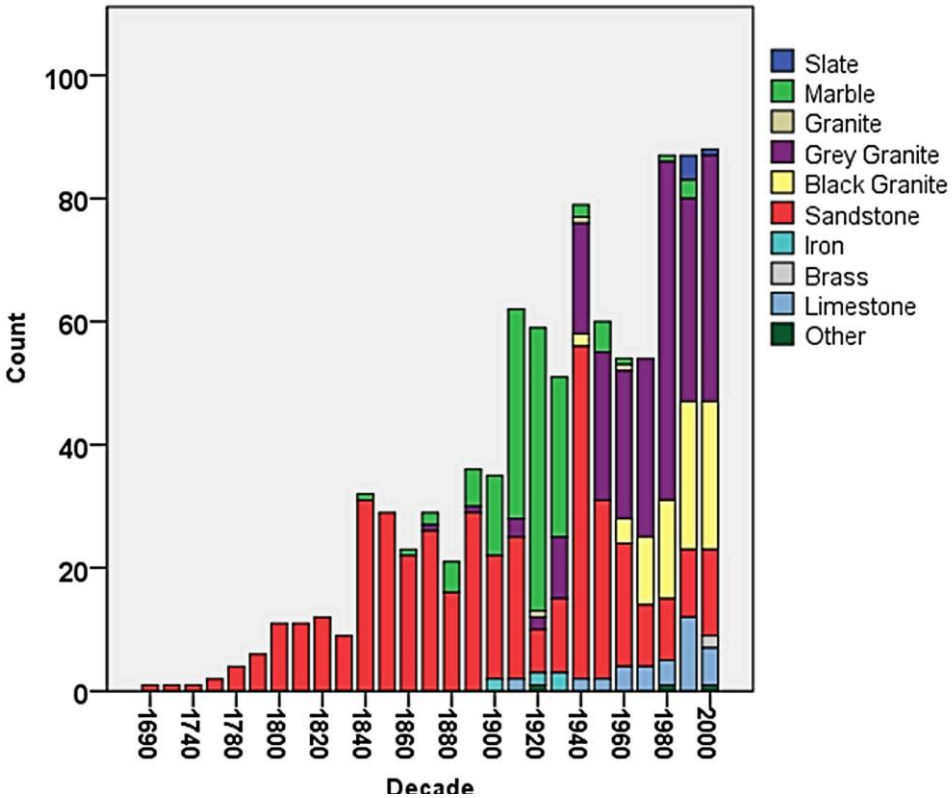
One of the things that can be most difficult is sorting out the geology of memorials, but the broad types are relatively easy. The main difficulty is to identify many of the marble monuments that have become discoloured, so their original white colour cannot now be seen. You can see to what extent your burial ground fits the national pattern. There may well be regional and local variations – for example, north Pembrokeshire with its excellent slate for headstones kept using local stone longer than some other areas.

Whatever your local preferred rock type for memorials – especially headstones – should be the dominant early choice for material, then gradually others were added to the repertoire. Often Marble appears next, but then granites become more common. In the early part of the 20th century there may be few local materials used at all.




*8 Bar chart showing the shift from slate to other materials over time, using a sample of North Pembrokeshire churchyards*

The geology of the stones – and the use of other materials such as ceramics or cast iron – can tell us about communication and supply availability, but also about colour choices – white marble, pink, grey or black granite.




*9 Bar chart showing materials over time, Kirkdale, North Yorkshire showing marble taking over from sandstone then granites.*

Materials also correlate strongly with certain memorial types (many crosses with stepped bases were marble), but that is another story …

### Further reading

Materials are discussed in this publication:

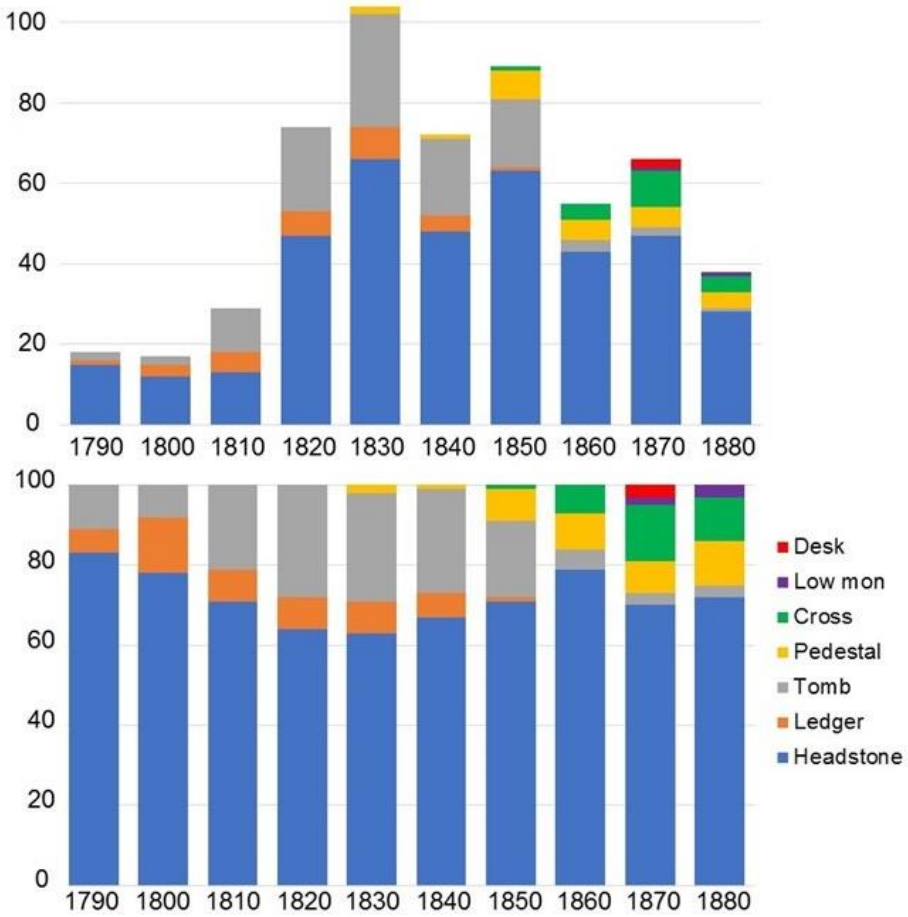
Mytum, Harold 2002 'Comparison of Nineteenth and Twentieth century Anglican and Nonconformist Memorials in North Pembrokeshire'. *The Archaeological Journal* 159, 194-241.

There are also guides to geology in graveyards and cemeteries; one is available for download on the DEBS website, as the coded classification is quite broad and does not cover many of the recent imported materials.

## How do memorial types change over time?

Memorials are often carved in a local distinctive styles which can be analysed closely from the photographs but still sit within broad traditions which are widespread. At one level there are similarities across the English-speaking world, but there are distinctive differences in emphasis and popularity in large regions of Britain and Ireland. You can investigate what monument forms were popular – and when – from your data; the larger your data set the

more detailed your classifications can be. With many burial grounds a broad set of categories are the best starting point.




*10: Bar chart showing broad memorial categories over time, St. John's cemetery Parramatta, New South Wales, Australia. Top: numbers by decade; bottom percent of each memorial category by decade*

As the numbers per decade vary so much, it can be enlightening to also see a graph where each column represents all the memorials of that decade by percentage of type, so each bar is the same height. Then the proportions of each type is even clearer, even though some samples are quite small, so they are less reliable. Here, it is notable how many tombs – mainly chest tombs – were erected at this site in the early 19th century. Some of the forms that became popular in the city in the 20th century are just beginning to appear in the last decades shown here.

## Further reading

There have been surprisingly few substantial studies of the widespread monument categories or more detailed types that were found nationally (though some Regional styles have been discussed). The best discussion of them in a general way is still in F. Burgess (1963) *English Churchyard Memorials*, also republished in 2004 and is in print.

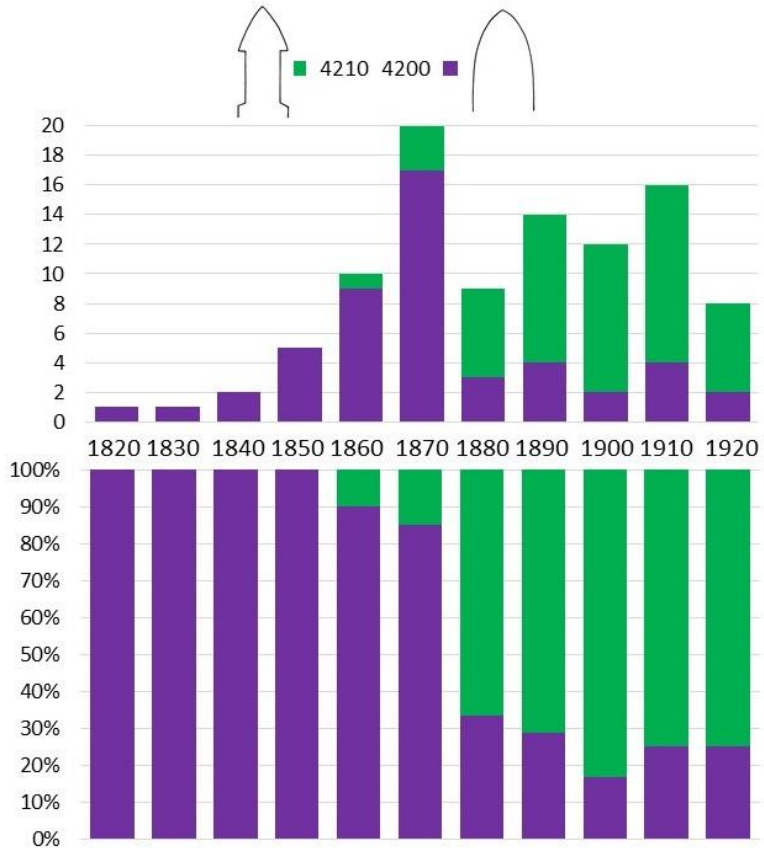
## Looking at one sort of monument – what can we see?

Memorial forms that occur frequently at a site (or several sites when the data sets are combined) can be looked at on their own, and their popularity assessed. For example, a simple pointed Gothic headstone 4200 and the same shape with indents on the sides 4210. The former tend to be carved in the popular local stone, the latter may also be made from the same source, but also is often found in white marble and granites of various colours.


*11 Typical Gothic headstones 4200 and 4210, Malew, Isle of Man*

These forms represent the least elaborate of memorials within the Gothic revival tradition that was popular in many Victorian and Edwardian buildings, and they are the simplest examples of what architectural and art historians have called the 'battle of the revival styles.' Others include the Classical, Egyptian and Romanesque revivals, all well represented in church and cemetery architecture and memorials. Some more complex monuments may contain elements from more than one style, sometimes in idiosyncratic combinations.

In this sample from Kirkdale, North Yorkshire, two shapes of Gothic headstones have been plotted and this shows clearly how the plain shape was popular first, and then examples with indented sides became popular and lasted much longer.




*12 Bar chart showing numbers of Gothic headstones by type and, by decade at Kirkdale, North Yorkshire. Above: absolute numbers. Below: percentage of the two Gothic headstone types.*

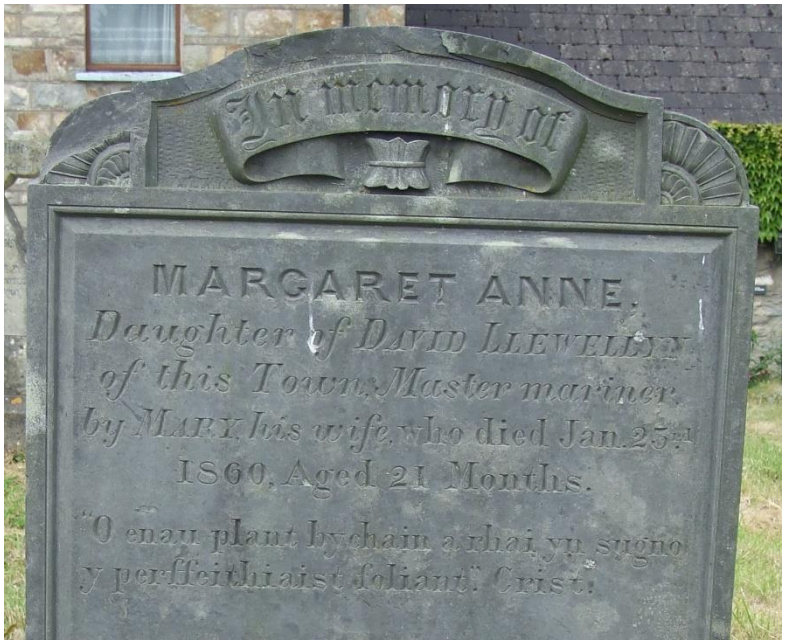
### Further reading

There have been surprisingly few substantial studies of monument types through time in Britain and Ireland; it is largely taken for granted but deserves much more local and regional study. Even the simple pattern seen above has not been reported in an academic publication.

## Social and cultural identities in memorial inscriptions

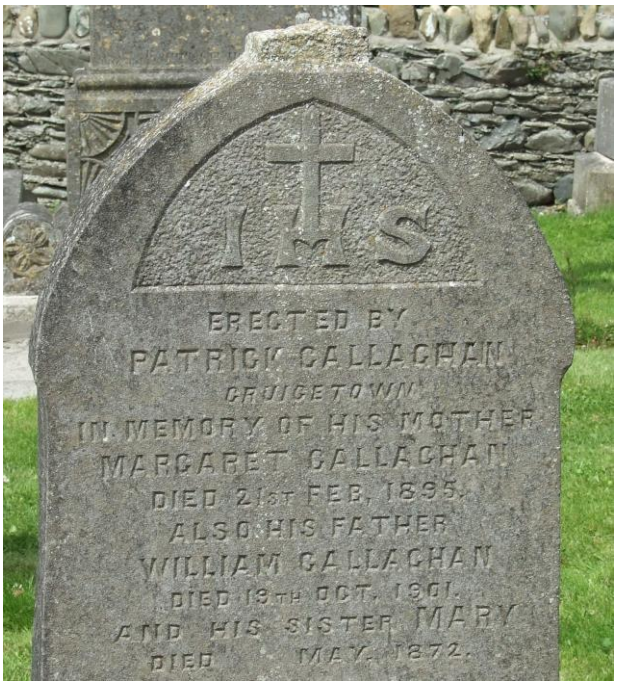
The inscriptions on memorials provide names, dates and sometimes relationships which have long been appreciated by genealogist, but the texts give more social and cultural information than this.

The most obvious cultural indicator on memorials is the language used; for example, in Wales the choices between English and Welsh can be telling – and many stones reveal both languages, sometimes used for particular parts of the text. Some educated figures in the 18th and 19th centuries included Latin epitaphs. Immigrant groups may retain their language on monuments.




*13 Bilingual headstone with both Welsh and English used (Newport, Pembrokeshire)*

The order of commemorations on stones is not always in death date order, which may indicate relative social positions. Children who dies young are often placed after the death of the mother or both parents, and they may only give some details compared with adults. Many infants were only counted ('also two infants'), or they may have names but no details. In contrast, some children have their ages measured down to days. Although some scholars consider that children are well represented on memorials, they are generally very under-represented when there is evidence (e.g. from burial registers) to compare with commemorations.




*14 Headstone with the erector prominently mentioned (Port, Co. Louth)*

Some regions have a tradition where the person who arranged for the memorial is first mentioned on the inscription, sometimes in very prominent text. They may explain their relationship to the deceased and the dead are placed in the context of the living rather than the other way round.

### Further reading

McKerr, Lynne, Eileen Murphy, and Colm Donnelly 2009 'I am not dead, but do sleep here: The representation of children in early modern burial grounds in the north of Ireland.' *Childhood in the Past* 2.1, 109-131. Free download on academia.edu

Mytum, Harold 1994 'Language as symbol in churchyard monuments: The use of Welsh in nineteenth-and twentieth-century Pembrokeshire', *World Archaeology* 26.2, 252-267.

Snell, Keith D. M. 'Gravestones, belonging and local attachment in England 1700-2000' *Past & Present* 179, 97-134.

## Regional trends in folk style

When external memorials started to be carved and placed in churchyards in significant numbers – in the very late 17th and early 18th century – they were locally carved and had distinctive characteristics. If you are fortunate to be in an area with this early start for commemoration, you can study these local styles and even identify individual carvers, though they may remain anonymous is none of their products are signed. In New England, many carvers have been identified by the style of their lettering and carving of symbols, and small number signed a few stones, but others were identified from probate records that detail the carver being paid for the memorial out of the deceased person's estates. Sadly, this is very rare in Britain.


*15 Heart motif tomb and detail of the heart, Morley, West Yorkshire*

An early study of a regional style was by Peter Brears who identified a West Yorkshire style of carving which included a heart motif. The designs were often in false relief, but much of the text was incised. Most memorials were tomb tops or ledgers, and the style of carving is very reminiscent of wood carving. Most have a carved arch at the top with cherubs in the corners, decorated border, and the heart with initials in the centre.


*16 Cherub headstone with mortality symbols hourglass and long bones, and headstone with two cherubs and heart with false relief lettering, Hickling, Leicestershire*

Another regional style which is notable for the quality of the carving and the lettering, is that found mainly in parts of Leicester and Nottinghamshire, using the high quality Swithland slate. It had similar mix of incised and false relief lettering but was concentrated on headstones with cherub designs at the top, often with mortality symbols, though hearts also often occur. Short phrases such as 'Momento Mori' or 'Be ye ready' have negative messages, other like 'Be ye blessed' have a more positive one. Many of the headstones have an epitaph, and some have separate panels for different deaths.

## Further reading

Barley, M.W., 1948 'Slate headstones in Nottinghamshire,' *Thoroton Society Transactions* 52, 69-86.

Brears, Peter .C.D. 1981 'Heart gravestones in the Calder valley,' *Folk Life* 19, 84-93.

Lots of resources including the following are available for free download via https://www.hicklingnottslocalhistory.com/belvoir-angels/ including

Herbert, Albert. 1944 Swithland Slate Headstones. *Transactions of the Leicestershire Archaeological Society* 22.3: 215-240.

Lea, David 2018 *Swithland Slate Headstones*.

## Regional styles alongside national styles

Even though many memorials start being of the designs seen across the whole country, some individual monumental masons developed their own styles, often derived from the national trends, and some of these styles became regional. You may identify both particular designs which a local mason preferred (and so, presumably, did their clients), and the regional style. A small minority of memorials have signatures of the carvers on them, and if this occurs it may be possible to put a name – and trace more information – about the workshop that produced the monuments.


*17 Local Gothic revival style headstones, Helmsley, North Yorkshire*

An example of a local style, concentrated at Helmsley, North Yorkshire, is a distinctive form of headstone with prominent Gothic pinnacles on the shoulders the stone, and a central decorative feature based around a cross or IHS monogram in a circular ring. Ten examples reveal considerable standardisation but with small variations in every case on details of the tracery, the ring and the way in which text, if any, was inscribed round the ring. At least three memorials are signed bottom right of the inscribed in the central panel with the name BARTON. Some are eroded so the inscriptions are incomplete, but the likely date range is for deaths from 1843 to 1860. This monument form may occur elsewhere, but there is clearly a very localised concentration.

*18: Regional Pedimented slate headstones. With spiral carved columns, Pontfaen Jabes chapel, Pembrokeshire and with local walling style surround, Blaenannerch chapel, Ceredigion*

One example of a regional style is that of slate headstones made of several components that is found in North Pembrokeshire, South Ceredigion and West Carmarthenshire, with a few outliers further afield. The construction method (using wooden or metal dowels or metal straps) varies within this region, as does details of the design, showing how individual monumental masons created their own distinctive products, some of which are signed, within this tradition.

## Further reading

Mytum. Harold 1999 'Welsh cultural identity in nineteenth-century Pembrokeshire: the pedimented headstone as a graveyard monument', in S Tarlow and S West (eds) *The Familiar Past? Archaeologies of later historical Britain*. London, Routledge, 215-230.

# DIGITAL ARCHIVING

## Introduction

Once you have collected your digital data recording your burial space, it is important that this digital data is preserved in a curated digital environment to ensure it is re-usable for years to come. The Archaeology Data Service (ADS) is an accredited digital archive with over 20 years of experience that specialises in the long-term preservation and access to digital heritage data. All digital data deposited with the ADS is made freely available online in open re-usable formats. Data deposited with the ADS is migrated through changing technology so their intellectual content will be available in the future. Depositing your data with the ADS will ensure that they are professionally curated in the long term and easily accessible for future re-use.

## Costs

Data deposited with the ADS is made available to the public free of charge. This means that the costs to preserve data in the long-term must be obtained from the data depositors. To deposit a DEBS database a special arrangement has been made with the ADS so that a **set fee of £600.00 plus VAT** will apply to each survey. This fee is inclusive of the DEBS data spreadsheet, up to 150 images (in jpg/tiff formats), a site plan (jpg/tiff/pdf/dwg/shp format) and any additional code lists and documentation (in pdf/doc/accdb/xls/odt/csv/txt formats). Additional images will be costed at £25 plus VAT per 100 images. Other data types such as RTI outputs will be costed on an individual basis and must be discussed with ADS in advance. Tailored help with data enhancement can be provided at a cost of £450.00 plus VAT per day. Please contact the ADS in these circumstances for a bespoke quotation.

Following table explains the ADS set fees for the deposition of DEBS datasets.

| Number of Surveys | Number of Images | Cost before VAT |
|---|---|---|
| 1 | 150 | £600 plus VAT |
| 1 | 250 | £625 plus VAT |
| 1 | 450 | £675.00 plus VAT |
| 1 | 550 | £700.00 plus VAT |
| 2 | 300 | £1200 plus VAT |
| 2 | 500 | £1250.00 plus VAT |

If you have any questions about the cost of data deposition or the dataset you intend to deposit does not fall within the parameters outlined above please contact the ADS at collections@archaeologydataservice.ac.uk, where an archivist will be happy to advise you.

## Funding

It is strongly recommended that any groups undertaking burial space research include the above costs for digital archiving in funding applications. The ADS is a nationally recognised repository and is the recommended digital repository for heritage environment data for many organisations including the National Lottery Heritage Fund. As such costs for digital archiving will be eligible for inclusion in most funding grants from these organisations, however please carefully examine all funding specifications to ensure that cost are eligible for the grant you are applying for.

Groups that have not been able to secure funding from other sources may wish to apply to the Open Access Archaeology Fund. This is a fund specifically for the costs of data deposition and publication.

## Preparing Your Data

To ensure the integrity of the Burial Spaces Research Database (BSRD), the ADS have developed the following minimum standards for submission.

### Required Information

1. **Site and survey metadata:** This includes location information, dates of research, names of researchers and copyright holders. To ensure the consistency of this information please complete a DEBS Archive Information Form for submission with your data. Copyright and data protection are particularly important considerations when depositing digital data. Please see our additional guidance on Copyright and Personal Data for more information.
2. **A site plan marked with individually numbered memorials:** This can be provided in any of the following accepted file formats: .jpg .tif .pdf .dwg .svg .shp.
3. **A Deposit Licence Agreement per survey:** This gives the ADS the non-exclusive right to handle your survey data. The data remains yours and you are free to do what you like with it. A completed copy of this agreement will be returned to you after deposition.
4. **Survey data collected on a per-memorial basis:** This data must be provided to the ADS using one of the data entry options detailed on the DEBS website. It is very important that the data structure of these data formats are not changed as it will prevent the data being loaded into the Burial Spaces Research Database.

### Minimum Recommended Survey Information

To support future research on burial grounds, it is recommended that surveys are as comprehensive as possible, adhering to the methodology laid out in the DEBS guidance. However, *at a minimum*, surveys should address the following characteristics:

**For surveys focused on the material form of monuments**

Broad type (e.g. Headstone, Tomb, etc), date of memorial, condition of memorial, measurements.

**For surveys focused on commemorated people**

Surname, forename(s), date of death, age at death.

## The OASIS Form

This section will become relevant when the OASIS upgrade is completed in the second half of 2020.

~~It is recommended that at the beginning of a burial space survey an OASIS Form is completed. OASIS is a data capture form through which archaeological and heritage practitioners and community groups can provide information about their investigations to local Historic Environment Records (HERs) and respective National Heritage Bodies. As well as being an information-gathering medium, the OASIS records also allow the practitioner to upload reports for the release into the ADS Library. By completing an OASIS form you will be able to inform the local HER that your survey is being undertaken and add your survey to a national list of historic environment recording events that have been undertaken.Information provided in an OASIS Form does not have to be repeated in your DEBS Archive Information Form.~~

## Extra Data

If your burial space research includes the collection of data types such as Reflectance Transformation Imaging (RTI) data, photogrammetry, drone imagery, videos, audio recordings, geophysics, laser scanning or other data types, this can all also be deposited with the ADS. However, bespoke costings will need to be created, and you will need to speak to the ADS' digital archivists to get specific guidance regarding the acceptable formats for deposition and the minimum recording standards for metadata that would accompany the data. In these circumstances, it is always recommended to contact the ADS (via collections@archaeologydataservice.ac.uk) as early as possible during a project for advice and guidance, preferably before you have begun to collect your data.

## Depositing Your Data

Once you have collected your data and prepared it for deposition, the easiest way to deposit the data is to contact the ADS via email at collections@archeologydataservice.ac.uk, attaching your DEBS Archive Information Form and providing details of the number of files you will be depositing. For example: "We will be depositing one survey collected within the DEBS Data Entry Excel Spreadsheet, 135 tiff images, one scanned tiff of the burial space plan, and a word document with the burial space specific code details."

The ADS will then provide you with a drop of link to upload your data too, or if you prefer you can send the data to the ADS on a CD or hard drive to their offices in York.

Once the ADS have received your data they will send you a deposit email listing all the files you have deposited and an e-deposit licence agreement which you will need to agree to online before the ADS will begin to archive your data. Once the archiving of your data is complete you will be sent an invoice for the costs of deposition, after which your archive will be available free to access via the BSRD.

An example of what your dataset will look like on the ADS website can be found here: Welburn Burial Space Survey.

The ADS will be happy to talk you through this process if you have any concerns or questions.

### The ADS contact details

For general advice and help: help@archaeologydataservice.ac.uk
For bespoke quotations: collections@archaeologydataservice.ac.uk

Archaeology Data Service
Department of Archaeology
University of York
The King's Manor
Exhibition Square
York
YO1 7EP

# COPYRIGHT AND PERSONAL DATA

## Copyright and Intellectual Property Rights

Copyright refers to the legal right a data creator has to control how their work/data is used and reproduced. For data/work to be protected by copyright law it needs to be original and tangible. The current copyright legislation in the UK is the Copyright, Designs and Patents Act 1988.

In the case of burial space research, copyright will cover photographs of memorials and textual interpretations of burial spaces amongst other data/work. It is therefore very important that you gain agreement for any activity you may wish to carry out with copyrighted data/work. This includes the deposition of data with a digital archive or the publication of copyrighted work in print or online.

You can find out more about copyright legislation by visiting the Intellectual Property Office. If depositing your data with the Archaeology Data Service (ADS), you will be asked to sign a Deposit Licence agreement that states you have acquired all relevant copyright permissions to deposit the data with the ADS, and for the ADS to disseminate that data online for public reuse under a Creative Commons (CC BY 4.0) licence. This access licence allows anyone to re-use or republish the data deposited in any way as long as they credit the original data creators.

## Personal and Sensitive Data

The Data Protection Act 2018 has transcribed to UK law the provisions of the EU General Data Protection Regulation commonly referred to as GDPR. This remains the case following the UK's departure from the EU. A key feature of this legislation is that personal or sensitive data relating to a living individual cannot be processed by anyone without permission from the individual referred to in that data.

Personal data are defined as any information relating to natural persons who can be identified or who are identifiable, directly from the information in question; or who can be indirectly identified from that information in combination with other information. If data are fully anonymised and an individual is no longer identifiable then the data no longer constitutes personal data.

Sensitive personal data is a specific set of "special categories" that must be treated with extra security. These include data consisting of racial or ethnic origin, political opinions, religious or philosophical beliefs, or trade union membership, genetic data, biometric data, information about criminal convictions, data concerning health or data concerning a natural person's sex life or sexual orientation.

In the case of burial space recording this can mean that inscriptions that refer to potentially living individuals, such as the child of a deceased individual, can constitute personal data. Consequently, by recording the name and relationship of the potentially living individual,

and adding it to a publicly accessible database such as the BSRD, you might be contravening the Data Protection Act 2018.

When depositing data with the Archaeology Data Service you will be asked to sign a Deposit Licence agreement that states you are not submitting any data that contravenes the Data Protection Act 2018 and the GDPR enshrined within it. Other archives including record offices and museums will ask for similar reassurances.

In order to ensure you are not contravening data protection laws, it is recommended that where it is difficult to identify if an individual is still alive, they should be anonymised (name not recorded) if the date of death of the deceased person is under 100 years from the date of recording. This will mean that if a person is a day old when mentioned on the memorial, they would have to live to over 100 for you to be breaking data protection laws. This is a methodology used by the Office of National Statistics with their datasets, such as the UK Census.

*Our data entry forms and spreadsheets have a field for declaring whether it is likely that a living person is mentioned on the memorial. If so, the details of the people 'mentioned' (as opposed to those 'buried' or 'commemorated'), any photographs and the inscription are all automatically embargoed for 100 years after the latest date on the memorial. For example, if the last burial was in 1952, then the relevant information is embargoed until 2052.*

For more information, see the ADS Policy and Guidance on the Deposition of Personal, Confidential and Sensitive Data or visit the UK Information Commissioner's Office's Guide to the General Data Protection Regulation to find out more about how the GDPR applies in the UK, as enshrined within the Data Protection Act 2018.