CHATmethod: programme and abstracts

FRIDAY 1 NOVEMBER 2019

12 – 4.30pm	**Registration** at Mortimer Wheeler House, Eagle Wharf Road, N1 7ED
2 – 4.30pm	**Parallel workshops/activities** at various locations – see below for details

	A Contemporary Context? Recording Sheets for the Sublime and Ungrateful Colleen Morgan and Sara Perry	**Producing biographies of place in Shoreditch and Spitalfields** Emma Dwyer	**Assessing the significance of elsewhere: Post-excavation assessment and the Calais 'Jungle'** Louise Fowler	**Tour of Mortimer Wheeler House, including the Museum of London Archaeological Archive and MOLA** Dan Nesbitt and Sadie Watson
	Mortimer Wheeler House	Outside Shoreditch High Street Overground Station	Mortimer Wheeler House	Mortimer Wheeler House

5.30 – 8pm	**Panel discussion: Methods for the 21st century** hosted by London Mithraeum Bloomberg SPACE (enter via main reception: Bloomberg L.P, 3 Queen Victoria Street, London, EC4N 4TQ and **please bring government issued photo ID – i.e. driving licence or passport**) **Drinks reception**

FRIDAY 1 NOVEMBER 2019

Parallel workshops/activities

A Contemporary Context? Recording Sheets for the Sublime and Ungrateful

Colleen Morgan (University of York) and Sara Perry (MOLA)

The archaeological context sheet has been fashioned and refashioned extensively since its adoption. These context sheets are embedded within disciplinary lineages and reflect the questions and assumptions of archaeological knowledge making, both on the intimate and global scale. In this workshop we use the context sheet as a platform for reflection and play, with a particular intention to query its utility in recording contemporary archaeological contexts.

For this workshop we envision a hands-on, creative, trouble-making session, including constructive critique and display of our various takes on the contemporary context sheet. Join us to experiment with ruining and re/designing one of archaeologists' most ubiquitous inscription devices.

Producing biographies of place in Shoreditch and Spitalfields

Emma Dwyer (MOLA)

In this workshop we will be thinking about the multiple lives of the buildings in the built environment – specifically in Shoreditch and Spitalfields, districts that have seen changes in population and use over the centuries – and considering the intended uses and 'afterlives' of the buildings around us.

As an exercise, we will think about how we take a biographical approach to augmenting a listed building description through Historic England's 'Enrich the List' project – so please read up on that here: https://historicengland.org.uk/listing/enrich-the-list/

Meet outside the entrance to Shoreditch High Street Overground Station on Braithwaite Street at 2pm.

Pre-workshop task:

Watch the documentary *Ours to Keep: Incomers* (1985). https://www.bbc.co.uk/iplayer/episode/p00t3f42/ours-to-keep-incomers 40

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minutes. If you live outside the UK you might not be able to view this film on BBC iplayer, so don't worry if you don't get a chance to see it.

First transmitted in 1985, Incomers looks at the splendid yet decaying Georgian houses of Spitalfields in London's East End. Dan Cruickshank and local enthusiasts ranging from artists, historians and architects, are committed to restoring these properties back to their former glory.

The programme charts the restoration process as the buildings undergo a rapid transformation and once again become desirable London dwellings. But in doing so they have to resist the ambitions of property developers, thwart contracted demolition teams, recognise the housing needs of the local Bengali community and help relocate the local businesses that occupied workshops within some of the prized houses.

Assessing the significance of elsewhere: Post-excavation assessment and the Calais 'Jungle'

Louise Fowler (MOLA)

The process of post-excavation assessment (initially defined in MAP2) shapes many archaeological projects managed through the English planning system and their outputs, including publications and archives. In this workshop we will be considering what happens when we try to apply this project management framework to an assemblage of contemporary objects collected from the site of the Calais 'Jungle' camp by an activist and photographer. Does it work? If not, why not, and what does this mean for the archaeological pasts that we create? Working with object narratives, we will be discussing how potential is measured and significance is defined, with reference to the London Regional Research Strategy. No previous knowledge of the English developer-funded archaeology sector is necessary for participation.

Pre-workshop task:

Some optional reading prior to the workshop:

MOLA blogs on the Dzhangal Archaeology Project: https://www.mola.org.uk/blog/toys-tins-and-tear-gas-recording-objects-calais-jungle and   https://www.mola.org.uk/blog/case-archaeology-jungle

A strategy for researching the historic environment of Greater London (Museum of London, 2015): https://archaeologyinlondon.files.wordpress.com/2016/04/research-strategy-pdf-final-november-2015.pdf

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Tour of Mortimer Wheeler House, including the Museum of London Archaeological Archive and MOLA

Sadie Watson (MOLA) and Dan Nesbitt (Museum of London Archaeological Archive)

Join us for a tour of Mortimer Wheeler House – the engine room of London's archaeology. Led by MOLA and Dan Nesbitt of the Museum of London Archaeological Archive, you will visit the spaces where MOLA's teams clean, process and work on finds and environmental material from our excavations and learn more about how we do archaeology. You will also go 'behind the scenes' at the Museum of London Archaeological Archive – Europe's largest archaeological archive, with over 10km of shelving holding a collection of finds, records, plans and photographs documenting the archaeology of Greater London from Prehistory to the 20th Century. The tour will also include a visit to the Social and Working History collection and the Ceramic and Glass collection.

Panel discussion: Methods for the 21st century

Hosted by London Mithraeum Bloomberg SPACE (enter via main reception: Bloomberg L.P, 3 Queen Victoria Street, London, EC4N 4TQ and **please bring government issued photo ID – i.e. driving licence or passport**)

If you are planning to attend this event please ensure that you have registered for a free place.

Who is a 21st century archaeologist and what do they do? Is the future digital? How do we respond practically to the challenges that society faces? We will be inviting our panellists to consider method – the theme for this year's CHAT conference. The discussion will be chaired by MOLA's CEO Janet Miller and followed by a reception and a chance to see the reconstructed Roman Temple of Mithras.

Panellists

Laura Hampden is an HER Project Officer in Historic England's Greater London Archaeological Advisory Service, and Co-Chair of Historic England's Racial Equality Network. Laura is the Development Lead on the Museum Detox Executive Committee, and also volunteers on CIfA's Equality and Diversity SIG. She is a firm believer in power of networks, and believes that an intersectional approach to equality, diversity and inclusion within organisations is the best way to encourage and support long-term change within the archaeology and wider culture and heritage sector.


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Neil Redfern is currently a Principal Inspector of Ancient Monuments/Development Advice Team Leader and is responsible for the delivery of Historic England's statutory advice on planning, listed building and scheduled monument consent applications in Yorkshire. He has over 22 years' experience of cultural heritage management, archaeological fieldwork, survey and assessment and museum practice. He is particularly interested in the practical and philosophical challenges of conservation, how we value heritage places and how we work with other to better articulating their full social economic meaning to the wider community.

Dr Colleen Morgan is the Lecturer in Digital Archaeology and Heritage in the Department of Archaeology at the University of York. She conducts research on excavation methods, embodiment in the past and present, and emerging technology.
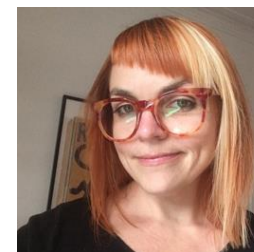
Isabel Nolan is a Dublin based artist, whose work encompasses sculpture, textiles, paintings, drawings, photography and writing. Two questions preoccupy her. First, how do humans bring the world into meaning? (And make reality happen as such.) Second, how can we like, or even love that human world? It's a difficult thing to do at times. Treating dubiety and beauty as paramount, her mutable output takes the wide-ranging means of fathoming and representing the universe as its subject.

"The entire history of humanity, or of hominids or even life on earth, will constitute only a brief moment in the unfolding of the universe. And the impossibility of ever really comprehending the reaches of the past and the abysmal depth of the future is exciting and beautiful. But there is a terror to it too. …if we can't make something generous out of the horror and the banal cruelty that might accompany such a realization, we're a lost cause." Isabel Nolan

www.kerlingallery.com/artists/isabel-nolan

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SATURDAY 2 NOVEMBER 2019

Plenary paper sessions at Museum of London Docklands, West India Quay, No. 1 Warehouse, Hertsmere Road, E14 4AL	
9.30 – 11.00am	**Session 1: Challenging methods**
9.30am	**What should we record? On facing a dump of contemporary abandonment looking for fake archaeology in Spain** Jaime Almansa-Sánchez (Incipit, CSIC) and Jesús Martín Alonso (Universiteit van Amsterdam)
9.50am	**Relations across Time and Space** Dominic Oldman and Research Space team (British Museum)
10.10am	**A recipe for humble pie? Artisanal archaeologies for decolonized history** Katherine Cook (Université de Montréal)
10.30am	**The Wisłoujscie Fortress in the 20th century. Discussion on methods used to picture the recent past** Joanna Dąbal (University of Gdańsk) and Maciej Flis (Museum of Gdańsk)
10.50am	**Discussion**
11.10 – 11.40am	**Coffee break**
11.40 – 1.20pm	**Session 2: Future methods**
11.40am	**Report back on the outcomes of the Association of Professional Heritage Practitioners 2019 Conference: Reconnecting Heritage - Unpacking Heritage Dissonance** Emmylou Rabe Bailey (Hearth Heritage) and Jenna Lavin

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11.50pm	**Finding A Place for Systematic Survey in Contemporary Archaeology** Miriam Rothenberg (Brown University)
12.10pm	**A method for the Anthropocene** Matt Edgeworth
12.30pm	**The Container Project** Christine Finn and Nigel Jeffries
12.50pm	**Discussion**
1.20 – 2.00pm	**Lunch**
2.00 – 3.50pm	**Session 3: Shared Methods**
2pm	**Studying 'more-than-human deathscapes': pet cemeteries as contemporary archaeology** Janne Ikäheimo, Tiina-Äikäs and Riitta-Marja Leinonen (University of Oulu)
2.20pm	**Exploring triangulation: Archaeology, Art and a third space for imagining and speculation** Alex Hale (Historic Environment Scotland), Susan Brind, Jenny Brownrigg, Gina Wall (GSA) and Birthe Jorgensen (Artist)
2.40pm	**Same same – but different: Documentation methods within forensics and archaeology** Anna McWilliams (Södertörn University), Björn Nilsson and Nicolo´ Dell'Unto (Lund University)
3pm	**Designing a data archaeology: perspectives on archaeology and design** Jane Ruffino (Södertorns Högskola)

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3.20pm	**Goonhilly Village Green - an artist-led approach to engaging people in place** Sara Bowler
3.40pm	Discussion
3.50 – 4.20pm	**Detoxifying Tea Break** Hosted by members of Museum Detox
4.20 – 6.00pm	**Session 4: Inclusive methods**
4.20pm	**Contemporary archaeology: A museum's perspective** Kath Davis (Museum of London)
4.40pm	**Is public engagement engaging? Demonstrating the need for inclusive and creative public outreach with developer-funded archaeology** Leah Hewerdine (Royal Holloway University of London)
5pm	**Negotiating counterpreservation: Ethnography of a lively urban ruin** Pablo Arboleda (University of Glasgow)
5.20pm	**Excavating The Reno** Linda Brogan
5.40pm	**Discussion**
7.00pm - late	**CHAT social** at BrewDog Tower Hill, 21 Great Tower St, London EC3R 5AR

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SATURDAY 2 November 2019

Paper abstracts

Session 1: Challenging methods

What should we record? On facing a dump of contemporary abandonment looking for fake archaeology in Spain

Jesús Martín Alonso (Universiteit van Amsterdam) and Jaime Almansa Sánchez (Incipit, CSIC)

'Fake archaeology' is a search for the past in the past from the present. Scenarios of recreational nature that tried to be what they were not, but still being what they wanted to be. A flurry archaeology of the representations of archaeology in the recent past. The appealing nature that Holtorf described for iconic archaeology is present in our everyday life and was present in the growth of leisure culture too.

While our first question when facing an archaeology of this leisure culture was about what to record, standing in front of a mess of rubbish, graffiti and ruins, did not feel that different from traditional archaeology. After all, they were just palimpsests of use and abandonment like any other traditional archaeological site. Sure, the methodology to approach the record needed to be different, but it was just a creative evolution of current techniques. The main challenge stood on bureaucracy and the fate of our record.

Not recognised as archaeology in its administrative meaning, processes were different, and our interventions are affecting irreversibly the sites with no formal material record. A comprehensive record is in need though, but is digital enough? Who stands responsible for keeping and preserving this record once we are gone? Do we need to? Are we creating 'heritage' in an overprotective system that could impact widely future interventions? We usually don't pay enough attention to the management of contemporary archaeology in legal contexts were definitions and connotations can affect deeply everyday life. This paper will try to reflect on these issues from practice.

Relations across Time and Space

Dominic Oldman and Research Space team (British Museum)

The ResearchSpace team at the British Museum would like to present a visual and onto-epistemological way of comparing two sites, one from 20th century London (a residential tower block) and the other, an original pharaonic site in Ancient Nubia (modern Sudan). The different types of settlement are and were, respectively, populated by communities facing very different

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but sometimes common challenges, dependent on the relational dynamics of their societies and therefore subject to changing circumstances. In this presentation we will apply the same conceptual starting points, and use the same underlying ontological framework, to examine the differences and commonalities between these two different types of settlement separated by space, time and social system. The tower block is represented using abstractions taken from contemporary art, while the ancient Nubian site uses archaeological markers to comment on the lives of ancient inhabitants with different ethnicities shaping their own cultural identity in the settlement. Both are affected by links with the communities that surround them, changes in their environments, whether through climate change or changing socio-economic circumstances. The exercise will demonstrate how relational analysis can be adequately transferred to computer systems avoiding dominant essential and substantialist conventions.

A recipe for humble pie? Artisanal archaeologies for decolonized history

Katherine Cook (Université de Montréal)

The digital era for historical archaeology has undoubtedly introduced new ethical questions about access, control, reproduction, appropriation, and authenticity, but also critiques of digital saturation and approaches that value style over substance. At the same time, reinvestment in handcrafted archaeologies, such as analogue illustration, graphic novels, traditional crafts, etc., has provided alternative routes to bringing the past to life today. This paper will explore what these 'artisanal' archaeologies contribute to theory and interpretation in the context of creativity, transformation of voices, and engagement with difficult heritage (including the colonial heritage of archaeology itself). It will draw if case studies of #archink, a month-long engagement with drawing in archaeology, non-digital applications in interactive museum design, and even baking as a form of public archaeology. In each of these instances, the complex relationship between digital and non-digital creative media will be examined to consider the questions: what does creative practice look like in 21st century historical archaeology? And how is it shaping the ways we imagine and craft stories about the past? It is clear that in navigating and designing a decolonized future for archaeology, it is necessary to consider who gets to make (or bake) the past, the relationships of power and privilege in making, and the intimate and emotional impact and experience of making.

The Wisłoujscie Fortress in the 20th century. Discussion on methods used to picture the recent past

Joanna Dąbal (University of Gdańsk) and Maciej Flis (Museum of Gdańsk)

The Wisłoujście Fortress is a post-medieval fortification complex in Gdańsk, Poland. In the first half of 20th century the area was used for military and residential purposes. After the Second World War the site has been used for housing and later industrialized. The area has been explored archaeologically since 1967, and excavations held by University of Gdańsk (2013–2019) located within the Eastern Sconce and Fort Carré brought new material evidence of the 20th century fortress.

In this paper authors will discuss three major methods which have been used to picture the Fortress in this period: the existing landscape and its use, archaeological finds, and interviews with past neighbours of the area. These sources reveal much of the difficulties in accepted archaeological methodology in Poland and museum "reality". Furthermore, problems with combining this data within the scientific discipline will be discussed.

Session 2: Future methods

Report back on the outcomes of the Association of Professional Heritage Practitioners 2019 Conference: Reconnecting Heritage - Unpacking Heritage Dissonance

Emmylou Rabe Bailey (Hearth Heritage) and Jenna Lavin

In April 2019, the Association of Professional Heritage Practitioners for Southern Africa (APHP) held its first open conference at the District Six Homecoming Centre in Cape Town. People who work in the heritage sector have a unique awareness of the past, and the impact it has on the present, particularly with regard to the representivity of different kinds of heritages within the sector. The goal of the conference was to interrogate and critique the current ways that heritage is managed in South Africa in order to inform a "Statement of Best Practice" for professionals working in the heritage sector, built on shared lessons and experiences. The consistent issues raised throughout the conference involved the need for more comprehensive consideration and integration of social significance and intangible heritage resources into current heritage management practice and how to possibly achieve this using the tools provided in the NHRA. This presentation will explore the issues raised at the conference, and will provide questions that can inform a way forward for the sector.

Finding A Place for Systematic Survey in Contemporary Archaeology

Miriam Rothenberg (Brown University)

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Although archaeologies of the contemporary past often engage with landscape, they have tended to either take an experiential approach to its study or to highlight individual features deemed to be emblematic of some truth about Late Modernity—a hydroelectric dam to symbolise humanity's impact on the global environment, or a city's industrial ruins to expose the failures of capitalism. These approaches, while productive, have largely eschewed systematic methods typical of traditional landscape archaeology. Reporting on work-in-progress on (post-)volcanic landscapes on Montserrat, an island which has faced numerous eruptions and evacuations since 1995, I combine surveys of evacuated and destroyed settlements with ethnography, oral history, and site-focused documentation of ruination to paint a nuanced and multivocal picture of the disaster and its impacts. On Montserrat, local disaster management and tourism agencies will use these data to determine paths for preservation, education, and marketing of volcanic heritage, and community groups are employing them to help with healing and resettlement of evacuated areas. More broadly, I will show that using systematic survey to document Late Modern landscapes can help situate statements about select sites within broader patterns of human-environment interactions, and inform heritage management practices on community and regional scales. My work grows out of the SLAM Project, taking inspiration from Laura McAtackney, Krysta Ryzewski, and John Cherry.

A method for the Anthropocene

Matt Edgeworth

What has archaeological field method got to do with the Anthropocene - the proposed new geological epoch marked by human impact on the Earth system?

More than one might think. It turns out that archaeologists are ideally situated to help out with a major mapping project. At present the quantification of human transformations of the Earth's surface tends to focus on the evidence of surface indications alone. Where depth of deposits is recorded, it is usually through the use of boreholes, which are notoriously unreliable in recognizing humanly-modified ground.

This paper proposes a small addition to existing archaeological fieldwork method, taking basic measurements of depth of anthropogenic ground across every site investigated, and submitting these to a central database. This could make a substantial contribution to an area of work thsat goes far beyond archaeology to intersect with other disciplines such as geography and ecology, which would not otherwise have access to the crucial dimension of depth.

The Container Project

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Christine Finn and Nigel Jeffries

The Container Project: a unique archaeology of home, material culture and memory. Last month Christine Finn sat in a 20 foot container in Deal, Kent, writing over ten days, as archaeologists from MOLA, led by Nigel Jeffries, excavated and photographed her chattels in storage, at her invitation. Separated by a plastic curtain, they were aware of each other, but did not discuss what emerged. This will be the first time that Nigel and Christine have talked about their two approaches to the material. This project evolves Finn's 2006 - 2013 ACE funded artwork, Leave Home Stay www.leavehomestay.com, and ongoing projects at MOLA seeking to pursue archaeological approaches to contemporary material culture.

Session 3: Shared Methods

Studying 'more-than-human deathscapes': pet cemeteries as contemporary archaeology

Janne Ikäheimo, Tiina-Äikäs and Riitta-Marja Leinonen (University of Oulu)

Contrary to socially and legislatively controlled human burial grounds with organized maintenance, pet cemeteries are often stages for personal and spontaneous expressions of grief and longing. The many-faceted material culture associated with these dynamic deathscapes makes them a rewarding subject for contemporary archaeology, but methodological and ethical considerations also ensue. They will be discussed here reflecting the ongoing documentation and data collection at a pet cemetery in northern Finland that contains graves of ca. 4,500 companion animals. Pet cemeteries, just like human burial grounds, are today ethically very delicate research environments, because companion animals are growingly considered as family members. Thus, the application of non-invasive archaeological research methods – RTK-GPS/GIS-based mapping, photography and an adaptation of a documentation sheet used by the Finnish Heritage Agency to record ordinary funerary monuments – has been emphasized. First-person participatory and reflexive sensory ethnography complemented with semi-structured interviews of key informants are the methodological contributions of anthropology to the study. In addition, cyclic visits to the site coinciding with the main public holidays associated with the remembrance of the deceased (All Saints' Day and Christmas), aim at building up a series of observations on site dynamics spanning several years if not decades.

Exploring triangulation: Archaeology, Art and a third space for imagining and speculation

Alex Hale (Historic Environment Scotland), Susan Brind, Jenny Brownrigg, Gina Wall (GSA) and Birthe Jorgensen (Artist)

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What role should imaginary and speculative strategies play within our methodologies? This paper aims to explore intersections posed through site writing (Rendell 2010), performativity (Cull 2014, Bell 1999) and archaeologies of the contemporary past (Lucas and Buchli 2001, Graves Brown et al 2013, Russell and Cochrane 2014). Taking two examples, Scalan; a ruined farm in rural Moray and Garnethill public park, in inner city Glasgow, we will explore an interdisciplinary reading of both sites. The paper will consider and discuss how sharing methods of interpretative plane table survey, time-lapse video, performativity, photography and site writing can open up this third space between contrasting sites and disciplines, approaches and imagined temporalities. The artist/archaeologists who came together to explore intersections of practises, ideas of seeing and being, and methods of encounter, have woven an assemblage of time, impermanence, lines and contradictions, and are still exploring how a third, speculative space comes into being.

Same same – but different: Documentation methods within forensics and archaeology

Anna McWilliams (Södertörn University), Björn Nilsson and Nicolo´ Dell'Unto (Lund University)

Archaeology and crime scene forensics have at their core two main similarities: the first is the task of recreating an event through the material that has been left behind; the second is that the site and the materials within it has to be transported from the physical three dimensional to documentation which will be analysed, interpreted and eventually used for communication and visualisation. Within archaeology the results of our analysis and interpretation is presented in books, articles, films and in museums. Within forensics the interpretation is brought forward and presented to a court where the majority of the participants have never been to the site themselves. This 'transportation of the three dimensional site' through other media is therefore one of the core conditions within both archaeology and crime scene forensics.

But there are also some fundamental differences between the fields of archaeology and crime scene forensics. Archaeologists have a strong connection and grounding within academia as employment requires at a minimum an undergraduate degree in archaeology. Archaeology is also a discipline which balances between humanities, social sciences as well as more 'hard sciences', such as technology and natural sciences. Crime scene investigators are generally police officers that have carried out applied knowledge courses to specialise in the field which is more influenced by 'hard sciences'.

Methodologically our work may be the same but our approaches are still very different. In this paper we will discuss recent cooperation between the Swedish police and researchers in order to question what our methodologies really are, how they affect the way we work and

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the results we produce as well as what we can learn from each other's different perspectives.

Designing a data archaeology: perspectives on archaeology and design

Jane Ruffino (Södertorns Högskola)

Digital society can be said to have taken an 'algorithmic turn,' where rule-based systems, usually invisible, increasingly suffuse daily experience. We create more data than ever, every day. Artifacts have always been 'black boxes' of decisions, but now there is much more potential to understand the invisible rules that shape artifacts and experiences.

So how do we as archaeologists handle data as material culture, without reproducing the conditions of its production, specifically around human rights, digital colonialism, and both state and corporate surveillance? These are questions addressed by information science and archival fields, as well as the internet freedom space. What about us?

For the past decade, I've been working in the tech and design industry, where asking questions archaeologically has driven my professional practice. Now, as I return to archaeology, I want to turn design questions into archaeological ones, with an aim to develop models and methods for studying digital data as material culture.

I'll present some practical problems around dealing with digital data and design: who owns our historical social media? Who owns the cloud, really? (hint: it's Amazon.) Why can't you archive an app? Why can't people shut up about the blockchain?

I hope to provoke discussion that can take us beyond enticing thought experiments, and toward some methods we can use.

Goonhilly Village Green - an artist-led approach to engaging people in place

Sara Bowler

Goonhilly Village Green is an artist-led project designed to engage a wide public in various investigations into the history and archaeology of Goonhilly Downs on Cornwall's Lizard peninsular. First presented in 2015, a second, larger, more durational programme was delivered in May 2019, attracting 500 people to a day long event celebrating the unique location that is Goonhilly Downs.

The area currently is home to Goonhilly Earth Station Ltd (a private company formed out of the original GPO run Goonhilly Satellite Earth Station built in 1961). Alongside it is the Goonhilly Downs National Nature Reserve, a SSSI and home to

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very specific flora and fauna associated with the historic heath and underlying serpentine geology. During World War 2 it was part of RAF Dry Tree radar station, a link in the Home Chain network. This area of the Downs was originally in the ownership of the Vyvyan family at Trelowarren Estate (listed in Domesday 1086). The highest point on the Lizard peninsular is marked by the Dry Tree standing stone which also marks the confluence of five parish boundaries, surrounded by around 40 Bronze Age barrows.

I will look at how eight commissioned artists interacted with multiple host organisations to reflect on and incorporate a wide ranging response to the history and archaeology of the site and will consider how artists working with contemporary, non-traditional methods, can enhance a broad public's experience of place, enabling people to approach complex histories in new ways.

Detoxing Tea Break

Hosted by members of Museum Detox

What better time to chat than over tea?

One of the first unambiguous textual references to the consumption of tea as a beverage can be dated to 59 BCE during the Western Han Dynasty. Archaeological research reveals that tea was appreciatedby Han Dynasty emperors as early as 2100 yr BP, with the oldest tea ever found in the Han Yang Lin Mausoleumnear the modern-day city of Xi'an, western China.

Known for its refreshing taste, subtle aroma, and restorative qualities tea is one of the world's most popular beverages. Afternoon tea is undoubtedly a firm British tradition, and we can't deny the importance of tea break on site, in the lab, or in the office.

Throughout the break let us ponder the very existence of our tea breaks, and how we choose to make and enjoy our brew.

How has British colonialism influenced our idea of a good cup of tea? For many the first law of tea is that it should be poured into a transparent vessel so that we can visually appreciate and admire the warm, rich colours prior to smelling, and then tasting. Secondly the dilution of the delicately combined combination of colour, aroma and taste with the addition of milk is quite the controversy! What parallels can be drawn between archaeological method and the rituals of tea making?

Join members of Museum Detox and members of the newly formed Museum Detox Archaeologist Sub-group for a detoxing tea-break discussion. From heritage washing to site safety, we will discuss and address the very basics of what we do, how we do it, and how we might engage with the materiality of the contemporary and historical past in a way that is more broadly relevant to society today.

Bring your own tea!

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Session 4: Inclusive methods

Contemporary archaeology: A museum's perspective

Kath Davis (Museum of London)

The Museum of London is exploring the contemporary archaeology of Finsbury Park. What can collecting left objects and rubbish tell us about a London park in 2019? How does this collection of material culture reflect the many uses, users and meanings of this parks and public space? How can we involve as many park users and local stakeholders as possible in collecting, reflecting and interrogating this material?

What do we then acquire in to the Museum's collection? How does this type of archaeological find fit into museum documentation?

This paper will share our experience as a museum organisation of actively collecting contemporary archaeological material as collaboratively as possible. It will consider the opportunities and insights this has provided but also reflect on the challenges and issues encountered.

The project is part of Curating London, the Museum's Art Council England programme to collect London with Londoners. The project is in partnership with 2NQ and Furtherfield, arts organisations based in the park itself.

Is public engagement engaging? Demonstrating the need for inclusive and creative public outreach with developer-funded archaeology

Leah Hewerdine (Royal Holloway University of London)

Public engagement is not a current priority in UK planning policy (see: Flatman & Perring, 2012: 7; NPPF 2018: 49), yet local communities often show a keen interest in their local historic landscape. This paper will demonstrate there is a strong demand for engagement from the wider public, especially creative avenues which inspire local people to engage with heritage. A better understanding of how communities have engaged or would like to engage with local developer-funded archaeological sites is shown through several case studies in the Thames Valley, UK. I will also discuss how best to measure the success and impact of public engagement activities, giving special attention to assessing the accessibility of public engagement opportunities and the measures taken to make activities inclusive for all. Developers are often seen as the enemy by the wider public; I will discuss how this may be a consequence of the 'black

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box' effect (Latour 1987), whereby developers can be unaware of how best to approach archaeology and the wider public can be unaware of the developer-funded process. In its conclusions, this paper will make recommendations for best practice that go beyond basic dissemination of information to further enhance the public's passion for archaeology.

Negotiating counterpreservation: Ethnography of a lively urban ruin

Pablo Arboleda (University of Glasgow)

Located in Madrid's city centre, Tabacalera is a massive 18th-century industrial building that functioned as a state-run tobacco factory until its closure in the year 2000. After a decade of abandonment, the Ministry of Culture leased part of the property to a series of local collectives for use as a 'self-managed social centre'. Here, in an atmosphere characterised by what Daniela Sandler calls 'counterpreservation' (minimal architectural interventions that purposely respect the existing aesthetics of decay) all kinds of communal activities are held daily. Consequently, in only few years, Tabacalera has become a critical heritage icon for free culture and the libertarian movement – something mirrored in the alternative, changing materiality of the site. Said case study presents clear resonances with the work of contemporary archaeologists in the last years, where less intrusive conservation strategies are meant to afford patina, ruination, and entropy (Dawdy 2010; Olsen and Pétursdóttir 2014, Kobialka 2015). For the last year, I have engaged in the social dynamics within Tabacalera researching motivations behind collectives' increasing attachment to the building and their opposition to a potential integral restoration to be carried out by the government. This immersive ethnographic study encompassed participation at meetings, events and institutional debates, resulting in a collection of fieldnotes and semi-structured interviews that demonstrate how unorthodox conservation actions can be implemented without compromising modern urban ruins' representative traces. Focusing on that which unites stakeholders, the human dimension behind this methodological approach contributes to building bridges whilst advocating for mutual understanding as the driving thread to face future challenges together.

Excavating The Reno

Linda Brogan

'I'm half-caste. Born in the Moss Side ghetto of no blacks, no Irish, no dogs. A playwright. Expelled from my own rehearsal for suggesting the white middle class director was asking the secondary white characters what they think, and telling the black main characters what to think. I read an authentic slave narrative. Jacob D Green apologised for stealing a horse to escape. A white man would see himself as a

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hero. Cap in hand Jacob appeases the missionaries for alms. I realised I too bend for the white arts world. If Jacob rolled up at the Reno he'd relish slapping the mistress as he galloped away.

I sit on the grass of the 1986 demolished cellar club. It's covered in poppies. Remembrance. In our civilisation half-caste was a badge of honour. I was still under there. I could feel it.

2016 ACE funded I collected our memoirs. 2017, we excavated the Reno with Salford University Archaeology. Lit like Pompeii, we partied on its bank. 2018 we were finalist in 8 awards. 2019 to 2020 we are resident in Whitworth Art Gallery: evolving a temple that will illuminate all we worshipped down there. 2021 our musical will play in MIF.'

SUNDAY 3 NOVEMBER 2019

Plenary paper session at Museum of London Docklands, West India Quay, No. 1 Warehouse, Hertsmere Road, E14 4AL	
9.30 – 11.20am	**Session 5: Methods for mapping and moving**
9.30am	**Planes, trains and automobiles...and walking: Modalities and methodology** Paul Graves-Brown
9.50am	**Wandering Shards** Susan Trangmar (Central Saint Martins, University of the Arts London)
10.10am	**Bunker Archaeology Revisited** Marc Adam Fenchel (University of Copenhagen)
10.30am	**Why Map?** Carolyn White (University of Nevada, Reno), Myles McCallum and Steven Seidenberg
10.50am	**Guerrilla Archaeology - Maps, Apps and Storytelling - A Glastonbury Case Study** Barbara Brayshay and Jacqui Mulville
11.10am	**Discussion**
11.20 – 11.40am	**Coffee break**

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11.40am – 1.40pm	**Parallel workshops/activities** at various locations – see below for details				
	The Counter Play Game: building counter-power in archaeology Iida Kayhko and Siobhán Forshaw Museum of London Docklands	**The Past is our Playground! Anarchaeology at Museum of London Docklands** Rebecca Hearne Museum of London Docklands	**JustMap - Cartographies for Citizen Urban Projects** Barbara Brayshay and Nicolas Fonty Museum of London Docklands	**Economics is the method: groundtruthing neoliberalism in Docklands** Sefryn Penrose Outside Museum of London Docklands	**Whose Thames?** Thames Discovery Programme Outside Museum of London Docklands
1.40pm – 2pm	**Closing remarks**				
2pm	**CLOSE**				

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SUNDAY 3 NOVEMBER 2019

Paper abstracts

Session 5: Methods for mapping and moving

Planes, trains and automobiles…and walking: Modalities and methodology

Paul Graves-Brown

Back around 2008, John Schofield and I started a project looking at how train passengers could be informed about the landscapes they were travelling through. This has grown into a broader inquiry into different travel modalities (Graves-Brown and Schofield forthcoming), and how they can be used as methods for studying the fractal scales of contemporary landscapes (Edgeworth 2013). Starting with walking, which I previously discussed at the 2012 CHAT, we have looked at the car based "windshield survey", train travel and landscapes from the air, including the role of Google Earth and the advent of drones (not to mention Street View). Our principal argument is that travelling at different speeds and on different modes of transport represents a kind of Verfremdungseffekt. In the now timeworn phrase, making the familiar unfamiliar, and thereby allowing us to see patterns at different scales of analysis. All aboard!

Wandering Shards

Susan Trangmar (Central Saint Martins, University of the Arts London)

This visual essay takes as its point of reference the foreshore of the River Thames at Greenwich in order to develop a series of reflections upon the transformative potential of 'waste' material (bone) associated with the site. Artefacts with past origins can be understood not as a repository of secrets to be unearthed, but as material energies exercising power in the present, part of a dynamic of forces and flows. These energies combine with the powers of river tides, foreshore environs, human subjectivity and camera apparatus to constitute a relational assemblage. Environment can then be understood as a 'meeting place' of energies rather than a 'thing' which we are outside of.

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Bunker Archaeology Revisited

Marc Adam Fenchel (University of Copenhagen)

Drawing on inspiration from urban planner and philosopher Paul Virilio´s ground-breaking Bunker Archaeology publication from 1975, I will explore and assess methodological approaches to the archaeology, material history and materiality of WWII bunker fortifications as part of the recent historical archaeological record. In this inquiry, I invite the audience to venture through the ruined and derelict German WWII bunker fortifications on the Danish west coast, preserved as part of the fragmented remnants of Adolf Hitler's mega-scale fortification project, stretching some 5000 kilometres across Nazi-occupied Europe, from the North Cape in northern Norway to the FrenchSpanish border. Based on a survey of a small assemblage of German ´regelbau´ concrete bunkers, I will present trans-disciplinary approaches to landscape walking, the technical documentation of archaeological transformations and the engagement with the ongoing social life and hauntings associated with these spaces. Based on results from this research, I will furthermore seek to direct pertinent questions regarding how the archaeological encounter with WWII bunkers in the present may assist in addressing transient memories and alternative narratives of a dark chapter of our recent past as well as engaging in contemporary political discourse.

Why Map?

Carolyn White (University of Nevada, Reno), Myles McCallum and Steven Seidenberg

Much of the field work undertaken in contemporary archaeology builds on methods developed to study the more distant past. Contemporary archaeology practitioners arm themselves with the tools of survey, artifact collection, photography, and mapping, among others, to understand the spaces and landscapes of interest. At the same time, and as the theme of CHAT 2019 suggests, method has not been thoroughly interrogated in contemporary archaeology, at least not publicly. Our collaboration in Italy has resulted in a self-examination of the purpose and utility of such core methods, particularly mapping. In contemporary archaeology, is precise mapping necessary? If so, why? If not, what does this say about the work that we are doing? How does the use (or lack of use) of maps speak to the different goals of contemporary vs. other archaeological pursuits? Can mapping be replaced by photography? We examine whether mapping matters using our collaborative efforts in southern Italy's Riforma Fondiaria project as a case study.

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Guerrilla Archaeology - Maps, Apps and Storytelling - A Glastonbury Case Study

Barbara Brayshay and Jacqui Mulville

Participatory mapping practices have received a great deal of attention from researchers seeking methods to engage communities as an alternative to more conventional action research tools. These methods have been used widely as a way of engaging people across a range of social and environmental issues. Participatory mapping provides a different format for public engagement because it emphasises and visually represents the spatiality of people and community places. The aim of the map is to act as an "agent provocateur" rather like a campfire – people gather round, it provokes conversations and reveals through storytelling the rich multi-layered communities of interest and identity that coexist in any spatial location. During the 2017 Glastonbury festival, we used these methods to explore placemaking in the ephemeral 'pop up' world of the Festival site. Now running for almost 50 years Glastonbury has a rich heritage of festival narratives enmeshed in its streetscapes and performance areas - stories of ritual, commemoration, pilgrimage, utopias and ecstatic experience emerged. In particular, the Swan Circle, a modern stone circle inevitably became the focus of a contemporary archaeological study.

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Parallel workshops/activities

The Counter Play Game: building counter-power in archaeology

Iida Kayhko (Royal Holloway University of London) and Siobhán Forshaw (University College London)

Counter-power is the force that investigates and challenges the ways in which our lives are governed by capitalism and other oppressive powers – such as the state, (neo)colonialism and patriarchy. To build counter-power is to find new ways of life and of resistance. In archaeology, counter-power can be found in calls to decolonise heritage and in community-led archaeological projects aiming to engage with narratives outside of the mainstream. Counter-power is what bubbles under in reimaginings of hierarchies at field sites, in the university strikes that brought UK campuses to a standstill in 2018, and in feminist challenges to patriarchal modus operandi. This session investigates the potential of taking these practices to the next level. This session takes the form of the Counter Play Game, a tabletop group strategy game presenting pathways through which players together explore ways to build counter-power in our methods and our work. This allows us to take risks in the safe environment of the game, playing out situations encountered by archaeologists in different fields. By bringing together our knowledge about the struggles in our communities and places of work, we tap into collective utopian and resistant imaginations. This session is also an experiment in play as method, challenging ideas of what it means to create communal thinking and resistance at an academic conference.

The Past is our Playground! Anarchaeology at Museum of London Docklands

Rebecca Hearne

Inspired by and borrowing from New York-based museum tour company Museum Hack, as well as my personal and social art practice and work on psychogeography, unthinking, and reimagining, I propose to take CHATmethod delegates on a tour of Museum Of London Docklands. I will visit MOL Docklands in advance of CHAT, research selected display objects and their lesser-known narratives, and deliver an interactive 'museum experience' for conference delegates (with games, prizes, and selfies galore).

I am interested in responding to the increasing 'fun-ification' of archaeology, heritage, and the museum experience and seeing how archaeological professionals communicate and respond to this. However, I also aim to subvert the

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already-subversive: i.e., challenging Museum Hack's claim that they aim to bring museum education to the masses while charging prohibitively expensive rates for their entrance fees and professional training courses.

I invite delegates to join me in playing with the past and inventing our own (free!) ways to subvert the traditional museum experience to use in our own archaeological practice. Fun, play, mess, and failure are overlooked and undervalued in academia: I want us to see how much fun we can have when we create the time and space for imagination.

JustMap - Cartographies for Citizen Urban Projects

Barbara Brayshay and Nicolas Fonty

JustMap is a set of participatory mapping tools that bring together creative citizen engagement with digital mapping methodologies through public workshops, community events and festivals. Inevitably many of our projects are located in urban planning contexts, the aim of the mapping is to gather local knowledge, visualise community assets, networks and projects, and identify strategic cooperation's and proposals for grassroots, community-led involvement in (re)development plans. We highlight our work at both local and metropolitan scales, and will focus on one of our most recent projects – mapping places at risk in the pathways of the proposed Oxford-Cambridge Expressway - a contemporary archaeology of placemaking. At the heart of our approach is the methodological and theoretical frame of "community sensemaking" (de Moor 2017). Our experience has shown that participatory mapping is a powerful tool for generating conversations, gathering knowledge and building empowering networks. However, the challenge for citizens to have their lived experience of (re)development heard is in the steps beyond the mapping – the weak instruments available to them at a local authority and city level for participation, and their call to developers and local authorities to embrace genuinely inclusive planning processes. In this workshop, we will look at the key dimensions of Process, Language and Tools - we have lessons learned that we will share (what worked and what didn't) and invite you to join us to think creatively about participatory mapping for community engagement in your projects.

Economics is the method: groundtruthing neoliberalism in Docklands

Sefryn Penrose

"Economics is the method," said Margaret Thatcher in 1981, "but the object is to change the soul."

"Soulless," said Mitch S in 2016, in his one star TripAdviser review of Canary Wharf.

This tour of Docklands invites an archaeological eye on London's global trade centre. What could an archaeological investigation of neoliberalism look like beyond marginalisation? The challenge of interrogating the policies, positions and phenomena that comprise 'neoliberalism' currently belongs to an interdisciplinary nexus of practices and approaches with which archaeology has not associated itself. We will explore what an archaeological approach – or an approach by archaeologists – might reveal about a period of extreme change apparently designed to change the soul. We will explore landscapes that shifted from industry to commercial services, and uncover what sort of a place powerful ideological and ad hoc economic and political methods have created. Our mission is our method: to search for the soul of Docklands.

Whose Thames?

Thames Discovery Programme

The Thames Discovery Programme is a community archaeology project hosted by MOLA, which works with volunteers from across London to record and monitor the eroding archaeology of the Thames foreshore. The project regularly organises walks, talks and events and conducts active digital outreach to increase awareness of the archaeology of the Foreshore. However, like many archaeological projects our audience is predominantly white, middle class and university educated, and not reflective of the wider population of London. How can we make the archaeology of the foreshore relevant to the wider population of London? How do we include the multiple stories of the foreshore in our work and do away with a single 'expert' voice? On this walk we will experiment with a different way of organising a foreshore walk, to give space for other ideas and voices to be heard. The walk will be attended by CHAT Attendees and TDP Foreshore Recording and Observation Group (FROG) volunteers.

Timetable:

We'll be visiting the foreshore at Wapping, please allow 30 mins to travel by public transport from/to the Museum of Docklands.

11:20 - Meet one of the TDP outside Museum of Docklands to travel as a group
11:50 – Meet at Town of Ramsgate Pub, 62 Wapping High St, London E1W 2PN if you're making your own way there
11:50 - Foreshore walk
12:50 - Group discussion
1:10 – Travel back to the museum

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Poster abstracts

Off the beaten track: Reflections on interdisciplinarity

Coralie Acheson (University of Birmingham/Arup)

Three years ago, I found myself standing on a two-hundred-year old bridge on a chilly autumn day wondering how on earth I had gotten myself into a position where I was going to need to approach complete strangers and ask if I could interview them. Since then I have carried out nearly 240 interviews alongside weeks of participant observation and the collection of complementary digital materials. And I never once really felt like I knew what I was doing. Research is often necessarily messy, but it rarely appears this way when presented in print. This poster is a personal reflection of my experiences as an archaeologist attempting to carry out interdisciplinary research on heritage tourism, presented through an honest commentary on my own written methodology. Through a combination of clear and hidden text this poster invites you to peer behind the curtain into the mess hidden in a neat methodology and share your own thoughts on the fears and joys to be found in venturing off the beaten track.

Note: The text of this poster will be available with contrasting colours and large print and the presenter will be available throughout the conference for discussion.

Social stories at the museum

Meg Howard

PECs is a system of communication used in special education. It simplifies words and phrases into a pictographic form, which is used in day-to-day communication or as a mode of storytelling. One example of the use of storytelling are social stories. Social stories are used to layout a schedule or break down an event or process so it may be understood.

My presentation/poster will put forward 3 examples of social stories pertaining to archaeology. The social stories will be composed of 6

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symbols or less and will be useable for the following issues:

- What is archaeology and where does it come from?
- Why is it relevant to me?
- Why can't I touch it?

This presentation draws upon my experience as a carer, a teacher and a commercial field archaeologist. I hope to present a simple but effective access point for caregivers to enrich the museum experience for their dependents.

Entanglement and the Semantic Web

Alex Casper Cline

The concept of Entanglement is found frequently in Archaeological Theory as a means of describing the complex interactions between peoples, places and things. Contemporary use originates with an anthropological study of colonial encounters, but also draws from the Actor Network Theory of Science and Technology Studies. This presentation looks not at the theoretical development of entanglement as a concept, or as a framework for understanding a specific site. Instead, it shows how the movement towards linked open data works to embed entanglement within our archives.

Databases and spreadsheets - which store no relational information - remain our key conceptual model for data storage, even as we have begun to think about sites and relationships very differently. Graph databases - the architecture underlying linked open data - allow for new forms of linkages to be envisioned. At the same time, the overall concept remains confusing for many, and many competing standards exist. This presentation explains some of the more popular frameworks, showing excavators and archivists how to stash their potsherds on the semantic web.

From the materiality of the rubber period (1850-1920) to the agents of the elastic god at the Lower Amazon: entanglement in an emerging present

Tiago Silva Alves Muniz

This ongoing research aims to explore the debate about the Amazonian contemporary past through historical and contemporary archaeology. The actual PhD study named: "The agents of the elastic god during the nineteenth century

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in the Lower Amazon" is divided into three parts: historical context, materiality of the rubber period and Amazonian local knowledge. Here, the objective is to explore materiality debates that link the material culture studies and the contemporary past with the Amazonian communities that produced latex during the past rubber period. Recently, in one of these communities at the Lower Tapajós (Pará State, Brazil) a native rubber tapper found some stoneware bottles and other glass bottles around ancient native rubber tree called *Hevea brasiliensis*. This area is the same where Sir Henry Alexander Wickham collected rubber seeds to be sold to Kew Garden in 1876. That fact could have contributed to the crisis of the Brazilian rubber economy in the following years. Today, these Amazonian communities still hold remnants of those rubber tappers and some still produce latex to handicraft sells and have their own recipes to labour latex adding local knowledges and substances. So, the present discussion is about recognizing the agencies of the rubber (plants, things and humans) and its heritage futures addressing current debates on contemporary archaeology.