Panel 1 Part 2

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SPEAKERS

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

Natasha Billson 00:00
And we are back. If this is UnArchaeology panel one, thank you for joining us. This is the second part so if you have missed the first part, don't worry, you can catch up on YouTube. At any time, there will be a transcript available as well, we will put the link to that in the description of the YouTube video and probably share it across all social medias. So, we're trying to make this as accessible as possible. This is an interactive panel discussion. So, if you do have any questions for our panelists, or you'd like to join the conversation, you can head over to social media, all of our links that is with @unarchaeology, you can even use the #UnArch2021. And you'll be able to follow the conversation online. We also have a jamboard. And you can leave your comments within Twitch and YouTube. Thank you so much again for joining us. Hello again, everybody. And let's get back into today's discussion, which is the disconnectivity in archaeology. We have definitely talked about so many issues and solutions that we see. Let's try to focus more on how we can create these solutions to the issues that have arisen during this conversation. And who would like to go first? Okay. Okay. Forget, okay. In regards to community projects, we've mentioned that there's a real issue between academia - you dive in? okay, sure.

Bec Lambert 01:45
Oh, no, no, sorry, you crack on, I was just,

Natasha Billson 01:51
It's fine. The beauty of live streaming is that there's always gonna be sometimes a little delay with when we're speaking so please Bec, if you'd like to take it away, that's fine.

Bec Lambert 02:01
Thank you. So, very briefly, as we were talking about at the end of the last - the first part of this section, ways of getting the research out and connection. And primarily at present still, it's, it's through hard, hard copies of books, which can be very expensive. And, also, they're not, they're not accessible to everyone, you know, for various reasons. So, I personally today am taking a virtual route, all the

research that I - all the - the- the articles and so on that I create from the - the data that is collected from the projects, - the articles I write up go on to a website that's freely accessible to anyone anywhere who has access to the internet. There's no paywall in, there's no cost at all. And I think that's, that's an important thing. And eventually, hopefully, if a nice publisher wants to put them into a book - I'm open to any suggestions - then we will have that, that physical hardcopy as well. But also by putting it online, that's adding to an archive that will be there. And so, I think that's just - cost, I think, you know, it's - making things - because books can be very expensive, we mentioned earlier that - you know, even journals can be really expensive. And if you want to access even a certain article from a journal, sadly, a lot of the academic journals are behind paywalls. If you, if you are studying or you work for an academic department, then you genuinely have access to those, but for members of the public, they don't. And unless they have a friend or someone who can get the article to them for free, they can be expected to pay anything from 20 pounds upwards for a single article. And I just think that's unacceptable. So that's just my sort of feelings on this.

Andrew McLean 04:28
Yeah, I think absolutely, like, making it kind of open access has to be the kind of way forward for any of that knowledge, you know, through academic journals, or anything else. Actually, getting people, you know, and not just be able to access but feel it's, you know, it's accessible and you don't need to have this university login or whatever else. But I mean, even with that, like to actually publish them with open access, just kind of like the cost is kind of prohibitively expensive for individuals to, you know, have their own article under the open access laws with an academic journal. And again, unless you get that funded by a university or something else, that, you know, an individual can really pay for that. But yeah, I absolutely think that is kind of, where we have to move forward with it and making it actually accessible. And financially, I think is a big problem of it. But yeah.

Erin Ray 05:32
I, I agree that it can be prohibitive to - cost prohibitive to publish and to read these articles. And I think that additionally, we make it prohibitive by the language we use, especially in academic journals. So, one - one thing that I have seen several people, several projects do, which I think I would like to see more of is vlogging in the field. Because that not only gets the information out there in a more accessible way to the reader in terms of not having to pay for access, but it's also often a more accessible source. Also, you can have input from people while you're in the field. People can interact with the blog, or other kinds of social media, that they can interact with it and discuss what's going on. The ones that I have seen have been more of like a, a long, sort of throw a bunch of information at you sort of way. So, I would like to see ones that are more interactive and - and geared towards interactivity. And I think that's something that pretty much all of us could do, no matter what kind of work we're doing. I know that it can be difficult for some of us that are working at sites that are maybe in protected areas, or that we don't want people to know where we're working. So, if people have suggestions on how we would go about doing that? Like, I know, I definitely work in caves where we don't necessarily want the public to know where we're working but I see Chelsea's unmuted. So maybe, maybe she has some suggestions.

Chelsea Blackmore 07:24
I don't have any suggestions. What I was gonna say was the, the flip-side to what you're saying is in contract archaeology in the United States, we have to have very, kind of prohibitive social media policies amongst everybody who works on sites because of indigenous access, and, you know, laws and regulations because it's, you know - and some of it's similar to what you're saying Erin, you know, in terms of, you know, you don't want people to go looting but at the same time, it's also very culturally and historically sensitive materials often that we're dealing with and so as a result, we don't have the right or the means to, to be putting out that information, because it's not our heritage. We're just kind of the state or capitalist, go-between, if you will, between state and federal regulations and, and our client and - so yeah I - one of the things we do when we try to, in contract, that's not as successful, but might be more successful in more academic places is when there are things you want to talk about, we try to talk about it more in generalities, you know, kind of within a broader region, or questions or thoughts or ideas that are going on about places that are already known so that we can kind of avoid the specificity of wherever we were working at and still try to engage others.

Bec Lambert 09:00
I'll just jump in quickly because this is something that I'm, I'm actively working on at the moment. So obviously, the kind of research I'm doing is not as culturally sensitive as a number of my other colleagues on the panel, so I have somewhat more leeway. But - so the research I do, I do put blog posts up on the website, but I also - I call my - so I do sort of chunk size - I call them 'ponderings'. And, and so they're basically different aspects of the overall research, and I just approach them and then they're still, you know, if anyone, if anyone from an academic department came upon them, they will be able to see that they're still rigorously researched as if you were writing an academic paper, but they're presented in a way that they're accessible - the language and stuff. It's not dumbed down in any way, shape, or form. And so, that readers can connect and understand and enjoy it. It's also incredibly liberating for me and it allows me to explore in different ways. I also post on Twitter and Instagram, little, sometimes extended threads; but quite often just little bits throughout the day - 'Oh, I'm at this underpass' or 'I'm doing this'. And another thing that I'm actually beginning next week - I'm recording them this afternoon. So, as I'm sure you all do, you get these questions that come into your head, you think, 'Oh, well, I wonder about that...' or, you know. So, at the minute, I'm contemplating sonics within underpasses and how they relate with archeo-acoustics and so on. So, I'm just going to post these maybe two minutes long audio recordings, 'Oh, I'm kind of thinking like this, in this, but what do you all think?'. Post it on the website, advertise them on Twitter, and then on the website, I have like links, where people can just come straight in and comment, whether publicly or privately, and just get conversations going, not just between me and that person, but between the other people who are, you know, sort of interacting with that question. So that, that's just something, on the practice, that I'm doing.

Tiomoid Foley 11:35
Like, yeah, another sort of parallel thing in terms of inclusivity, and I suppose, you know, like another big thing in archaeology is like gamifying sort of experiences. And the reason I say that is that I know of two - well, first, I am dyslexic, so I'm a very audio-visual learner and I find that gamified narratives or experiences sort of helped me with the sort of reading process or going backward and forward. But another layer to that is also if you have a physical impairment, or if you're disabled. And I know that, I

think it was Historic Environment of Scotland did something, I believe it was the Tomb of Eagles, but I'm not entirely certain, were VR headsets where people that couldn't access the tomb, were able to sit in the visitor center, and sort of be able to go out and around the tomb, but if they couldn't get inside, they were able to sort of experience that in some way. And I believe there's also been sort of drives with acoustics in archaeology and a few of hard of sight, or can't see at all, you can hear the sounds resonating off certain chambers or tombs. And so there's that other dimension as well, in terms of physical and neurodiversity, to take into account when including people in narratives, and it's not just limited to writing, as well, it's something that we also need to take into account.

Bec Lambert 13:15
Definitely. I'm neurodiverse, so I - that comes into a great part of - of my practice. Accessibility is everything. You know, it's, you can't, you can't talk about public engagement without including full accessibility. They, they're just hand in glove really.

Chelsea Blackmore 13:39
Yeah, just off, off of that, just so people know, there's a group of archaeologists that have been coming together recently that have now defined themselves as the Disabled Archaeologist Network. And I can see if I can find a link to that if people are interested, just to kinda throw that out there that there are people and resources trying to mobilize around those particular issues.

Paloma Berggren 14:08
I just - I was thinking what you say before Tiomoid about inclusivity. I think one, one thing that I have, I have experienced is that yeah, it's great to have blogs and to do it as often as possible so everyone can have access through a very simple and yet a very educative sort of language, but what happens, and I'm going back again to the global south, what happens with people who doesn't have access to internet? I mean, we take for granted that everyone has access to blogs, and to VR or any augmented reality, but that is not the truth for a big part of, of our planet. So, the ways in which communities in general can engage with this, it must be a bit more visual as, as Rebecca was talking about. And I was thinking when I was working with, with rural communities, it doesn't matter if they are indigenous or not, the issue is that we, we come from very visual cultures (and people who have been probably in South America and the Caribbean, they know that) that we learn by looking and by listening. So, we are very musical and visual cultures. So, what we did then, was engage in theater. We created with the youth, the Aymara youth, they were starting to tell their own narrative about their own heritage. We, we weren't the archaeologists saying, 'Oh, no, this is what happens.' Here, it was more of an assemblage in between what the archaeological records say and what the oral history said. So, people started to, constructing their own narratives with the findings, but also putting much about oral history, which is pretty rich, if we, if we just dare to look at this - all the knowledge, that is so important, and we just need to put it in the public eye. And they don't have the means to do that. So, what we thought, 'Okay, we can do something that everyone can, can look at it.' So, we made some sort of short documentaries, like videos - just people telling in their own language, because that is so important, people. There's so many people working in South America, Latin America, writing in English, or German. And we don't have access, how are we going to understand what you are researching about it. I mean, how do indigenous populations can have access to their own records, when records - the bulk of records are pulled in Europe, or North American universities, journals, books, in another language. So accessi -

access is not only about where to publish, or how to use the new tools like Internet, but is how we are going to share this with the communities, with the holders, with the people who, who is living this. These are living cultures; these are not museum cultures. So, it's very important to, to help to share this knowledge in ways that are even more accessible than a blog. I mean, of course, a blog, it's, it's very interesting and it's pretty much horizontal, everyone has access but then again, not everyone has internet, not everyone has like connection. So, I think it's, it's pretty much important to, to find ways to visualize in simple, I mean a simple manner. Of course, this is great with 3D and all this new technology that we have access here but there are many people who doesn't have access, or people who simply cannot read. Illiteracy is a reality in our world so we, we need to think about it. It's not only disabled, but it's only again, how inequalities put a bigger - you know, is the biggest gatekeeper to, to share whatever you want to share.

Tiomoid Foley 19:02
Yep, I just think that's fantastic. Sorry I just wanted to - you know, it's that whole idea of like audio and artistic sort of ways of telling a story without, you know - well, how much can you say without actually writing it down? And, you know, it doesn't have to be limited to just 3D or internet as well, we've had a long history of, of doing that without it. And yeah, I think that's - I think it also goes back to this idea like in the UK, we have this sort of like post-colonial sort of concept of land ownership, where like, you know, ' something there is mine' and 'first come first serve' type attitude. And I think that sort of - it does spill over into attitudes in terms of how we display things and how we write about things. And, and I think it's very telling as well and you know, when we are studying other cultures or going into those communities, or areas and you know, what do they want, you know, it's a, it's a long debate, but it doesn't have to be defined by a Northern privilege, or Western privileges.

Chelsea Blackmore 20:24
I think probably one of the most useful pieces I ever heard from somebody who was talking about their community archaeology practice that really kind of changed how I thought about things. Because, you know like, you know, I was raised in western forms of academia primarily so research has always been fundamental and even if I was aware of the issues, I don't think I ever thought about first and foremost initially, what does the community need? And that's some of the simplest forms of community archaeology, are just simply going in and saying, 'What do you need?', and not expecting that to be - have anything necessarily to do with archaeology. And the one time I was able to really put this into practice was a, a project in Belize, where I went to the fishing communities, because I was interested in documenting fishing community practices, and I was like, 'Would you like this work?', because I knew they were also fighting cruise ship tourist infrastructure, which was gonna ruin their fisheries and, you know, the reefs and a lot of those smaller business types. And they were like, 'Oh you can do archae - you know, they were just like, Oh, that's cool. You can do archaeology on that?', and I'm like, 'I think so', you know. And we just, you know, kind of sat around and we talked about, you know, what they needed and how, how we could be of service. The - you know, the project, unfortunately, for various reasons, never quite took off but for me, it was just a real kind of eye opening experience of not just my own privilege of my assumptions about, you know, where the question process would be, but also just eye opening that it's not that hard. I mean like, it takes a lot of work, on the one hand, but like, it's literally just being not a jerk and, and not putting yourself first essentially and research first, and saying, you know, 'How can I help you?'

Andrew Hoaen 22:32

Yeah, just to pick up on going back to what both you and Paloma were saying. And also, there's something we could probably do in the UK, is to what degree do you think you need a formal 'What are the needs of this community?' statement for these grant applications? And how that process would work. In the UK, we tend to view things as sort of being very bottom up driven. So our main source of funding is something called the Heritage Lottery Fund, and it has to be done through a community to some degree or other so it's slightly bottom up. But would that help? Do you think Paloma and Chelsea? You know, those needs could be things like literacy, that could be maths, because archaeology is a great way of educating people about maths, literacy, surveying, resource management, project management, all those sorts of things that are useful for all communities.

Paloma Berggren 23:33

Yeah, yeah, I definitely think the first important thing is, as you have said, is to ask, 'What, what do you need?' I mean - because we are, at the end, we are guests in, in those places, we, we don't own their history, their heritage. And we are just going there with all our stuff to telling people, how was life for their forefathers or whatever. And I think it's very important to, to engage in that sense at a very horizontal level, human level, talking equals to each other and ask, what are your needs? And how can we work together? Because it's about synergies as well, right? I mean, because they are pretty much aware that we want something in exchange so it's, it's not this naive conception. So yes, I think archaeology could open up even more issues regarding the community needs and, and how archaeology can really publicly engage in, in some other way than not just talking about the past or the recent past. We're talking about the people who is living and remains in this past every single minute. So yeah, I think it's great that.

Chelsea Blackmore 25:14

Yeah, I think in, in contract archaeology in the, the United States, we have a lot of formal contracts, memorandums of understanding, and things like that, that happen, and, and they really only happen because of the legal and, you know the local and federal laws that have been instituted around indigenous, you know, rights and heritage. But I do find that because those regulations are there, and that agencies have to enter into these agreements, it kind of lays bare a lot of the issues or concerns right up front. I mean, obviously, it's a different thing than what you're specifically talking about Andy necessarily, but I, I can see where the utility, you know, would be very good because it forces you to lay out, you know, 'Here, here are the assumptions and the places I'm coming from legally, ethically, financially, or whatever.' And then they have to do the same. And particularly when you approach, I think communities as a collective, I do think it changes the narrative somewhat rather than just, you know, 'I'm going to go have...' - which I've seen in a lot of archaeological projects right, where, particularly in the global south like Paloma's talking about where, you know, the white European, you know or North American archaeologist often is, 'Let me go have drinks with, you know, these people who are the head of the community or head of the archaeology society or Institute or what have you', and kind of go through those networks rather than having it be a much broader collaborative experience or other people have a say in it.

Erin Ray 27:08

[Tiomoid and Erin speak at the same time] I just wanted to say that - no, I just wanted to say that I think that that is a great idea, Andy, and I think - I hope we are headed in that direction. I have already started to see - so as, as Chelsea alluded to, in, in North American archaeology that is conducted in North America, for a lot of these, not just in contract archaeology, but also in, in grants and proposal writing for North American sites, there are community statements. So, statements that they have contacted the descendant communities to seek their approval. So not really this, this co-organized research, but, but that they have actually still contacted the community. And I've seen now, more recently, people voluntarily put those in for areas where they're not required to do so, such as the global south, or the Caribbean. And I would hope that - that- I mean, that's a very recent thing within the last two, two or so years. And I would hope that that would progress then to something like looking at what the community's needs are, and then having a statement in the grants for, for something like that as well. But I think, you know, we're, we're still just slowly getting there. But, but I think that that is a great idea and I would love to see that be part of say, the NSF proposal process for both dissertation and, and larger full NSF grants here in the US, the National Science Foundation. And sorry Tiomoid.

Tiomoid Foley 29:09

No, I was just pretty much going to be saying similar things. But yeah, it's just this idea of what Andrew was saying, I guess, when you're going out to another culture or region or area. Like I know, with UK universities, you get a lump sum of money, and then you're like, 'Great, let's go out and take and we'll engage the local politicians and whatnot', and all that sort of higher end stuff. I, I think, though, it's this idea of archaeology not, you know, like what we're asking, what is the curriculum within archaeology? It's archaeology as a curriculum and like going in and what, what do you need from us? Like if we are - you know, do you want us to do this, do that and how do you engage the local population on what their needs and requirements are? Or if they don't need it, also, you know, saying - stepping back and going, you know, well, should - is it ethically - is this appropriate to do this? I think are all sort of things that should be caught earlier on in the design process of - of a grant proposal or whatever and referring more to international work anyway. And, yeah, I just think that was an interesting - you know, because archaeology's more than just - archaeology also teaches you certain things as Andrew's pointed out and numeracy. I've certainly benefited from those things, as I'm sure we all have. It's improved my very privileged schooling here in, in the West. But yeah, I just wanted to sort of comment on that more.

Paloma Berggren 30:52

I, I just - sorry are, are you done Tiomoid or? Sorry. [laughs] - no, I just wanted to because, I see here Andrew asked today, does the state mitigate between the community and external archaeologists? That's - that's very interesting because at least what I have seen and know from South America is that the state is kind of double-folded because the state can't play along the communities as long as it's in their own interests, and I'm talking about economical interests, but then they will sell wherever they want to wherever corporation they, they want. And so something that very interesting that happened to me 20 years ago, when I was starting to, to work as an archaeologist with commercial archaeology, I was working with a, a community in, in the dry forest, which is the, the border with Paraguay and Argentina, and they have one of the biggest oil reserves in South America, so there is a lot of oil companies from abroad coming there and fighting to, to get a piece of the land. And this, um - the reserves are within indigenous territory. So, in that sense, it's the state who fiscalise and who should

working directly together with the communities. But then what happened - and I got contracted to, to do this environmental and archaeological impact, and when it was time to sit with the community, they asked it to be just the archaeologist and the community first in the meeting, they didn't want someone from the state or from the company. And what the, the, well, the, the people from the community there, the authorities there, told us - it was that they will negotiate in their own terms with the companies. That they don't want the government involved with, because they know what, what they were asking was a very simple thing in our own eyes. They wanted to build, I don't know, what was it? But it wasn't related to health care, but they wanted to have a hospital. They wanted to have a small healthcare that basically has neonatal unit, like women can go and give birth there, and also, it will be connected to a computer room, like they wanted to have internet when the internet was a bit, the new thing. And they didn't want a school because they have three different schools who were very close by so that kids could go there. And they wanted that and they wanted like - this small hospital is going to have two ambulances and two, I don't know, two jeeps or something. And, and we asked, okay what - I mean, is it better to have a school and some more infrastructure? And they say no because, - if we negotiate within the government terms, they are going to get the big part of the cake. And then we are going to have this, the crumbs, and they are going to, to be in the room with one doctor who will be once in a week and we don't want that. And we want the jeeps because we need to go to the cities. We need to, you know, buy stuff, we need to run ourselves. So no, we don't want anything to do with the government. And we will negotiate whatever we decide to do with the company - even though they were pretty much aware that the company is going to take a lot of advantage because the state wasn't intervening in the way they supposed to. But that was, that was for me a main lesson that you have to, you know, step off with your knowledge and your, your archaeological thing and let the communities run their own territories. And yes, they are pretty much aware, the big companies take advantage of it. But the problem is that they need to choose between the less corruptive institution, the government, or the companies, which is very problematic, because then at the end of the day, they, they will always get the crumbs, right? And, yeah, the state is a figure, they're falling around. We are not sure what they exactly do because at the end of the day, they don't do nothing, almost. So, I think it's very important to let people to take the lead. And if they need a Jeep, well, then let them to get the jeep because they know better than us and the government, what there are - their own needs [are].

Andrew McLean 36:12
I think it kind of goes back to what we talked about like at the start with the first part, if it's not kind of, for the community or for them, you know, the people who are living now, what is the point? At what point is it just knowledge for knowledge sake, or a way to make money depending on who's involved with it? Yeah, what you were mentioning earlier, Chelsea, I think, about, you know, cruise ships coming in and out and affecting local fishing, and you might think, 'Oh, no, tourism's good, that's gonna bring in money', but if that's not what the people want, then it's, you know, that's a negative rather than a positive even in that. So yeah, I thought that was all, again kind of linking back to - it kind of needs to be for the benefit of these people not just educationally, but any of these other benefits that do come in. You know, if it's crumbs they want it's better than crumbs they don't want.

Tiomoid Foley 37:09
Yeah, just leading on from what Andrew and Chelsea were saying there, it's this idea as well - another [laughs] - is like sustainable tourism. And community engagement within heritage tourism is something I've just been looking at quite recently and it's like, there's always this assumption that, 'Oh, they're gonna benefit just as much as we are, you know, from this tourism, it's bringing money in,' and actually, yeah, as Paloma's saying it's the crumbs. It's like, 'feeding an animal under the table' is strong language to use, but like, you know, it just shows you attitudes, and this and that. So one thing I've been looking at is like, in a very small way at the moment, is how do I engage local populations within Scotland and rural communities with their heritage in a way in which it is community led? So you might need, unfortunately, in this capitalist system, to have companies come in and run these things, but how is that community lead? And how do they divert traffic? And how do they see where things should go and what site should be done at certain times? And it's this like kind of concept of our traffic light system as if it were led by the community who also sort of sell themselves if they wish or not. And like - and there will also be divides in communities as well, which needs to be taken into account. And so yeah, and I think that just branches into that sort of sustainable heritage tourism aspect. It's not quite what we're covering today, but it's, it's definitely part of that ethical sort of picture.

Chelsea Blackmore 38:53
Well, I do think the question about the state is an interesting one and, also Paloma's point about which is the more corrupt institution. Because I'm thinking of a lot of the places I've worked in Central America, the state has a very large role in defining the kind of archaeological work and often the archaeologist, for all their desires to want to do community archaeology, end up just being a fundamental offshoot sometimes of, of the state, because of the particular politics of what archaeology the state institutes want done, you know, how that's related to things like heritage. And one of the things I've seen in Central America in particular, has been around land rights, you know, and indigenous peoples access to land rights, which then often conflicts with the state, particularly when, you know, things like ancient Maya sites are, you know, big business, you know, in a very, you know, particular way down there. And so, there's a lot of conflict. And we have to be very, very careful about where we lie in it. I mean there's a whole - you know, everything that happened in Honduras over the last, oh I don't know how many years it's been since the coup, I've lost count, but you know, there's, there's a lot of, you know, problematic things that occur and trying to position yourself between the state and these communities can be very problematic. And a lot of people don't fight the state because they'll lose access or, you know, because again, it comes back to that larger institutional issue of people wanting, you know, to publish, to get tenure, to do whatever, you know?

Tiomoid Foley 40:48
It's also another interesting point when talking about states is I suppose Brazil could be a good example where like deforestation and delogging, which has impacts on the climate, is unveiling a lot. It's damaging everything, like, that's just scientific fact. But it's also archaeologists benefit from that in some way because it sort of unveils things that - you know, we come in and we sort of look at these things that, that have been - [sighs] - the attitude is that this is a redemptive thing or we can - we've now discovered this as a result of these bad things happening. But it's also the same way - like, climate change, when you think about deglaciation and all of this archeology that's being unveiled and cave lions and a whole range of other species. We're sort of - we're kind of like, as a discipline, sort of

benefiting a wee bit from - I mean, we should protect those things as they're unveiled, right? And we should sort of conserve that knowledge, but it's born out of such horrific current events. It's not like - we're not dealing with past events, as archaeology is actually this living, breathing thing - that is we're living in a time of climate change and deforestation. And yeah, no I just - yeah, it's always got - you got to take - it's like, should we? What should we do? And I think that's another also thing is that this is the climate front line is a lot of these communities as well. And like, you know, they're - I know it's mammoth ivory, isn't it in Siberia? I think is - they're going and making a tradeoff that and I think some of the academics are actually giving money to get this back into the science world. But it's, you know like - this is also, you know how we could just handle that a bit better? And I'm not saying I know how, but it's also another added dimension as to archaeology and contemporary archaeology particularly.

Andrew McLean 43:06
I feel like a lot of the kind of stuff that we have talked about is you can almost follow the money and see, you know, who's benefiting from this and from what's happening? I mean with, you know like, selling like, mammoth ivory, that's - you know, there's a financial incentive there. And that can go through, I think, kind of all aspects of it and come out of the community and research as well. Having this kind of financial incentive, I think is, again, prohibits access to it and encourages less ethical practices if the financials is kind of the main driving factor with it. So yeah, I guess it's back to that kind of wider institutional change. How do you kind of get the money to where it should be, rather than the people who are just taking the money basically, and negatively impacting communities and archaeology and individuals?

Tiomoid Foley 44:04
I mean, the rationale is that those communities shouldn't be in such a desperate position as to sell, go hunting and deglaciation for mammoth ivory isn't it? And it's like - and then academics are going, 'Oh we'll pay you because we'd rather it come to us,' and then it's like, state-sanctioned in a way because the state should be making sure that these folks are actually in an okay situation. And this is where archaeology, meaning well, is probably complicit in this in some way although, our intention is to save that data. You know, I think it's, it's definitely worth further thinking in terms of contemporary climate change, yeah you know, and what's going on and how we're benefiting from that.

Andrew Hoaen 44:53
Yeah, I mean, just to - I mean, it's probably outside what we're talking about really, but one of the interesting things is that everyone's on the climate front line now, because the, you know, we have huge schemes in this country to record archaeology that's vanishing around the coasts of the country. But also at the same time, you know, there's the 27 billion pound road building program that's HS2, and it's created a boom for archaeologists, you know? [laughs] We're making a lot of money off things that are going to cause climate change, you know, because the problem of climate change isn't really the global south, the problem of climate change is the rich, Northern Europeans. You know, we produce far more - we produce almost all the greenhouse gases really. So, it's not a, it's not a global problem. It's a problem we've created and we have to sort of try mitigating. So it is that kind of fragmentation of thinking is - well, what is our responsibility here? The road schemes are going to go ahead unless there's some sort of new protest movement springing up. So yeah, it is that kind of ethical issue. It's really interesting.

Chelsea Blackmore 46:10

Yeah, I mean, the whole foundation of most contract archaeology in the United States is based on development [laughs]. You know, so I've had this, you know, conversation with some of my friends, who are like, you know, how could you work for the man, I gently remind them that academia is as much the man as anything I do. But yeah, it's, it's a conundrum, you know, cause I - we all still live within this capitalist system. And I still have to pay my bills so I have to find a way to do that but how do I do it ethically? And how do I support my company, if they're willing to try to do that as ethically as well, with all of these things, you know, kept in mind?

Andrew Hoaen 46:54

I don't think there is an answer that time. But it's an interesting problem that we all have to live with and yeah. And it is - but I mean, that is that sort of fragmentary ideological problem, isn't it? You know, it's a great thing to do is archaeology, it's really enjoyable. But you just have to kinda - but we're stuck in the system we're stuck in. Can't do very much about it really.

Natasha Billson 47:37

For the public, really, in my opinion, there are the kind of three types of archaeology. You have the academic or the large institution or research archaeology, then you have the contracted commercial archaeology, and then you have the community public engagement aspect of archaeology. As I said, we only have just under eight minutes left. And we did have a few very interesting comments come through via Twitch, YouTube and Twitter. And one that's a little bit more lighthearted is how can we grab the attention of the non interested audience in various [cuts out] and to - as many people as possible?

Bec Lambert 48:25

Sorry could you just repeat that question Tash because you, you dropped out for a moment.

Natasha Billson 48:29

Oh, did I cut? Oh, the joys of live streaming and that. So, we had a question come in via, this one was via Twitch, and it was, how can we grab the attention of the non [cuts out] -interested audience in various academic researches? And how can we make that information accessible? I hope I didn't drop this time. Did the internet go again?

Tiomoid Foley 49:01

Just a little bit- [all laughing] we made it enough.

Chelsea Blackmore 49:12

I mean, I - well I think there's like, I personally think that all archaeologists who have any interest in doing community archaeology. We need to take a class on writing to the public. You know, writing to diverse and different audiences, first of all, but then it kind of comes back to this conundrum. I also think that we're talking about, because often the way in which you get people involved is by kind of making archaeology cool and sexy and fun, which is highly problematic in some of its own ways. Um, and yeah, that's all I have to say on that, sorry [laughs]. I think my brain is stopping working now that it's like 5am.

Tiomoid Foley 50:06

And, I've got like a point is - I was just thinking like, you know, well, new, new ways of engaging people I suppose is like - I mean, archaeology again, this is like going back to what I said, and the first thing is like, engaging people from - with our discipline and like, again - you know, I work in two worlds, I'm in innovation at the moment, and we have to use - when we do new prototypes that are going to be launched into the public and the heritage sort of area, we use user-centered design, or at least that's what we try to do. And I think that's engaging. We do our market research and we go quite into the depths of psychology and actually interviewing people - getting user testers. And, you know, in a grant writing process, or it's no - there's not a huge difference in terms of like, when you sort of think about, who should be doing a user centered design - like, who's this for, this archaeology and why are we doing it? And ask those questions? You know, do you want this here? What do you want to get from it? What do you want? And I think that they do that in the commercial sector in a lot of ways and like - and that's where, you know, maybe academia could actually sort of do a bit more or public? I'm not sure. But the reality is that, you know, looking at other - how other disciplines - and learning from each other, and vice versa, it's like, maybe sort of some form of that within the grant writing process, or might be a way to go, and then it's bringing in the - see, that's co-design then, in some degree. And yeah.

Bec Lambert 51:53

I can only speak from my own experience. Um, the way I do it is like, archaeology is storytelling. And so, for me, especially working within the social media platforms, you don't have the, the characters, the words to get your stories out. So I guess, you've got to make it engaging visually, in a written perspective, a sound perspective, you've got to cover all the bases, you've got to make it inviting, you've got to make it open in a sense that anyone could look at it and think, 'Oh, well that's something that perhaps I could do or I'm going to click on this to try and find out more.', - the hook, so to speak. And we're telling stories, and, and to make out that it's not just me telling a story, we're all going to tell a story, together, we're all going to come together. And that um - and just yeah, I think the world we're living in is speeding up and speeding up and people just want to grab, and they're bombarded with so much. And like I'm sure Tim will agree with me on this, being someone who's neuro - neurodiverse, sometimes it's just my brain is just fried by everything. So, I think it's just got to be something that stands out, that is easy to engage with, easy to connect with, can bring you in emotionally, make you excited, make you want to join in, and that, you, you just make it really clear that we're all telling the story. And we're all going to go on this together. It's not like one person is just charging the narrative. We're all in it. And that's just how I do it myself. I know it's - that's not possible for everyone, because we all work in different practices and contexts and things but that's just how I kind of go about it.

Tiomoid Foley 53:57

And yeah, and it's, it's like, as Bec was saying like, thinking about who's your audience who's your end user, and even if you work in different types or aspects of archaeology, you can still be thinking about these things, you know, like, 'Oh, I'm going to write this to get such and such a grade or such and such mark or such and such an outcome, but what is the, you know, why - how am I going to use that not to just impress the academics and the circles, you know, how am I going to - what is going to be the public outcome of this? And, user-centered design, you know, and that side of things.

Bec Lambert 54:35

And I think fluidity is really important too. I mean, we talk about community archaeology, that could be like working with one specific community, it could be working with communities in different geographical spaces. But even if you're working with one physical community, in one part of a country, or with multiple, within all of those communities, there's going to be different people with - you know, living different lives with different experiences, you can't just put a - you know, a hom - you know, a sort of homogeneity on a, on a community because they all live in a single, you know, aspect. There's different layers, we work in layers, don't we, stratigraphies, and I think that's something else that we have to really keep at the forefront of our, of our, our practice and stuff, you know, so.

Erin Ray 55:37

I yeah - I was, I was just gonna say that I heard someone once, not an archaeologist, describe us as having the most interesting job in the world, but also having the ability to explain it in the most boring way possible - that we, we don't do a very good job of communicating to a public audience. And I think that that's really important and to do it without essentializing, as Chelsea put in the comments, but also without sensationalizing. So how, how can we do this to engage the public without making it too overly simplified or too overly sensationalized? Because that's the kinds of things that we do see in the media today, are often depicted in both of those ways. So, I think that's where we need to focus our attention.

Bec Lambert 56:44

Yeah, it's not an easy process, I don't think - it's not easy. And especially living in this age of sound bites and grab headlines, yeah, it is really difficult. And it can be really anxiety inducing at times thinking, 'Oh, my gosh, if I approach - I think I'm approaching this correctly. But oh, Crikey - maybe I'm not,' and you know, and it is - but I think, you know, sometimes we have, we have to, you know, sort of go through it and learn as we go along. Because if the people we're working with - if I, you know, if I approach something incorrectly in their eyes, they tell me, I take it on board. And, and I'm - you know, there are things that I would never even think about so - and I think that's important. And hopefully I'll - that helps me learn as well and it improves, improves my experience and, you know, expands my education and knowledge, which is why I got into archaeology. I want to learn more, there's so much to learn.

Andrew McLean 58:03

And I just want to like talk about the kind of sound bites or clickbait, that kind of thing, it's - that almost kind of comes into, you know, being able to explain it to even people, you know, who are archaeologists with - as academics and other like, more specialization, which I do think is good. But it can be like, difficult to even explain to other archaeologists, if you're that specialized and it's time to work out how to actually make that accessible, because it shouldn't be - again, I don't know how - but there are certainly ways that we can make that accessible to anyone, no matter how specialised any of it is.

Tiomoid Foley 58:41

Yeah, I think, you know, we have a duty as archaeologists to, to try and be as factual as possible. And I think, you know, there, certainly there is this issue in contemporary society where, you know, we also need to take into account variables, like what is fashionable, and, you know, what - you know, one week it's vector art, and the next is pixel art, you know, and - but there's also that added layer of we

need to be informed in what we do, and also have a duty to sort of be as factual as we can, with some limited data sets, to be quite honest. And, you know, at the end of the day, you know, I know this is a debated topic, but I suppose, you know, we do fall under, you know, this sort of humanity - humanities sort of spectrum of study and at the end of the day, we collect scientific data in order to make interpretations of the past which are humanity focus, it's a human story, there is absolutely no point. You know, and I mean, it's, this - including people in the conversation shouldn't necessarily lead to sensationalist sort of outputs. If you are sort of taking that into account, that that is an issue, you know, it's, it's pretty much a duty of care to the past and the people in which we study. Yeah.

Natasha Billson 1:00:27
So, we have another 15 minutes or so, before we wrap up this session. Apologies for the confusion a bit earlier, that's on my part [laughs]. But it's really, you know, interesting what, what you're all saying here in regards to, how can we make it more interesting for others? Because, you know, without that public engagement, how can we continue as a discipline, in the sense of when you see especially what's happening in the media now, like, there is a push. But the problem with the media is who's writing that article, who's pushing that narrative? And I do feel as a collective, we are slowly pushing back, we're uniting against it. Somebody earlier said that, you know, we are unite - we are united by our diversity. And I think that's brilliant. Because it does summarize the fact that we have so many different viewpoints, we have so much to bring to the table. And together, we can do it, we can push back, right? So just also summarizing earlier, what was stated, I think, you know, again, when you mentioned about publications on the cost of that, and then we were talking about blog posts, and you know, how we can then also look at maybe how we can do VR and acoustic experiences. What other avenues can we approach that is not cost - doesn't you know, that it's not down to the numbers? Because most community engagement projects are somewhat self funded, or with a little amount of funding. And if you're lucky, you might have an institution to help you. But then again, it's not enough. They might give you their website platform, and that's about it. They might share your tweet, yeah? So how can we continue the conversation, continue working together collectively to help each other, well, within public engagement? How is that possible? Especially as we have different experiences in different countries, as well? Even listening to you know, Paloma, Chelsea, you know, your experiences Erin, as well. And then when I'm thinking okay, us based in the UK, our experiences are quite different as well, in the way we approach community excavations and interactions with the public. How? What other solutions can we, can we give? If that - if we have not already touched upon it?

Andrew Hoaen 1:02:54
It will probably help if we had some sort of, I don't know, it will probably help if we had some sort of statement from the - because we're not talking about institutions here, really, so you know, in the UK, we have the charges to field archaeologists, and we have the CBA. And they all have this role is trying to bring us all together but actually, they don't do a very good job of it [laughs]. And I guess in the States, you have the SAAs and you have the site for historical archaeology, which I'm hoping to go to next year in Philadelphia, which will be great to get some money together. And - but how do I - how do the orga - how do we think the organizations are doing in this sort of bringing us all together? And you know, Natasha, you work in field archaeology so you might have a view on how that side of things works. And saying with Chelsea, it would be interesting to see how we think our institutions are doing, are serving us in this regard.

Chelsea Blackmore 1:04:03

[Andrew and Chelsea both speak] I could personally say horribly, sorry, Andrew, go ahead.

Andrew McLean 1:04:08

No, um, essentially the same. Exactly what you talked about, like with CIfA, like in the UK - in a sense, I think it's kind of - like some of the people I spoke to, it's kind of brought some together, again, CIfa, but that's, you know, not the point, that's not what it's there for. And again, like a lot of the issues that I had with that - it's the kind of - it's the financial issue again with it, because you have to pay a subscription for CIfa and do that. And then where does the money go and what do you get out of it? Because you know, it is that - I guess prescribed aim of it is to make us stronger and be able to get better wages or whatever as a collective but it's, I don't know really, send us subscriptions, but I've certainly not heard any archaeologists who think it goes into their pocket.

Chelsea Blackmore 1:04:56

Yeah, the Society for American Archaeology, which I've been part of for much too long at this point, um, I've never served on the board, but I have, you know, served on their committees and task forces and different and various and sundry things and as [laughs] and, and they've, they have - they are a large organization that is not only the major kind of source of how people network and you know, get access to job hunting and stuff in, in the US, in the United States in North America, but they're also a major lobbying organization. And so as a result, there is a lot of problematic kind of institutional administrative process that does not allow for innovation, that does not allow for often the recognition or need to, to really, absolutely and fundamentally change, to the point where the SAA is seeing a large number of, of some longtime members, but especially, I would say, younger, early career researchers, and grad students who are just refusing to even join or go, because they are consistently and constantly making mistakes that cover the gambit of sexism, homophobia, racism, anti-indigenous - you know, all of the things and they keep saying they're working on it, but they're not. And so, for North American archaeology, I can tell you that we are very unmoored and there's a very huge interest in people wanting to create other collectives that bring people together. But how do you do that? And, you know, how do you do it without recreating the foils of these institutions?

Bec Lambert 1:06:56

I must - I'm part of a group that you might, some of you might of heard that CHAT, which is the 'Contemporary and Historical Archaeology in Theory' group. And it's, has - it's a worldwide collective and we have specific groups targeted in the Americas and Europe and the far Pacific. And we're actively trying to change the narrative, so to speak, and practices. And also, and I think - now, this might not have necessarily have gone ahead if we hadn't have gone through the lockdown that the world has experienced recently, but our conference went virtual last year. And we actively sought members of the public, non-archaeologists, to not only attend as delegates, is that the term? But also, to contribute to the different sessions. And we got a really fantastic uptake. It was really exciting, really invigorating. And it would be really wonderful if - I'm not just bigging up CHAT because of that, but if other, if collectives could perhaps, start moving in that direction, too. I've actually - I'm in the process of beginning new research projects with members of the public, through what they create, what they brought and presented a CHAT, it was really stunning and exciting. And I think that that is a good way

to perhaps look at moving forward. And perhaps away from some of these, and I'm gonna say and probably get it in, in the neck - these really tired, backward thinking institutions that we're all saying that we need to change everything, but - I'm sorry, but they're holding us back in lots of ways. And I'm sorry if I've offended anyone by saying that, but that is how I see them. I'm not gonna say dinosaurs because I really like dinosaurs.

Chelsea Blackmore 1:09:12
No, I agree with you completely. Like I would say probably some of the most positive change I've seen is often when you have groups of people going off and kind of creating, you know, like their own societies like the Disabled, you know, Archeologist Network, right, it's it's - or the black - or the Society for Black Archaeologists, you know. The Queer Archaeology Interest Group, which is officially part of the SAA, but, you know, it tried - it has tried to do its own thing. So, like, those are the places where I see people kind of pushing against - The Black Trowel Collective, which is an anarchist archeology organization, pushing against these institutions because they keep doing the same stuff, the same problematic stuff over and over, and over again.

Natasha Billson 1:10:01
[Erin and Natasha both speak] Now in the UK, we have ESPO as well, sorry, just to say as well, we have now the European Society of Black archaeologists as well, Black and Allied Archaeologists.

Erin Ray 1:10:19
I just wanted to kind of touch on something that Bec said, that I was actually going to mention earlier. But, um, but yeah, so I think one of the wonderful things that came out of lockdown over this last year has been the ability to connect across different communities. In - for example, we're all here, you know, connecting across the globe. And I think that this was something that we maybe had wanted or tried to do before, but I think that this last year, we've connected in different ways, and I - but as Paloma said earlier, even though this is more accessible, it's not completely accessible, because not everyone has access to the internet. And even those of us that do have access to the internet, we've had internet troubles today, a lot of us. And I think that this is a good step forward. And I, I hope to see this continue, because I have attended so many great conferences and lectures over this last year that I never would have been able to see, people that I never would have been able to connect with. Even meeting Tash over this last year has been through, through clubhouse has been a way of connecting to literally a global audience. And not just archaeologists, but non archaeologists, people that are just interested in archaeology and history. And this has been a wonderful thing that I hope continues. And I think that that is a really a good way to push back against these institutions is, is being able to collaborate at every level, from just having sort of nice chats about, about the past, about history and archaeology, to more conference based and more institutionalized archaeology. And I - so I'm excited about that kind of thing and hopefully it will continue.

Natasha Billson 1:12:46
We do have a few more minutes left, before we do wrap up today's - Oh, Andrew, you'd like to go? I think we have a few minutes left, and then anyone else as well.

Andrew Hoaen 1:12:54

I hate to start anything new but - so I don't really do a lot of social media but I do hang out on Facebook quite a lot. And one of the things I've have noticed, and I've joined all these groups, and we were talking about communities, about people, but actually there are a whole communities on Facebook and Reddit, who collect pottery, who pick up Flint, who don't know what to do with it. So, you know, me and quite a few other people who are professional archaeologists, hang out in those groups, and we provide advice. And we provide information and we provide the public with knowledge. And I think that's one thing we can all do to just communicate with the public because there is an enormous number of people who just go and pick up crap, you know, and then they want to know what it is. And so, you know, we can, we can provide that kind of specialist knowledge and when they do find something spectacular, you can tell them how to get in touch with their local portable antiquities scheme officers so that they can actually do something useful with it. And we haven't really talked about that side of things. But - and I don't want to start a new conversation, but I do think that's something we can all do. Even those of us who don't like blogging or Twitter or any of these other things.

Andrew McLean 1:14:14

Yeah, I think that's a really good way to think of it. And I guess none of us are that different from, you know, people picking up crap and wanting to know what it is. I think that's kind of what we all do. But yeah, I guess think about it, yeah actually. And you're doing it with people who like that. It's - I was - again, at the start of lockdown, my uncle had found like local sites and he'd been researching this stuff, and like, just local archives, he's retired so he had just time. But knowing I was an archaeologist, asked me to come and like have a look at it. And, you know, he'd done all the research, he was just taking photos that added - so yeah, I think actually engaging with people like that - that are interested. You know, people, if you're interested in archaeology is that going to make you an archaeologist already, almost?

Bec Lambert 1:15:07

Yeah, I get lots of people just on the timeline in Twitter, if they - even if they've seen something on TV, or they've seen like in a newspaper, or they've read something, and it's either tied in with the stuff I research or the Neolithic in general. And they'll say, 'Oh, you know, I've seen this, read this, done this, can I ask you?' And it's like, yeah, and we do it on the timeline so that everyone can see it. And then if they want to join in as well. And it's amazing how many people then message me privately saying, 'Really appreciate that, you know, you're an archaeologist, and you're taking time out to talk with us.' And it's like, well, that's our job, you know. And so yeah, yeah.

Natasha Billson 1:15:59

And, you know, it's definitely true what you said, Andy, I'm glad you kind of brought that up, because it's definitely somewhat the future way of engaging with the public, especially now, over the last year or so that we've had. It's definitely become the most accessible way to reach anybody and everybody who's interested. And if anything, it's probably sparked people's interest more so into the profession, or just into the area of study. So, the three things to take away from this - but again, just to note as well, you're doing this all in your free time. And that's something to consider as well. And it does take this mental drain sometimes when we're constantly trying to help these random people we'll meet online, we're doing it because we love what we do. And speaking with all of you and listening to your experiences,

looking at the problems and the solutions that we can as a collective, you know, create. And kind of change the way we see archaeology and to connect archaeology. For our viewers at home, this is now the end of panel one, we do have a hour break where you will be hearing some live music as well for your delight over on Twitch and YouTube. And we will be back in an hour, so for the UK time, that will be 2:40 UK time that is but don't worry if you check our social medias and you've just had the live music playing in the background for your -our lunch, have a little dance if you want to as well. Share on your stories, you know, your thoughts of Panel One's discussions and what you'd like Panel Two to discuss, as well. Please share them and hopefully, the same panel will be able to answer your questions. And just for those as well, Panel Two is on mutual aid and DIY archaeology. Thank you, everybody again so much for taking the time out, especially Chelsea and Erin, who I think I don't even know what time it is now for you all, but thank you so much, everyone. Thank you. [All the Panelists saying 'Thank you'] Bye bye.