Panel 1 Part 1

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erm, archaeology, people, archaeologist, community, project, archaeological, paloma, involved, excavation, laughs, working, create, thinking, academic, pronouns, andrew, important, happening, underpasses

SPEAKERS

Chelsea Blackmore, Andrew McLean, Bec Lambert, Paloma Berggren, Erin Ray, Andrew Hoaen, Natasha Billson, Tiomoid Foley

Natasha Billson 00:01
Hello everybody, and welcome to panel one of UnArchaeology. Today, we're going to be discussing disconnectivity in archaeology and I am joined by a wonderful panel across the world. My name is Natasha Billson, I go by the pronouns she/her. I'm a commercial field archaeologist based in the UK. I am brown by complexion and I am a woman and I have I just dyed my hair so it's like a brownish color, but it's naturally black. I think I've described myself enough for those who will need to be doing this via audio. And what we will do is we're going to go around and have a short introduction by everybody. But as we do have a website so if you would like to click on the panelists for further information, and head over to unarchaeology.org, where you can click on their social media links. Okay, let's go around the panel. First of all, Chelsea, hello Chelsea.

Chelsea Blackmore 01:05
Okay, hi, I'm Chelsea Blackmore, I'm my pronouns are she/her. I'm a white woman with short blue hair. I'm wearing a purple shirt and beige sweater, and I am a contract commercial archaeologist in the United States in the State of California.

Natasha Billson 01:29
Thank you, Chelsea, and Bec.

Bec Lambert 01:33
Hello, everyone. My name is Bec Lambert. My pronouns are she/her. I'm a white woman and I have bob length magenta red hair. Today, I'm wearing a black t-shirt with a big pink heart that says "stay weird", which is my mantra. And I'm an archaeological researcher who's currently based in London.

Natasha Billson 02:00
Thank you Bec, and Tiomoid.

Tiomoid Foley 02:06
Hi, my name is Tiomoid Foley and my pronouns are he/him. I'm a white male with dark brownish black hair, green jumper and I am culturally Scots-Irish background and I am currently, I suppose, I describe myself as a digital archaeologist and I've previously worked in commercial and research archaeology in the field.

Natasha Billson 02:42
Thank you. Andrew. Oh, please, please unmute yourself, Andrew. Oh, which one, sorry. Okay. Andrew McLean. Let's go with Andrew McLean first then.

Andrew McLean 02:57
Thank you, I'm Andrew. My pronouns are he/him. I'm a white man, with longish brown hair, it's not been cut for a while and I'm wearing a black t shirt with red headphones. I'm working, I'm a student at Edinburgh University in Archaeology and I've worked in commercial archaeology previously.

Natasha Billson 03:23
Thank you and the other Andrew.

Andrew Hoaen 03:31
You want me? Do you want me next.

Natasha Billson 03:35
Yes, please.

Andrew Hoaen 03:36
Okay, I'm Andy Hoaen. I'm a... I've forgotten the other one. And I'm a white English archaeologist. I teach at the University of Worcester. And I started off as a contract archaeologist. And I'm mostly interested in widening participation, I suppose, in education. Not necessarily in archaeology, but as well as archaeology. I'm wearing a black jumper. My nice Norwegian archaeological black jumper.

Natasha Billson 04:16
Brilliant. Thank you, Andy. I think from here I'll refer to as Andy to make it a bit easier in case.

Andrew Hoaen 04:21
Yeah, that's fine.

Natasha Billson 04:23
Brilliant. Thank you. Paloma.

Paloma Berggren 04:29
Yes, hello. My pronouns is she/her. I'm a non-white archaeologist, non-binary archaeologist and anthropologist based in Sweden, but I was born in Bolivia. So I come, I come from South America. And yeah, well, I don't know what else to say. I'm interested in politics of display and indigenous archaeology and also footprint, carbon footprint in museums and how museums handle their issues

regarding heritage but also carbon emissions. And, ah, sorry, I'm wearing black turtleneck, erm, and er, what's called? Well, yeah, t-shirt, whatever, and a turban, I have a very short hair growing again and it's black. And I have a turban and eyeglasses.

Natasha Billson 05:44
Thank you so much, Paloma, and Erin, please, a quick introduction. Thank you.

Erin Ray 05:52
Hi, my name is Erin. My pronouns are she/her. I am a Japanese, and American; Japanese American, but I look white. So, I have long dark brown hair, I'm wearing a pink dress and a black blazer, I have glasses. I am a graduate student at the University of New Mexico. I've been working in the field doing research in Belize for about 10 years now. And I'm, I'm really excited to be here. I think that's it.

Natasha Billson 06:42
Thank you so much. And this is an interactive, paneled discussion, so it is a conversation or discussion. So, hopefully we can answer everybody's questions as we are delving into the subject of today's topic. So, for those who - in case you have not read the blurb - dealing with the different aspects and areas of archaeology that sometimes seem fragmented and disconnected. Archaeology, by its very nature, seems fragmented and delineated. We do see this unusual shift, sometimes between academia and commercial archaeology, both of which are separated again, from community archaeology. This separation resonates from a deeper structure, one of hierarchal knowledge that the past is somehow unlocked by those who know. And that's what ails the world today. It's just the right facts by the right people. So, going on from that, which all of you have read, what are your first thoughts about that? Now, we do have two hours to discuss this, so we do have time to go around. So don't worry. But just first takes, this will be conversation so please unmute your mic. And let's jump in to today's discussion. For example, yeah Becky, Bec, perfect. Thank you.

Bec Lambert 08:13
Oh, sorry, I just unmuted my mic. Okay, I didn't realize [laughs] I was it, sorry.

Natasha Billson 08:21
Why not? [laughs].

Bec Lambert 08:23
I'm caught on the hop. Well, um, I have you I was I was trained within academic context, doing undergrad and postgrad degrees. So, I've excavated primarily within academic context as well. However, my archaeological practice now is very firmly focused within community archaeology, param-parameters, and not just within my local area, I currently run a world-wide public archaeology project called Underpasses are Liminal Places, sorry for the plug, and that is convened primarily through social media, especially Twitter. And for me, with archaeology, I think it is for everyone. I think we - we need to approach the discipline through different ways. Yes, there is, there is obviously room for things such as physical excavation and so on, but there are a myriad other ways that we can get the public involved. And they don't necessarily have to have had any training formal training. Recording can be done in all manner of different ways. Most of my participants, record sites, just using the cameras on

their phone, and so on. So, I just think that we as a collective, we need to sort of start investigating different ways of getting the public involved? Because it's not just our archaeology, it's everyone's and archaeology isn't just some big old megalithic stones on Salisbury Plain or dilapidated castle, archaeology is everywhere. So - and I'm now going to be quiet, so - [laughs].

Andrew McLean 10:37
I think, um, cos, we've kind of touched on that before, but it's, for me anyway, I've been kind of in the academic side of archaeology, and also the commercial side, and much less, again, more community and kind of public facing side of it. But, I completely agree with everything you say, it's kind of something that should be more at the forefront. And something I think that, you know, that's should be kind of the point in archaeology, especially if it's like a kind of local thing for, you know, people's own kind of lived archaeology basically. Rather than I think, can be, kind of, knowledge for knowledge sake, sometimes. But, if you got this kind of more community-based approach, again, it's something that will benefit everyone, again, not just picking local people, but academics or anything in between.

Bec Lambert 11:32
If I, if I could just very briefly mention, that is also about - but I also feel very deeply about connectivity. So, um, I'm running this project, how I am, it's, um - it's allowing people, not just across the world, but within their own individual countries, to connect with each other, through the- their recordings of their local landscapes, and they're formulating friendships, through - be it feeling that, well, they're not feeling that, they are part of this project. And I think especially the world that we are living in at present, fragmentation and so on, things like this, bringing cohesion together is really important. And it doesn't have to, you know, these kind of projects don't have to have - although we we'd all really love lots of funding - we all know how difficult it is to procure funding for our projects. So, with a little bit of imagination, and time, it's amazing what you can achieve with, you know, small financial assistance. So, yeah, I just wanted to make that point.

Andrew Hoaen 12:52
Yeah, I think I would like to echo that really, in the sense that we shouldn't just be thinking of excavation, because, you know, if you don't, if you - if you widen, because archaeology is very broad - and if you widen that out, you allow a lot more people who may have physical or mental issues around participating in excavation, you open it up to a much wider public, who can do things like this project you're talking about. And so, yeah, so I would like to just think about that - and then how do we bring that into the academic sphere? And how, because communi- community archaeologists do a great deal of really interesting different things. And contract firms increasingly, as part of their charitable duties, also do a lot of community archaeology. But then it's how do you bring the academic sphere into that? And that seems to me to be one of the sort of issues is that linking the academic world of conferences and - and publication and teaching, with community archaeology and with contract, and I think there's a problem. That's the biggest sort of fragmentation I would say.

Tiomoid Foley 14:12
And yeah, just to lead on with that. I suppose it brings us back to this issue of connectivity - and I say issue, in terms of like, public engagement, and archaeology, a lot of it is usually towards the end of a project. And I think, to me, it always echoes this idea of co-design. Erm, and it's quite, it's actually quite

difficult to do that in the commercial sector when you're trying to sort of reach deadlines or fulfill projects and, erm, but it's probably a bit easier to do that in research, but having worked in research and public archaeology and the commercial sector, I find that, erm - yeah, like co-design and sort of community engagement, at an early stage always sort of seems to work best, and it actually gives people a shared sort of ownership over the narrative that's kind of being produced as well. And it's something that I work in looking at augmented reality experiences and digital innovation with - in a collaboration with SENSEcity and Historic Environment Scotland, and - and it's something that we're trying to do is look at new modalities of experience in order to engage the community, and which devices are placed. And, erm, and we've got to sort of include an element of co-design, from the start to make it more accessible and inclusive as an experience. So, yeah, instead of just designing tech for the use of archaeologists specifically, you know, and I think, erm yeah, it kind of chimes into this sort of idea of co-design and - and inclusivity within the design process, whether that be a field project, a community project, or a piece of hardware or tech.

Andrew McLean 16:16
No, I think that's - that idea, particularly, it's kind of almost can look and behind the curtain to see how it actually kind of works, rather than, you know, if it's just the end of the excavation or the project, you can have the end result. But actually, kind of see that whole process, I think, exactly, you say, it kind of makes it more shared. So, yes, I suppose, a good point.

Chelsea Blackmore 16:40
I would also like to add that, I think one of the questions that always comes to me is, and - and sometimes I get jumped on for this, but like, why does community or public engagement always have to be archaeological? Because the communities we want to work with and be part of, and all of those things, obviously, sometimes, most often, you know, have varying interest and needs. And I think sometimes we un- kind of unduly limit ourselves in our vision and what we can do as archaeologists, urm, when we just focus on the archaeology, or the history or the past, because, you know, I mean, [laughs] particularly in the time we're living in right now, you know, there are moments for it, but I kind of feel like a lot of the trust in the United States, for example - I think a lot of the trust, urm, and engagement that happens in community outreach has to be built over long periods of time - I think it does anywhere but - but here because of the -the - the racial and colonizing history of the United States, you know, there is a great deal of distrust between the government between archaeologist - contract, academic, otherwise, and indigenous and other people of colour. And part of it is also not just that we come in at the end, you know, and say, 'Hey, what do you guys think of this?' - you know, but because all we care about is what we want for our own kind of publications or interests, rather than dealing with the communities and people, as people, as a whole.

Bec Lambert 18:27
And I think it's quite, erm - so, just to give you a very brief oversight of what my current project is - so, I suppose I would describe myself as a contemporary archaeologist who looks at modern urban landscapes through a Neolithic lens. So, with the Underpasses and Liminal Places project. Now I've formally stepped aside from academia, because I did find it quite constraining, in various ways, as in the things that I wanted to research and stuff - although there were lots of colleagues who support, those further up the food chain, so to speak, [laughs] might not be so willing, so, um... And it's just

getting people to look at their landscapes with different eyes and other people's landscapes and the fact that there is - although structures may change, the materials that are built in may change and so on - there is a lot that connects us even today with people who lived 5-6000 years ago. But, also, we don't approach it for a purely archaeological perspective - as in, I sit in front of all these people virtually and give them huge dirges on the Neolithic. We will go out, have a look, and then I've kind of explained to them how I see these sites, how they connect with me, and then they feedback to me when they're out and about what they experienced. And we are also very lucky to have a number of - we have writers, visual and sonic artists, all manner of people, and they're all coming together, offering their time and stuff, and we're opening up these landscapes for people, and - for me, the project is the participants really, I'm just a very happy little cog in this big machine. And it's really great, because - so - participants around the world, they're seeing this, and they have their stories of these landscapes, whether it's an underpass, or it's a pylon, or sign, they have their - they have their stories, and that feeds in and then that drives the research forward. So I think, you know, it's - it's a real sort of is a community thing. It's not just me saying, do this, do that; give me your research. We're all in it together. And I think that that - I think maybe that's why the project is successful, because everyone feels that they're equal, and part of a team.

Andrew McLean 21:07
Yeah, I think that's the way that we really should approach it. And kind of going out and just teaching about it, or else, you know, to get them involved. Learn from them as much as they're learning from you.

Bec Lambert 21:29
And I think keeping things fun is really important. I mean, for phase one, what we did, which I just got the little stickers printed out of an underpass, with underpasses and liminal places, and asked people to post them in their local underpasses and photograph them. And it was fun, people - and people became really protective of their stickers. And if stickers got ripped off, or that, they were genuinely upset, which was really their - and then - but also, these little stickers, again, going back to financing, and not having any for this - I was starting getting on social media, getting people from like, Australia and that, saying, 'Oh, I've just come across this sticker, I went online, I found out, this is amazing, what a project!' So - and it's like - so I guess that's another thing as well, that's quite exciting that perhaps just little things, you know, that don't cost a lot and are just fun, and spark the imagination can also help us in, you know, creating such a thing.

Andrew Hoaen 22:53
I think that's - because a lot of my projects are what I call slow projects, or guerrilla projects, which is just kind of things that I do without funding. So, erm. And I think it's, if you think of things as a slow project, sometimes taking a lot of years, urm, you don't need a lot of money, and you do get people who will help you. And I - I don't do anything really on the web or social media particularly. So I've never really explored that. And I'm quite happy to do what I do by myself. And I suppose it's an interesting thing, because I do those projects, but I also have a small Heritage Lottery funded project, where - going back to what Chelsea was saying, What is archaeology? - So, we were doing environmental history. So, we're recording a holly wood, er, in the Forest of Dean. Urm, and so people are kind of engaging with the past through trees. But that involves an educational element because, you know, it's

not hugely difficult to learn, but you do have to teach people how to do that. Er, and so, one of the things with community projects, is how do you build in that educational element? To make sure that people - because when they come to a project, they actually want to learn something. So, although yes, it's a two way street. You know, it's how do you build in that learning experience so they can go off and do their own thing and feel confident to add to a crowd-funded website or collection of data. And where does that data go? And how what do you do with it? How do you curate it? And there are - one of the things that most annoys me about the way community projects work in the UK is that there's a big bunch of money given to a bunch of archaeologists, we go and recruit a whole bunch of community people and then - but where does that information end up? You know, I - I came in through something called - a series of unemployment schemes. And almost none of those - some of those projects made it into publication, but most of them were just, they were just basically take people, give them a job for a year, and then kick them out again, hopefully they found a job later on. So a very different kind of community archaeology back then. So, yeah, so that's kind of my - I think the challenge for us to stop this being fragmented is to link all these things together into a sort of vibrant archive that the public can access.

Erin Ray 25:36
Just a - just a follow up on what you said, Andy, though, I think you have to be careful in that you don't create such a power dynamic with the education portion that it seems that the community can't get involved or that they are no longer really given a seat at the table. But I think you're absolutely right - though, that there - there does need to be an education aspect, because it is a two way street. But I think that there's inherently some sort of power dynamic already present. Erm, that we have to try to bridge the gap between that as well. So it's not just the disconnectivity between community archaeology and these other archaeologies, but how do we how do we bridge the gap between the community and the archaeologists as well?

Andrew McLean 26:34
Yeah, absolutely, I guess that's the, kind of, the trick is, isn't it? To get that education element, which I think is important, but to make that approach, that kind of accessible way. Urm, so again, the influence involved - and again, like, having that kind of two way street we've mentioned before, and I know on, er, well like research excavation I've been on, you know, urm it's, you know, students coming in who have no experience before, but often they're kind of interpretation of things is really helpful for everybody. Cos you, you don't need this training. It's kind of almost intuition, I guess - urm, but you know, they're there kind of being trained, but at the same time, providing an insight that you would not have thought about after being, kind of, engrossed in archaeology for 10 years, or whatever. Urm, so yeah, I guess there is a bit of that in, kind of, not only kind of explicitly community based archaeology, but, kind of, yeah, making that kind of accessible.

Chelsea Blackmore 27:37
More, I'm wondering if, um, accessibility and, um, also the power dynamic that Erin brought up - that is inherently there. I think it gets like, how do we deal with that? Because I feel like it gets exacerbated - erm - because of the very disconnections that we're talking about, in terms of academic, contract and community, because like, the - you know - the community projects I've seen done incredibly effectively, and I think most of you seem - seem to have agreed in this conversation in the pre-panels, like, they

take a long time, right, they take a lot of development and kind of slow incremental processes - but, that is something that is kind of - tends to be kind of contrary to contract archaeology, right? Cos, Andrew, I think you might have said, you know - or somebody said, I don't remember who - you know, it's about deadlines and clients and, you know, fulfilling contracts. And then academic archaeology, it's a push of - of tenure, or whatever kind of promotion process you have. And, erm, so people get pushed out who want to do that kind of thing because they don't fit the mold of the particular area they're in. So then, you know - and - and because I was a faculty member for a while, and the one thing I saw was students who wanted to do community archaeology was that faculty were actively advising them to not do it for their PhD, because it takes too long, it's too hard, it's too complicated - you know, and on the one hand, it's like, true [laughs], but on the other hand, it's also kind of awful that that's the approach we have to have because of the kind of administrative systems that grad students, you know, and faculty, are held to.

Tiomoid Foley 29:37
Yeah, there was just something else that was thinking of like in terms of, you know, this idea as well that, urm, in terms of, you know, education should be fun was mentioned earlier - I think it was Andrew - but it's like, yeah I - when I was going through the schooling system anyway, I was like, 'Oh, it's, your' - they said, 'Oh, you should be having fun', but it wasn't really fun. Erm, so, aye, it's if, if, you have to find a way to sort of make things psychologists have found that people are more likely to learn and remember facts if - if it's a fun way of doing that. And I think, er, archeology, erm, sort of creates that - and not only that, um, the other point I wanted to make is that it benefits archaeology to have varied people from varied backgrounds, who're not necessarily at their core archaeologists but are wanting to participate, and - I can give you a specific example, erm, when I first started my undergraduate I, before I done that I was an apprentice carpenter, and I was on this excavation in Italy and, erm, - I - I remember, like, prior to this happened on one of our excavation and archaeologists, when they were finding nails that were just, like, 'Oh, it's just nail', and stuff, you know - and like - but when I went on, I was like, 'Oh, there's a pattern here', you know, that the nails are bent or curved in a certain way, or - you know - and - and I only had that from having lived experience as a - as a carpenter before. And so, when you engage a whole range of people, it benefits the discipline, er, and so, you know, like, if you have different perspectives coming in, within the core design process, and not just engaging people - or getting them to dig, not including the interpretations then at the end going, this is what - this is what it is, erm, this is your culture and this is your heritage. Erm, you know, I think that is a far more beneficial way of, sort of, including the community, whether that be on a micro- or macro- level, erm... But yeah, that was just two points I wanted to add to that, erm, that I was just sort of thinking.

Erin Ray 31:56
But that is, er, you hit the nail on the head. [Laughs] Sorry to use that pun, but it's 3:40 in the morning, umm [laughs], I think that's what we need to remember is that when we are doing archaeology, oftentimes we are not. I mean, we're not excavating archaeologists, we're not excavating ourselves, we're excavating an entire population of people that are doing very different tasks - and, um, so employing people or getting people involved that have experience, lived experience, doing all of these varied things, is so important. If we're working in a seaside village, for example, employing people or getting people involved, that have experience, um, in - in fishing tasks, or boats, or any, you know, anything else is really great, because then they might have insight that we might not have. You know,

for example, I grew up in the middle of the desert, so I know nothing about the ocean; other than it's pretty. So, I mean, I think that that's exactly right. And - and having them involved in the code design process is really, erm, where we should be headed, not just for community archaeology, but I think that that's really where all archaeology should be headed, if we can, as - and I said this kind of in the pre-panel as well. Erm, it's difficult thinking about it from the - the, erm, commercial side and - and as Chelsea pointed out in the academic side, as well, but how do we sort of move in that direction? How can we make this possible for all archaeologies?

Tiomoid Foley 33:48
Erm, just to add to that again, it - I guess - it's like, when you look at - you know, we're not only just doing archaeology now about past cultures, but we as a species are - so -we are the sum of all those parts. And when you think about early evolution, as a species, becoming Homo sapien, you know, I think it's like, it's that collaboration, that ability to collaborate, the ability to take other people's knowledge and include it and be like that, is what has made us successful as a species, isn't it? So, I think, like, erm, when we do that, and when we're true to ourselves as a species, and - know - that is where good things happen, you know, a lot of the time, erm, unless we have malice - malicious intent, of course. But I think, um, yeah, that's just like, the one thing that unites us as a species is our diversity, but, unfortunately, people don't see that now for the complexity - complexities of space and time and - and different varying events. But I think, you know, it's - it's changing that sort of mindset and that philosophy, and I'm not saying I know how to do that, but it's, erm, it's certainly something worth thinking about, er, you know, how do we engage people in a new way and - and - and include people in that sort of core design process in a - in new ways that works for everyone.

Bec Lambert 35:18
And I think as well, um, sort of, um, showing people that, as we mentioned earlier, archeology is - is - there's so many different facets to archaeology, and it isn't just about megalithic monuments or - or castles or - you know - things like that. It - it, we have contemporary archaeology, and - and we - it's all around us. And that, you know, that these are things that are - are worth exploring, and that they're worth exploring together. You know, I think that is something that's important as well, because, um, lots of people that I meet are like, 'Oh, well, um, is - is this really? Can I use this on my CV? I want to apply to do a - a - a degree. But, you know, is this really archeology, though?' and it's like, 'Well, yeah, it is', you know, and things. So, I - I just think that that's something that I'm personally exploring, you know, how we kind of get this out to people and, you know, expand the practice, so to speak.

Andrew McLean 36:31
Yeah - on one note, just to kind of build on what Tiomoid said earlier, erm, it's, I wonder if, you know, the kind of disconnect we do have is maybe because of, you know, technical ability to all collaborate, erm, this can lead to much more kind of specialization, erm - which I think is a good thing - but, you know, the fact is, we can sit and talk, you know, virtually about this and have no idea how this is working, but some others - it's that kind of thing, I think - the fact that people can work together, and there're certain spheres that we don't know anything about and if you kind of spend, you know, [long pause]

Natasha Billson 37:02
I think we lost you, Andrew, or was that just me?

Bec Lambert 37:29
Yeah.

Natasha Billson 37:32
We have. [Bec speaks similtaniously. Inaudible]. Oh, yeah, it's frozen. Okay. [Laughs] It's the only problem with technology, sometimes you can't tell. Oh, Andrew, you're back, um, you froze for a moment there [pause]. Can you hear us? [Pause]. Okay. Erm while - Andrew maybe has some technical issues - Paloma, I'm just going on with what Tiomoid has mentioned about collaboration, what would - what would, you know, your insights be? Having, you know, you're looking more at the museum aspect, um, any, um, take on the discussion so far?

Paloma Berggren 38:16
Well, I - I think the this issue about disconnectivity and fragmentation is pretty much linked to inequalities, not only in academia, but also institutional level. I mean, if we look at the - the whole society, community archaeology is something that as many of you have pointed out, it doesn't have the same importance, or it's not in the same heterarchical level at some sort of academic take, or research. So, I believe museums as well as any other institution needs to have a really deeply structural change regarding all these inequalities; deeply connected with this connectivity, deeply connected with who owns the knowledge, who owns the rights to do what in which place, and, er, which communities are taken into account to be part of these. I - I have worked in commercial archaeology, like, for - I don't know, 15 years ago - and also involved within academia and mostly in South America working with the indigenous communities involved with - somehow - in our archaeological project. But the problem is, and maybe colleagues who who work mostly in North American universities knows that - that there are deeply - erm - structures of inequality and racism within the same archaeological projects, not to mention how these reflect with communities involved with- [pause]. So, I think there is, there is a lot to, to look into ourselves - I mean, I have been listening for, now a year, and I mean, all sorts of zoom meetings talking about decoloniality. And I'm a bit tired about the word because I think it's such a buzzword now. And I think we don't take actions - it's pretty nice to hear white and non-white archaeologists talking about that. But what we do in the field, what we do in our daily practices - us, not only as researchers, but also taking position about who we are and in - in which - which side we stand. So, I think this is a very long and deep conversation. And yes, we can try to, I mean, we do every day something to try to change this, but I think the changes has to to be also at the institutional level and that is when we find the biggest problems because institutions doesn't want to change, they are not going to change, museums are not going to change. It's like, er, for instance, all this repatriation that is happening now, it's really, I mean, to me, it's a shock, I - I didn't have any hopes that it's going to happen. But while the Germans have shown us different, and - well, that's a start, but there is a lot to do - not to mention how North American archaeology operates in South America, like the garden, right? Like the third, er, patio. So - so, I am - well, it happens also in Europe, with, er, Europeans and European universities go into Africa or Asia, er, to do the same. So, I think there is a lot of work, er, to start from home, from ourselves, from our own positions, institutions - wherever we are: public archaeology, academia, independent researchers, it's - to me, it's the only way to take action. Because

to me, archeology and anthropology has as a main issue to make visible, the invisible and that means also these deep, deep inequalities, and institutional racism, these anacronyms within institutions and society itself.

Chelsea Blackmore 42:54
Yeah, I totally agree, 100% Paloma. One of the questions I always asked to kind of like jump off of what you just said is, you know, often how can we think about community action or, you know, public engagement, when we haven't, as you kind of said, cleaned our own house? You know, like, er I - one of the things, like, I've done is - is try to work on, you know, anti-racist issues, and, er, within American archaeology, North American archaeology, and, um, people are always like, 'Oh, but this is just - why are you focusing on us? We should be out there doing things'. And my response often is, 'How can we go out and do things with other people when we can't even get our, you know, get ourselves together?' Like, what harm are we doing, by not understanding, like you said, Paloma - the inequalities within our institutions, and trying to actively change this, and now we want to also go out into communities and screw that up, as we, you know, as - as many, you know, as - as many have and - and - i - I also like you talking about, like, you know, the ways in which North American archaeology basically has gone in and, um, you know, taken apart South America and Central America, um, for its heritage, and - and people are working against that. Like, I think about institutional things like I've faced where I've just asked for in grants, for example, um, er, a slightly higher daily rate for workers, you know, in the area, and I have more than once gotten denied those grants because I was asking for way too much, you know, in comparison to everyone else, you know, and little things like that, right? So those are like these institutional things you're talking about, right? That impact people's ability to just - not even do community, but just, you know, again, come back - coming back to the whole thing of, like, dealing with people like they're humans and deserve a living wage and things like that.

Andrew Hoaen 45:19
Erm, [clears throat], yeah, that's a really good point. And one of the, I mean, even in - even in Britain, you know, one of the things you'll find in most commercial archaeologists, is they will moan about the wages and the conditions in which they work in, you know, there's constant campaigns to try and improve the conditions for our field archaeologist in the UK, because it's very much a kind of use them and lose them sort of mentality about the whole thing. But that's kind of a side point of what I was going to talk about - I was just reflecting on this idea of, er, investment and capital in people so that if we want to link to communities, we can. So, I was just reflecting on the things I've done, er, over a long period of time. And I just want to talk about three projects just to be tedious. One of them is in Glasgow, um, there were set up something called the certificate in field archaeology. So, Glasgow University through its outreach department, ran a certificate in field archaeology very successfully, for over 40 years - I think it's still running. And so they are self organized into a community group who just do community archaeology, they also occasionally go and poach commercial archaeologists. So, you've created a group of people, through education, who have got the skills to go and do their own archaeological projects. And they don't need academia, they don't need commercial workers, er, and they don't need community funding. They're perfectly capable of organizing and running their own project. So ideally, that's what you want to see, come out. Er, the other one is Manchester, where a guy called Mike Neville has done an awful lot to create, um, a similar skilled workforce using different methods. Erm, and, I went to visit a project called the Reno project, which is, um, an excavation of a mixed race nightclub in

Manchester, erm, I was interested because I used to live in that part of the world. And all of the volunteers that that project was funded through art, it wasn't funded through archaeology, she couldn't get any heritage funding for it, because it was a mixed race nightclub. So, because the woman who was running it, Linda Brogan, is a successful playwright, she was able to get money through the art side of things rather than the heritage side of things. Er, but that had a ready workforce of local people, because Mike Neville had been - spent the last 30 years training people to come in and be able to do that project. Erm, and then I have a friend who's been running a project for about 30 years, and that's entirely sta- staffed by volunteers who he's trained over the years. So, it is important to give people the knowledge to be able to do their own projects confidently. Er, and, I think that's where the slowness comes in - creating focuses around which you can train people to produce a genuine community sort of focus. That was my reflection on what you've all been saying.

Tiomoid Foley 48:16
Aye, and I suppose if you're giving people the knowledge, and you're being inclusive in that way, if it kind of more helps, the survival of our discipline doesn't it because, you know, if you give - erm, you give the community the keys, as if it were, on a political level, as well as what we can see happening, er, sadly, with Sheffield and places like that, you know, where it's - it's really, you know, it's the voters or the people in the community that can rise up and sort of say, 'Well, this is important to us, this discipline includes us, and we're a part of it' - you know, and I think it's, again, it's just another, you know, thing about, why - why wouldn't we do that? You know, and I think that's, you know, it's such an important thing, and I totally agree with that notion.

Andrew Hoaen 49:17
Yeah, but it's how do you create those structures, you know, those are all really just, er, individual people, you know, Lionel Master, Mike Neville, and Steve Sherlock, you know, those are just individuals who've done those things. And it's how you create those structures within the current system we have that make - make things rather than just community projects, which are project funded, last few years, then move on - how do you create that real sort of group? And - and that's the sort of self perpetuating group. That's the real challenge, I think.

Paloma Berggren 49:56
I just want to say something because when I hear community projects, I think it's very important to - to look at the difference between how community projects are in Europe, for instance, than in, South America, Central America, and even North America, because there is a wide difference between which communities are involved with - in which ways - it was a bit what, er, you were talking about before in North American academia. Erm, I was working with three projects, two of them from, er, from North American universities in Bolivia. And it's not only about the wages, which are absolutely ridiculous, it's like paying $5 per day to people who is working more than eight hours. And I'm not talking only about the local archaeologists, as me, like I had, like, I don't know, maybe $15 a day. And - and indigenous people who was working with us doing the heavy job they got between $2 and $5 per day. And then the question is how communities can get involved with it when you're still being the - you're still being the master holding the knowledge at home, right? The - the archaeologist, whatever it comes from - it doesn't matter if it's North American, European, or even a white archaeologist in - in South America - still holds the knowledge and then holds all this access to knowledge, access to a - a decent wage,

access to how the communities get involved, but - and why they should get involved because that is also very urgent question, at least in places that live under the line of poverty, which is the case of South America and the Caribbean. There is always this problematic, at least to me, erm, compelling marriage between archaeological projects and tourists, which is absolutely dangerous in so many levels and have increased so many fantasies about what development is, er, in - in counters that people live maybe with $1 a day. So, I think, erm, it's very important to - to talk about how communities get involvement, and which level of power they are going to hold, if they are going to get some or - because what happens is that they are just working like employees, no - less than employees, because employees have rights - isn't most some sort of modern slavery, that you go and work eight hours for $5 a day, and then you're not part of anything. And in all these communities, most of them are waiting - are putting a lot of energy, thinking that these archaeological projects are going to take tourist, money, they are going to develop, they are going to - to be something greater. And the truth is that nothing of this happens. And when something like that happens - then comes - and I'm sure Erin and people who have worked in the Caribbean knows - the big transnational with the five star hotels, and the whole machinery of tourists and extraction industries will start to working - and the communities stay living in poverty. So, I think, at least to me, that's very important to make a difference between how communities in the global South get involved in cooperation with other countries, the global North, or yeah, Europe itself, North America.

Natasha Billson 54:04
You've raised some really interesting points there, Paloma, even the way that we use our language is quite, um, it's quite important. Because from my understanding, when you're speaking about community archaeology, I wonder if it's the same perspective as I am, when I'm thinking about how a community project is run, and the systems that are in place, depending on where you are in the world. So, it's definitely something to think about, as well as is - is our language when we are trying to convey these messages. Erm, just, erm, to note, anybody that's watching, we will be having a break in six minutes, so if you do have any questions within that time, please head over to any of the social medias that you prefer to leave your questions there for our panelists. And we did have a question that came in by the Jamboard, and that was, 'How do we get the public involved?' We did have five minutes, so don't worry, we wont have time for everybody's take on this question, you can come back. [Pause]. Okay, we can always come back to that a bit later. Erm, but you know that there are so many things that - that all of you have raised, and - and I do feel that we have to, if only we had more time to come back to it. But it seems that all, all of you have similar, you know, thought processes, and are very like-minded in the sense of how can you approach archaeology and make it accessible and interesting for the general public. Because if we don't have the public interest, archaeology in itself will be pushed out more and more, as we can see with what's happening in the UK, for example, with government funding. Is there anything else that we'd like to add? Before we have outbreak? [Pause]. Yes, and we can even look at - by the way, we will be sharing links of all the projects that have been mentioned today, for example, the community based projects that Andy mentioned earlier, I'm sure we can share it on Twitter, and actually reminded me of a - another community-based project, which is called Hadrian's Wall Community Archaeology Project, so WallCAP. And it was quite an interesting collaboration between having a lottery h- lottery funding - heritage funding that is, and it was in association with Newcastle University. And it's quite an interesting project to see, because by having a university involved, they're actually able to create these academic journal papers that are published, and are accessible to the - to anybody and

everybody that would like to read about it. And it brings us on to something that was mentioned earlier, which was, you know, you do these public projects, but what happens next? How can you get more participation? So, it just reminded me of - of that example. But if there's anything else to add, before we go to break?

Bec Lambert 57:11
Oh well, I - I won't talk about it now because we are about to go to break, but something I'd be quite interested to discuss later about publication and getting the information out. I think that, um, especially in light of what's happening at present, and funding, um, a lot of people, myself included, have gone to, er, crowdfunding - through crowdfunding avenues. Um, and, er, but thinking of different ways of getting the research out. So, maybe, we are now starting to think in different ways that - to move away from more traditional avenues of, er, physical books, and publishing things and making them accessible via websites, virtual, um, another quick plug , my website, er, that's where all the research goes and then perhaps that later date, if people want physical copies, they can then be made up into books that are available, and also affordable, because as we all know, as archaeologists, so many of these books are just ridiculously expensive, you know, sometimes hundreds of pounds, and you know, who can afford that? So, that's something that perhaps - maybe - we might like to chat about after break?

Andrew McLean 58:39
Yeah, and I think, like, just even thinking about the books, very briefly, that can it comes into being, like, a two-way street, again. Erm, you know, the fact that maybe if you're just - you have access to the university library, so you can use all these books, you prefer, like, the physical book, but then if someone else can come to us, and we can't do that, can we have it like online publications and the rest of it, and then that's easier for everyone involved. Even if you have access to a library with every book, you could need, just having a PDF of it - because, you know, again, it's that kind of, two-way benefit, I think.

Natasha Billson 59:21
It's definitely a subject within itself, erm, and it comes back to accessibility in a way - how can information be shared publicly, and also, without the academic jargon, that goes along with these journals and these - and these textbooks, erm, somebody who's been working as commercial - a commercial field archaeologist for eight years now, struggles sometimes with the language used in these articles. So, if that's me, I imagine how my friends are, who might be interested in a similar subject - so it's something within itself that we can discuss after the break, but it is now that time - we do have 10 minutes to go get a tea, cup of coffee - maybe for Erin a cup of coffee, we do know it's quite early for you [laughs], and we will come back in 10 minutes or so. So, thank you everybody for joining us and hopefully now, there should be a break image appearing. [music plays].