

1 11-24 Archaeology PhD student. University Project Officer (in a related area).  
2 Other professional work in a related but different area.

3

4 1 Where I work is at the University of X. The work I do in my official role [as  
5 Project Officer] involves everything from helping people [with their project and  
6 skills development] to doing my own research to running conferences, designing  
7 visual materials – that kind of thing. So it’s quite a broad – my specific one day a  
8 week job – is quite broad. [SC: Are you going to be answering this generally or in  
9 terms of your University work?] That’s a good question as my archaeology hat  
10 definitely informs my work at the University of X but I’m not employed by the  
11 university as an archaeologist. [Discussion that “where people work” frames how  
12 they communicate and how 11-24 might answer.] Obviously the work I do here –  
13 also my [government higher-education research auditing scheme] points -  
14 occasionally I’m asked to give a lecture – you know things like that. My  
15 institution does acknowledge that I’m an archaeologist but I do that more with  
16 my PhD student hat on. [SC: Well do you want to answer as a PhD student? And  
17 then if there are other things to bring in – lots of people do this as they have  
18 different hats]. The only thing [...] is I’m officially enrolled [in another university  
19 department than Archaeology] now. [SC: That’s alright – it doesn’t really matter.]

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21 2 Government (educational)

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23 3 Over 500 at the university

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25 4 20-100

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27 5 Large

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29 6 State X

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31 7 Two other states and the state where I’m based and live.

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33 8 Yes – however that’s more sporadic – that’s when I’m outside Australia and  
34 primarily the USA.

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36 9 research, education

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38 10 research, education

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40 11 Often – sometimes

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42 12 Primarily the organisation rather than me. Occasionally you have the odd  
43 media release that you have to participate in. The marketing professionals at the  
44 university will try to communicate with others and in terms of my own work. I  
45 don’t specifically approach media professionals but they have approached me.  
46 [SC discusses this question and issue]. Organisations want to control the  
47 message that gets out and whether that’s a problem. I would say that’s definitely  
48 the case with my university. They prefer that it goes through them. However in

49 my role as a PhD student who brings together [other areas of practice] and  
50 archaeology other institutions [...] will encourage me to do promotional stuff.  
51  
52 13 I originally thought 'no' in terms of this question except that I would consider  
53 visual literacy as a form of communication which I think is often [not fully]  
54 considered. And I would say that my training in [visual arts, media and  
55 photography] has assisted in my ability to communicate both orally and – in  
56 terms of archaeology – visually. So that visual literacy has assisted in my  
57 communication.  
58  
59 14 My experience of me teaching or training others in kind of minimal – I'll do  
60 the occasional lecture or some field teaching or something but really it's not  
61 exhaustive.  
62  
63 15 To help me communicate archaeology with others – no (the university).  
64  
65 16 I've been involved with a radio journalist who was specifically interested in  
66 my [visual practice outside archaeology] but we talked a lot about the way in  
67 which this was [like] an archaeology of music. That's more about how  
68 archaeology is communicated in that context – but minimally.  
69  
70 17 It was a positive experience  
71  
72 19/20 I would say that my organisation does seek out in terms on marketing and  
73 to a lesser extent attempting to get money through corporate sponsorship and  
74 grants and things. In terms of communicating in a more public form it would be  
75 like media releases and the web and things.  
76  
77 21 My role as a researcher of archaeological data means that I am involved in  
78 communicating the results of that research on the one hand. And also – because I  
79 am an archaeologist – when people find that out they have questions. In that  
80 sense it's my role as a practicing archaeologist researcher but also my [art  
81 practice] is informed by archaeological thinking. Occasionally when I'm asked  
82 about [this] people are very interested [...] that it intersects with what I think is  
83 ways of thinking about people's place in the world and the way in which they live  
84 – you know – a mark – whether it's in a contemporary context or in the past.  
85 Those kinds of things.  
86  
87 24 Research practitioners both archaeologists and non-archaeologists. [SC: Who  
88 are the non archaeologists?] [Various kinds of] creative practitioners, and  
89 museum specialists and heritage practitioners and anthropologists.  
90  
91 25 Sometimes [when I talk to different audiences about my visual practice and  
92 its links to archaeology] I have to use - or expand on things - that I or other  
93 archaeologists would take for granted. For example an understanding of – which  
94 people can pick up on – 'survey' or the formalities of something like 'transects' or  
95 things like that are embedded in archaeological practice but [are] not obvious to  
96 others. Sometimes [...] people approach me because they find out I have an  
97 archaeological background and so they're fascinated in finding out more about

98 [it] [laughs]. In that sense I feel I'm in a position of being an 'expert' and have to  
99 communicate with them about what their perception of archaeology is.  
100  
101 26 Primarily is through conferences and workshops and lectures around here.  
102  
103 27 Yes that happens in my working environment more as an archaeologist than  
104 [the other work and projects I do]. And possibly among [for example]  
105 anthropologists they don't necessarily recognise archaeology expertise as fully  
106 as they could. [SC: Okay ... mmm [laughs]. It's an interesting question.] The  
107 interesting thing, Sarah, because on the one hand the disciplinary difference can  
108 isolate your sense of expertise and on another disciplinary difference it actually  
109 is a kind of magnet. So in the context of [art and creative practice] people are  
110 attracted, but in the context of anthropology it's often overlooked or – even [to]  
111 other archaeologists – the kind of archaeology I do is not necessarily of interest.  
112  
113 28 My way of judging the effectiveness of my communication is [by] degree of  
114 response. And if so if I have communicated effectively then people will  
115 demonstrate some form of engagement or interest and maintain a sense of  
116 curiosity and possibly ask a question or want to know more. So I gauge my own  
117 ability to communicate effectively as maintaining a degree of engagement I guess  
118 with a person who shows some... For example I was asked to speak at a sort of Yr  
119 12 student group about climate change. I was asked to speak about it because I  
120 think someone thought I could talk about it and in the context of archaeology it  
121 might be interesting. Now that wasn't my field of expertise in archaeology. Other  
122 people might be able to address that a lot better than I could. But I was able to  
123 establish a link for students who knew something about archaeology and were  
124 interested in climate change – so I was able to establish a significant enough link  
125 in talking about these two fields that they didn't realise that they could be linked.  
126 I think one of my abilities is to connect things. If you can connect things  
127 adequately and people respond or see the connection between things then that is  
128 successful communication. Or illuminate things that people don't know about.  
129 For example this student wanted to do archaeology but she didn't know she  
130 could do it in the context of climate change. So she was excited. So that for me  
131 was the case of you just have to establish the connection between things.  
132  
133 30 I use all the obvious ones like email and I use scanners and databases. I  
134 obviously use Word and Excel kind of programmes. I also use a lot of imaging  
135 software and I occasionally use a graphics tablet. I often use flatbed and slide  
136 scanners. I use a digital camera. Occasionally I'll use a digital video. Also  
137 occasionally I'd use something like Google Earth and YouTube and I'll also use –  
138 you know – a GPS. So those are all things that I use in both acquiring and  
139 communicating archaeology. [SC: For what kinds of tasks. You don't need to say  
140 "I write my reports on a word processor"]. I don't only imaging software to  
141 illustrate a talk for example I would use it to actually think about how to  
142 communicate something that I've observed. Say for example I might use a  
143 PowerPoint which is actually importing data that I have manipulated from a rock  
144 art image using Photoshop and Illustrator to demonstrate the way in which an  
145 image has changed over time. That sort of thing. Or you know you have your  
146 imaging software which can illustrate, which can bring up, different saturations

147 and so on and those are ways of communicating something that aren't  
148 necessarily easily seen. But I also think that some ideas and the way in which..  
149 things like YouTube. I've used videos because they either reinforce or display in  
150 some other way an idea I'm trying to communicate. So in the case of  
151 contemporary archaeology in particular I've used YouTube and a lot of digital  
152 images in terms of graffiti and in terms of stuff like that basically. I also use Final  
153 Cut Pro – might be worth putting that in. Definitely all of the things like  
154 Lightroom and CS – all the Adobe Creative Suite.

155  
156 31 [SC: Social media? Do you use YouTube as a (social) media site? I use YouTube  
157 but I don't use it as a social media site.] I access that stuff but I don't often  
158 contribute to it. I'm not really a big.. I'm not really a blogger or...particularly in  
159 the context of my [...]. Some of my curatorial work I have used a blog – not in  
160 terms of my archaeological work or my art practice myself. But I do have a  
161 website for my art practice. And I also use academia.edu but I don't use  
162 LinkedIn.. or. [SC: Can I ask why you don't use those social media sites for  
163 work?]. Yeah – one of the reasons – I don't like to.. I mean I have colleagues who  
164 are on.. I do use Facebook but I don't use it for work. And I really don't use it  
165 much for personal use either. Particularly why I don't use it for work is I don't  
166 like to have those two worlds too intermingled. I don't use Twitter because it's a  
167 waste of time in my opinion. I don't want to be constantly connected either to  
168 people I know or to work colleagues. I like to have a degree of separation. [SC:  
169 (explains a lot of people in the survey feel this way about these media)]. Yes I  
170 think there's a sense of obligation to use it that comes – that is actually like a  
171 forceful sense that you *should* be using it but not really enjoy using it.

172  
173 33 Obviously I like the speed and accessibility of resources. Obviously with that  
174 comes the fact that some resources are privileged over others which I don't –  
175 which I find is a challenge and part of the undemocratic state of the web. But  
176 aside from that I find digital technologies quite a good way of – particularly  
177 imaging ones – a way of thinking. Literally utilising the way in which you can  
178 manipulate things and the way of thinking about possibilities I guess. I enjoy that  
179 fact that it allows you to think differently.

180  
181 34 But some of the challenges that I've found are - like I said - that kind of  
182 inequity issue. [SC: Can you say a little bit more about that?]. I mean obviously  
183 one of the things is that it has made resources more generally accessible. And if  
184 you know how to utilise that you can improve access that people might have to  
185 your own work. But one of the things that I find quite discouraging is this whole  
186 rhetoric of the web being this democratic space – you know allowing people to  
187 do things and have sites of protest and all this. And I think a lot of it is a furphy.  
188 And one of the reasons why is because even – you know – just doing a Google  
189 search demonstrates how, even if you say you are in Australia – for example –  
190 even the fact that it controls the information that you think you're searching kind  
191 of semi-randomly there's – or a search is kind of dictated in – you don't know the  
192 terms it's really being dictated - your search. And the idea that it is very much  
193 geared towards western capitalist nations is I think problematic, particularly in  
194 areas that we deal with which is information exchange and the production of  
195 knowledge that's all generating from particularly Europe, western Europe and

196 the US. And I find that troubling particularly in the case you are trying to get at  
197 information that is supposedly globally accessible and democratic but it's  
198 actually highly privileged. And I think that's a surface and that's not obvious.  
199 There's a significant distancing effect – there's a kind of a – what do you call that  
200 when they um - a suspension of disbelief that you don't realise this is happening.  
201 You know you sort of think you are just doing a search and you are going to get  
202 the information you want – obviously everyone knows that you have to be  
203 discerning – but you always have to kind of dig deeper to find – you know – this  
204 guy writing from Brazil or.. And partially that's also a language issue but I also  
205 think it's very much about the search engines and the privileging of certain  
206 countries. [SC: Nobody's raised that point – a few people have talked about lack  
207 of access in Australia you know about not having broadband, slow networks and  
208 stuff but I know that's the politicisation of it – it's presenting itself as – I mean  
209 even Facebook I think is ...]. Absolutely. [SC: There's a lot of issues there.]  
210  
211 One of the other things that I find challenging in a broader sense – not so much  
212 about the internet but in terms of my particular interest in rock art and  
213 visualisation of archaeology [...] and the representation of archaeology [...] I'm  
214 interested in the way in which – you know archaeology but also archaeological  
215 materials are represented and presented. And for me as someone who has  
216 worked a lot with rock art and using digital technologies I find there's a huge  
217 amount of misinformation within the archaeological community about what  
218 digital technologies can do for you. And – let's say for example – let's just take the  
219 example of manipulating your rock art image so you can see it more clearly. I  
220 find that people do this without... well first of all I find that people do this  
221 without thinking through the implications of doing it. I think that people don't  
222 realise that digital files they are working with when they take a digital  
223 photograph they don't know whether it's a JPG or a TIF and whether it will  
224 survive the archive or not. They don't know how to store it. All those kinds of  
225 information gathering things I find really there's a huge amount of [SC: No – yes  
226 we've come across this with doing this digital archiving project – yep – people  
227 just don't understand the technology and the file formats and they think it's all  
228 great but there's not much thought put into it]. Yes I've found that a real  
229 frustration because people don't know what they are doing. They are just doing  
230 it because they think it's better half the time and they are not necessarily doing it  
231 better. I think particularly because technology is often presented as a cure all or  
232 something like – you know and this goes back – the whole fascination with the  
233 imaging side of things – this goes back in time you know to the whole emergence  
234 of photography. It's the same idea of the sense that the image can provide us  
235 with a sense of truth and the quasi-scientific nature of it. And so people have  
236 latched onto that as a kind of – the idea that the photograph is an artefact in  
237 itself. Well it is an artefact but it's one that you've produced not one that you've  
238 drawn out of the.. so these kinds of things I find quite frustrating. [SC: Do you  
239 think that's because archaeologists are not thinking about these things because  
240 they are archaeologists and not people with an art background or an  
241 understanding of representation?] I think it's the concern archaeologists have  
242 with constantly trying to present themselves as communicators of science so  
243 there's a defensiveness about how archaeology is partially a science and partially  
244 – everyone knows there's stuff that's fudged. There's always going to be missing

245 data but the constant dilemma for archaeologists is in trying to present a sense  
246 of validity and authenticity in what they do. Particularly those people who are  
247 operating at the more kind of hard edge science side of things. And so I think that  
248 one of the immediate ways in which people can latch onto things is through this  
249 idea that you know this technology does provide something stable and valid and  
250 authentic where – you know – it’s a machine, it can reproduce things objectively  
251 whereas you know if you go and sketch something instead of photograph it  
252 there’s this perception that the sketch is somehow subjective when in fact the  
253 photograph is just as subjective. It’s produced via a machine and therefore the  
254 technology of that gives this illusion of science. So I think that is really quite – it’s  
255 not thought about at all in archaeology I don’t think even with people who deal  
256 with images. And I think it’s partially because people – it is in some respects.  
257 You’ll read people like [X] you know you talk about theoretical frameworks and  
258 fieldwork and [Y] and how do we actually construct all of this – but those are  
259 people who are interested in exploring the philosophy of the discipline and not  
260 just actually doing archaeology. So it’s quite uncommon for archaeologists to  
261 think about it. [SC: Discusses some literature she has been reading and the split  
262 in interest and understanding between the technology focused (e.g. GIS etc)  
263 archaeologists and people interested in media theory and representation etc]. So  
264 do I but I find it frustrating that I can’t talk to people about it often – or I can’t  
265 even ask a question. I mean if I’m in a seminar and genuinely interested in if this  
266 person has photographed this rock art using a RAW file or using a TIF file and  
267 they can’t answer me and this is a basic form of image acquisition. This is their  
268 archaeological data. They can’t tell me what it is they’ve done. That wouldn’t be  
269 acceptable if it was..[SC: What like taking a pH or something?]. Yes – like saying I  
270 don’t know what kit I used or if I used a Munsell chart or not. [SC: That’s also  
271 about digital literacy and valuing that and seeing.]

272

273 35 Excellent

274

275 36 I either figure it out for myself. I might search forums on the internet to deal  
276 with a question or I will ask a colleague. I’m fortunate in that I’m located in a  
277 place [at work where people have technology expertise and I can sometimes just  
278 ask someone in the corridor]. But the formal process is for me to log on to a  
279 central university helpdesk and say ‘My computer’s broken’. So for something  
280 basic I have to go through a generic university system whereas if it’s something  
281 specialist I either seek it out myself or I speak to a colleague who I think might  
282 have the answer.

283

284 37 I’m not quite clear with some of the survey questions where it was – because  
285 they do seem quite broad in some respects – but I can see you are trying to get at  
286 how things are communicated. I’m not sure about the relationship between the  
287 digital stuff and the broader questions. [SC: You are absolutely right – I’ve  
288 noticed that as well. I think there’s a disconnect there – but I don’t think they are  
289 disconnected.] I don’t think they are either. [SC: I’m not too worried about it  
290 because what I’m going to do with this is...]