

The Archaeology Channel

Conference on Cultural Heritage Media

May 12 -14, 2016

10 am – 5 pm

Hilton Eugene and Conference Center



Presented by Archaeological Legacy Institute

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Presentation Abstracts

(Alphabetical Order by Speaker's Last Name)

Sufi Music and Folk Dance at Cultural Festivals of Sufi Shrines in Pakistan: An Audiovisual Analysis

Dosat Ali, Zavia Foundation & National Defense University Islamabad, Rawalpindi, Pakistan

Music and dance have been part of the Hindu religion for centuries. In the Indian subcontinent, the Hindu pandits and saints used to organize annual cultural festivals involving musical concerts and dance parties. In agrarian societies of the region, the people worked hard on a daily basis without leisure. These festivals were organized around the cultivation of seasonal crops to relax the hardworking farmers. The Muslim Sufi saints did not reject this; instead they incorporated it into their religion. The Sufi saints encouraged such cultural events by providing places at their shrines. Qawwali, a style of music created by the Sufis 700 years ago, was adopted as the soundtrack for religious gatherings. In addition to its traditional performance practice, it has a vibrant, modern recording culture that extends its reach into the digital realm, such as through different media such as audio cassettes, video recording, media players, and so forth.

Thursday, May 12, 2:10 pm

Cultural Parks in Algeria

Boualem Belachehab, Algiers, Algeria

Algeria has many national parks, but we have only five that are named Cultural Parks by UNESCO. Of these, the first two were created to preserve prehistoric rock paintings in the Sahara. After reviewing these parks, the Ministry of Culture determined it was necessary to create three more. In 2010, Atlas, Gourara and Tindouf parks were opened to preserve the cultural heritage and environmental sanctity of the region. Many programs are established to preserve works of early humans in this area. Our conference presentation examines how these parks benefit archaeological and naturalist groups. We will also talk about media support and how communication serves the cultural heritage and legacy of Algeria.

Friday, May 13, 1:30 pm

The Camera as My Eyes and Ears

Peter Blystone, Flagstaff, Arizona

In 2005, I interviewed a German historian named Otmar Weber in a Jewish Cemetery. Weber spent 25 years researching Jewish populations along the German-French border called the Wasgau. Nearly a decade later I re-listened to this interview and realized it was a movie story I needed to make. I returned to Germany twice to bring visual life to scholarly words and yellowed photos. I let the roaming camera become my eyes and ears. Journey became the symbolic theme for my historical storytelling. And this crossed friendships, guilt, forgiveness, and a deep longing for Heimat (homeland). It was their journey and mine.

Saturday, May 14, 10:00 am

Visualizing Perspectives in an Archaeological Narrative

Teri F. Brewer (Archaeoikon Productions, UK) , Desirée René Martínez (Pimu Catalina Island Archaeological Project, USA) and Cindi M. Alvitre (American Indian Studies, California State University Long Beach, USA)

Desirée Martínez will present this paper, talking about *A Donation To The Museum*, a documentary short which focuses on the challenges of curating human skeletal remains through use of a case study - a small collection in an English museum which includes skulls from two California islands excavated by a 19th century relic hunter. Stored at the museum for more than 90 years with minimal information available, but presumed to be Native American, we asked what more can be learned from and about such a collection and making the film became part of the research process which involved multiple interested parties. The film represents the initial stages of what is becoming a larger project, which will explore the current complexities of international repatriation, and particularly to indigenous descendant communities in the United States without US federal government recognition.

Thursday, May 12, 10:40 am

Pompeii and New Strategies for Documenting the Roman World

Kevin Dicus, Department of Classics, University of Oregon

The Smithsonian Channel's upcoming documentary about Pompeii is the latest in a long line of works on the archaeology of the Roman Empire. As such, it reveals new trends that are redefining this specific genre. With the evocative remains of the city as the backdrop, the show, at its core, explores how modern technological advances both provide a more complex understanding of the past and preserve the past for future generations. Previous documentaries, conversely, tended to depict Rome as a proxy for modern Western society. This is most apparent in the early twentieth century, when ancient Rome was used to communicate didactic homilies against vice or to justify current imperialist ventures over an uncivilized Other. Loosened from these ulterior self-centered motivations, Rome can be understood and appreciated in a more unadulterated and objective light.

Friday, May 13, 10:40 am

Don't Give Up the Ship: Navigating Competing Interests in Cultural Heritage Media

Monty Dobson, Central Michigan University, Springfield, Missouri

Cultural Heritage Media is a broad concept encompassing touch points where the interest of the general public intersects archaeological and historical data. The producer is tasked with creating an ethically responsible, approachable, factually accurate project while managing responsibilities to multiple stakeholders including the researcher whose work we are translating, the funder of that research, tribal or governmental agencies, broadcasters and publishers, and the audience. How do we as producers balance the often competing interests and needs of these varied audiences? Is it our job to entertain and enlighten, or are we primarily disseminators of research data who occupy much the same space as a journal? The answers can often be as varied as the audiences we serve. As a Public Archaeologist and producer, these questions go with the territory. This talk explores my experiences navigating these intersecting demands while filming the public television series, *America from the Ground Up*.

Thursday, May 12, 2:50 pm

An X-ray Journey into the Unknown

Martin Freeth, MFreeth.Com Ltd, Chiswick, UK

Showing a couple of short film extracts, I shall explain how I came to make *The X-ray Time Machine*, alongside my researcher/film maker brother Tony, and how our efforts to throw light on the way serious documentary film making in subjects such as science and archaeology have changed in recent decades. As a BBC film maker years ago I could get good budgets for major films. However, we can also take advantage of new ways to engage audiences offered by the world of the Internet.

Friday, May 13, 2:10 pm

A Cultural Heritage Project for High Schoolers

Shirley Gazsi, President, AntiquityNOW, Cranford, New Jersey

The relics of past cultures are reminders that we are the beneficiaries of thousands of years of human ingenuity. But these hallowed touchstones are in constant danger of neglect and destruction. How can we safeguard our past? One possibility is to build a cadre of preservationists among our youth. The goal of this project is to engage high school students in advocating for historical preservation, and through them, build awareness in their communities. This project will include a cultural heritage curriculum (with local history component), a dig box with 3D printed artifacts, student produced videos showing historical and modern connections, Minecraft modeling and a tutorial on launching a community public awareness campaign advocating for preservation policies with opinion leaders and the public. A prototype high school has been selected. This project can be adapted for schools in the United States and abroad.

Thursday, May 12, 11:20 am

Far from the Ivory Tower: An Inside View of Corporate Media Content Acquisition

Eric C. Gibson, Eugene, Oregon

In the early part of the 21st Century, a well-rounded archaeologist joined the corporate staff of AT&T as it built its entertainment business. This anthropologist-turned-media-executive soon found himself involved in the daily life of a tribe few ethnographers have ever seen. He learned their language, secret rituals and strange power point customs.

This is his story (sort of).

He reviews issues involved in working with a media corporation, and trying to communicate clearly one's vision to a culture primarily interested in their own strategy. From an archaeological perspective, the way this business model affects content acquisition, audience share, and "scientific reality" is considered. Theories of what this culture considers compelling content and the future of content distribution are discussed. The author previews his assessment of chronic corporate media insecurities that may be major opportunities for archaeological filmmakers before long.

Saturday, May 14, 1:30 pm

NOVA and Archaeology on Television

Evan Hadingham, NOVA, WGBH, Boston, Massachusetts

Archaeology shows have been among the most consistently popular programs on NOVA during its 43 years of science documentaries broadcast on PBS. NOVA's Science Editor reviews the approaches that NOVA pioneered in bringing the subject to a mass audience and takes a general look at the state of archaeology on television today.

Saturday, May 14, 2:50 pm

Indus Valley Heritage: Scope in Education, Research and Media through Collaborative Initiatives by Pak-American Organizations

Abdul Rauf Kakepoto, Shah Abdul Latif University, Khairpur-Sindh & National College of Arts, Islamabad/Rawalpindi, Islamabad, Pakistan

Pakistan's Indus Valley offers some of the richest cultural sites in the world. It's also home to a large and particularly violent insurgency of extremists, many of whom have nothing but contempt for the ancient traditions of non-Muslims. Orthodox people of these tribes have destroyed heritage sites; until they are protected, all of them are at risk. International organizations like UNESCO have played a significant role in exploration, training, preservation and documentation, but much remains to be done. My paper is focused on the current state of heritage sites and the areas of further cooperation in development of media content through American and Pakistani Organizations. I highlight the potential organizations and media channels of Pakistan that may contribute their resources through mutual understanding. Furthermore, I support my paper with slides, graphics and visual content to illustrate the depth of our common interests.

Thursday, May 12, 4:10 pm

The Making of "Bazaar: From Tehran to Tehran" in the Context of Iranian Cinema Today

Reza Khanlari, Documentary and Experimental Film Center, Tehran, Iran

I am coming from Persia! An ancient kingdom with a long history known for greatness of humanity and science! And "Bazaar: From Tehran to Tehran" was made in the Tehran Bazaar, where the heart of Iranian trading and business is beating, and a crowded historical place with wonderful special architecture and commercial relations which are kept alive after many years. The film was made when I was a student of cinema at the University of Tehran with a very restricted budget. Imagine looking inside Iranian society and cinema through the lens my experiences in making this film, which is dedicated to Iranians all over the world.

Saturday, May 14, 3:30 pm

Persepolis

Hossein Karimpouri, Shiraz, Iran

Persepolis is the title of our film currently under development. Persepolis also is an important structure in Iranian culture. Its history and construction mimic the rise of the Persian Empire. The story of Persepolis and how its discovery affected the social and political life of the Iranians is the story of this film. How a nation can derive its identity from a place is the central question of this film project. Two archaeologists came to Iran and discovered the Persepolis palaces. Afterward, Persepolis as a symbol was used in vastly different ways, from the name of the national airline to the first Iranian money. How the view of Persepolis changed after the Iranian Revolution in 1979 is also discussed.

Friday, May 13, 2:50 pm

From Archaeology in a Box to Your Video Screens

Julisa Melendez, Gray & Pape Inc., Forth Worth, Texas

In 2011, Gray & Pape conducted archaeological investigations at the Willow Island Site in West Virginia. The project involved logistics so complex (and costly) that it likely never would have been carried out as a purely research-driven investigation. Four years later, Willow Island was chosen to be highlighted in a documentary video for the Making Archaeology Public Project (MAPP) celebrating the 50th anniversary of the National Historic Preservation Act. It was clear from the start of the excavation that the logistics alone made this an extraordinary project, so efforts beyond the standard for documentation were used. However, our work on the MAPP project quickly revealed how much more we could be doing as archaeologists in documenting the process and findings for future public outreach projects. In this presentation, we will explore the hidden mysteries and unique challenges at Willow Island, the trials of scriptwriting as archaeologists and what we can do as archaeologists to help the public make meaningful connections with their cultural heritage.

Thursday, May 12, 2:10 pm

Shooting “Landscapes of Power”

Justin Owen, South West Heritage Trust, Bridport, UK

Hinkley Point C is the site of a proposed nuclear power station that if built will generate a sixth of the UK's electricity requirements. I'd like to talk about some of the challenges and interesting finds that were made whilst filming “Landscapes of Power.” The film documents the excavation of an area of about 420 acres over a four year period. The remains of Iron Age and Roman settlements were found as well as the surprise discovery of a Dark Age Cemetery. One particular unusual element of this production was that the site is managed as if it is a working nuclear power station. The usual requirements and discussions that a filmmaker might expect to have simply did not happen. This is a massive civil engineering site and being the only filmmaker with access was both fascinating and frustrating.

Friday, May 13, 3:30 pm

Reaching the Public: Overcoming the Challenges

Duane Peter, Versar, Inc., and American Cultural Resources Association, Richardson, Texas

Cultural heritage specialists have realized for decades that their future depends on public support and interest in their studies; however, our industry has faced numerous challenges in providing products that the public understands and appreciates. Part of the challenge is the educational background of cultural heritage specialists. Most have not been trained to provide public-friendly content. Secondly, cultural heritage specialists have often ignored what the local community actually values; consequently, the public is not interested. While the cultural heritage industry has made important strides in the area of public outreach in the past two decades, the recent challenges of the Making Archaeology Public (MAP) project associated with Preservation50 clearly demonstrate that our industry is still struggling with public outreach efforts. Getting the attention of the public today demands the use of professionals who understand public outreach, are comfortable using multiple media formats and abandoning a bit of scholarly elitism.

Friday, May 13, 11:20 am

Archaeologists and Media: Oil and Water

Rick Pettigrew, Archaeological Legacy Institute, Eugene, Oregon

Archaeologists always have had difficulty with broadcast media. Archaeologists want media producers to tell stories from the point of view of archaeologists, but most mainstream media producers have backgrounds, goals and constraints that differ greatly from those of archaeologists. In recent years, the Society for American Archaeology has made conscious efforts to address issues with TV programming, even working directly with National Geographic to modify scripts and storylines. Serious professional collaboration was behind the now-terminated OPB/PBS production, *Time Team America*. The record shows that professional archaeological groups largely have fallen short of achieving the desired leverage with producers. The reasons for that seem to be clear to all except most archaeologists. In this paper, I analyze these issues, offer some observations and propose some solutions.

Thursday, May 12, 10:00 am

Bringing the Smithsonian to Television

Charles Poe, Smithsonian Channel, Washington, D.C.

The world's largest museum and research complex is no longer confined to Washington, DC. It's now a television channel bringing the Smithsonian's mission, the "increase and diffusion of knowledge," to millions of households around the country. Head of production, Charles Poe, explains how Smithsonian Channel is translating the Institution's mission into an entertaining and informative television experience and how they're collaborating with curators and scientists to showcase their work. Hear the story behind *Siege of Masada* and get a sneak preview of other upcoming Smithsonian Channel programs featuring archaeology, including new discoveries on Pompeii, China's only female emperor and a lost city of gladiators from Roman times.

Friday, May 13, 10:00 am

Celebrate and Preserve Your Family Heritage with Video Stories

Guy Prouty, Eugene, Oregon

With the easy accessibility of camcorders and cameras, traveling to exotic locations around the world recording ancient cultures feels tempting, even necessary. But from a visual anthropologist's view, it's a bit presumptuous. Culture and heritage can be documented right in one's own home! Through the application of recording family legacies of senior parents and grandparents through video and print, one can protect their stories and history from disappearing forever. In this presentation, the method and theory of visual anthropology will be outlined with specific techniques that one may use to permanently record the history of the joys, pains, successes, and failures of your family.

Saturday, May 14, 2:10 pm

Indonesian Kretek Smoking As Heritage: Action Filmmaking As Public Health Intervention?

Rikhart Rupnik, Capella University, Tracy, California

What is claimed as heritage may not always be good for the public health. Rates of tobacco use in Indonesia are among the highest in the world. In the face of the growing knowledge of the tremendous negative public health consequences of smoking, along with rising costs for basic necessities, bans on smoking in public places and the addition of pictorial warnings on cigarette packages, the smoking rate continues to rise. Although there are many reasons for this situation, one important reason is that smoking Indonesian cigarettes, called "kreteks," is seen as an expression of cultural heritage. The filmmaker presents for group feedback a draft storyline that examines the history and heritage of "kretek" tobacco and its role in current usage rates. He opens the discussion for the possibility of using filmmaking to promote public health in Indonesia.

Saturday, May 14, 11:20 am

The Focus of Efforts to Reify History with 3D Modeling

Brian Slator, North Dakota State University, Fargo, North Dakota

In an attempt to merge modern scholarship with modern technology, we have embarked on a long-term project to bring 3D modeling technology to Plains Indian history. In a series we are calling “Mandan Moments,” a set of short animated movies is planned, drawing inspiration from passages found in Elizabeth A. Fenn’s 2015 Pulitzer Prize-winning “Encounters at the Heart of the World.” The first of these, appearing in the Video Bar of ***The Archaeology Channel*** International Film and Video Festival 2016, is named *Mandan Moments: Earth Lodge Interior*. Future members of the series are planned to include Corn Cultivation, Missouri River Fishing, Clothing and Jewelry, Lodge Construction, Corn and Cooking, Tools and Utensils, and Edible and Medicinal Plants. Our long-term goals are to increase the prominence of Mandan history among the citizenry of North Dakota and beyond and to strengthen and increase collaborations with the Mandan community and scholars throughout the state.

Saturday, May 14, 10:40 am

REFUGE: Through the Lens of the Armed Occupation of Malheur National Wildlife Refuge

Richard Wilhelm and Sue Arbutnot, Hare in the Gate Productions, Portland, Oregon

REFUGE explores the landscape of loss and the power of restoration in the American West. An increasingly diverse, dense population with ever-more conflicting desires around land use in the West faces ongoing challenges and new risks of loss: wilderness, solace, and communion with nature; working lands and time-worn agricultural values; and Native cultural heritage and lifeways spanning millennia. A growing economic frustration and sense of disempowerment settles in communities like Harney County in southeastern Oregon. When an extremist group invades the Malheur National Wildlife Refuge, this isolated community is thrust into an arena of distrust and fear, overshadowing the fragile, yet meaningful, cooperation emerging on public lands—where a landmark bid to preserve endangered sage grouse habitat uncharacteristically unites environmentalists, ranchers and agencies. Ironically, though deeply divided by the Refuge occupation, Harney County residents work to restore resilience and a newfound agency, hopefully re-imagining the West for future generations.

Thursday, May 12, 1:30 pm

Bonepicker: A Cultural Heritage Film Project Exploring the Gold Rush Cultural Cauldron

Richard Wright and Amy Newman, Kamloops, British Columbia

The Bonepicker: Cariboo Gold Rush Backstories is a series of mini-documentaries 8-20 minutes long, telling the backstories of people who made the British Columbia Cariboo Gold Rush a significant part of their lives. Where did they come from? Who were they? Where did they go? What businesses or empires were begun with BC gold? The films explore the cultural cauldron of the gold rush that saw California miners in B.C., and B.C. miners working in Bannack, Elko, Tombstone, or Deadwood and settling in Virginia, Arizona or Oregon. The presentation will look at the genesis and focus of the project and its stories, funding, supporters, the filming, travel and editing process, the distribution of the films, and the growth and future of the project. Two short video promos will be shown during the presentation totaling five minutes.

Thursday, May 12, 3:30 pm