Contemporary & Historical Archaeology in Theory (CHAT)

Conference Programme

University of the Highlands and Islands Archaeology Institute, Kirkwall Orkney, Scotland
CHAT 2016

Welcome to CHAT 2016 Orkney - RURALITY! The University of the Highlands and Islands Archaeology Institute is delighted to host the conference and hope that you enjoy your time in Orkney. We have aimed for a wide and varied conference that takes in pre-conference field trips (Alternative Tour of the Orkney West Mainland, Kirkwall Walk), oral presentations, posters, artistic installations, film screenings, 3M_DO workshop and some Orcadian hospitality. We hope that this will give you some space and inspiration to think about contemporary and historical archaeologies in and of rural places and ideas of Rurality.

University of the Highlands and Islands Archaeology Institute

The University of the Highlands and Islands is the United Kingdom’s leading integrated university encompassing both further and higher education. We are not a traditional university. We are different. We are part of a new breed of tertiary institutions, the only one in Scotland and one of only a few in Europe, which uses some of the best online learning technologies available to bring high quality teaching and learning to rural Highland and Island communities.

Based in the Highlands and Islands of Scotland, our distinctive partnership of 13 independent colleges and research institutions is locally based and rooted in communities, but with national and international reach, as part of a regional university structure.

Our reputation is built on our innovative approach to learning and our distinctive research and curriculum – all enriched by the people, natural environment, economy, culture and heritage of the Highlands and Islands and its communities.

We have 40,000 students at the heart of our university partnership and we are measured by their success. Our curriculum portfolio across both further and higher education is designed to meet current and future local and regional needs and to attract other students to the Highlands and Islands to study.

The University of the Highlands and Islands Archaeology Institute is located in one of the most exciting areas for archaeology in the world – Orkney in Northern Scotland. Surrounded by a palimpsest of archaeological sites and landscape, ranging from the Mesolithic to the present, The Archaeology Institute is well placed as a world-class teaching and research organisation to advance our understanding of the historic environment. For more information on teaching, research and lifelong learning at The University of the Highlands and Islands Archaeology Institute visit our website or check out our social media:

Web https://www.uhi.ac.uk/en/archaeology-institute
Blog https://archaeologyorkney.com/
Facebook https://www.facebook.com/Archaeology‐Institute‐UHI‐115037505207840/
YouTube https://www.youtube.com/channel/UCYbkUgfZyUkGYMnqeNz5AlQ
Twitter https://twitter.com/UHIArchaeology
Rural CHAT

Hosting the conference in Orkney away from the usual metropolitan centres will offer CHAT a chance to experience rural areas by situating itself within one. Orkney is both rural and island, and a microcosm for wider issues. In the past and present Orkney is a gateway, a crossroads and a hub, typified by recent renewable technology test sites. In this sense, the edge-lands are for innovators both in the past and present, and are orientated towards the future. With superfast communications technology, the internet and increased mobility, the dominance of urban centres for popular culture and social interactions is eroding. Are we ‘all urban now’ or is rurality growing new modes of existence?

We have identified a number of themes and questions:

- **Experiencing and experiences of rural areas**: What are rural ‘ways of life’ and how can we think about these archaeologically? Rural areas as contested landscapes past and present. How is our experience of rural heritage sites (tourism) mediated through convention and control?
- **Agriculture, technology and landscape**: What are the social and political economies, landscapes and materialities of the recent past and present in rural areas and islands? Can we re-theorise rurality in Historical and Contemporary Archaeology?
- **Movement and travel within and between rural areas**: How do these mobilities evidence themselves in blurring the boundaries (land and sea), both socially and spatially, between rural, urban and island areas? What is the role and history of digital technology in rural development?
- **Ruralisation of the urban**: Archaeologies of parks, wastelands, community gardens, theme parks, pseudo-rural landscapes and counter-urbanisation. How has urban design brought rural into urban?
- **Rural areas as innovators / future orientated**: Renewable technology and the development of more sustainable ways of life. Boom-bust economies of the recent past. Are terms such as ‘rural’ and ‘urban’ still useful? How can we challenge concepts / assumptions of remoteness and marginality?
Programme

Thursday 20th October

**Fieldtrip**  10:00 - 17:00  Alternative tour of Orkney West Mainland  Free (booking required on registration form)

Friday 21st October

**Fieldtrip**  10:00 - 12:00  Kirkwall walk  Free (no booking required) meet at Harbour slipway, Harbour Street

<table>
<thead>
<tr>
<th>Session</th>
<th>Time</th>
<th>Speakers</th>
<th>Venue: Orkney Theatre, Kirkwall Grammar School</th>
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<tbody>
<tr>
<td></td>
<td>11:00 - 13:00</td>
<td>Organisers</td>
<td>Registration: Orkney Theatre Foyer</td>
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<td></td>
<td>13:00 - 13:10</td>
<td>Organisers</td>
<td>Opening remarks</td>
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<tr>
<td>1</td>
<td>13:10 - 13:35</td>
<td>Paul Graves-Brown</td>
<td>Semi-Rural</td>
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<td>1</td>
<td>13:35 - 14:00</td>
<td>Sarah Cowie</td>
<td>Archaeology of Environmental Injustice</td>
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<td>1</td>
<td>14:00 - 14:25</td>
<td>Sarah May</td>
<td>Is the Lake District a rural area?</td>
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<td>1</td>
<td>14:25 - 14:50</td>
<td>Matthew Edgeworth</td>
<td>Constructed rurality</td>
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<td>1</td>
<td>14:50 - 15:15</td>
<td>Sonia Overall</td>
<td>Walking backwards: psychogeographical approaches to heritage</td>
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<td>1</td>
<td>15:15 - 15:25</td>
<td>Discussion</td>
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<td>1</td>
<td>15:25 - 16:05</td>
<td>Coffee</td>
<td>Exhibitions* &amp; posters** (Foyer area)</td>
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<tr>
<td>2</td>
<td>16:05 - 16:30</td>
<td>Coralie Acheson</td>
<td>Imaginaries of ruralness in the construction of tourist space at an industrial World Heritage Site</td>
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<tr>
<td>2</td>
<td>16:30 - 16:55</td>
<td>Martin Locock</td>
<td>Hinterland; rurality, community and heritage in Ceredigion</td>
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<td>2</td>
<td>16:55 - 17:20</td>
<td>Nota Pantzou</td>
<td>Abandoned landscapes and practices. What is the future of rural heritage in Greece?</td>
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<tr>
<td>2</td>
<td>17:20 - 17:45</td>
<td>Erin Gibson</td>
<td>Forestry Cairns and rural Lifeways: Examining heritage in the Aldephi State Forest, Cyprus</td>
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<td>2</td>
<td>17:45 - 18:10</td>
<td>Stein Farstadvoll</td>
<td>Rural Reminders, Enveloping Urbanity, and Encroaching Wilderness: the Case of a Ruined Landscape Garden in Norway</td>
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<td>2</td>
<td>18:10 - 18:25</td>
<td>Discussion</td>
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<td>Organisers</td>
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<td>2</td>
<td>18:30 - 20:00</td>
<td>Food and drinks (Orkney Theatre foyer)</td>
<td>Exhibitions &amp; posters</td>
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<td>3</td>
<td>20:00 - 21:30</td>
<td><strong>Film evening</strong></td>
<td>Orkney Theatre. Chair: Angela Piccini</td>
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<td>3</td>
<td></td>
<td>Jasper Coppes (Artist)</td>
<td>Future Flows (short film)</td>
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<td>Mark Jenkins (Film maker)</td>
<td>Imaginary Worlds of Scapa Flow (short film)</td>
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<td>Session</td>
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<td>9:00 - 9:30</td>
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<td>9:30 - 9:40</td>
<td>Organisers</td>
<td>Opening remarks</td>
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<tr>
<td>Urban</td>
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<td>Rural</td>
<td>Chair: Matt Edgeworth</td>
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<td>4</td>
<td>9:40 - 10:05</td>
<td>Chiara Ronchini</td>
<td>Rurbanities: Recording Rural Urbanities</td>
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<td></td>
<td>10:05 - 10:30</td>
<td>April Beisaw</td>
<td>What Lies Between the Trees of New York City's Idyllic Rural Watershed? Artefacts of Urbanization.</td>
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<td></td>
<td>10:30 - 10:55</td>
<td>Emma Dwyer and Hilary Orange</td>
<td>Living the Good Life in Leicester, Environment City</td>
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<td>11:20 - 11:45</td>
<td>Coffee</td>
<td>Exhibitions* &amp; posters** (Foyer area)</td>
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<td>Rural heritage and landscapes 2</td>
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<td>Chair: Nota Pantzou</td>
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<td>5</td>
<td>11:45 - 12:10</td>
<td>George Geddes</td>
<td>Ultima Thule - St Kilda and Pabbay. Two remote Landscapes in the Outer Hebrides, their archaeology and history.</td>
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<td></td>
<td>12:10 - 12:45</td>
<td>Jonathan Fowler</td>
<td>Terraforming Arcadia: An Archaeological Perspective on French Wetland Agriculture in Colonial Nova Scotia</td>
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<td></td>
<td>12:45 - 13:10</td>
<td>Gisli Pálsson</td>
<td>Distant reading of storied lines: tracing tendrils of agency across 18th century Iceland</td>
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<td></td>
<td>13:10 - 14:00</td>
<td>Lunch</td>
<td>Included in delegate fee</td>
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<tr>
<td>Rural politic</td>
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<td>Chair: Sarah Cowie</td>
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<td>6</td>
<td>14:00 - 14:25</td>
<td>Jobbe Wijnen</td>
<td>Think big and think pig: An archaeology of rural protest</td>
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<td></td>
<td>14:25 - 14:50</td>
<td>Felicity Winkley</td>
<td>Access All Areas: Metal Detecting and the Mediation of Rural Landscapes</td>
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<td></td>
<td>14:50 - 15:15</td>
<td>Agusta Edwald and Jeff Oliver</td>
<td>On migration and rural stereotypes in 19th century Scotland and Canada</td>
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<td>15:15 - 15:45</td>
<td>Coffee</td>
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<tr>
<td>Performing rural</td>
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<td>Chair: Paul Graves-Brown</td>
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<td>7</td>
<td>15:45 - 16:10</td>
<td>Alex Hale</td>
<td>Hard to find, mainly forgotten and surpassed by the urban: (re)-rembering rural graffiti art</td>
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<td></td>
<td>16:10 - 16:35</td>
<td>Alistair Peebles</td>
<td>I went to stay in Orkney [...] I started to write poetry'. Ian Hamilton Finlay (1925-2006) c1967</td>
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<tr>
<td></td>
<td>16:35 - 17:00</td>
<td>Amy Woolvin and Fiona Smith</td>
<td>Embodying landscapes through the practice of walking: exploring the 'more-than-visual' and temporality of landscapes</td>
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<td>17:00 - 17:25</td>
<td>Mike Pearson</td>
<td>Deserted places, remote voices: performing landscape</td>
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<td></td>
<td>17:25 - 17:50</td>
<td>Oscar Aldred and Gisli Pálsson</td>
<td>The 'roots' of connectedness: property, plateaus and land lines</td>
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<td></td>
<td>17:50 - 18:00</td>
<td>Discussion</td>
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<td>18:00 - 18:05</td>
<td>Organisers</td>
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<td></td>
<td>18:30 - 20:00</td>
<td>Drinks reception</td>
<td>Kirkwall Town Hall (Main Room upstairs), Broad Street</td>
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### Sunday 23rd October

<table>
<thead>
<tr>
<th>Session</th>
<th>Time</th>
<th>Speakers</th>
<th>Venue: Orkney Theatre, Kirkwall Grammar School</th>
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<tbody>
<tr>
<td>8</td>
<td>9:00 - 9:30</td>
<td>Coffee</td>
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<td>8</td>
<td>9:30 - 9:40</td>
<td>Organisers</td>
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<td>8</td>
<td>9:40 - 10:05</td>
<td>Bob Johnston and Krissy Moore</td>
<td>In ruins? Militarisation and the making of rural landscapes</td>
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<td>8</td>
<td>10:05 - 10:30</td>
<td>Gina Wall</td>
<td>Spectral Encounters</td>
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<td>8</td>
<td>10:30 - 10:55</td>
<td>Julie De Vos</td>
<td>The Inverted Panopticon: Rurality as imprisonment during the Spanish Civil War and its aftermath</td>
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<td>8</td>
<td>10:55 - 11:20</td>
<td>Rupert Griffiths and Lai Wei</td>
<td>Re-interpreting rural margins; abandoned defensive architectures and rock cut burial sites</td>
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<tr>
<td>8</td>
<td>11:20 - 11:45</td>
<td>Coffee</td>
<td>Exhibitions* &amp; posters** (Foyer area)</td>
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<tr>
<td>9</td>
<td>11:45 - 12:10</td>
<td>Alec Finlay</td>
<td>A Primer for the Archaeology of Energy</td>
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<td>9</td>
<td>12:10 - 12:45</td>
<td>Linda Ross</td>
<td>Dounraey: Caithness and the impact of the 'white heat' of technology</td>
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<td>9</td>
<td>12:45 - 13:10</td>
<td>Louise Senior</td>
<td>Flows of Influence: Exploring the 'marginality' of Caithness through the lens of renewable energy</td>
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<td>9</td>
<td>13:10 - 13:35</td>
<td>Gareth Davies</td>
<td>Celebrating, managing and controlling change and innovation within valued rural settings</td>
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<tr>
<td>9</td>
<td>13:35 - 13:50</td>
<td>Discussion</td>
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<td>9</td>
<td>13:50 - 14:00</td>
<td>Organisers</td>
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| 10      | 16:00 - 17:00+| 3M_Disorganisation (discussion workshop) | A 3M_DO quest for the ambiguous quilt of significant heritages |
| 10      | 16:00 - 17:00+| 3M_Disorganisation (discussion workshop) | 3M_DO Venue: Windsor Lounge (Front hotel bar, not public bar) The Shore, Shore Street |

#### Exhibitions

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<tr>
<th>Foyer area</th>
<th>Artist/Title</th>
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<tr>
<td>E</td>
<td>Carolyn Leffley Flood (film installation)</td>
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<td>E</td>
<td>Coralie Acheson Slow Experience (film installation)</td>
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<td>E</td>
<td>Tonje Bøe Birkeland The Characters (photographic exhibition, artist book)</td>
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<td>E</td>
<td>Joanne Coates We Live By Tha’ Water (photographic exhibition)</td>
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<td>E</td>
<td>Lara Band and David Webb An imaginary tour of Orkney from Elsewhere, and Elsewhere From Orkney (Installation)</td>
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#### Poster presentations

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<tr>
<th>Foyer area</th>
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<tbody>
<tr>
<td>P</td>
<td>Eloise Kane Rejecting rurality? An historical archaeology of hare hunting</td>
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<td>P</td>
<td>Katrina Foxton I love RURALITY</td>
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<td>P</td>
<td>Anton Larsson Swedish crofts</td>
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<td>P</td>
<td>Sara Bowler and Elizabeth Masterton Goonhilly Village Green</td>
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<tr>
<td>P</td>
<td>Eirini Gallou Community engagement is island heritage as a catalyst for change: rural communities as pioneers towards sustainability</td>
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Session 1: Defining Rurality

Semi-Rural

Paul Graves-Brown

University College London. slighlymuddy@gmail.com

When we bought our house in Llwynhendy, Llanelli, the estate agent's particulars described its location as “semi-rural”. In fact I was no stranger to such a locale; growing up in High Barnet, in North London, we were 5 minutes from open countryside or the Northern Line.

Without the urban, there can be no concept of the rural, and their boundary zones articulate what “rural” actually means in a contemporary context. In this paper I want to suggest that such places constitute something similar to what biogeographers call an ecotone – a boundary or frontier between two biomes. In ecological terms ecotones are often characterised by their species richness, but is the urban-rural ecotone more of a hostile frontier?

My own experience offers two conveniently salient examples. The boundaries of London have been fossilised by the Green Belt since 1947; an ecotone where any action or fluidity has largely been precluded by legislation. By contrast, the landscape of south west Wales displays much more dynamic boundaries, in which the urban and industrial has colonised the rural but, as often as not, receded, leaving a space of rural recolonisation. But equally where housing has had a great deal more freedom to impinge on the rural landscape.

Perhaps, then, the rural is a more fluid concept than we might think?

Archaeology of Environmental Injustice

Sarah E. Cowie

Assistant Professor of Anthropology, University of Nevada, Reno. scowie@unr.edu

The relationships between biopolitics and processes of capitalism and industrialization have come under increasing scrutiny by activists in the environmental justice movement. Modern and historic societies demonstrate marked environmental discrimination, particularly against racialized groups and working-class communities. This has occurred in both rural and urban contexts, as well as landscapes that transition from rural to urban and vice versa, and environmental injustice has often accompanied those transitions. Discriminatory practices resulted in the disempowerment of marginalized populations, loss of land, forcible movement of communities, contamination of natural resources, and sickening of human populations. While environmental injustice has been explored through ethnographic research in recent times and through historical anthropology, few archaeological studies have addressed this type of discrimination. This paper explores environmental injustice from an archaeological perspective, with particular attention to a case study of a 19th-century company town. There, working class residents who were mostly foreign-born experienced environmental discrimination in the form of an industrial waste dump known as Slag Beach, which was located adjacent to and within their neighborhood. The paper develops a framework of theory and method for exploring environmental injustice through an archaeological lens, and offers suggestions for potential applications.
Is the Lake District a rural area?

Sarah May

University College London. sarah.may@ucl.ac.uk

How do we know if a place is rural or urban? Of course there are various legal definitions and most people have a common sense division in their minds. According to either of these, the Lake District of northern England is clearly rural. But look closer and there are discrepancies. The property market has a substantial speculative element, so that the value of the land has been separated from what it can be used for. The drainage is closely linked to nearby urban requirements - Thirlmere having been established as a reservoir for Manchester in 1984. Contrary to romantic notions of the freedom of rural landscapes, the Lakes are controlled by increasingly byzantine systems of control. The ‘Western Lakes’ or ‘Energy coast’ is dominated by the complex nuclear site of Sellafield and associated industries. So what is the experience of rurality in the Lakes, and how is it different for residents and tourists? Are there different temporalities associated with the rural? In this paper I will focus on the future making practice of this area and examine how concepts of rural and urban underpin those practices.

Constructed Rurality

Matt Edgeworth

University of Leicester. me87@leicester.ac.uk

Sheep graze quietly on low green hills. Few people live in these parts. It is a rural scene. Or at least that is what one might think while driving through this South Bedfordshire landscape on the A421 between Bedford and the M1. From behind the steering wheel it looks as if the hills have always been there. But stop the car and look more closely and there is something very strange and uncanny about them. Through surrounding high fences, small pipes or vents can be seen sticking out of the grass. The landscape seems slightly over-manicured, yet quite uncared for at the same time.

Just two decades ago the hills were not there. In their place were vast quarries, where clay for making bricks was extracted. Since then some of the quarries were filled with water to create lakes and others compacted with landfill. The landfilling process did not stop when the old ground level was reached, however, but carried on to form low hills. Stand on the highest of the hills today and there is a depth of 70m of landfill directly beneath your feet, jammed with human artefacts and novel materials. The pipes are for venting methane. The decomposing materials of which the hills are made are in active interchange with the atmosphere, still settling into the ground as greenhouse gases and other waste substances are expelled.

What this means is that the appearance of rurality is only skin-deep in this case, and under the surface has been almost entirely constructed. The whole landscape is actually a mega trace fossil of the city in disguise, situated 40 miles from London in the midst of what might seem like countryside. But can a rural landscape really be made out of what the city throws away? Who is it for? And what will happen to it in the future?
Walking backwards: psychogeographical approaches to heritage

Sonia Overall

Creative & Professional Writing, Canterbury Christ Church University. sonia.overall@canterbury.ac.uk

Since its Situationist origins in Paris, psychogeography has been considered a primarily urban pursuit. But psychogeographical approaches can easily be extended to walking in rural and semi-rural areas, where constraints and controls on pedestrian access abound.

In this paper I will discuss how psychogeographical practices can be adapted to enhance and alter our experience of rural place, and in particular, sites of historical interest. I will explore how the Situationist-inspired movements Experimental Tourism (Joel Henry), Mythogeography and Counter-Tourism (Phil Smith) react against the packaging of heritage sites and the sanitising effects of the heritage industry.

As a ‘lay’ enthusiast, outside the archaeological community, I am keen to explore what creative interpretation can bring to the experience of heritage sites. How readily can visitors apply the advice of alternative site guides, such as Wrights & Sites A Mis-Guide to anywhere (Hodge et al. 2006) and Counter-Tourism: a handbook (Smith 2012)? How can one look beyond prescribed readings of heritage sites without rejecting expert knowledge?

In light of these issues, I will discuss how I am currently developing my own ‘attentive walking’ practise-based research into heritage projects in Kent, including work with English Heritage sites and volunteers.

www.soniaoverall.net  @soniaoverall

www.women-who-walk.org.uk  @womewhomowalknet

Session 2: Rural heritage and landscapes 1

Imaginaries of ruralness in the construction of tourist space at an industrial World Heritage Site

Coralie Acheson

Ironbridge Institute, University of Birmingham. CRA534@student.bham.ac.uk

It is often said that we are all tourists now, implying that tourism is a way of viewing the world, of consuming it, of performing within it. Tourist spaces are a realm of perception; physical places located in time and space, but transformed by the imaginary (Meethan, 2006, p. 4-5, Salazar and Graburn, 2014, p. 17). In England, it has been argued that authorised heritage discourse leads to the production of a particular kind of heritage tourist attraction, defined by an aesthetic of the ‘rural historic’ (Watson, 2013, 103). Watson argues that industrial heritage is problematic in this context (ibid.), so it is interesting to examine whether this is overcome by transforming industrial heritage into something more closely resembling the dominant ideal. This paper examines this through a study of the tourism imaginaries of Ironbridge Gorge in Shropshire, expressed through tourist produced, and tourist consumed, materials, including guidebooks, websites, postcards, souvenirs and leaflets. Within these materials there is a tension between rural tropes and those focusing on the innovative,
entrepreneurial spirit of the site in the 18th century. Ironbridge is described as the ‘birthplace of industry’, but it seems that it has now grown up, aged and retired to the countryside. The physical location of Ironbridge, in the edgelands of urban Telford and rural Shropshire (GSS, 2014) creates a realm of spatial possibilities. Edgelands are the connective tissues of place, where things can be forgotten or created (FPC, 2015, 167). Is it possible for industrial heritage sites to truly conform to narrative of the ‘rural historic’, or does it instead balance at the threshold, the decay of post-industrialisation en-route halted by conservation and held, for now, in a state somewhere in between?


Government Statistical Service (GSS) 2014. Rural-Urban Classification of Local Authority Districts and other higher level geographies, updated 2015.


Hinterland: rurality, community and heritage in Ceredigion

Martin Locock

University of Wales Trinity Saint David. m.locock@uwtsd.ac.uk

The village of Ponthrydfendigaid in rural Wales is a long way from anywhere. It shares its landscape with the remains of the Cistercian abbey of Strata Florida, now in the care of Cadw: Welsh Historic Monuments, promoted as one of the jewels of Welsh heritage. Alongside research excavations by University of Wales Trinity Saint David, an EAFRD funded project was run in 2011-2013 to promote understanding of the heritage by local businesses and the community.

The project encountered a variety of responses reflecting disengagement with the conventional connoisseur narrative, going beyond apathy and lack of knowledge. This paper explores how the community defines itself in relation to tourists, authorities, and the past, rejecting the imposition of external agendas in favour of an identity constructed from social networks, in which the association with agriculture, mining, and Welsh language culture is of greater significance that the monument on their doorstep. In addition, working with the community revealed the complexity of the population’s cultural and social affinities, suggesting that it should rather be thought of as a group of overlapping communities with distinct interests, membership rules and practices.

The relationship between local inhabitants and their neighbouring icon is enacted through different cultural forms, including family history, poetry, ghost stories, leisure activities, and well and cemetery visits; their understanding of its formal academic history and significance may be minimal. Rather than assume that their interest can be readily attracted through exposure to generic heritage discourse, it is necessary to consider the distinctive elements within the heritage bundle and the emotional baggage they may carry.

The paper concludes by reflecting on the construction of place and identity in a rural context and the tensions inherent in living alongside an asset valued highly by others.
Abandoned landscapes and practices. What is the future of rural heritage in Greece?

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A recent study showed that only 12 per cent of Greeks live in rural areas. The second half of the 20th century in Greece was marked by rural – urban migration. Rural landscapes and especially mountainous regions were deserted, small to medium size villages were depopulated, as the Greek economy became increasingly industrialized, shifting away from the primary sector of the economy. Are there any rural remnants surviving today? Are there any signs of reuse of rural architecture? What about rural movable objects? Is rural heritage considered worthy of protection and management? This paper aspires to answer these questions, focusing on the mountainous region of Western Arcadia in the Peloponnese, and in particular 3 villages on the western limit of the municipal unit of Megalopolis. By examining the surviving rural architecture and movable objects, this study aims to map their state of conservation and identify trends in their abandonment and use, as well as subsequently record local attitudes and national approaches towards rural past. The possibilities of raising awareness regarding the safeguarding and promotion of this type of cultural resources and their future role on local development are also going to be discussed in the context of a heritage project underway in the area.

Forestry Cairns and Rural Lifeways: Examining Heritage in the Adelphi State Forest, Cyprus

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The Adelphi State Forest, located in the foothills of the Troodos Mountains, Cyprus, is a tensioned and contested landscape. Shepherds and their families once inhabited the forest – drew on its resources to feed their flocks, supply wood to make charcoal and pine resin for pitch. Under the British Colonial administration the forest was demarcated; the boundary between State Forest and privately owned land was marked out with forestry cairns, and interactions with the forest and its resources were prohibited in order to ‘protect the forest from grazing and felling’ (SA1/556/1942 Red 9-8). By 1930 most villages and seasonal settlements within the forest were abandoned and villagers relocated to those rural villages lying outside the State Forest boundaries.

To date, formal protection and enhancement of rural heritage in Cyprus has focused on the preservation and development of ‘places of natural beauty’. This paper explores how the boundaries imposed in the 19th century by the British Colonial administration which physically and ideologically separated the ‘natural’ landscape (State Forest) from the ‘lived’ or experienced landscape of the Adelphi State Forest continues to frame approaches to rural heritage in Cyprus.

Villagers continue to hold a deep connection to the forest and its archaeological remains – the abandoned dwellings, threshing floors and goatfolds used by their ancestors. In examining the continued impact of Colonial boundaries on rural heritage, I also question why their narratives are absent from ‘official’ State sectioned and celebrated heritage sites like the Byzantine church of Panayia Phorviotissa – a UNESCO World Heritage Site located within an enclave in the Adelphi State Forest.
Rural Remainders, Enveloping Urbanity, and Encroaching Wilderness: the Case of a Ruined Landscape Garden in Norway

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Retiro is an abandoned and dilapidated landscape garden and country estate located in the town of Molde on the northwestern coast of Norway. It should not be confused with the more famous namesake Parque del Retiro in Madrid. The estate with its garden and villa was built by the industrialist and Danish consul Christian Johnsen in the first half of the 1870s. Retiro was originally located in a rural landscape dotted with fields, humble farmsteads, stone fences, copses, and several other summer estates.

Currently both the garden and the accompanying buildings are in a state of disrepair. The gradual state of disrepair started already in the interwar years. The former rural landscape has been in time replaced by typical urban spaces. Retiro is now adjacent to a large cemetery, sports center, residential areas, and a newly constructed public park. At present, the property is divided between private and municipal ownership. Retiro is a site where conflicting interests collide, from CRM actors who want to restore the property to its original state, to interests in making it an up-to-date urban “green space”, or as a site for residential development.

In the process of being encapsulated by the growing urban landscape, has Retiro itself suddenly been transformed to something urban by a changed contextual relationship? In the long absence from the caring hands of gardeners, Retiro could be described as a post-rural landscape. Can the present ruin-landscape of Retiro be described as an urban interstice, a rural remainder, or is it more closely connected to what one could think of as wilderness? The remnants of Retiro exemplify a site that challenges the usual dichotomies of the rural and urban, and nature and culture.

1 http://objectmatters.ruinmemories.org/

Session 3: Film evening

Flow Country (short film, 16mm)

Jasper Coppes

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“At noon something flew over. Virtually invisible from sight.” Like a visual fieldwork notebook, the fragmented scenes of a 16mm film roll pose a question: what does it mean to see something, to survey the layers of past and present in a desolate landscape? Remnants of ecological and social transformations are captured as the historical records of a controversial site: the Flow Country. By constructing a new inscription on the land the film superimposes earlier attempts to designate or desecrate this vast expanse – blurring the distinction between that which is, has been or is yet to come.

Flow Country investigates the medium of 16mm film as an archeological record. It proposes the idea that the ‘archaeology of the present’ can be a site of production. It pushes the role of the
archaeologist from that of the observer of a disconnected past towards that of an active agent in the creation of future historical layers.

The Imaginary Worlds of Scapa Flow (short film)

Mark Jenkins

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The result of a Pier Arts Centre residency in 2012 which I wrote, filmed and edited, the film was inspired by memoirs of service men and women based in wartime Orkney, taken from three publications: 'Scapa Flow' by Malcolm Brown & Patricia Meehan, 'Sky Over Scapa' by Gregor Lamb, and 'Bloody Orkney' by Virginia Schroder.

The premise for the film was to show another side of wartime Orkney, an alternative view to the much publicised 'Bloody Orkney', and one that rang true with my own experience of coming to Orkney, living here, and making it my home.

Research unearthed poetic memoirs and quite incredible images, both of which I interpreted quite literally. I used the theme of amateur dramatics, a common pastime in wartime Orkney, and wove selected memoirs and facts through this theme.

Filming took place in many locations around the coastline of Scapa Flow, shot in a style to imply theatre flats, using low winter sun to silhouette wartime structures and the figure of Wonderman. The lead emcee for the film is Islandman, the one-time moniker of George Mackay Brown, who's profound quote ends the film.

Thirty-three local people filled roles as crew, actors and voice over artistes. The soundtrack was composed and played by Orcadian James Watson.

The development, process and outcome of the 35 minute film can be seen here: iwosf.wordpress.com.

Session 4: Urban || Rural

Rurbanities: Recording Rural Urbanities

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This paper will explore community-led archaeology in transitional and interstitial spaces in urban areas – rurbanities¹. Terms with negative connotations, such as ‘residual’, ‘marginalised’ and ‘in-between-the-buildings’, are often used to define rurbanities, implying that these areas are uninspiring, left-over spaces within the urban fabric. On the contrary, rurbanities are very fertile ground, and have been chosen for their heritage significance, reclaimed and re-interpreted by local communities who have a connection with these places.
Within the framework of Scotland’s Urban Past (SUP), this paper will illustrate case studies of community groups, who are leading on projects discovering, recording and celebrating the heritage of rurbanities around Scotland’s towns and cities. Groups in Edinburgh, Livingston and Dundee are investigating the blueprint of urban areas, focusing on the heritage between the buildings to record and tell the story of the places – secret gardens, skateparks and re-ruralised areas – that matter to them.

In line with the UNESCO Recommendation on the Historic Urban Landscape, the notion of urban areas as a living organism made of tangible and intangible elements, and a complex system of social, economic and environmental values will be examined. According to this notion, local people are in charge of identifying what is significant and meaningful to them, breaking down the homogenised heritage narrative. This approach ensures that in-between places – such as rurbanities – are re-signified by local users, and gain new value and a more prominent role in urban archaeology.

With SUP, for the first time, members of the public are able to add new local ‘rurban’ landmarks, and contribute their findings and memories of these places to the National Record of architecture, archaeology and industry. The aim is to demonstrate that rurbanities are not mere residual spaces indeed, because of their transitional nature and local importance, they are heritage to be interpreted, recorded and shared with everyone.

1Rurban: Pronunciation: /ˈrəːb(ə)n/

adj. Of or pertaining to a location which has both urban and rural characteristics (Wiktionary)

Rurbanities are here intended by the Author as the noun referring to rurban locations.

**What Lies Between the Trees of New York City's Idyllic Rural Watershed? Artifacts of Urbanization**

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New York City engineered its idyllic rural watershed by transforming landscapes of production into landscapes of ruination, isolation, and gentrification. Farmlands, timberlands, quarries, mills, and other economically viable land uses were replaced with man-made lakes, impenetrably dense forests, residential subdivisions, vacation homes, and mansions. This rurality was manufactured by the city through a combination of condemnation, sale, and absorption that drove residents and businesses away. Using water quality to justify the clearance, the watershed is now advertised as an ideal an unspoiled landscape. Archaeology of city-owned lands up to 150km from the city, reveals how these places have long been an urban commodity and its Euro-American residents have always been part of the urban system.

**Living the Good Life in Leicester, Environment City**

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Leicester’s prosperity in the nineteenth and twentieth centuries was built on three core industries – hosiery, boot and shoe manufacturing, and engineering. These industries went into decline from the
1960s onwards, as production was increasingly automated and globalised, leaving the city to find a new post-industrial identity. This arrived in 1990 with the designation of Leicester as Britain’s first ‘Environment City’ (soon followed by Middlesbrough, Peterborough and Leeds), and the development of Leicester as a model of best practice with a commitment to improving the urban environment. Leicester worked to create and enhance open space in the city, and made efforts to foster urban wildlife - the greening of Leicester was singled out for praise at the 1992 Earth Summit in Rio. Initiatives for the greening of the city included the construction of the EcoHouse, an environmental showhome built of reclaimed materials with a solar thermal system, rainwater harvesting, and on‐site composting. The aim of the EcoHouse, and its café that served food grown on‐site, was to encourage the city’s residents and visitors to make green and sustainable changes to their own homes and gardens – a piece of the rural good life in the middle of Leicester.

This paper will look at how Leicester’s designation as an Environment City was played out through innovations in the built and natural environment, the impact of the project more than 25 years later, and how the city’s green identity has been overtaken by other narratives.

Imagination and Rural Beauty: Race and Gardening in the African-American City

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Throughout the 20th century African-American cities were dotted with ornamental gardens that hearkened to Southern rural traditions, provided inchoate imaginative retreats, and demonstrated aesthetic creativity, middle‐class discipline, and even raw affluence. This paper examines African-American ornamental gardens in 20th-century Indianapolis, Indiana and focuses on the complicated performative dimensions and rich interiority of African American materiality. Gardens provide especially rich mechanisms to illuminate the inchoate African-American imagination of nature that borrowed from African-American rural heritage and fashioned a notion of nature that defied public constructions of race. Gardens provide a vehicle to examine how contemplative things and spaces sparked an introspective and imaginative African American interior life.

Session 5: Rural heritage and landscapes 2

Ultima Thule – St Kilda and Pabbay. Two remote landscapes in the Outer Hebrides, their archaeology and history.

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St Kilda is perhaps one of Europe’s most famous remote cultural landscapes. While a narrative of romance and mythology became dominant from the 1950s (and arguably very much earlier), the results of a recent archaeological survey suggest that the islands were intensively exploited for their rich seabird resources. Far from presenting an opportunity for the discovery of rare or lost ancient sites, St Kilda’s landscape has been continually remoulded, and the present density of structures is incomparable in other rural settings.

By contrast, the island of Pabbay is almost invisible in literature and media. Once the larger part of a medieval rental with St Kilda, it is equally rich in archaeological sites, including Bronze Age cairns, a
broch, a medieval centre, numerous houses and a rather fine 16th century church. The effects of a huge sandstorm in the 17th century left the once rich farmland bereft. By the 1830s Pabbay was seen as another potential sheep farm and its population of 300 were moved, many finding their way to Cape Breton. The story of Pabbay is very much the natural counterpoint to that of St Kilda, yet only one small book has been written, in comparison to some 700 for St Kilda itself.

In the comparison of these two islands, once intimately linked by tradition, culture and economy, a number of questions are raised. How did St Kilda come to be seen as a lonely island, set apart and ‘remote’ from its traditional partner? Why did the story of these islands diverge to such an extent in the 1830s – one becoming a sheep farm, the other a thriving crofting settlement? What lenses have affected our understanding in the past, and should we strive to escape them in the future? And finally, ‘how is our experience of these islands mediated through convention and control’?

Terraforming Arcadia: An Archaeological Perspective on French Wetland Agriculture in Colonial Nova Scotia

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From the 1630s until their deportation in the 1750s, the French inhabitants of colonial Nova Scotia (the Acadians) created a subsistence economy rooted in the dyking and draining of tidal marshes. They knew a good thing when they saw it. While their cousins in the Saint Lawrence Valley struggled to feed livestock through the punishing Canadian winters and wrested pasturelands from region’s formidable forests, the French inhabitants of the Bay of Fundy and its estuaries presided over 75,000 acres of lush tidal marshes. These environments produced virtually limitless fodder in the form of salt-tolerant grasses and yielded remarkably fertile arable land when dammed and drained. Much of it is still farmed today.

The historiography of French colonial wetland agriculture is interesting, partly because remnant dyke walls and enclosed fields are seen as monuments to French colonial culture. Their commemoration as a cultural achievement has become something of a trope to nationalist writers and the heritage apparatus, and academic research has also taken an avid interest. Historians and historical geographers have contributed to a better understanding of dyking technology, it origins, and the manner in which it was transferred from Europe to North America. The outputs of this agricultural system are also now reasonably well understood, although more work remains to be done here.

Archaeology has been all but absent from the conversation. In this paper, I will demonstrate how an empirically grounded and theoretically informed archaeology contributes to a better understanding of French wetland agriculture. A material cultural approach is already significantly expanding the evidence base by excavating and analyzing dykeland infrastructure such as wooden sluices. Married to remote sensing and dendrochronology, it is allowing us to date the developmental sequences by which kin-based labour successively enclosed thousands of acres of wetlands, while insights from Anthropology and ethnohistory provide new perspectives (and raise some new questions) about the meaning of wetland agriculture in the context of an Indigenous landscape.
Distant reading of storied lines: tracing tendrils of agency across 18th century Iceland.

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It is a truism nowadays to say that an archaeological site is embedded in extensive networks of relations. But just what are the implications of this networked thinking, and how far do these networks extend?

Property deeds enable the mapping of extensive reciprocal resource access arrangements, ownership structures and the use of coastal and highland commons; the landscape shows several generations of land divisions, and the archaeological record indicates extensive trade and mobility of materials. All of these strands of evidence lead back to the farm, and beg the investigation of an important question: what, exactly is a farm?

This presentation addresses these questions with respect to the late medieval and early modern agricultural landscape in Iceland. By mapping the spatial implications of property deeds ranging from the 12th to the 18th centuries, and by investigating the material culture of both the centre and periphery known farm sites in that period, the presentation suggests some working definitions of the medieval Icelandic farm, particularly with respect to its spatiality, connectivity to other farms, infrastructures and suprastructures of movement and demarcation, and relationships to common land.

Session 6: Rural politic

Think big and think pig: An archaeology of rural protest

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What are rural ways of protest and how can we think about these archaeologically? When tens of thousands of refugees from Syria, Libya and Eritrea fled to Europe in 2015, Dutch society was touched by the effects of war that, until then, could be experienced as distant – and perhaps even unimportant to everyday life. Rural societies were soon to be confronted with governmental plans for the construction of refugee camps in their localities. When the announcement came that 500 refugees were to be located in Heesch, this rural village became the arena of brief but intense civil protest that made headlines across the country.

In this paper I will review the protests of January 2016 in the village of Heesch and discuss how the methods and materials were typical for the agrarian setting in which they took place. I will address the question of how we can look at this archaeologically. I will also hypothesize about how research on these events can be part of a socially responsible role for archaeologists.
Access All Areas: Metal Detecting and the Mediation of Rural Landscapes

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Metal detectorists experience the historic landscape with an immediacy that prioritises individual encounter and interpretation above what might be associated with a more traditional archaeological observation. In rural areas of England and Wales, an estimated 15,000 detectorists are searching their local area regularly (24.7% more than once a week), making discoveries and recording findspots in a system largely uncontrolled by the heritage profession.

For many, metal detecting is typical of what Stebbins (2001) has described as ‘serious leisure’, a complex pastime which encourages the hobbyist to commit considerable time and resource over a long period, being increasingly satisfied as time goes on. Contrary to still-pervasive preconceptions about detectorist attitudes, with 85.9% of this population searching close to home and a reported median of 10 years spent detecting, the significant investment made by many of these hobbyists has caused them to develop a unique sense of attachment to their local landscape. Indeed, some detectorists seek to expand their practice by becoming involved in archaeological projects - and yet the number and range of opportunities available is disappointingly limited. Contrary to the digital sphere, where volunteers have been mobilised as ‘citizen archaeologists’ by innovative crowdsourced projects (Bevan et al. 2014), there remains a lack of creativity amongst practical projects for detectorist involvement.

One explanation may be that the relative freedom from convention and control experienced during legal metal detecting remains an issue for some archaeologists, suggesting a perspective that those with professional training have the greater claim to the archaeology of rural areas than an amateur population.

This paper would use original quantitative and qualitative data to explore the metal detectorist experience of rural landscapes, to reassess their motivations and their potential contribution, and to make some suggestions about mediation and the incorporation of detectorists into heritage practice going forward.


On migration and rural stereotypes in 19th-century Scotland and Canada

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The long 19th century was a period of profound change. For our purposes, two separate (but connected) transformations are of relevance. First: It witnessed human migration on a scale previously unimagined: from the increasingly economically rationalised countryside to the urbanising city; and from overcrowded parts of Northern Europe to distant colonial ‘peripheries’. The second was a revolution in literacy and the mass consumption of ideas (aided by inventions such as the steam powered printing press). Together migration and literacy (both enabled by technologies that made
the world more interconnected) opened up people's horizons to other people and other places. In a period where views about differences between the 'county and the city' (Williams 1973) became increasingly raised in sharp relief, discourses surrounding rural living marked people and geography in new ways.

In this paper we draw on historical and archaeological research from northeast Scotland and western Canada to explore how migrant populations became cast with different and sometimes conflicting views of rurality. In northeast Scotland, migrants who colonized 'waste' ground became fodder for politicised histories that cast them respectively as proletarian heros as well as thieves and vagabonds. While in the Canadian province of Manitoba, migrants from the Western Isles and Iceland were variously viewed as ideal colonists to backwards and unfit for settling 'frontier' areas. A key observation is that any attempt to understand such temporary objectifications requires detailed contextual analysis of how lines of questioning combined with the affordances and conditions of landscape shape the stories we are able to tell.


Session 7: Performing rural

‘Hard to find, mainly forgotten and surpassed by the urban’: (re)-remembering rural graffiti art

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Graffiti poses a provocative dichotomy for us: do we love it or hate it; think it is art or a crime? Should we remove it or engage with it; is it an urban or a rural phenomenon? The majority of graffiti research, publications, social media images and data about it originate from the urban sphere. Digital representations create disparities between rural and urban graffiti. For example, Instagram returns 412 posts when the #ruralgraffiti is searched, whereas it returns 34,798 posts for #urbangraffiti (Accessed 8.3.16). Through new media and old technologies, I shall illustrate some of our ways of remembering and documenting rural graffiti.

Using examples of both contemporary and historic Scottish graffiti art, this paper explores the following questions: if graffiti originated in the rural sphere; why is it hard to find, mainly forgotten and has become surpassed by the urban? ‘Hard to find,’ refers not only to lost knowledge of locations, but also to graffiti art from deeper pasts, that has been appropriated by prehistorians. ‘Mainly forgotten’, considers how rural networks remember and forget locations, events and places. This section focuses on examples of: military graffiti; 19th century farm buildings and carvings of ships found in sea caves. ‘Surpassed by the urban’, considers the current blossoming of urban street art and graffiti. It considers whether urban graffiti art is now influencing the rural. It closes with a question as to whether new sites await discovery, given the extent of Scotland’s ‘rural’ landmass.

This paper directly relates to the theme of ‘Movement and travel within and between rural areas’. It considers how graffiti art has travelled from rural, deep time, into the urban sphere. It also reflects how graffiti art disrupts our binary notions of ‘rural’ and ‘urban’.
‘I went to stay in Orkney [...] I started to write poetry’ Ian Hamilton Finlay (1925-2006) c.1967.

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Ian Hamilton Finlay’s relationship with Orkney has long been understood to be in some significant ways foundational, both personally and as regards his work as a poet and artist. A link first became established in the public mind with his influential 1960 collection, The Dancers Inherit the Party. Mostly written in 1959 during a working visit to Rousay, it includes many local references. The Orkney connection was acknowledged by the Pier Arts Centre in 2005 with the installation in Rousay of his work Gods of the Earth / Gods of the Sea, although the commission was made no less on the basis of his reputation nationally and internationally. Yet despite his standing in all these areas, detailed knowledge of Finlay’s historical association with Orkney is limited, and the importance to him of his experience there has been largely overlooked in the construction of the islands’ late 20th and early 21st century literary and cultural landscapes.

As any account of his career will suggest, ‘rurality’, in the sense of a settled preference for rural rather than urban living, was central to Finlay’s sense of his place in the world. It was certainly a crucial element in the appeal that Orkney held for him during the 1950s and thereafter. The factors contributing to their attractiveness were in many ways quite specific to Finlay as an individual, but they also attach to matters of more general cultural importance. The history of his unique relationship with Orkney can therefore illustrate something noteworthy both about rurality in general, and about the specific topics suggested by the above in respect of the character of the islands in contemporary and recent historical terms.

Embodying landscapes through the practice of walking: exploring the ‘more-than-visual’ and temporality of landscapes

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Examining the embodied nature of landscapes and their intersections of landscape with varied socio-cultural processes, have emerged as challenges in work across a range of disciplines, including human geography, to primarily visual concepts of landscape. Through exploring aspects of “being-in-the-landscape” it emerges how landscapes become entangled with experiences, emotions, memories, history (personal and shared) and identities rather than remaining as distant, static spectacles. Bodily engagements, such as walking through landscapes, can trigger memories of past experiences, feelings of discovery and belonging. Similarly, it can be a means of engaging with material and intangible cultural artefacts. Paying attention to encounters with landscape through everyday practices, such as walking, has the potential to challenge how landscapes are perceived and known and contribute to future aspects of landscape management as well as wider cultural and heritage debates.

This presentation critically explores the role of mundane and everyday practices of walking in and through landscapes, drawing on embodied methodologies with a spectrum of residents and visitors in
two remote-rural communities in the Scottish Highlands. Specifically, it highlights the potential of walking as a means of engaging with people’s “more-than-visual” encounters with landscape as well as identifying the ‘lived-in’ nature of these landscapes. It explores the practice of walking and the movement of bodies through landscapes as a means of exposing the temporality of landscapes and animating them with lived stories of the past and present. It aims to show how landscapes are known not only by their visual and physical dimensions but also by the routes that are taken through them and by how bodies respond and react to them. The presentation concludes by challenging notions of landscape as distant or static, proposing instead understandings of landscape as intimate, embodied, entangled and always becoming through often mundane and everyday practices and process of encounter.

Deserted places, remote voices: performing landscape

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This paper considers two practical, performative and mediated engagements – spoken texts set within a specially composed musical matrix – with locations in north Lincolnshire: Carrlands, a three-hour web-based audio work that identifies places of personal, communal and historical significance in an ostensibly featureless riverine agricultural landscape; and Warplands, a live performance that examines the making and abandoning of landscapes at the confluence of the rivers Trent and Humber. The overall aim of these works is to illuminate the historically and culturally diverse ways in which particular landscapes have been made, used, reused and interpreted and to help make sense of the multiplicity of meanings that resonate from them. To enhance public appreciation and understanding of apparently deserted places, and to explicate the processes of landscape formation and the role of human agency in acts of drainage, enclosure, warping and forfeiture: how did these places come to be as they are; and what might they still become. How might one encounter, engage with, and describe landscapes lacking monumentality and conventional scenic heritage, without those features that arrest the eye and around which a scene coalesces?

As both inspiration in their devising, and optic for their apprehension, the works adopt cynefin – literally habitat – a Welsh concept of place that concatenates environment and its human habitation, and that – in the interpenetration of land and language – may represent ‘a storehouse of the transmitted legacies of experiences and imaginative constructions of those particular parts’. And the antiquarian practice of chorography that distinguishes and represents the unique character of individual places in a region, collecting, arranging and describing natural and historical information topographically.

The intention of the paper is to recommend transferable approaches that reveal vernacular details of landscape and experiences of dwelling: to strengthen regard for landscapes off the beaten track; to occasion a critical reappraisal of the inherent qualities of places rarely visited.
The ‘roots’ of connectedness: property plateaus and land lines

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In A Thousands Plateaus Deleuze and Guattari establish a ‘root’ toolbox for nomadic thought where there are many ‘surfaces’ that are connected along lines that flow in multiple directions; and with degrees of varying intensities. By applying ‘root’ thinking to the archaeology of the recent past, we attempt to unblock some congestions along the lines that connect places together. We draw on our recent work mapping networks of ownership and land use across 18th century Iceland. But while our theme of connectedness is conventional – that of property and ownership – the approach we take isn’t. We embrace creative practices that presence the ‘gaps’ left behind when a more conventional approach is used; where networks and assemblages revel in the mess of complexity. The revealing character of these connections are seen not as fixed and static, but highly mobile and dynamic; so much so that by adopting ‘root’ thinking we are able to show some of the mechanisms underlying the connectivity in Iceland’s largely rural landscape while giving archaeology its necessary purchase in such an understanding.

Session 8: Ruralities of militarisation

In ruins? Militarisation and the making of rural landscapes

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The land to either side of the vehicle track is strewn with ankle-twisting brushwood and stumps left by modern forestry felling. The information panel at a nearby gate tells of a more serious hazard – ‘Danger Explosives – no access’. This is rural Merioneth in northwest Wales, sixty years after the Royal Artillery ceased using Cwm Cain as a firing range.

On Otterburn Training Area, a working part of the Defence Estate, a forward-operating base built as though it were in Afghanistan watches out over the sheep and sedges of a Northumberland hillside. Nearby, a ‘stone tent’ (an abandoned farm that the military repurposed as a troop shelter) slowly collapses as the weather and the occasional stray tank shell take their toll.

Our paper presents a dialogue between these two case studies in militarised landscapes on the west and east of Britain. We argue that the military constructs complex yet distinctive perceptual and material rural landscapes in its training areas. By considering the history of two military ranges during the past 100 years, we argue for an emerging narrative of ‘stewardship’ that defines ‘khaki conservationism’ and which contains some revealing contingencies and contradictions.
Spectral Encounters

Gina Wall

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The wartime batteries, pill boxes and tank traps which hug our coastal landscapes and patrol our rivers serve as potent reminders of historical events. These concrete monoliths have themselves occasioned polemical debate regarding their heritage status. Often sitting uneasily within leisure areas such as Forestry Commission land, coastal footpaths and beaches, the very presence of these ruins renders the leisure landscape contested, interrupting our experience of the present with the tangible affect of the past. It is the uncontrolled quality of these heritage sites which interests me: they are seldom regulated and their propensity to function as ‘stray objects’ (Edensor, 2008: 330) is a source of fascination for me as a photographer.

Populated by these everyday ruins, the landscape becomes haunted; spectral, a place in which the presence of the wholly other is felt. Time seems out of joint: I feel myself seen in the landscape by the other, from another perspective in a different time. The hauntological landscape is an unconventional heritage site which ruptures the comfortable security of the present: time leaks; past into present, present into future, future into past. Photography plays an interesting role in the dialogue about these landscapes insofar as it is a medium which can be described as spectral (Derrida, 1998: vi). A medium which is concerned with the inscription of light, a kind of ‘spectrography’ (Derrida and Stiegler, 2013: 37-51) or ‘ghost writing’ (Wall, 2013: 238). This paper will consider several of these rural, unregulated heritage sites and will reflect on what we might learn from these places. The paper will be presented from the perspective of the photographic practitioner and will be accompanied by photographic images of the fieldwork locations discussed in the paper.


The Inverted Panopticon: Rurality as imprisonment during the Spanish Civil War and its aftermath

Julie de Vos

University of Aarhus, Denmark. juliedvos@gmail.com

In 1938, during the Spanish Civil War, the nationalist counter-offensive recovered the control over Belchite on a now permanently basis. Between 1938 and 1939 Franco’s council Reconstruction of Devastated Regions built a small “village”, consisting in a series of barracks and a church, a couple of kilometers from the old village of Belchite. About 5% of the population was deported there by the end of the war. The new inhabitants were not randomly selected, they were considered to hold left wing ideologies, and the place turned into a ghetto, popularly known as “Russia”.

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This paper explores the material remains of this deportation from the community and village life into an isolated world of rurality, and how this kind of deportation can turn the very concept of rurality into a means of social exclusion and repression. This paper will argue that the landscape acts like an inverted *panopticon*, where a kind of omnipresence watches over and keeps the inhabitants of the ghetto disciplined. This power is not just expressed through the surveillance performed by the old village of Belchite, but also through material symbols like a crucifix on the hillside high above the ghetto with an inscription of tribute to the fallen on the victorious, nationalist side. Ultimately, this paper will present how the inhabitants of the ghetto, through the social and physical exclusion and the psychological repression through material culture that links to past events, became de facto rural prisoners.

Re-interpreting rural margins: abandoned defensive architectures and rock cut burial sites

Rupert Griffiths & Lia Wei

Royal Holloway, London. rupertg@fragmentedcity.net

Site/Seal/Gesture is a collaboration between cultural geographer Rupert Griffiths and archaeologist Lia Wei. This collaboration develops a shared language of fieldwork, process and making. Working together as artists and from our disciplinary perspectives, we deal with two distinct types of site, one in the UK, the other in China.

In the UK we look at the ruins of defensive architectures, such as sound mirrors and bunkers, on the Thames Estuary and South East Coast. In Southwest China we look at ancient rock cut tombs, set high in cliff face, sometimes reached by expanding urbanisation. We correlate these sites by considering them as both monuments and dwellings in rural margins. We see the bunkers and the rock cut burial sites as proto-dwellings, drawing a line between life and death, with bunkers protecting the living from death and rock cut tombs separating the living and the dead. Both use the material monumentality of rock or concrete to do so, whilst set precariously at the physical and psychological margins of the host culture, and between land and sea, wilderness and settlement, living and non-living.

As geographers and archaeologists our aim is to investigate correspondences between materiality, landscape and the human subject, and to develop and extend approaches to ethnographic and autoethnographic fieldwork. As artists our aim is explore the process by which cosmoologies emerge, developing our own microcosmology that synthesises an assemblage of bodies, materials, atmospheres, tools, technologies, agents and actants, both human and non-human. Through our encounters with the landscape and the material artefacts, diagrams, traces and inscriptions we produce, trajectories are created between living and non-living. We approach this as a reverse archaeology that sketches the originary process by which meaning emerges rather than recreating a culture from material relics.

Session 9: Rural futures

A Primer for the Archaeology of Energy

Alec Finlay. Artist info@alecfinlay.com

Finlay’s illustrated poem lecture will survey some key ‘archaeological’ sites associated with energy production in the UK. He will read place-aware poems set at Billia Croo, Orkney; share maxims on
different forms of renewable energy production; discuss the relationship between Gaelic place-names and energetics; share his research on the pioneering genius of wind energy, E.W. Golding, who studied the stochastic complexity of wind at Costa Head; read from ongoing work that surveys to John Latham’s inspiring projects, ‘Big Breather’ (1970), designed for the River Clyde, and ‘Niddrie Woman’ (1976), a toponymic goddess-devoted re-imagination of the shale bings of West Lothian. Finlay will also discuss the ‘water garden’ at Dalchonzie Hydro-electric power station.

Finlay blogs regularly at www.alecfinlay.com. Alec Finlay info@alecfinlay.com

Dounreay: Caithness and the impact of the ‘white heat’ of technology

Linda Ross

University of the Highlands and Islands / Historic Environment Scotland. linda.ross@uhi.ac.uk

As a region, Caithness was forever changed upon the 1954 announcement that it was the chosen location for the United Kingdom Atomic Energy Authority’s significant new project: the construction of a nuclear power research establishment. The site chosen was a flat former airfield at Dounreay, which was on the coast and surrounded by agricultural land. Although in a rural area, it was in relatively close proximity to Thurso, and as a result the fact that it would have an impact on the town and area was inevitable.

This impact will be the focus of this presentation, fitting in with the conference theme of rurality. I will explore how the decision to base the research establishment in the far north impacted psychologically on the local community, questioning the existing inhabitants’ perception of being ‘remote’. How did they react to some of the reasons given for siting the establishment in an area with low population? It would bring prosperity to the area, but on the other hand a small population would be advantageous in the event of disaster. What was considered remote by those in government was certainly not considered such by those living there.

The population of Thurso rose from 3000 to 9000 in the space of a few years, with new housing constructed to accommodate the influx of staff from outwith the region. Locally they were known as ‘the atomics’, which brings to the fore questions of integration, something I will explore. New shops and amenities were developed in Thurso, and I will examine how this impacted on people’s notions of life in the far north. Did these ‘home comforts’ help the atomics deal with their new life in an unknown place, and did they contribute to staff retention?

Rural areas are continually being developed with new technology and infrastructure. The Dounreay project shows that this is not new, with Caithness acting as an important pioneer in the mid-twentieth century.
Flows of Influence: Exploring the ‘marginality’ of Caithness through the lens of renewable energy.

Louise Senior

University of Aberdeen. louisesenior1@outlook.com

Caithness, at the northern-most tip of mainland Scotland, is becoming central to a burgeoning Scottish renewables industry. Inevitably, where technology and the environment meet, a contested aesthetic arises.

In this paper, I explore some of the ways in which Highland Council’s planning committee decisions on wind farm applications have been influenced and informed by local people and organisations. These attempts to shape the social environment in which planning policy is formed and planning decisions are made constitute a creative rather than simply reactive process.

Using material gathered during eighteen months of anthropological fieldwork in Caithness, I draw on the example of a public local inquiry into a commercial wind farm which took place in Thurso in August 2014. The inquiry focused on what wild land is, or might be, to determine the fate of the wind farm. This ‘pinning down’ of wild land demonstrates that national planning policy develops through complex webs of relationships that are drawn into proceedings such as these.

Attending to the decision making processes that govern the identification and use of wild land and associated land management practices vividly enhances our understanding of the complex interplay between the everyday activities of people, the formation of strategic policy and the ongoing creation of physical environments.

As people become entangled in this process, creating networks of influence that extend beyond county boundaries, it seems inadequate to conceptualise a place as either central or marginal. Following Ingold, I argue that places are better understood as part of a relational process, a point to which flows of influence are directed towards AND emerge from.

Celebrating, managing and controlling change and innovation within valued rural settings

Gareth Davies, Aquaterra Orkney. gareth.davies@aquatera.co.uk

Renewables energy has become a touch paper for some aiming to protect rurality and yet at the same time it has become a mechanism for empowering rural communities in the UK and both literally powering as well as empowering rural communities in Africa, Asia etc. At the core of the ensuing debates is often the perception of change, the value of unacceptable change and a blindness to changes that happen around us all the time and often go unnoticed. These pressures around rurality have been exacerbated in the planning process by the consideration of setting for historical sites which even though they may have themselves been set within a changing environment of their time tend to be set is aspic at times in the modern concept of their setting. The case is made for a more open minded approach to understanding the continuum of change, the need for every generation to innovate and develop and the prospects that such mechanisms offer for the future management of heritage, community, rurality etc.
Session 10: A 3M_DO quest for the ambiguous quilt of significant heritages.

The 3M_Dis-Organisation (% alex.hale@rcahms.gov.uk)

This event will constitute the 3M_DOiv* and sit alongside the CHAT2016 conference. 3M_DO hope that the CHAT 2016 organisers could accommodate this event, which will bring stranger’s voices and narratives into the conference. The 3M_Dis-Organisation will challenged its travellers to CHAT with the following quest:

On your journey to Orkney, for CHAT 2016, ask a random stranger to tell you about their significant heritage. You should make it clear that you will re-tell your conversation to colleagues and others at the conference. But you may not record the conversation beyond your own memory!

You will be asked to recount your conversation at the 3M_DOiv event and discuss your conversation with other conference attendees and the 3M_DO. This approach will develop a contemporary practice that is rooted in story-telling, making informal use of ethnographic approaches, but relying on memory alone. In this way we seek to disrupt the ‘text’ tropes of traditional recording methods through verbally recounting our collected stories and insights. In addition, this practice will address the vexing and continuous issues surrounding ‘significance’, by considering the wisdom of strangers to be both valid and consequential. In this way 3M_DO hopes to stitch together a metaphorical patchwork quilt revealing the myriad significant heritages of strangers.

*3M_DOiv will be the fourth gathering of the (dis)organisation that provides opportunities:

- to discuss, observe, explore and expand our understandings of the archaeology of the contemporary, across and beyond Scotland
- to enable the development of a research culture to create and inform approaches for Scotland’s contemporary archaeology
- to create avenues of discourse with policy makers, archaeologists, loafers, public servants, students, artists and people, about the contemporary archaeologies of Scotland.

The term 3M_DO is a mashup of the ubiquitous nature of the 3M Company (eg Scotch® tape), and the idea of contemporary archaeology in Scotland, occupying a space into the third millennium.
Exhibitions

Flood
Carolyn Lefley, University of Hertfordshire.

High definition digital video, dimensions variable, 8’46

In August 2014 Keir Strickland (archaeologist) and I collaborated on a joint research trip to the abandoned island of Swona. We were also joined by George Geddes and Alison McCaig from Historic Environment Scotland. Here is a link to a blog charting our progress, research and findings: https://www.a-n.co.uk/blogs/art-and-archaeology-a-new-collaborations-bursary-project

I am a photographic artist, interested between the relationship between photography and archaeology. For this a-n New Collaborative Bursary project I collaborated with archaeologist Keir Strickland, whose primary research interests are the collapse of complex societies, landscape abandonment, and the archaeology of islands. Together we conducted a survey of the abandoned island of Swona, off the coast of Orkney. The New Collaboration Bursary funded an initial research trip to the island in August 2014. My art practice explores home, the poetics of space place and memory. In 2013 I worked as an Artist in Residence at a longhouse excavation in the Highlands. I am interested in the parallels of the process of excavation, of peeling back the layers of earth to reveal evidence of the past and the indexical quality of a photograph to record reality.

During this research trip to the island of Swona I used video to document the abandoned houses and their position against the surrounding sea. The resulting work is entitled ‘Flood’ and explores specifics of the story of Swona from a poetic viewpoint: the hurried abandonment, the intimate size of the island, the proximity to the restless sea, and of nature taking over the domestic spaces. I use multiple exposure techniques in the film piece to describe how the sea is slowly encroaching on the land and houses.

www.carolynlefley.co.uk

https://www.a-n.co.uk/blogs/art-and-archaeology-a-new-collaborations-bursary-project

#Slowexperience

Coralie Acheson

Ironbridge Institute, University of Birmingham. CRA534@student.bham.ac.uk

Film installation.

#Slowexperience reflects the juxtaposition between the world as experienced and the speed at which deliberately curated narratives of experience are transmitted by tourists. Following the ‘slow movement’ (see Honoré, 2004), it takes the form of an unabridged film of a tourist visit to Ironbridge Gorge, filmed using an action camera at approximately eye level. Digitally it also comprises a live tweeted account of the visit, using a specially established twitter account and hashtag. This allows the
audience to view both the audio and visual information the tourist experienced, as well as a sense of
the physical motion of the visit through the rawness of the action cam footage, whilst simultaneously
exploring the way in which the visit was packaged and transmitted for narrative purposes onto social
media. Interaction with the installation is encouraged through the invitation to those watching the
film to use the hashtag themselves, adding to the ongoing ‘post-tour’ narrative of the visit (see Bruner
2005, p. 26-7). The subject of the film is a touristic visit to Ironbridge Gorge World Heritage site, which
is located on the border of Telford and Shropshire. Telford is defined by the Government Statistical
Service as ‘urban with city and town’, whilst Shropshire is ‘largely rural’ (GSS, 2014). As a former
industrial site now metamorphosed into an attractive small village and tourist attraction, it is both
physically and conceptually on the borderland between urban and rural. The leafy gorge with its pretty
tea rooms fit easily into a rural tourist stereotype, but the experience of it as a place is more complex
and more contested, themes which are explored in the film’s encounters with ruins, museums,
tearooms and public art.


Government Statistical Service (GSS) 2014. Rural-Urban classification of local authority districts and other higher level geographies, updated
2015.


We Live by Tha’ Water

Joanne Coates. Artist

Installation

Orkney is both at the edge of the old world and on the horizon of a new tomorrow. The work We Live
by tha’ Water explores the Islands unique place through interactions with both the sea and the
landscape. Using the fishing community as an example of one the last worker roles within a
postmodern hyper real reality that still use and work with the rural landscape as an example.

“Re‐visions. One could re‐turn, go back and have another look. One could turn the clock back‐wards.
With eyes wide open and crystal clear, one could re‐view, look again. One could make a re‐visit; en
route revisions could be made. Then one could tell the correct version, the authentic story. One could
tell how it really happened.”

The Characters

Tonje Bøe Birkeland, Artist

Photographic installation

THE CHARACTERS (2008–)

When you come across something, something old, as you touch it, you touch time. The air around your
face carries the scent of an era, not of old and fungus but of body, powder, leather, perfume, gasoline:
all the things that were there. All these unnecessary necessities that fill our lives, things that filled lives
then. As you take hold of the object, you’re afraid of breaking it. Still you don’t want to let go. You inspect and sense: look, stroke, push, bend, turn and tilt. If it is wearable, you put it on. You search for the nearest mirror, making this thing a part of you. If it is too tight you hold in your stomach, you try to breathe carefully to not tear the fragile fabric across your ribs or shoulders, and as the garment finally slips down your chest you bless your small breasts. Or you curse your thighs, as the skirt refuses to be pulled all the way up – it goes no further than your knees – and this moment you swear to never run your miles again. The only mile you want to run right now is the one that can take you back in time. Clutching an object, trying it on, finding that it did fit you perfectly, without any struggle. Bending across her leather suitcase, on your knees, looking at your own reflection in an old mirror. Her sunglasses fit your face, rest comfortably on your nose. The rubber band keeps them up without too much pressure on your temples. The frames rest on your cheekbones. Imagine looking through those orange glasses. As you return your own gaze, fiction, reality and your life meet in a reflection.

The tale became my quest, conscience and concern. I would like to say it was my fantasy, dreams and desires, but as this hunt is my work, my artistic practice, it was far more real, physical and bothersome than a dream. One could say it bordered on an obsession.1

The objective of THE CHARACTERS is to encapsulate an entire artistic practice. Since 2008 I have, through THE CHARACTERS, given women a position within landscape while exploring the authenticity of history. On expedition, female explorers are staged in Unknown Territory. THE CHARACTERS are self-portraits expounding time and place, investigating personality and physical limits.

Materials have been gathered from before, during and after their journeys, yielding stories and installations with photography in large formats portraying Character #I-V:

Character #I ALINE VICTORIA BIRKELAND (1870-1952), geologist and glaciologist, travels in the high Arctic and on Spitsbergen. She makes an important discovery, but due to the times she lives in, she considers it necessary to cover up what she finds. She buries a crate in the mountainside behind Grumant.

Character #II TUVA TENGEL (1901-1985), desert traveller, author and photographer, travels in the Gobi Desert, Mongolia. She brings her camera and notebook and travels south towards the sun. She enters Unknown Territory.

Character #III LUELLE MAGDALON LUMIÈRE (1873-1973), stereophotographer and poet – a traveller among islands, societies and continents. Luelle journeyed to New York, the Orkney Islands, and later to the mountains of western Norway.

Character #IV ANNA AURORA ASTRUP (1871-1968) sails along the East Coast of Greenland in 1900. Astrup charts sea depth, mountain peaks and coastline. She makes first ascents of Mount Aurora and Astrups Horn.

Character #V BERTHA BOLETTE BOYD (1900-1985) travels in Bhutan in April 1931. Bertha has read Castles in the Air (National Geographic Journal: 1915). She hikes at high altitude, up to 4700 MAMSL.

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1 Introduction, THE CHARACTERS I-IV, artist book by Tonje Bøe Birkeland
THE CHARACTERS came about in part due to my relationship with nature, and in part due to the polar explorers who were instrumental in defining Norway as a nation (albeit with a problematic consequence: nationalism).

THE CHARACTERS demand physical presence as well as sensitivity for storytelling. Each project leads closer to the objective of a gallery of personas of female heroines from the past, who through narrative, fantasy and photography can fill a void in our history and reveal contemporary society’s challenges: globalized colonization on the one hand and the loss of the great adventure on the other.

The artist book THE CHARACTERS #I-IV was released this autumn. Reading copies will be on display during the CHAT2016 conference.

An imaginary tour of Orkney from Elsewhere, and Elsewhere from Orkney: an installation

Lara Band and David Webb.

Museum of London Archaeology

In March 2015 we participated in Map Orkney Month, as part of a group of people mapping Orkney from Elsewhere: Elsewhere being London. Never having visited Orkney, we were eager to explore the sights and sounds of the islands.

With London large and sprawling and Orkney smaller and surrounded by sea, we limited our mapping to an area containing the same population as Orkney, c 21,000. In London this is, on average and approximately, an area a mile by a mile and a half. We drew a rectangle of similar proportions to one drawn around Orkney and centred it on Kirkwall Place, E2. We plotted the stops on the Imaginary tours of Orkney from Elsewhere itinerary then set off exploring, recording our journey through sound and photographs.

In 2016 we are excited about the prospect of re-visiting Orkney. We propose to arrive in the week before the conference to retrace our steps, stopping at each place on the tour itinerary. We’ll play the sounds of Orkney we found in London and record the sights and sounds of the places we’re revisiting. We’ll present our tours, imaginary and real, as an installation at the conference.
Poster presentations

Rejecting rurality? An historical archaeology of hare hunting

Eloise Kane, University of Bristol. ek9615@bristol.ac.uk

This poster looks at the landscapes of hare hunting, and asks whether we can trace a rejection of rurality in later forms of the practice. Protected as landed privilege until the 19th century, private hunting parties and small-scale acts of game preservation on the estate gave way to organised public events, reflecting ever more specialisation in hunting and an increasing de-wilding of this ‘rural sport’. Continual modifications to the social make-up of the hare hunt saw its status transform from gentry pursuit to working class tradition by the early 20th century. Eventually the sport fragmented to create groups pursuing hares both real and wild, and since 2004 doing so illegally, or mechanical hares chased by sight-hounds around a track in an eviscerated form of traditional coursing.

I love rurality

Katrina Foxton, University of York. kmf505@york.ac.uk

Description: Comic Book style illustration of the story of Cross Lanes Fruit Farm

Community engagement in island heritage as a catalyst for change: rural communities as pioneers towards sustainability

Eirina Gallou, UCL Institute of Sustainable Heritage eirini.gallou.15@ucl.ac.uk

The islands provide usually an example, of how even in the most extreme conditions, people were able to survive by respecting while exploiting natural resources and creating unique cultural island-escapes, demonstrating deep knowledge of their land. They also support major cultural and eco-tourism initiatives, creating a specific niche for islanders to manage and sustain, using their valuable knowledge of place’s identity features.

However, the isolation and the small scale of local communities can act as a magnifying lense for social problems, as conflicting interests may result in polarization especially in tourism management.

The same feature renders island context an ideal sample, “prototype” laboratory for developing innovative management frameworks based on incorporating local knowledge and principles of co-creation to contribute to long-term safeguarding of heritage.

My research is studying participatory approaches in cultural heritage management drawing inspiration from natural heritage and looking into integrated schemes as an innovative way towards achieving sustainability on rural island-escapes. Using as case study the Scottish island of Orkney and comparing
with the Greek Aegean island of Samothrace, it is looking into potentials of participatory management schemes in those contexts to provide innovative ways for local communities to sustain themselves and their sites through capacity building, efficient resource & knowledge management.

The area around Orkney’s south Mainland coast and the mainland of Samothrace, both host unique heritage and human trails since prehistory, trails that have been re-explored as part of projects creating current (touristic) routes with the help of locals.

Looking into the notions of custodianship & stewardship in parallel with the discourse of community archaeology, the potentials of this innovative approach for setting the limits of sustainable cultural tourism are examined.

The potential of transferring those principles to urban environments and similar communities, withholding powerful knowledge assets but facing isolation issues, is going to be discussed.

**Goonhilly Village Green**

Sara Bowler and Elizabeth Masterton, artists. goonhillyvillagegreen@gmail.com

Goonhilly Village Green (GVG) was an artist initiated and led event which took place in September 2015 at Goonhilly Downs on the Lizard peninsular in Cornwall. GVG was a multidisciplinary exploration of place, centred around a specially created ‘Village Green’ at the heart of the Downs, creating a temporary cultural centre and meeting place for both local communities and curious visitors. GVG offered a creative approach to public engagement with numerous extant bodies of knowledge associated with the location, both academic and amateur. It set out to draw attention to the Downs in a bid to foster wider public awareness of its unique qualities. [https://goonhillyvillagegreen.wordpress.com/](https://goonhillyvillagegreen.wordpress.com/)

Along with its status as a SSSI, the area is rich in archaeological traces – Bronze Age scheduled sites, the ruined WW2 RAF Drytree radar station and abandoned 18th Century farming and mining activities. A 10th century perambulation circumnavigating an early estate is cited in Rackham’s ‘The History of the Countryside’, while Goonhilly Satellite Earth Station received the first transatlantic television signals from Telstar; now some of its Grade II listed dishes are part of a global deep space network.

The Downs have a fascinating past and present, but have never been permanently inhabited, mostly as a result of poor farming conditions owing to the underlying serpentine geology. As a consequence, the area is not well understood other than by specialists, many of whom are unaware of the knowledge of other professionals. GVG brought these people and their bodies of knowledge together with one another in celebration of this distinctive place. As artists, we are able to ask questions and reveal disparate elements to create new insights. Our talk will describe the origins of the project, how it unfolded and how it will manifest in the future.
Getting around Orkney

Integrated Travel Guide:

Orkney Islands Council publish a handy travel guide (bus, ferries, planes etc) which can be picked up from the Kirkwall Travel Centre / Tourist Information Centre on Junction Road.

Download a PDF from here: http://www.orkney.gov.uk/Service-Directory/T/transport-guide.htm

Orkney Ferries timetables (note dates of winter and summer timetables):
http://orkneyferries.co.uk/timetables.php

**Please note that there are summer and winter timetables/guides, please use the new winter timetable!**

Places to eat and drink in Kirkwall

Evenings:

Most pubs, bars and restaurants are along the main street and harbour front. Please note, food often stops being served at 9pm in the main pubs and bars.

**The Bothy Bar**, Part of the Albert Hotel, and tucked down Mounthoulie Lane (off the main Albert Street). Pub food and good beer. A local archaeologists favourite! Stops serving food at 9pm.

**Helgis Bar**, Harbour Street http://www.helgis.co.uk/ Good pub food and local beer at reasonable prices. Stops serving food at 9pm.

**Lucarno’s**, 31-33 Victoria Street http://www.lucanokirkwall.com/ Great family run Italian Resturant with extensive menu. Open until 9pm.


Other bars for drinking: Torvhaug, Bridge Street; The Ola, Harbour Street; Motor Hoose ‘Theme Bar’, Junction Road; Skippers, Bridge Street.

**Indian food**: There are two Indian restaurants: Del Se (Bridge Street), Indian Garden (Junction Road), both open until 11pm

**Chinese food**: There are two Chinese Restaurants: Empire (Junction Road) and Golden Dragon (Bridge Street), both open until 11pm

**Chip shops**: Harbour Fry (best fish and chips in Orkney, opens until 11pm) and International Takeaway (open until 9:30pm) are both on Bridge Street

Day time:

There are lots of good cafes, which usually stop serving food at 5-6pm:

The Reel, Trennabies, St Magnus Cafe, Real Food Cafe, all along the main street.
CHAT 2017 AMSTERDAM: Heritage, Art, Memory, and Agency

3rd – 5th November 2017, University of Amsterdam

Amsterdam School for Heritage, Memory and Material Culture (AHM)

CHAT 2017 —Heritage, Memory, Art, and Agency— will explore the relationship between contemporary and historical archaeology and cultural memory narratives. We will take an interdisciplinary approach to artefacts and people, examining the agency of art, and how humans, material culture, and non-human actors interact to form identities, and to create, perpetuate, and or challenge social hierarchies, taboos, and a sense of place.

Located within a UNESCO World Heritage site— the 17th century canal ring— the University of Amsterdam is the perfect location to discuss the relationship between past and present, especially regarding heritage’s impact on the lived experience and how and in what ways archaeological research impacts society.

We welcome papers discussing ethics, responsibility and professionalism in archaeology, memory and heritage politics, transmission and engagement with art and cultural heritage, and any other themes that help us explore how heritage, art, memory and agency impact societal actualities as well as how archaeological research can be a force for societal change.

The workshop invites abstracts (150 words max) that respond to these scientifically and politically urgent questions from junior and senior academics. Research areas include, but are not limited to:

- Images of war and conflict; photography, painting, destruction, displaced people
- Architecture and memory
- The politics of remembrance and identity
- Archaeologies of heritage dynamics; daily life, performance
- Counter-cultures; street art, music, fashion
- Heritage and digital culture
- Collections and collectors
- Heritage, tourism, and representations of place
- Photography; aesthetics, automatism, agency
- Postcolonial heritage and memory
- Contemporary art and culture; hybridity and ambivalence
- Urban archaeology and public space

We welcome proposals for papers, posters, films and installations that respond to the conference theme and follow the above or alternative lines of enquiry. As always, proposals from disciplines outside archaeology are welcomed.

The call for papers opens on 5th December 2016 and will close on 31st March 2017. Abstracts should be send to: CHAT2017Amsterdam@gmail.com

For more information on the AHM: http://ahm.uva.nl/
Acknowledgments:

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Orkney Theatre
KGS Technicians
Peter Sherratt, St Magnus Café
Kirkwall Community Centre
The Shore
Marian Tait (Orkney fare buffet)
Kirkness and Gorie (wine reception & nibbles)
EMEC (fieldtrip tour)
Neil Leask, Kirbuster Farm Museum
Pier Arts Centre
Rod Richmond, Kirkwall Walk
Andy Hollinrake, Orkney Tours
Fran Flett Hollinrake, Cathedral Custodian
Scapa Distillery
Orkney Distilling Ltd
Swannay Brewery

Special thanks to Ben Lewes and Doug Rocks-Macqueen at Landward Research Ltd for filming the event.

Sponsorship:

Many thanks to the following for some fine samples:

Scapa Distillery: Scapa Whiskey  http://scapawhisky.com/
Orkney Distilling Ltd: Kirkjuvagr Gin  https://www.orkneydistilling.com/
Swannay Brewery: Scapa Special beer  http://www.swannaybrewery.com/