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Front Cover: A room with a view – PhD student Jason Raupp checks out the view from a rock art site in Saipan. Photo courtesy Ships of Discovery
It’s the kind of email you could only receive from another archaeologist: ‘Hi Heather – Greetings from Madagascar. We just returned from the jungle and recorded more than 40 Dutch postal messages [rock engravings] dating from 1601 to 1657. It is really exciting!’ This was from Dr Wendy van Duivenvoorde in response to an email from me about this edition of Engage (Wendy is co-editor of this edition, and she has especially written a story on her Madagascar research on pages 8-9). While it seems the stuff of high adventure, Wendy’s email actually highlights what I think are some of the core strengths of the graduate programs at Flinders University. It’s the staff at Flinders who make our graduate programs so successful and who bring the connections between industry, the community and academia alive through their research. We’ve been very lucky to have a core group of committed people developing and delivering our degrees who are constantly engaged in a wide variety of national and international research projects at many levels. These, and the activities of our adjunct staff and Industry Partners, are always providing new and exciting opportunities for graduate students through thesis projects, volunteer work, Directed Studies, practicums and field schools.

As always, you will see evidence of many of these activities throughout this issue of Engage. In addition to Wendy’s work in Madagascar, there are photographs of Jennifer McKinnon’s and Amy Robert’s recent field work relocating an Indigenous ketch off the coast of Yorke Peninsula (SA), and the mystery behind the search by adjunct staff member Amer Khan from the Department of Environment and Natural Resources and Flinders students for the burials of the crew and passengers of Loch Sloy, lost north of Cape de Couedic in 1899.

On a much sadder note, Maggy Ragless, long-term Industry Partner and community historian at the Mitcham Heritage Research Centre, recently passed away. Maggy was a peerless advocate for the heritage of Mitcham, Adelaide and South Australia. She was unfailingly generous with her time and assisted many Flinders undergraduate and graduate students in their studies. The range of projects completed at Mitcham by Flinders students – from research on the ten oldest houses in each of Mitcham’s wards, to studies of significant trees, or the archaeological potential of unused land, and more – is a tribute to Maggy’s eclectic interests and her intense and contagious passion for the past. She will be sorely missed by us all.

Associate Professor Heather Burke
As I write this, a number of you are preparing to cross that big stage, in your robe and mortarboard, to collect one very hard-earned parchment. For those students watching on, you are probably wondering if that will ever be you. During this time there are many things you all may be considering: did you do enough on that last assignment to get the grade you want? Are the subjects you’ve chosen right for you and your overall degree? Will you go on after this year and do postgrad study, be it Honours, Masters or PhD; or if you have already finished your studies, where on earth from here? Whatever it is, believe me, I’ve been there.

Hi, my name is Emily, and I was in your position a little over a year ago.

I graduated with a Flinders University Master of Cultural Heritage Management degree in April 2011, after six years straight at university (having completed a BA, Grad Dip, then Masters back-to-back). At the end of an exhausting (but very rewarding) year writing my thesis, I had many options to weigh up. Further study? Archy work? What field? Paid/ unpaid? In SA or elsewhere? Non archy work? Travel?

I wondered if had gained enough experience, and if I had what it took to be an archaeologist – because I certainly felt like a fraud calling myself one!

By submission time, in November 2010, I had decided that I was finished studying, at least for the time being, and that I wanted to find work in heritage (the specific position was up for negotiation).

My degree was focussed predominately on historical heritage, so that was the preference. I felt that an historic heritage position would be hard to come by in Adelaide, as these had been fiercely coveted in the past, so I had been preparing myself all year for the prospect of moving interstate.

In December 2010—literally only weeks after submitting my thesis—two State Government positions came up in Hobart—one with Heritage Tasmania (the European heritage branch); and another with Aboriginal Heritage Tasmania.

I applied for both – even though I had done very little Aboriginal archaeology at university – as I to came realise that I had nothing to lose by applying, yet everything to gain in the way of experience if I was successful.

To my surprise, I got the Aboriginal heritage position! And as a bona fide ‘archaeologist’ no less (although I still felt like a fraud).

I resigned from my admin job, said goodbye to all my family and friends, packed up my life and made the move to Tasmania in April 2011 to take up the position in Hobart.

I had been to Hobart twice before on field trips with Flinders, so it didn’t feel like a completely foreign place, but if you’ve ever been to Tassie you’ll know that it is a little bit ‘different’.

I started work three days after arriving and I was so nervous that I made my husband walk me to the door. But I need not have worried too much—everyone was very welcoming and to my delight I was not the only newbie.

Within a few weeks I was pretty comfortable with my responsibilities, and despite the difficult political climate and inherited backlog of work, I settled in well.

Coming from an historic heritage background, I had to learn pretty quickly how to apply my knowledge to Aboriginal heritage. In my first few months with the Department I was taken on a tour around the State to get acquainted with some of Tasmania’s fabulous Indigenous sites.
I have been fortunate that our two Senior Archaeologists are so experienced in this field, and have gladly guided me through field visits and site inspections, so that I have learned an immense amount in only 12 months.

As administrators of the *Aboriginal Relics Act* 1975, my department is tasked with maintaining the Tasmanian Aboriginal Site Index (TASI), conducting desktop studies, accepting heritage reports, and writing permits. My job, therefore, is quite varied, albeit mainly office-bound—although with an office that overlooks the harbour one can hardly complain. However, the days when I get to wear my archy kit are the best (in Tassie this is waterproof boots, a windproof jacket and full wet weather over-clothes).

My Flinders undergrad and Masters degrees have equipped me with the skills to undertake my job effectively. Aside from the practical field applications, I am able to undertake research, critically evaluate the work of others and write professional reports and documents to a high standard. I now no longer feel like a fraud, and I am enjoying learning new things every day, and working in an environment that encourages me to grow as a professional.

I am not sure what the future holds. Next week I’ll be delivering Cultural Awareness Training to Parks staff, and then re-writing the content for our webpage, but after that, who knows? I am comfortable in Tasmania—the transition really hasn’t been that difficult and it was probably the best thing I could have done for my career—but I’ll always be a South Aussie at heart, and built heritage will always hold a special place for me.

I suspect I’ll come home one day, but that will be another daunting decision to make for another time.
A Special Collection

Ships are the nearest things to dreams that hands have ever made, for somewhere deep in their oaken hearts the soul of a song is laid.  Robert N. Rose

Flinders University Emeritus Professor and recent inductee to the Honorary Fellow of the Society of Antiquaries of Scotland, Vincent Megaw, has always had a soft spot in his heart for the nautical and maritime.

In fact, Vincent was a supporter and facilitator of the development of the Maritime Archaeology Program way back in the Golden Age. Being an archaeologist, as one might imagine, he also has a penchant for collections. So it should come as no surprise that Vincent has been, over the last six or so years, amassing a large collection of boat and ship models which he placed on long-term loan with the Maritime Program.

Vincent’s generosity knows no borders or limits; in fact the collection of models ranges from the US Civil War SS Virginia to HMS Beagle and on to the Royal yacht Royal Caroline (a staff favourite).

The collection is primarily housed in the Flinders University’s Archaeology Lab for all to view, but several of the models are dispersed around campus in the more maritime-minded offices.

One great model of HMS Endeavour can be seen docked on the third floor of Flinders Central Library.

Vincent’s models have been put to good use and are utilised in teaching Master Classes such as Outfitting a Ship and in the Ship Construction topic, where students get the chance to label all the parts of a ship or take lines off the hulls.

If you would like to see some of Vincent’s models, just stop by the Archaeology Lab in Room 142, Social Sciences South, and check out the range of this amazing collection.
New Departmental Equipment

The Archaeology Department – courtesy of Dr Amy Roberts’ Re-entry Fellowship – has recently purchased a side scan sonar. This equipment will be available for use by staff and graduate-level students. These images show the side scan sonar in use on an archaeology project combining Indigenous and maritime approaches led by Dr Amy Roberts in collaboration with members of the Narungga Aboriginal community. Additional project investigators include Dr Jennifer McKinnon, Clem O’Loughlin, Professor Lester-Irabinna Rigney and Klynton Wanganeen.

The 2011 Historical Archaeology Field School – Orroral Valley Tracking Station, Canberra ACT

Flinders Graduate Diploma in Archaeology student **Stephen Petrie** studied space archaeology in our nation’s capital and found you can’t always trust movies to get the story straight.

In November I took part in my last subject as part of a Graduate Diploma in Archaeology with Flinders University. The course was an **Historical Archaeology Field School** in Canberra and our leader was the fearless Dr Alice Gorman. Eleven postgraduate students and three Flinders staff spent a week studying Australian space infrastructure used by NASA during the 1960s, 70s and 80s. Our focus was the Orroral Valley Tracking Station 50km south of Canberra. The Orroral Valley Tracking station was built in 1963 by Australians to NASA standards and was staffed mostly by Australians. The site’s main task was to communicate with spacecraft in near-earth orbit. The Orroral Valley Tracking Station was home to a vast array of antennae and dishes. The main feature of the Station site was the 26 metre dish. All that remains of the antennae and dishes at Orroral are the concrete foundations and some cables. With the closure of the station in 1985 the 26 metre dish was relocated to Tasmania, where it remains in operation.

We carried out a range of exercises to learn and reinforce field techniques fundamental to archaeologists. While carrying out a pedestrian survey near the 26 metre dish foundations a number of artefacts from the dish were discovered, as well as one small stone artefact representing the traditional owners of the site. As part of the field school each student chose a feature of the site to do further research on. Field skills were practised to gather relevant data on each student’s feature and reports were prepared by the students. While in Canberra we also visited the Honeysuckle Creek Tracking Station, the Mount Stromlo Observatory and Tidbinbilla Tracking Station to compare and contrast the different sites with the Orroral Valley Tracking Station. While at Honeysuckle Creek we were informed that it was Honeysuckle Creek and not Parkes that communicated the first imagery from the Apollo 11 moon landing, unlike the way it is presented in *The Dish*.

Field schools offer an opportunity to work with fellow students and staff from many and varied walks of life. Your fellow field mates have a great range of skills to teach each other. More importantly, field schools offer a chance to practice the most important skill often over looked: working with people you don’t know well. We also got to practice our catering skills by cooking for each other. I have found that the field schools offered by Flinders University are a great learning environment.
Messages on the rocks

On their way to the East Indies, seamen from Dutch East India Company ships chiselled messages into the rocks and boulders of Nosy Mangabe Island and, at the base of these rocks, often left letters, carefully wrapped in layers of canvas, tar and lead envelopes. The idea was that the crew of the next Dutch ship to anchor in that same place would pen down the message on the rock and collect the letters. Examples of these so-called ‘postal stones’ (rotspost in Dutch) have been found on St Helena Island and at the Cape of Good Hope in South Africa. But the postal stones on this small island in northeastern Madagascar are relatively unknown within scholarly circles, despite their frequent mention by tourists, and their listing in guidebooks such as the Lonely Planet guide to Madagascar.

About a dozen of the inscriptions were discovered in the early 1920s by M.E. Drouhard, the French colonial adjunct-inspector of waters and forests, but the recent expedition under the direction of Dr Wendy van Duivenvoorde was the first to conduct a detailed archaeological assessment of the rock carvings and their immediate environment.

The research team, including Flinders archaeology research associate Mark Polzer and Jane Fyfe, a PhD candidate and rock art specialist from the University of Western Australia, worked on the island from 13-15 April 2012. They recorded and photographed, and are now transcribing, translating and interpreting, more than 40 inscriptions and iconography, all left by officers and sailors of Dutch East India ships who used the island for re-provisioning and resting en route.

The inscriptions date at least between 1601 and 1657 and were carved into several large rock outcrops and the cliff face on a small beach that still carries the name ‘Plage des Hollandais’.

“Our goal was to document and investigate the early 17th-century Dutch postal stones and related inscriptions on Nosy Mangabe in northeastern Madagascar. And also, assess their state of preservation. We expected about a dozen inscriptions, but were pleasantly surprised to find many more”, said Dr van Duivenvoorde.

The messages – left by at least 11 different ships – include official communications recording the names of ships, the times and dates of their arrivals and other particulars, as well as unofficial ones left by higher-ranked seamen who chiselled their names into the stone; much as someone today might write, “Hendrick was here.”

According to van Duivenvoorde, “a few of the inscriptions tell us that letters were left beneath them. These particular ones are really part of an early Dutch postal system and they show how European ships relayed information about their whereabouts when far away from home. Unfortunately, should the next ship to arrive belong to their British or Portuguese rivals, the messages and letters would be appropriated for their intelligence to confound the Dutch.”

The earliest inscriptions can be dated to 1601 and were carved by the crew of the fifth Dutch expedition to the Indies – one year before the official founding of the Dutch East India Company in 1602.

Recording Dutch postal stones in the Bay of Antongil, Madagascar
The most recent inscription that can be positively dated was carved in 1657.

“One inscription reveals that the ship Middelburg reached the bay in 1625 after sailing through a cyclone, in which it lost all its masts and sails, and was anchored there for a good seven months while it was repaired,” Wendy says. “It’s quite amazing to think that they managed to make the bay after suffering such damage.”

As archaeologists, we study human history through material culture and attempt to reconstruct past cultural landscapes. Sometimes, we are fortunate enough to experience an environment much like our ancestors did and instantly comprehend how they must have managed. At Nosy Mangabe, it became all too clear that this tropical and lush green island must have been an uncomfortable environment for these Dutch sailors in the 16th and 17th centuries.

The Bay of Antongil is extremely wet, receiving tropical rains over 290 days of the year.

“We certainly endured a good deal of rain when we were there,” Dr van Duivenvoorde recounts, “it rained every day we worked at the beach, and by the time we left our clothes and shoes were pretty well soaked.”

Even when not raining, the weather was extremely humid. Furthermore, during the morning hours, the tide was up and seawater covered almost the entire beach area.

“Only a tiny part of the beach is exposed at high tide; the water makes its way in between the rocks and waves crash against the inscriptions on their seaward sides,” van Duivenvoorde says. “We thought about the sick seamen who were brought there to get some fresh air and recover in a healthier environment (plus to get the stench of sickness out of the ships). It would have been a damp and crowded place, not altogether conducive to recovery.”

When Dutch ships anchored here in 1595, during their very first voyage to the Indies, they mentioned the supply of fresh water that was easily accessible from the beach. They also recorded an abundance of pineapples and citrus trees — both undoubtedly transplanted by the Portuguese, who discovered the Bay of Antongil in 1513. Pineapples still grow on the Plage des Hollandais, even on top of the rock outcrops with inscriptions. Even the old mango trees surrounding the beach may date to this time; the largest one measures 120cm in diameter.

“These rock inscriptions are a unique and important example of Dutch cultural heritage abroad. They are visual reminders of the earliest Dutch voyages into the Indian Ocean,” said Dr van Duivenvoorde.

The rock inscriptions are under threat from sea and rain erosion, frequent cyclones, vegetation growth, insect activity and even tourism. Some inscriptions are still legible and relatively well preserved, but most have faded over time and several have been reduced to only a few remaining letters.
The Scottish iron barque *Loch Sloy* foundered on rocks off the coast of Kangaroo Island on 24 April, 1899. The crew was on the lookout for the Cape Borda lighthouse, not realising that they had missed it and were much further along the coast. At 5 o’clock in the morning, the lookout reported land, but it was too late to stop the ship foundering. Apart from four men who made it ashore onto the rocks, and eventually to the top of the cliff, everyone on board was lost.

David Kilpatrick was one of the four men. He had been badly injured in the incident and was helped to the top of the cliff. The others, at various times, set off for help, but got hopelessly lost. The vegetation in the Flinders Chase National Park is very unchanging, and it would be no surprise to anyone who has seen this area to realise how easy it would be to become lost. It wasn’t until 8 May that Duncan MacMillan stumbled into the May family’s Rocky River Homestead. The May family sent messengers to the Cape Borda lighthouse and eventually the others were found, but Kilpatrick died of his injuries before he could be rescued. His grave is marked and tended by various groups and people of Kangaroo Island.

During the following weeks, the remaining bodies were washed up onto the shoreline and groups of Kangaroo Island people and the police buried them somewhere above the waterline. No one knows now exactly where these graves might be. The Department of Environment and Natural Resources (DENR) became involved in the search for these graves as a result the enthusiasm of two people who have spent their lives diving and investigating shipwrecks on the island – Adrian Brown and Terry Drew. In 2011 Flinders University’s Archaeology Department was approached for a volunteer to search the original records.

Documents are wonderful resources, if you can find them. Most of the information came from State Records and Trove (newspapers on line) and descendants of the May family. Tantalisingly, the coroner’s records for the era had been recycled in World War 2, due to a shortage of paper, the Police records didn’t yield anything and the Cape Borda records are also missing. This was a detective mystery that seemed impossible to solve. Much time was spent on Google Earth trying to identify the beach that our sources described.

In December, 2011, a reconnaissance trip was mounted by the three researchers and Amer Khan, the Maritime Archaeologist at DENR. This trip found a formation of stones that resembled a grave and also some further contacts on the Island. This was enough for a further, more extensive, trip to be mounted.

At the end of March 2012, a group consisting of Amer Khan, David Cameron (DENR), Terry Drew, Lynda Bignell and three other Flinders archaeology students set out to try and solve the mystery. The terrain was so rough that the field team suffered from exhaustion and blisters. The walk in and out was two and half to three hours, leaving a minimum amount of time to investigate. Unfortunately, the site was not a grave, but the search goes on.

Grave Matters
Lynda Bignell – Master of Archaeology

Adjunct staff member and maritime archaeologist, Amer Khan, and Flinders University Archaeology students search for the missing graves of the passengers and crew of the 19th century wreck of *Loch Sloy*.
Flinders student has walking tour published on iPhone app

Master of Archaeology student, Karen Martin-Stone, has an historical walking tour published in an international travel app for iPhone.

Rama, an app published by Past Preservers (Cairo) and Crimson Bamboo LLC (New York City), was listed by BBC Travel as one of the top 10 travel apps of 2010. Karen’s tour, Darwin During WWII, is the first Australian content to be published on this global app.

“We hear about the Japanese campaign, the Allied response, the number of ships sunk, where the bombs fell and the number of casualties,” Karen said.

“But I wondered what people felt, what they saw, and what stayed with them when the bombs stopped falling. I was determined to write a tour that heard firsthand from people who were there. I wanted to show what Darwin was really like – how even then we were a multicultural city with a healthy mistrust of authority.”

“The bombing of Darwin was such a pivotal point in Australian history, and so little of it is known,” said Michael Carroll, co-founder of Crimson Bamboo, the creator of the Rama app.

“We heard a tour as one of the top 10 travel apps of 2010. Karen’s tour, Darwin During WWII, is the first Australian content to be published on this global app.

“Our goal in publishing this tour is to take people through the events in Darwin in the footsteps of people who lived through them. Karen Martin-Stone has done an excellent job of invoking the fear and bravery that came to the surface when Darwin was attacked, producing one of our most engaging tours to date.”

The tour takes the reader to waypoints throughout the city, using historical photos and oral history excerpts to evoke the events of 70 years ago. Rama is integrated with Google Maps, and can be accessed on iPhone, iPad and 3G-enabled iPods.

Rama can be downloaded free at http://bit.ly/iTunesRama. Darwin During WWII can be purchased within the app for $1.99.
Future Curators?

2011 Master of Cultural Heritage Management graduate, Oliver Spiers, fills us in on his time as a curatorial trainee at the British Museum.

For the last seven months I have been enrolled in a vocational training program run by the British Museum entitled “Future Curators”. This program provides hands-on training for people looking to develop or improve their curatorial skills. I am one of five trainees currently in the program, although there will be two additional waves over the next few years. The five current positions cover a range of curatorial departments, including Ancient Egypt and Sudan, Greece and Rome, Prehistory and Europe, Coins and Medals, and my own area, Africa, Oceania and the Americas. It is possible that the next wave of trainees will cover other departments.

The first six months of the program were spent with curatorial departments at the British Museum. Here we were shown what a wide range of jobs curators have to deal with. The five trainees had very different experiences, which helped to show just how varied a curator’s job can be. Among the areas we covered were object care and storage, pest management, interpretation, dealing with visitor requests and gallery assessments.

The most exciting project I was able to work on during my time at the British Museum was choosing new objects to go on display in one of the permanent galleries. I was responsible for all aspects of this display, from choosing the specific objects, to developing text and graphics. Working on this kind of project helped me see just how long any display can take, and to appreciate how many people are really involved in a display. For example, I certainly wrote the text but there were a number of people, from different perspectives, who had input into it. I had to learn to look, not only at the factual information – where the object is from and what it was used for – but also how accessible the words were and to ensure that appropriate language was used. One of the benefits of the program is the emphasis it seems to place on community engagement. The British Museum has a very active process of involving community groups, both from the local area and from much further afield. My favourite project with the community’s team was working with community garden groups. During ‘Australia Season’ the British Museum had a representative landscape of Australia covering several environmental zones. One of my roles was to talk the group through the landscape, highlighting unusual plants and some plant knowledge. The second part of the project was inspired by two woven camp dogs on display in the museum. Using them as inspiration, we created foxes out of plastic bags. This may have seemed like a tenuous link; however every group we worked with had great fun making them, something that I was not expecting when we came up with the idea.

As a result of some of the training I have undergone during my time, I can no longer just look at a museum display. The first thing I do when I walk in is to look at the cases and ask myself, where are the pest traps, where is the temperature monitor, is the object pinned or freestanding, why did they choose this object? When I finally get around to looking at the text (I no longer read it, I assess it), I ask myself, why did they choose that word, why that supporting image, who did they ask about that statement, who do they think is going to read this text, what is the theme of this display? This has suddenly made social visits to museums a very different experience.

All of this training and experience has made me reassess my previous thoughts about what makes a good museum and good curators. At Flinders we often discussed cultural sensitivity surrounding Indigenous material on display and the ethical considerations of working with such material. We would all agree about the importance of talking to appropriate communities and considering multiple perspectives when interpreting objects.

I have recently moved on to the second phase of the program, working in a regional museum for a whole year. In my case I am working at Glasgow Museums with the World Cultures collection, although my area of focus is again Oceania. Here I will have the opportunity to take the training I received at the British Museum and to put it into practice. As well as researching the collection and helping to improve the records, I will be assuming control of all the curatorial duties associated with the collection, a real chance to show what I have learnt. If people are interested in the program, the second round of applications opened at the start of 2012 with Oceania among the areas of focus.
In 2011 graduate students in the Flinders Archaeology Department were fortunate to be able to attend a Master Class conducted by Major Sumner, a Ngarrindjeri Elder, and Kim McCaul, an anthropologist with years of experience. The Master Class centred around the exploration of cultural issues associated with working in Aboriginal communities.

The morning formally began with a traditional Ngarrindjeri smoking ceremony conducted by Major Sumner. Major was also very gracious in the way he shared his culture with us. We then listened to Kim McCaul, who shared some of the basic theory and ideas behind cross-cultural communication and talked to us about examples of the differences between Australian Indigenous and non-Indigenous cultures.

In particular we learned about the significant differences between modern western culture and traditional Indigenous cultures. For example, Kim illustrated how individuals in a modern western culture often interact with others based on work and family obligations. Modern western culture can also be very individualistic, where the reliance for preservation and prosperity lies with the individual and their immediate family.

In contrast, Indigenous Australian cultures may embed individuals in a network of relationships that define rights, responsibilities and shape behaviour expectations for the individual. These cultures can be more collectivist, where connection to a broader group, like a language group, is valued and supported without question. Of course there are exceptions to these generalisations. However, the general principle does explain where so many misunderstandings and differences lie between Indigenous and non-Indigenous communications.

Major then spoke about Aboriginal culture from his perspective as a Ngarrindjeri Elder by highlighting some of the key principles that can guide our work as archaeologists and other specialists working with Aboriginal communities. Some of these ideas include: building relationships and taking the time to allow this to happen, understanding that the work you do can impact on someone else’s heritage and keeping people with whom you are working informed. In addition, Major also showed some documentary footage about the repatriation of Ngarrindjeri human remains. This was particularly interesting and illustrated a number of the ideas of cross-cultural communication being put into practice.

It is a real privilege to be able to experience this kind of learning on campus at Flinders. Such classes reflect the commitment of the Department to instilling in students the importance of respecting Indigenous cultures and preparing students for the workplace. Indeed, the need for additional cross-cultural education for archaeology students was a theme that emerged from the 2011 Archaeology and Cultural Heritage Management Industry Advisory Panel meeting. This Master Class represents just one attempt to address these issues.

Thank you Dr Amy Roberts and Associate Professor Heather Burke for organising this class for students and to Kim and Major for taking the time to share your knowledge with us.
The Dilemma of Archaeological Interpretation

Helen Cronin – Graduate Diploma in Archaeology

In 2011 as part of a Directed Study in Archaeology, Helen Cronin became involved in creating an exhibition of archaeological artefacts from an historical archaeological site.

In about 700 BC someone thrust three swords into a bog on an island 7 miles from Kilmartin ... this text comes from a panel in a Scottish archaeological museum. In a few words it invokes time, place and human agent, setting the objects in the display in a much broader context.

This “captivatingly simple and evocative language”\(^1\) epitomises archaeological interpretation at its best: captivating, easy to understand and evocative.

Archaeology deals primarily in material remains. But the discipline is really about the people who created, used, and destroyed or disposed of the things we find; people who are now missing. How do you evoke them, particularly for non-specialists? Perhaps unfortunately, in interpretation there is a heavy reliance on text – the museum label, the web site, the catalogue essay – and with text-making comes the ethical and creative obligations I came face-to-face with during my Directed Study topic last year.

Bendigo (where I live in central Victoria) is a city built on the gold rush. When an accounting firm wanted to rebuild its premises near the centre of the city in 2009, it was obliged to conduct an archaeological excavation first.

The Forest Street site turned up one of the most significant gold field assemblages in Victoria which, after a fair bit of lobbying from a local archaeologist, became the subject of a temporary local exhibition this year. Although after begging the curator for involvement I was given the job of writing the label text, I ended up co-authoring the catalogue essay. It was a task that turned theoretical interests into working challenges.

Interpretation involves, at the least, two ethical obligations that might be termed scientific honesty and curatorial honesty. Any archaeological interpretation can only draw on the available material and historical evidence – scientific honesty. It also needs to make readers aware that this is not the “whole truth” of the past, it is only one interpretation – curatorial honesty. Coupled with the ethical is the creative obligation; quite simply it needs to be a really good, well told story.

So, taking the Scottish museum as inspiration, I chose an appealing actor to draw the reader into the world of Forest Street: a little boy playing with his metal race horses on the carpeted stairs to the basement of his home. It is a fact that a toy horse was found with the remains of carpeted stairs on the site. It’s not beyond imagining that a small boy lived there and played with and lost it on the stairs. It’s also possible that a quite different sequence of events saw the horse lost under the stairs.

That is the dilemma of archaeological interpretation. How do you evoke time, location and agent without giving the impression that it is the Truth about the past?

Once again our 2012 Welcome Event was partly a celebration of the achievements of our outstanding graduate students from 2011. The awards are sponsored by our generous industry Partners (and staff) and we thank them all for their support.

**Ilona Bartsch**
The Australian Cultural Heritage Management (ACHM) Prize
The student with the highest mark in ARCH2108 Cultural Heritage Management.

**Rebekah-Christine Leonardos**
The ArchSoc Andrew Allen-Farr Award
The student who has made the most outstanding contribution to ArchSoc in each calendar year.

**Madeleine Fowler**
Department of Archaeology Staff Prize
The student with the highest overall grade (thesis + coursework) in Honours in each calendar year.

**Sarah Nahabedian**
The Maritime Archaeology Staff Prize
The student with the best result for their Masters of Maritime Archaeology thesis.

**Julie Mushynsky**
The Master of Maritime Archaeology Alumni Prize
The Master of Maritime Archaeology student who achieves the highest GPA.
Industry Partners

The Graduate Programs in Archaeology, Cultural Heritage Management and Maritime Archaeology at Flinders University are characterised by the ongoing dedicated involvement of Industry Partners. Our colleagues working in related industries have provided advice on the development of our topics and courses, and support our research and teaching programs in a variety of ways. A very warm thank you to all of our Industry Partners!

- Adelaide City Council
- Adjahdura Narungga Heritage Group
- Archaeological Risk Assessment Services Pty Ltd
- Aurora Project
- Austral Archaeology Pty Ltd
- Australian Cultural Heritage Management Pty Ltd
- Australian Government—Department of Innovation, Industry, Science and Research—Space Policy Unit
- City of Marion
- City of Mitcham and Mitcham Heritage Research Centre
- City of Norwood, Payneham and St Peters
- Comber Consultants Pty Ltd
- Cosmos Archaeology Pty Ltd
- Dapung Talkinjeri Aboriginal Corporation
- Earth Sea Heritage Surveys (Earthsea Pty Ltd)
- First Peoples of the River Murray and Mallee Region Native Title Committee
- Florey Reconciliation Task Force
- Gabbie Kylie Foundation
- Department of Environment and Natural Resources, SA
- Aboriginal Affairs and Reconciliation Division, SA
- Department of Indigenous Affairs, WA
- Griffith University
- GroundProbe
- Heritage Victoria
- Institute of Nautical Archaeology
- Kayandel Archaeological Services
- Kingston House
- Larrakia Nation Aboriginal Corporation
- MALA—Geoscience Ground Penetrating Radar Instruments
- Malaruch Alngith Corporation
- Mallala & Districts Historical Committee and Mallala Museum
- Mannum Aboriginal Community Association Inc.
- Narungga Nation Aboriginal Corporation (NNAC)
- Ngadjuri Elders Heritage and Land Care Council Inc
- Ngaliwuru-Wuli Association
- Ngarrindjeri Heritage Committee
- NSW Heritage Office
- NT Heritage Office
- OzArk Environmental & Heritage Management Pty Ltd
- Pacific Marine Resources Institute
- Point Pearce Aboriginal Corporation
- Ships of Exploration and Discovery Research, Inc
- Simon Fraser University
- South Australian Maritime Museum
- South Australian Migration Museum
- South Australian Museum
- South Australian Native Title Services Ltd
- Tasmania Parks and Wildlife Service
- Parks Victoria
- Unley Museum
- Western Australian Museum—Departments of Anthropology, Maritime Archaeology, Maritime History and Materials Conservation