KEEP THE CASTLE TIDY
TAKE RUBBISH WITH YOU
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Editorial Comments

In this issue it is our pleasure to introduce articles by a wide range of students and guest authors from across Scotland, Britain and the World. We have articles on Archaeology and Young People, Archaeology inspired art projects, metal detecting and looting, and more, we also have a review of the recent ‘Archaeo-gaming’ courtesy of Adrian Maldonado, and interviews with Fergus Sutherland and Donna Yates. With such a wide range of articles there will hopefully be something to peak anyone’s interest.

With this issue it is our hope that we can perhaps shed light on different interactions in archaeology, showcase the vast breadth of our area of study, as well as how we can go beyond it to collaborate with others. We would like to thank all of our contributors, interviewees, editors and supporters for helping us bring together this issue and encourage anyone interested in getting involved with writing or editing to contact us. The theme of our next issue will be ‘Stories in Archaeology’ so get in touch if you are interested.

If you have an opinions to share on any issue covered in this edition of Barrow, or wish to offer an alternative view or comment to any of the opinions expressed within then please feel free to contact the editorial committee via the usual means.

We hope you enjoy this issue and have a merry festive season.

The Editorial Committee

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Museum Review

Centrale Montemartini, Rome

The Centrale Montemartini, on Rome’s Via Ostiense is well worth a trip for anyone visiting the Eternal City. The Museum houses over 400 statues and reliefs of Etruscan, Roman and Egyptian origin, hosting the overflow collection from the Capitoline museum in central Rome. Montemartini has an interesting history, having been built in 1912 as Rome’s first public electricity station. It stayed in use until 1963, when its aging systems were deemed obsolete and over 20 years of abandonment it fell into disrepair. Later Rome’s cultural authorities began a programme of repairs to the historic engines and architecture and in 1995 during renovations of galleries at the Capitoline Museum it hosted the displaced collections, and has been in use as ever since as a gallery for their overflow collections. The Museum is now the heart of an effort by Rome’s municipal authorities to rebrand the former industrial area of Ostiense Marconi as a cultural hub.

Inside the museum one finds themselves confronted with “The machines and the gods” as the first exhibition was aptly named. The diametrically opposed worlds, and disciplines of Classical and Industrial Archaeology, are tied together in the museum, and provide a space where the renewal of this duality, seen across the modern city but particularly in Ostiense Marconi Rome’s Former Industrial district which neighbours with the Ancient walls at Testaccio.

The contrast between the elegance of the Sculpture collections and their industrial setting, make it perhaps one of the most unique museums to be seen in Europe today. In the main gallery visitors may feel somewhat disturbed by the elegant figures in marble and the enormous diesel engines that form their background, or foreground, as one moves around the museums central galleries. This contrast of the monumental modern engines, and the elegant sculptures of Antiquity present an interesting symbol of their eras, and the thousand years that separate them.

Edward Stewart
Student, University of Glasgow
Metal Detectorists and the issue of Looting

Dr Natasha N. Ferguson
Lead Inventory Officer (Archaeology), National Trust for Scotland

Within the first 6 months of starting my PhD I was asked to present my initial research questions and outline how I was going to tackle them. Regardless of how organised you are, or at least think you are, presenting what feels like the barely germinated seed of an idea is a daunting experience. In my PhD research presentation entitled, ‘Assessing the Positive Contribution and Negative Impact of Hobbyist Metal Detecting to Battlefield Archaeology’, I attempted to describe the archaeological communities’ perception of hobbyist metal detectorists using two comparative visuals; Dick Dastardy for those negatively impacting on archaeology, and Luke Skywalker for those who positively contribute. As you might expect one member of staff commented on my feedback form, ‘Good, but reference to cartoon characters a little flippant’. A fair comment, but a decade on, I will stand by this reference once more and explore whether such comparisons may still be used to illustrate current opinion towards metal detecting from the heritage sector in Scotland.

First, it is important to understand what metal detecting is and to challenge some of the common rhetoric associated with it. My research primarily focuses on hobbyist metal detecting, which I have described as, ‘a recreational activity which interacts with the archaeological record’ (Ferguson, 2013). Describing metal detecting as ‘recreational’ can be a difficult concept from some. As archaeologists we are charged to protect and understand the historic environment for the benefit of all. However, when this is challenged by those deliberately seeking artefacts and potentially damaging sensitive archaeology as a personally driven leisure pursuit, it is easy to view this interaction as overwhelmingly negative. At this point language such as looter, relic hunter, or even criminal feel appropriate. Regardless, it is necessary to ensure a clear delineation between the legal activity of hobbyist metal detecting, and what has been identified as ‘nighthawking’: ‘an individual who knowingly uses a metal detector in illegal activity, particularly involving theft from a protected archaeological site and/or from private land’ (Campbell and Thomas, 2012). So, with this are we circling back to the absolute clarity posed by Dastardy and Skywalker? Is it as simple as legal and illegal activity? Not surprisingly, it is more complex than that. Let’s begin by disentangling the criminal activity of nighthawking from the debate and the legal, recreational activity.

When highlighting legal metal detecting activity in Scotland this simply refers to observing areas where using a metal detector is prohibited, such as scheduled areas designated under the Ancient Monuments and Archaeological Areas Act, 1979, or in relation to Scottish Natural Heritage, designated Sites of Special Scientific Interest (SSSIs). Furthermore, the discovery of any archaeological object in Scotland must be reported to the Treasure Trove Unit as Crown Property so that any significant artefacts can be allocated to museum collections. Accessing land and engaging in the recovery of artefacts is not clearly defined in Scots law, unlike in England and Wales with trespass law and the Theft Act. A key factor is the individual choosing to make informed and responsible decisions when interacting with the archaeological record.
Unless clearly outlined in land access policy, for example the National Trust for Scotland has a blanket ban across all its properties, individuals wishing to metal detect on land must look to the Scottish Outdoor Access Code and the National Council for Metal Detecting Code of Conduct for guidance i.e. seeking landowners permission and ensuring minimal damage or alteration to the land, and informing landowners of their discoveries. Therefore a key factor is the individual choosing to make informed and responsible decisions when interacting with the archaeological record. Those who engage in responsible hobbyist metal detecting are praised, and often rightly so, in the UK for their positive contribution to our understanding of the past through the discovery of archaeological objects. However, what we consider to be a positive contribution from hobbyist metal detecting is somewhat blurred. Taking time to accurately record their finds using a hand-held GPS device and reporting them to either the TTU in Scotland, or PAS in England and Wales are making clear decisions to act responsibly. I would argue there is a fine line between a positive contribution and a negative impact, even if the intention is to be positive and responsible. In my view, recording and reporting is a key indicator of responsible activity. Individuals and groups taking time to accurately record their finds using a hand-held GPS device and reporting them to either the TTU in Scotland, or PAS in England and Wales are making clear decisions to act responsibly.

However, it’s not as simple as that either. What may be regarded as a contribution by the metal detecting community may in turn place considerable pressure on already strained heritage resources. For example, requesting an archaeological presence at large scale metal detecting rallies to record and identify finds, or, as is occurring more frequently, the excavation of complex in-situ discoveries such as substantial hoards. These are examples of responsible and informed action, but how much support should the heritage sector provide for a recreational activity?

How do we strike a sustainable balance of engagement and protecting the historic environment? Ensuring easy access to information and mutual support are crucial in encouraging responsible decision making. In reality, this can only be achieved if we ditch the bad guy versus good guy stereotypes and accept that maybe using Dastardly and Skywalker was a bit flippant after all.

Upcoming Events

GAS Lecture, Later Prehistoric Settlement of the Forth Valley (Brochs, Duns and Hillforts).
17th January 2019
Boyd Orr Building, Glasgow

Scottish Student Archaeology Society Conference 2019
26th-27th January 2019
Edinburgh University
https://scottishstudentarchaeology.wordpress.com/ssasc-2019/

The State Funeral and Heraldry of Mary Queen of Scots
11th February 2019, 6:00 pm - 7:00 pm
National Museum Scotland Auditorium, Edinburgh

Archaeological Science: looking to the future
11th March 2019, 6:00 pm - 7:00 pm
National Museum Scotland Auditorium, Edinburgh
https://www.socantscot.org/event/archaeological-science-looking-to-the-future/

CIfA Conference 2019
24th-26th April 2019
Royal Armouries Museum Leeds
https://www.archaeologists.net/conference/2019

References


National Council for Metal detecting Code of Conduct
https://www.ncmd.co.uk/code-of-conduct/

Scottish Outdoor Access Code
https://www.outdooraccess-scotland.scot/
Invisible Archaeology

Emma-Rae Rodber
Student (Birkbeck College), University of London

Whilst compiling evidence for my research proposal on the ‘invisible children’ of the Bronze Age, the realisation dawned on me that our discipline is actually at risk of becoming ‘invisible archaeology’ to children. As I started reading I found that children have been somewhat airbrushed out of their environmental interaction by Antiquarians, their traces ignored in the production and interpretation of our archaeological record. I was struck by the parallels with modern-day Britain, with the limiting of inclusion and engagement of children and young people, by not even offering the educational opportunity to engage in Archaeology in schools.

The abolition of the AQA A Level in 2016 that has really given the archaeological community a reality check, as to just how under threat the discipline is across the landscape. In addition, there has also been a decline in University student numbers and Government funding. Historic England estimates that the UK requires an increase of 25-64% more archaeologists by the year 2033.

With Archaeology erased without trace from the curriculum and a decline reported at HE level, it seems unlikely that this target will be met. Julie Wileman’s ‘Archaeology of Childhood’ was a useful and insightful resource in providing a background narrative of past archaeological theories for my research into the Bronze age youth, however it was her acknowledgment of thanks towards the Surrey Young Archaeologists’ Club, that gave me hope that all is not lost. As Eddie Stewart stated in last Barrow’s President’s Address, in this year the ‘Year of Young People’, we must continue reaching out and engaging wider audiences. An observation echoed by Tomáš Gerich in the last issue, that ‘community engagement’ makes archaeology relevant.

Young Archaeologists’ Clubs (or YACs) are a network of branches across the UK, offering children and young people the opportunity to participate in a variety of archaeological activities, ranging from fieldwalking and excavations, to historical research and museum visits. A branch set up can take two forms, either affiliated to institutions such as schools, museums and youth organisations, or as a Council for British Archaeology (CBA) branch, run by volunteers. Both types are identical to members, however CBA branch volunteers receive administrative support. There is no doubt that these clubs offer 8-16 year olds the opportunity to engage in practical, hands-on experience that could spark an interest, or a career, for a life-time. In her introduction, Wileman praises young archaeologists for their ‘hard work, dedication, intelligence and enthusiasm’ and for ‘showing great skill and determination’. What a waste it would be to lose such groups then? However, the figures on such clubs seem to predict this. The UK is severely lacking in YACs, with a sparse distribution of them across the country clustered often in wealthier areas. In 2005, Wileman cautioned that the Surrey YAC was ‘in danger’, which seemingly came to pass, as it sadly now appears to be extinct. Surrey, now only has one club existing in the area of Runnymede. London children have the option of two clubs, one in Fulham, South London, or one in Central London. Similarly, for the rest of the country, areas such as Cornwall, Glasgow and Kent all show sparse coverage. Surely the ideal scenario would be easily accessible clubs for young people to attend, independent of their parents. A sixty-minute tube journey across London for a 12 year old, or navigating their way across a rural county, is a logistical nightmare (speaking as a parent). More schemes must exist locally. They are crucial to ensuring the next generation and of course, the protection of archaeology.

Without this first interaction, we expect young people to put their trust in a discipline that only becomes available to them at the age of 18, with degree courses and societies now accessible, like some ‘rite of passage’ into the discipline. Anyone that has ever rocked up to their very first local society dig, with absolutely no experience, will recall that awkward feeling of inadequacy. My own experience was an encounter of ill-feeling, by a woman resembling Miss Marple, screaming at me across the site for walking on an excavated area. I certainly did not want to go back. To arrive as a student on site, with a basic knowledge of excavation protocol, would be empowering to such intimidating scenarios and likely retain volunteers – and future archaeologists. With most community groups starting at 18 for insurance purposes, the Young Archaeology Club is a way of achieving this.

Whilst unashamedly sounding like a 1980s cliché, children really are the future of Archaeology. Without the next generation of Archaeologists, we could lose archaeology and everything we now strive to protect. It’s a vicious circle of destruction. We owe it to Archaeology and young people, to keep them engaged. Last month’s editorial comments nailed it with ‘Engagement surely is key to archaeology’s survival’ and I couldn’t agree more.
Test-Tubes and Trowels

By Tristan Boyle
@Anarchaeologist

While the image of archaeologists in lab coats may conjure to mind ancient CSI, the work of the chemical analysis can’t be understated in furthering our understanding of the past. Perhaps the issue lies in the identity of archaeology as a discipline and what chemistry represents as an academic field of study.

I wasn’t involved with archaeology when I began my studies, instead opting for chemistry with a possibility of an industrial placement. This was at a time when I didn’t know or consider archaeology to be an option, instead it was going to be nuclear chemistry or materials science. I ended up however with a joint Archaeology with Chemistry degree and certainly a changed person because of it. The transition wasn’t easy or simple, probably not helped by my academic failings on certain courses but I had a lot of help and support which allowed me to get my degree. I was lucky that I had chosen Scotland for my studies, as elsewhere in the UK may have restricted my options especially switching a couple of years into my degree. My first interaction with archaeology at university was choosing the final elective class at the beginning of term, after Accounting came Archaeology, perhaps it was the idea of learning about the past that intrigued me, with the added bonus of it fitting with the rest of my timetable, so I took it.

The biggest impact that my time at university had was the breadth of knowledge and skills I could acquire and the realisation that the compartmentalisation of the subjects as humanities or science was completely arbitrary.

Despite noting differences between the make up of my archaeology and chemistry courses, I was never found thinking that one group was superior to another. In fact I feel as if I gained a lot of perspective being in different settings with those people rather than intelligence or skill.

My chemistry classes were tough and it was obvious that I was set to be a standard student, contrasting this with my first semester in archaeology, it seemed that I fitted the glove far better, I was especially surprised to see my first essay returned with high marks. I set about then making sure that I could join in with archaeology and that I could keep pace with my fellow classmates who had made the study of the past their first choice. This meant reading 20 page journal articles about theory and also taking in 4-5 page experimental results papers. If I were to place my finger on one of the main difference between classmates in archaeology and chemistry, it would the future prospects and desires of each.
When it came to chemistry, there was always the industry to consider; in Aberdeen, where I studied, the obvious choice was oil and gas refineries but there was a sense that a chemistry degree could be accepted anywhere and that it would be very straightforward to find a job anywhere in the UK and, indeed, work up to chartership if in the right place. Despite this sense of connection, many of my peers have gone to work in a number of industries unrelated to chemistry, myself included. in archaeology however, I found more people considering academia and research even at the beginning of their university career rather than an industry job. Many people had already figured out what they may want to study or even what post-graduate course they would like to do. There was not the same direct link to digging that I had expected. In hindsight I feel like that says more about the versatility of archaeology rather than its job prospects but I don’t want to ignore the profession’s issues either. Those issues I learned about only after leaving university. Perhaps within chemistry, had I chosen to work in that industry after university I may have had a better idea of whether the directness of a job matched the undergrad expectation. It’s difficult to say that I would have done my time at university any differently, even if I am critical of attitudes and expectations. I count myself lucky to have been able to study both of these immersive subjects. At a certain time in my life I may have considered myself a STEM student but the ability to learn with a different set of skills allowed me to broaden my understanding of knowledge gathering and my appreciation for what research can mean. I do not believe that it takes a certain kind of person to study either one subject or another but rather different presentations of subjects attract certain people. That is why it is important that archaeology remain open for all, and encourage crosstalk and cooperation with external parties. These connections prevent archaeology from being an isolated and inward facing discipline and allow it to develop. Finally, it is the learning from other industries and organisations that allows archaeology to generate better outcomes for people from all walks of life.

Photography Competition

Winner -

Photographs taken by Kenneth Stewart during a visit to Auchindrain Highland Township. The Township offers visitors the chance to experience Scotland’s rural history at the most complete highland township preserved to this day. The site provides a genuine example of a township, exhibiting a way of life that has now vanished in Scotland

Interested in entering your photographs of Archaeology? Send them, along with your name and a short description, to scottishstudentarchaeology@gmail.com by the 25th of February for the chance to have them in the next issue.
Documents were central to the growing medieval administrative machine, and wax seals authenticated these documents, sealing the deal rather than signing on the line. Seals were a core means of articulating power, status, authority and dynasty, but they also give us insights into humour, love, and cultural aspirations, as well as the mechanics of granting, confirming, regulating and taxing. I love them because they offer a tantalising opportunity to link objects with specific people – strands of hair or the marks of teeth or fingers were sometimes left in the wax, underlining the how sealing became a very conscious representation of the individual.

Seal matrices were supposed to be destroyed or damaged upon the owner’s death, and some archaeological finds are indeed bent or incomplete. Many, like this example from Doune found in 2010 by a metal detectorist, are intact and were probably lost during the owner’s lifetime.

This matrix is made from silver, not copper-alloy or lead like most surviving examples. More unusually still, it is set with a delicately cut gem stone, a Roman intaglio depicting the Classical deity Juno.

Classical intaglios were sought-after items in the medieval period, part of an intense interest in gem stones and their magical, medicinal and spiritual properties. Some may have been chance medieval discoveries, found while ploughing around Roman sites, but a number of high-quality examples suggest there was an international trade in desirable antique gems. Some intaglio-bearing matrices clearly understand the classical iconography and comment upon it on the legend, while others reinterpreted pagan deities within a Christian context. On the Doune matrix the legend refers only to the seal’s owner, Thome De Lorin, meaning that, tantalisingly, we don’t know what he thought about this gem, an antique that was already around a thousand years old by the time he chose to use it to make his mark.
PICTISH STONES FROM ST MADOES & INCHYRA

By Mark Hall
Collections Officer
Perth Museum & Art Gallery

Being asked to pick one’s favourite object from the rich collections of Perth Museum & Art Gallery is a real pleasure but a painful one as it is impossible to reduce it to one, even within the medieval collections, my natural home. In the end I had to stick a ring-headed pin into the long shortlist.

My selection then is two Pictish sculptures, which I have come to regard as an inseparable pair after researching their previously largely ignored, shared landscape context in the Carse of Gowrie (Hall 2012). The St Madoes cross-slab came into the Perth collections in 1991 in response to a conservation threat and the Inchyra symbol stone arrived in 1945 after being uncovered by the plough beside Inchyra House. Inchyra was a brand new discovery whereas St Madoes had been a long-standing feature of the churchyard at St Madoes.

On the ground their original proximity (c. 4/500 metres apart), linked to a funerary landscape at least as old as the Bronze Age, is hard to appreciate as their find spots are now either side of a railway line and a dual carriageway.

When found the stone was horizontally capping an inhumation burial. Several graffiti, name-based inscriptions were added to the stone in the mid-20th century. St Madoes is a massive slab carved in deep relief. One face is dominated by a ring headed cross filled with geometric decoration and surrounded by various animals. The other is dominated by three vertically arranged hooded riders and a series of Pictish symbols including the so-called ‘Pictish Beast’. Across the top of the slab is the unique feature of a pair of opposed lion-like creatures that appear to have been guarding or venerating something between them that is now lost.

Both sculptures are powerful artistic and political statements that help to reveal a shared story of the Christian conversion of a land and its people, Inchyra perhaps weighted to an older, ancestral outlook and St Madoes to a newer Christian outlook (including the cult of St Aedán). The stones have evocatively contrasting styles of sculpture and iconography, both rooted in an understanding of the responsiveness of stone, and archaeological complexities that signal fluidity and change and that are linked to their communities of users – they have deeply-grained biographies. They are compelling stories in stone of people.
Archaeology and Ownership

Frankie Enticknap
Student, University of Glasgow

Who owns the past? Or - to place it more directly into our field - who owns the material remains of the past? This is a question posited to almost every undergraduate student of Archaeology or Art History at some point during their degree. Yet, it continues to be a global issue with profound implications for the way we discuss and interact with material culture through our fieldwork, in museums, and in our policies and conventions. The answer to this question (if such an answer exists) relies on the answers to a number of other inexplicable questions: What is the past? Does the ‘life’ of material culture end when the life of its original community ends? If so, who does it belong to now? And if not, who should be the one to sustain its ‘life’? And how? (We could go on...)

Whilst it will hardly be possible to find a solution for this salient issue in this short article, we intend to provide some food for thought, from which you are welcome to draw your own conclusions.

Our ‘protectors’: The Universal Museum

A logical starting point for this discussion may be found in those institutions which define themselves as the ‘custodians’ of the ‘past’, today. The social norm, in the UK at least, is that if one finds ‘lost’ material in need of a safe home, or wants to be educated in matters of the past, the museum is the place to go. Museums have the material past, so do they own it?

In 2002 a handful of the world’s most powerful museums - including The British Museum, The Metropolitan Museum of Art, State Hermitage Museum, and Louvre Museum, to name but a few - signed a “Declaration on the Importance and Value of Universal Museums”. This declaration was a public pledge of commitment, by these self-professed ‘universal museums’, to the protection and display of the material culture of “every nation”. On a surface level, this seems to be a well meaning promise to protect the material remains of countless civilizations; with the highest level of academic, curatorial and conservationist expertise on hand to make this happen. Who can argue with that? Unfortunately, this declaration raises several unsettling issues. Firstly, as so-called “custodians” of the past, these museums imply that they are politically neutral spaces, with no intention of claiming ownership of the world’s material heritage.

However, this rhetoric neglects to recognise that these museums, through their acquisitions policies and their power to control the material in any which way they choose, do own it.

The material on display in many of these museums has a questionable history, that evidences the lengths that these museums have gone to, historically, to own the material culture of the ‘past’; including through conquest, expropriation, theft, and mis-judged opportunism. Thus the concept of the ‘universal museum’ is a public dissimulation of the fact that these powerful museums have the means to control how ‘universal heritage’ is perceived by the world at large. This is especially significant when we remember that all but one of the so-called ‘universal’ museums, reside in Europe and North America; so they acquire and display material according to the biases and agendas of their own, predominantly Western, social environment. So, whilst the ‘universal museum’ is seeming just a safe depository for the lost treasures of the world — displayed for the purposes of universal ‘enlightenment’ - this concept in itself is a political one. It isn’t a matter of who should ‘own the past’, instead it illustrates who does at this time. If we wanted to send a shiver down your spine, we would stress the Orwellian dictum: “Who controls the past, controls the future [...] who controls the present, controls the past.” (Orwell, 1984)

So who should own the past?

This brings us onto the issue of who should ‘own the past’ and how. It will come as no surprise that there is a lot of heated debate in the literature on this issue. As we prefaced this article with, we feel extremely ill-equipped to provide an answer.

As we have demonstrated, Archaeology and ownership - who owns the past - is a complex debate, that trickles down into innumerable other, equally bewildering, sets of issues. As Irina Bokova articulated it, cultural heritage is not simply an assemblage of “museum pieces” to be arranged in cabinets of curiosity for our own amusement. Just as humanity itself creates, subverts, reacts and side-steps change and activity, material culture does the same thing. They are social agents in their own right, and thus, their treatment and ‘ownership’ has real world implications for real world people.
An Interview With Fergus Sutherland

Alexandria Parker-Banks

To broaden our understanding of this issue of “Archaeology and...”, the collaboration of archaeology and other disciplines or interest, we interviewed Fergus Sutherland, a self-employed Heritage Consultant. In this interview, I ask Fergus about his experience in archaeology through his work and where archaeology has taken him in his career. I ask him how best to engage the public and keep archaeology interesting, and whether archaeology has led him down paths of knowledge he would not otherwise have travelled.

Can you explain what you do in your job?

“When I started doing this back in the late 80s this didn’t exist ‘Heritage Consultancy’ as it is now called didn’t exist and my clients used to say “Well what do we call you? Do we call you an archaeologist?” Well, I did a degree in archaeology but to be quite honest it would be a lie to call me an archaeologist because that is an insult to real archaeologists who do real things. You can’t call me a historian I didn’t do a degree in history although a lot of what I do involves history. And so, we struggled with loads of terms, and I’m not saying I invented it, but I personally came up with ‘Heritage Consultant’ because all the other guys were like ‘Architecture Consultants’ and ‘Arts Consultants’. [...] It’s a great thing because people say “What do you do?” and I go “I’m in heritage consultancy” and it kills the conversation. [...] I don’t just do heritage I do non-heritage projects as well. So, if somebody is developing anything which requires an input of some sort research into something I do that as well. If you’re a researcher and you’re used to going to archives and you’re used to finding narratives and defining narratives and writing a bloody good story which engages people, that could be history, that could be archaeology, it could be anything at all.”

Would you say your work is a good way to engage with the public and keep archaeology interesting for all people?

Yes, that’s what we’re trying to do. We’re trying to talk to people and tell them the stories. I rarely meet anybody who isn’t interested in archaeology. If you say you are a historian they’re out the door. You say you’re an archaeologist and you can’t get rid of them. I don’t know if it’s to do with Time Team or Indiana Jones, but people seem to have this idea of archaeology which isn’t really archaeology at all to be quite honest and it’s unfair on historians because historians are brilliant people and do great work as well. But yes, if you say you are an archaeologist you’re half way there; you’ve engaged them.

But when you tell people the truth, I mean if you tell them the stories, if you don’t mediate it, [...] if you actually just tell them what you’ve got and tell them the stories, if there’s something
they don’t understand believe me the public will tell you. [...] We do work in a subject that people are interested. [...] We’re telling the big story, we’re telling the story of people. I went to University to do English literature, I have not read a work of fiction now for the best part of 20 years because what became very clear to me apart from my experience in English literature was that there’s nothing that you can write down which compares to history, to human experience, to the things that people do say. [...] 

*How can we make archaeology more attractive to people of all sorts of interests?*

That is a good question. It is communication. And nowadays you have the internet, you have an ability to communicate with people through Facebook, YouTube, Twitter. [...] Nowadays anything that you do, you can publish as an undergraduate, a postgraduate, as a person who is interested, you can stick it out some way on the internet and you can engage. The challenge of course is getting people to find it. That’s always the thing about it, that’s where the skill and technique comes into it. So, one of my friends is Norry Wilson from Lost Glasgow, [he] is a journalist, bit younger than me and with the changes in journalism he lost his job as a skilled journalist, but he was always fascinated by Glasgow stories, so he used Facebook and he was inspired by the Lost Edinburg thing where they put up historic photographs, they post it up and they put a wee story below it. [...] 

A lot of my work when I am doing interpretation strategies, [...] I make sure there are as few words as possible and use all images and people do their own interaction because apart from anything else people just love old photographs. But Norry’s tapped into it using Facebook, no support, no strategy at all, putting photographs up, tells a good story. And he has become a phenomenal he’s shown how all of us can do this when it comes down to it. Just using Facebook. That’s not a dedicated website, that’s not a blog, that is just once or twice a week sticking a photograph up with a nice wee story and it’s a bit like doing oral histories people then respond saying “Oh yeah, I was brought up there” or “My granny was brought up there” and then they tell their stories. 

*Do you often find archaeology leading you into other fields of study or interests, and what are the most unexpected channels archaeology has brought you down?*

It’s the human experience, I didn’t go to university to do archaeology I went to do English literature and I didn’t know why apart from the fact that technically academically I was good at English so it seemed like the obvious thing to do. Although I wanted to be a journalist, so I wanted to report things. [...] But if you’re interested in the human experience which I think is what historians and archaeologists and just generally people like us are, then everything is of interest. Absolutely everything, whether it’s manmade, whether it’s human culture or whether it’s something else natural and how it affects us, how the environment affects our ability to live in different environments around the world that’s [...] how people express themselves. Physically in the landscape how they express themselves, artistically, this is all part of the story, it is absolutely everything as far as I’m concerned. So that’s why I never turned down weird jobs that’s why I have worked in so many different areas because I have learnt enough to know that it’s going to be beneficial not just in the money wise and paying my bill, and I keep coming back to this because you have to pay your bills, but also for me learning s***. You can never learn enough s***. If you lived the entire history of the world you still wouldn’t know the history of the world, you’d just know one version of it. 

*So, do you find that you have researched things you never would have?*

99% of the time. Because if somebody has a heritage assist or a resource of some sort they’ve convinced somebody to give them the money to do something with that either to conserve it or to find a way of communicating it to the world [...] that’s when they bring somebody like me in, we both research it, we develop the ideas in different forms of communication because people will learn and experience things in different ways through their ears and through their eyes.
Environmental Therapy in Art and Archaeology
Amy-Leigh Bird, Artist

Archaeology is something that fell into the lap of my practice. Through countless hours, months, even years spent wondering the banks of the river Kelvin, I questioned why I was drawn back there time and time again. During research for my dissertation, I came across a book called 'Topophilia' by Yi-Fu Tuan, which explores humanity’s ties with the natural environment. Yi Fu Tuan’s explorations of Topophilia provided me with a framework for experiencing and appreciating the aesthetics of nature. This drove me in my creative practice to pursue a deeper look into the different elements which can shape our love of certain places, and ultimately drew me to collaborating with the wonderfully supportive archaeology students at GU. As a child I collected pebbles, in fact, I think most children do - they are natural treasure seekers. Eyes fixed to the ground I have never quite outgrown my habit of finding and collecting objects. I suppose it has always been this habit and an innate desire to collect that led to what would be my final year degree show.

After four years at art school, my passion for collecting had led me to my final piece of work: an exploration of my personal experience of the River Kelvin through found objects and various prints made using what I had collected by the river. For a while, I had been toying with the idea of having a curiosity cabinet as the focal point of my show, with contents of the cabinet being found objects from the river to represent the childlike searching that I had done by the Kelvin. Finally, with the help of the archaeology department, I was able to amass enough findings from the river to be able to put together the curiosity cabinet that I had envisioned. Working with a group of eager excavators and diligent archivists showed me a more focused way of exploring an environment such as the river. This allowed me to combine my two fascinations of the natural world: the joy I feel immersed in the outdoors, and the passion I have for enshrining the wonderful objects that can be found in each layer of dank British soil.

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A great deal of the artists I consider my greatest inspirations have stepped out of their studios to make their work. I share this desire and I admire it, as I think it is not what is expected of most other artists. They challenge norms and work against the grain. I like to do that too. Besides the obvious aesthetic reasons, I can understand why Andy Goldsworthy prefers to create stick sculptures on lakes and rivers rather than inhaling paint fumes in a badly ventilated room. When making work in a studio it can become claustrophobic and oppressive, especially when most artists’ studios, in my experience anyway, have the AC on overdrive and are as well lit as a haunted house. Therefore, finding time to explore the river allowed me to feel mentally and physically refreshed, whilst also working on a project which turned my childhood obsessions into adult passions. During my surface collections with the group, I noticed the same attitude already manifested in their actions and demeanour, giving me the impression that perhaps I had come across a career that I pursued in a past life.

I realised that Archaeology has this transcendental presence that eludes itself in many ways. I think it’s easy to categorise it as this linear thing, where people travel to historical sights and dig up the remains of the past, but I think the wonderful thing about my project was that it wasn’t just that. It was so much more. It was a fulfilling and personal experience shared through a framework of collective ideas. I enjoyed challenging the stereotypical actions of an archaeologist and what constitutes as one. If I may say so, I consider myself as an archaeologist, an explorer, and an artist. The ideas which cluster around all of these professions are heavily interrelated and when they can cross paths to such an extent, it can have quite an outcome.

All photography in article courtesy of Amy-Leigh Bird.
Edgeland: the Partial 3D digitisation of Google Maps

Charlie Mathers, Student, University of Glasgow

If you spend a long time staring aimlessly at Google Maps, dragging your screen along familiar streets, cruising your commute route is some vain attempt to shorten the time till you can be returning by it, then you may have noticed how google has began the process of bringing 3D to our digitised towns, cities and countryside. This is all well and good, and there is definitely something simultaneously satisfying and repulsing about looking into a familiar yet alien landscape like some omnipresent deity. But if you look closer, past the newly towering digital high rises, and the sponge textured trees, you’ll find the 3D edgelands of this digital world.

Cutting right through neighbourhoods, streets and in some places through houses, the border between the almost real and the startlingly flat. The zones of 3D seem to centre on city centres, and culturally important landscapes, a hierarchy of visualisation of digital space which creates curious divisions.

As one hovers over the southern edge of Queens Park, they will find the 3D boundary cuts rather harshly through hospital buildings, tenements and even a pub, and in the strange void created by their partial 3D-ification one almost expects to find a bombsite like void, shattered sections through the buildings exposing their interiors and inhabitants to view, instead we are confronted with distorted echoes of their 2D form and a mirror like distortion of their surroundings seen through, and on walls. This disconcerting boundary weaves across the city marking the areas prioritised for enhancement and those neglected, relegated to a continued dreary half life.
Part of the tourist appeal of Rome is that ancient history sits side by side with modern day infrastructure. Consider: you can walk through the Roman forum and when you’re finished, immediately hail a cab or find a gelato cart. But what happens when modern life comes into direct conflict with the past?

More and more cities are dealing with this particular quandary, thanks to expanding populations and increased transportation needs stumbling across discoveries while excavating for other municipal projects.

There’s a running joke that the difference between America and the UK is that people in America think that 100 years is old, while people in the UK think that 100 miles is far. While it’s a clever joke, American archaeology extends far beyond colonial settlement. Discoveries of Native American artifacts can cause havoc from coast to coast. In Vermont, the expansion
of a composting project ground to a halt this past October when rock shards from the Paleoindian period were discovered. It’s unclear how this discovery will affect the project: the district acquired the property by eminent domain, but Vermont’s Act 250 prohibits development that has an, “undue adverse effect on aesthetics, scenic beauty, historic sites or natural areas.” Both archaeology and environmental interest groups as well as the state expect a battle for the area to play out. In urban areas, sometimes the cultural aspect at play becomes dicier. In 2003, developers in Philadelphia stumbled upon the quarters of George Washington’s slaves while renovating the Independence Visitors Centre on Independence Mall, where the Liberty Bell is housed. The site remained in limbo for a while, with advocacy groups arguing over how best to treat the site. Today, a sort of ‘skeleton house’ sits on the site, with the original foundations revealed behind glass. The house also features extensive plaques and explanations honouring the enslaved people who served one of the most iconic figures of America’s battle for independence and, ironically, freedom. One must walk through it in order to reach the Liberty Bell.

In Manhattan, construction for a new federal building back in 1991 was halted when bones were discovered during excavation of the foundations. Research into the site found that it was the site of the largest burial ground for both slaves and free blacks from 1697 to 1794. Early discoveries of the site during the 19th century were disregarded. After a battle with local African-American communities and the United States General Service Administration, the site agreed to a full archaeological examination—which was halted as it became painfully clear that there were too many bodies to excavate. The site now holds the African Burial Ground National Memorial.

With the United States in a constant reckoning over displacement of native peoples and colonisation, as well as the effects slavery and the legacies of the civil rights movement, discoveries like these have become increasingly bitter battlegrounds between archaeologists, activist groups, government entities, and developers. However, when archaeologists work together with developers, success has followed suit!

Comparisons have been drawn between Los Angeles and Rome: sunny Mediterranean climates, fondness for olives and lemons, and the requirement that any construction on subway lines needs a team of archaeologists or palaeontologists to accompany it. During the 2014 expansion of LA’s Purple Line, the joint team found the skull of a woolly-mammoth, one of only thirty ever found in the area. Soon to follow were the remains of other ice-age era creatures such as mastodons and horses. Locals joke that the traffic patterns haven’t changed either: tar pits continue to trap the unwary, only this time the largest pit is called Interstate 110.

Back in Manhattan, Metropolitan Transportation Authority workers discovered a 45 foot long wall during the South Ferry Terminal Project. The wall is thought to be a remnant of British New York, dating back to the 1750s or 1760s. The common consensus among archaeologists is that the wall was part of the original battery wall around Manhattan’s colonial settlements. In a city of eight and a half million, with millions more tourists, the MTA insisted that the wall be removed in order for the work to proceed. However, the current South Ferry station has a large piece of the wall displayed, in an effort to connect New Yorkers to their past and integrate archaeology into our modern life.

The gold standard of integrating archaeology into modern infrastructure might be Rome, however: with museum space at an increasingly high premium, many artefacts that are discovered during repairs of a subway or metro system are displayed in the stations nearest to where they were found.

Rome’s San Giovanni subway station is intended to be a trip through the past, with passengers traveling back from the Renaissance and Middle Ages at the entrance through Imperial and Republican Rome, all the way down to the Pleistocene era at the platform. It isn’t the only one of its kind in Rome, either: the Amba Aradam station on the same line will be built on the site of Praetorian guard barracks. San Giovanni is only the most modern and current station of its kind: the idea of “museum stations” can be found all over the world. It’s a popular idea because of the way cities can showcase their finds without taking up space in museums, and subway lines and infrastructure can still proceed as necessary. Life goes on and trains still run, but combining the past and present in subway stations is a way we can respect and honour our history without impeding progress.
An Interview with Donna Yates

Alexandra Hepple
To continue to explore our theme of ‘Archaeology and …’ we interviewed Dr Donna Yates, Lecturer in Antiquities Trafficking and Art Crime at the Scottish Centre for Crime and Justice Research at the University of Glasgow, and archaeologist working within the field of sociology.

Your role looks very interesting, it wasn’t something I was aware was a big sector in archaeology; how would you describe it?

I should say my background is in archaeology; my undergrad, masters, PhD all in archaeology - dig in the field archaeologist. But at one point at the end of my undergrad career I was working in Guatemala, at a site that was really very heavily looted, and some of the archaeologists I was working with told me that another site was being looted right now but “don’t tell anybody because those guys would kill people”. And as it turns out this is actually true. You can look on the trafficking culture website, this was a site called Cancuén, a large altar was looted and one person was severely beaten and another was killed, and this was happening while we were sitting back in the jungle. So in a way, at that point I think I was only 20 years old, I thought, if I’m going to be an archaeologist I can’t quite go on just digging in the dirt and pretending what’s around me right now isn’t happening.

Do you feel that this is a widely known topic outside of archaeology? Do you feel that this issue is gaining notoriety?

Yeah I think it is, I think exactly as you said there’s been a massive amount of press around recent events in Syria and Iraq, but for those of us who are a bit old, a similar thing happened with the first Iraq invasion, so the looting of the Iraq museum and the subsequent looting of archaeological sites after that caused a big international stir as well. I remember I was working in Belize when the looting of the Iraq museum happened and I was in a tiny little village that basically had one radio and that’s it. And some old guy from the village comes up to me and he goes ‘The Iraq museum’s been looted!’ So this was kind of a huge, international, ‘stretching to the Belizean jungle’ type of news, which caused a lot of people to discuss it. Some solutions were put forward and some things were done, but they weren’t necessarily particularly effective at even a local level, and on an international level certainly not. And that comes into the kind of research we do, like ‘why didn’t this or that work?’ But because this time around it’s been extremely visual, people and policy makers and so on have taken it up as a thing to care about to some extent – the question is, is that caring translating into anything effective?

And that’s an area of current study, how is this attention translating in to action and is that action valid or useful or is it the same old same old. Do we learn from the past or are we repeating it?

Considering this can you tell us what type of wider impact does your field have – for instance how does it affect the wider economy? Or politics?

So something interesting actually that’s been going on in India, a particular dealer of antiques was involved in a massive worldwide smuggling ring of Indian idols, taking them out of temples and basically having the top museums in the world buy them, it’s kind of shocking. So the big case was the National Gallery of Australia, which spent something like 5 million dollars of taxpayer’s money on this stuff that was stolen in 2006, and was in their gallery within a year and a half. And there’s been arrests all around the world. But what’s been interesting with that is that the return of the objects is a little bit tied up with the Indian government, and their ideas of nationalism and so on, and as countries bring these back, and Australia has done this, Germany has done this, the object comes with Angela Merkel, or former Prime minister Tony Abbott to India, where there’s a handover with the president, and then say Australia walks away with a uranium deal. So some people have been calling this ‘idol diplomacy’. So there’s a real connection between the return of cultural objects and cultural diplomacy; and regular diplomacy around it.

It becomes this symbol of people working together and getting over differences; during the Obama administration this happened with a group of Persian artefacts from Iran, so this collection of Persian artefacts that were in question had been in the US for a long time, got returned as part of this broader ‘we’re going to be nicer to Iran’ plan. So there’s that aspect of things, and on the other side of things we get the kind of movement against the market, the protection of cultural objects, the retention of cultural objects in the countries of origin. It becomes a political statement of sovereignty of the countries in question, who are often post-colonial countries that feel like they’re being oppressed by kind of dominant world powers, who also happened to be the countries who have this stuff. The economic side of things is kind of one of the great understudied areas, there’s very few economists working in this, there’s a couple of them up and coming which could be interesting. But ultimately culture is so symbolic and filled with so much meaning, and filled with so many layers of interesting things that you know, protection of cultural objects, return of cultural objects, prevention of looting and trafficking and so on, the question of can these things be privately owned or not, it’s all tangled up in national, local, and individual identity. It’s a big complicated thing.

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Looking at your research interests you mention you’re interested in what draws people to “criminogenic collectibles”, this seems like a lot to do with sociology, does this come into your work a lot?

So we’re currently starting up a new project that’s a progression from the Trafficking Culture project, that will be actually kind of borrowing in the other direction; so borrowing more from arts and humanities research and bringing that into criminology, rather than the other way around. So taking the idea of object biography, which is very normal in arts research and it’s a huge area of discussion in archaeology, this idea that objects and people interact in important ways and create networks around these interactions and so on. It does not exist in trafficking research, in criminology. In criminology there’s networks of people that objects kind of flow through, without a lot of focus on the objects themselves and how they influence and their own agency. So that’s what that project is going to be; bringing objects into criminal networks and thinking about that, with a look at antiquities of course, but also other collectable rare things, so collectable wildlife such as butterflies and eggs, and fossils. So I’m the archaeologist that’s finally looking at dinosaur bones! That’s kind of the direction of this new project, it’s not just bringing criminology into archaeological research anymore - it’s bringing archaeology into criminology research.

On this topic, is there a lot of other professions that you interact with regularly?

Yeah, criminologists, we do work with police and customs, both at kind of a local level and at the international customs and various policing agencies like Europol and Interpol. We do a lot of work and other things with intergovernments like UNESCO and UNODC, doing training and kind of information sharing. And with government agencies as well, so I’m American, I do things a variety of things with the state department in the US based on antiquities trafficking stuff, we’ve participated in a number of government committees in the UK, so lots of different kinds of people there. And a lot of legal scholars. So there’s an interesting number of lawyers who work in art and cultural property law that do really cool stuff and don’t necessarily integrate back with archaeology well, but they do such interesting stuff. So it becomes a very multi-disciplinary experience, you kind of, you move quickly out of just the archaeology department and find yourself in different places like the criminology department.

Are you still getting out there and going out to see sites?

I do a lot of fieldwork but I don’t do archaeological fieldwork anymore. I’m around archaeological sites for fieldwork but I’m mostly doing interviews with people and observational studies and so on, and I do a lot of work in Latin America, and lately I’ve been doing work in Nepal, but I tend to ‘piggyback’ on archaeologists because that’s who I know, but you know archaeologists become another group of people to interview so still a lot of fieldwork, I spend about a third of the year in the field, but not digging, and it’s a lot of movement as well it’s not just in one place.

Where are the most unexpected places your profession has taken you?

The most unexpected places are really not the weird remote places because that’s kind of where archaeology takes you anyway, it’s more kind of like, I can’t believe I’m having a Westminster meeting, that’s really strange, or I can’t believe I’m speaking at the state department, that’s really weird. So they have a lecture series of experts that’s specifically to speak to people from various government agencies, so there’s something like 60/70 people there, but the introduction is that ‘nothing that’s said can leave this room, you can’t take pictures or anything like that, you can share names but again, if they ask a question we don’t repeat answers or what they’re asking or who they’re from’ because again it’s supposed to be everybody feels comfortable to ask strange things, that’s the weirdest place this has taken me. Or like UNODC, or sitting there at UNESCO as an invited person and you’re like ‘this is not where I thought archaeology was going to take me!’ So that’s definitely weirder than, I don’t know, highland Bolivia or Nepal.

What are you wanting to do in the short term/long term future with this?

What are your aims?

So I have two aims, one is kind of the academic side of things, which is taking this new direction of seeing objects and crime and the connections people have to objects, almost asking the bigger stranger question of ‘how do objects make people commit crimes?’ But on the more bigger goals, What I’m really interested in is kind of keeping this issue in the mainstream, keeping good quality information out there and available to basically anybody. Working towards changing hearts and minds, because one of the biggest issues I think I and my colleagues have seen in trying to prevent the trafficking of antiquities and the destruction of archaeological sites to feed the market, is that there tends to be a focus mostly on the places that are losing their antiquities, but we have to focus on the market and focus on us because demand causes supply, and what we can do is make it just socially unacceptable to buy antiquities that don’t have any sort of background that you can’t prove are legal, and with that I think that’s where I think we can really have some successes, like the number of people who won’t touch fur for example. So what I want to keep doing is working on outreach, working on ways that just anybody walking down the street can engage with this issue, learn a little bit about it, and maybe when they feel like buying a completely unprovenanced ancient coin, they can think no this is not how I show that I love the past, and it all just kind of collapses slowly around the edges.
Archaeogaming: A Review

Adrian Maldonado, Glenmorangie Research Fellow, National Museums Scotland


This book marks a new phase in the history of archaeology. We are now in an era in which archaeological techniques—survey, excavation, stratigraphy—are being applied to the digital realm. The Artefacts of this era are at once material and immaterial: part physical media, part code and on-screen image. As an experiment, the results of this work are bound to be mixed, but then, almost every chapter is setting the groundwork for a new subset of the discipline. Andrew Reinhard describes himself as a ‘classically trained’ archaeologist, referring to his specialism in Attic ceramics.

When he started his blog in 2013, the term ‘archaeogaming’ was a provocative neologism referring mainly to the depiction of archaeology in videogames (Archaeogaming 2013). A year later, he became one of the world’s first videogame archaeologists in the Alamogordo, New Mexico city landfill, where his team of ‘punk archaeologists’ excavated a trove of Atari game cartridges and paraphernalia dumped in 1983 (Reinhard 2015). Since then, the focus of Archaeogaming has changed dramatically. He is currently undertaking a PhD at the University of York treating the virtual world of the videogame as an archaeological site.

This book sets out to define archaeogaming as a legit subdiscipline within archaeology, covering a broad swathe of related research areas. It is pitched at a general audience, and consists of just four central chapters, setting out a stall rather than serving as a monograph. A strong introduction defines games as ‘digital built environments’ deserving of archaeological study for what they tell us about the cultural implications of ‘human-computer interaction’ (5), fast becoming the primary area of study across the social sciences. The subsequent chapters deal with the study of physical videogame hardware and related material culture as artefacts of late capitalism; the portrayal of archaeology within videogames; experiments with archaeological techniques within the videogame as played; and ways in which digital material culture is increasingly intruding into the physical world. It is, patently, too much for a single book, and a slim one at that, but this doesn’t stop it from being an exciting journey. The book covers archaeology in both ‘meatspace and metaspace’, that is, the physical and digital realms, though heavily weighted toward the latter. Only chapter 1 deals in ‘meatspace’, consisting of an insightful discussion of retrogame shops as proto-museums, “curiosity cabinet[s] where everything is for sale” (35). This sets up an interim account of the Atari excavation of 2014, for which we eagerly await full publication, and a

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heartfelt plea for the recognition and conservation of videogames as cultural heritage. Videogames are expressions of our time, good and bad, and are a vulnerable resource in an age of planned obsolescence. I also like that we now live in a time where we have archaeologists with experience excavating videogame cartridges. It’s a lesson in how the act of excavation in the public eye transforms its value: Atari’s E.T. The Extra-Terrestrial sold for $39.95 in 1982, and within a year of release was effectively worth less than nothing, leading to the destruction of unsold stock in the Alamogordo landfill. Existing cartridges sold for pennies online until 2014; a damaged cartridge from the Atari dump would go on to sell for up to $1,535 on eBay (Kreps 2015). Excavated E.T. cartridges are now displayed in museums around the world. Chapters 2 and 4 deal with archaeological themes in videogames, from the portrayal of archaeologists to in-game museums, showing the ways digital material culture elicits similar responses to physical artefacts and landscapes. The exhaustive list of archaeologists in videogames in chapter 2 feels like the culmination of a generation of articles and blogs on the matter going back to what he identifies as the first peer-reviewed archaeogaming article by Ethan Wattrall (2002).

Coming in at 73 pages (31% of the book) is chapter 3, on video games as archaeological sites. Here he forcefully lays out the capacity for code to be excavated and documented using a modified form of the Harris matrix. He then demonstrates the theoretical possibility of documenting machine-made landscapes through an extended case study of the No Man’s Sky Archaeological Survey, focused on a 2016 game by Hello Games which generates its open world dynamically as the player moves through it. This project also features heavily on his blog, and the static format of the black and white page does not really do it justice. A short but insightful conclusion notes that archaeogaming is now a global community, and compares it to the formation of the Theoretical Archaeology Group as part of the disciplinary landscape. The evidence comes in the form of a thriving and enthusiastic group of scholars who are actively organising sessions at major international conferences and publishing at a frenetic pace (eg, Mol et al 2017; Interactive Pasts 2018). This book captures the moment well by pushing the limits of what archaeology can do, which is, really, what we should all be doing, always.

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Photographs:
https://archaeogaming.files.wordpress.com/2018/07/no-mans-sky_20180726235721.jpg

P 26 — The world’s first videogame excavation in Alamogordo, New Mexico, 2014 (taylorhatmaker/Wikimedia Commons/CC-BY-2.0)
CIfA's annual training event and conference is a great introduction to all aspects of professional archaeology and is an opportunity to make contacts and network with potential employers.

Theme
We will provide a forum for delegates to discuss and explore ideas around social value, public benefit, and the creation of knowledge. It offers the opportunity to think about legacy and how the work we undertake now will impact on future generations – from inspiring future careers to learning lessons from our failures. We will also consider how stakeholders - archaeologists, policy makers, clients, the public - value our discipline: financially, politically and intellectually and to think about how effective we are in communicating that value.

Bookings
Our booking page opens near the end of the year with an early bird rate and discounted price for student members.
Check out how to become a member. We also have a bursary fund and memorial fund which attendees can apply for.

SSASC2019 Scotland’s Diverse Past
26-27th January 2019, University of Edinburgh
Call for papers announced, deadline 5th January

The Scottish Student Archaeology Society Conference this year hosted by Edinburgh University Archaeology Society will run on the weekend of the 26th-27th January. There will be two days of seminars, panel discussion and poster presentations by students and guests and an evening ceilidh. This is a great opportunity to network with other archaeology students, learn about other institutions, present your research and explore the breadth of work carried out by students in Scottish Archaeology.

This year’s theme will be Scotland’s Diverse Past and will focus on the range of research undertaken by students in the field of Scottish Archaeology. Students are invited to submit their research to present in the form of seminar or poster presentations. Submissions and enquiries should be directed to edin.archsoc@gmail.com

Tickets for this event will be available from Edinburgh University Archaeology Society.

https://www.facebook.com/events/509553909555429/?active_tab=discussion
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