Public Archaeology Twitter Conference Abstracts

All timings are in British Summer Time (GMT +1)

This document will be updated as and when mistakes are spotted!

9.15   CIfA Equality and Diversity Group (Cath Poucher)

Is Public Archaeology really public? Archaeology and accessibility

According to official Government statistics there are over 11 million people in the UK with a limiting long-term illness, affliction or disability. Despite this only 2% of archaeologists consider themselves to have a disability (Landward's 'Profiling the profession' 2012-13). Archaeology is not a diverse profession and this is reflected in the way it presents itself to the public. As a sector we are not inclusive; we limit access to archaeology, then proclaim "archaeology is for all" (Council for British Archaeology). Research by academics (such as Theresa O'Mahony) has shown barriers to the profession are still prevalent and restrictive. The heritage sector does not allow itself to be accessible to those with disabilities. Whether wanting to be active in the profession or accessing collections in museums (such not displaying collections sensitively) or taking part in archaeology itself, the profession does not treat those with disabilities in a way which would portray us as sensitive to the needs of others (with one case of suicide due to prejudice and discrimination suffered from the archaeology profession).

The CIfA's Equality and Diversity Group are setting up focus groups to tackle the lack of equality and diversity in the profession, with the focus for 2017 being disability. This working group aims to enhance resources available relating to disability, assist with revising CIfA guidelines on disability in the workplace and publicising the need for inclusive archaeology for all. This paper proposes the questions; how accessible are you, your organisation, your research or project? And what could you do to ensure archaeology really is "for all"?

9.30   Tiago Gil

The Monforte de Ribacôa Castle Research Project - part of a wider community archaeology project in the Côa Valley

We propose to present PICMOR (Research Project of Castelo de Monforte de Ribacôa), that foresees the development of a sustainable and continued plan of inclusion of Archaeology and Cultural Heritage in the imaginary and daily life of local communities. Based on community archaeological methods which are defined as a set of practices within the discipline, in which part of decision-making power on heritage management lies within the community

9.45   Mike Nevell

I Dig Therefore I Am: The Impact of the Dig Greater Manchester Project

This paper will look at the social impact of Dig Greater Manchester, one of the largest community archaeology projects of the early 21st century run between 2011 and 2016. Central to the project was an assessment of its social value through traditional data gathering such as feed back forms, more recent social media and importantly structured interviews led by Salford University

psychologist Sharon Coen. The results are some very detailed data on the role of archaeology in identity forming and social linkages in an urban former industrial area of northern England.

10.00   Adam Corsini

#ArchiveLottery - archive engagement using social media

#ArchiveLottery began as a fun way to engage online audiences as part of the Day of Archaeology. Based on unpredictable, randomly selected objects, it soon became a useful tool in engaging new audiences, rediscovering museum collections, experimenting with social media, re-energising Archive tours and developing skill sets for Museum volunteers and staff. The paper will show how #ArchiveLottery has evolved over the past 5 years

10.15   Jennifer Thoms

Creating heritage heroes: engaging young people in their past

Archaeology Scotland's mission is to inspire the discovery, exploration, stewardship and enjoyment of Scotland's past.   Our Vision is to be the leading independent charity working to inspire people to discover, explore, care for and enjoy Scotland's archaeological heritage. We were established over 70 years ago and have gained a wealth of experience with community engagement, volunteer management and professional best practice. Almost everything Archaeology Scotland does involves public archaeology. The Learning Team aims to encourage Scottish teachers and youth workers to use archaeology to deliver Curriculum for Excellence. We do this by creating on-line and hands on resources designed to help with teaching social sciences, maths and literacy. Teachers were initially wary of using our materials, believing archaeology to be a difficult subject requiring specialist knowledge.   Building on a successful project working with schools in the Borders and South Lanarkshire, we have developed a youth award scheme where young people work in heritage related projects to earn awards at different levels of attainment. This Heritage Hero Award has recently launched, following a very successful pilot during 2016, Through this Award scheme and collaborative work with other Archaeology Scotland colleagues involved in Public Archaeology, we are now reaching teachers more successfully; building a Learning Membership; and held a successful training and networking day in September 2016. The paper looks at the challenges we faced, and how we met them, and examines some of the exciting and positive outcomes of the Heritage Hero Awards so far.

10.30   Andy Jepson

Stobs Camp – a community project unearthing the 20th century

Due to its extraordinary level of preservation Stobs Camp is an internationally important First World War site relating to Scotland's preparation for war and the subsequent handling of First World War prisoners. The Stobs Camp Project is a community project led by Archaeology Scotland with the aim of better understanding, commemorating and protecting Stobs Camp for future generations. Archaeology Scotland's mission is to inspire the discovery, exploration, stewardship and enjoyment of Scotland's past.   Our Vision is to be the leading independent charity working to inspire people to discover, explore, care for and enjoy Scotland's archaeological heritage. We were established over 70 years ago and have gained a wealth of experience with community engagement, volunteer management and professional best practice. Almost everything Archaeology Scotland does involves

public archaeology. The paper will look at our work exploring the First World War prisoner cemetery at Stobs to learn more about the construction of its raised memorial platform and to identify the path network and configuration of individual graves. When the bodies were disinterred in the 1960s the headstones and memorial stone disappeared. As little previous information existed the team was eager to understand whether the headstones remained in situ and had been placed back into the vacant grave plots. Recent activities have included photographic evaluation, geophysics, metal-detecting and excavation and have encouraged local volunteers of all ages and experiences to work alongside professional archaeologists to develop the historic record.

10.45   Eila Macqueen

Delivering Greater Engagement

Archaeology Scotland's mission is to inspire the discovery, exploration, stewardship and enjoyment of Scotland's past. We were established as a purely voluntary organisation over 70 years ago and have gained a wealth of experience in "public archaeology". Scotland's first ever archaeology strategy was launched in 2015 and its overarching vision is for archaeology for everyone. Historic Environment Scotland is the lead public body for delivery of the strategy which also attempts to support the Historic Environment Strategy for Scotland and the national strategy for museums and galleries through ambitious new partnership working. Archaeology Scotland is the lead body for the delivery of Aim 4: Encouraging Greater Engagement with a particular focus on creative collaborations; maximising the role archaeology can play in learning and improving the presentation of archaeological information to the public – particularly in museums.

The official Year of History, Heritage and Archaeology (#HHA2017) provides a ready-made platform for raising awareness this year but how do we go forward with this ambitious programme of delivery once this year is over? What will our attempts to deliver the Archaeology Strategy mean to people already interested in archaeology and people with little or no interest? Should our activities be more about what archaeology can do to address social needs, tackle inequalities and help people gain skills and forget about their worries or are we in danger of dumbing down the discipline? This paper will look at some of the initiatives that are happening during #HHA2017 that help deliver the greater engagement aim of the strategy; the methods they use and what aspects we might want to continue to support and how we might gauge success.

11.00   Guillermo Palomero López

Universitarian societies: Between the Academy and the public

Inserted by necessity in the solid academic net, student's societies have to be the basis of a public archaeology and transform the relationship between investigation and their communities. It's no longer possibly to keep societies inside the university. Improving the quality of education to archaeologists has sense only when we achieve a better knowing in society. An insight of British model allow us, Spanish ones, to create a better hybrid that performs educational courses to students, professionals and general public with a real connection to local and regional communities. This nexus in universitarian societies has a strength that no other has: they are ran by those who are studying and getting the newest trends in Archaeology, they're hoping to get a job soon but they don't actually belong to the Academy or Market. The proliferation of new social media allows the creation of YouTube channels, blog sites and other sources that can create a higher impact on the population like never before. This has increased the possibilities to build a brand new consciousness about heritage in the community. The critic and political vision that should characterize the young

researchers are assets of great value for this consciousness in Public Archaeology. This piece, universitarian societies, despite being in the border of the puzzle hasn't been set yet and when we put it, the relation between the other pieces will be much easier.

11.15   Cath Poucher

Archaeological sexism: Excavating the Cracks of a Broken Profession

Archaeology gives the appearance to the public as a tolerant and dynamic profession and accepting of everyone regardless of gender. This apparent acceptance and near equality is evidenced in facts & figures of a near 50/50 split ratio of male to female archaeologists — around 46% of the profession are female. If you dig a little deeper however, you notice uncomfortable trends; whilst the numbers of female archaeologists are steadily increasing, female archaeologists are predominantly in the lowest paid jobs. White, straight men still dominate senior positions that leave women in the lower, less secure jobs. The more uncomfortable underbelly of the profession is being made apparent through activities for the "Every DIG Sexism Project", founded by Dr Hannah Cobb (University of Manchester) and co-ran by myself. It highlights sexism in archaeology and provides a platform for women to anonymously speak out. It provides a way to broadcast frequent sexism experienced by women in archaeology. Whilst monitoring this account I have heard accounts of professors sexually harassing students, gas lighting in meetings, inappropriate and illegal questioning in job interviews, and sexual harassment on site. It is clear that sexism is rife in the profession and this has to change. If progress towards equality is going to be made, it is important to understand the flaws at an individual, organisational, and wider sector level. How can we move towards equality in a profession where both casual sexism and sexual harassment are so frequent? How can individuals make a conscious effort to change behaviours? What can organisations and the wider professions do to encourage sector-wide change?

11.30   Coralie Acheson

Stumbling Upon Archaeology in the Wild[erness of a highly managed World Heritage Site]

Ironbridge Gorge is one of the UK's 30 World Heritage Sites and is considered to having Outstanding Universal Value due to the survival of 18th century structures relating to globally significant innovations in ironworking, namely the Old Furnace in Coalbrookdale and the Iron Bridge over the Severn. In addition to these two 'monuments' there is also an incredible ensemble of archaeological remains relating to extractive industries, manufacturing, transport networks and housing, much of which can be glimpsed if you either know what to look for or are lucky enough to come across it by accident. These features are rarely promoted to visitors to the Gorge but many are close to footpaths where tourists often walk. This paper explores the possibilities for visitors to have an accidental and unexpected encounter with industrial archaeology by using research on how visitors engage with the landscape through geocaching and walking.

11.45   Congreso Buenas Prácticas (Jaime Almansa & Alicia Castillo)

Trying to engage different publics in a heritage conference

During the "Second International Conference on Best Practices in World Heritage: People and Communities" we tried to engage different communities with the event:

1. Local community.

2. Academic community.

3. Digital community.

Defining 'digital community' was not simple and the communication strategy was more oriented to the international academic and professional sector. However, the outcomes of the social media analysis were very different from what we expected, especially on Twitter. While we had a high impact on the local public, the international reach was way below our expectations. We will try to raise more questions than answers in order to encourage debate on the use of social media for academic communication and public outreach from our own example.

12.00 Ben Wills-Eve

Portraying Sutton Hoo: Linking Archaeological and Heritage Interpretations of a site and its objects through digital technologies.

The relationship between Archaeology and heritage is complex and often contentious, with public consumption and, ultimately, perceptions of the past being altered, to some extent, through its action. Heritage interpretation is one of the main, if indirect, links between the academic archaeological research and public understanding of the past. Yet, the process by which parts of archaeological interpretation make their way into the heritage interpretation of a site or object is largely a subjective matter of personal curatorial preference. How do these types of interpretation match up and how does this affect public knowledge and understanding of the past? During the early stages of my PhD I am focussing on case studies from Early Medieval Britain as this time period is often under-represented and over-simplified in the public sphere. Using a set of computational approaches and developing a Digital Humanities methodology based upon text mining and corpus linguistics techniques centred on text analysis, I aim to compare academic archaeological corpora with others built from heritage resources, public experiences, and perceptions of heritage sites and displays. This methodology will aim to identify differences and similarities between interpretative content and style, exploring not only whether particular aspects dominate either or both narratives, but also whether these aspects are expressed in a consistent fashion. As part of my first tests, I have explored these relationships via the case study of Sutton Hoo, an Anglo-Saxon ship burial, where the site and its objects are 'divorced' and in the care of different institutions. Not surprisingly, initial analyses show that similarities in style in terms of main topic words used in the academic discourse and heritage interpretations are strong. However, there are important if subtle differences in content that are borne out when analysing public perceptions via social media and popular culture in the digital realm.

12.15 António Batarda Fernandes - Museu do Côa

Camera, rock-art, action! Producing sharable archaeological content using off-the-shelf supplies.

In the last years the presence of the Côa Museum (http://www.arte-coa.pt) in the so-called social networks has been implemented. Priority was given to the creation of a Facebook and Twitter page, and of a YouTube channel (www.youtube.com/MuseudoCoa). This channel aims to be, taking advantage of the vast collection of video documents kept by the Museum, a memory archive relating to the recent history of the region, highlighting the controversy that followed the discovery of the

prehistoric rock-art, later classified by UNESCO as World Heritage. Another goal is to store and share in a hosting platform the videos produced by the Museum itself. Some of these videos have been made by the staff at the Museum using now widely available semi-professional media resources (e. g. the bilingual "Uma Visita ao Parque Arqueológico do Vale do Côa / A Visit to the Côa Valley Archaeological Park" https://www.youtube.com/watch?v=4uzfn_89plQ). The objective of the videos is to share archaeological knowledge, the experiences of visitors and the aspirations and life experiences of the inhabitants of the region, resorting to simple means of production, yet used sensibly with a concern for authenticity. These do not intend to replace video productions of another type. Rather, the intention is to echo the voices of people who passionately work and live in the valley but also visit the rock-art heritage. Although the videos can be defined as 'semi-amateur work done by non-film professionals', it is no less true that they attempt to narrate a coherent story and have aesthetic concerns in its making, using simple but effective technical means to better engage the diverse audiences present in social media.

12.30   Lara Delgado Anés & Pablo Romero Pellitero

Virtual Archaeology: from the archaeological record to the social network. 3D as a tool of communication for the public.

The use of 3D photogrammetry carries great advantages, as a accelerating in the data collection in fieldwork and more thorough, which allows, within the destruction inherent in the excavation process, recovery information and a much wider range analysis in laboratory. Images and three-dimensional models of the different stratigraphic levels have great informative value by itself, although its strong point is the combination of all of them, carrying out a reconstruction of the excavated stratigraphic sequence. This is possible due to the exhaustive record that is made of each unit, which includes photography and geo-referencing of the same. The registration in 3D of the excavation has great possibilities of communication and outreach, both the results as the process to get them. Social networks play a very important role in the transmission of information open for all the public. Currently there are social platforms online, as Sketchfab, where we can publish the 3D archaeological models. This allows us expose and share all the information from the excavations. This social network means that any student, researcher or interested person can access to this information.

All this dynamic work aspires to a participatory and interactive method that has as main allied to social networks. In this way the work will be more accessible for all the public. This new dimension acts in a bidirectional way, both for the benefit of the public that can access a material that used to be forbidden, as to own professionals to archaeology to bring to light its methods of work. We will present the work we do in the framework of the European project MEMOLA, publishing different archaeological models in 3D in the social networks. Our goal is to show the methodology work, share the information recollected during the excavation, as well as bring closer to the general public the excavation or the found archaeological pottery. Currently the MEMOLA profile on Sketchfab is among the top 30 in relation to the museum category. More information: https://sketchfab.com/memolaproject

12.45   Lara Band

Doing non-archaeological archaeology with non-archaeologists

Working in community archaeology is great but we frequently work with self-selecting people - particularly in the 16+ age group. How can we do archaeology with non-archaeologists? Not for

hoping the scales will fall from their eyes and they'll abandon their careers or free time to be become archaeologists but for making heritage and history more accessible and meaningful to a wider range of people. And what can we learn ourselves from doing this? Using University of Brighton Faculty of Art and Design students on an elective module in open-air drawing as a case study I'll explore one way of doing (non) archaeology with non-archaeologists, the feedback and the results and ideas for ways forward.

13.00   James Dixon

New Rules?

This presentation will look at whether the twelve 'New Rules for Public Art' proposed by Situations in 2013 (https://publicartnow.com/2013/12/12/the-new-rules-of-public-art/)can be equally applied to public archaeology and what it means for public archaeology between academic and private sectors if they can.

13.15   Dr Robert Bewley

Digital remote sensing and heritage protection in the Middle East and North Africa

Using a digital approach for remote sensing and heritage protection in the Middle East and North Africa region this paper will introduce the Endangered Archaeology in the Middle East and North Africa project (http://eamena.arch.ox.ac.uk). The paper will mention the "documentation approach" giving an overview of the possibilities, limitations and success so far; it will describe the approaches to assessing the threats to the cultural heritage and give a summary of the main agents of destruction. It will then highlight the issues around "making the information public"; highlighting there is huge potential in providing access to hundreds of thousands of records of sites, as well as the pitfalls of open access to all information, across such a large region from Mauritania to Iran.

13.30   Tom Booth

DNA and Soil: Archaeology, Palaeogenetics and Nationalism

Nationalist ideologies are often built upon ethnic origin myths that promote a deep connection between ancestry and country. There is a long history of nationalist organisations using archaeology to justify nativist and racist ideas. More recently, nationalist groups have begun misappropriating studies of modern and ancient DNA to similar ends. In Britain, for instance one (now outdated) study which provided some evidence for the persistence of a distinctive British genome since the end of the last Ice Age has repeatedly been misappropriated by nationalists and 'alt-right' groups to support nativist arguments that discriminate against recent immigrants and their descendants. Nationalist groups exist on the fringes of political discourse, however their influence can be more widespread, particularly on social media.

The rise of commercial genetic ancestry testing companies means that the public are more aware of and interested in using DNA to inform on individual and collective ancestries. Recent advances in Palaeogenomic techniques mean that we now have unprecedented insight into the genetic history of Europe, suggesting a continent defined by a series of major population shifts. However there is some evidence that aspects of these recent studies are already being misrepresented by nationalist organisations to promote their ideologies. This talk will discuss how public archaeologists can engage

with recent advances in palaeogenetics and incorporate results into their narratives to counter-act the abuse of genetic data by nationalistic organisations. Archaeologists are well-placed to discuss these results with the general public and effectively ground them in specific local and national archaeologies and landscapes.

13.45   Howard Williams

Public archaeology in fragments

This presentation explores the challenges of Project Eliseg's (2010–present) public archaeology https://projecteliseg.wordpress.com/. Investigating what transpired to be a multi-phased Early Bronze Age kerbed cairn surmounted by a 9th-century round-shafted cross with a long Latin inscription, Project Eliseg explored the complex biography of the Pillar of Eliseg (Denbighshire, Wales) from prehistory to the present. The cairn and cross were incorporated into the Cistercian monastic landscape during the 13th-16th centuries, and the sculpted cross was pulled down/fell down and fragmented in the 17th century. In the late 18th century, the mound was dug into and a skeleton found before the cross fragments were 'restored' and re-inscribed by local squire Trevor Lloyd. Subsequently, the Pillar became a romantic ruin and an enduring landmark down to the present day connected to a network of ancient and historic monuments in the Vale of Llangollen, including Valle Crucis Abbey, Castell Dinas Brân, Llangollen and Plas Newydd.

Between 2010 and 2012, three seasons of field investigation by Bangor and Chester universities sought to better understand the mound beneath the Pillar, drawing on university students and local volunteers and incorporating a range of outreach activities. In the context of current debates in public mortuary archaeology, the presentation reviews the public archaeological dimensions of the field seasons and subject research, before identifying specific challenges in communicating and engaging the public locally, nationally and internationally through fieldwork, museum displays, public talks and digital media. The specific hurdles included how to engage the public in prehistoric cremated human remains, the multi-phased nature of the Bronze Age kerbed cairn, as well as the fragmentary and heavily worn fragments of the cross upon it. The presentation critiques our public outreach endeavours and identifies key lessons for future public archaeology focusing on textual, cenotaphic and fragmentary traces of the dead and monumental biographies.

14.00   Kenny Brophy and Gavin MacGregor

Don't panic! Using big fires to deliver public archaeology

Since 2014, we have been developing a public archaeology methodology which we call Build N Burn. This essentially entails the construction of timber structures which evoke prehistoric monuments, and the burning down of those structures using performances that evoke prehistoric practices, rituals and beliefs. All of these activities happen in the public gaze and working with local collaborators, with the aim to inform, educate and entertain. We have carried out three public events to date, all in Scotland, and plan to deliver bigger and more exciting projects in the coming years, using a festival format to reach bigger audiences. In our twitter conference paper, we will tweet about the underlying principles behind our activities and share some amazing images. More importantly, we hope to start a conversation about key questions that are currently exercising us: what is the role of entertainment in public archaeology? How can we assess the impact and efficacy of such activities? Is showing people a good time enough?

14.15   Ben Paites

Dance with Parkinson's: Therapeutic dance inspired by archaeology

Throughout January 2017, Dance with Parkinson's have been holding free dance sessions in Colchester Castle. The group uses dance moves to help those with Parkinson's relieve their symptoms and develop confidence through live performance. As the sessions are held in a historic venue, it was decided that some of the museum's collections could be used to inspire the dance moves used by participants. The first sessions drew on the Sheepen Cauldron for inspiration. The Cauldron dates to the Late Bronze Age and is the oldest known example of its type in Britain. The moves in the first session focused on feasting and socialising. Movements directly relating to the pot, such a stirring, were also utilised within the dance.The first session began with a talk from one of the Collections and Learning Curators, explaining the significance of the Sheepen Cauldron. Having worked with the dance artist before, it was possible to link the significant events associated with the cauldron to the dance moves used in these sessions.

The sessions are planned to continue into the summer, with other objects in the museums' collections being used to inspire more dance moves. What is great about this project is that it is not only providing vital therapeutic relief and boosting the confidence of people suffering with Parkinson's, but it is also providing an opportunity for members of the public to engage more with some truly incredibly objects within the collections and learn more about the archaeology of the local area.

14.30   Georgia Xekalaki

Between Greece and the World: Hints From the Social Life of Archaeology & Arts

The subject of this presentation is to discuss the diversity of audiences interacting through designated social media profiles of Archaeology & Arts.

Archaeology & Arts (Αρχαιολογία & Τέχνες/ A&A) is a Greece-based service for news and publications that provides updates on archaeology, arts, and cultural heritage through material and digital media. It operates in two languages (Greek/ English) and provides a bilingual website (Greek/English), a printed magazine (in Greek) and a series of social media; two Facebook pages (one in Greek and one in English), a Twitter account (in English) and profiles on +Google, Instagram and Pinterest. In general, content appearing in A&A's website in Greek circulates through the Greek language Facebook page and content in English through the English language Facebook page, Twitter and +Google. Still, heritage updates worldwide vary according to what it is considered major news in different parts of the world; e.g. on 27/01/2017, the most popular 'archaeonews' piece according to Buzzsumo's week-long report was a new theory on the Maya collapse with the language filter set in English; the fate of Byzantine Era remains within Thessaloniki's Metropolitan Railway was on top when the language filter was switched to Greek. This "bilingualism" affects the formation of A&A's Social Media communities, as A&A's media end up containing slightly different content according to language. Also, the popularity of different social media within different demographic groups varies (e.g. older people prefer using Facebook to Twitter, (Smart Insights, https://goo.gl/ivdWSH, Pew Research Center 2016, https://goo.gl/hnKLP5). Given the above, I aim to present the different demographics associated with A&A most popular social media profiles, using a set random period's metrics as a case study, thus initiating a discussion on what is interesting in archaeology and cultural heritage issues within the wider public according to age, gender and cultural context.

14.45   Peta Knott

Training a global community

The Nautical Archaeology Society has been training scuba divers around the world for over 30 years in underwater archaeology techniques. Although originally developed in the UK the NAS programme has been franchised to over 20 countries around the world. The franchise partners vary from universities, federal agencies, NGO's and scuba diving centres. Each training partner is able to teach the programme using their own images, words and case studies, whilst retaining the overall brand and credibility of a recognised programme. This paper will briefly explore why such a programme has developed for the discipline of underwater archaeology and look at how different agencies use the programme to meet their own training, education, awareness raising or capacity building needs.

15.00   Kim Biddulph

The men went hunting: representation of gender roles in children's picture books set in European prehistory

The stereotypical nature of the representation of gender roles in many museum dioramas and archaeological reconstruction drawings has been demonstrated (e.g. Gifford-Gonzalez 1993; Machin 2008; Moser 1993). Whether this has got better is a matter for debate when museum displays do not get changed for twenty years and reconstruction drawings get reused again and again. With the advent of teaching prehistory for the first time in English primary schools there seems to have been a corresponding rash of publication or reissue of children's factual and fiction books set in this period as teachers search for resources to support their teaching, especially for those that also tick the literacy box.

Children's factual books, on examination, reuse existing (and potentially sexist) archaeological reconstruction drawings for the most part. Many teachers are using picture books as a way to promote critical thinking beyond the early years with children aged 7-11 (Roche 2015). These engaging stories, generally written and illustrated by non-archaeologists, are the primary contact many children have with representations of prehistoric Britain and Europe. Gender stereotyping has long been a focus of study in children's picture books (e.g. Nilsen 1971; Weitzman et al 1972; Kinman & Henderson, 1985; Williams et al., 1987; Powell et al 1993; Oskamp et al 1996; Hamilton et al 2006; Worland 2008), but not on books about one topic in particular. This paper will use existing methods used in literary theory to examine the gender stereotyping in prehistory-set picture books. The study foregrounds a tension between the roles and expectations of females in the past (in e.g. Barber 1994; Ehrenberg 1989), whether and how archaeologists have written about them (e.g. Conkey & Gero 1997; Gilchrist 1999), and the role of the picture book as a powerful tool in helping children find their place in contemporary society (Nodelman 1999)."

15.15   Alison Montgomery

Finding the way to do more with less: the relationship between archaeological units & community archaeology groups

Archaeological units are under financial pressure. Working with and supporting community groups needs resources and time. Socially-inspired community-based work, inspiring, supporting and engaging groups that are less able, less confident or less experienced, requires even more. How do

those of us in primarily commercial units show our colleagues that we should want to do this, that we can find a way to do this, and that it can at least cover its costs?

We also need to consider why we support and participate in the work of community archaeology groups. Is it to provide us with paid work, access to grants, or an 'in' to interesting sites? Do we approach and value our involvement with community groups primarily in terms of the benefit for 'heritage'? Do we value groups sufficiently? Can archaeological units adopt the principles of community empowerment and social capital, and bring these to their involvement with community groups? How can we explain that seeking to make community groups need us less and less actually makes sense in every way, financial included? A further important question mark surrounds the future of community archaeology groups, and the repercussions of an increasing reliance on project funding. What can archaeological units do to support groups that are struggling? How can units break down the drawbridge separating their commercial and community work, and do so to the benefit of both? Running through this is the issue of our societal responsibility. What do we do about a mentality that suggests that audience development and outreach are just 'the things that we have to do in order to get the money' from a funder? In a commercial unit is it possible to show that we have an ethical duty to increase opportunities for access to archaeology, and to challenge barriers to participation?

15.30   Eleonora Gandolfi

The use of Heritage MOOCs in compulsory age education to foster public engagement. An active contribution to the Italian and English changing education environments.

In the last couple of years, Massive Open Online Courses (MOOCs) have been used by Universities to attract prospective students and promote their research to the public. A great variety of courses are on offer, and on the Heritage context, a few MOOCs have focused on making interdisciplinary content accessible globally to a wider audience. In 2014, the University of Southampton and FutureLearn ran a MOOC on the archaeological work in progress at the Roman site of Portus. The course has engaged thousands of learners who have contributed with comments, ideas and questions, and build upon Portus Project's previous dissemination work via the BBC documentary Rome's Lost Empire and the website/blog. At the same time, the Italian government has developed a series of articles (Law n. 107, 13/7/15; "La Buona Scuola") and policies (eg. Strategic Plan by TDLab) to develop global citizens skills among new generations via education, and develop Italian tourism, while the British government has reformed AS and A level in England.

This paper will examine how linking MOOCs and online open material to secondary education using CLIL and blended learning can create educational links between Italian and British schools, increase access to education contents, develop teachers, promote cultural literacy in geographically dispersed student communities, develop future world citizens in both countries and provide important insights to understand how the digital component can be integrated into traditional education to shape our society.

15.45   Nigel Hetherington

Indiana Jones or bust, can archaeologists affect the image of archaeology on TV?

How can archaeologists improve the representation of the profession on TV, how can we get involved, and make better TV shows for all? Rather than shouting from the side-lines, what real

steps can archaeologists take to influence television makers? In addition with the advent of consumer generated content, should we be out there making our own shows?

16.00   Elisa Perego

"Killing me softly" contingent labour and archaeology in the age of the crisis

Long-term, systemic trends in academia and society at large (rise of neoliberalism and austerity policies, reduction in public funding destined to research in some countries etc.) have had a dramatic impact on academic research and the heritage sector, including archaeology. These trends have been further accelerating after the 2008 global crisis, forcing many scholars to leave the field or accept insecure and exploitative working conditions. This paper hopes to contribute to the global, burgeoning debate on contingent, precarious and unpaid labour in academia and the heritage sector; and on related exclusion and marginalization, also affecting scholars in view of their gender, class, ethnicity, disability status etc.

The topics that I would like to discuss with the Twitter community are:

a. How worsening working conditions affect the way in which knowledge/ science/ scholarship are produced and communicated to the public.

b. Which large-scale solutions can be offered to systemic marginalization in archaeology and academia (e.g. changes in how funding is allocated and managed; improvement in welfare and social security models; experimenting with innovative working policies).

c. Even if a much-needed increase or rationalization in public funding is not achievable in the short-term, which solutions can improve scholars' lives at the "micro-scale" and foster every-day inclusion (e.g. promoting (green) open access policies and facilitating access to scholarship beyond paywalls; offering university affiliation to scholars in-between academic jobs; rationalizing job application processes; fostering solidarity and debate on social media … and Twitter conferences).

16.15   Caradoc Peters

What is an Archaeologist? Identity in the Age of the Twittersphere!

The archaeologist tweeter is a multiple person from diverse career and volunteer structures, and from different social, cultural and political milieux. The Web is timeless and space-less, with the possibility to be many things (cf. Turkle 1995). However, the structure of social media feeds like Twitter encourages the idea of linearity. This linearity is not so much a simple chronological pathway, but is to be envisaged like a pilgrimage or a cruise with nodes where diverse travellers (human or objects) meet. Virilio's (1997) concept of 'trajectography' describes identities of landscapes of travel, which is my starting point. In this way, the 19th century Infrastructure of Things (Peters & Spring 2015) parallels the Internet of Things. Physical objects like trains, passenger ships and airplanes, along with hotels, watches and railway timetables, were important participants in these pathways, just as virtual objects such as 140-character limit on tweets, the use of hashtags, attachments of photographs and videos are key to social media.

References: Peters, C. & Spring, A. P. 2015 "Digital Heritage, Industrial Memory and Memorialisation". In Orange, Hilary (ed.) Reanimating Industrial Spaces: Conducting Memory Work in Post-industrial Societies, Left Coast Press, Ch. 11.

Turkle, S. 1995. Life on the screen: Identity in the age of the Internet. New York: Simon & Schuster

Virilio, P. 1997. Open Sky. London: Verso.

16.30   Florence Smith Nicholls

An Island Archaeology of The Legend of Zelda: The Wind Waker

The field of island archaeology has developed from considering discrete pristine entities to revaluating the validity of insular case studies. Islands are not just geographically defined, they are social constructs with connotations of isolation, independence and idiosyncrasy. With this in mind, I will explore the theory and methodological constraints of island archaeology by applying it to the artificially created island geography in the videogame The Legend of Zelda: The Wind Waker (Nintendo 2002). The game is the tenth instalment in The Legend of Zelda franchise, a fantasy series predominately set in the Kingdom of Hyrule, with hero protagonist Link, Princess Zelda and the chief antagonist Ganon. The franchise is self-referential, in certain cases treating the events of other games as part of a mythic past with specific pieces of material culture providing a link to that past. This is the case in The Wind Waker- the game is set in the Great Sea after a flood which sealed Hyrule beneath the waves. A focal part of the gameplay involves exploring an open maritime world using the titular Wind Waker baton to control the direction of the wind and sea charts. Furthermore, the collection of immaterial culture relating to the mythic past of Hyrule is integral to progressing in the game. This paper will consider the archaeogaming potential of The Legend of Zelda through a primer on its portrayal of immaterial island cultures, maritime landscapes and 'Hylian heritage.'

16.45   Sheena Payne-Lunn

Worcester City Go History Trail - engaging Pokemon hunters with heritage

In August 2016, at the height of the Pokemon Go craze, the Worcester City Historic Environment Record launched the Go History Trail, an innovative project that sought to engage local people with the heritage they were encountering whilst hunting for Pokemon. This short case study explains how a very quick and simple project enabled the organisation to be responsive to a global phenomenon and to engage with a brand new audience.

17.00   Adam Daubney

Floating Culture: the unrecorded antiquities of England and Wales

The UK is a major source country for archaeological antiquities, though one in which individual property rights usually favour private ownership of antiquities. Over one million finds have been recorded by the Portable Antiquities Scheme but non-reporting remains an issue. The term 'floating culture' is introduced as a way of conceptualising the corpus of unprovenanced and unrecorded archaeological antiquities of uncertain legal status in circulation today. This paper explores the problem of non-reporting in England and Wales, and focuses on the importance of the landowner-finder agreement.

17.15   Andrez Izesta

During the last 75 years, Central Argentina archaeology focused on the characterization of past pre-Hispanic cultures through the collection of various kinds of material culture. Many of the objects which were acquired by the Museo de Antropologia (Universidad Nacional de Cordoba) came from local amateur collectors, while others were added as the product of scientific research. In 2010 we started a project in order to create a digital catalogue and digitize the archaeological collections and their associated documentation. As a result of this process we integrate digital objects in two institutional repositories, being the first ones in Argentina and southern South America to make this kind of information public. Based on this experience, the main goal of this presentation is to be reflexive on the ways digital archaeological data acquisition can be done in order to provide digital archaeological objects for the use by archaeologist and the general public.

BREAK

18.00   Kate Ellenberger

Institutional Pressures on Theory and Practice in #pubarch

Institutional stakeholders are at the forefront of our awareness as practitioners day-to-day. Representatives of institutions, from grant reviewers and program officers, to publication editors, to tenure committees, all impact the direction of individual projects and the trajectory of entire bodies of literature. In previous papers I have stressed the importance of seeking feedback from stakeholders and pointed out how rare it is for funding institutions to require evaluation of public outreach; here I will discuss ways institutions shape public archaeology practice which are not as explicit as grant requirements. I will use a survey of public archaeologists I conducted in 2016 to outline the impact of institutionally-mediated forms of scholarly communication and knowledge-building. Through these examples, I will show that institutions are intertwined with the theoretical, ethical, and political dimensions of current public archaeology practice.

18.15   David S. Anderson

The Lore of Lost Cities

From the legends of El Dorado to contemporary claims that a lost city has been found in Honduras, archaeology is perpetually dogged by claims of lost cities. This Twitter presentation will explore the roots of these legends as well as examine the contemporary media's obsession with lost city tropes. This exploration will lead us to question how we know the difference between fact and fiction, and more importantly what the difference is between archaeology and pseudoarchaeology. As the Internet and social media have boomed, so have pseudo-archaeological claims. Archaeologists need to work publicly to not only debunk such claims, but also to understand their allure and attraction. It is one thing to debunk the story of El Dorado or Atlantis, but another to capture the enthusiasm that such stories generate and turn that enthusiasm to heritage preservation. A Twitter conference is an excellent venue to combine these notions! This presentation will engage both the romance of lost cities and the serious research that is archaeology.

18.30   Lynne Goldstein

The Michigan State University Campus Archaeology Program – Outreach and Engagement

The Michigan State University (MSU) Campus Archaeology Program (CAP) works to mitigate and protect archaeological resources on MSU's historic campus. CAP works with multiple departments across the University in both the planning and implementation stages of campus infrastructure projects. Additionally, the entire process of completing an excavation project, from design to historical research to excavation to the final report is completed publically. We publish weekly blogs, and use social media to announce excavation locations and to broadcast any finds or challenges faced that day.

CAP works to contribute to the public understanding of MSU's cultural heritage not only through scholarly publications, but we also routinely schedule a wide variety of public events through the university, at special occasions, and events geared towards the wider public. While there are many advantages to conducting public archaeology on a university campus, we experience issues with the high rate of local population turnover. This has created a situation where we yearly need to re-establish our existence and function within the minds of the student and staff population. This presentation focuses on some ways to keep reinventing ourselves while keeping it fresh and interesting to all.

18.45   Lynda Carroll

Building Bridges, Building Walls: Heritage, Historic Preservation, and Environmental Impacts In A Mexico-US Collaborative Online Learning Course

As many archaeologists have advocated, preserving the past for future generations is one of the cornerstones of public archaeology. As historic preservationist William Murtagh has said "at its best, preservation engages the past in a conversation with the present over a mutual concern for the future." However, getting the community ready to take on stewardship roles can be a challenge.

As an archaeologist who teaches at a Community College in the United States, my archaeology classes are typically taught to students with "little skin in the game." Focused on career tracks and applied studies, few find ways to apply the preservationist ethics taught in an introductory archaeology class. Although they may learn about stewardship, few learn how to become stewards of the past. In 2016, I began teaching collaboratively with Mexican architect Juan Manuel Lozano de Poo (Universidad Autónoma de San Luis Potosí). The goal of this collaboration was to provide a cross-cultural experience for students on both campuses – to build bridges. We decided to accomplish this by building walls.

Students were given the task to explore the relationship between heritage and the built environment. Focusing on 19th century buildings in San Luis Potosi, Mexican architecture students were tasked with reusing historic spaces in ways that would be sensitive to the past, but meaningful to present communities. American archaeology students were asked to assist, evaluate, and critique those plans as different potential stakeholders. All students were encouraged to think about collective memory and culture, the role of heritage management, and the importance of environmental impact studies as they began (virtual) construction. By focusing on environmental impacts, we encouraged students to better appreciate the relationships between the built environment and cultural heritage, in ways that they could hopefully apply in their own communities.

19.00   Matt Tuttle

Engaging in Public Archaeology Helps Protect Sites and Transforms Public into Stewards of Our Collective Heritage

I am an archaeologist entering my fifth year working at a colonial site in James City County, VA where we host a number of public archaeology programs each year. We are realizing the goals of our field are able to be met by cooperating with and educating the public. Participating in these programs can make what we do as archaeologists more real and accessible to the general public. This dispels overly romanticized perceptions of archaeology and creates life-long allies in our struggle to preserve and protect sites.

19.15   Paulina Przystupa

Archaeology in comics: Parody, plots, and the past

Sequential art has a long history with humanity that begins with cave paintings. However, modern examples of sequential art, particularly popular comic books, have received little scholarly attention by academics in general and by archaeologists specifically. While comics are a growing field of study as a medium in art and literature, few sciences examine the intersection between science fiction and fact within comics themselves. Specifically they are not a major avenue for anthropological study at this time even though, looking at archaeology specifically, many comics utilize facts learned through archaeology to create their worlds or incorporate archaeological study into their plots. This twitter presentation will focus on three examples of archaeology in comics from the BOOM! Studios series Giant Days, Clovis by Miles Greb, and the work of Glynnis Fawkes to examine the ways that archaeology as a field and archaeologically derived-facts are incorporated into modern comics. It will compare portrayals of archaeology in comics, evaluate their accuracy, and weigh how valuable their impact is in promoting the values of archaeology as a science.

19.30   Alexis M. Christensen

Archaeology in Popular Comics and Graphic Novels

The public face of archaeology in popular culture is commonly represented by the Indiana Jones-type archaeologist as portrayed by Harrison Ford in Raiders of the Lost Ark (1981). The recent appearance of Doctor Aphra (first Darth Vader issue #3, (March 25, 2015) and in her own spin off series Doctor Aphra (December 7, 2016) in Marvel's Star Wars comic universe demonstrates this, overtly playing with links between Harrison Ford's portrayal of Indy and Han Solo in the original Star Wars films (1977-1983). The work of archaeologists and scholars like Johannes Loubser (Archaeology: the Comic, 2003), Cornelius Holtorf (Archaeology is a Brand, 2007), and John Swogger (Comics and Archaeology, 2011-ongoing) have made clear the advantages of visual narrative for archaeological scholarship and publication. Within the framework of these two diverse uses of comics that portray different ends of the archaeological spectrum, I would like to examine how the graphic novels by Richard McGuire (Here, Pantheon Graphic Novels 2014) and Peter Kuper (Ruins, SelfMadeHero, 2015) provide another face of archaeology in comics. These graphic novels present an alternative to the pop culture archaeologist represented by Doctor Aphra, but they are not scholarly works that aim to focus on archaeology per se. Instead both McGuire and Kuper address the relationship between sites and human activity over the course of time. As both authors unfold their visual narratives, McGuire's in one corner of a living room in the northeastern United States and Kuper in the pre-Columbian ruins of Monte Albán, we as audience can see the

interconnectedness of time and place. I propose that both authors present us with experiences of Tim Ingold's concept of the "taskscape," ("The Temporality of the Landscape," World Archaeology, 1993), allowing their audiences to unpack the layers of local activity and visualize each within the longue durée.

19.45   Karen A. Stevens

Using "Killer" Keywords in a Digital Age

Discussions by professional archaeologists of how "digger" television shows promote looting activities have been common in recent years, but little discussion has focused on digital media platforms (e.g. YouTube, online forums, etc.) that allow the digger community to flourish. Such digital venues offer communities of support and instruction, as well as a means to feed an artefact hunter's addiction. Recommendations for engagement with the public through these platforms includes being aware of how to mirror the media artefact hunters produce, with particular emphasis on using "searchable" keywords that are popular among this online community.

20.00   Nikki Martensen

Rock-Art Online: An Assessment of Archaeological Discussion on the Internet

Contemporary humans interact with archaeological sites in many ways. Whether intentional or unintentional, physical visits from modern humans leave evidence of their interactions. The 2016 Rock-Art Vandals pilot project studied the public opinions and discussion of the effects contemporary humans have at archaeological rock-art sites in the United States. The goal of the project was to explore the relationship between the information that is available to the public and the opinions of that public on their role in rock-art preservation. Open-ended questionnaires were distributed online via discussion groups specifically relating to rock-art topics. The questionnaire received sixty participants who described themselves as tourists, tourism professionals, general archaeologists who had physically visited a rock-art site in the United States. A sample of media literature from online news sources and blogs was also surveyed to document the information that is available to the public regarding the effects of human interaction with sites. A narrative content and keyword analysis of the responses revealed recurring thoughts and feelings relating to human effects on rock-art sites. These opinions were compared with the media content to better understand how the available information relating to site damage, conservation, and existing stewardship programs may influence the public's understanding of these topics. Responses revealed that Damage to sites is an issue of concern to the online rock-art community. The community is aware of available site stewardship programs, but there are barriers with existing options. Occasionally, respondents offered alternative solutions such as donating personal archives to participating in educational efforts. This project shows that there exists an affiliated, non-academic public that feels ready, willing, and able to make significant contributions to the discussion on rock-art site preservation.

20.15   Andrew Reinhard

Your Video Game is my Cultural Heritage

This autobiographical presentation argues that video games and their attendant media culture create both tangible and intangible cultural heritage for a majority of the Western population born

after 1950, who would likely define their upbringing as a cross-product of being a citizen of the West as well as a consumer-citizen of branded interactive media typically headquartered and created in Japan (e.g., Atari, Nintendo, etc.). What does this mean for understanding cultural heritage and its preservation, and can (or should) archaeologists and social scientists draw equivalence between preserving a dying language once spoken by many with preserving digital media once played by many? Are there communities of practice of preservation within virtual spaces? How can archaeologist study video games not just as material culture, but as icons used by millions to enable temporary soul-transmigration into incorporeal realms, which have their own histories, traditions, and lore?

20.30   Kristen Huffer

In celebration of the 25th anniversary of the Athienou Archaeological Project (AAP), Kirsten Huffer of Davidson College curated an exhibition of digitally scanned and printed replicas of AAP artifacts from the Malloura Valley, Cyprus. The exhibit explores Cypriot art and culture over time through scale prints of artifacts recovered from tombs, settlements, and a religious sanctuary. Included in the exhibition are replicas of terracotta figurines, limestone sculptures, and utilitarian objects that together highlight Greek, Roman, Egyptian, and other influences on Cyprus's distinctive material culture. These 3-D printed replicas are painted to closely mimic the original artifacts. However, unlike museum pieces, few of these are enclosed in vitrines; instead, most are mounted on open, sand-covered shelves, and visitors are welcome to touch and engage with them in ways not possible in a traditional exhibit. Accompanying these artifacts are educational materials to contextualize the pieces within Cypriot art and culture and to help the viewer reimagine aspects of Cypriot cult. Since its display at Davidson College in the spring of 2015, the exhibit has traveled to Creighton University's Lied Art Gallery in Omaha (spring of 2016) and Wentworth Institute of Technology in Boston (winter of 2016/2017). Now educational outreach visits are being organized to rural Appalachian schools without access to art history or Classics courses in a region without museums exhibiting ancient Classical artifacts. Given the difficulties associated with exporting Cypriot artifacts, this 3-D printed exhibition provides communities with the opportunity to see artifacts otherwise not readily viewed firsthand. Thus, this exhibit fosters greater understanding and appreciation of Cyprus's art and culture, while exploring the ways that new technologies and interdisciplinary approaches can transform museum practices—and our understanding of the past.

20.45   Joshua Wells

Merging Research and Public Sector Interests with Open Data through the Digital Index of North American Archaeology (DINAA)

The Digital Index of North American Archaeology (DINAA) is a big-data compilation of archaeological site information. We will present recent findings from development of DINAA's site database, efforts to link DINAA with mined references from digital literature, and efforts to link DINAA with multiple online archaeological databases, serving as a jumping-off point for discovery of primary archaeological data and literature. The continental United States covers eight million square kilometres, and contains the remains of a multicultural past spanning more than 15,000 years. Information about archaeological sites individually or in combination have been historically difficult to access, although they have often been investigated and recorded with some manner of public funds or other support. As such, DINAA operates for both researchers and the public alike to achieve the goals of laws like the National Historic Preservation Act, which begins with "The preservation of our heritage is in the public interest … as a living part of our community life, in order to give a sense of orientation to the American people." The ways in which DINAA functions as an information

community, involving archaeologists, descendent stakeholders, government heritage managers, museum staffs, and the general public will be explicated. The ways in which the DINAA project functions as an open source and open data organization to promote digital competencies and reuse of information will also be discussed.

21.00   Jay VanderVeen

Excavating for Community Interest: How Field Schools Create Civic Engagement and Foster Activism

Archaeological field schools are a form of apprenticeship, providing students with the skills needed to become professionals in the discipline. But there seems to be an added and unexpected value to the experience. If conducted with intentional collaboration with a community partner, either a non-profit institution like a museum or a governmental agency like a parks department, field schools can also help students become more engaged and informed citizens. Often, participants in field schools are interested in the past or in traveling for academic credit during a summer semester, but these students do not always go on to earn the credentials necessary to be practicing archaeologists. The field school experience, however, may also lead to an increase in general public activism and volunteerism. The students seem to be more civically engaged and likely to take political action on issues important to them than non-field school students. A standard higher education survey about civic learning outcomes was given to students participating in recent field schools and to comparison classes at the same university. The respondents self-reported their levels of altruism and social activism, openness to diversity, and civic values after taking the classes. Those students who completed field schools showed a higher disposition towards matters that have implications for a fair and just society. Although this was a small scale study, with limited participants, the results are in line with larger, longitudinal studies of civic learning in higher education. The power of an archaeological field school can be more than an investigation into the past and training of specific excavation and analytical skills. It can also be positively linked to the development or increase of commitments to social and political concerns.

21.15   Terry Brock

LEARNing Archaeology: Running a Publicly Focused Archaeology Program

Public Archaeology has been a critical component of the Archaeology Department at The Montpelier Foundation sine the 1990s. Since that time, the involvement of the public through week long excavation programs has increased, and Montpelier's LEARN Archaeology program has grown to engage hundreds of participants, volunteers, and students in excavations and engage thousands of visitors each year. This paper will discuss some elements of the LEARN Program that are critical to its success, and the benefits that have emerged from the program.

21.30   Erin Thompson

Artists on Digitalizing the Threatened Past

Technologies such as 3D modelling and printing have been hailed as salvific, and their ability to preserve threatened sites, reconstruct destroyed ones, and disseminate knowledge of the past cheaply and easily all over the globe have been called the only possible remedy for Islamic State's destruction of archaeological sites and objects. This presentation highlights the work of a number of

contemporary artists who are questioning these narratives and pointing to potential downsides to digital reconstructions of threatened cultural heritage, including Morehshin Allahyari, Ryan Woodring, and Wafaa Bilal."

21.45   Liza Potts & Melissa Beattie

'Ceci n'est pas un Site Archeologique:' Contemporary Archaeology, Fan Studies and the Public/Private Interface.

While it is both common and factually correct to note that archaeology, like many of the humanities and social sciences, is underfunded and under-appreciated, unlike with contemporary archaeology one does not always need to defend the entirety of the discipline to the general public. When a contemporary archaeological project is being done on a fan-created memorial to a television character (who was engaged in a same-sex relationship as well), such discussions can become commonplace. This paper will focus upon both the interface between the public and Dr Beattie as the archaeologist and media scholar who engaged in a three year, two month recording of the items dedicated at that site as well as discussing how being on publicly accessible, privately owned land both framed and impacted the project as well as the overall fan experience. This will include data gathered by Dr Potts through bringing her students to the site as well as from Dr Beattie's catalogue and both will be discussed in the contexts of heritage, participatory memory and commodification (and lack thereof) of such sites.

22.00   Katherine Cook

Public Archaeology in the Age of Short Contracts in Academia

The last decade has seen dramatic changes for the role of public archaeology and the ways we engage in it, particularly in uses of social media and web-based projects, the open access movement, and other digital endeavours. In academia, many universities now actively encourage public engagement for increasing research impact, but also to develop hands-on experiences for students. However, in this same period, there has been a rise in short contracts, often with heavy teaching loads and limited job security. The resulting 'nomadism' of early career academics changes the context for public engagement. Institutional support, funding, and exposure are also often reserved for tenured faculty. How do short contracts impact archaeologists building relationships and collaborations while constantly moving from university to university? Can they create ethical, long-term community engagements, when they cannot guarantee sustaining work beyond a semester or two? This Twitter-paper will evaluate the impact of changes in employment on approaches and opportunities for public archaeology, with the intention of developing recommendations for how to better situate public archaeology within a changing academic climate.

22.15   Stuart Reddish and Lynda Mallett

Revealing the Landscape: Community Archaeology in Viking Sherwood Forest

Before our Parliaments, before the High Courts– there were Things. Things - from the Old Norseword þing, meaning assembly -were an early system of justice and administration. Thynghowe Viking Assembly Site, situated in the heart of The Royal Hunting Forest of Sherwood England, defined and controlled a landscape populated in the 9th Century by Danish Viking warrior farmers. This paper sets out the process of working with the local community to re-establish links with the landscape

and to create opportunities for the community to actively participate in the archaeological research and the interpretation of its findings. Since 2005 Thynghowe has benefited from an extraordinary amount of technically advanced investigation which has been used to create a heritage management plan that secures the future of the site.

22.30   Paulina Scheck

#goodbyehonesteds: Archaeology as Historical Witness and The Closing of a Toronto Landmark Store

Honest Ed's was a discount department store in operation since 1948, catering particularly to incoming immigrant families in need of cheap furnishings for their new homes. It became a landmark of midtown Toronto, popular for its discounted prices, Sunday sales and yearly turkey give-aways on Thanksgiving. The store was also made popular by its kitschy aesthetic. Its faux-marquee façade adorned with show lights and cheesy puns can be seen, among others, in the background of scenes from Scott Pilgrim vs. the World (2010). Its much-advertised sale and closure in December 31, 2016 and the proposed redevelopment of the site by a Vancouver-based company received unusual media attention. Local newspapers published multiple articles, tributes and opinion pieces and conversation spilled into blogs and on social media with heritage becoming a special issue. The location of Honest Ed's became an active heritage site, with official and unofficial heritage discourses mediated by social media hashtags, official notices and signs, advertisement campaigns and souvenir sales. The Toronto Transit Commission printed the image of the building on its November pass, leading to a special form of pilgrimage whereby people took photos of their pass from the location where the photograph was taken.

This paper reframes the heritage strategy proposed by the developer within these multiple discourse streams. Shifting back and forth from the materiality of the site to virtual materialities, I show how contemporary heritage is influenced by current trends in urban development and heritage conservation, public opinion and the media that enable its dissemination and how the materiality of the site leads to the creation of global connections that ultimately shape how heritage will look like.

22.45   Brieal Moireabh-Tetlock

Colour Palettization as Archaeogaming Method

It is my contention that with regard to gender the analysis of character colour palettes has a great amount of potential to influence archaeogaming methodology when such graphical output is considered to be a component of the video game as artefact. The use of a specifically artefact-based construction model lies in the ability to discreetly define the technological tradition of a video game in relation to both materiality and use. In considering the graphic output of a game to be a component of a material artefact the lithic construction model of chain opératoire (herein: operational chain) may be turned to for insight. The operational chain is defined by O. Bar-Yosef, et al. in "The Excavations in Kebara Cave, Mt. Carmel" as "the different stages of tool production from the acquisition of raw material to the final abandonment of the desired and/or useful objects" (p. 511, 1992). In this context the technological tradition of graphical output of a video game may be considered as graphical output capability in relation to genre, which exists as a product of platform (i.e. materiality) of the game (i.e. play as use). By placing such information within the model of an operational chain one is able to privilege analysis of a specific component without losing the necessary context of related components. The game "Super Princess Peach" is considered as a case study for this proposal-of-method.

23.00   Robyn S Lacy

Public Engagement through Burial Landscapes

Engagement with the public is essential to the survival of archaeology, no matter how exciting or dramatic one's research might be. During my research into the 17th-century British colonial burial landscapes of North America, excavations took place at the 1621 settlement of Ferryland, Newfoundland, one of the oldest English settlements in North America. The earliest burial ground at the site has not yet been located, and in 2016 I lead a 6-week excavation at Ferryland to search for the 'lost' burial ground, guided by statistical analysis of burial placement at similar sites and a GPR survey conducted several months prior. Due to my research into burial landscapes, I often speak with tourists about why I'm digging in a specific location, and am asked many questions about the placement of colonial burials in relation to the towns. Speaking regularly with visitors allows insight into our relationship with burial spaces in western society, and by discussing the historic relationship with death at this site and other historic sites in North America, I held conversations about death and interactions with burial spaces in the modern age on a more personal level than my previous research has allowed. Visitors expressed concern for bodies being located too close to houses, and we were able to discuss where this idea has come from, and ways that modern death practices are taking back our interaction with burial spaces in a positive light. This topic of discussion in the field is always engaging, and provides a wide range of feedback on why individuals visit burial landscapes and how they treat those spaces, and is a topic I'll be continuing to explore at Ferryland in 2017.

23.15   Lisa M. Daly

Preserving Aviation Archaeology Sites while Engaging Public Interest: A Discussion with Gander, Newfoundland, as a Case Study

In the Second World War, Gander, Newfoundland, was the largest airbase in the world. Now, the landscape of Gander features relics of that history. Airplane crash sites can be found in the forests and bogs around the airport, some easily accessible, some not. My goal as an archaeologist is to record and protect these sites, and to engage the public to appreciate and help protect this history. Sadly, often when sites become accessible they are looted for scrap metal and the site is destroyed. Using Gander and other sites around Newfoundland as examples, this paper proposes to open discussion about the balance between archaeological integrity, site protection, and opening up archaeological sites for public consumption. In some cases around Newfoundland, sites have been all but destroyed by accessibility, while with others; increased accessibility has helped protect the site and allowed them to serve as memorials. How can archaeologists, civic governments, museums and the public work together to ensure the preservation of sites while engaging the public in the history and sacrifice of these Second World War aircraft crash sites.

23.30   Joanne Hammond

Truth Before Reconciliation: Building Public Histories for Social Justice

Canada, like other recovering nations of the empire, has a public heritage problem. Government-sponsored public histories tend to erase Indigenous pasts with righteous colonial narratives that underwrite the continued marginalization of Indigenous people. I argue that responsible public heritage is a prerequisite for reconciliation between Indigenous people and the state, and that archaeology has a critical opportunity in reconstructing public histories fit for the future. Canadian archaeologists, and the knowledge we produce, can help remedy the endemic levels of

misunderstanding about the depth and intensity of Indigenous occupation here. Our reconstructions of past cultures, economies and environments can challenge settler colonial plotlines that crowd public histories and influence relationships and policy (think terra nullius). Major public consumers of commercial archaeology, like government agencies and crown corporations, have special obligations in this regard. Archaeological knowledge bought and paid for with public dollars must be applied to rewriting public histories that include Indigenous pasts, that amplify Indigenous contributions both before and after contact, and that honour the public trust in a relevant ways.

23.45   Nick Laracuente

The Jack Jouett Archaeology Project (JJAP) is a community archaeology project hosted by the Jack Jouett House Historic Site with a research focus that began with examining Jouett's role as an early Kentucky distiller. We welcome everyone who is interested in archaeology, whiskey, or history as a project volunteer. In the first year we delineated the boundaries of Jouett's 1790 distillery. Now in its third year, the project continues to gather information on other distilleries of varying scales and time periods. This presentation will attempt to present results of our project and discuss how community archaeology projects fit with a shifting model of historic house museums from passive experiences to places of active engagement.