

Moli D'en Portella

A Cultural Heritage Preservation Project



“Dying sun shine warm a little longer”

Motivation For The Project

For more than thirty years I have been involved in the conservation, restoration and presentation of archaeological sites, historic buildings and museum exhibits.

The main focus of my work has been in the Mediterranean basin and it is this region that I have for a long time made my home. A few years ago I decided to sell my apartment in London and move permanently to an island in the Mediterranean. After two years searching I came to Mallorca and as the aeroplane landed among the disused windmills that flank the runway I knew that this beautiful island should be my home.

After a week of traveling around Mallorca I came to Santanyi, where I found a charming town with a relaxed pace of life and after visiting Calla Santanyí and the surrounding beaches I realised this was my place in the world.

The first time I drove south out of Santanyí I passed the Moli D'en Portella and remember thinking "*I could really do something with that!*". two years later I had sold my London house, six months after that I owned a derelict mill in Mallorca!

Christopher Cleere

So who is this crazy man who sold an apartment in London to buy a pile of rocks in Mallorca?

My early life in London was unremarkable and school was a struggle due to severe dyslexia. But I always made things and always repaired things. I could just look at something and understand how it worked and what was wrong with it.

At school it was always science, it just flowed into me without resistance. My other love was art, not painting or drawing but three-dimensional design and decoration.

I was advised at school *"that there is no career that combines art with science"*.

I became an antique furniture restorer.

With the introduction of personal computers and specifically "spellcheck" The world of writing opened up and I dived in at the deep end. I went to study Conservation for Museums and Archaeology at University College London's Institute of Archaeology.

Conservation is a discipline that specifically concerns the science of the deterioration and preservation of, among other things, works of art.

Little things bored me I wanted bigger and bigger things to work on. From pots and coins I moved to sculpture and architectural details, then to buildings and whole archaeological sites. How do you design the project and how do you successfully achieve the aims of the project? And latterly, and for me most importantly, why are you doing it and for whom?

I have been lucky in my career. I have handled and worked on the great treasures of the world. I have also consulted on and conserved some of the most famous sites on the UNESCO World Heritage List.

I have also worked on many small projects that although not high profile represent to their communities the preservation of aspects of important cultural and social history. These are not used to promote tourism but to secure social cohesion. These are in my opinion the most important and most rewarding projects.

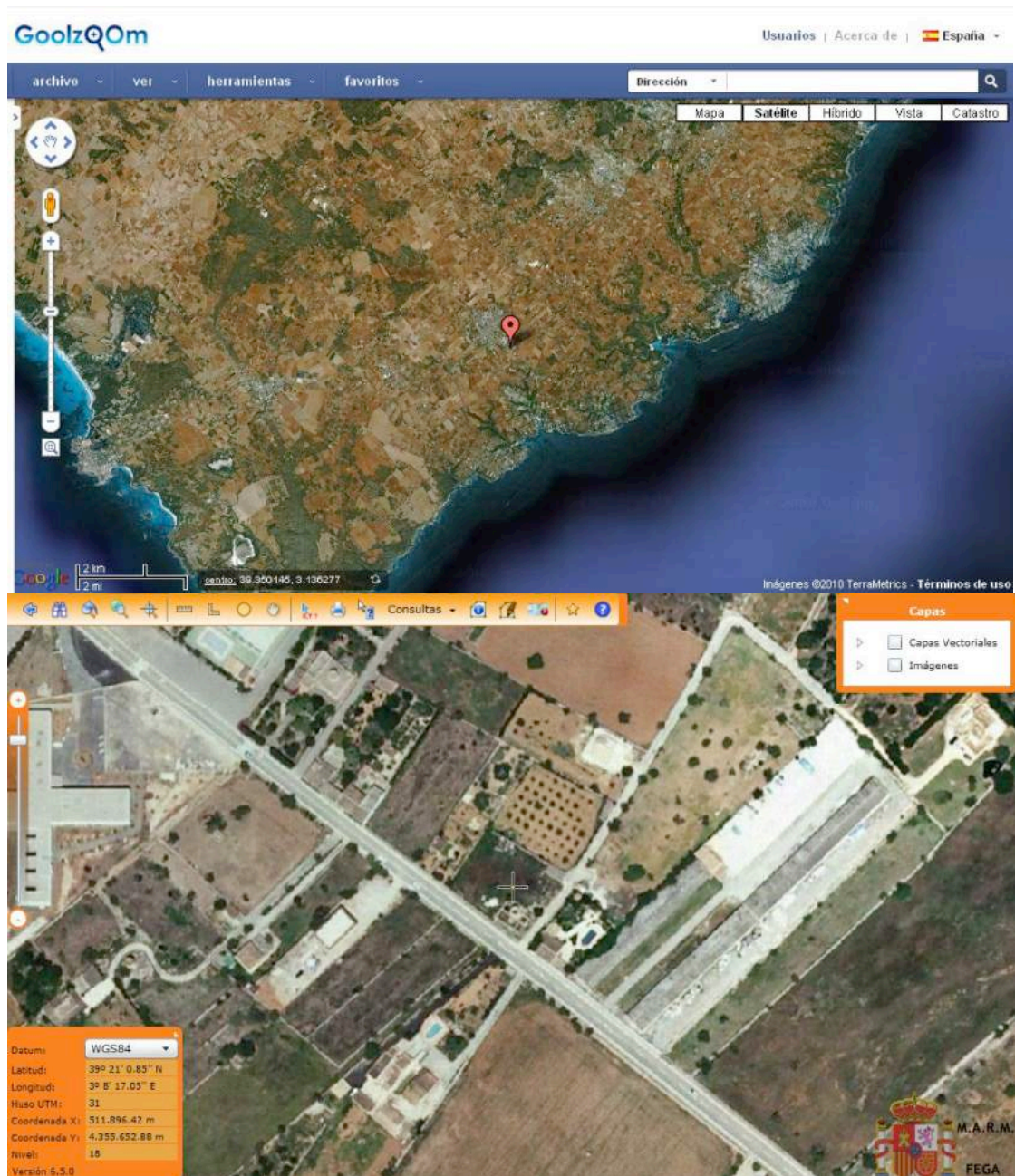
So why Moli D'en Portella . . .

I have never seen a divide between work and leisure. I spend my time doing what I enjoy and only work at what I love. A small derelict heritage site in a beautiful setting that represents a period of local social history that is being obscured by tourism and an influx of foreign money. A type of building that while protected has no context in modern life and needs a new use if it is to survive . . . It sums up my career, and my life, it is my swansong, how could I resist!

I just want one day to sit and watch the sails go round!

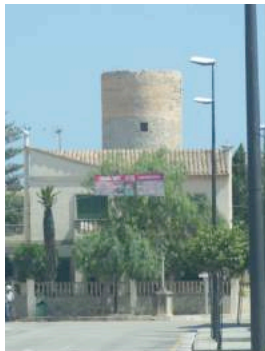
Moli D'en Portella

The Moli D'en Portella is situated in the town of Santanyí in the south of the island of Mallorca. The mill is situated on the southeast extremity of the town next to the Ma-6102, which leads from Santanyi to the port of Cala Figuera. Approximate grid reference 39°20'57.5" N 3°08'10.8"E



The age of the mill is hard to determine and it has undoubtedly undergone change and restoration over time. Similar mills in Montiuri (Mallorca) are dated to the seventeenth century, but it is doubtful that a disciplined archaeological excavation has ever been undertaken on the site of a Mallorcan grain mill.

Santanyí is surrounded by similar mills, which would indicate that the area was rich in cereal cultivation and may well have been a centre for the trade and distribution of wheat. Limited research reveals that the Santanyí region holds a large number of archaeological sites (172 registered), which show evidence of the existence of a productive agriculture and farming tradition since at least the Talaiotic period.



Current condition of the windmills of Santanyi



Restored mill in Montiuri converted to an archaeological museum by the addition of the large building to the left. The mill does not function.

Moli D'en Portella is somewhat of a landmark in Santanyí as it is the first building one would have encountered when approaching the town from the port of Cala Figuera. Apparently the mill was the location where the fishermen from Cala Figuera stopped to buy bread when bringing the catch to market in Santanyí. It is also possible that the well at the mill was the first that would be encountered when arriving from the coast. This is bourn out but the fact that a bakery has at a later date been added to the original mill building. It is however unclear if the mill was still grinding grain at the time the bakery was active.

In addition to the bakery the southerly rear room of the mill building has clearly been adapted for a secondary agricultural process. An opening with a trough has been cut into the masonry rear wall, A small sump has been cut into the bedrock below the opening and a large rectangular feature has been cut adjacent to the building next to the road with a wall erected around it to separate it from the property and leave it open to the road. The process that is being undertaken in the rear room and the exterior cut features is unknown, as it its position in the chronology in the history of the mill.

The mill appears to have been built on an outcrop of bedrock, which may be adjacent to a geological fault which results in water being available near the surface next to the building. One would assume that such a site would have always been attractive and could therefore contain remains from earlier periods.

The date of abandonment of the mill is unclear. Throughout Europe however the demise of windmills coincided with the introduction of internal combustion engines spinning heavy steel, or cast iron, serrated and flat rollers to crush the grain. These roller mills had many advantages over the earlier technology as they could mill far faster and therefore handle far more grain and could run at any time, as they were not dependent on the wind.

Aim of the project

The importance of wind powered grain mills in Mallorca has somewhat been forgotten. Luckily the tower construction of the Mallorca grain mills is extremely robust and resists collapse so many still endure. As in many places around the globe vernacular agricultural buildings have in the past fallen through the gaps in cultural heritage preservation legislation. In Mallorca the buildings are now protected but their upkeep is not a legal requirement. There is an on-going project to restore mills but as their technology is redundant these then just stand stationary as unused monuments to a time past.



Derelict mills on Palma seafront

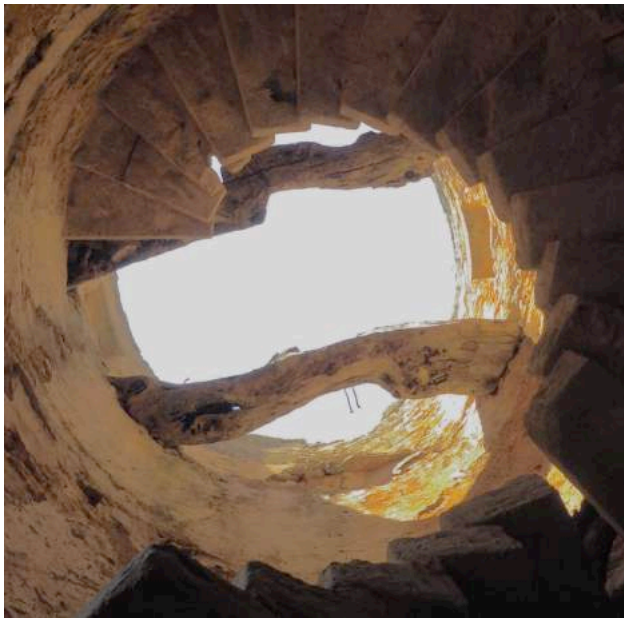
At Moli D'en Portella it is our aim to investigate the use of the site from its first inception to the present through archaeological and archival research. To determine the extent and chronology of the structures on the site and to establish what processes the site and the structures were used for and how they were modified over time.

It is our intention to conserve the structures that remain on the site and then reconstruct the structures using the original fabrication methods, techniques and the original materials. The work being undertaken to internationally approved standards for cultural heritage conservation and presentation.

We aim to use the project as a teaching opportunity to highlight and disseminate the skills, techniques and philosophy that guide such a project to both students of conservation and heritage management and those of the general public who want to gain experience in an archaeological/conservation project.

Our main requirement from the project is that the mill works, that the sails turn in the wind and produce power. Once complete it is our further aim that a new, sustainable use for the building and site is developed so that the site and structures become a self-sufficient resource that benefits the local and wider community.

The intention is that the project will run for five years. There will be a number of distinct phases of the physical project and a variety of support systems that will need to be in place prior to the commencement of each project phase.



Details showing the current condition of the mill building. There is no evidence of recent, inappropriate restoration of the structure.

Phase 1. Organisation and Planning

In October 2018 Palma Mallorca will host the 11th Annual International Conference on the Restoration of Windmills. At the conference it is our intention to launch the project by a poster presentation.

Before this date a number of tasks need to be achieved.

- We need to assemble a team of experts to run the project
- We need to make contact with heritage organisations and government departments in Mallorca
- We need to assemble the resources required to initiate the project at the site.
- We need to publicise the project and set up social media accounts to keep interested parties up to date with news of the project.
- We need to establish a formal recording process to handle and display the data produced by the project.
- We need to raise funds and initiate funding streams to support the project as it develops and is implemented.
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The Team

At present we are assembling a group of UK experts, as this is the region we are most familiar with. It is however our intention to match each person on the team with a local expert.

At present we have four professionals who have committed to the project.

Head of archaeology	Professor Brian Williams Area of responsibility – To lead the design of and implementation of the archaeological research project.
Assistant Head of Archaeology	Laird Henderson Area of responsibility – To organise the day to day archaeological excavations, including the procurement of equipment and materials and organising the non-personnel logistics for the excavation season.
Head of Conservation/Restoration	(project leader) Christopher Cleere Area of responsibility – coordination of overall project. Design and implementation of the conservation and research projects. Liaison with all parties involved in the project.

Project Manager

Jon Laurie

Area of responsibility – Web and social media development and upkeep.

Social history project to collect verbal history of the mill.

Logistics regarding project personnel.

This core team will be added to, most notably by the addition of local archaeologists and Geographic Information Systems expert along with local experts in the conservation of mills, the conservation of historic buildings and reconstruction of historic structures.

Partnerships

It is our intention to approach local governmental and non-governmental heritage preservation organisations. These would include, but not be limited to

Cultural heritage preservation department of the Mallorca government

Archaeological and conservation departments of the town of Santanyí

Local Museums in Mallorca

Cultural heritage management teaching departments of local universities

Archaeological teaching departments of local universities

Schools and any other interested parties in the town of Santanyí

It is our aim to not only restore the mill but to also use this opportunity to pass on all the skills and knowledge to others. Including students of archaeology and conservation, school children, local and international volunteers.

It is also our intention each year to offer an art residency for an emergent or newly qualified artist to join the team and gain inspiration from the project and the local area and environment. We hope this residency would be of the form of the “Trelex Residency” (www.trelexresidency.com).

Resources

At present the site has no resources except for a large shed in one corner of the property.

If the project is to proceed at a reasonable speed certain resources are required for both the archaeology and conservation projects and for the welfare of the personnel taking part.

It is our long-term aim the site be self-sufficient in power and “off-grid” We would therefore not connect to a central power supply or mains water. Waste would be controlled by an independent bio-digester.

The site is a “Rustic Property” and the building of permanent structures is not permitted. Permanent structures could also obscure or destroy archaeology. We will therefore limit any required resources to temporary mobile structures.

The following will be required

A site office to house an office

A tool store and plant room to supply electricity for the project and clean water from the onsite well.

Welfare facilities for project personnel and visitors, lavatories, washing facilities, food preparation and consumption facilities. All these facilities will be temporary and movable so they can be relocated on the site as the archaeological project progresses.

Publicity

Publicity will be the lifeblood of the project as the need to raise funds is imperative and this can only be achieved by informing the public of the project and encouraging their active involvement.

The main form of publicity will be digital and web based. We envisage using the following.

For day-to-day casual contact - Instagram, Twitter, Facebook

For more in-depth communication and excavation diary on a less frequent basis – Website updates, Youtube video. press releases.

For formal recording – Annual project report.

Funding

We aim to fund the project through five main revenue streams

1. Crowd funding of specific elements of the overall project through dedicated crowd funding websites
2. Crowd funding through sponsorship of online documentary video series
3. Local and international grant funding
4. Offering paid-for internships to international volunteers in the excavation/conservation season
5. From profits of an associated (off site) fine art/decorative antiques gallery

Phase 2. Archive and Social History Research

It is probable that at least the modern history of the mill is known to the older generation of the local community. Even if there is no memory of the mill working its later life and slide into dereliction may well be remembered.

It is our aim to interview local residents to preserve their memories of both the mill and its demise.

We also aim to search the local and regional archives to see if any documents or photographs of the mill and its environment remain. This information would be extremely useful for designing the archaeological, conservation and restoration aspects of the project.

Phase 3. Archaeological Research Project

The aim of the archaeological research project will be to produce the data on which the form of the reconstruction of the mill and the site is based.

While the mill is of a somewhat standard construction there are numerous anomalies, which need to be understood. There appear to be no steps to the roof, there is a bake house attached to the side of the mill, there is a partition in the vaulted chamber. There is clear evidence of a secondary function of the building, which appears to involve the cutting of features into the bedrock. The exact form of these anomalies need to be understood and a chronology of their implementation determined so that informed decisions as to the form of the restored building can be made.

It is the intention wherever possible to reuse the original building materials in the reconstruction process. One aspect of the archaeological process will be to recover and record the location of fallen material wherever possible.

The site is more than just the windmill building. There is a covenant in the deeds that states.

"It is subject to the passive servitude of extraction of water well that there is in the finca to drink the workers and water the horses that tresh (thresh) in the adjacent finca belonging to Mr. Jaime Tomas Vidal; the servitude will be in force during tresh works as long as the dominant finca belongs to Jaime Tomas Vidal or one of his children."

This covenant clearly shows that grain processing in its entirety was occurring at the mill. The deeds also describe the land so.

Piece of dry indivisible land, in the municipality of Santanyí, named Moli de Ne Portella, where there is a wind mill, of approximately 17 areas 75 centiareas (one "cuarton").

Has this land therefore not been divided? If so what was the rest of the land used for? Clearly a threshing floor must have existed but what other activities were taking place at the site? Harvest is only a limited time period, what was the use of the site for the rest of the year?

There is evidence of agricultural use of the landscape back to the Talaiotic period and it is therefore very unlikely that a site in such a prominent location with easily accessible water would remain unused until the eighteenth century.

The archaeological project will aim to determine the use of the site from the beginning of its development until the present. To determine the changing shape of its boundaries and what structures existed throughout its history and what was their use.

All work will be recorded to international standards for archaeological excavations on cultural heritage sites.

Phase 4. Conservation of Structures and Finds

Conservation refers to activities undertaken to halt or greatly reduce the further deterioration of an artefact from its "as-found" condition.

Restoration refers to activities undertaken to return the conserved artefact to its original form and/or function.

It is our aim to set up a small facility to undertake conservation and museums standard conservation packaging for portable artefacts recovered from the excavations.

It is our further aim to conserve the remaining historic structures on the site.

The conservation of the structures will be undertaken using materials based on analysis of the original building materials. It is not the aim to make the mill look like new. It is very important to us that the original aesthetic and patination of age is retained.

Conservation work will commence at the same time as the archaeological excavation as clearing of burial matrix around the structures could leave them vulnerable to collapse as the support is removed. For this reason as the excavation goes down the conservation will follow it to render the exposed structures secure.

A small project to identify and sample original building materials will be initiated prior to the excavation so analysis can be carried out and a range of conservation materials developed.

All work will be recorded to international standards for the conservation of archaeological excavations and historic buildings on cultural heritage sites.

Phase 5. Restoration of Structures

Throughout the archaeological and conservation project an on-going dialogue will be had concerning the final form of the completed and restored buildings and structures.

At this stage it can be assumed that the mill and bakery buildings will be restored, that the sails will be replaced and will turn in the wind. The original mechanism at the top of the tower will be replaced so that the mill can be turned into the wind and power will run down the tower via a rotating shaft.

It is not the intention to replace the interior workings of the grain-grinding mill as we see the mill restoration project as part of a larger project to find a viable reuse for this and other mills. At this stage it is most likely that the motive power of the mill will be used to generate electricity by turning an alternator, as this will allow for a multitude of possible reuse options. Using the mill to grind grain would result in only a working museum. There are, apparently, approximately five hundred grain mills in Mallorca. 500 working museums is not an option. We are looking for a more inspired reuse that will bring the mill back into productive use and therefore become a self-sustaining and useful building, which generates a profit rather than being a financial burden.

Once the history of the site is established, the secondary use of the mill understood and the range of other structures that existed on the site become known, the level and scope of restoration can be decided.

Phase 6. Reuse of the Site and Buildings

In a career of conservation the author has seen numerous projects involving the conservation of vernacular buildings. These projects, on the whole, concern the conservation of a redundant building to its original form and function.

The normal reason for the building being in a dilapidated condition is due to the function or process for which it was built becoming superseded by an evolution of technology.

The redundancy of a buildings technology greatly limits the option for its future use and in a lot of cases the future use is not considered until after a project is completed or it is vaguely described as becoming a museum. Other options are for industrial buildings to be restored as houses or commercial retail business sites. All these variants have occurred in Mallorca with many houses, restaurants and shops now inhabiting former mills. Some have sails replaced but not working, some are simply truncated towers. None of these options are ideal especially when the sails are not replaced. A landscape of windmills is not the same as a landscape of towers.

A moratorium on the conversion of mills to houses has now been imposed in Mallorca along with financial incentives to restore. But once restored these mills will now stand static until they again deteriorate and are once again restored.

To truly save the mills of Mallorca new viable usages needs to be found.

The grain mills normally stand on a small plot of land. They were "rustic" buildings that cannot be converted to residential use. Their function was to produce power for localised industry. They were run by family groups who lived and worked in and adjacent to the mill.

Maybe the same scenario can be repeated in a modern context? Especially now that technology is now widely available that allows intermittent wind power to be stored as electrical potential, resulting in a constant supply of power for an industrial process.

Property prices are rising at an alarming rate in Mallorca pricing young locals out of the market. The mills cannot be changed to residential use yet grants are available for their restoration. Maybe there is an option for mills to be bought by young locals to be restored with help from the state with the proviso that the residents can live at the mill as long as they use the restored mill for self sustainable light industrial or agricultural use based on the power generated by the mill?

Phase 7. Model for future Projects

Once the restoration of Moli D'en Portella is complete we would like the project to continue by developing and experimenting with a number of possible future uses that can be tested at the site for their financial viability. We would then be able to offer advice and support to others who would like to restore a grain mill.

We have a number of potential uses for the mill in mind, but for now we will keep these to ourselves.

Timeframe for the Project

We are planning to launch the project in October 2018 at the 11th Annual International Conference on the Restoration of Windmills in Palma Mallorca. Over the winter we intend to ready the site and setup the resources to allow the project to commence in the spring of 2019. We will recruit a full team and set up recording and reporting systems. We also hope in this period to make contact with and make partnerships with local government, teaching and non-governmental heritage management organisations. We hope to have a 4/5 week archaeological excavation and conservation season in the late spring of 2019.

We envisage the project running for five years.

Summery

It is our intention to transform the site of the Moli D'en Portella in Santanyí, Mallorca, Spain from a derelict, semi-collapsed ruin on a neglected rural plot to a functioning windmill producing energy to power a self-sufficient light industrial/agricultural process.

The site and structures will be the subject of an in-depth archaeological and conservation project to understand the history of the use of the site from its first settlement to the present day.

Restoration of the site and structures will be undertaken to international standards for the preservation of cultural heritage, the mill retaining its original form on the outside with any alteration to accommodate a change of use limited to the interior.

The project will be carried out in conjunction with local government and non-governmental bodies responsible for the preservation of cultural heritage on a regional and town level along with higher education and school students.

Funding will come from crowd funding, field schools for archaeology and conservation, grants and sponsorship along with a commercial, retail operation.

The project will run for five years and hopefully result in the first operational grain mill in Mallorca siting on a beautiful site producing power to run a self-sustained small business that benefits the local community.

CURRICULUM VITAE

Christopher Graham Cleere

Educational Qualifications

1997 Degree in Conservation (upper second) Institute of Archaeology, University College London.

Research Interests

The development of locally sustainable archaeological site and museum conservation programs

The application of GIS (geographic information system) and spatial referencing as a survey and recording tool for archaeological site conservation

The use of magnetic fields to influence the crystallisation characteristics of soluble salts in porous building materials

The analysis of the fabric, conservation and reproduction of English 18th century statuary & architectural terracotta

Career to Date

2009 – Present Managing Director, Hetman Limited

2007 – 2008 Lead instructor and program developer, Lviv city conservation training school. Lviv, Ukraine

2005 – Present Freelance conservation and heritage management consultant

2002 – 2009 Conservation Project Leader, The Institute of Classical Archaeology, University of Texas in Austin

for the excavations at The National Preserve of Tauric Chersonesos, Ukraine

2002 – Present Honorary consultants in museums and site conservation, collections care and display development

towards UNESCO World Heritage List Nomination of The National Preserve of Tauric Chersonesos, Ukraine

2001 – 2005 Project leader Coade stone development project, Cleere Conservation Limited, London, UK

1999 – 2005 Managing Director, Cleere Conservation Limited, London, UK

1999 – 2000 Special Projects Section Manager, Cliveden Conservation Workshops Ltd (Conservation Workshop of The National Trust)

1998 – 1999 Workshop Manager, Cliveden Conservation Workshops Ltd

1997 – 1998 Freelance archaeological site and museums conservator

1997 Part time instructure of ceramic and stone conservation. Institute of Archaeology, University

College London

Fieldwork

2011- Present Site Conservation Consultant, Chatal Huyük Research Project, Institute of Archaeology, University

College London

2015 ICOMOS advisor to the UNESCO Management Planing workshop for Trang An World Heritage Site, Vietnam.

2014 ICOMOS Consultant – World Heritage List Nomination, Technical Assessment Mission. “The Baptism Site of Christ. The Hashemite Kingdom of Jordan.

2014 ICOMOS Consultant Conservator, World Heritage Centre/ICOMOS/ IUCN Reactive Monitoring Mission To Wadi Rum Protected Area, Jordan

2012 ICOMOS Consultant Conservator, World Heritage Centre/ICOMOS - Reactive monitoring mission to Abu Mina, Coptic Monastery, World Heritage Site, Egypt. ICOMOS

2011 Conservation Consultant, Sussex Archaeological Society, Fishbourne Roman Palace, Mosaics Conservation Project.

2011 Conservation Consultant, UNESCO World Heritage List Nomination, Chatal Huyük Research Project, Institute of Archaeology, University College London

2011 Conservation Consultant, The Kizilburun Shipwreck Excavation The Institute of Nautical Archaeology of Texas A&M University, Bodrum, Turkey

2011 ICOMOS Consultant Conservator, World Heritage Centre/ICOMOS/ICCROM – Reactive monitoring mission to Gebel Barkal and the Sites of the Napatan Region, Sudan. ICOMOS

2010 – 2013 Lead conservator, and student instructor Chedworth Roman Villa, mosaics and buildings conservation project. The National Trust, United Kingdom

2008 Museum collections and historic sites conservation consultant, Qatar Museums Authority Qatar

2007 – 2008 Architectural, museum and statuary conservation consultant to the city of Lviv, Western Ukraine with regard the historic city center World Heritage Site

2005 Museum collection, display and buildings, condition assessment, conservation survey. Sudan National Museum Khartoum, Sudan

2005 Condition assessment, conservation survey, “The Frankincense Trail” Archaeological Parks, World Heritage Site, The Sultanate of Oman

2002 – 2009 Head of Conservation, The Institute of Classical Archaeology, University of Texas in Austin & Packard Humanities Institute for the excavations at The National Preserve of Tauric Chersonesos, Ukraine.

2002 Conservation consultant to Quanzhou District Governor, Fujian Province, China for preservation of administrated heritage sites

2001 Conservation consultant to UNESCO Peru, for “Intiwatana” alter reconstruction project, Machu Picchu, Peru

1999 – 2005 Managing Director and lead project designer/coordinator, Cleere Conservation Ltd, London, UK

1999 – 2001 Conservation Consultant, Bahá’í World Centre, Mount Carmel Bahá’í Projects, Haifa, Israel

2000 Conservation Consultant, Theatre Frieze Reconstruction Project, Perge, Antalya, Turkey

1998 – 2000 Consultant conservator; Late Hellenistic Nymphaeum reconstruction project, Sagalassos, Turkey

1994-1997 Reconstruction, conservation, and display of the Late Hellenistic Aphrodisian Sculpture at the Roman city of Sagalassos, Turkey

1993 Site Conservator, Sha Low Wan excavation, Hong Kong

Significant Publications

2014 ICOMOS Technical Evaluation Report for UNESCO World Heritage Nomination "The Baptism Site of Christ. The Hashemite Kingdom of Jordan.

2014 Report on the WORLD HERITAGE CENTRE/ICOMOS/ IUCN Joint Reactive Monitoring Mission

To Wadi Rum Protected Area, (Jordan) UNESCO, Paris.

2012 In production, The Past, Present and Future Conservation of Chedworth Roman Villa. In the upcoming monograph of the history and archaeology of Chedworth Roman Villa. For The National Trust, United Kingdom

2012 Report on the joint WORLD HERITAGE CENTRE/ ICOMOS Reactive Monitoring Mission to Abu Mina (Egypt), UNESCO, Paris.

2011 Report on the joint WORLD HERITAGE CENTRE/ ICOMOS/ICCROM Reactive Monitoring Mission to Gebel Barkal and the Sites of the Napatan Region (Sudan), UNESCO, Paris.

2006 Condition Recording for the Conservation and Management of Large, Open-Air Sites: A Pilot Project at Chersonesos (Crimea, Ukraine). Christopher Cleere, Jessica Trelogan, and Stuart Eve

Conservation and Management of Archaeological Sites UNESCO/James & James LTD Carter, J. ed. 2006, The Gravestones of Chersonesos, Research and Conservation, Ege Yayınları, Istanbul, Turkey. Conservation in the City and Chora of Chersonesos Carter, J., C. 2004 2003, 2004, 2005 Field Reports. The Study of Ancient Territories: Chersonesos & Metaponto, The Institute of Classical Archaeology, The University of Texas at Austin, USA

1995. L'Innocenza Perduta (Lost Innocence): Conservation of a Carrara Marble Statue <http://palimpsest.stanford.edu/jcms/issue2/cleere.html>

Major Conference Presentations

2006 Embassy of the United States in Ukraine/Fulbright Program in Ukraine - The Training of Specialists in the Preservation and Management of Cultural Heritage Resources in Ukraine, an Assessment and Recommendations for the Future, Kiev, Ukraine. - "A review of the Conservation and Heritage Management Program at The National Preserve of Tauric Chersonesos"

2006 Archaeological Institute of America, 2005 General Meeting, Montreal, Canada. - "The development of a sustainable conservation program at the National Preserve of Tauric Chersonesos"

2005 UNESCO/Restaurateurs Sans Frontieres, Regional Restoration Conference, Central Asia Tashkent, Uzbekistan. - "The development of locally sustainable conservation and training programs in former Soviet States"

2005 The 5th International scientific practical conference "Restoration of Museum Monuments in Modern Conditions. Problems and the Ways to Solve Them". - Ministry of Culture and Arts of Ukraine.

National Restoration Center of Ukraine. - "The Development and Implementation of a Local Sustainable Conservation Plan for The National Preserve of Tauric Chersonesos"

Professional Awards

Short-listed, The Conservation Awards, Museums and Galleries Commission (1998): Blenheim Palace 17th Century Italian Terracotta Statuary

Runner up, Conservator of the Year, Museums and Galleries Commission (1997): Conservation of a Colossal Dry Lacquer work Statue of Buddha

Winner, Conservation Photographer of the Year. United Kingdom Institute of Conservation (1997)

Professional Affiliations

ICOMOS International Council on Monuments and Sites Member

CURRICULUM VITAE

Brian Williams
Principal
Brian Williams Heritage

PROFILE

Brian is an archaeologist, heritage manager and heritage policy advisor with over 40 years of experience in the sector. As Principal of *Brian Williams Heritage*, he specialises in archaeological excavation, heritage tourism and heritage consultancy.

His career in heritage has been largely in the public sector, where he worked for two decades as a field archaeologist before becoming a heritage manager and Assistant Director in the Northern Ireland Environment Agency (NIEA). He worked as a policy advisor in the NIEA's Innovation Strategies Directorate and collaborated closely with local authorities and other groups in developing thinking on heritage and the economy and society. He has been actively involved with the development of archaeology throughout his career and been responsible for many aspects of the subject in Northern Ireland.

QUALIFICATIONS

Doctorate in Environmental Science, University of Ulster, Coleraine, 2003
Bachelor of Arts (Archaeology), Queen's University Belfast, 1972

PREVIOUS POSITIONS

Principal, Brian Williams Heritage: 2014 – present
Principal Policy Advisor, Northern Ireland Environment Agency: 2011- 2015
Assistant Director, Built Heritage, Northern Ireland Environment Agency: 1998-2011
Joint Director of the Centre for Maritime Archaeology at the University of Ulster, Coleraine from 1999 – 2011
Senior Inspector, Environment and Heritage Service: 1977-98
Inspector, Historic Monuments Branch, DOE: 1972- 77

SELECTED EXPERIENCE

Brian has been closely involved with various developments in archaeology and as a recognition of his role he has been an Honorary Lecturer at UCL for many years and is now a Visiting Professor at the Institute of Archaeology, University College London. In 1995 he was elected a Fellow of the Society of Antiquaries of London. He has worked with many organizations in different subject areas. While responsible for archaeological survey he helped in developing the concept of landscape archaeology in Northern Ireland. As a mark of his achievement in elucidating the history of agricultural settlement he was awarded an Associateship of the Royal Agricultural Society. He has directed and published the results of many archaeological excavations and led the government regulatory programme for archaeological excavation. As part of that, he was appointed a member of the Royal Irish Academy National Committee for Archaeology. He was a founder member of the Irish Association of Professional Archaeologists and Chairman of its Maritime Committee. He has served on committees at the Council for British Archaeology, the UK Advisory Committee on Historic Wrecks, and served for eight years as a Director of the United States Advisory Committee on Underwater Archaeology. He pioneered the Centre for Maritime Archaeology at the University of Ulster where he was a Visiting Professor from 1999 – 2011 and played a central role in establishing the Centre for Archaeological Fieldwork at The Queen's University of Belfast. International collaboration has been a theme of his career and he helped to establish a research programme in East Africa with the British Academy and the National Museums of Kenya. Collaboration has been the theme of his latest work in developing a strategy for realising the economic and social potential of the historic environment.

SELECTED PUBLICATIONS AND PAPERS

Brian has published more than 100 articles, mainly reports of his archaeological excavations. He was a founder editor of the renowned and highly successful popular magazine *Archaeology Ireland*.

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Maritime Archaeology in Northern Ireland in *International Handbook of Underwater Archaeology* (Carol Ruppe, and Jan Barstad, Editors), 417-30, New York 2002.
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Underwater Archaeology in Ireland (Brian Williams Editor) Society for Historical Archaeology Monograph, New York, 2003.
Study of the Economic Value of Northern Ireland's Historic Environment (Brian Williams, Editor) 2012, Department of the Environment, Belfast.