

Archaeological Ethics, Video-Games, and Digital Archaeology:

A Qualitative Study on Impacts and Intersections

Volume 1 of 4: Text

Laura Meghan Dennis

PhD

University of York

Archaeology

April 2019

## Abstract

Representations of archaeology in media such as films and television have been historically problematic. Video-games, however, have taken these depictions of archaeology and archaeologists to the next level, not only allowing media consumers to view unethical behaviors such as looting and site destruction, but to participate in them, as willing and complicit bad actors. In 2017, the video-game industry reported a worldwide 36 billion US dollars in consumer spending, with over 6 billion of that spending occurring within the United Kingdom.

In order to confront the deep and growing ethical implications for archaeology, this project turns a spotlight onto two key areas of concern: video-game players' perceptions and professional archaeological practices. In the first instance, I seek to understand whether depictions of archaeologists in video-games impact player perceptions of archaeologists as skilled professionals. This research contributes to contextualizing the relationship between representations of archaeological practices in the real and virtual worlds.

From here I turn to matters of ethical practice in professional archaeology, seeking to understand how ethics are being considered (if at all) in evolving digital archaeological practice. I attempt to isolate the ways in which archaeological practitioners are, and are not, considering the ethical implications of the digital components of their work, and how those ethical issues may impact future practice.

Tying these two areas together is a discussion on the nature of current and near-future archaeology as a practice existing both in the real and the virtual. As perceptions of archaeologists are being shaped by video-game representations, the perceptual line between digitally virtual representations of archaeologists and digital archaeologists blurs. Understanding the current ethical failings of both is crucial to ensuring that future conduct on the part of archaeologists is grounded in professional standards based on reflexive, conscientious, and publicly accountable practice.

# Table of Contents

## **Volume 1.**

Abstract.....	2
List of Figures.....	11
Preface.....	14
Acknowledgments.....	15
Author's Declaration.....	16
Ethics Statement.....	17

## Archaeological Ethics, Video-Games, and Digital Archaeology:

### A Qualitative Study on Impacts and Intersections

<b>Chapter 1: Introduction.....</b>	<b>18</b>
Project Context.....	19
Research Goals, Questions, and Methods.....	21
Research Areas.....	23
Archaeogaming.....	25
Real-World Excavations of Video-Games.....	26
Digital Excavations of Video-Games.....	27
Creating Archaeological Video-Games.....	27
Critical Examinations.....	28
Archaeological Ethics.....	29
Thesis Structure.....	30
<b>Chapter 2: Archaeological Ethics.....</b>	<b>33</b>
Recurring Discussions.....	34
Looting.....	34
Human Remains.....	40
Professionalism.....	45

Teaching.....	46
Publishing.....	49
Contract Archaeology.....	51
Fieldwork.....	52
Public Archaeology.....	53
Conclusion.....	54
<b>Chapter 3: Game Studies, Digital Ethnography, and Media Archaeology .....</b>	<b>55</b>
Relevance and Context.....	56
Game Studies.....	56
Historical Games.....	56
Non-Archaeological Ethics in Games.....	59
Serious Games.....	61
Digital Ethnography.....	62
Method.....	63
Ethics.....	66
Media Archaeology and Material Culture Studies.....	68
Media Archaeology and Critical Analysis.....	70
Conclusion.....	71
<b>Chapter 4: Survey.....</b>	<b>73</b>
Introduction.....	74
Survey Design and Considerations.....	74
Survey Format and Questions.....	78
Questions for Archaeologists.....	80
Questions for Video-Game Players.....	82
Questions for Archaeologist Video-Game Players.....	83
Questions for Non-Archaeologist Non-Gamers.....	84
Archaeology Questions.....	85

Responses: Archaeologists.....	86
Responses: Video-Game Players.....	91
Responses: Archaeologist Video-Game Players.....	93
Responses: Non-Archaeologist Non-Video-Game Players.....	96
Intersections and Conclusions.....	98
<b>Chapter 5: An Analysis of Existing Codes of Archaeological Ethics.....</b>	<b>102</b>
Introduction.....	103
Collection and Analysis of Codes.....	104
Thematic Sets.....	108
Stakeholders.....	108
Material Culture.....	111
Maladaptives.....	113
Theoreticals.....	116
Curation.....	117
Behavioral Standards.....	119
Research.....	124
Data.....	126
Ethical Codes.....	128
Areas of Concern.....	129
Creation of a Code of Ethics.....	131
<b>Chapter 6: Case Studies.....</b>	<b>134</b>
Introduction.....	135
Methodology in Case Study Selection.....	135
Case Study Games.....	136
Research Successes, Challenges, and Failures.....	139
Fieldwork in Virtual Spaces.....	141

In-Game Data Collection.....	143
Screenshots.....	144
<b>Case Study: Quest for Quintana Roo.....</b>	<b>148</b>
Introduction.....	149
Material Culture.....	151
Built Heritage.....	152
Artifacts.....	155
Ethics.....	157
Looting, Commodification, and Site Destruction.....	157
Conclusion.....	160
<b>Case Study: Indiana Jones and the Fate of Atlantis.....</b>	<b>161</b>
Introduction.....	162
Material Culture.....	164
Built Heritage and Excavation Sites.....	165
Artifacts.....	166
Ethics.....	170
Non-Discrimination and Sexual Harassment.....	170
Non-Renewable Resources.....	172
Looting, Commodification, and Site Destruction.....	174
Conclusion.....	175
<b>Case Study: Tombs &amp; Treasure.....</b>	<b>177</b>
Introduction.....	178
Material Culture.....	179
Built Heritage.....	180
Artifacts.....	181

Ethics.....	185
Looting.....	185
Duty of Care.....	186
Descendant Communities.....	189
Research Design.....	189
Conclusion.....	190
<b>Case Study: Shadow of the Tomb Raider.....</b>	<b>192</b>
Introduction.....	193
Material Culture.....	195
Mayincatec Trope.....	195
Built Heritage.....	197
Artifacts.....	199
Ethics.....	202
Looting and Commodification.....	202
Stakeholders.....	204
Duty of Care.....	205
Museums.....	205
Conclusion.....	206
<b>Case Study: Star Wars: The Old Republic.....</b>	<b>208</b>
Introduction.....	209
Archaeology as System.....	210
Material Culture.....	211
Artifacts.....	212
Ethics and Practice.....	213
Looting.....	215
Research Data.....	216

Duty of Care.....	217
Professional Practice.....	218
Conclusions.....	219
<b>Case Study: Uncharted 4: A Thief's End.....</b>	<b>221</b>
Introduction.....	222
Material Culture.....	226
Built Heritage.....	226
Artifacts.....	229
Ethics.....	231
Looting, Commodification, and Site Destruction.....	232
Stakeholders.....	234
Duty of Care.....	235
Landscape Impacts.....	236
Conclusion.....	237
<b>Case Study: C14 Dating.....</b>	<b>238</b>
Introduction.....	239
Material Culture.....	242
Artifacts.....	243
Ethics.....	246
Fieldwork.....	247
Professionalism.....	248
Accessibility.....	249
Conclusions.....	250
Case Study Conclusions.....	252
<b>Chapter 7: Discussion.....</b>	<b>253</b>
Introduction.....	254

Archaeology and Archaeologists as Depicted in Video-Games.....	254
The Presence and Absence of Archaeological Ethics.....	255
Stakeholders.....	256
Material Culture.....	257
Maladaptives.....	258
Theoreticals.....	261
Curation.....	263
Behavioral Standards.....	264
Research.....	266
Data.....	268
Process.....	268
Ethics of Aesthetics and Visual Representations.....	269
Frequency of Cultural Representations and Choices in Temporal Period Representations.....	270
Scholarly Rigor in Representational Choices.....	271
Artifacts within Cultures within Context.....	271
Representations of Gender.....	273
Representations of Sexuality.....	275
Representations of Racial and Ethnic Diversity and Privilege.....	275
Ethics of Representation via Narratological Direction and Narrative Choice.....	276
Impacts on the Public.....	278
Contributions from Survey Data.....	278
Jonas Heide Smith's Susceptible Player Model and Archaeology.....	279
Public Understandings of Archaeological Ethics.....	281
The Value of Public Recognition of Archaeological Ethics.....	283
<b>Chapter 8: Conclusions, Future Work, and Critical Considerations.....</b>	<b>285</b>
Conclusions.....	286
Cadbury UK and the Gamification of Looting.....	287
Reflections.....	289

Next Steps.....	291
Personal Critique.....	292
Theoretical Focus.....	292
Methodology.....	293
Appendices.....	295
<b>Volume 2.</b>	
Appendix A: Survey Report.....	297
Appendix B: Survey Reponses.....	362
Appendix C: Analyzed Existing Codes of Archaeological Ethics.....	485
<b>Volume 3.</b>	
Appendix D: NVivo Coded Ethical Codes.....	598
Appendix E: Codes of Ethics Within Professional Organizations.....	838
Appendix F: Data Collection Forms.....	842
<b>Volume 4.</b>	
Glossary.....	847
Bibliography.....	867
Ludography.....	900

# List of Figures

Figure 1.	Research goals, Questions, and Methods.....	21
Figure 2.	Archaeogaming research areas.....	25
Figure 3.	Survey flow.....	78
Figure 4.	Table of ethical codes analysed.....	105
Figure 5.	Ethical codes versus ethical guidelines.....	106
Figure 6.	Code of Ethics.....	132
Figure 7.	Console hardware generations.....	136
Figure 8.	Tripartite model of looting in video-games.....	139
Figure 9.	'Wide' screenshots.....	144
Figure 10.	'Cropped' screenshots.....	145
Figure 11.	'Artifact' screenshots.....	146
Figure 12.	eBay values for Sunrise Studio-branded cartridges.....	150
Figure 13.	Telegames-branded cartridge.....	150
Figure 14.	Interior of <i>Quest for Quintana Roo</i> pyramid.....	152
Figure 15.	Exterior of <i>Quest for Quintana Roo</i> pyramid.....	153
Figure 16.	Tulum pyramid.....	154
Figure 17.	Tulum in the 1980s.....	155
Figure 18.	Looting in <i>Quest for Quintana Roo</i> .....	158
Figure 19.	Interior of <i>Quest for Quintana Roo</i> with destroyed wall.....	159
Figure 20.	<i>Indiana Jones and the Fate of Atlantis</i> on Steam.....	163
Figure 21.	<i>Indiana Jones and the Fate of Atlantis</i> user interface.....	164
Figure 22.	Sunstone, moonstone, and worldstone artifacts.....	168
Figure 23.	Chac mask.....	168
Figure 24.	Orichalcum bead and Sophia Hapgood's necklace.....	169
Figure 25.	<i>Indiana Jones and the Fate of Atlantis</i> ' ending.....	172
Figure 26.	Looting in <i>Indiana Jones and the Fate of Atlantis</i> .....	175

Figure 27.	Hearthstone pastiche card.....	176
Figure 28.	Orthographic perspective in <i>Tombs &amp; Treasure</i> .....	178
Figure 29.	Real and imagined maps of Chichén Itzá.....	180
Figure 30.	European sword artifact.....	182
Figure 31.	Mask comparisons.....	184
Figure 32.	Wall paintings and polychromatic vessels.....	185
Figure 33.	Looting in <i>Tombs &amp; Treasure</i> .....	186
Figure 34.	Murals and linguistics.....	198
Figure 35.	Linguistic acquisition as looting enabler.....	198
Figure 36.	Monoliths and linguistics.....	199
Figure 37.	Conquistador chests.....	200
Figure 38.	Maya codex artifact.....	200
Figure 39.	Masks of Tezcatlipoca imagined and real.....	201
Figure 40.	Looting in <i>Shadow of the Tomb Raider</i> .....	202
Figure 41.	Croft Manor museum.....	206
Figure 42.	Crystal formations and nodes.....	212
Figure 43.	Types of crystals and artifacts.....	213
Figure 44.	Archaeology missions in <i>Star Wars: The Old Republic</i> .....	214
Figure 45.	Looting in <i>Star Wars: The Old Republic</i> .....	216
Figure 46.	Climbing, jumping, and swinging in <i>Uncharted 4: A Thief's End</i> .....	223
Figure 47.	Nathan Drake's wall of redemption.....	225
Figure 48.	Henry Avery's grave marker puzzle.....	227
Figure 49.	Filters in <i>Uncharted 4: A Thief's End</i> .....	229
Figure 50.	Visual indicators of artifacts.....	230
Figure 51.	Artifact list systems.....	230
Figure 52.	Looting in <i>Uncharted 4: A Thief's End</i> .....	232
Figure 53.	Skins and customization.....	233
Figure 54.	Relationships in <i>C14 Dating</i> .....	239

Figure 55.	<i>C14 Dating</i> and textual choices.....	241
Figure 56.	Excavation mini-game.....	242
Figure 57.	Post-excavation 'cleaning' mini-game.....	243
Figure 58.	Museum access and privilege.....	245
Figure 59.	Time management in <i>C14 Dating</i> .....	246
Figure 60.	Power and agency.....	249
Figure 61.	Thematic units.....	255
Figure 62.	Stakeholders comparison table.....	256
Figure 63.	Material culture comparison table.....	258
Figure 64.	Maladaptives comparison table.....	259
Figure 65.	Comparative looting.....	260
Figure 66.	Theoreticals comparison table.....	262
Figure 67.	Curation comparison table.....	263
Figure 68.	Behaviorals comparison table, Part 1.....	264
Figure 69.	Behaviorals comparison table, Part 2.....	265
Figure 70.	Research comparison table.....	267
Figure 71.	Data comparison table.....	267
Figure 72.	Process comparison table.....	269
Figure 73.	Cadbury UK campaign.....	287

## Preface

Prior to commencing research for my PhD, and the move across the Atlantic that accompanied it, I worked as a contract archaeologist, and as a game developer and community manager. During the day I would go out on site, and at night, in the hotels and motels in which we were housed while on fieldwork, I would design and play video-games.

While on previous fieldwork in Belize I had encountered site vandalization and artifact looting, it was not part of my contract archaeology experience until 2013. During an archaeological watching brief that saw me working alongside biologists monitoring for gopher tortoises, the site we were jointly overseeing was looted overnight. This led to a series of on-site interdisciplinary conversations about looting, and to a discussion of how archaeology was present in media. I began to consider how the games I was producing and consuming in my off-hours were influencing the treatment of the archaeological sites I was overseeing in my daily work.

Though this project began with a primary focus on looting and artifact commodification, it quickly became apparent that those two practices were enmeshed in a much larger and more complicated negotiation of ethics and representation between the discipline of archaeology, the video-game industry, and the public. Understanding, and ultimately promoting, an ethical archaeology that can be co-produced with the public through play and the digital expression of imagination has (as a result of this project) become a passion of mine, and while I am the first to admit how critical I am of both archaeological ethics in practice and representations of archaeology in video-games, I maintain that it is possible to find an ethical balance between the desires of archaeologists to be represented ethically and the desires of the game industry to provide engaging, enjoyable narratives.

## Acknowledgments

It's one in the morning, and I've just finished final edits, layouts, and exporting of a mass number of InDesign files into PDFs, so that this thing that I've been working on for three years can be printed and made material, and 'real'. (The irony is not lost on me.) Though I'm not going to call and wake anyone up with the news that I've finished, I'm reserving this space of acknowledgment for those who I would call, were I less considerate.

First, I have to thank my family. I could not have done this – this move, this project, any of this, without you all, and I love you beyond measure.

Second, I have to thank my thesis advisors -- my secondary supervisor Dr. Steve Ashby, my thesis chair Dr. Steve Roskams, and most of all, my supervisor, Dr. Sara Perry. Your support and input over the course of this project were invaluable.

On a personal note, Sara, you took a chance on me, and on this project, and I won't ever be able to repay you for the opportunities you've provided, the guidance you've offered, and the kindness you've shown me. You literally changed my life. I look forward to the next stage of our friendship.

Next, my Lady Dates: Ari, Sara, Sierra, and Tara. Every day you were there with words of support, and animal pictures, and just the right mix of humor, kindness, righteous indignation, and eloquent profanity. You talked me off the ledge so many times, and this thing got finished because of you.

Finally, Martyn. I'm so glad I found you. I'm going to wake you up in a minute, and I'm sorry, but having lived with this process up close for almost three years, you deserve to be the first to know when it's finished.

This thesis, as is everything I write, is dedicated to my mother, Linda-Rose Stevenson Dennis, who once told me that I'd never get anywhere playing video-games. I love you. I miss you. Thank you for everything.

## Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged within the bibliography and ludography provided.

## Ethics Statement

This project was approved prior to commencement by the Arts and Humanities Ethics Committee (AHEC) of the University of York. In addition, the author wishes to acknowledge the ethical input of the following individuals, whose guidance and principles shaped the ethical framework in which research, analysis, and writing were conducted:

Jane Eva Baxter, April Beisaw, Katherine Cook, Kate Ellenberger, Ashley Fisher, Catherine Flick, Shawn Graham, Harald Fredheim, Sara May, Lorna Richardson, and most critically, Sara Perry.

# CHAPTER 1: INTRODUCTION

## Project Context

Representations of archaeology in media such as films and television have been historically problematic, frequently emphasizing bad practices, shoddy scholarship, and ethically questionable professional behavior. Video-games, however, have taken these depictions of archaeology and archaeologists to the next level, not only allowing media consumers to view unethical behaviors such as looting and site destruction, but to participate in them, as willing and complicit bad actors. In 2018, the video-game industry reported a global market for video-games reaching 137.9 billion US dollars, with the market up 13.3% from 2017 (UK Interactive Entertainment 2018, 3). The industry is large, and growing, and video-game content referencing archaeology and deriving from archaeological research and themes is growing as well.

In order to confront the deep and growing ethical implications for archaeology, this project turns a spotlight onto two key areas of concern: video-game players' perceptions and professional archaeological practices. In the first instance, I seek to understand whether depictions of archaeologists in video-games impact player perceptions of archaeologists as skilled professionals. This research contributes to contextualizing the relationship between representations of archaeological practices in the real and virtual worlds. Through an analysis of the responses of publics (with varying levels of engagement with archaeology) to representations of the discipline within video-games, the ramifications of exposure to depictions of unethical archaeological practices are considered. Special attention is drawn to the experiential nature of video-game play, and its role in contemporary opinion-shaping.

From here I turn to matters of ethical practice in professional archaeology, seeking to understand how ethics are being considered (if at all) in evolving digital archaeological practice. I attempt to isolate the ways in which archaeological practitioners are, and are not, considering the ethical implications of the digital components of their work, and how those ethical issues may impact future practice. Through an analysis of existing codes of ethics for archaeologists, gaps in ethical consideration within archaeology as a discipline are presented, with a focus on increasing disciplinary ethical consideration for digital endeavors.

Tying these two areas together is a discussion on the nature of current and near-future archaeology as a practice existing both in the real and the virtual. As perceptions of archaeologists are being shaped by video-game representations, the perceptual line between digitally virtual representations of archaeologists and digital archaeologists blurs. Understanding the current ethical failings of both is crucial to ensuring that future conduct on the part of archaeologists is grounded in professional standards based on reflexive, conscientious, and publicly accountable practice. It is also crucial to promoting a perception of digital archaeology on the part of the public that is informed by the reality of practice, and not misconceptions out of entertainment-focused media.

Video-games have been studied academically through the lens of history (Chapman 2016; Kee et al., 2009; Wright 2018). They have been studied as archaeological teaching tools (Shackelford et al., 2018). They have been studied for their aesthetic contributions and consideration as an art-form (Bourgonjon et al., 2017). However, there is little direct published research utilizing video-games as worlds of study for archaeological interpretation and methodological testing (exceptions being very recent work by Coplestone (2017), Fothergill and Flick (2017), and Reinhard (2018)). In the realm of ethics, research has been conducted on appropriate ethical behavior in internet-based ethnography, but this work has been directed towards establishing ethical data collection practices in general (Boellstorff et al., 2012), and has focused on human subjects and their communities (Pearce 2011), not on material culture or its collection and analysis.

There is a definite missing element in the research thus far, as regards locating archaeology in video-games in the context of their influence on multiple publics, including the professional archaeological community itself. Alongside that, the fields of digital heritage and digital archaeology are growing without serious consideration for the ethical implications of research, showing a lack of foresight, as well as a lack of reflexivity on the part of researchers as related to ethical appropriateness. The ramifications of past ethical lapses in traditional heritage studies and archaeology should have permeated the digital research realm by now, but appear not to have done so, thereby increasing the chance that the same errors will be repeated in new digital forms. This project aims to serve as a step in correcting these lapses in ethical consideration, including through the production of an ethical code for digital archaeologists and archaeologists working in digital and immaterial spaces of play.

## Research Goals, Questions, and Methods

The initial, and primary, goal of this project is to determine if a relationship exists between perceptions of archaeology as experienced through video-games, and attitudes and behaviors towards archaeology and heritage in the 'real' - i.e., non-digital, non-video-game - world. This consideration is important to archaeology overall, as the majority of play within archaeologically-themed landscapes takes place within a framework heavily reliant on exoticism, and through narratives that are not centered in archaeology. These games require the player to embody themselves as an unethical archaeologist, utilizing decontextualized artifacts in unethical ways, including through the commodification of artifacts and objects of cultural patrimony.

In order to accomplish this investigation, three primary research questions are considered. Each of these research questions requires exploration through a different research method, and each is dependent on the creation of a different data-set, which requires mastery of different technological and practical approaches (Figure 1). These methods and approaches are discussed in more detail in their relevant chapters, specifically Chapters 4, 5, and 6. I have chosen to separate them as such, rather than consolidate them in a single 'methods' chapter, as the methods employed differ significantly from one another, and are best understood within more contextualized discussions of their use.

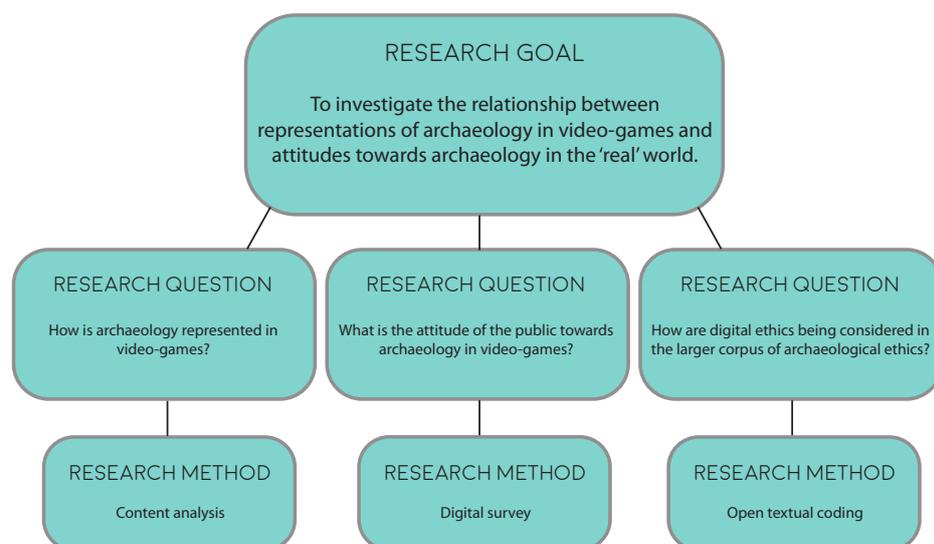


Figure 1. The central research goal of the project drove the questions asked, and ultimately the methods used to answer those questions.

Question 1, intended to discern how archaeology is represented in video-games, has been approached through the use of content analysis. This analysis draws on observational and note-taking methods drawn from ethnography, as well as recording practices common in traditional field archaeology, such as the use of context sheets. A selection of video-games have been studied, with titles ranging in release from 1982 until 2018. These games have been subject to analysis regarding representations of archaeology in terms of aesthetics, ethics, and narrative. Specifically, when examining aesthetic representations of archaeology, consideration has been given to 1) what cultures and periods recur as depictions, 2) how much scholarship is evident in the depictions of archaeology and archaeologists, 3) whether the artifacts depicted in games are tied to the represented cultures in games, and finally, 4) whether representations of material culture are being used in accordance with ethical guidelines established by professional organizations of archaeologists. The data sources used to answer these questions are the selected games themselves. Each game has been approached as an individual unit, and then later considered as part of an overall data-set. Answering this question has resulted in the creation of a new model for contextualizing representations of artifact looting as presented in video-games (see Chapter 6).

Question 2, intended to discern the attitude of the public towards archaeology in video-games, has been approached through survey collection and response analysis. A survey was distributed through a variety of physical and internet-based communities that included video-game, gaming, and comic book stores, as well as proprietary video-game discussion forums owned by the various video-game studios, publicly managed forums such as Reddit, and social media channels. From these venues, over 500 responses were received. Survey participants were given the opportunity to self-select into one of four categories defining their relationship towards archaeology and video-games. These four choices, 1) archaeologists, 2) video-game players, 3) archaeologist video-game players, and 4) non-archaeologists who do not play video-games, allowed for a variety of publics to participate, and enabled me to isolate differing attitudes towards archaeology in video-games based on personal positioning towards

the subject. Answering this question has resulted in the first, and to date only, record of public perceptions of archaeology, archaeologists, and heritage in video-games (see Chapter 4).

Question 3, intended to determine if digital ethics are being considered by archaeologists in the larger corpus of disciplinarily-sanctioned archaeological ethics, has been approached through an application of open coding analysis to codes of archaeological ethics. From an initial pool of 116 professional archaeological organizations represented on the internet, 25 had publicly available codes of ethics. This analysis has considered what archaeological codes of ethics privilege and ignore, and where guidelines concerning the application of digital ethics are present and absent in existing codes of professional ethics. Codes of ethics have been collected via a program of internet search, and included if they met criteria requiring them to be 1) public facing, and available for access by non-members, 2) concerned with governing decision making in the process of archaeological knowledge-production, and 3) functionally related to ethics, and not interpersonal behaviors such as would be addressed in a code of conduct. (This distinction between codes of ethics and codes of conduct is addressed more thoroughly in Chapter 5.) Guidelines within each code of ethics were analyzed line-by-line, and annotated for thematic content and for language choices (see Appendix C for ethical codes utilized and D for coded analysis). Answering this question has resulted in the first discipline-wide synthesis of archaeological codes of ethics (see Chapter 5).

## Research Areas

Two research areas heavily inform the work within this project: the emerging archaeological sub-discipline of archaeogaming, and the existing research area of archaeological ethics. An understanding of the relationship between these two areas, and their relationship to archaeology, is critical to the discussion of how the research aims of this thesis have been approached. It is also critical to understanding how the research questions that have developed in the course of investigation should be

contextualized. The first research area, archaeogaming, I define simply as the study of archaeology through the use of digital and immaterial spaces of play, primarily video-games. The second research area, archaeological ethics, provides a more established grounding from which to consider representations of archaeology, archaeologists, and heritage within video-games.

Though there has been limited scholarship considering digital archaeology and its particular ethics, the extensive catalogue of literature on non-digital archaeological ethics provides a framework within which to consider the place of the digital archaeologist within archaeology as a whole, and how ethical concerns evidenced in non-digital archaeology could be used to support digital archaeologists. Existing research on archaeological ethics is also critical in determining the working definition of a digital archaeologist as used within this thesis: my definition asserts that a digital archaeologist is one who grounds their practice outside of the process of physical excavation, focusing on how digital tools, methodologies, and means of knowledge dissemination are applied to archaeologically concerned data sources and data-sets. The result of this definition is that while many archaeologists may employ the digital in their archaeological work, fewer are by definition digital archaeologists. While other definitions of a digital archaeologist exist (Banek Zorica and Sosic Klindzic 2019; Huggett 2016), my conceptualization of the term is grounded in a consideration of digital archaeology as a practice bridging the temporal and practical past of archaeology with a (near) future archaeology situated in partially to completely immaterial and virtual spaces.

Though individual archaeogaming projects do within themselves contain ethical issues, a crucial relationship between archaeogaming and archaeological ethics in this thesis is in how archaeogaming can be seen as a method of expression of archaeological ethics. Archaeogaming provides the opportunity to pursue an archaeology that is ethical in that it is, 1) non-destructive, 2) replicable, and 3) publicly accessible and engaging. This opportunity, however, cannot be ethically conducted or promoted to the public unless the ethics of the archaeological content within a given video-game is understood for how it might influence participant beliefs and perceptions of archaeology, archaeologists, and the role and value of heritage. It is a goal of this project to enable that understanding.

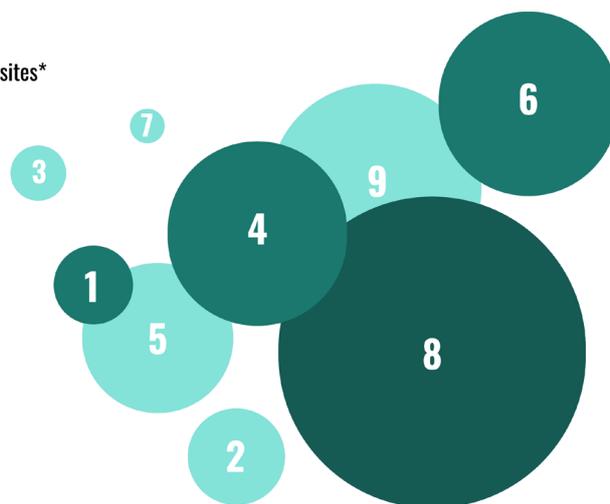
## Archaeogaming

'Archaeogaming' as an archaeological sub-discipline encompasses four areas of focus, within which numerous smaller projects and research endeavors are contained (Figure 2). During the inaugural Interactive Pasts Conference, held at Leiden University in 2016, these four areas were defined categorically as 1) the archaeology of video-games and related technologies via real-world excavation, 2) archaeology within video-games themselves via digital excavation, 3) the creation of archaeological video-games, and 4) critical examinations of archaeology and cultural heritage in video-games. My primary area of focus lies within the final category, critical examinations of archaeology, archaeologists, and cultural heritage in video-games. (For related work, see Nooney 2013 on critical archaeologies of gender in video-games, Copplestone 2017 on perceptions of accuracy in video-games, and Smith Nicholls 2018 on dark tourism in virtual worlds.) In order to establish the relationship between the four areas of archaeogaming focus, each area is discussed below. Uniting the four areas of archaeogaming is my argument that immaterial worlds, such as those found in single and multiplayer video-games, are viable places in which to study material culture, and that such study is, potentially, the most ethical manifestation of archaeology.

### Archaeogaming

1. Games as archaeological sites\*
2. Hardware and software\*
3. Philosophy
4. Reception studies\*
5. Game development\*
6. Machine-created culture
7. Artificial Intelligence
8. IP specific studies\*
9. Material culture\*

\* Includes my work



List adapted from Reinhard and Graham, 2015.

Figure 2. Research within the archaeogaming sub-discipline is varied, but has so far been dominated by IP and franchise specific studies. (Adapted from Reinhard and Graham 2015).

The argument I make rests on the belief that created cultures are the inherited product of cultural influences within our own real world. Accordingly, in-game material culture speaks to the values concerning material culture that are consciously and unconsciously held in the real world. In order to accomplish studying material culture in video-games, archaeogaming requires treating a game world, a world bounded and defined by the limitations of its hardware, software, and coding choices, as both a closed universe and as an extension of the external culture that created it. Everything that goes into the immaterial space comes from its external cultural source, in one way or another.

By examining video-games as discrete spaces, we can isolate the particular culture of the created world within each game, can apply archaeological and ethnographic techniques to study its material and human cultures, and can address larger issues of theory and practice in non-destructive, replicable ways.

### *Real-World Excavations of Video-Games*

The most prominent example of this area of archaeogaming is the so-called 'Atari Excavation', which took place in Alamogordo, New Mexico, in 2014. This excavation, conducted largely by JCB-style mechanical diggers, but overseen by a team of archaeologists, was undertaken to determine the veracity of urban legends concerning a mass burial of Atari video-game cartridges. The excavation, detailed more extensively in a concurrently produced documentary film (Penn 2014), resulted in the recovery of approximately 1300 video-game cartridges, and the confirmation of a mass deposition of materials on the part of Atari, who were in 1983 attempting to clear inventory in the wake of industry-wide product saturation and the crash of the video-game market.

Though the Atari Excavation received a great deal of popular press (Geuss and Orland 2014; Godfrey 2015; Good 2014), it has produced limited published scholarship (Guins 2014; Reinhard 2015; Ruggill et al., 2015), mostly concerning the experience of participants, and not data obtained from the excavation process or assemblage. This gap in analysis is largely due to a lack of a pre-excavation research agenda on the part of the project beyond simple acquisition, and due to the excavation's driver as media

event rather than research project. The assemblage of recovered game cartridges was broken up and individual items sold to collectors and donated to museums; no complete inventory of what was recovered has been published to date. As the sole video-game related excavation, and therefore the representative example of this area of archaeogaming research, the failures in the Atari Excavation indicate that the value of this physicalized area of archaeogaming research to archaeological practice has not yet been proven.

### *Digital Excavations of Video-Games*

The promise of digital excavations within video-games has been hampered by two factors. The first is a lack of clear conceptualization of what a digital excavation should entail. There are models that could be considered out of media archaeology and heritage, such as Perry and Morgan's MAD-P hard-drive excavation (2015), and the work of Moshenska on a USB memory drive (2014). This work is conceptually related to that of Aycock and Copplestone, who have conducted what could be considered effectively excavations of video-game code (2018). Aycock and Copplestone's work, however, addresses the archaeology of technology from code and file-structure approaches, and is concerned with the underlying framework that makes a digital product, but not with the culture or artifacts present within that product. As video-games are inherently experienced visually through the processes of those frameworks, such excavations are an imperfect example of digital excavations of video-games, as the player-facing aspects of the games are not present in the excavation.

### *Creating Archaeological Video-Games*

The creation of video-games that explicitly address themes of archaeology and heritage is an area where the sub-discipline is seeing growth. This growth, however, is hindered by a need for researcher-creators to possess skill sets out of game design and computer science that are not frequently taught within archaeological curricula; programming, software engineering and development, computer animation, graphic design, and game design principles are not common areas of study for archaeology

students. In addition, beyond the hard skills needed to create video-games, the gap in disciplinary vocabulary between those working in video-game design and those trained as archaeologists means that the two fields frequently have difficulty creating content that satisfies the best practices of both (Copplestone 2017).

That said, there are researchers within archaeology working to combine archaeology and video-game creation. Current work in this area includes, but is not limited to, Hiriart's (2017) creation of a computer-based video-game designed to explore everyday life in early Anglo-Saxon Britain, Rubio-Campillo's (2018) work exploring human evolution via a game based at the site of Atapuerca, Spain, and Copplestone's (2019) extensive library of video-games created to explore the connection between archaeological knowledge-production, digital making, and play. Notably, these examples of those conducting interdisciplinary research concerning archaeology and video-games did not begin via education in archaeology, but in game design and computer science; most came to archaeology later, as a secondary interest (T Copplestone 2016, personal communication). This suggests that it might be easier to cross into archaeology from outside of the discipline than to cross into game design from archaeology, due to the relative difference in hard skills and soft skills present in each area.

As a personal note, and to fully explain my own place in the confluence of archaeology and video-game production, it is important to note that I come to this project with experience in both. My entry into professional archaeology occurred at roughly the same time as my entry into professional game development, and despite the involvement in both areas, it was some time until I began to consider how the games I was producing and consuming were influencing the treatment of the archaeological sites I was overseeing.

### *Critical Examinations*

This area of archaeogaming draws on scholarship out of reception studies, fan studies, game studies, digital ethnography, historical game studies, and media archaeology. While my work is particularly focused on a critical examination of

representations of archaeological ethics within video-games, other areas of related critical analysis in progress in archaeogaming include Smith Nicholls' (2018) application of theories of dark tourism to archaeology and heritage in video-games, Reinhard's (2017) study of digital entanglement, and Bird's (2018) work on indigenous ways of knowing as expressed through synthetic creation by indigenous peoples. Also included in this area are more conventional analyses of the depictions of heritage, culture, and artifacts in video-games. Research in this area is split between games that draw explicitly on real-world examples, such as Dynastic Egypt within games such as *Assassin's Creed: Origins* and Classical Greece within games such as *God of War* and *Apotheon*, and games that have created cultures through world-building, such as *World of Warcraft* and the games of the Elder Scrolls series, including *Skyrim* (Majewski 2018; Reinhard 2018; Rollinger 2018; Westin and Hedlund 2016; Van Nuenen 2017).

The danger in this area of archaeogaming scholarship is that without careful focus on ensuring the presence of analysis of the archaeological content and themes in games, research can veer into purely descriptive review. While there is a place for descriptive review, if it is not paired with analysis, it should more properly be positioned outside of archaeological discussion in games journalism. This problem occurs most often in period-specific and game-title specific endeavors, where an enthusiasm for participation in archaeogaming outpaces an application of scholarly rigor. It should be noted that this is most frequently expressed not through published, peer-reviewed outputs, but through conference presentations that fail to deeply engage with archaeological questions related to the source material. A failing of archaeogaming as a discipline thus far is to publish extensively in peer-reviewed outlets.

### Archaeological Ethics

Within archaeology, ethical governance occurs at two levels. The first is at the micro-level, and is project specific, and typically governed by institutionally mandated review boards and councils (e.g., the Arts and Humanities Research Council). Most archaeology which occurs within academic research contexts is overseen by these boards and councils. The ethics under consideration in these situations are not typically archaeology

specific, however, and are most concerned with issues of health and safety, duty of care, and data management.

The second area where ethical governance occurs is at the more macro level, and is intended to guide the discipline, both within and outside of academic areas of research, towards conducting archaeology that is ethical professionally. There is no central ethical authority overseeing archaeology, however, as it is not typically a licensed profession. Most archaeologists encounter ethical guidance through that provided by professional organizations and societies, such as (but not limited to) the Society for American Archaeology, the European Association of Archaeologists, and the World Archaeological Congress.

Professional organizations and archaeological societies exist at the local, regional, national, and international levels, and may be concerned with archaeology in general, or with geographic, period, or culture-specific archaeological investigations. As organizational goals may differ, so too do the concerns of these organizations, and the ethical guidance they do (or do not) offer to their members varies accordingly. The most typical expression of archaeological ethics as provided by professional organizations and societies is through a code of ethics, which is an overarching framework or document that contains individual ethical guidelines or guiding principles. A more extensive review of the body of literature concerning archaeological ethics is provided in Chapter 2, and an analysis of existing archaeological codes of ethics is provided in Chapter 5.

## Thesis Structure

This thesis contains eight chapters of written material. All written material is original to this work, and does not appear in any other publication. This first chapter has served as an introduction, both to the project and to the growing sub-field of archaeological research known as archaeogaming. It has been presented with the aim of explaining the general research agenda and organization of the project. Functionally, it should provide non-archaeologists and non-video-game playing readers with enough basic

information to understand the worlds of video-game centered archaeology and archaeological ethics within which the project takes place, and to understand the research questions asked and how they were approached.

The second and third chapters position the project within a series of interdisciplinary research areas through an examination of previously existing literature and research. The second chapter details the landscape of literature concerned with archaeological ethics. The third chapter provides a brief overview of relevant scholarship within game studies, and discusses where the project is situated in relation to media archaeology. These chapters are written to be intentionally thematic, both in content and organization, to better illustrate the breadth of research inputs that required consideration in answering this project's research questions.

The fourth chapter provides a discussion of collected survey data concerning perceptions of archaeology and experiences with video-games. Open coding of survey responses is analyzed with an aim towards understanding the connections between archaeological perceptions in four populations, 1) archaeologists, 2) video-game players, 3) archaeologist video-game players, and 4) non-archaeologists who do not play video-games. The fifth chapter contains an analysis, via open coding, of codes of ethics and guidelines of practice taken from a selection of internationally, nationally, and regionally focused organizations for professional archaeologists. This chapter considers what areas of ethical consideration are privileged by archaeologists, and where gaps exist in ethical coverage. Special attention is paid to the presence and absence of ethical consideration of digital archaeology, both in method and theory.

The sixth chapter is comprised of seven case studies examining archaeological ethics as depicted within video-games ranging in origin from the early 1980s to the late 2010s. Each case study is an individual analysis, and the series of case studies are considered as a whole to explore how archaeological ethics are privileged and ignored in video-games.

The seventh chapter brings together the multiple data-sources within the project, and discusses issues of transference between ethics in video-games and ethics in other areas of digital archaeological and heritage practice. Where and how the public

are being impacted by engagement with archaeological themes in video-games is addressed directly. It is within this chapter that the argument is made that what the public cares about regarding archaeological representations and what archaeologists care about regarding archaeological representations differ significantly. This difference, I argue, is fundamentally detrimental for archaeology as a discipline, but is not necessarily detrimental to the public.

The eighth and final chapter serves as a post-project coda, considering where areas for potential future research lie, and what questions remain after the completion of the project. This chapter also details changes in the development of the sub-discipline of archaeogaming that occurred during the writing-up of this thesis, and changes in codified archaeological ethics that occurred due to work conducted on this thesis. Finally, this chapter provides an opportunity for reflection on the successes and failures of this project, and what I have come away from the project with, as a researcher, archaeologist, and individual.

As a note, for the benefit of those unfamiliar with video-game related vocabulary and jargon, and for the benefit of those unfamiliar with technical terminology related to ethics, a glossary has been provided following the appendices. Though I am not claiming it is exhaustive as regards either area, I have endeavored to ensure that all specific terms used within this text have been included.

## CHAPTER 2: ARCHAEOLOGICAL ETHICS

## Recurring Discussions

In discussions of archaeological ethics within the literature, there are three areas that recur, again and again, as topics for discussion. Though these three areas do not represent all the potential issues of ethics within archaeology (as this thesis seeks to illustrate), they are where the bulk of scholarship lies, and form (for good or ill) the canon of literature from which practical guidelines for archaeological practice are derived. The three areas are comprised of: looting and the antiquities market, issues concerning human remains, and professional standards. Through an examination of these areas, this chapter will present the main points of view and arguments concerning archaeological ethics as present in published scholarship, and will detail where my own work and its focus on the ethics of digital archaeology and the archaeology of immaterial and video-game places is situated.

## Looting

By far, the main focus of the literature on archaeological ethics deals with the looting of archaeological sites, and the connection between that looting and the market (both licit and illicit) for antiquities. (Please note, from here forward, instead of the term 'antiquities,' I will be referring to all 'antiquities' as artifacts, to better denote their situated space within archaeology instead of the art market. This is a personal choice grounded in my professional opinion that 'antiquities' is a highly political term employed and encouraged by the worldwide art market to distance objects of sale from the reality that all historical objects at auction are in fact artifacts, removed at some point either legally or illegally, from their context and from the public sphere.)

The market for artifacts is a business with both unknown volume and unknown value (Brodie 2006, 2). It is nearly impossible to get accurate or consistent numbers on just how many artifacts are being sold, and for how much money (Desmarais 2015, vii). There have been attempts to clarify these numbers, as regards how much auction houses are making and how they set their prices (Massy 2008) and the impact of internet sales via eBay (Brodie 2015, 11-12), but as Brodie illustrates, there is no

advantage to sellers in the market disclosing information associated with their trade, or to buyers disclosing their level of involvement, as such disclosures have in the past resulted in artifact seizure and legal ramifications (Brodie 2014). Though current UNESCO regulations restrict the sale of items to those artifacts definitively removed from their site of excavation before 1970 (Baker 2016, 322), additional complex legal frameworks at the international level, such as those overseen by the World Intellectual Property Organization (WIPO) (Wendland 2006, 327), and at various national levels, such as the Cultural Property Implementation Act (CIPA) and the National Stolen Property Act (NSPA) in the United States (Baker 2016, 323-324), and the British Treasure Act in the United Kingdom (Baker 2016, 338), muddy the waters and allow loopholes in import, export, and sale.

Looting, or the systematic removal of material culture from the archaeological record, is an on-the-ground process that supports the global economic system of artifact trading and personal and professional collection (Hollowell-Zimmer 2003). Without this fundamental activity, most of the artifacts auctioned through the big trading houses would not have entered the market, even prior to the 1972 UNESCO cut-off date, and the artifacts economy would not be able to continue to function (Yates 2016, 3).

It is a sad reality of this system, however, that despite members of descendent communities bearing the brunt of the labor (removing the objects from the ground) and the brunt of the ramifications of the legal system (facing fines and jail-time if caught) they do not benefit monetarily compared to the prices of the objects they are providing, often making less than one percent of the final value of their find (Alderman 2011, 606). Inequalities between nations influence which countries loot and which countries are looted, and inequalities between individuals involved in the sale of artifacts place descendent communities, as the primary agents for initial acquisition, on unequal footing with other actors within the system of artifact sales (Bowman 2008, 234). Research on the role of descendent communities in the artifact trade has also been undertaken by Matsuda, who takes an argumentative position towards archaeology as a discipline, arguing that looting, rather than being as Hollowell suggests, a commercial

activity that accounts for the major source of new artifactual material in the art market (Hollowell 2006, 72), is an inevitable subsistence practice which descendent communities have integrated into their larger conception of their own history and seasonal cycles (Matsuda 1998). In Matsuda's view, archaeologists unduly demonize indigenous peoples, while privately admitting that modern professional and academic archaeological practice is the realm of hypocritical purists, who are a bare step above the looting that sustains low income descendent communities. Matsuda's view on the ethics of looting and archaeology is that the greater good is on the side of allowing low income indigenous peoples to take part in the artifact market, and not on eliminating looting as a practice. Hardy takes an aligned position to Matsuda, going so far as to suggest that there is a moral right to loot for indigenous peoples when their standard of living, including access to social services, is not being appropriately met (Hardy 2015b, 229). Bowman, while discussing the inequalities inherent in modern supply-side economics as related to artifact markets, takes no moral position on the role of descendent communities, but does categorize their involvement in the black end of the black to white (illegal to legal) spectrum of the legality of objects in the artifact market (Bowman 2008, 227).

Most discussion of looting in terms of archaeological ethics is either, as noted previously, tied to the commodification of artifacts via the market, or referred to in the context of professionalism. Discussions of looting frequently turn to the difference between what 'real' archaeologists do and the practices of avocational archaeologists, amateur archaeologists, or metal detectorists (Thomas 2013). These comparisons are usually unfavorable to the non-credentialed, though Thomas places avocational archaeology in the larger context of public archaeologies (Thomas 2013), and Colwell-Chanthaphonh and Ferguson seek to redefine the narrative surrounding amateur archaeologists through issues of professionalism, trust and the inherent power structure of the academe (Colwell-Chanthaphonh and Ferguson 2006, 123-125). Many researchers, including Bland, make the argument that metal detecting is a crucial and undervalued area of public-academic partnership, which instead of encouraging looting, actually encourages reporting site locations and aids in placing artifacts in

the public trust (Bland 2009, 78). The role of the United Kingdom's Portable Antiquities Scheme (PAS) is frequently held up as an example of such (Bland 2009, 70-71; Robbins 2013; Worrell et al., 2011). As will be discussed in Chapter 8, events involving metal-detecting and the public came to a head in April 2019 through a campaign on the part of the Cadbury chocolate company, despite the best efforts of the PAS in educating the public on responsible practices of excavation and collection.

The third area in which looting is discussed in terms of archaeological ethics concerns knowledge production in archaeology. This has been taken in several directions, including firstly, the role in which looted sites detract from the corpus of archaeological knowledge, secondly, what role artifacts that lack provenance or provenience should have in research and publication, and thirdly, what the ethical response is to issues of looting in conflict areas.

That the looting of sites detracts from the potential knowledge gained from them seems obvious, but frequently occurs in publication, such as in the work of Kersel and Chesson, who argue for an increase in diachronic systematic studies to prevent knowledge loss in burial contexts (Kersel and Chesson 2013, 679), and Gill, who takes the practical position that the best efforts of connoisseurship cannot replace the information gained from excavation, and the ethical position that legislation is not forcing the hand of museums and collectors strongly enough to behave at their moral best (Gill 2010). This is the argument most frequently made against looting, and the argument that most frequently makes the leap from the academic press to the popular press. While there is little denying its factual accuracy, it is an argument designed to appeal to a perceived emotional connection between the general public and history that they may or may not connect to, and as such, it appears frequently but is often ineffective. It is, as well, an argument whose impact is directly challenged by how looting is positioned in popular media, including video-game media, not as a devastation to rail at, but as an activity to undertake for fun and profit.

Several professional organizations, including the American Schools of Oriental Research and the Society for American Archaeology, have taken the position that once an artifact is removed from its context without controlled excavation and

documentation, the artifact should not be used in any additional research endeavors (American Schools of Oriental Research 2017; Society for American Archaeology 2014). As such, they will not publish the first descriptions of artifacts that cannot be verifiably sourced to controlled archaeological excavations. The arguments made by ASOR and SAA are two-fold. First, they argue, even if recovered and placed in a public-facing institution such as a museum, the artifact cannot be 100 percent verified to be authentic. This means that basing any wider-ranging conclusions off of the artifact run the risk of introducing (at best) unverifiable data into the record. At worst, the conclusions could be completely incorrect based on a lack of context, or completely incorrect based on fraudulent artifactual material. One artifact, misidentified due to a lack of context, could be the start of a chain of years of problematic scholarship. ASOR makes allowances for some cuneiform objects, due to the scale of looting that occurred in Iraq and Syria in the early 1990s, but requires disclosure, and that the object has clear cuneiform that provides data apart from its potential site context (American Schools of Oriental Research 2017).

Recently, research has increased concerning looting in areas of conflict, specifically Syria and Egypt, and what data have been lost in those locations due to the effects of war and social and political uprising. While international attention has focused the public's attention on the destructive results of the anti-iconoclastic actions of DAESH, particularly at sites such as Palmyra (Kaizer 2016), equally violent looting has taken place in Egypt as organized gangs, fueled by weapons out of Libya, have plundered tombs to order for an opportunistic Western art market (Hanna 2015, 48). How prominent looting for profit actually is within terror organizations such as DAESH is a continuing question (Hardy 2015a, 21), countered by arguments that little of architectural or artifactual value actually has been lost, due to digitization of the built heritage at sites such as Palmyra and the rise in ubiquity and decline in cost of 3D printing digitized artifacts (Williams 2015, 300). As one of the only areas of archaeological ethics where a digital component is explicitly referenced, it has been disheartening to see that the majority of discussion on this topic has not come from directly archaeological sources, but from within the associated fields of museum studies (Solima and Tani, 2016), legal studies (Rimmer

2016, 10) and the mainstream press (Bond 2016). The 3-D Digital Preservation of At-Risk Global Cultural Heritage Project, one of the largest academic endeavors to preserve cultural heritage through the use of 3D scanning, virtual reality reconstructions, and supercomputing, makes no mention of ethics or ethical considerations anywhere in any of their published work or public-facing literature (Lercari et al., 2016). The infamous 'Triumphal Arch' reconstruction project of the Institute for Digital Archaeology similarly has no ethical standards or guidelines in place. According to the project's website (Institute for Digital Archaeology 2019), 'the 1/3 scale reproduction of the 2,000 year old Triumphal Arch from the Palmyra site in Syria, which was destroyed in August 2015,' was selected for reconstruction by 'people from the region...not only because it is a powerful symbol of Palmyra and, through it, their national identity, but also because it illustrates so beautifully the fusion of early Eastern and Western architectural styles for which the site is so well known among archaeologists.'

How looting is represented in the literature is a critical aspect of my research. Looting is the most common ethical breach represented in video-game narratives, and the contrast between how academia views the issue and how the public perceives the place of looting within the life of the professional archaeologist is stark. That among the only times that digital archaeology is mentioned regarding looting is as an after-the-fact way to replace lost or destroyed artifacts is a serious gap in scholarship. The nearest mention of digital archaeological ethics as it regards preventing looting, i.e., in discussions around whether or not to publish maps, LIDAR scans, and site locations, frequently does not even discuss the ethical implications of the archaeologist's decision. Instead, archaeologists are exhorted explicitly not to provide that information to the public, as only looting can result from the public dissemination of site locations, or markers of what indicates a site (Ornes 2014, 15285). Instead of utilizing technology to connect the public to the past, it is used to restrict access to a pre-selected audience (which often does not even include other archaeologists).

## Human Remains

After looting, no issue of archaeological ethics has had more time, or scholarship, devoted to it than the relationship between archaeology and human remains. The ethics of how as archaeologists we treat human remains, how we handle them, and study them, how they are procured and disposed of, and what our rights are as regards them, literally fill volumes. That said, the issues can be broken down into three areas of focus. Literature typically focuses on repatriation and the rights of descendant communities, public display, and genocide and conflict.

For the purposes of this text, I have chosen in my discussions to utilize the term descendant community, rather than other in-use terms, such as Indigenous, Aboriginal or Native, as those terms can be exclusionary of one another, though in situations where a group or individual refers to themselves by a preferred term, I have respected their preferred use of that terminology. Descendant community, as a conceptual term, is applicable to all three of these particular groups individually, as well as to others who link themselves to heritage because of their cultural, social, and historical affinities (Colwell-Chanthaphonh and Ferguson 2007, 8). This is a crucial definition that warrants stating explicitly in the context of discussions of human remains, as this is a highly politicized area of study. In many cases, this politicization turns discussions of ethical practice into discussions of moral values, with the effect of polarizing positions about human remains, which does not serve to advance the discourse around them.

Within discussions of human remains, ethics, and descendent communities, the main area of focus, from which a multitude of positions arise, is repatriation. Repatriation, or the return of remains and objects of cultural patrimony to their closest affiliated descendent communities (Zimmerman 2014, 6301) is perhaps the most polarizing issue in the discourse of archaeological ethics.

The spectrum of opinion ranges from Ubelaker and Grant (1989, 260), who take the position that 'no living culture, religion, interest group, or biological population has any moral or legal right to the exclusive use or regulation of ancient human skeletons since all humans are members of a single species, and ancient skeletons are the remnants of unduplicable evolutionary events which all living and future peoples have the right

to know about and understand,' to Klesert and Powell (1993), who take the opposite position, stating that as people cannot own people, when living, they can also not own people when dead, and therefore scientists have no rights to human remains, for study, display, or otherwise.

These extreme ends of the spectrum are exclusive of opinions such as that of Tarlow (2006, 215), who holds that Western value systems concerning the 'free and open' dissemination of knowledge will ever be at odds with non-Western value systems that privilege control of knowledge of the 'sacred and otherwise special.' Also outside of the binary of opinion on the topic is Watkins (2003, 135), who argues that the enacting of repatriation legislation in the United States has created a means of dialogue between tribal groups and archaeologists. He notes that it has provided 'American Indians the opportunity to regain control over the skeletal remains of their ancestors and over objects that form the core of their tribal being,' while '[lessening] the gulf between archaeologists and American Indians in some areas while widening it in others.' Zimmerman (1994, 170), states that the 'rationalist and empiricist roots' of archaeology should not form the only archaeology, arguing that for archaeology to have any ongoing relevance for anyone besides archaeologists, an epistemological shift must occur and archaeologists must stop believing that they, 'as practitioners of a science, are the only ones capable of [speaking for past peoples].'

The problem, as is perhaps apparent, is that none of these positions are explicitly wrong according to the standards of ethics as established by professional archaeological organizations, but being so radically disparate, they are difficult to reconcile. This is the core problem of archaeological ethics as regards human remains and descendent communities. Asserting any position, anywhere on the spectrum of discussion, immediately defines the archaeologist in question as working for or against the rights of descendant communities, for or against Western science, and for or against archaeology as a discipline. All positions are exclusionary of all other possible positions. Reburial and repatriation are, truly, the 'thorns in the side of archaeology... pitting Native American against archaeologist and archaeologist against archaeologist' (Garza and Powell 2001, 37).

This predicament discourages reasoned discussions of the ramifications of poor past practices regarding human remains, meaning that any discussion is aborted as to how those past practices are still systemically linked into current practice. Focusing on repatriation and reburial as the only reparations for these past practices (which include amongst other unquestionably unethical acts, such things as unauthorized exhumations and disinterments, and the privileging of the rights of white dead over the dead of marginalized populations) does not actually move us towards a more ethical archaeology, except in a very narrow sense. As an example of this, while Jones and Harris (1998) articulate a common view that the goal of an increased application of archaeological ethics should be refining our standards of practice to be more inclusive of stakeholders, it is my view that is not being achieved by our current rhetorical focus on reburial and repatriation. It may appease stakeholders, but it does not include them, and it does not encourage changes in any larger behaviors or methodologies of archaeological practice.

The focus on repatriation and reburial in our discourse is not forward thinking for the discipline, as related to our use of technology. It is not forward thinking in our use of methodology. It is purely reactive via a mechanism of apology, instead of being proactive in creating new ways to acquire data ethically and sensitively. As while we should disciplinarily be mindful of the impacts of our research on all stakeholders, we function in the Western tradition of science, which is a tradition of knowledge acquisition. Moving away from that tradition is a potential choice for the field, but currently, we are not making any other changes in our practice to do so.

These discussions, which start around a core question of who has ownership rights over a human body after death, have tendrils out of direct discussions of repatriation into questions of ethics in destructive testing in bioarchaeology (Kaestle and Horsburgh 2002, 106), maintaining teaching collections in archaeological education (Roberts 2013), and whether the inclusion of archaeology in existing institutional review board (IRB) frameworks (for studies on human subjects) would increase emphasis on the rights and opinions of descendent communities more prominently in the research process (Bendremer and Richman 2006).

The second area of focus regarding human remains that is frequently remarked upon is the appropriateness of displaying those remains in museum and heritage contexts. This is, again, a very politically charged conversation, and though often the remains in question are far older than can be easily connected through DNA analysis to modern populations (Kaestle and Horsburgh 2002, 98), it is a conversation that deeply involves descendant communities.

In some countries, such as the United States, the display of human remains in museum and heritage contexts falls under legislation directly concerned with descendant communities (Native American Graves Protection and Repatriation Act 1990), while in others, such as the United Kingdom, the display of human remains is under the oversight umbrella of input from a more diverse group of stakeholders, including descendant communities, local communities, religious organizations, and heritage professionals (Antoine 2014, 5), as well as through guidance provided via the Human Tissue Act 2004 (Human Tissue Act, 2004). Arguments over which of these models is best persist, but often do not take into account the radically different contexts surrounding the acquisition of human remains in the two countries, as evidenced by recent legal discussions in the United Kingdom that sought to replicate the United States model of swift reburial post-excavation (Parker Pearson et al., 2011). While the stakeholders in the discussion in the United Kingdom lay claim to oversight over the remains via a shared cultural heritage, the remains in the United States are much more likely to have been acquired in a process of 'othering', wherein the remains of descendant communities were disinterred and transferred to collections, but the remains of those doing the disinterring were protected under grave protection and cemetery protection laws (Bieder 2000; Curtis 2003, 22; Mihesuah 2000, 97). As such, displaying human remains in the United Kingdom is often viewed as acceptable, while displaying human remains in the United States is seen as continuing colonialist processes of othering, grave robbing, and racist policymaking (Walker 2000, 11), at least as far as displaying the remains of those who come out of United States contexts. (Foreign human remains on display in the United States are largely unaffected by display legislation or moralizing, so the display collections of mummies in, for example, New

York's Museum of Natural History, or Emory University's Michael C. Carlos Museum, are safe.) A quirk of these two systems is that in the United Kingdom, the public is typically informed when they enter a museum or heritage space that they may encounter human remains (Brooks and Rumsey 2007, 282; Swain 2002, 98), but in the United States, there are rarely such warnings provided, and no mandates to do so.

The final area where most discussions occur around human remains concerns the excavation and analysis of human remains out of contexts involving mass violence, state-sponsored violence, or genocide. Though the literature in these areas often veers into forensic anthropology (Steele 2008, 417), how archaeologists should approach the ethics of excavation and analysis of archaeologies of conflict is a growing concern (Salerno and Zarankin 2014, 97). There can be immense pressure at the state level to produce results supporting the official or authorized version of events. Where the evidence out of human remains might raise questions about the complexity of the truth of authorized accounts of conflict can be ethically difficult to negotiate. Determining to whom the archaeologist has a responsibility is not always clear (Goodhand 2000; Moshenska and González-Ruibal 2015, 9). Is it to the dead, who cannot speak for themselves (Scarre 2006; Wilkinson, 2002), to the living who may be either helped or harmed by knowledge of what occurred to their compatriots, friends, and families (Blau and Skinner 2005), to an international tribunal (Steele 2008, 419) or to the state, who may or may not be acting in good faith to move beyond the conflict (Giblin 2014, 37)?

Crossland's (2000, 147) argument that, 'In the context of the forensic excavations of the disappeared, a consideration of the personal emotional relationships between the living and the dead is vital to understanding the ways in which the human remains are created as bodies and as people,' seems applicable beyond excavations of mass violence and genocide. Extending that philosophy to serve as a guiding ethical principle in how archaeologists interact with human remains would be a radical change, but one that might serve to close the gap that exists between archaeologists and descendent communities. The assumption that a personal emotional relationship can only exist between the living and the dead when those populations share immediate community or genetic association is ethnocentric in the extreme, and ignores present-day

communities and their relationships to a site, which can be historical, cultural, symbolic, or hinging on some other significant factor entirely outside of genetic connection (Singleton and Orser 2003, 144).

How the treatment of human remains by archaeologists is represented in the literature is at odds with how human remains are depicted in video-games, creating a disconnect between the real and meaningful ways in which archaeologists consider their duty of care to past peoples and the representation of video-game archaeologists as disrespectful and dismissive of human remains. Though archaeologists vary widely in how they approach this duty of care, and how it should practically be applied, references within the literature, as presented, indicate it is present. Representations of archaeologists in video-games do not illustrate this even in broad strokes, much less in the nuance exhibited in the examples from the literature provided here in review.

## Professionalism

The issues of professional ethics in archaeology cut right to the core of what it is that archaeologists do. Removed from the context of associated or stakeholder publics, and taken out of the lenses of politics and legality, the professional ethics of archaeology are best situated as the space in which archaeology can be truly assessed as a practice. That said, they are also the least reviewed and the least considered aspect of archaeological ethics. While it has become the norm to reflect on practice as it impacts external outputs and relationships, discussions of the ethics of professionalism in and of the discipline itself are still notably absent. (An exception being the heritage-focused approach in Ireland and Schofield's 2015 volume. Readers are especially directed to consider the work of Colley (2015) in that collection, who discusses both professionalism and digital archaeology.)

Of the areas that are discussed in the literature, the most common foci are teaching (specifically undergraduate teaching), publishing, cultural resource/heritage management, fieldwork, public archaeology, and adherence to written codes of ethics. The first five of these topics are discussed in this section, while written codes of ethics are addressed in Chapter 7. As will become quickly apparent, all of these areas are underrepresented in the literature.

## Teaching

Undergraduate teaching has long been at the forefront of consideration in archaeology. This should not come as any great surprise, as until relatively recently, the majority of publications on archaeological ethics and professionalism were situated within an academic context. The ethics of training the next generation(s) of archaeologists have remained in the realm of undergraduates and their experience, with very little discussion in archaeology directly about the ethics of training in post-graduate and doctoral education. As well, apart from changes in educational theory throughout the years, the scope of discussions of the teaching of undergraduate archaeology have largely remained the same, and have been focused primarily on content delivery, as opposed to considering how best to employ pedagogical practices that map onto the types of learning and doing that archaeology employs in disciplinary practice. Until recently, this was true even of discussions of the other key area of undergraduate archaeology experience, fieldwork, where, 'Although fieldwork is a significant activity in archaeology it remains a largely unexamined way of teaching the discipline' (Brookes 2008,1). Recent shifts in discussions of professionalism in archaeological education have begun to focus on the experience of fieldwork, and its potential ethical issues of power, privilege, and educator responsibility (Baxter 2009).

Discussions of undergraduate teaching focus on two areas: how to structure content delivery, and what archaeological education at the undergraduate level is intended to do. The most typical discussion of content delivery strategies (regardless of year, or even decade) revolves around the introduction and subsequent hype of a new technological advancement (Perkins et al., 1992; Rodríguez-Álvarez 2017). This leads to statements such as, '...the rules of undergraduate teaching are changing around us so rapidly that it is a matter of time before the revolution in new delivery methods overtakes us' (Fagan 2000, 191) and 'We decided to make extensive use of the various educational technologies such as television and tape recorders now available at most universities... we have completely changed the character of our course by using technological devices to teach archaeology' (Fagan 1970, 311). Despite thirty years of separation, the argument made is still the same — the way forward for teaching archaeology is the integration of new technologies in the classroom.

Gillespie (via a discussion on inter-departmental schisms between sub-disciplines) briefly touches on considerations of student agency in the educational process, but does not explicitly address the ethical ramifications of providing, denying, or ignoring student agency (Gillespie 2004, 14). Integration of minority populations and encouraging a more diverse archaeological student cohort is occasionally discussed (Benjamin 2006; Croucher, Cobb and Brennan 2008, 15) but arguments are largely structured around creating public value. The role and character of the university setting is mentioned, with Hamilakis (2004, 288) as the loudest voice, but his work is primarily concerned with how archaeological education via universities is, 'a socially crucial and politically contested field of cultural production, the effects and implications of which permeate everything we do in archaeology.'

As regards what archaeological education at the undergraduate level is intended to do, there are two ideological camps: generalists and disciplinary specialists. The first, generalists, represent what most current archaeological programs are focused towards, namely providing a general liberal arts education that while taught through the lens of archaeology is intended to be applicable to students going into a variety of professions and career paths. This means providing archaeological education wherein, '...curricular reform need not entail a shift away from liberal arts and sciences' (Gillespie 2003, 89). This camp assumes that most undergraduate archaeology students will not be employed as professional archaeologists, either in academic or consultation capacities, and that archaeological education should focus on making that mass of students value heritage, archaeology, and history, so that a love and care for the past (and the discipline) passes more generally into the public consciousness. 'For we may have future dealings with our former graduates, who may be in influential positions in public life or business but still retaining a philosophical perspective on archaeology' (Fagan 1970, 313).

The ethics of the generalist position are not explicitly stated by those authors who appear to uphold it, unfortunately resulting in a missed opportunity to discuss how these ethics function internally within archaeology as a discipline. However, even without explicitly being stated, this position can be inferred as reflecting commonly

held ethical codifications about public outreach and public education (as discussed further in Chapter 5.)

The second camp, disciplinary specialists, take a more applied approach to archaeological education, placing an emphasis on training students to be functionally prepared professional archaeologists upon graduation. This ideological positioning disregards how many students out of a cohort may be going into archaeology, instead focusing on ensuring that all students graduating out of the program are prepared for where the bulk of archaeological jobs actually are, in the consulting and contract sector, instead of in academia or academic research (Whitley 2004, 23). Wolley Vawser (2004, 18) argues in favor of specialist training, particularly focused Masters programs for future contract archaeologists, as, '...agencies and businesses often end up making substantial investments in new employees with advanced degrees in anthropology, having to train them in everything from understanding preservation laws and requirements to when consultation is required and how to write a report that the State Historic Preservation Officer will accept.' She goes on, however, to address the potential ethics of such programs, worrying that graduates out of these programs may face stigma or restricted access to doctoral level education in the future unless, '...these specialized programs add new kinds of knowledge rather than replacing any of the essentials of quality academic education' (Wolley Vawser 2004, 19).

Again, there is little outright discussion of ethics in this decision-making process, but there is an implicit ethical component of professionalism inherent in the consideration of how students should be prepared, and what the role of academic training is in providing the workforce for the bulk of archaeology as a profession. Importantly, as both a practical and ethical concern, '...in most archaeology, it is the least-trained, least experienced, lowest-paid members of the group who are the ones recovering the primary data that everything is based upon' (White et al., 2004, 29). This has enormous political and ethical implications.

In part, the position of the specialist camp is reactionary, and a response to criticisms from archaeological contracting firms about the quality of the workers they are inheriting out of undergraduate programs (Aitchison 2004, 204). The argument

from the private sector, that new contract archaeologists (read: recent archaeological undergraduates) should be provided to their employers by the university fully field trained, versus that new contract archaeologists (again, read: recent archaeological undergraduates) should be field trained by their respective employers, is the practical result of the generalist versus disciplinary specialist debate.

## Publishing

When discussing the ethics of publishing within archaeology, the key issue dominating recent literature has been the Open Access movement, which itself is associated with the Open Science and Open Data movements. How these movements come together in archaeology is through, 'encouraging archaeologists to conduct research that is transparent, reusable, and easily accessible (open data and open methods) without financial or copyright barriers (open access)' (Marwick et al., 2017, 11). Additionally, how it manifests itself within archaeology is concerned not only with publication outputs in the standard formats of articles, monographs, and books, but also through the idea of dataset as material culture. Modern archaeological datasets as both records of and objects of material culture, are comprised of multiple parts, including older standards such as fieldnotes, plan and profile drawings, and artifact counts, but also new formats, including digital photographs, laser scanned point clouds of sites, and 3D models of artifacts. This is an area of access via publication that has only been offered in a limited number of venues in archaeology (e.g., *Internet Archaeology*, who sit at the forefront of publishing digital data and datasets alongside written work, and recently, *Epoiesen*, who accept and publish a variety of digital data types and experimental archaeology outputs). More typically in archaeology, datasets have generally been viewed as the property of the researcher, or project (Hollowell and Nicholas 2008), and have been unavailable to the public due to fears of site looting and vandalism (Kansa 2012, 508). Recent work, including Wilson and Edwards' (2015, 2) edited volume have addressed this view through an 'open' ethic, applied to archaeology and 'focused on ensuring datasets and publications are freely available for use by the wider academic community and the public'. As they go on to note, 'The radical

element here, and that which is contributing to the 'open' movement, is the nature of this access. It has been a slow start, but databases are now becoming available online in raw and unprocessed form, be these statistical, excavation archive, GIS-based survey or image/3D data archives.'

At the outset of this movement, Carver (2007) addressed a potential ethical issue in its implementation: how would the various tiers of archaeological publication, from the popular press to the most niche of scholarly outputs, be manifest in a new age of open access, free-to-the-reader publishing? Though I disagree with his assertion that, archaeological articles, '...unlike those of science, do not go out of date,' his insistence that it was of the utmost importance that all journals find a home on the internet (as open access, searchable, and via a total run of all issues) was firmly grounded in a nascent ethic of archaeological openness (Carver 2007, 144).

At the practical end of the change in attitude towards publishing datasets have been Eric Kansa and Sarah Witcher Kansa, who together founded Open Context, 'a free, Web-based data publishing tool providing access to primary data from multiple projects' (Kansa and Kansa 2011, 59). tDAR has also been created in a similar vein, taking on the additional task of providing database storage and conference paper and presentation storage, all offered as Open Access. These repositories sit alongside a fast-growing number of institutional repositories (Chan 2004, 278), but differ in their focus on soliciting outside participants, instead of housing only data and material originating from the home institution. Thus far, though the movement for more open data and more easily accessible publications has grown, Eric Kansa has been one of the few voices explicitly addressing the ethics of the concept, taking a position that archaeological ethics are culturally bound, and Open practice is not the right response for all archaeologists in all cultural (and national) contexts. While this rare inclusion of ethical consideration is appreciated, Kansa's position is aligned with virtue ethics, and places ethical responsibility wholly on the individual researcher, without taking into account larger, disciplinary ethics. There is an assumption in Kansa's position that there is no greater disciplinary ethic, and that ethics are individual. This is not the case, and is a confusion between moral decision-making and ethical practice.

The better argument from ethics for Open Data in archaeology was made by Kintigh (2006, 572), who notes that, '...archaeologists have a strong ethical responsibility to ensure the long-term preservation of archaeological materials, records, and photographs and to make them available to the scientific community so they can inform current and future research,' but that 'practice often falls short...particularly in the case of digital data.' His argument is that the creation of a more robust digital infrastructure and practical technologies for digital preservation will result in greater data access for archaeologists overall, and will satisfy the larger disciplinary ethic of sharing that all archaeologists are part of. This, however, rests on the assumption that archaeologists are curating their digital data in formats that will promote reuse, and assumptions that future archaeologists will be working with reused data, which is a large assumption to make. Currently, according to Huggett (2018, 101), 'The purpose of digital curation is ultimately to ensure future access and reuse, but until reuse becomes part of mainstream practice alongside archiving and sharing this cannot be reliably confirmed.' It also ignores considerations of structural inequalities that may exist related to digital data and access to it.

### Contract Archaeology

The third area of professional ethics within archaeology is cultural resource management, or contract or development archaeology. This area of practice, which is concerned with the practical application of archaeology to serve the regulatory needs of the construction and development industries, has been fraught with ethical tension since its inception. Despite employing more archaeologists in the United Kingdom in contract archaeology than in academia (Aitchison 2019), it is only recently that the ethics of contract archaeology has been discussed in terms of ethics beyond whether contract work is ethically acceptable at all (Gnecco and Dias 2015), or whether contract archaeology in the United States can be considered archaeology (King et al., 2012). Notably, Everill's (2016) work on the developmental history of contract archaeology in the United Kingdom is frank in its discussion of how capitalism has changed the contract sector and influenced both the quality of contract archaeology

and attitudes towards the labor of contract archaeologists. There is still, however a gap in publication concerning important questions about practice, publishing, work-life balance, and insecure labor conditions. While discussions of these issues are happening through internet communications, blogs, and podcasts, the archaeologists involved in, and impacted by, the ethical considerations of contract fieldwork are not adequately represented in peer-reviewed publications. This is to the detriment of the professionalism of contract archaeology, and the discipline of archaeology as a whole.

### Fieldwork

The final area to be discussed within this section (as formal codes of ethics are addressed in Chapter 7), is fieldwork, and the ethical issues that arise from the primary form of data collection for the discipline. Fieldwork is considered a formative aspect of archaeological practice, and engagement in fieldwork is often stressed to new practitioners as a defining trait of 'being' an archaeologist (Moser 2007, 244). When archaeologists discuss fieldwork amongst themselves, it often leads, however, to discussions of concerns with field behaviors and experiences. To be 'in the field' is to be in many ways removed from the structures of everyday life. Fieldwork is often conducted away from home, in remote locations where archaeologists live and work in close quarters with one another for extended periods of time. Navigating appropriate behaviors in these close quarters is not as easy as mapping normal daily relationships of personal, physical, and emotional space onto the new environment, and ethical breach is common. Sometimes breach is due to miscommunication, and sometimes due to a fundamental misapplication of power, privilege, and educator or supervisor responsibility. Within the literature, a rising discussion concerning harassment in field situations has dominated discussion of the ethics of fieldwork experiences. Despite a general upwards trend in acceptance of multiple sexualities within archaeology as a discipline, Claassen discusses the still common concerns of LGBTQI archaeologists (Claassen 2000, 178), and Moser notes that, '...through fieldwork, the disciplinary culture of archaeology expresses a gender regime that valorizes everything connected with the active (and actively) heterosexual male' (Moser 2007, 259). These specific concerns

rest alongside long-standing concerns about inappropriate supervisor-supervisee relationships (She 2000), which while potentially problematic enough in the day-to-day of academia, are heightened in fieldwork environments, where there may be no structures in place to manage expectations of personal behavior, and where systemic power imbalances play out in heightened ways due to fears for personal safety and fieldwork site culture. Larger datasets, such as the Clancy report, make it clear that these problems are not specific to archaeological fieldwork alone, but are larger, systemic issues in the practice of academic fieldwork (Clancy et al., 2014.) Further, these problems are not confined to academic fieldwork in archaeology, but persist into contracting and private-sector archaeological fieldwork, where the added component of maintaining job security in a tenuous and transient job market potentially exacerbates the lack of reporting of harassment (Wright 2003, 231).

### Public Archaeology

Public archaeology, touching as it does on so many different temporal periods, cultural associations, and technical specializations in archaeology, is aptly described by Richardson and Almansa-Sánchez (2015, 194-195) as, 'both a disciplinary practice and a theoretical position,' and as 'much an activity as a theoretical concept, [operating] in a wide variety of societal, social and academic contexts.' In this fluidity across research areas within archaeology, public archaeology is the rare area of archaeology where discussions of ethics in the digital are becoming the norm, for example, through research concerning the use of digital communication by archaeologists. Bonacchi (2016, 62-63) notes in this area that archaeologists should, 'reflect critically upon how expectations to open up archaeological practice via digital media relate to the fact that social change is often slower than technical innovations and that, at least at an early stage, new media are likely to reproduce, in a different wrapping, some if not all of the barriers and social divides that characterise the analogue world.'

It can also be seen in research surrounding archaeologies of trauma, violence, and conflict. Notably, González-Tennant's work on the Virtual Rosewood project, with its goal of promoting multi-vocality in narratives of contentious histories, illustrates how

ethical consideration is being built into digital public archaeology projects, and into the discussion of the results of those projects. In the Virtual Rosewood project González-Tennant (2013, 70) combined, 'virtual archaeology and netnography to simultaneously address the growing concerns of heritage's present value with its ability to contribute to social justice.'

The ramifications of ethics in public archaeology have been addressed most thoroughly by work from Richardson and from Ellenberger. Richardson's (2018) recent discussion of ethical challenges for digital public archaeologists considers, 'the notions of ethical data collection, the social and political tensions implicit in digital communications on archaeological subjects, and the effects of post-processual approaches to participatory media.' Ellenberger's (2018) recent doctoral dissertation concerning public and community archaeology projects has, as well, set new standards for critique of collaborative efforts between archaeologists and the public.

## Conclusion

In this chapter, I have presented an overview of the main points of view and arguments concerning archaeological ethics as present in published scholarship, focusing on discussions of looting and the artifact market, discussions concerning human remains, and discussions of professional standards. I have additionally detailed where my own work and its focus on the ethics of digital archaeology and the archaeology of immaterial and video-game places is situated within this larger literature. In Chapter 3, I will continue this contextualization of my work, with a focus on research concerning game studies and media archaeology.

CHAPTER 3: GAME STUDIES, DIGITAL ETHNOGRAPHY,  
AND MEDIA ARCHAEOLOGY

## Relevance and Context

It is far outside of the scope of my work within this project to rectify all of the gaps in research existing within game studies and media archaeology. These fields are large, and growing. Instead, within this chapter I focus on the specific aspects of these associated fields that have impacted my own work, either in directing avenues of theory I have explored, or in crafting methods of practice I have employed. Accordingly, three specific areas are considered: 1) literature relating to game studies, specifically video-games, 2) literature related to digital ethnography, specifically the digital ethnography of virtual worlds and online communities, and 3) literature related to media archaeology, specifically as focused on games and digital play. Through attention to these areas, I aim to provide context for the decisions made regarding methodological approaches as further detailed in chapters 4, 5, and 6.

## Game Studies

In the course of this project, two areas within game studies as a field have proven particularly relevant to my interests in representations of the past, particularly experiential representations. The first is the study of historical games, or games concerned with replicating real-world historical settings and scenarios. The second is the study of non-archaeological ethics in games, or how ethical choices are offered to players through the course of game-play.

### Historical Games

Within research on historical games, the field is divided by those who study historical games from the viewpoint of historians, and those who study historical games from the viewpoint of game design scholars. This divide is not dissimilar to the emerging divide between those who study archaeological games from the viewpoint of archaeologists, and those who study such games from the viewpoint of game design scholars. Where the difference occurs is in the methodological and theoretical space between historians and archaeologists, the former, in this context, being concerned

largely with the implications of history in games related to defined historical themes and moments, and the latter with the implications related to the presence of cultural materials, both tangible and intangible.

Historians studying video-games largely focus on issues of how the past is represented through games, with a critical eye towards issues of accuracy, authenticity, and simulation of historic events (Carr 2007; Champion 2016; Kapell and Elliott 2013). This is in contrast to the work of Coplestone (2017, 434), an archaeologist whose research has critiqued such efforts on the value and forms of accuracy and authenticity, finding that, '...there is a clear divide in the foundational ways which the three key stakeholders (developers; gamers; cultural heritage practitioners) of cultural-heritage videogames conceptualize, implement and critique ideas of accuracy in cultural-heritage videogames.' It is also in contrast to Chapman, whose work often comes back to considerations of the role of the player in making and enacting history (2016). Kee et al., in attempting to find a common ground through the creation of a theory of areas of overlap between 'good history' and 'good gaming,' note that 'Games that have been designed by academics, with little grounding in theories of good gaming, are typically of the boring drill-and-response type. As researchers, we run the risk of ruining what makes a good game if we do not consult with professional game designers. At the same time, gamers are good at figuring out what makes a game 'fun' but will not make games that are pedagogically sound if they do not engage with experts in teaching and learning' (2009, 306). These arguments are important in considerations of video-game representations of archaeology and archaeologists because they illustrate the divide that exists within research on what is important in representations of the past. While my own work engages with questions of accuracy and authenticity, it does so in a related but crucially different way. I am concerned with the accuracy and authenticity of archaeology and archaeologists in video-games not because accuracy or authenticity in itself is important, but because authenticity and accuracy can be (and I argue in Chapter 6 are) used as buttresses for conceptualizations of archaeology that inherently disregard accepted archaeological ethics.

Game design scholars studying video-games take a different view, focusing on

how the experience of play is grounded in ideas of an imagined past. In the case of Sloan (2015), the past is present through the conceptualization of nostalgia within games as historical referents, as well as nostalgia for games as objects of an idealized childhood past. In the case of Young (2015), historical memory and cultural references concerning the United States' War on Terror are discussed for their impact on in-game aesthetic and emotional resonance. Additional work by Saber and Webber (2017) rests alongside this conceptually, through discussions of the use of video-games by, and in support of, the Islamic State and Hezbollah to create counterfactual narratives of the Middle East outside of Western depictions. These varied conceptualizations of the past, studied outside of considerations of material culture, are important to my work in that they provide a context for non-archaeological, and non-historical (but not ahistorical) thought on how the past is commodified. Though my original intent with this project was to focus on commodification of artifacts via video-games, these non-archaeological explorations of personal and cultural truths concerning the past in video-games were critical in the project's expansion into examining archaeological ethics in video-games as a whole.

The final realm of historical games scholarship that influenced my thinking in this project is concerned with the idea of modding, or the modification of game assets, be they graphical, textual, or auditory. Frequently, modding is undertaken in order to remediate perceived issues of historicity within video-game depictions of historical events and peoples. Studies of modding as a means of counterfactual play, or play that deliberately and intentionally subverts authorized discourse on history in favor of personalized relationships to the past, were conducted by Apperley (2013), and modding communities in practice have been explored by Poor (2013) and Wirman (2014). The use of modding to create iterations of the past that rectify colonial injustice and equalize imbalances in historical power, as well as the potential to use modding to illustrate ethical nuance in how archaeologists conduct their practice, is a research output that I did not have time to implement in this project, but that could potentially be used meaningfully in the future.

## Non-Archaeological Ethics in Games

The largest area of research concerning ethical decision-making and video-games is also the most problematic. The study of violence in video-games dominates the literature and has done so since the earliest days of formal video-game critique. The potential rigor of video-game violence studies has itself been called into question, leading to a situation where the studies themselves are the subject of study (Copenhaver et al., 2017). There are parallels between studies of violence in video-games as potential encouragements for violent acts in the real world and my own work in this project on transgressions of archaeological ethics in video-games as potential encouragements for transgressions of archaeological ethics in the real world. However, the lack of consensus after nearly thirty years of research into the study of violence in video-games led me to a de-privileging of literature on the subject.

Within research on ethical choices in games, the field is divided by those who study ethics in games themselves, and those who study the impact of ethical choices in games on players. In effect, the division is between situating the game's design and systems as the object of ethical study and situating the player of a game as the object of ethical study. Research is dominated by formal ethicists and by sociologists; most members of both groups do not have a computer science or game development background.

In terms of those who study design and system choices, Sicart (2011) focuses mainly on how games can be designed as ethical spaces within which play occurs. His work considers not whether the content of a game is ethical or unethical, but whether the player is forced into behaving unethically based on how the game is designed, and how it affords choice. He conceives of the developer of a video-game as a potential ethical agent of creation, who may or may not allow players free will in making ethical choices. Sicart's conception of developer as potential ethicist is in contrast to Klemm and Pieters (2017), who place the developer as an ethical agent, but one whose role is to sit as mediator between the desires of a game's publisher and the desires of a game's player. Both offer solutions to counter what they see as problematic systems that force players into poor ethical choices, for example, whether or not a game allows a player to reach a win-state without engaging in violence. However, Sicart's work spans a wider breadth

of potential game-types and outputs, while Klemm and Pieters are focused solely on changes necessary to make MMORPGs more ethical in gameplay.

Amongst those who study the interaction of players with ethical decision-making, the most critical work in furthering my own research in this area was conducted by Bartel (2015). Though he argues from a personal alignment with virtue ethics, or ethics that emphasize moral character, and my own work is centered in deontological ethics, or ethics that emphasize rules and professional duties (as discussed in Chapter 5), his work questioning the nature of free will, player agency in making in-game decisions, and the conceptualization of the player as potentially either a moral participant or non-moral participant in game actions provides a framework of consideration not found elsewhere in the literature. Bartel, in a discussion of moral responsibility on the part of video-game players for their actions undertaken within video-game play, argues that, 'While we may construct a fictional moral psychology to account for the actions of a villainous character, we do not endorse that moral psychology; and therefore it does not enter into our own moral psychology. We imaginatively maintain a distance between our sense of self and that of the fictional villain' (Bartel 2015, 292). In effect, Bartel argues that players are capable of understanding the unethical nature of the acts they engage in within video-games, and while they may be emotionally impacted by those acts, are not morally responsible for them. In my own work, this consideration of whether players who engage in looting and site destruction within video-games are morally responsible is tied to the emotional response they may have to committing those acts, and whether their lack of moral responsibility in video-games impacts their behavior and attitudes outside of video-games.

In addition, his discussion of the nature of harm, and his view that the body of research on the impacts of video-game violence takes a too-narrow view of harm is closely aligned with my own considerations of harm via video-game depictions of archaeology. In discussing video-game violence, Bartel notes, '...researchers working on these topics often adopt a narrow understanding of the moral relevance of virtual violence. Specifically we can observe this narrowness in the way that many theorists understand the concept of harm: many seem to assume that "harm" equates to

observable, quantifiable, real-world crimes: things that either draw blood, result in bruises, or result in a loss of property' (Bartel 2015, 286). He goes on to state, 'If this is what we take "harm" to mean, and if the enjoyment of violence in video games does not cause any noticeable increase in real-world crimes—that is, if no real-world blood has been drawn—then it causes no harm. This is a narrow view of harm because there are obviously harms that are not equated with quantifiable crimes' (Bartel 2015, 286). I would argue that the replacement of 'enjoyment of violence' with 'enjoyment of looting' or 'enjoyment of site destruction' results in an equally valid statement on harm.

Finally, Bartel's inclusion of auto-ethnographic reflection within discussions of seeing oneself in, and not seeing oneself in, a video-game avatar, provides a non-theoretical example of how autoethnography in games can be used in scholarly publication. As discussed in Chapter 6, the use of auto-ethnographic methods proved key in helping me to determine how to locate my own bias in my research, and in reconciling concerns I had over my personal and emotional engagement with video-games during the course of my research.

### Serious Games

As an alternative to the games discussed previously as venues for research, which are created primarily for purposes of entertainment and diversion, the serious game is a game designed to support learning through the use of fun or play-based objectives. Typically, serious games are present in educational settings, and are developed for the use of educators who seek to provide digital engagement for their learning cohort. Serious games are also commonly present in museum and cultural heritage settings, offering digital access to 1) artifacts that may be too fragile for handling, 2) to heritage sites that may be inaccessible to the museum-goer, and 3) to rendered (through VR or otherwise) versions of the past for interaction. In an ideal world, '...the learning content in a SG has a predominant role in the game-play, but the game interactions and mechanics should not simply be a funny layer added atop a digital learning tool' (Mortara et al., 2014, 318).

Serious games are designed with education as their primary focus, and are intended to directly present history, archaeology, and culture through unfiltered game-play; the purpose of a serious game on archaeology, for example, is to deliberately remove the preconceptions of archaeology that a player has, and to replace them with the viewpoint of an archaeologist or heritage professional. Examples of such a game are *Adventures in Fugawiland* and *Virtual Dig*. The former, *Adventures in Fugawiland*, ‘introduces students to the fundamentals of archaeological research by allowing them to simulate fieldwork experiences,’ and allows students to, ‘see a map of hypothetical prehistoric sites, choose sites to excavate on-screen, examine what they find, and answer questions about their findings.’ The latter, *Virtual Dig*, ‘functions as a “virtual field school” that gives students the opportunity to carry out an excavation using real data’ and is ‘based on excavations at the Middle Paleolithic site of Combe-Capelle in France.’ As serious games, both are concerned with a model of direct education, and while *Adventures in Fugawiland* creates an imagined landscape in which to situate the excavations used to educate, a replication of real-world field conditions and the enaction of non-imaginative play is still central.

These games, and other serious games concerning archaeology, do not promote the personal experience of creating conceptions of the discipline that occurs through non-educational representations of archaeology. As such, serious games did not fall within the remit of games considered via case studies in this project. The processes of digital ethnography and digital autoethnography that I selected as methods were not possible through simulation-based serious games, as the games themselves were designed with an intent to promote a single response.

## Digital Ethnography

The use of literature within digital ethnography was privileged if it met three criteria. Firstly, literature had to be concerned, in some way, with games or virtual worlds. The nature of these places and the affordances of games media require a different approach to ethnographic participation than within places that do not include a systematized play element, as the technical systems of gamification in video-games and virtual

worlds promote interaction in different ways than the more conversational or epistolary format expressed via bulletin boards, forums, and social media channels. The presence of gamification as a means of mediating player reaction to the enactment of unethical behaviors is important to my research because this mediation is presented as part and parcel of the experience. Secondly, literature had to include autoethnography within the larger digital ethnography. The level of immersion required to produce an ethnographic account of player participation in video-games and virtual places requires personal reflection, as the researcher's ability to observe is predicated on an ability to participate, and thus to be amongst the inhabitants of the place being observed. Without autoethnographic reflection, the researcher is not appropriately stating where their views as a participant and views as an observer diverge. This is important to my research in particular because the nature of video-games is to create immersion, which inherently acts against the recognition of personal bias. Thirdly, literature had to engage with the ethical ramifications of the researcher's study, beyond stating compliance with a mandated ethics policy or ethics board review. This is because I am interested in how ethics is considered in practice, and how it influences practice in the act of research, beyond the planning process of creating a research design.

Within work that fit those three criteria, literature falls generally into two divisions. The first deals with research methods, and the second is concerned with ethics of research. Both areas rely heavily on case studies to support assertions, and while in some instances the case studies involve games that are no longer in production or available, the case studies themselves stand as textual sources to be used to understand how practice has, and can, evolve.

## Method

In terms of method, the work of Boellstorff, Nardi, Pearce, and Taylor, both as a collective through their creation of a handbook of method (Boellstorff et al., 2012) and through their individual publications (Boellstorff 2015; Nardi 2010; Pearce 2011; Taylor 2009) emphasizes the importance of integration within the studied community through deep immersion. In particular, discussion of how to balance, conceptually, research

time with play time, and the potential blurring of those lines within the life of the digital ethnographer has been critical to my work, both in establishing a methodology and in maintaining a life-work balance. Deep immersion, or the experience of playing a video-game through long individual play sessions, but not necessarily over an extended period of time, was also recommended through multiple interviews in McKee and Porter (2009). As Steinkuehler, interviewed within that volume, states ‘...the way I navigate the research vs. play issue is idiosyncratic, built to fit my own needs and what I’m ethically and personally comfortable with...but surely there are alternative ways to negotiate the sticky issues involved with being both a gamer and a games researcher, that might, in the long run, avoid the occasional SNAFU in the first place’ (McKee and Porter 2009, 129).

In contrast, Kim’s discussion of method focuses on long-term immersion, rather than deep immersion, primarily through the choice to engage in research via play for an average of one hour a day, over a longer period (Kim 2014, 360). Due to the timeline of my own project, periods of deep immersion proved more practical than long-term immersion, but the clarification of those two ideas proved illuminative, allowing for personal reflection on how past experiences of long-term immersion influenced my own perceptions of game-based communities and my approach to studying them as an outsider.

How to collect fieldnotes within a game-based research project, as well as what those fieldnotes should contain, is covered thoroughly (Boellstorff et al., 2012, 82-85; Pearce 2011, 202-203; Sanjek and Tratner 2016). Because game-situated research requires, physically, both hands to conduct, how to gather data is intrinsically tied to how to take fieldnotes. This connection is discussed by Nardi, who emphasizes the use of in-game chats as a method of ‘fieldnotes that write themselves,’ alleviating this issue and allowing the ‘natives’ (note, her term, not mine, denoting the regular players of a particular game) to contribute directly (Sanjek and Tratner 2016, 193). In contrast, the traditional take on ethnographic note-taking is that it should be researcher produced. These issues are all bound up in the larger concern of how to determine the general methodology, and discussions as to how digital a methodology should be, within

such situations. While my initial intent was to create an entirely 'born-digital' project, discussion of the limitations of digital media, as well as concerns about degradation of digital data and file type obsolescence (Teper and Kraemer 2002) ultimately led to a change in fieldnote format from the use of a custom digital workflow I created (which included a custom set of data collection forms) to a more conventional written fieldnote approach. The change in this process is discussed in Chapter 6. This change was possible because the majority of the video-games I used as case studies were single-player games, and not multi-player games. As such, my note-taking was largely based off of my own experience of play, and I did not have to capture or record the in-game commentary or comments of others. The single-player versus multi-player use of games also allowed for pausing play on a game to take notes, a situation that would not be possible in an always-on, multi-player game, in which play continues regardless of an individual player's participation.

Communication with participants is another area within the literature in which discussion is extensive. This topic, considered in terms of method, is covered by Bainbridge through his in-depth study of *World of Warcraft*, conducted both as a study in deep and long-term immersion, in that he was engaged in the game world as a player for a long period of time, and often, through extended sessions of play (Bainbridge 2012). Concerns about transparency of communication are shared by Pearce (2011, 196-199) and the general sentiment in the field is that each game product contains its own best methods of conducting communication, with a stress on the necessity of providing external means for the surveyed or studied to contact the researcher. The venue for contact can take the form of a website, email, or individual social media accounts. Though my initial intent was to engage more with other players through deep immersion during my *Star Wars: The Old Republic* case study, the way in which archaeology was gamified in that multi-player game ultimately did not lend itself to deep immersion or communication with other players. The lessons I took on board from this literature did however influence my decision to create a public-facing website for my overall project.

## Ethics

Within literature on research ethics within games, McKee and Porter discuss the differences in viewing video-game research as being located within a place, or within a space. 'The position that sees MMOGs and virtual worlds as places—particularly as real places rather than as simulated places—views ethical issues of harm and risk differently from a view that sees them as *spaces*. [emphasis original] Researchers taking the former perspective tend to see the game or simulated world as a real place, and thus, treat avatars and players in such worlds as also real' (2009, 118-119). Their discussion, which is supported by interview data with researchers working within games media, prompted a re-situation of my own position, resulting in a change from viewing games as spaces, to viewing them as places. The change proved productive in the sense that I came to view video-games as a place you go to, like any other place, and not a space you may be temporarily occupying. This clarified a nascent position I was attempting to work through on how duty of care should be interpreted when working in game places. It also required going through my entire text produced up to that date and reconsidering many of my conclusions and assumptions, as if you are in a place, all other people in that place must be considered as fully agential, while if you are in a space, all other people in that space may be transitory, and have no rights to agency within that space.

In contrast to my view, Underberg and Zorn (2013) take an opposing position, considering their work within digital ethnographies to be located within game-spaces, not games as places. This is reflected in their statement that, 'From a phenomenological standpoint, space is what surrounds the body and results from a particular spatial situation. This is precisely what game designers attempt to create — space as enabled by bodily movement, allowing players to understand themselves within it' (Underberg and Zorn 2013, 72). This consideration of game as space assumes a desire on the part of developers to create a temporary condition, and not an immersion of multiple senses. While I cannot speak for other developers (as Underberg and Zorn cannot, it should be noted), my personal experiences of video-game development have been rooted in an intention of participation beyond that limited by bodily movement.

As well as being discussed via the lens of method, transparency in communication with those studied is also discussed as an ethical concern. The primary vehicle for this discussion is through concerns about the disclosure of a researcher's status as a researcher. Galarneau, as interviewed by McKee and Porter in 2009, noted that while she was attempting to obtain IRB approval, she was given conflicting advice from her review board and her supervisory panel. The review board felt she should disclose her status as a researcher, and her supervisory panel felt that she should not (McKee and Porter 2009, 125). The chief argument for disclosure is that it puts ethnographic research within a game on the same ethical level of practice as ethnographic research in a real-world environment. It also promotes trust within the community, and makes the researcher part of the community, albeit a part with an agenda, rather than an outsider with potentially malevolent motives (McKee and Porter 2009, 124-126). An argument to be made against disclosure is that it creates a boundary between researcher and research subject that impedes truthful communication and immediately locates the researcher in an othered role. In my own work, I have responded to this boundary by emphasizing my continued participation in the larger community of video-game players, both through electing to play outside of the sphere of my research, and by deferring in the course of my research to those in the communities of play with which I have engaged who possess more experience and more skill than I do.

The final area where ethics occurs in digital ethnography within video-games concerns the use of quotations and the ability to anonymize participants. In some cases, this is discussed in light of how anonymity might be preserved within the individual community being studied, following publication (Pearce 2009, 70). Even through the use of anonymized placeholder names for participants, it is likely that a given community of study (assuming they have been made aware that they are being studied) can determine from context which quotations and episodes of discussion are tied to which in-game personas (Boellstorff et al., 2012, 138). This has ramifications beyond the game community itself, as in-game personas can, in some cases with very little effort, be associated with real world names and identities. Bruckman advocates a tiered response, viewing online participants as actors in the theater sense of the term, and providing

guidelines for how anonymity should be executed by the researcher based on how the anonymized data is to be utilized (Bruckman 2002, 229-230). A perhaps better solution would be to generally adopt Bruckman's most disguised tier of anonymity, anonymizing at a larger scale, including, if necessary and applicable, server names, the game's region, and the name of the game itself. This is not always possible though, meaning that even in the best anonymized cases, participants should be given some opportunity to have their conversations paraphrased, or removed from specific reference in the dataset altogether. In my own work, I have chosen to refrain from collecting or utilizing screenshots which include other players, their conversations, and their identifying visual avatars. Having experienced doxing, or the collection and dissemination of my real-life, personal information, my data collection methods in this project (in particular within *Star Wars: The Old Republic*) were designed to break visible and discernable connections between other players and my play-time for research. Ultimately, the kind of data I was collecting was agnostic of what server I was on within the game, and was therefore not necessary for inclusion in my work. I am aware, however, that this is a privilege within the research area I chose to pursue, and those within associated fields, such as media archaeology and game studies, may not be able to so easily dissociate virtual place and data production.

### Media Archaeology and Material Culture Studies

Within games-focused material culture studies in media archaeology, literature is split between discussions of hardware influence on play, and discussions of hardware preservation. Ultimately, both of these areas rely on the foundation of work by McLuhan (1964), whose views on media, message, and materiality have permeated the whole of related discourse. Perversely, at the same time that games-focused discussions within media archaeology have embraced materiality through the work of Huhtamo (2016), Parikka (2012), and Guins (2017), there has been a reinforcement of connections to proto-media archaeologists such as Caillois and Huizinga, both of whom produced work (Caillois 1961; Huizinga 1938) explicitly rejecting the primacy of object materiality in play. These contradictions are indicative of a general lack of theoretical

and methodological cohesion within material culture studies in media archaeology and indicate that media archaeology, as related to video-games, functions more as an umbrella term for researchers in disparate research relationships with media. It is effectively a label of anarchical organization, 'a rupture within contemporary media theories and histories, rather than a new discipline' (Goddard 2015, 1762).

The work of Parisi (2015) and McDonald (2013) focuses on controllers and hand-held interfaces, while Cooley (2004) is primarily concerned with the relationship between hand-held 'fit' and a tactile manner of seeing, and Lipkin (2013) is primarily concerned with the affective potential of haptic controllers. This work is tangentially related to the later work of Parisi and Archer (2017), and of Paterson (2017), whose research on haptic feedback is of particular relevance to those studying the modern video-game experience, which is typically associated with hand-held controllers that provide feedback via buzzing and signals coordinated to in-game injury, impact, and environmental stimuli. How these devices and methods of feedback might be employed in video-games that simulate archaeology, and how VR might be applied, is a topic that has not yet seen intensive discussion.

The relationship between hardware, software, and user, as a loop of interconnected input and response, has been detailed by Bogost in his overall work on the persuasive power of games, and by Keogh (2014, 4) in his specific conceptualization of games as, 'messy hybrids of a variety of previous media forms.' These works, which lean heavily on the idea of the game-player as an equal part of the process of game-play, instead of as the top-level decision-maker in the process, come out of Hall's (1973) work on passive and active reception of media. Though Hall's research originated in discussions of television, it has been applied in a transmedial shift into video-game study. This is important to my research as if a video-game player is to be considered morally responsible for actions they take outside of video-game play because of their experience within video-game play, they must be considered active participants in play, and not passive receivers of entertainment.

The majority of work on preserving video-game hardware and software has taken place outside of archaeology, within archival studies. The particulars of preserving

video-games as artifacts have been discussed for console systems (Guttenbrunner et al., 2010), for museum display (McDonough et al., 2010), through emulation (Carta 2017), and as an issue of intellectual property (Maier 2015). Additional work by Aycock and Reinhard in researching what is effectively the stratigraphy of video-game code (2017) has gone a step beyond this, leaving media archaeologists further behind, though Perry and Morgan (2015) and Moshenska (2014) have conceptually applied principles of excavation in a similar, if not exact, line of inquiry.

Hodges' (2017) discussion of reorienting and redesigning interfaces for continued play of *Q\*bert* encapsulates one of the prime concerns of preserving the material culture of video-games, in that in attempting to preserve video-game software without its original hardware, the software often becomes unusable due to the particulars of the material culture of the hardware. The debate between whether a game (such as *Q\*bert*) is inherently its software or its hardware has been largely ceded to game studies researchers to determine, not media archaeologists, which seems a missed opportunity for archaeologists to begin to consider the boundaries of material culture for archaeological study in an increasingly immaterially situated digital world.

### Media Archaeology and Critical Analysis

The concepts of ludology, or the study of games through the actions and events of play, and narratology, the study of games through the symbols, narratives, and stories that drive play, are theoretical positions out of game studies. Though the ludology versus narratology debate has split game studies into two (and sometimes more) camps on how games should be critically analyzed (Aarseth 1997; Murray 1997; Eskelinen 2001; Frasca 2003), within media archaeology the concept of games as texts that require active mediation has maintained primacy. Proponents of reception studies disagree with the model of passive reception of a developer-determined message by game players, which is frequently utilized in discourse surrounding the impact of violent imagery and acts within game play. My theoretical stance, as alluded to within this chapter in considering moral responsibilities, is that video-game play is inherently experiential and therefore, the passive reception of developer-determined

messages is impossible through video-games. As I argue in Chapter 7, however, my research indicates that exposure to video-game representations of archaeology as the primary experience of archaeology lends itself towards replication of the messages and responses emphasized by developers in their creation of the place in which engagement with video-game situated archaeology occurs.

A key area in which games are not being considered by media archaeologists is in how applicable reception studies are in non-linear games, and in games that rely on player creativity to create narratives within virtuality. Though reception studies line up neatly with narratively-based single player games (such as the majority of case studies found in Chapter 6), and with single-objective multi-player games (such as *Overwatch* and *League of Legends*, where the majority of game-play revolves around digitized versions of capture-the-flag types of play), there is a disconnect in utilizing reception theory to analyze multi-player games in which the majority of content is player created (such as *Second Life*), or where players are creating larger narratives outside of the developer-created content (as is common in guild or clan-based play within MMORPGs, such as *Star Wars: The Old Republic* or *World of Warcraft*.) Reinhard's (2018) recent work on abandoned settlements and spaces of memory within *No Man's Sky* is a step towards considering player agency outside of a reception studies model, but has yet to be replicated in other games for comparative purposes.

There is also virtually no discussion within media archaeology of how ethics should be employed in the critical analysis of games. Methodologies are employed without consideration of the ethical ramifications of exploring player background. Individual projects rarely have product-specific ethics policies; to date, the only project specific ethics policies surrounding archaeology and video-games have come out of work undertaken for this project, and out of the *No Man's Sky* Archaeological Survey (Flick et al., 2017).

## Conclusion

In this chapter I have illustrated the areas of consideration in my project relating to existing scholarship in 1) literature relating to game studies, specifically video-games,

2) literature related to digital ethnography, specifically the digital ethnography of virtual worlds and online communities, and 3) literature related to media archaeology, specifically as focused on games and digital play. In the next chapter, I turn to where my research on these areas intersects with the public, through a survey on perceptions and attitudes towards archaeology and archaeologists in video-games.

## CHAPTER 4: A SURVEY OF FOUR PUBLICS

## Introduction

Understanding how representations of archaeology and archaeologists are disseminated through video-games to the public is a three-pronged process. The first part of that process is determining what the archaeological community, those who identify as archaeologists, uphold as their shared standards of ethical conduct and practice across the sector. I made this determination through an analysis of current codes of ethics as adopted by societies of professional archaeologists, discussed in Chapter 5. The second part of the process, as discussed in Chapter 6, is an interrogation of video-games that contain representations of archaeology and archaeologists with a critical eye towards the ethics expressed within those representations. The third part of the process, as discussed in this chapter, concerns the potential ramifications of archaeological representations found within video-games on a variety of publics. My aim in this chapter is to determine how those representations may differ in their impacts upon populations with different levels of attention to archaeology and to video-games. In order to determine those impacts, multiple publics were solicited directly for their impressions and opinions. First, I review the method that I took in survey design and analysis. Next, I present the findings by sub-group and discuss the potential reasons and implications of those findings. Finally, I conclude with a consideration of the survey responses overall, and the larger ramifications of the tensions located in the text responses provided by participants.

## Survey Design and Considerations

This part of the process was conducted through the collection and analysis of an internet-based survey, which allowed respondents to self-identify as one of four populations of differing relational backgrounds to archaeology and to video-games. The survey was facilitated through an internet-based survey application, Qualtrics, which I selected due to its range of customization in survey design and its options for protecting users' identifying personal information.

The survey (Appendix A) was launched on 13 March 2017, and was opened to

response for 30 days. Respondents were solicited via social media, as well as through communication with multiple university archaeology departments worldwide, through direct contact with game developers at AAA and independent video-game studios, and through advertising in internet and physical spaces where video-game players communicate and congregate. This advertising resulted in 523 responses, 428 of which (Appendix B) met the standard of completion required for inclusion, which was established as a concrete means of compliance with the departmentally-negotiated ethics framework under which the survey was released. This framework specified that surveys which were incomplete (i.e., surveys in which the respondent did not answer all of the required questions, or closed the survey prior to hitting 'submit') were not to be included in analysis, as non-completion was stipulated as a method of opt-out of response for users.

Due to generally low response return rates for digital surveys (Van Mol 2017, 318), my initial goal was to have 100 usable responses, spread across the four categories within which participants could self-identify. The 428 usable responses are, in light of that goal, beyond expectation. The generally even distribution across the four groups (see Appendix A for a breakdown) indicates a relative representation between the targeted populations. I believe in the validity of the overall data due to the number of responses, the even representation across populations, and the high degree of engagement with the survey as evidenced through extensive free response answers.

Self-identification within the survey allowed participants to choose their relationship to archaeology and to video-games. Participants could identify 1) as an archaeologist, 2) as a person who plays video-games, 3) as a person who is both an archaeologist and a video-game player, or 4) as someone who is not an archaeologist and does not play video-games. Within the survey, open text-entry responses provided the opportunity to expand on the identification selected, but users were not required to explain the rationale for their self-identification. There is room for critique in both the choice to funnel participants in this way, and in the choice to allow them to opt-out of providing a rationale for their choice. Were I to do this process over, I would still choose to funnel respondents, as it provided both a technical aid in the analysis and a framing device

for respondents to situate themselves in the survey context. I would, however, require respondents to justify or explain their rationale. I did not do so, in this instance, out of fear of overwhelming participants early in the survey, but the general level of text response provided indicates after the fact that I was too conservative in this choice.

Through choosing how to identify, some additionally relevant questions were asked depending on categorization chosen, though three of the four user groups received the same base set of questions. The exception was those who claimed the identity of group 4) non video-game player and non-archaeologist. This group received a different set of questions to explore their involvement with non video-game archaeological media (see Appendix B.)

To that end, the surveys were a mix of multiple choice and user submitted text-entry questions. Multiple choice questions were used to solicit answers in areas that were standardized across user groups, and text-entry questions were used to solicit answers that required additional detail, or as follow-up opportunities to standardized questions. Of the text-entry questions, 4677 lines of textual response were provided across the four user groups; these responses are discussed following a detailed explanation of how the survey was designed, and how its questions were organized.

In determining how to analyze the collected data in this aspect of the project (and in the ethical codes and content analysis portions of the project) I began by taking a cue from Pallas (2001) and considering my epistemology. Of chief consideration was how to understand meaning out of data that came from contexts in which I have personal involvement outside of research, and in which my own personal and social identity is situated. Within the four groups of survey users, my self-selected identity would be firmly part of group three, as 'a person who is an archaeologist and is also a video-game player.' I have been a video-game player for over thirty years, have worked in archaeology professionally for over twenty years, and have the added complication of having worked in video-game development for almost ten years. I am, in a very real sense, squarely within one of my own sampled populations, and as such, my objectivity could be argued to be questionable. Developing my epistemological framework required both acceptance of this conflict, and attention to how to manage it in the research process.

Per Evans and Stasi (2014, 14), 'self-reflexivity has the critical capacity to call into question the ways in which fan studies researchers represent "the fan" when the researcher and the fan are often the same thing.' Self-reflexivity became a central part of my practice. Through recording my emotional responses to my research experience and to the data as it was analyzed as autoethnography (see Chapter 6 for examples related to case study analysis), I was able to tease out where I was allowing my self-identity and personal feelings on the video-game industry and archaeology as a sector to influence the analysis I was producing. This process also led to a consideration of how I viewed knowledge acquisition and objective truth. Ultimately, this was through an epistemological framework of anti-realism, with features of social constructionism. This framework is discussed in more detail in Chapter 7.

Textual responses were subjected to open-coding, facilitated through the use of NVivo software. (See Appendix B for an example of textual coding.) This software was selected purely for ease of annotating and coding digital data, and though the version used offered features for analysis (such as automatic pattern recognition and automatic sentiment analysis) NVivo was not utilized to function as a statistical tool or quantitative tool, but to function as a tool for organizational and notational purposes. Critique of coding through software such as NVivo focuses on the conversion of textual data into numbers, and an attendant lack of thick contextual description (Bhattacharya 2015). It also focuses on arguments against coding through computers in general, and the potential to misapply method due to software choices (Soliman and Kan 2004). In my research, the text itself was coded within NVivo through a process of open coding, as defined by Corbin and Strauss (2009, 12) as 'the interpretive process by which data are broken down analytically [the purpose of which is] to give the analyst new insights by breaking through standard ways of thinking about or interpreting phenomena reflected in the data.'

Following this open coding, an approach from grounded theory was utilized. According to Charmaz (2006, 2), grounded theory methods, 'consist of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories from the data themselves.' Open coding within grounded theory was selected over

other possible methods such as axial (Allen 2017) or selective coding (Mills et al., 2010) to allow for a variety of expressions of impact to emerge from the data, and to align with my epistemological framework that privileges media consumer belief over media producer intent.

## Survey Format and Questions

The survey in its entirety contained 75 questions and was comprised of ten total 'blocks' (Figure 3). The first, second, third, and fourth block were the same for all participants. In the fourth block, however, all participants were given a question that effectively self-selected them into one of four groups. From here, questions were focused on the information I wished to obtain from each population, meaning that any given survey participant answered far less than the 75 total questions, based on which population they self-selected into.

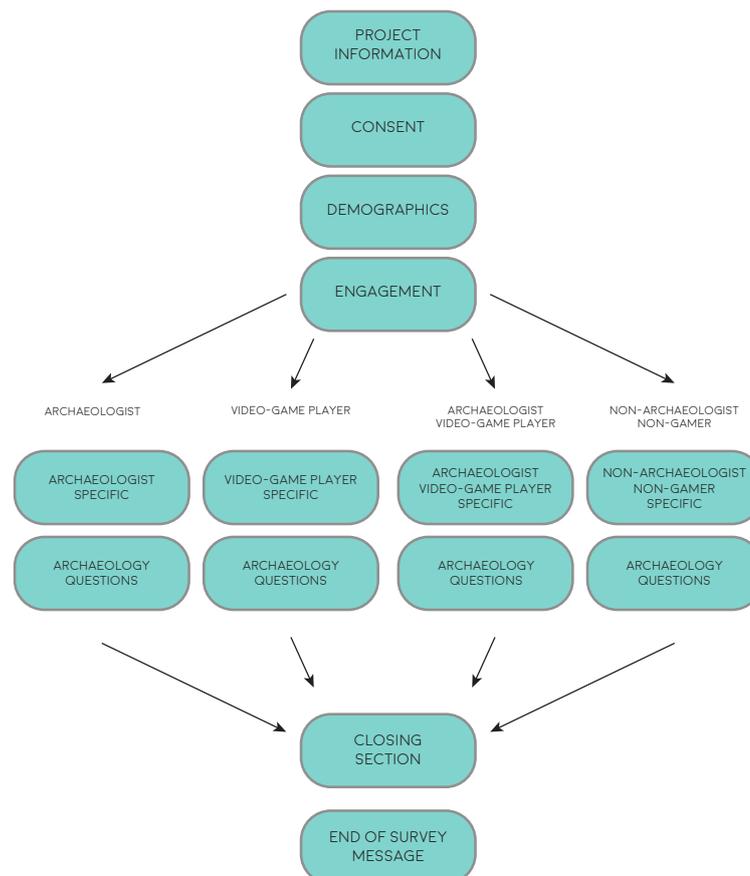


Figure 3. Through the creation of 'blocks' of questions, survey participants were easily moved through the survey, only being asked questions related to the personal identity category they self-selected into.

The first four questions all participants were asked, in the Project Information Block and Consent Block, involved obtaining informed consent regarding their participation. These questions, after providing a basic information sheet about the overall project, asked participants about their understanding of the project, their understanding that their participation would be internet-based, their understanding of how to opt-out of participation, and their legal authority to consent based on age and nationality. Because the survey was distributed digitally, and within potentially different nations (with differing laws on the age of legal consent to participate in research), the text of the United Nations Conventions on the Rights of a Child (United Nations 1990) was provided for participants to check their own eligibility.

The second set of four questions that all participants were asked, in the Demographics Block, were designed to elicit basic demographic data. The first three of these questions, concerning gender identification, ethnic identification, and age, were purposefully presented as text-entry questions, in which participants could enter whatever text-based responses they wished, without the imposition of any boundaries on my part. The fourth question of this block was a multiple-choice format question (in which participants could only designate one answer) designed to obtain demographic data on formal education and schooling. Though none of this demographic data was the main way in which I intended to split participants into study populations, I opted for collection in order to provide a more complete data-set for potential future research outputs (as this permission was obtained via the initial consent questions.)

The third block, the Engagement Block, contained one multiple-choice question (in which participants could only designate one answer.) It was here that survey participants were asked to define their relationship to video-games and to archaeology. Participants could choose to be 1) an archaeologist, 2) a person who plays video-games, 3) both an archaeologist and a person who plays video-games, or 4) neither an archaeologist nor a person who plays video-games. This question was intended to purposefully force respondents into selecting their own identity, though in later blocks additional questions attempted to refine the participant's positionality regarding this selected identity, as described further below.

Following the Engagement Block, participants went into either the Archaeologist Specific Questions block, with 13 questions, the Video-Gamer Specific Questions block, with 16 questions, the Archaeologist Video-Gamer Specific Questions block, with 23 questions, or the Non-Archaeologist Non-Gamer Specific Questions. After each of these question blocks, the participant was moved into the 11 question Archaeology Questions block and then the 1 question Closing Section block, before finally receiving an End of Survey message. Each of the population-specific question blocks and the shared question blocks are detailed below.

### Questions for Archaeologists

The first two questions for this population, archaeologists who do not consider themselves video-game players, were intended to provide an opportunity for participants to refine their positionality towards archaeology within their own lives. The first of these questions addressed how participants categorized themselves through a positioning of engagement with archaeology. Despite the previous question having selected participants into a labeled group of 'archaeologists', this question did not assume that professionalization through education or employment was the only path towards being an archaeologist, by which I mean that the act of 'being' an archaeologist can occur through different choices, of which education and employment are only two. The second of these questions took a different approach towards isolating engagement with archaeology, asking participants to consider their personal identity, and where archaeology is situated in their day-to-day lives. As with all multiple-choice questions that followed in this block (available in Appendix B), these questions each had an 'Other' response option, allowing participants to offer their own answers in an open-text format.

The third question was intended to elicit information concerning training in archaeological ethics. Though anecdotal evidence provided during the course of my research seemed to indicate that very few archaeologists ever engage with formal ethics training, it was important to question whether this assumption was grounded

in fact, or whether there was more ethical training going on than was informally and conversationally reported. Options were provided for participants to detail multiple venues for ethics training, at the undergraduate and postgraduate levels, and through either dedicated multi-day training or single lecture or instructional period training. This question was specifically intended to look at these trainings in the course of formal education, however, and not through training provided to academic staff or staff within archaeological consultancies. My intent with this approach was to isolate where in the process of formalized archaeological education training in ethics is occurring, as part of a larger inquiry (as alluded to in Chapter 2) concerning the pedagogy of undergraduate teaching of archaeology.

The fourth question came out of my personal experience in the course of research. Typically, when the topic of my research arose in public venues or amongst discussions with other archaeologists, a question would at some point in the conversation arise involving Indiana Jones or Lara Croft, the Tomb Raider. Directing this question back to survey participants was intended to solicit responses to mirror my own process of reaction to the question, which I typically mediated through humor and an (unwarranted, but intentional) denigration of the difficulty of my research. (As results presented in this chapter indicate, I am not alone in this approach.) In this regard, soliciting responses through questioning reactions was highly successful within the survey, as though participants could bypass answering this question, none to whom it was presented did so.

The fifth question was intended to draw the participants back from considering their open experiences to providing a wholly empirically data-centered answer. It was also intended to provoke consideration on the part of participants as to not just whether they belonged to a professional organization, but whether that organization provided a Code of Ethics or Code of Conduct. This question, though presented very simply, is also a crucial tie between the responses provided in this survey and my analysis of existing archaeological Codes of Ethics, presented in Chapter 5.

The sixth question was written and positioned to raise the issue of looting before asking participants to answer questions in which they would need to make value

judgements. As a simple yes or no question, the question was intended to mention poor archaeological ethics in a general sense, priming the participants for questions in which they would be asked to consider the issue more deeply.

The next four questions all concern video-game representations of archaeology, and are where all of the previous questions were ultimately leading to. These four questions were deliberately intended to come at participant opinions and attitudes concerning representations of video-game archaeologists and video-game archaeology, with questions concerning perceptions of video-game players and their knowledge of archaeology, the importance of accuracy and authenticity, and the appropriateness of video-game media portrayals. These four key questions were positioned at the end of this question block to build on the topics mentioned in previous questions, so that by the time that survey participants reached the final four representation questions, they would have had the mental space to be prepared and primed to answer. The danger in this approach was that 1) participants might have been too primed, skewing answers, and 2) by placing these questions at the end of the survey, participants might not answer as fully as possible due to in-survey fatigue.

### Questions for Video-Game Players

As with the first question within the archaeologist population, the first question within the video-game player population set of questions was intended to provide an opportunity for participants to refine their positionality, in this case towards video-game play within their own lives. Because the survey was not geared towards game developers specifically, this question was important in that it framed the discussion of video-games within the survey towards experiences of play, and not experiences of video-game industry labor participation. While based on responses some survey participants did come from the video-game industry (including one participant who claimed affiliation with the Tomb Raider franchise), the majority identified themselves via this question as players, not creators, of video-game content.

The second and third questions were intended to solicit information concerning the video-games I analyzed as case studies (and which are detailed in Chapter 6.) The third question was organized as a conditional question based on responses to the second question. If in the second question a survey participant indicated they had played any of the case study games, they were directed to the third question, which solicited participants for potential interviews concerning case study games. As discussed in Chapter 7, I ultimately chose not to include direct interviews in this project, and no participants were contacted for interviews out of their survey responses.

The next three sets of questions were related, in that they asked for similar information from participants regarding their interaction with games set in the Indiana Jones, Tomb Raider, and Uncharted franchises. The questions were intended to sit in parallel to one another, and to draw on the potential understanding of participants regarding representational connections between the three video-game universes. Following these questions, participants were thematically redirected via a question about historic and heritage sites, and then redirected again into the final questions of this block.

The final video-game player specific questions tied together the concepts concerning video-games and archaeology through queries on representations of archaeologists and whether those representations should be changed or modified. These final two questions were the same questions asked of archaeologists within the Archaeologist Block, in order to allow for direct comparisons between responses.

### Questions for Archaeologist Video-Game Players

In order to address issues raised in both the Archaeologist and Video-Game Player blocks of questions, the block of questions for Archaeologist Video-Game Players was by necessity longer than either of the previously detailed blocks of questions. Counting all questions within the block, including those only available conditionally based on previous responses, participants in this population were asked to potentially answer 23 questions, in comparison to the 13 questions possible for Archaeologists and 16 possible for Video-Game Players.

The first three questions in this block mirrored directly questions from the Archaeologist and Video-Game Player blocks, asking participants to detail their positionality regarding archaeology and video-games in their lives. Again, this block of questions did not assume that self-selection as an archaeologist indicated professionalization within archaeology, as there are multiple ways in which participants can identify within the field, but did assume engagement with video-games as a form of play.

Engagement with ethical training as a student was the next question asked. Questions within this block made the same assumptions concerning archaeological participation and education as the Archaeologist-specific block of questions, and participants were asked specifically to detail their engagement with ethical training through their educational experience, not through any training that could be considered professional development, such as training provided from the post-doctoral level in academics, or training provided in a consultancy context for contract archaeologists.

Questions were left in the same intentional order as within the Archaeologist and Video-Game Player blocks, but were alternated to be questions about archaeology, and then questions about video-game play, to reflect my intention within the survey not to prioritize or privilege opinions out of one area over opinions out of the other. The final three questions in the block were again the same as in other population groups, in order to allow for direct comparison between responses.

### Questions for Non-Archaeologist Non-Gamers

This question block, the Non-Archaeologist Non-Gamer block, containing only one question, was put in place to attempt to elicit information from participants who fell outside of the two populations from which I was attempting to draw information. Because this population of non-archaeologists who also did not claim an identity as gamers could not be asked to speak directly to either experiences of archaeology as archaeologists, or experiences of video-games as video-game players, they were asked

instead to speak to their engagement with other media concerning archaeology, heritage, and history. Asking about a wide avenue of potential engagements across what specialists would consider disparate fields was deliberate on my part, as the goal with this question was to provide an opportunity for contributions from an unknown and largely unfiltered population of potential respondents. This ultimately proved successful, as responses indicated a variety of reasons as to why participants self-selected into this population, some of which raised questions for potential future research (as discussed in Chapter 8.)

### Archaeology Questions

Following the population specific questions, participants across all four groups were asked questions in the general Archaeology block, which were intended to elicit opinions and attitudes towards archaeology and heritage-based issues outside of consideration in video-games. These questions were all single-answerable multiple-choice questions, and were all offered with an 'Other' option accompanied by the opportunity to provide a more detailed text response.

The questions in this block were written in order to vacillate between questions whose responses would be grounded in a participant's knowledge of archaeology and archaeological ethics, and questions whose responses would be grounded in attitude and personal opinion. In some cases, such as those questions concerning ownership of artifacts, the rights of the public to excavate freely, and the role of money-making activities on the part of archaeologists, the questions were written to be subtly, but not overtly, provocative, and to prompt archaeologist participants into providing emotionally-driven responses. It was my intent with these questions to encourage archaeologists to engage in conversations with other archaeologists post-survey completion about their responses; if they did so, I would not necessarily be aware of these conversations, but the conversations, however small, might have disciplinary impacts.

The final block, again shared between all participants, contained a single question offering respondents the chance to say anything else concerning archaeology and video-games. Despite the majority of the rest of the survey previously allowing for open-ended responses, some participants did use this final opportunity to share more on their feelings of the intersection between archaeology and video-games.

## Reponses: Archaeologists

Definitionally, participants within this group (13% of the total sample) classified themselves as archaeologists (either professional or avocational) who do not self-identify as playing or engaging purposefully with video-games or video-games media (which includes films, television, and internet-based resources concerning video-games.) This self-selection criteria, however, did not ultimately indicate that they showed a lack of awareness of, or a lack of familiarity with, many of the representational tropes of archaeology in video-games.

This awareness is reflected in Jenkins' assertions (2006, 40) about 'convergence culture', specifically his assertions concerning differing types of media within an intellectual property, and how, '...each media manifestation makes a distinct but interrelated contribution to the unfolding of a narrative universe.' He goes on to note, 'While each individual work must be sufficiently self-contained to satisfy the interests of a first time consumer, the interplay between many such works can create an unprecedented degree of complexity and generate a depth of engagement that will satisfy the most committed viewer' (Jenkins 2004, 40). It is also reflected in Wolf's research into transmedial narratives and his assertion that, 'As media franchise releases become more coordinated towards simultaneous releases in multiple media venues, then, the worlds they depict are seen through a variety of media windows' (Wolf 2012, 144). Brookey's work on intertextuality (2010) and the connections between film and video-game iterations of imagined worlds is also reflective of this understanding. There is, in effect, a literacy of representational tropes in video-games that is shared with the literacy of representational tropes in film, television, and text media, and as I argue

in Chapter 7, this literacy impacts public perceptions of archaeology for video-game players and non-video-game players alike. Though purposeful engagement with video-games was denied by participants, their responses illustrate the pervasiveness of video-game imagery and concepts into other forms of consumer media.

Of total survey respondents, 13% identified within the Archaeologist category. Thirty percent of this group consider themselves academics, with 30% identifying as archaeology students, 21% identifying as contract or project archaeologists in private practice, 3% identifying as government archaeologists, and 1% each identifying as those who engage in archaeology as part of community or leisure efforts. The population who self-identified as archaeologists, overall, indicated a low engagement with formalized ethics training, either at the undergraduate (37%) or post-graduate level (32%), though conversely, most (62%) acknowledged belonging to a professional organization with a code of ethics, such as the Society for American Archaeology, the European Association of Archaeologists, or the Register for Professional Archaeologists. Potential disconnects between formalized codes of ethics and memberships lacking ethical training are discussed in more detail in Chapter 5.

Responses from this group show concern with representational issues in archaeology overall, but mixed feelings about what the public believes about archaeology, and from where those beliefs arise. One respondent replied, 'There is a lot of bad popular culture presentations of archaeologists. I don't think that video game designers created the problem, they're just perpetuating it b/c they're not educated in archaeology/ they're appealing to the lowest common uneducated denominator.' Another participant put the blame more squarely on a lack of education about archaeology, stating, 'I am sure it is very contextualised and depends on the level of education about archaeology the gamer has received, or their personal interest in history etc.'

Responses from this group show care about how archaeology and archaeologists appear in media, but there is a not-insignificant portion of the population who think that inaccuracies ultimately do not matter; 64% of respondents indicated that representations of archaeologists in video-games were inaccurate, but only 38%

thought those representations should be altered. When asked how they respond to such inaccuracies, an approach through humor dominated answers. Humor can be used by individuals as both, 'a standpoint and as a rhetoric device, in the process of organizing, representing, and reasoning their personal experiences, as well as in perceiving their identities in relation to others' (Ridanpää 2014, 704). It can also, amongst marginalized groups be characterized as a form of what Fluri (2018, 125) calls, 'jocular geopolitics,' or a playful way to resist when living in precarity. It is, more classically, gallows humor, which functions and changes depending on the group in which it originates, and depending on the group to which it is directed. According to Obrdlik (1942, 715), gallows humor, 'changes its content-and sometimes also the form in which it is presented-in accordance with the character of the group and the social events to which it reacts. The specificity of the gallows-humor type lies in that it is always intentional in the very real sense of this word. Not humor-for-humor, but humor with a definite purpose-that is, to ridicule with irony, invectives, and sarcasm in order to become a means of an effective social control.'

As an example, one respondent stated they reply, 'With a roll of the eyes (sometimes internal, sometimes not) and an attempt to explain actual archaeology involves more contexts and less looting. Though it's great they have some sort of reference point/ concept of archaeology in the first place, which they might decide to follow up and learn more.' Another said, 'I laugh. Then I'll try to explain why those are the worst examples of archaeology.' Other responses in this vein included, 'I kinda laugh it off and then answer any questions the person has and specifically explain the work I do, what questions I'm asking, and why it is important,' and 'Laugh and explain the difference between treasure hunting and archaeology. Then tell them about my near miss with a giant boulder and digging in the jungles of New Guinea and extremes of Patagonia.'

This approach through humor is typically paired with a follow-up about explanation and education. According to Obrdlik's model, archaeologists who use self-deprecating humor are attempting to exert social control through the ridicule of the beliefs concerning archaeology by the non-archaeologist. This seems to be correct, as this group shows a clear grounding in the idea of their own expertise, and in their own superior grasp of fact versus fiction compared to the non-archaeological public.

Multiple (adamant) responses indicated that archaeologists have a duty to challenge fictionalized representations of archaeology, and a responsibility to, effectively, set the public straight. There is, it should be noted, an irony to this dictate to challenge fictionalized representations, in light of survey responses such as that previously mentioned concerning the giant boulder; archaeologists are not immune from engaging in grandiose and hyperbolic storytelling concerning their personal exploits.

This aside however, responses differed in what aspect of representation should be publicly corrected. Though my survey asked specifically about how representations should be corrected in video-games, the issue is paralleled in other areas of archaeological discussion as well, including a recent piece by Borck and Thompson (2018) that considers representational issues relating to Native Americans in archaeology-adjacent media. In their blog, they write, '...edutainment sensibility may be one reason why the market for archaeology is overwhelmingly swamped by sensationalist fringe and pseudoarchaeology claims of giants, advanced global civilizations, and aliens. Titles like these implicitly, but effectively, devalue the information held by archaeologists, historians, and traditional knowledge keepers.' Borck and Thompson place the blame for misinformation amongst the public on a press that uses edutainment and snappy headlines to draw in readership, but also call for, 'Archaeologists, historians, and those of us writing headlines for media and social media consumption,' to be allies in championing accurate representation.

The largest area, as regards video-games, that was seen as needing change was representations of ethical and unethical behaviors, which included a catch-all of comments regarding looting, appropriate behavior toward indigenous populations, the sexualization of women in fieldwork, and commodification of artifacts. Comments concerning looting included, 'The tension between the 'looting in the name of science' portrayal of archaeologists in media (games included) and the reality of archaeological ethics... would be fertile ground for narrative.' Indigenous peoples were mentioned in a statement that said, 'If I could dictate one change in archaeology video games, I'd say they should change their depictions of indigenous cultures' and in a separate statement calling for changes to, 'The representation of marginalised and misrepresented groups

such as native Americans to reflect the new understanding and the less mainstream idea of these civilisations and people that has become more present in archaeology.’ The sexualization of women in fieldwork was addressed through a comment calling for a change in, ‘The presentation of archaeologists as sexy, sexy women with secondary sexual characteristics that defy the laws of physics,’ as well as in a comment that stated, ‘Lara Croft is terrible, not an archaeologist, is a tomb raider, and is a sexualized object designed to appeal to pubescent boys with a hyper-sexualized and physically impossible body. Plus she would be wracked with malaria with the amount of skin she shows in the tropics.’ (Additional statements focused on Lara Croft as well, who did not fare well via the respondents of my survey.) The commodification of artifacts was discussed in a comment with a bit more nuance, which asked the question, ‘Could video games force players into archaeological ethical dilemmas in a way that really confronts the player with ethical practices? For instance, one of those age-old archaeological/ museological debates about source communities looting ancestral sites and selling the objects to pay for food etc.’

The second area identified for change was representations of archaeological methodologies. This included showing more excavations, and showing appropriate uses of technological innovations in archaeology. Specifically, one respondent said, ‘My hope is that in the future, video games such as the Tomb Raider and Uncharted series find a way to balance their action/adventure natures with more elements of proper archaeology...Lara struggling with wanting to use proper archaeological methods, and coming to terms with the fact she may have to eschew them for the greater good.’ I mention this response specifically to highlight these dual and conflicting desires — they want to see more ‘proper’ archaeology, but then indicate they want to see a continued depiction of unethical archaeology. They want the current representation of archaeology in video-games, but want, effectively, a narrative acknowledgement that the ethics of that representation are flawed. This tension is discussed in more detail in Chapter 7, through connections between what video-games actually show in terms of archaeological ethics and what archaeologists identify as those ethics through formalized guidance.)

## Responses: Video-Game Players

Definitionally, participants within this group classified themselves as video-game players, meaning they self-identify as playing or engaging purposefully with video-games or video-games media (which includes films, television, and internet-based resources concerning video-games.) Of the total survey respondents, 37 percent self-identified within this category. When given the opportunity to detail how central the label of 'video-game player' was to their conception of self, the majority (47%) did not indicate that video-game play defined them totally, but more (67%) regarded their participation in video-game play as an important part of their identity than those who claimed it unimportant (32%).

Among this group, there was a widespread knowledge of the larger canon of video-games that include archaeology, archaeologists, and heritage. Respondents raised video-game examples ranging from the late 1970s until today, (e.g. *Pitfall*, *The Sims*, *Stardew Valley*, and *World of Warcraft*) and were keen on asserting their cultural ownership over the archaeology in video-games through their participation as players. By this I mean, players of video-games containing archaeology made clear statements indicating that their personal histories were tied to games, such one participant who stated, 'My father played it [Tomb Raider] from the time I was a child and Lara Croft became a strong intellectual female role model for me. Though fictional, she sparked my interest in history and nature that I carry with me today.' (This difference in response, especially to Lara Croft and her positioning as hypersexualized tomb robber versus intellectual role model, is discussed in more detail in Chapter 7 via a consideration of gender norms in archaeological representations in video-games.)

That said, there were serious misunderstandings of the role of archaeologists in developing games that include archaeology. This was chiefly through an over-assumption of the participation of archaeologists in the development process of video-games, and confusion over why archaeologists criticize archaeology in video-games as problematic. One participant believed that it was not a lack of involvement of archaeologists in the development process, but an issue of where those archaeologists

were from, stating, ‘...I think when game developers use researchers, [in the case of games involving Arthurian legends] they should use historians & archaeologists from the country they come from or live in (so use a historian/archaeologist from Wales instead of England).’ Another noted that the use of archaeologists seems to vary, ‘from developer to developer.’ A third response stated, ‘Archeology may not always be part of the gameplay [within the Assassin’s Creed games] but was certainly part of its making.’ Such varying responses suggest that archaeologists have succeeded in creating an impression that they are respected for their expertise across fields, which seems at odds with the general acceptance of poor ethics archaeologists in games present.

Complicating matters were the group’s mixed opinions on the importance and role of authenticity in video-games. While the majority (56%) agreed that representations of archaeology and archaeologists in video-games are inaccurate, they expressed a variety of differing stances on the causes of the inaccuracies. Responses ranged from, ‘...most jobs are glamorized, overly simplified, or sensationalized by video games in order to push the entertainment value of the gaming systems,’ and ‘...it doesn’t matter - very few professions are accurately depicted in any mass media,’ to ‘Sometimes the destruction in games involving unearthing history is a bit much. But, again, games have to remain exciting to a degree.’ Representations of archaeological ethics were seen as the most inaccurate aspect of video-games concerning archaeology. This included issues concerning looting and commodification of artifacts, site destruction, and the presence and absence of descendant communities in video-game narratives. Interestingly, oversexualization of female-presenting archaeological characters was not raised by this group of participants as an ethical concern, but featured heavily in criticisms of the Tomb Raider franchise as a whole. Based on responses between different questions, a disconnect seems to exist between video-game player criticisms of oversexualization of Lara Croft and oversexualization as an ethical issue; while survey respondents regarded Lara Croft’s hypersexualization as inaccurate to archaeology, they did not regard the oversexualization of female-presenting archaeologists as having ethical ramifications. Put simply, participants did not recognize that female-presenting archaeologists encounter sexualization and discrimination on the basis of sex within their practice,

and that the power inherent in depicting a well-known character like Lara Croft creates a responsibility to be mindful of the implications of condoning and encouraging discrimination through her representation of female-presenting archaeologists.

There were also concerns with methodological representations, with some participants indicating a desire for more realistic game-play that simulated archaeological fieldwork, such as the respondent who stated, 'I would personally play a game where all of these were dealt with in a more realistic fashion.' Other respondents indicated a recognition of the problems with representations of fieldwork in archaeology, but leaned towards leaving depictions as-is. A proponent of the latter viewpoint stated that, 'I'm all for the most accurate depictions possible in video games - not least because it aids immersion. That being said there is a danger of too much accuracy negatively impacting gameplay. This is likely to vary based on genre and audience demographic. For example, there are numerous simulator games that strive for authenticity to a point where the audience becomes very niche.' As I will discuss in Chapter 7, this tension between preserving the status quo of video-games as entertainment products and addressing the ways that ethical problems in video-games are mirrored in real-world practice is something that the discipline seems unwilling to reconcile.

The science of archaeology, (e.g., through the presence, absence, and inaccurate depiction of testing methods) was additionally mentioned as a representational issue, as were research within archaeology and the business of archaeology. These answers, however, were not fleshed out via responses, leaving their place in video-game player opinions a suggestion of concern without stated corroborating reasons.

## Responses: Archaeologist Video-Game Players

Definitionally, participants within this group classified themselves as archaeologists (either professional or avocational) who self-identify as playing or engaging purposefully with video-games or video-games media (which includes films, television, and internet-based resources concerning video-games.) Of survey respondents, 37

percent identified within this category. When given the opportunity to detail how central each of those labels were to their conception of self, the majority (64%) did not indicate that archaeology or video-game play defined them totally, but more regarded their participation in archaeology as part of their identity than their participation in video-game play (62%).

The majority of respondents consider themselves students (45%), with diminishing numbers identifying as academics (18%), contract or project archaeologists in private practice (16%), government archaeologists (6%), and those who engage in archaeology as a leisure activity (6%). No participants indicated they engage in archaeology primarily through community archaeology, which was unexpected due to the wide dissemination of the survey within the United Kingdom, where community archaeology is relatively common. This may, however, be the result of difficulty targeting the population who engage in community archaeology in the UK, a population which is typically made up of participants who are on average in their late 50s in age (Woolverton 2016, 139).

This group, overall, indicated middling levels of engagement with formalized ethics training, either at the undergraduate or post-graduate level, with most ethics training occurring at the undergraduate level and occurring as a single lecture within a larger generalized archaeology module. Most do not belong to a professional organization with a code of ethics, such as the Society for American Archaeology, the European Association of Archaeologists, or the Register for Professional Archaeologists.

This group provided an extensive number of open-text responses concerning their own experiences with archaeological representations and the non-archaeological public. They shared anecdotes about how game-playing and archaeology were intertwined in their lives, and they emphasized that day-to-day, they mediate their position between archaeological knowledge-producers and archaeological media-consumers. Humor, again, is the chief method of approach to countering representational errors, though self-deprecation was more common within this group, as evidenced through replies such as, 'When I get asked if I'm like Lara Croft, I roll my eyes and say, sure, let me just go get my short-shorts and pistols. I left them in my office.' Also present were attempts to spin misrepresentation, through statements such

as, 'In my experience people view these characters in a positive light, as adventurers and explorers. Typically, when someone calls me 'Indiana Jones' they are expressing envy for what they perceive as a glamorous lifestyle full of travel and excitement. I take these comparisons as a compliment.' While humor as a coping mechanism has been discussed in literature outside of archaeology, primarily in psychological research, its use in this context, where it appears to be functioning as a mediation in the process of professionalism, has not been studied. (An initial discussion of this issue can be found in Chapter 7.)

This group expressed personal conflict through their responses. They recognize the poor representation they are being provided, and they recognize that the archaeological choices they make in games run directly counter to how they behave in their professional lives, but they still love the video-games. They still enjoy playing video-games, even video-games with poor representations of archaeology. Responses included comments such as, 'I feel that while both characters [Lara Croft and Indiana Jones] are responsible for generating interest in the field, both misrepresent it. As such, I feel that being compared to Indiana Jones and Lara Croft 'dumbs down' the nature of Archaeology,' and via another respondent, 'I don't mind but it does make me think that we could be better at portraying alternative representations of archaeologists. I have to say though that I am less concerned with how we are represented than I am with the representation of the past.' This raises questions about how archaeologists view themselves as separate from representations of the past, and how they mentally compartmentalize the positionality of archaeologists in producing public-facing representations of the past through archaeological research.

When questioned about whether these representations should be changed, the largest area that was seen as needing change were representations of behaviors. These included a catch-all of comments regarding looting, appropriate behavior toward indigenous populations, the sexualization of women in fieldwork, and the commodification of artifacts. The second area identified for change was representations of methodologies. This included showing more excavations, and showing appropriate uses of technological innovations in archaeology. The third area identified for

change was representations of the science within archaeology. This included what archaeologists can and cannot determine in the field and in the lab. The fourth area identified for change was representations of research, which was largely concerned with illustrating that archaeologists are expected to publish their findings. The role of research activities outside of excavation in the overall archaeological process was identified as needing to be included as well.

All that said, however, within this group there was a clear preference for not changing representations of archaeology and archaeologists within video-games. Responses included comments such as, 'As purely a consumer of video games, I'd like to see something fresh and not just the Indiana Jones/Tomb Raider rehashing of the same old stories and tropes. At the same time though, I'd actually rather the reality of archaeology was kept separate from the escapism of video games.' Another participant said, 'It would be a pretty boring game to stand watching a JCB for several weeks and not finding anything.' This, read alongside multiple equivocations concerning the impact of inaccurate representations, is indicative of the previously mentioned liminal space in which video-game playing archaeologists find themselves. As one respondent noted, '...as an archaeologist it can be hard to imagine approaching videogames [sic] with no prior knowledge of how real life archaeology works.' This quote in particular resonated with me, as I have never had to approach my dual identity of video-game creator and archaeologist without the knowledge that came from both fields – I entered into both areas at the same time in my educational and emotional development, and for me, the two are bound up in learning and knowledge-production together.

## Responses: Non-Archaeologist Non-Video-game Players

The final group within the survey were those who self-identified neither as archaeologists nor as video-game players. The (surprising) number of people who responded to this survey who fit into this group made up 10 percent of the total survey respondents.

As this group does not play video-games, their main avenue of questioning was regarding where they obtain information about archaeology and archaeologists. Provided options included books, film, television, and the internet. An option was also provided for participants to indicate that they do not choose to obtain information about archaeology, as it is of no interest to them; no users selected this option.

Of the provided options, participants rely equally heavily on books, the internet, and television for their archaeological knowledge. Film was selected by only a few respondents (9% of the total sample). The option was provided for users to select 'other,' and to provide additional clarification, which led to multiple responses that indicated various forms of print media, including journal articles and magazines. Museums and heritage sites also featured, as some non-archaeologist and non-video-game players appear to prefer to travel to see archaeology, rather than to consume it from home. Several participants indicated variations on 'family' as their source of information on archaeology, but no additional details were provided as to the background of the family members involved.

Despite identifying as non-archaeologists, in the text-entry 'other' section provided, multiple participants revealed that they were actually former professionals within the archaeology and heritage sectors. Within their ranks were retirees, those who have left academia, and those who are employed in contexts such as museums, where they do not consider themselves active archaeologists anymore. One participant noted that, 'I did work as an IT expert for a Field Archaeology Unit,' but does not consider themselves an archaeologist. Another said, 'I'm not an archaeologist but I have a BA in archaeology and I'm doing an MA in it now as well. However I'm retired and don't intend to work anymore.'

While this group did not provide data that ultimately proved useful in the course of this current project, their general self-selection out of professionalization raises questions about what defines a person as an archaeologist, and how we as a field of study and practice gate-keep and police our own identities. These are issues that brush up against the ethics of professionalism, an area I discuss in terms of potential future research in Chapter 8.

## Intersections and Conclusions

Having discussed the differences by self-identified population, it is critical that the intersections be addressed as well. Looking at these populations discretely, it is clear that there is a division between the video-game playing public and the non-video-game playing public, and that for archaeologists who play video-games, they find themselves in a liminal space, both buoyed and weighed down by their expertise. However, there are important cross-overs, as the intersections of the four survey populations show. Representations of archaeology have become transmedial, i.e., they are present in similar forms within multiple forms of entertainment media, including video-games, films, and television programs. Some survey participants recognize this loop of influence explicitly, as one respondent said, 'In general it seems that games engage with the subject of archaeology very superficially, and this is a legacy of the cinematic treatment of archaeology: Video-game representations, flawed as they may be, are now outside of games themselves, and present as recognizable tropes to those outside of video-game communities of play. The intersections also show that there are concerns across groups about what is real, what is authentic, and what reality and archaeological authenticity mean in video-games. Emphasized across groups was the idea that video-games should be 'fun' and that 'fun' was the most important aspect of a video-game. While on a personal level, I play video-games for fun, fun is not the only reason I play, and far from the only reason why video-game players on the whole engage with the medium. Other reasons identified through the wider scholarship suggest that people engage with gaming as a coping mechanism (Carrass et al., 2018), as a socialization tool (Barnett and Coulson 2010), and as means of escapism, a method of attaining personal power, and a venue for the domination of others (Billieux et al., 2013). That respondents across populations reinforced 'fun' as their motivator reflects not so much that fun is their sole driver, but that delving into the myriad reasons why something is 'fun' is a complicated process of individual and cultural analysis.

Based on the results of the survey, and across user groups that purposefully engage with video-games, there is a desire among users to engage with content that

is archaeological or derived from archaeological sources (see Chapter 6 for a more thorough explanation of these terms.) As noted by a non-archaeological video-game player, the choice to play games including archaeology can stem from, 'The style of gameplay - particularly exploration.' It is widely understood by users across groups, including those who have no formal background of archaeology, or experience of archaeology outside of video-game enactments, that the archaeology present in these games is inauthentic, and is not representative of archaeology as a profession, or of the cultures the games are drawing on. Setting, however, (i.e., the imagined locations in which a game takes place, such as the jungles of *Shadow of the Tomb Raider* and the site of Chichen Itza in *Tombs & Treasure*) is a major draw, second only to the largest stated reason for playing games within franchises such as Tomb Raider and Uncharted, a desire to interact with mysterious or lost civilizations. This is in line with work by Card and Anderson (2016) on public perceptions of archaeology through pseudoarchaeology and its appeal to the public, and Moshenska's (2017, 155-165) categorizations of archaeological tropes and fictional archaeologists. In other words, players of these games, even archaeologists, are looking to the worlds within them to satisfy a desire for a connection to the foreign, the other, the unknown, and the unknowable. They are being satisfied through video-games that provide a connection to mystery that is otherwise lacking in a fact-based reality.

In terms of impacts on behaviors towards archaeology and heritage outside of games, survey responses reflect a general (though minimal) engagement via visitation by choice with heritage sites and museums. Video-game play does not seem to be influencing or directing that engagement however, as users responded in the negative when asked if video-games had ever influenced their decision to visit a historical or heritage site; 52% of video-game players indicated in the negative, and 63% of video-game playing archaeologists indicated in the negative. Museums were seen, overall, as the appropriate repository for artifacts, and there was a widespread acknowledgement that individuals, including archaeologists, should not be keeping artifacts personally, though a clear response to whether individuals should be allowed to dig up historical objects or artifacts found on their own property was difficult to determine. Respondents

indicated a high degree of uncertainty to that issue; 22% of respondents indicated that, without reservation, individuals should be allowed to dig up historical objects or artifacts on their own property, while 33% took the polar opposite position. A full 20% were unsure enough to state their uncertainty, but a final 22% selected Other, indicating they were either for or against, but did not leave a comment explaining their position.

Archaeology was described by the majority as a science (65%), but despite low numbers referencing engagement through community participation, respondents believe that participation in archaeology does not require a university degree (52% versus 20% who believe a degree is required), and that anyone can be an archaeologist (48%). It is not possible to determine if this is due to a larger public shift towards anti-intellectualism. It may be the result of attitudes within the profession of archaeology itself, and a desire to see the profession as more inclusive and open to entry than it actually is. Though participation through community archaeology is available in the United Kingdom, and through public archaeology in the United States, both countries also require archaeologists meet (varying) standards for professionalization (Code of Federal Regulations 1998, 283), which are typically fulfilled through the completion of educational requirements (Register of Professional Archaeologists 2018). Almost no respondents believed that archaeology was about making money, a view that reflects archaeology's own internal disciplinary concerns about the value placed on archaeological labor (Rocks-Macqueen 2014).

It would be hubris to extrapolate the totality of public views on archaeology in video-games from a single person's response, and even with a sample size in the multiple hundreds as this survey provided, results should only be taken as a general indicator of the interactions between video-games and archaeology in the public consciousness. That said, the data generated by this survey did illustrate differences and intersections in public thought on representations of archaeology, and on the impacts of those representations. Findings illustrate that video-games are functioning as an input for archaeological understanding amongst media consumers, both amongst those consumers who directly engage with video-games and amongst those consumers who do not select video-games as a means of entertainment. They also

illustrate that the presence of inaccurate depictions of archaeology, archaeologists, and archaeologically derived content does not discourage users from consuming archaeological video-games, and that while pseudoarchaeology is recognized for what it is, it is also sought out within play. What this means for archaeology as a sector and a profession is discussed in further detail in Chapter 7.

In the next chapter, I turn my attention to how archaeology as a discipline addresses the issues that are present in games when they occur in the real world, through formalized codes of ethics governing members of archaeology's professional organizations and societies. The contrast between what is proscribed behavior on the part of archaeologists and what occurs in video-game depictions of archaeology is stark, raising further questions about issues touched on in this chapter, including how archaeologists who play video-games reconcile their engagement with immersive systems that glorify acts that in their daily research and labor they speak out and work against.

## CHAPTER 5: AN ANALYSIS OF EXISTING CODES OF ARCHAEOLOGICAL ETHICS

## Introduction

This chapter is an examination of existing treatments of ethics via guidelines provided by archaeological societies and organizations, primarily through the presence or absence of such codes, and through the society's processes of addressing ethical breaches by members, and updating and maintaining their code's standards. While isolating how digital archaeology was addressed within such codes was the original driver for this analysis, the results of my work have indicated that beyond digital archaeology being underrepresented in codes of ethics, there are serious gaps and problematic lapses in how archaeological codes of ethics are provided, in the content of their guidelines, and in their application across the discipline.

As a discipline functioning dually in the academic and commercial sectors, archaeology enshrines the ethical values shared across both aspects of the field in formalized codes of ethics maintained by professional organizations. These codes are the standards by which archaeologists measure the appropriateness of practice, and through which determinations of good practice are lauded and bad practice vilified. Both large and small archaeological organizations maintain codes of ethics, and they are represented at all levels of geographic alignment, in local, regional, national, and international organizations.

Through these organizations, broad-brush ethical codes are provided, with guidelines designed to apply to the majority of ethical situations that a practicing archaeologist might encounter. This broadness is intentional. It is rooted in stated membership goals that indicate an attempt to be representative of the overall field of archaeology, including both those who identify as professionals, and those who identify as avocational participants (Wylie 1996, 163). The problem with this attempt at universal coverage, however, is that while it provides an assumed general coverage to all archaeologists, it ignores that specific needs exist on sub-disciplinary levels. Areas of emerging practice, such as digital archaeology, are particularly prone to falling within the gaps created by generalized codes of ethical practice, as the codes were created before the particular ethical implications of working within these emerging areas came into existence.

As detailed in Chapter 4, my findings determined that in general, archaeologists have little training in disciplinary ethics provided during formalized education. They also do not necessarily belong to the professional organizations that are setting the ethical standards for the discipline. Despite this, professional organizations continue to be the driving force behind ethical standards in archaeology, at least so far as what is presented to the public as archaeological consensus on such matters. This is problematic because if these decisions are being made only by those who participate in archaeology as members of professional organizations, a large section, if not a potential majority, of archaeologists are not involved in this process.

As digital archaeologists, research takes place without the benefit of a commonality available to most non-digital archaeologists (whether, as noted, they opt-in to participation or not), the benefit of conducting practice in codified ethical engagement. Digital archaeologists must cherry-pick their own personal rubrics (in a form of moral particularism) for ethical decision-making from disparate disciplines such as computer science and sociology, disciplines whose codes of ethics may or may not come out of the same background of experience that has informed the creation of archaeological ethics.

## Collection and Analysis of Codes

In order to understand the state of current practice in archaeological ethics, I conducted a review to determine what, if any, codes of ethics were in place within the archaeological sector. Codes of ethics were collected via a broad program of internet search for archaeological organizations, societies, and professional groups. Manual keyword searches were conducted, as well as the solicitation of examples via social media channels. This resulted in an examination of the web-presences of 116 archaeologically oriented groups (see list in Appendix E). Of these groups, following the process listed below, 25 had some form of codified ethical standard available to the public. Of those, one addressed issues of digital archaeology (Figure 4).

American Rock Art Research Association  
**American Schools of Oriental Research**  
Archaeological Institute of America  
Archaeological Society of Virginia  
Australian Archaeological Association  
Australian Association of Consulting Archaeologists  
British Institute for the Study of Iraq  
Canadian Archaeological Association  
Chartered Institute for Archaeologists  
Council of Virginia Archaeologists  
European Association of Archaeologists (Contract)  
European Association of Archaeologists  
ICOMOS  
Institute of Archaeologists of Ireland  
Nautical Archaeological Society  
New Zealand Archaeological Association  
Ontario Archaeology Society  
Plains Anthropological Society  
Register of Professional Archaeologists  
Saskatchewan Archaeological Society  
Society for American Archaeology  
Society of Africanist Archaeologists  
Society for Historical Archaeology  
Texas Archaeological Society  
World Archaeological Congress

Figure 4. Of the twenty-five codes analyzed in-depth, only one contained explicit guidance concerning digital archaeology.

A series of exclusionary factors were applied to the initial groups under consideration. Organizations were excluded if they had no public-facing codes of ethics. While it is possible that some of the excluded organizations have codes of ethics that are not publicly available, the lack of transparency that results from placing ethical standards within a gated community of members, and outside of the view of the public, is inherently unethical for a discipline which is based around a collective ownership of knowledge of the past. In the course of this project, a guiding principle of the data collection and exclusion process has been that, 'A profession's code of ethics is perhaps its most visible and explicit enunciation of its professional norms. A code embodies the collective conscience of a profession and is testimony to the group's recognition of its moral dimension' (Frankel 1989, 110).

Following the first-pass transparency exclusion, those organizations with public-facing codes were evaluated based on the nature of the codes provided. A distinction was made between codes of ethics, codes of conduct, and organizational bylaws. In my analysis, only codes of ethics were considered, though each organization’s provisions were considered individually, as in some cases guidelines that were termed codes of ethics were functionally codes of conduct, and vice-versa. To be considered in my analysis, the guidelines provided were required to meet Wylie’s definitional ideal of a code of ethics, being related to governing decision making (Wylie 2003, 3-6), rather than being related to governing individual actions, or organizational maintenance.

As a point of terminology, though professional archaeological societies may refer to ethical codes and guidelines interchangeably, the terms refer to different concepts. An ethical *code* refers to a collection of standards, designed for an individual profession (such as archaeology) or organization (such as the Society for American Archaeology, the European Association of Archaeologists, or the World Archaeological Congress) to delineate the overall set of professional behaviors which they expect members of the group to adhere to. An ethical *guideline* refers to the individual standard within the overall ethical code that governs behavior in a particular situation (Figure 5). While an ethical code is the overarching structure, ethical guidelines make up the content within that structure. In this analysis, organizations were included if they maintained an ethical code, but the guidelines of those individual codes are what was ultimately analyzed.

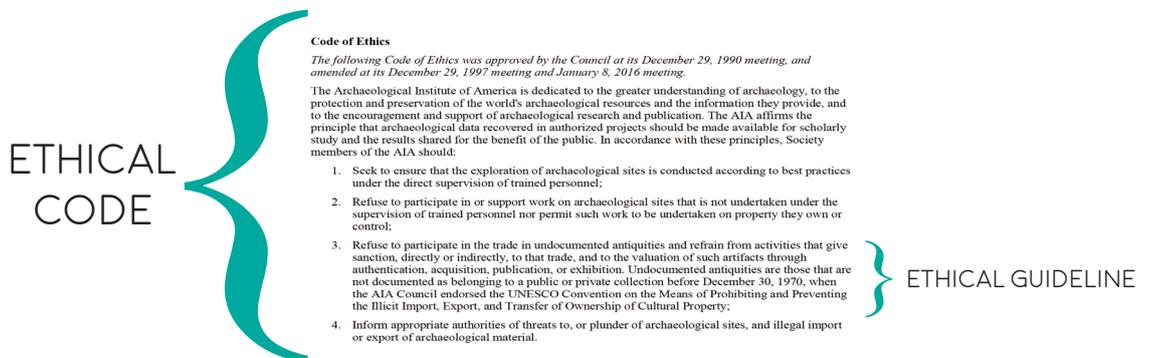


Figure 5. Ethical codes and ethical guidelines are not the same thing. As illustrated, a guideline is an individual declarative statement within an ethical code, which is an overall grouping of such statements.

Guidelines within each code of ethics were subject to open-coding textual analysis facilitated via the NVivo program of software. Each document was examined line by line and assigned keywords pertaining to content. (Though these keywords are commonly referred to as 'codes' in textual analysis, that term is being deliberately replaced with the term 'keyword' in this chapter to alleviate confusion between ethical codes and coded textual units.) This approach allowed me to make multiple passes over each document for individual content within the guidelines, as well as to make comparisons between documents to determine shared thematic content and similarities in disciplinary terminology (Harry, Sturges and Klingner 2005). The shared thematic sets developed through this keywording process formed the basis for determining, through presence, what ethical issues the individual codes shared as priorities, and ultimately, what ethical issues the archaeological community, through archaeological organizations representing them, prioritize in their formalized ethical guidance.

Out of the multi-pass thematic coding, a set of keywords was determined (see Appendix D). Each keyword or keyword phrase represents at least one instance within the collected codes of ethics that underwent evaluation. As this evaluation was conducted qualitatively, not quantitatively, the presence of a keyword is in itself indicative of the concept's presence within the corpus of archaeological ethical codes, but is not weighted in terms of number of appearances. I opted for a qualitative analysis over a quantitative analysis due to the nature of the collection methods I employed — because codes of ethics were collected without any numerical control as to how many would ultimately be analyzed, and because exclusionary factors were applied without any numerical control over how many codes would be removed from, or would remain in, analysis, applying a quantitative methodology to the remaining codes would be applying it to an uncontrolled numeric dataset, and would be inherently flawed.

I performed three rounds of coding. The first round established a baseline understanding of the content of the guidelines, the second isolated narrower determinations of terminology within the guidelines, and the third ensured that the whole of the collected guidelines were subject to the same set of potential keywords for cohesion and completeness. The established keywords were then sorted into thematic

sets. Each thematic set represents an area of concern as present within the overall canon of archaeological constructions of ethics.

In situations where a keyword might be appropriate in multiple thematic sets, I initially placed the keyword in all relevant sets until the first pass of sorting was complete. Each duplicated keyword was then narrowed to a location in one thematic set during a second organizational pass. That this process is inherently subject to bias should be noted, as is that bias out of subjectivity is impossible to fully remove from qualitative analysis (Roulston and Shelton 2015), from the application of grounded theory via open-coding (Corbin and Strauss 1990), and from textual analysis (Carley 1993, 82).

## Thematic Sets

Nine thematic sets were determined out of the keywording and organizational process. These sets each represent a different area of concern addressed within the collected codes of archaeological ethics. Of these, five (Stakeholders, Material Culture, Maladaptives, Theoreticals, and Curation) read as particular to archaeology, three (Behavioral Standards, Research, and Data) read as general to academic and research organizations, and one (Ethical Codes) read as general to professional organizational structures. Each of these sets is addressed here in turn.

### Stakeholders

The notion of a stakeholder within archaeology has grown to encompass many more individuals and groups than just practicing archaeologists. Those who have an interest via, 'residence, property, consumption, or subsistence,' are communities cited as those that should be considered in archaeological negotiations (Pyburn 2017, 190) as are those connected to an archaeological landscape through being, '[part of] a group or [an] individual who can affect, or is affected by, the organization's purpose' (Freeman 1984, iv).

Within discussions of stakeholders as present within the analyzed codes of ethics, references to affected groups, indigenous peoples, and 'the public' occurred. This last category, the amorphous public, was rarely defined, or given clarity as to who constitutes such a body, or what qualities are present in the organization of such a body. The public, in most ethics guidelines, just *is*, allowing for the ethical code to preserve in word though not in deed that such codes serve those outside of the archaeological profession. In reality, they do very little to define the public, much less serve it. For example, the European Association of Archaeologists, the American Schools of Oriental Research, the Society for American Archaeology, the Ontario Archaeological Society, and the Chartered Institute for Archaeologists all include language referring to the, 'general public'. This general referencing to 'the public' also ignores that there may be more than one public, with more than one goal or guiding principle as to how archaeological and heritage assets should be managed, governed, or regulated (McManamon 1991).

The same is true of generalized references to 'indigenous peoples' as stakeholders. To assume a monolithic reading of the desires of indigenous peoples regarding heritage and the material culture of the past is to continue a practice of colonialism and usurpation of agency. For example, the New Zealand Archaeological Association states that members should, 'acknowledge the importance of protecting the indigenous cultural heritage for the well-being of indigenous people.' This wording, despite any good intentions, is particularly colonialist, reading as it does that indigenous people require their 'well-being' to be facilitated by non-indigenous archaeologists.

Also present were references to clients and land developers as stakeholders, e.g. in guidelines provided by the Chartered Institute for Archaeologists which discuss the boundaries and limits of client confidentiality through statements such as, 'While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.' There was little discussion of the inherent difference (in the context of archaeological excavation via development) in power between a paying client or land developer and a single member of an affected community. There was also little mention of how these groups might be at odds with

one another, as they often are (Bergman and Doershuk 2003, 86-87). When the reality is that a large percentage of archaeology occurs within the context of land development, there should be clear standards as to how to balance acting as an archaeologist with responsibilities as a scientist, and with responsibilities as a contracted service provider. Though organizations like the Register of Professional Archaeologists and the Chartered Institute for Archaeologists intentionally direct their efforts towards representing the interests, in ethics and otherwise, of archaeologists in the contracting and development sectors, organizations that lack that focus often fail to take contract archaeologists into account in their stated ethical standards. Of the organizations included within this analysis, only the European Association of Archaeologists (1998), the Chartered Institute for Archaeologists (2014), and the Register of Professional Archaeologists (n.d.) specifically address contract archaeology in their ethical guidelines.

The final area within the stakeholders theme concerned avocational archaeology, and the ethics surrounding public or community archaeology. While some organizations explicitly mention avocational archaeologists as stakeholders in the heritage and archaeology sectors (e.g., the Council of Virginia Archaeologists, who write that members should, 'be sensitive to and respect the legitimate interests of avocational archaeologists and make all reasonable attempts to encourage their participation in archaeological projects'), others refer to them more generally. International organizations, such as the World Archaeological Congress (n.d.), and large national organizations, including the Canadian Archaeological Association (n.d.), specifically did not mention avocational archaeologists. Regional and local societies, such as the Saskatchewan Archaeological Society (2013) and the Council of Virginia Archaeologists (2010) did. Presumably this reflects a difference in membership and degree of professionalization within memberships, issues which are frequently reflected in membership fees; fees for the Society for American Archaeology (2019) and the European Association of Archaeologists (2019) are considerably higher than those of most local and regional groups.

## Material Culture

It would be an understatement to say that material culture is privileged within archaeological codes of ethics. This focus on material culture, over the inclusion of ethical guidelines concerning landscapes, digital archaeology, and intangible cultural heritage, can be read as a legacy of archaeology's origin as a discipline grounded in antiquarianism and collection. Despite the rise of theoretical approaches such as cognitive archaeology, phenomenology, and feminist and queer archaeologies, approaches which require ethical consideration, but which are not grounded in traditional excavations and interpretations of artifactual assemblages of material culture, the discipline continues to place the most ethical concern over the past through direct materiality, particularly related to portable material culture. In comparison, oral history, as a form of intangible cultural heritage, was raised as an ethical issue only by two organizations, the Chartered Institute for Archaeologists (2014) and ICOMOS (2014). Neither organization, however, defines intangible cultural heritage within their guidelines. The Chartered Institute for Archaeologists refers to intangible cultural heritage through a guideline covering general responsibilities that states, 'A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.' ICOMOS requests that its members, 'acknowledge and respect the diverse tangible and intangible values of cultural heritage that enrich human culture and that may hold different meanings for different groups and communities.'

Within discussions of material culture, references to antiquities, provenience and provenance were widespread. Every organization I studied provided ethical guidance regarding 'antiquities', artifacts, and the ethical standards around their acquisition and deposition. While some of these organizations, as will be discussed shortly, couched their discussions in terms of looting and commodification, other organizations such as the American Schools of Oriental Research (2017) took the additional step of discussing the ethics of publication of research involving artifacts of questionable

or unknown provenience. These ethical guidelines varied in how repatriation was discussed, or if it was discussed. The Canadian Archaeological Association (n.d.) and the Ontario Archaeological Society (2017) include language concerning repatriation. For example, the Ontario Archaeological Society guidelines state that they, 'affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.' In addition, the Australian Archaeological Association (n.d.) states, 'Members recognise the importance of repatriation of archaeological materials for both Indigenous and non-Indigenous communities of concern and they support and advocate the necessity to properly manage archaeological materials in accordance with agreements with communities of concern.' The UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property (UNESCO 1970) featured in ethics guidelines concerning provenance and provenience, and in the case of the Society of Africanist Archaeologists (2017) was referred to as the standard to which archaeologists should defer, through language stating, 'Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.'

Human remains were frequently associated with language concerning material culture and its appropriate treatment. This inclusion, which makes the assumption that human bodies are, essentially, another category of artifact, is at odds with indigenous thinking within North America (Bardill et al. 2018), but is in line with established archaeological practice within the United Kingdom, where human remains are regulated as objects under the Human Tissue Act of 2004 (Human Tissue Act, 2004). Treatment of human remains within the United States differs depending on indigenous status, as (most) Native American remains are subject to control via federal legislation, while non-native remains typically see oversight either through state or local grave protection ordinances. An additional layer of legal control involved is that the legislation

which oversees the handling and repatriation of Native American remains in the United States applies only to federally recognized tribes and Native Hawaiian organizations. Approximately 573 groups are recognized and subject to NAGPRA regulations as of 2018 (U.S. Department of the Interior: Indian Affairs 2018).

The final area covered by ethical codes concerns underwater archaeology, and the ethics of conducting excavations and research in underwater contexts. Despite the planet being over 70 percent covered in water, underwater archaeology is mentioned only by the Nautical Archaeology Society (n.d.), the Society for Historical Archaeology (n.d.), and the American Schools of Oriental Research (2017). While organizations representing members in landlocked countries can presumably be understood not to regard underwater archaeology as an ethical priority, that it is not mentioned by organizations such as the Society for American Archaeology (1996), the World Archaeological Congress (n.d.), and the European Association of Archaeologists (2009) seems an ethical oversight. This de-privileging of underwater archaeology also seems problematic when underwater archaeology is considered in the context of non-oceanic bodies of water, which may exist and contain archaeological resources even within landlocked countries.

### Maladaptives

This term was selected to refer to situations in which archaeologists may find themselves acting against what would appear to be their own interests. Those keywords I categorized as 'maladaptives' also include areas related to archaeological practice from which archaeologists are (to varying degrees) encouraged to abstain from participation.

Within this categorization is the encouragement of looting, and the commodification of both artifacts and the knowledge of archaeologists concerning artifacts for private and non-developmental purposes (contract archaeology and archaeology related to land development is typically assumed to be outside of inappropriate commodification.) As previously noted, looting is a concern addressed widely through codes of archaeological ethics. The language associated with the ethics of looting is consistent across organizations as well, featuring directly prohibitive

statements such as, 'shall not' and 'prohibit.' For example, the Chartered Institute for Archaeologists (2014) writes that, 'A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.'

These statements typically only refer to association with looting at the point where objects are sourced, and at the point where objects require expert verification. Though it is widely accepted that museums have, in the past, been the recipient of looted artifacts (Brodie and Renfrew 2005), and display looted artifacts still (Weiss 2007), archaeologists are not discouraged from working with them as funding bodies or sources of study materials. This is a profound disconnect in ethical practice that again, appears to be related to archaeology's legacy of association with antiquarians and early Western collectors. It has created in effect a 'special relationship' between archaeology and museums that is not necessarily ethically sound.

The second area that frequently occurs in the maladaptive categorization concerns the role of archaeologists in legitimizing political and military occupations within culturally contested regions. This topic clearly illustrates the division between organizations which update their code of ethics to include political and social developments in the field of archaeology, and organizations which address those political and social developments through public statements outside of ethical guidance (or governance) applied to members. In the case of the former, the World Archaeological Congress (n.d.) is notable for their practice of regularly updating ethical codes to clarify membership positions on social and political issues. In the case of the latter, the Society for American Archaeology (1996) does not update their ethical codes to include issues of justice, social or otherwise. They instead provide organizational positions on such issues through public statements issued through their Board of Directors and Government Affairs Committee. The core problem with the Society for American Archaeology's approach, as I see it, is that these positions are contextual,

and the format in which they are offered (typically through emailed communication and website notification) does not lend itself to long-term preservation or reference, being more ephemeral in its inclusion within larger internet-based outputs by the organization. Positions are framed in the context of the events they are connected to at the time the statement is issued, and are not tied into larger structures of ethical governance.

Related, and included in this categorization, are ethical guidelines concerning site protection during times of warfare. These guidelines are often paired, as is the case for the American School of Oriental Research (2017), with guidelines discouraging the politicization of archaeology. In this case, it should be noted that the politicization of archaeology is definitionally, '[avoiding] the alteration of archaeological heritage and cultural property which is intended to conceal or destroy cultural, historical or scientific evidence' (American School of Oriental Research 2017). This language, and language within similar codes for other organizations, is deliberately exclusionary of political action which is designed to protect archaeological sites or protect legislation that protects archaeological sites. In those cases, the European Association of Archaeologists' statement (2009) that, 'It is the responsibility of archaeologists to draw the attention of the competent authorities to threats to the archaeological heritage, including the plundering of sites and monuments and illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the competent authorities' appears to take precedence over ethical guidance to refrain from politicizing archaeology. This guidance, while rooted in good intentions, is problematic in that it assumes an apolitical stance from archaeology, when in reality archaeology is deeply political, both in practice and historically. How we dig, where we dig, and the Western conception of scientific method that we apply as analysis are all political choices.

The final area that occurs in discussions within this category concerns bribes. While it would seem obvious that the acceptance of bribes would be an ethical breach, the Chartered Institute for Archaeologists (2014), ICOMOS (2014), and the British Institute for the Study of Iraq (n.d.) all include language to make an anti-bribery position explicit. In the case of the British Institute for the Study of Iraq, this is framed as a counter to

cultural practices within the study area, where bribery is not seen as an illicit activity, but as part and parcel of accomplishing work (archaeological or otherwise) in the region. This provides a clear case of how ethics can be culturally mediated, and how, within archaeology, that mediation has been largely supplanted by the imposition of a Western ethical schema, dictated out of organizations who may work within the region, but who are not academically or financially based within it.

### Theoreticals

Issues keyworded as theoreticals in archaeological codes of ethics fall into two general areas. The first centers the archaeologist, in the sense that they are concerned with where the archaeologist sits in relationship to the past and to the process of archaeology, and the second centers archaeology as a concept, in the sense that they are concerned with where archaeology sits in relationship to knowledge production. In both cases, the emphasis is concerned with resource value, meaning the assignment of a value judgement of worth to artifacts and to archaeological sites and landscapes, with an approach from environmental ethics and a heavy slant towards capitalism as a determining factor.

Environmental ethics, as defined by Brennan and Lo (2010, 755), is a consideration of, 'the moral status and value of natural objects, processes and systems.' In discussions of archaeology, oft-used phrases such as, 'the past is irreplaceable' and 'archaeology is a natural resource' emphasize archaeological sites and archaeological landscapes as an environment from which archaeological knowledge is a resource that can be derived. Archaeology as a resource is considered a finite quantity, and an aim of being as non-destructive of the landscape which produces the resource is stressed. (This is at odds with the inherently destructive nature of traditional excavation practices, however.)

In keeping with this model of knowledge as commodity, keywords involving archaeologists themselves stress capitalistic ideas of ownership, focusing on acquired knowledge as the intellectual property of the archaeologist, and expertise as a prerequisite for determining the right of an individual to lay claim to archaeological landscapes for the purpose of knowledge production. For example, the Society of

Africanist Archaeologists' (2017) code notes that, 'Responsible archaeological work in Africa is conducted by qualified professionals in the field.' It is stressed that the archaeologist has a responsibility to convey their acquired knowledge to those who do not possess expertise, but that the transmission is one-way. The public, which may be consulted as a stakeholder in the process of determining if an archaeological undertaking will be pursued, does not reappear in the process until the knowledge gained from that undertaking is presented back to them as something to be received for their benefit. As written, codes of ethics concerning this matter reinforce a hierarchical system of control that equates the receipt of knowledge from an archaeologist to a stakeholder as a secondary matter to the archaeologist's right through expertise to produce that knowledge.

Archaeological context is regarded as the critical feature that must be recorded and explored by archaeologists, and the litmus test by which archaeological knowledge is judged as complete or incomplete, ethical or unethical. Knowledge obtained from artifacts and human remains that cannot be placed in a stratigraphically measured and geographically noted context are discarded from knowledge production, and are regarded as the products of an inherently unethical approach to archaeology. For example, the American Schools of Oriental Research (2017) says, 'Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage.'

## Curation

The three sub-areas that appeared in discussions of curation within archaeological codes of ethics were conservation, preservation, and storage. Within the code of ethics for the Register of Professional Archaeologists (n.d), members are entreated to, '... actively support conservation of the archaeological resource base,' making conservation an act to be undertaken as part of the larger process of knowledge commodification previously mentioned. Within the code of ethics for the Saskatchewan Archaeological Society (2013), conservation appears in the guideline, 'Members shall endeavour to

protect the public interest in conserving archaeological resources.' This slant from the SAS, instead of encouraging conservation for future knowledge production, calls for conservation in the name of a quasi-public ownership of archaeological resources. This is important because it situates archaeology as within something the public has a claim to, but removes it from their ability to act upon as a means of protecting it. The Society of Africanist Archaeologists (2017) also encourages conservation, to the extent that it should be considered a superceding factor that allows archaeologists to refrain from obtaining, '...appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion.' Preservation, within the same code of ethics, is referred to within a guideline that states, 'Archaeologists should work actively for the preservation of, and long-term access to, archaeological collections, records and reports.' So, in the case of the Society of Africanist Archaeologists at least, a situational distinction is drawn between conservation and preservation, but both appear to indicate that conservation and preservation are the chief goal of an archaeologist.

Storage, in this context, is primarily featured as the practical application of curatorial policies of retention, with an aim towards access for theoretical future study by a theoretical third party. A guideline from the Council of Virginia Archaeologists (2010) states, 'When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.' This and other guidelines with similar language support treating archival materials and artifactual materials as differing categorizations, an approach that seems to elevate the written record over the non-written record, as archival materials are placed in archives, with implications of access, while artifacts are placed in storage, with implications of being removed from daily use. In all cases, storage of archival and artifactual materials are differentiated from data, which (as will be discussed) is subject to entirely different ethical considerations of retention. Archival and artifactual materials are stored. Data are managed.

Curation, as a keyword in itself, was typically applied in a context of ethical duty of

care. Multiple organizations, including the Chartered Institute for Archaeologists (2014) and the Society for Historical Archaeology (n.d.), mentioned duty and responsibility in regard to curation. This connection to an archaeologist's duty of care is, interestingly, present in discussions concerning materiality, such as the curation process and the excavation process, but not present in discussions concerning human relationships to the material culture involved. In those situations (which typically occur within stakeholder conversations) the duty of care is expressed through having 'respect' for how indigenous peoples 'feel' about artifacts and objects. Having a duty of care towards how someone feels is not the same as having a duty of care towards the person themselves. The latter places responsibility on caring for the non-archaeological person, while the former places responsibility on mediating the relationship between the archaeologist and the non-archaeological person. The exceptions to this use of duty of care are in the ethical codes of the New Zealand Archaeological Association (1993), and the World Archaeological Congress (n.d.); they share a common guideline, stating the need to, 'acknowledge and recognise indigenous methodologies for interpreting, curating, managing, and protecting the indigenous cultural heritage.'

### Behavioral Standards

It is within guidelines concerning behavioral standards that archaeology reveals itself ultimately as a field which dictates governance via deontological ethics. Archaeological codes of ethics are rule-based, and specifically, are rule-based when concerning intradisciplinary behaviors. Also, archaeologists are demonstrably interested in regulating intradisciplinary behaviors. As a deontologically governed field, archaeological ethics are primarily concerned with what archaeologists should and should not do, and these determinants are based primarily on the moral rightness of an action. As a result, codes of ethics for archaeologists are rigid in their interpretations in the sense that they offer clear right and wrong delineations for members, which are not culturally mediated or given room for latitude in interpretation. The keywords within this thematic set (the most wide-ranging within this analysis) can be further consolidated into two areas, behaviors by archaeologists towards those within the profession, and behaviors by archaeologists towards those not within the profession.

It is important again here to stress the difference between guidelines regulating behavior within codes of ethics and the sort of guidance offered via a code of conduct. Within archaeological organizations, codes of conduct primarily function to dictate appropriate and inappropriate behaviors between archaeologists when in non-fieldwork and non-research contexts, most frequently in conference and meeting situations. Behavioral guidelines within codes of ethics, however, are intended to regulate the archaeologist during the process of conducting archaeological knowledge production. This is a problematic situating of professional meetings and organizational gatherings as outside of the process of 'doing' archaeology, as it creates a separation in acceptable behaviors, creating sets of standards that are not clearly applicable across a range of interactions, all of which are key to the process of 'doing' archaeology.

In terms of behaviors by archaeologists towards those within the profession, ethical guidelines are split between directions on behavior between people, and directions on behaviors through policy. In the latter, it should be noted that many of these policy areas are addressed by professional organizations outside of their codes of ethics, as the issues are not viewed as primarily ethical, but as issues tangential to the organization's responsibility to its members.

Many of the more specific aspects of the guidelines concerning archaeologist-to-archaeologist behaviors could be condensed as referent, conceptually, to collegiality. Ethical concerns about upholding disciplinary standards (Canadian Archaeological Association n.d.; Australian Archaeological Association n.d.), maintaining impartiality in the research process (Chartered Institute for Archaeologists 2014; ICOMOS 2014; Institute of Archaeologists of Ireland n.d.), attending and behaving appropriately at professional fora and conferences (Saskatchewan Archaeological Society 2013), and ensuring that students receive adequate and appropriate supervision and education (American Schools of Oriental Research 2017; Plains Anthropological Society n.d.) are all, essentially, ethical guidelines directing archaeologists to behave professionally towards one another. A single guideline by the Chartered Institute for Archaeologists (2014) summarizes the intent of multiple codes across organizations, stating that members, 'shall work towards the development and continuous improvement of the profession by

contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.'

Ethical guidelines concerning more policy-related matters, such as those concerning the proper attribution of citations and authorial credits (Australian Association of Consulting Archaeologists n.d.); Chartered Institute for Archaeologists 2014; European Association of Archaeologists 2009), those encouraging diversity (ICOMOS 2014), those promoting proper remuneration for labor (European Association of Archaeologists 2009; Institute of Archaeologists of Ireland n.d.), and those directing project organizers to promote safe field practices (British Institute for the Study of Iraq n.d.), are present, but do not form the bulk of the ethical discussion present in archaeological codes of ethics. As noted, this may be due to their discussion outside of the ethical sphere, but the lack of consideration for such issues as ethically grounded is a concern.

In terms of behaviors by archaeologists towards those not within the profession, guidelines are split between directions on how to interact with the public, and directions on how not to interact with the public. The majority of the former concern responsibilities through stewardship, while the majority of the latter concern issues of legality and the artifact trade.

The definition of stewardship as applied by the Society for American Archaeology (1996) is, generally in tone and concept, similar to that accepted by other professional archaeological organizations. It states that stewards, 'are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation.' This concept of advocacy, or promotion, paired with a duty of care, frequently occurs in archaeological codes of ethics. It is present in a particularly nationalistically worded guideline provided by the Canadian Archaeological Association (n.d.), namely, 'The objectives of the Canadian Archaeological Association include promoting, protecting and conserving the archaeological heritage of Canada, and the dissemination of

archaeological knowledge.' In less nationally pointed language, the Society for Historical Archaeology echoes the general sentiment, claiming that historical archaeologists, 'have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity' (n.d.). References to stewardship as a partnership with indigenous peoples are present in the related guidelines of the Ontario Archaeological Society (2017).

It is of note that within archaeological codes of ethics, professional organizations find it necessary to reinforce to their members that not only should laws concerning archaeology be followed because they are legally binding, but because the archaeologist has an ethical duty to obey those laws. While the former is certainly true, the truth of the latter is more of a grey area, and subject to consideration as to what ethical philosophy the archaeologist is acting within. Because, as noted previously, most archaeological codes of ethics are written from a deontological approach, the obedient obedience of laws becomes an ethical mandate as the codes of ethics governing those archaeologists are either derived from, or intended to complement, the legal strictures governing archaeology. It is through these legal affordances that archaeologists are permitted, in the legal and technical sense of the term, to conduct their research, and as such the legalities create the moral division between those who are operating legally and those who are not. These, in turn, create the division between those who are operating ethically, and those who are not. The failure of an archaeologist to follow legal guidelines pertaining to the discipline threatens the discipline's right to exist, and as such, becomes an ethical mandate to protect the discipline through compliance.

Examples of guidelines reinforcing this duality of ethical acceptability and legality include, amongst others, those from the Saskatchewan Archaeological Society (2013), the New Zealand Archaeological Association (1993), and the Institute of Archaeologists of Ireland (n.d.). The Saskatchewan Archaeological Society emphasizes the gray areas outside of the law, stating, 'Members shall behave in accordance with the spirit, as well as the letter, of provincial and Canadian laws and international conventions dealing with archaeological heritage' (2013). The New Zealand Archaeological Association takes

a more discrete approach, stating, 'Members shall abide by the Historic Places Act 1993 and other relevant legislation' (1993). The Institute of Archaeologists of Ireland is equally terse in their guideline, which says, 'A member shall abide by the legislation governing sites and monuments and antiquities' (n.d.). Notably, the Society for American Archaeology and the European Association of Archaeologists do not explicitly refer to legal obligations on the part of members, though in the case of EAA, this may be due to the organization's need to encompass the legal positions (which are sometimes contradictory) of the various nation-states within Europe.

Authentication of artifacts is handled differently as a practice within different parts of the world. This is not, however, reflected through codes of ethics for archaeological organizations. In part, this is due to a widespread conflation of authentication with valuation. It is assumed through the codes of ethics of most archaeological organizations that providing the public with authentication or information about artifacts that they already hold will result in the transfer of those artifacts to the market for sale. While this is certainly a possibility, and in some areas with active black markets for artifacts more of a likelihood than others, guidelines which expressly prohibit the authentication of artifacts by archaeologists do not allow for nuance in the relationship between professional archaeologists, avocational archaeologists, or the various non-market-oriented publics.

It is interesting to note that of those guidelines which discuss authentication, all do so only through the lens of preventing artifacts from entering the market. As an example, the code of ethics for the Plains Anthropological Society addresses the topic by discouraging, 'its members from participating in the appraisal, trade, sale, or purchase of these objects as commercial goods in manners not consistent with their field of anthropological practice' (n.d.). The Archaeological Institute of America (2016) includes publication as a potential factor, as does the American School of Oriental Research (2017). The issue of concern here is that practice is being governed through the lens of capitalistic practices with the assumption that the only interest by the public in information about artifacts is for monetary purposes. This assumption, as was seen in Chapter 4, reflects belief within archaeology in the archaeologist's expertise as more valuable and more ideologically pure than the public's understanding of archaeology.

## Research

For a research-based discipline, the ethics of research as a concept are minimally addressed within archaeological codes of ethics. Even with the inclusion of archival research within this categorization, an inclusion which could be omitted in light of discussions of archival research more fully within guidelines concerning curation, this categorization is by far the smallest within the keyworded texts. Archival research, research as a concept, and research design were identified as areas of concern for archaeologists.

Archival research, in the context of ethical guidelines, functions largely as an ethical checkbox that must be ticked in the course of a larger archaeological project, with variable implementation. The World Archaeological Congress mentions archival research only in that through the use of archival materials, members, 'shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation' (n.d.). This guideline is in line with the World Archaeological Congress' larger framework of indigenous consideration within archaeology, but the singularity of approach seems a missed opportunity to discuss the ethical role that colonial archives could play in archaeological projects located within post-colonial areas. The World Archaeological Congress' approach to archival research is that it should be employed as a litmus test of indigenous stakeholder rights.

In contrast, while the Society of Africanist Archaeologists (2017) encourages, 'colleagues, students, and others to make responsible use of collections, records and reports in their research,' their guideline is largely concerned with increasing attention to archaeological material and analysis that may only reside, at this point, within archival sources. They make no mention of descendant community or stakeholder identification. Their guidance, however, is more in-depth than that provided by the World Archaeological Congress (n.d.), or that provided by the American School of Oriental Research (2017), who frame archival materials as a dataset that requires permission, 'from project, archive, collection or museum directors prior to the first publication or initial presentation of material from a project, archive, collection or museum'. ASOS, in this situation, frames archival materials as commodity.

Research, conceptually, serves as a catch-all term within ethical guidelines, and is used by the organizations studied in a variety of sometimes contradictory ways. Some organizations, such as the Archaeological Institute of America (2016) frame research within their ethical guidelines to be a process largely concerned with publication. Others, such as the Plains Anthropological Society (n.d.), discuss research in terms of ethically mandated collaboration. The Society for Historical Archaeology (n.d.) and the World Archaeological Congress (n.d.) mention research ethics as a matter of responsibility, a particularly deontological approach. Stakeholders, particularly indigenous stakeholders, are singled out by the New Zealand Archaeological Association (1993) and the Canadian Archaeological Association (n.d.) as necessary participants in the research process. Finally, site protection during the research process is given ethical consideration by the Society of Africanist Archaeologists (2017), while site protection after the excavation process is directed by the American Schools of Oriental Research (2017).

The final area within the research thematic set concerns research design. Two major areas of ethical discussion recurred, the first being concerned with the bona fides of the archaeologist undertaking the research project, and the second concerned with the development pre-excavation of a plan of scoping and methodology.

The Archaeological Society of Virginia (n.d.), which in most of its ethical guidance draws heavily on the guidelines of the Society for American Archaeology, takes a particularly strong stance on the ethics of archaeological preparedness. Its code of ethics contains a guideline that states that one should, 'avoid heading projects for which his/her qualifications and background are insufficient; or enlist the support of associates who can fill in deficiencies; or change the scope of the project to conform to his/her areas of experience' (n.d.). This is echoed by the Register of Professional Archaeologists (n.d.), who note that an archaeologist should, 'assess the adequacy of her/his qualifications for the demands of the project, and minimize inadequacies by acquiring additional expertise, by bringing in associates with the needed qualifications, or by modifying the scope of the project.' While it should be anticipated that an organization such as the Register of Professional Archaeologists, which is explicitly concerned with

professionalization within the field, should contain an ethical guideline in this vein, that the Archaeological Society of Virginia was the next most intense in its wording was a surprise. Also a surprise was the lack of stated concern for this issue, in relation to the research process, by all other organizations.

More frequently addressed within codes of ethics was the need for a fully scoped plan prior to the commencement of excavations. Having this plan 'justify' the excavations was mentioned by the Chartered Institute for Archaeologists (2014), who state, 'a member shall ensure that the objects of a research project are an adequate justification for the destruction of the archaeological evidence which it will entail,' as well as by the Nautical Archaeology Society (n.d.), in their guideline stating that all archaeological intrusion be, 'justified by sound archaeological imperatives.' The European Association of Archaeologists (1998) contains the simplest elucidation of this concept in their guideline on research projects, stating simply, 'A research design should be formulated as an essential prelude to all projects.'

## Data

Data, it should be noted, are considered within archaeological codes of ethics as a specific (yet definitionally amorphous) thing, which is separate from written archived materials and separate from archived artifacts and excavated materials. Data are not necessarily referred to as directly digital, but when digital archaeology occurs within archaeological codes of ethics, it is referred to only within guidelines pertaining to data. The main areas of focus within this thematic set include data access, data management, and publication of data.

Data access, in this situation, is largely concerned with ensuring that, as explained via the Australian Association of Consulting Archaeologists (n.d.), archaeologists, 'shall not refuse a reasonable request from a qualified colleague for research data and shall endeavour to pass on relevant information to interested colleagues and appropriate official bodies.' The Chartered Institute for Archaeologists (2014) offers a similar guideline to their members, stating that a member, 'shall communicate and cooperate with colleagues having common archaeological interests and give due respect to

colleagues' interests in, and rights to information about sites, areas, collections or data where there is a shared field of concern, whether active or potentially so.' Notably, additional language from the Chartered Institute for Archaeologists includes students in this remit; students are infrequently given the same rights as professional colleagues in archaeological codes of ethics.

Data management, as differentiated from data access, is concerned with ensuring that data is packaged in such a way that it could be accessed by others in the future, but is not necessarily concerned with providing that access immediately, or determining who should or should not have access to the data in question. The only code of ethics, of those codes analyzed, that specifically mentioned digital archaeology was that of the American School of Oriental Research (2017), who referenced the trifecta of digital formats, metadata, and Open Access in their guidelines, stating, 'Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.'

Finally, publication of data, the third area of attention within this thematic set, is addressed with guidelines referring to varying standards of timeliness. While most organizations concur that data should be analyzed and that analysis made public through publication, what qualifies as publication and how long the archaeologist should take to disseminate their results differ widely. The Society for American Archaeology (1996) just says, 'within a reasonable amount of time,' while the Register of Professional Archaeologists (n.d.) specifies, 'a full scholarly report within 10 years after completion of a field project,' and the European Association of Archaeologists (1998) stipulates that within 10 years, the archaeologist will, '...make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students.' These differences are worthy of concern because by setting conflicting standards, guidelines are in effect setting no standards.

## Ethical Codes

Though meta, how archaeological organizations address codes of ethics within their codes of ethics can be telling, and reflective of the different roles that professional groups see themselves filling. The first notable area is whether the organization considers their code of ethics to be a static or living document. This can be seen through the presence of language discussing how ethical guidelines might be added, or how existing guidelines might be amended. In most, though not all cases, organizations that intend their code of ethics to be living documents include language within the code itself that specifies how amendments should be approached. The presence or absence of language related to the amendment process can also be read as indicative of how the organization views the role of those in governance roles as opposed to those in membership roles.

The code of ethics for the Society for American Archaeology, as an example, does not include language within the guidelines themselves specifying how amendments can be called for. This language is instead outside of the guidelines, in documentation related to the role of the Board of Directors, which states, 'The Board shall have supervision, control, and direction of the affairs of the Society, its committees, and publications; shall determine its policies or changes therein; shall actively pursue its objectives and supervise the disbursement of its funds' (1996). The same document specifies that the society will have a standing Committee on Ethics, but that committee is not vested with modification or amendment of the code of ethics. The discretion to call for a change to the ethics policy rests solely with the Board. In contrast, the code of ethics for the American School of Oriental Research (2017) contains language specifically entrusting the standing committees of the organization with creating, 'written policies that relate to their sphere of action.'

A similar situation exists regarding inclusion of language governing guideline modifications in the ICOMOS Ethical Principles (2014). This document states that, 'ICOMOS National and International Scientific Committees may set additional ethical principles provided that they are not in contradiction to the ICOMOS Statutes, to these Ethical Principles and any other relevant ICOMOS doctrinal text.' Additional language

within the guidelines specify the period of review for the Ethical Principles as, 'at least every six years by the ICOMOS Board who shall submit a report to the General Assembly in conformity to Article 10 of the Statutes. Any amendments to the ICOMOS Ethical Principles shall be adopted by the ICOMOS General Assembly on the proposal of the Board.'

The second area that is reflective of an organization's attitude towards its function rests on how their code of ethics contains, or does not contain, language concerning disciplinary procedures. The inclusion of disciplinary procedures within an organization's code of ethics indicates that ethics are considered an issue which the organization is willing to hold members to via adjudication. In practice, the only consequence most professional archaeological organizations can impose is removal from membership, but this may have lead-on effects. As an example, the recently adopted Code of Ethics for the Computer Applications & Quantitative Methods in Archaeology organization includes a policy that can, in the most extreme cases, result in membership revocation from the organization (Computer Applications & Quantitative Methods in Archaeology 2018). This has the added impact of limiting participation in the yearly conference, as well as prohibiting access to member-only funds earmarked to defray publication costs (Computer Applications & Quantitative Methods in Archaeology 2018). As an additional example, being found guilty of an ethical violation as a member of the Register of Professional Archaeologists (n.d.) can result in removal from the organization, which can prevent contract archaeologists from holding certain positions, and from bidding on certain jobs. A similar situation is in place for members of the Chartered Institute for Archaeologists, who can find their ability to get required work permit documentation made more difficult (and more expensive) without the assistance of ClfA.

## Areas of Concern

What was notably absent in all of the areas discussed was a fundamental lack of formalized ethical guidance concerning digital archaeology. Within existing codes of ethics, it reads as if digital methods never arose within archaeology, and as if

archaeologists in general are still operating in an analogue system of computer-free notes and analysis. This lapse places the onus of ethical decision-making concerning digital methods on the individual, through a system of personal ethics, forcing archaeologists to work without the benefit of community-led standards of ethical practice in many areas that are now commonplace within archaeology.

Methodologies and practices previously only in the realm of digital archaeology are now prevalent in the whole of archaeological research, but no ethical consensus out of archaeology is accompanying that disciplinary change. This is potentially dangerous for archaeology. As a discipline, our general codes of ethics were developed in large part as reactionary measures to past transgressions within the field. This reflection on practice has made the sector more transparent, and also more accessible to the various publics whom we work with, and for. In order to establish codes of ethics as we transition into a more fully digital field means again confronting our practice and considering how technology and method can be utilized in ethically rigorous, as well as scientifically rigorous, ways. Codes of ethics need to be modified to include, as a non-exhaustive example: the use of digital outputs, how digital databases should be stored and made available to the public, digital privacy rights and digital ownership concerning the digitized representations of human remains belonging to descendent communities, considerations of how the Open movement impacts publication, and discussions of digital co-production of resources within stakeholder groups.

Organizations which previously did not have formalized codes of ethics, such as the Computer Applications & Quantitative Methods in Archaeology organization, have begun the process of codifying ethical principles, and are in the position to include digital considerations from the onset. While it is commendable to see this effort in process, the discipline would be better served if non-digitally focused archaeological organizations considered applicable revisions to their ethical guidelines as well. In a field where we are all increasingly relying on digital methods and practices, all of the professional organizations that represent us to one another and to the public should be concerned with how our ethical choices are being re-formulated for the digital future. This is especially important in light of how archaeology manifests in key media

forms (e.g., video-games) that shape public understanding of the present and future. As addressed in the next chapter, our ethical codes are not being represented through video-games as important or central to the discipline, resulting in representations that bear little to no resemblance to the stated values that archaeology espouses.

## Creation of a Code of Ethics

The following ethical guidelines (Figure 6) are presented as a draft version of a code of ethical practice for archaeology as situated within immaterial and video-game spaces. The intended audience for this code are those archaeologists working within such venues. This code was created following the analysis of existing ethical codes as discussed previously in this chapter. This is this code's second working draft, the first draft having been presented in September 2016 at the Eighth World Archaeological Congress in Kyoto, Japan (Dennis 2016). Feedback and comments received in the course of that presentation influenced the revision of the ethical code into this second draft, most notably through the inclusion of language concerning the use and misuse of data to promote political and socio-political agendas.

For reference purposes, the code is divided into four sections, with guidelines on 1) standards for appropriate professional behaviors, 2) responsibilities to, and behaviors concerning, stakeholders, 3) ethical issues of research, and 4) issues related to ethical breach. Though this organization as presented is intended to facilitate grouping of related ethical themes, some guidelines can be interpreted as applicable in multiple thematic areas, and placement in one section does not preclude interpretation as applicable in another.

The creation of this code of ethics is deliberately non-exhaustive in the scope of digital archaeological ethics overall, and is intended for the use of digital archaeologists working in immaterial and video-game spaces. This code is meant to be reflective of the way in which more generalized codes are organized, and reflective of generalized concerns of archaeological ethics (as discussed in Chapter 5) but is intentionally narrow in applicability to an area of digital archaeology in which no codified ethical guidance exists. As such, this code can be used as a framework for the additive and subtractive creation of additional codes of ethics for digital archaeologies.

**A CODE OF ETHICS FOR DIGITAL ARCHAEOLOGY  
(WITHIN VIDEO-GAMES AND IMMATERIAL PLACES OF PLAY)**

**BEHAVIORAL STANDARDS**

Practice professionalism and adhere to the highest standards of multidisciplinary practice and scientific rigor. This includes acknowledging the research and data collection of others via citations and authorial credit. Data collected via crowd-sourced or volunteer efforts also requires such acknowledgement.

Respect and actively engage with your duty of care to employees, staff, students, and research participants by ensuring a supportive and safe environment in both physical and digital spaces, taking seriously concerns about unsafe conditions that may arise between the two.

Actively promote anti-discrimination policies within all areas of the research process, providing opportunities regardless of student status, socioeconomic, age, gender, race, religion, dis/ability, marital status, and sexual orientation.

Utilize applicable ethical codes, in both spirit and word, as established by non-governmental organizations and professional societies, while recognizing that these codes may require practical modification for digitally situated work.

Respect the work of your colleagues and pursue research collaboration over disciplinary competition.

**STAKEHOLDERS**

Engage with all stakeholders, material and immaterial, and make choices within the immaterial space or video-game product that encourage the protection of the archaeological record as internally possible within that product.

Communicate with publics impacted by research through inviting participation with 'field' activities and digital exploration.

Consider the immediate and long-term impacts of research on the local landscape and communities and conduct fieldwork with those considerations in mind.

Provide results through multiple channels of communication that are appropriate for multiple publics in format, language, tone, and scope.

Respect indigenous views on representations and depictions of human remains, objects of cultural patrimony, sacred landscapes, and traditional histories, both during participation in video-game spaces and in the accompanying dissemination of research findings.

**RESEARCH**

Create and implement a research design particular to the game product in use as a research space, and collect data with a clear and predetermined plan for curation and retention that makes data useful and accessible to others.

Provide findings as an ongoing process that continues throughout the period of research via multiple formats of content-distribution, including (but not limited to) formally peer-reviewed content and Open Access publication.

Be mindful of the skill-set required for any given project, and if it is not possible to personally acquire necessary skills, obtain outside assistance.

Don't hoard or misuse data or research findings for political or social agendas. In keeping with this, disclose all funding sources and potential conflicts of interest.

Create methodological structures and practical tools that allow for non-credentialed researchers such as avocational archaeologists and game players to conduct research within their own immaterial spaces and digital communities.

Recognize that while archaeological fieldwork in immaterial spaces may be non-destructive, it may also not be. Treat all archaeology within game spaces as non-renewable resources located within irreplaceable contexts.

Remember that human research subjects within digital spaces are to be given the same treatment in matters of respect, ethical compliance, and confidentiality as those in physical spaces.

**ETHICAL BREACH**

Don't contribute to the commodification of the archaeological record or cultural heritage for personal gain (including obtaining research data) through participation in activities that may stimulate the artifact market and the looting of heritage sites, including underwater sites.

Recognize that when narratives within game spaces require unethical behaviors in order for advancement (included but not limited to actions such as artifact looting, authenticating or providing valuations of artifacts for money, destruction of sites or landscapes, bribery for access, or excavating on behalf of unscrupulous clients or governmental entities) that participation should not be viewed as any form of approval of, or promotion of, those behaviors, and that researchers have a responsibility to make clear any ethical breaches encountered as well as their impacts.

Figure 6. This code of ethics was created to include themes out of existing codes of ethics, with the inclusion of guidance for researchers working within video-games and places of immaterial play.

During the course of my research on this thesis, I utilized this code as my own set of guidelines for how to conduct my practice ethically. The application of the ethical code to my process allowed me to 1) consider how ethics work in daily, practical digital research, and 2) measure my autoethnographic considerations (which were designed to counter potential bias in my work) against more directly archaeological conceptions of ethical behaviors. This code of ethics was, for the duration of this project, a living document, in that my experiences of data collection (especially related to the case studies discussed in Chapter 6), analysis, and writing of results occasioned both consultation of the code of ethics, and revision of its guidelines when the reality of practice in places of immaterial play required deeper ethical consideration. This process further solidified my belief that all codes of ethics employed by archaeologists should be treated as living documents, as the ability to revise and reconsider established modes of ethical thinking ultimately leads to greater nuance in disciplinary-related ethical consideration.

## CHAPTER 6: VIDEO-GAME CASE STUDY EXPLORATIONS

## Introduction

Transitioning from the purely disciplinary expression of archaeological ethics as discussed in Chapter 5, this chapter turns towards how the video-game industry co-opts archaeological ethics within their products. Through seven case studies, I examine different representations of archaeology and archaeologists in video-games, with a focus on how archaeological ethics within those games illustrate compliance with disciplinary standards, and how they illustrate a breach of those standards.

Video-games, though they have existed in some form since the early 1940s (Dillon 2016, xiv), did not come into their own as a consumer product until the late 1970s (Newman 2017, 7). Since then, video-games have grown in popularity, and have come to be part of an industry worth over 30 billion USD yearly (Entertainment Software Association 2018). In considering how representations of archaeology and archaeologists are ethically framed within video-games, I studied games across the span of their presence in the home market and across the history of the industry, beginning in 1982 with the first mass-market video-game involving archeological content, and ending in 2018, when my research timeline dictated I finalize case study selection (in advance of a projected 2019 thesis completion.)

### Methodology in Case Study Selection

Dividing the period of time from 1982 until 2018 into units of study was determined by a consideration of major hardware forms within those 35 years (Figure 7). Ultimately, within the video-game industry, hardware is the key factor that drives software capability, because while code can theoretically do anything, hardware is limited by factors such as processing power, image-rendering power, and critical to the video-game industry, the ability to be built within a certain consumer price range. This in turn, drives systemic design and narrative choices, which in turn combine to create representation. By breaking down my period of study into the major offerings in video-gaming hardware, a phasing of hardware offerings was established. Within each of these hardware generations (which in some cases have competing hardware products from different companies) video-games that reference archaeology or archaeologists were

isolated. A single video-game was then selected to represent each hardware generation. In cases where more than one game was available per hardware generation, games were selected for study based on 1) popularity at time of creation (based on historical sales figures), 2) availability (as most case study games are effectively 'out-of-print', they can be difficult to source), and 3) project budget (as older and rarer games, and hardware to run those games, can be prohibitively expensive.)

- |   |   |
|---|---|
| <p>1 Nintendo Color TV Game<br/>Coleco Telstar</p> <p>2 <b>Atari 2600</b><br/>ColecoVision<br/>Intellivision<br/>Magnavox Odyssey<sup>2</sup><br/>Sega SG-1000<br/>Atari 5200</p> <p>3 <b>Nintendo Entertainment System (NES)</b><br/>Sega Master System<br/>Atari 7800</p> <p>4 Sega Mega Drive/Sega Genesis<br/>Sega Mega CD/Sega CD<br/>Nintendo Super Famicom/Super Nintendo (SNES)<br/>TurboGrafx-16<br/>SNK Neo Geo</p> <p>5 Game Boy<br/><b>PlayStation*</b><br/>Nintendo 64<br/>Sega Saturn<br/>3DO</p> | <p>6 PlayStation 2<br/>Xbox<br/>GameCube<br/>Dreamcast<br/>Game Boy Advanced<br/>N-Gage</p> <p>7 Wii<br/>Xbox 360<br/>PlayStation 3<br/>Nintendo DS<br/>PSP</p> <p>8 Xbox One<br/><b>Playstation 4</b><br/>Nintendo 3DS<br/>Wii U<br/>Nintendo Switch</p> |
|---|---|

Figure 7. Console video-game systems which sold 1 million units or greater are listed and grouped by hardware generation. Highlighted systems were utilized in case study play.

As detailed further below, in the case of three of the case studies, games were selected in part due to the iconic nature of their main playable characters. These characters, Indiana Jones, Lara Croft, and Nathan Drake exist across multiple hardware generations and software titles, and have in many ways become the representational faces of archaeology in video-games, as evidenced in my own survey findings, as well as elsewhere (Meyers Emery and Reinhard 2015). As these characters had the potential to sit across hardware generations and appear in multiple case study options, the titles in which they were studied were chosen to illustrate particular aspects of their representational role. Overall, the case studies are presented in chronological order. I detail each briefly below, before explaining my analytical approach.

### Case Study Games

The first case study discussed in this chapter, *Quest for Quintana Roo*, marks the shift from video-games as experiences of external, public play, situated in arcades and galleries, to internal, private, home-based play via home-situated portable consoles.

*Quest for Quintana Roo* was selected as an illustration of the shift between pay-to-play (via quarters) time-limited access to archaeology in video-games, and on-demand free play access to archaeology in video-games. Because games available in the home were now available in unlimited amounts of play time following an initial outlay of expenditure (instead of in short bursts that were dependent on financial outlay each time) access to the content in games increased. This marked both a fundamental change in how video-games were situated within media and within home entertainment, and a massive expansion of how readily available archaeological content within video-games could be.

The second case study discussed in this chapter, and the only selected Indiana Jones title, *Indiana Jones and the Fate of Atlantis*, is an example of the point-and-click adventure game software form. This form, which flourished in the late 1980s and early 1990s, was characterized by a mix of text-based and graphical game-play, and was known for the presence of humor, sarcasm, and irony within its narratives (Giappone 2015). *Indiana Jones and the Fate of Atlantis* was selected as an illustration of transmedial representations of archaeology that have emerged from film and have fed into video-games.

The third case study discussed in this chapter, *Tombs & Treasure*, was selected due to its representation of a real-world archaeological site, the Maya site of Chichén Itzá, located in modern-day Mexico. Unlike in many other games, where archaeological sites are mentioned in passing, or are referenced via aesthetic choices, *Tombs & Treasure* is wholly set within Chichén Itzá. Direct representation of real-world archaeological sites is rare, as most sites are instead used as aesthetic templates, but little more.

The fourth case study discussed in this chapter, and the only Lara Croft title chosen, *Shadow of the Tomb Raider*, was the twelfth release in the Tomb Raider series of games, and marked both the conclusion of a major reworking of the franchise as it shifted development via its original studio Core Design, to its current intellectual property-holder, Crystal Dynamics. The reboot of the franchise saw extensive changes to the main character's backstory, as well as to her connection to archaeology and role as an archaeologist. *Shadow of the Tomb Raider* was selected as an illustration of

representational change within a franchise that previously relied heavily on unethical depictions of archaeology and archaeologists.

The fifth case study discussed in this chapter, *Star Wars: The Old Republic*, while part of the larger Star Wars intellectual property, was selected for its use of archaeology as a system within the game that commodifies artifacts as part of a process of player-item crafting. The inclusion of this archaeology system in the game, which is a massive multiplayer online experience, is part of a larger developer-sanctioned market that is driven by the creation of multiple types of items by players, including armor and weapons. This is the only wholly multiplayer game used within this project.

The sixth case study discussed in this chapter, and the only Nathan Drake title chosen, *Uncharted 4: A Thief's End*, is the final installment in a multi-generational series of third-person perspective action-adventure games. Throughout the four primary titles that comprise the series, the main character evolves to be more ethical in his interactions with archaeology and heritage sites, with the final installment seeing a radical shift in perspective on the character's past activities. *Uncharted 4: A Thief's End* was selected as an illustration of how ethical and unethical depictions of archaeology can be addressed within the narrative of a game itself, and how the literacy (or familiarity with the systemic, narrative, and ludological history) of a particular video-game franchise can influence representation and representational impact.

The seventh case study discussed in this chapter, *C14 Dating*, is a platform independent game, which is available via multiple outlets and on multiple types of hardware. It is also notable within the case studies for being the smallest game in terms of production team (it has a single author) and budget, and is representative of what is known as an 'indie' or independent game, a game released without the backing of a major hardware-controlling studio. *C14 Dating* was selected due to the inclusion of a narrative surrounding an archaeological student, and its strong focus on ethical interactions between archaeologists of varying levels of professional standing.

Taken together, these seven games allow me to detail the range of representational issues concerning archaeology that are present in video-games. Accordingly, I can make the case that these representations show a fundamental disconnect between how

archaeologists view the ethics of their practice and what the public experiences when embodying an archaeologist through video-game play.

### Research Successes, Challenges, and Failures

The process of identifying video-games containing archaeology or archaeologists, locating those games as physical artifacts available for play, skilling up to an ability of play that enabled full exploration of game content, and conducting content analysis of case study games, took me approximately two and a half years. I began the project with the intent of studying primarily looting and the representation of the commodification of artifacts in video-games. From this initial effort was the development of a model categorizing how looting and artifact commodification occurs in video-games. However, my analysis of existing codes of ethics (as presented in Chapter 5), led me to broaden my approach to consider multiple forms of ethical breach within video-games. This process was not without failures, and not without stumbling blocks.

Looting, as present within most video-games, occurs in the following way. The player, along the route of their experience, encounters artifacts and objects of cultural patrimony. These artifacts may or may not have a role to play in the linear narrative, but are always assigned some sort of in-game value, as an incentive to acquisition. As a result of the research in this project, I propose a model of three categorical types of video-game looting incentivization; monetary, mechanical, and utility (Figure 8).

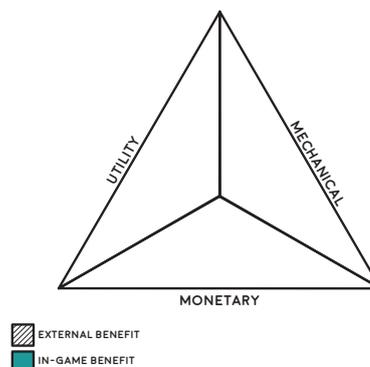


Figure 8. The tripartite model for looting posits that looting occurs for monetary, mechanical, and utility purposes. There can be in-game benefits and external benefits to looting.

In some cases, the value may be directly *monetary*, and the player receives in-game money which can be spent on upgrades to gear and weapons. In other cases, the value may be incentivized by non-narrative *mechanical* game systems, or systems that allow the player to receive special titles, or access to additional game-play features, but are not tied into the game narrative. While in recent games (see *Uncharted 4: A Thief's End*, this chapter) the player can often choose not to acquire such artifacts, that choice is not afforded in many earlier games, especially early console games such as *Tombs & Treasure*, or early computer-based adventure games, such as *Indiana Jones and the Fate of Atlantis*. In these games, the third type of looting is present, *utility* looting. In utility looting, looting is integrated into required puzzle solving, and game-play cannot proceed without artifact acquisition. In the case studies that follow, instances of looting are considered as to how they can be classified within this three-part model.

As mentioned, while I consider the development of my looting model to be a success, the project saw failures as well. My originally proposed first case study was to be *Tutankham*, a cabinet-arcade game developed in 1983 by Konami and published by Stern. This Egyptian-themed loot-and-shoot maze-crawler was a precursor to the form later seen in *Quest for Quintana Roo*, and was the first mass-market video-game containing explicitly archaeological framing and archaeologically derived content. It was released immediately prior to the transition from video-games as items of public play (via arcades) to video-games as private entertainment (via home consoles.) I located a functioning cabinet version of *Tutankham* in Manchester, United Kingdom, in 2016, however I negotiated for two years with its owner and failed to obtain access for examination or play.

A more personally irritating stumbling block occurred with the originally proposed fourth case study, which was to be the first iteration of *Tomb Raider*. A copy of *Tomb Raider*, developed in 1996 by Core Design and published by Eidos Interactive, was obtained, along with original PlayStation hardware, and was set up for content analysis. However, due to frame-rate issues, the game induced extreme motion-sickness and nausea, making the process of play for analysis impossible. Attempting to substitute someone else physically playing while I took notes resulted in the same problem. In lieu

of *Tomb Raider*, *Shadow of the Tomb Raider* was substituted to provide an insight into the Tomb Raider franchise, and to function comparatively alongside *Uncharted 4: A Thief's End*, which was released on the same hardware, and which contained similar themes and ethical considerations.

The case studies that were successfully executed show evidence of the development of archaeology as represented in video-games. They also, unfortunately, show evidence that changes in professional ethics within archaeology have failed to translate to archaeological representation in video-games. Areas of ethical breach present within the earliest case study (*Quest for Quintana Roo*) still occur within the most recent case study (*Shadow of the Tomb Raider*), and a generalized view of artifacts as commodities and archaeologists as treasure-hunters persists. How this view intersects with archaeological ethics as espoused by professional organizations, and with the views of a variety of publics, is discussed in greater detail in Chapter 7, as are larger questions raised within, and by, the case studies.

## Fieldwork in Virtual Spaces

Within archaeology, and even within anthropology and ethnography, there is an established idea of what constitutes fieldwork (Lucas 2002). The researcher is in a locale that may be local or may be deeply foreign, but is amongst others. Interaction with others is a key component, as part of an excavation crew, as part of the process of conducting interviews, or as part of a community, embedded within a group of others to learn from and be part of their daily lives (Van Reybrouck and Jacobs 2006).

Conducting fieldwork within a virtual space changes the way in which the archaeologist interacts. Except in rare cases, the researcher working within a virtual space operates without an excavation crew, conducts interviews with those they cannot physically “see” or “touch”, is part of a community only in the loosest sense of the term, and remains embedded within a group of others for as long as they are logged in to the virtual space, but not for their entire daily life, nor for the entire daily lives of their subjects. Fieldwork instead comes to mean something different. In the case studies of

this project, I took fieldwork to mean the time spent playing and replaying selected video-games in order to isolate the particular archaeological, representational, and ethical elements under consideration. As I define it, it is a focused period of interaction with a video-game product, during which the researcher is concurrently engaged in game play, recording video clips, taking notes, filling out context sheets, and collecting screenshots.

Video-game play is commonly framed as a vehicle for relaxation, to serve as an escape mechanism from daily life, and for entertainment purposes. Play, as defined in this research environment, is potentially stripped of that conventional meaning. That said, it is important to create a clear delineation between my own experience of play as a researcher and the play state as a research tool (Cameron and Carroll 2004; McKee and Porter 2009; Morris 2004). Stripped of experiencing play as entertainment, instances of what archaeological information and ethical lessons a game product contains become potentially clearer, and the multiple play-throughs of each case study game were intended to increase that visibility. It is therefore through a combined approach, researcher as typical player and researcher as removed, abstracted analyst, that play functions, and fieldwork is conducted, within this project.

Two play-throughs were conducted for each case study, as a baseline for understanding the content and the impact of that content within the game product. The first play-through was an experience of pure play, intended to allow for an experience of the game (as much as possible) as intended by the game's designers. During this instance, notes were taken via a digital system of autoethnography, recording emotional responses and areas of academic interest after each session of play. The second play-through was intended to isolate elements of archaeology, archaeological representation, artifact trafficking, and archaeological ethics. These elements were recorded initially via project specific context sheets, divided into recording forms relating to archaeological ethics and forms relating to individual artifacts (see Appendix F). These forms, however, were discarded quickly from my data collection process in favor of a more open style of ethnographic note-taking, as the constraints of formulaic recording proved inhibiting to fully collecting data. In particular,

I found that the emotional responses that ethical consideration of game-play induced were not easily reduced to formulaic recording.

The second play-through was also conducted for figural and archival purposes, during which a goal was to collect documentary evidence, primarily screenshots. These data sources are crucial for fully illustrating how game play unfolds. As a data source, screenshots stand in for the more typical archaeological excavation photograph.

Though it was ideal to see all case study games played two times to completion, some case studies did not require full play-throughs, or a full two repetitions for thorough data collection. Specifically, some early games (e.g. *Quest for Quintana Roo*) where content was repackaged and reused, (i.e., levels were the same visually, but enemies were faster and more plentiful) do not lend themselves to requiring completion.

## In-Game Data Collection

I determined it was necessary to employ a suite of techniques to collect data fully, and to collect data in a way that was meaningful as contributions to the research questions and in keeping with reflexive practice. By the latter I mean that in my data collection, I attempted to engage in a process of continuous consideration of the successes and failures of my practice in order to refine that practice. This project was designed as a born-digital endeavor (i.e., it was intended to be conducted entirely within digital methodologies facilitated by digital tools for data collection, analysis, and publication), and these techniques, as well as meeting that mandate, were also selected to show how a fully digital practice can be realized as an evolution of established best practices in archaeology. Such fully digital practice is important because with the rise of internet and 'cloud' based data repositories, creating data and performing analysis that can be easily uploaded and stored digitally is an issue of best practice, as well as a time and money-saving concern. Video-game analysis has traditionally followed a less digital practice, based around a combination of written and filmed inputs. Accordingly, analogue methods are common, yet they are also problematic because there is the

potential for data loss in the transfer process, and for the storage of incomplete sets of data. For each case study, I started by determining if a given game could be digitally recorded. This process drew me into using different types of data and analytical approaches, which I discuss below, alongside what individual aspects of analogue practice the techniques replace, or are drawn from.

## Screenshots

Screenshots are still pictures of a moment of game time, taken either through built-in means within the game or through the use of external hardware. I employed three kinds of screenshots, each with a different aim. The first type of screenshot (Figure 9) is a wide shot used to capture as much as possible of the environment and the user experience. In video-game based research, screenshots take the place, functionally, of the typical site photograph. They are used to record the entirety of a location, and visibly fix the position of the player character in relation to architecture, features, and artifacts. These screenshots, which are referred to in this text as site shots, are minimally post-processed, and are minimally cropped. Their intent is to present what the player was able to see, in total. Though bias is inherent in all photography, and archaeological photography is not immune from that bias (Bohrer 2011; Morgan 2016; Shanks and Svabo 2013), site shots in this context have no secondary application of authorial intent applied post-creation, i.e., while it assumed that I exercised intent as the author by choosing to take a screenshot of a particular moment, framed in a particular way, beyond that there have been no modifications to the image.



Figure 9. Wide screenshots are used to capture as much as possible of the environment and the user experience and take the place, functionally, of the typical site photograph. (Eidos Montreal 2018).

The second type of screenshot (Figure 10) is a focused, cropped shot, used to capture particular elements of landscape or user experience. These shots take the place, functionally, of the typical feature photograph. They are used to record detail, and to isolate individual elements for attention or analysis. These screenshots, which are referred to in this text as feature shots, may be altered via color correction, cropping, and the addition of external framing or overlays to highlight particular elements of the image. Feature shots are heavily influenced by the secondary application of authorial intent.



Figure 10. In a cropped screenshot, some portions of the image are eliminated and other portions enlarged to show specific details. (Nihon Falcom 1991).

The third type of screenshot (Figure 11) is again, a focused, cropped shot, but is particularly intended to record artifacts and objects of cultural patrimony. These shots take the place, functionally, of the typical finds photograph. These screenshots, which are referred to in this text as finds shots, are used to record detail from as many angles as possible, and to treat artifacts located in immaterial spaces as they would be treated were they excavated or recovered in material space. Finds shots are intended to be grouped together, and may be altered via any means in order to provide a complete recording of the artifact in question. Authorial intent applied post-creation is almost assured.



Figure 11. The artifact screenshot is used to show an artifact in detail. (Eidos Montreal 2018).

As a stand-in for traditional archaeological photography, the screenshot (in all three forms) has to be approached carefully in order to remain useful. If not utilized appropriately, the screenshot runs the risk of failing to contribute to the data collection process, and of taking up valuable storage space. A field photograph just for the sake of taking a field photograph is not good practice, and neither is taking a screenshot just for the sake of taking a screenshot. Each screenshot needs to contribute to the corpus of knowledge. It should represent a concrete example within the analysis, and should be identifiable and, as internal game mechanics allow, framed and composed for maximum data value. This is essential in my research because as copyright protection does not allow providing recorded play-throughs of the research process, these screen-shots are the only visual record correlating a moment of play and the corresponding text produced in analysis.

In this project I utilize site shots in the establishing and introductory text of a case study. They are taken to accompany written description of sites, internal game narratives, and the relationship between the player, player character, and game world. Feature shots are utilized primarily within the analysis text of a case study. They are most common when discussing issues of ethics. When internal game narratives or user-interface text creates situations requiring ethical decision-making, feature shots are taken to establish the parameters of the decision, and any ramifications of choosing ethical breach.

Finds shots are utilized within the analysis text of a case study. In this project, finds shots are the closest in practice to their material world counterparts. Finds shots may establish typologies and allow for seriation, and can be examined individually, or in some cases, sorted by assemblage.

One of the advantages of digital archaeology, and specifically games-based archaeology, is the relative ease with which real-time video of interaction with the subject area and participation in practice can be recorded. Current generation game consoles include built-in systems to enable recording via the hardware itself, and allow for uploading onto secondary storage or cloud-based storage media. External recording systems such as video-capture cards and video-capture units make recording footage derived from older systems and computer-based research nearly as seamless, and that footage as well can be easily exported to secondary storage or cloud-based storage media. While, due to copyright restrictions, videos of game play are not included in this document, recording software including that described was used to facilitate analysis through the ability to save sections of game-play footage for review during the writing-up process.

CASE STUDY  
QUEST FOR QUINTANA ROO

## Introduction

'Yucatan Sam,' the player avatar of *Quest for Quintana Roo*, is an explorer looking for jewels within a Maya temple. As Sam, the player is given a pickaxe, a vial of acid, and a gun. The pickaxe is used to locate hidden doors, behind which are either jewels or enemies. The vial of acid is used to throw at enemy mummies. The gun is used to shoot enemy snakes.

The simplicity of the concept, loot jewels from a tomb while killing enemies, is effectively the model on which all subsequent major market games involving archaeology were based. *Quest for Quintana Roo*, however, was among the first home console games to explore this idea; its simple mechanics and basic structure, along with its use of an archaeological site for aesthetics and background, have been expanded upon by successive games in the thirty-plus years since its creation.

*Quest for Quintana Roo* was released initially for the ColecoVision system in 1983, and for the Atari 2600 system in 1984 (Weiss 2011, 95). The game was designed by VSS, Inc. and published by Sunrise Studios Inc., though very few copies of the game actually shipped under that label, as by 1984 Sunrise Studios had been acquired by Telegames Inc.. *Quest for Quintana Roo* has acquired somewhat of a mythical status within the community of Atari players, with Sunrise Studio versions commanding high prices on the resale market (Figure 12), and copies of the accompanying single-page game instructions sheet commanding higher prices still. Because the Atari re-sale market remains flooded with product, however, the Telegames Inc. version of the game is readily available for sale, and differs only from the Sunrise Studio version in label, box art, and (lack of) included instructions.

*Quest for Quintana Roo* was distributed by Telegames during a period when the market for Atari games was saturated with competing products, and when the industry itself was in a crash (Montfort and Bogost 2009, 134-135). Despite this, the game was subsequently ported to playable iterations on the Atari 5200 and the Commodore 64. It is currently available for play via the Internet Archive (Internet Archive 2014). For the purposes of this case study, I utilized a Telegames-branded cartridge played on an original Atari 2600 system (Figure 13).

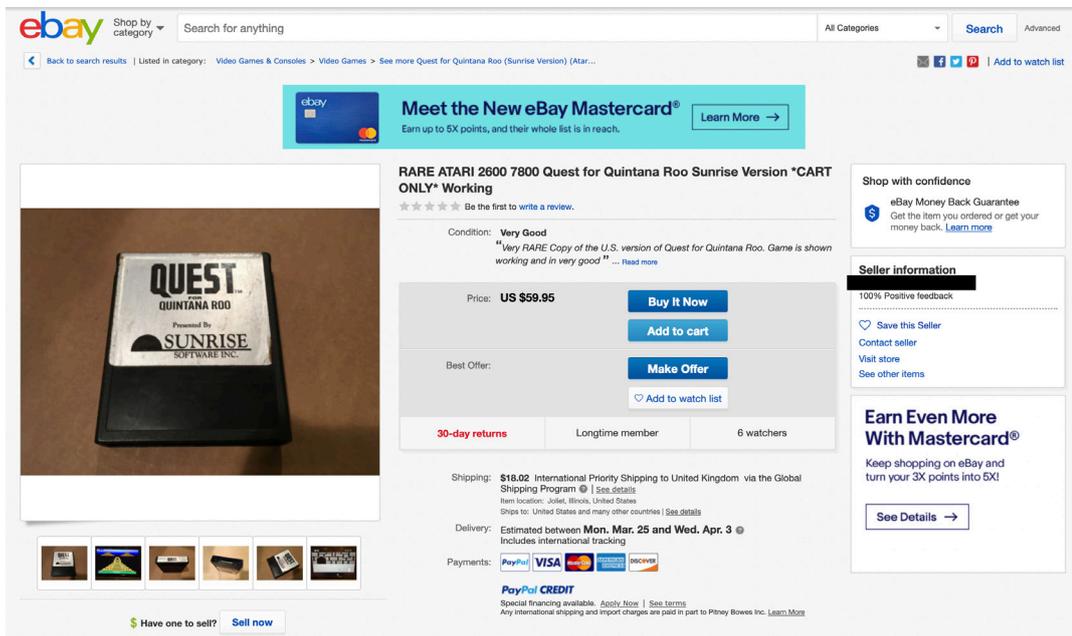


Figure 12. Sunrise Studio cartridges of Quest for Quintana Roo range in price from £50 to upwards of £200, depending on condition and the presence of associated extra materials, like the original box and/or instruction sheet.



Figure 13. This Telegames branded cartridge is an example of a commonly available copy of Quest for Quintana Roo. Sunrise Studio branded cartridges are more rare, and more expensive.

Impact is difficult to quantify in games of this period, as Atari did not publicly release sales figures for its own games (Atari Compendium 2019), and there are no extant sales figures for *Quest for Quintana Roo* as a third-party game (i.e., a game created by a development studio outside of Atari itself). The game was released for the North American market (AtariAgeA n.d; AtariAgeB n.d.), and appears in mass-market magazines and catalogues of the period, both within lists of games for sale and through individual advertisements (Telegames 1989). While I attempted to contact the presumed original programmer of *Quest for Quintana Roo*, Ed Salvo, I did not receive any response, and there were conflicting accounts as to whether he was in fact the individual who coded the game.

Because of its early place in video-game history, and the relative difference between graphic capabilities in video-games released in 1984 and video-games released in 2018, some aspects of *Quest for Quintana Roo* are not fairly comparable to those of modern games without consideration of that relative difference. There are no photo-realistic graphics in *Quest for Quintana Roo*. There are no depictions of artifacts drawn explicitly from real world museological or archaeological examples. *Quest for Quintana Roo* was technologically a product limited by its time, but nonetheless drew on the same precursor media that later shaped more technologically advanced video-games, as it was released post introduction of Indiana Jones in the *Raiders of the Lost Ark* film, and in the same year as *Indiana Jones and the Temple of Doom* film. In considering *Quest for Quintana Roo*, it is necessary to ask, can a game from this period of technological development be analyzed fairly in light of current archaeological ethics, and also, what ethical aspects of the game were carried forward into future video-games involving archaeology?

## Material Culture

Within *Quest for Quintana Roo*, material culture is present in two forms. It is present via built heritage, represented by interior and exterior imaginings of a Maya temple. It is also present as portable material culture in the form of artifacts, which are non-Maya

in derivation. These artifacts show no connection to Maya objects of cultural patrimony or Maya archaeological assemblages, and as will be discussed, are part of a process of ‘archaeological flattening’ that is a hallmark of archaeological representation in video-games.

### Built Heritage

The primary area of play within *Quest for Quintana Roo* is a Maya-inspired pyramid. Play is divided between a framing-device level (i.e., it situates the player in a visual indicative of the setting) depicting the exterior of the pyramid, and primary play levels located within the interior of the pyramid (Figure 14). While the majority of play takes place within the interior-situated levels, the exterior levels are important for adding the explicitly archaeological frame for the game. As the game places itself into a Mesoamerican archaeological context through aesthetic choices and the game’s titular location, identifying how the choices made are related to actual Mesoamerican archaeology is an imperative.

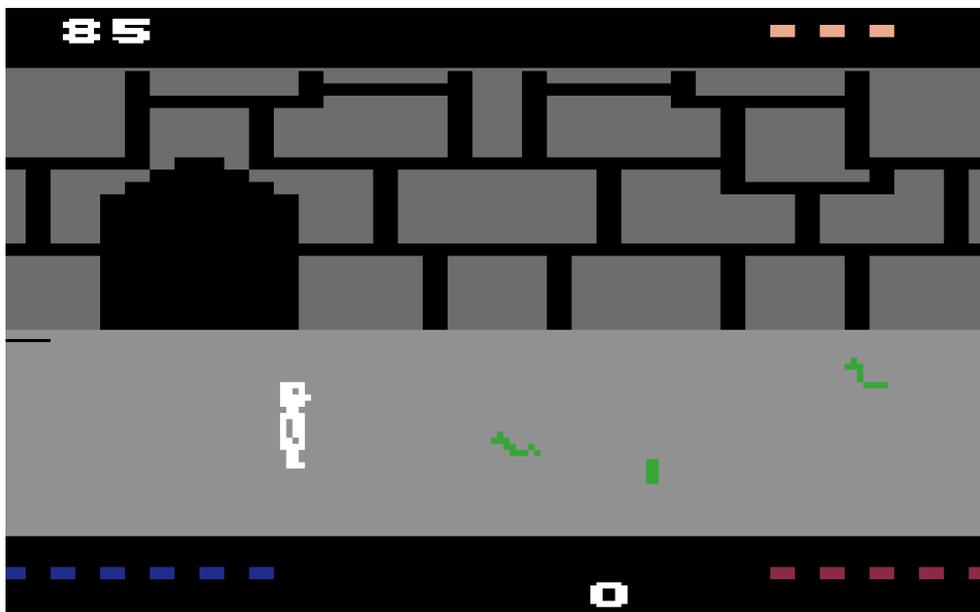


Figure 14. The interior of the temple pyramid in *Quest for Quintana Roo* is a created environment, as Maya temples lacked large interior spaces. (VSS Inc. 1984).

The state of Quintana Roo, in modern day Mexico, is home to a variety of archaeological sites. The most developed for touristic purposes, and the most accessible

to the public, are sites of Maya origin. In attempting to discern the real-world influences on the design of the temple which features in *Quest for Quintana Roo*, it was necessary for me to examine a series of archaeological sites within Quintana Roo state through comparative analysis via photographs. Within Quintana Roo, the sites of Chacchoben, Coba, Dzibanche, Kohunlich, Muyil, San Gervasio, Tulum, Xcaret, and Yo'okap were potential sources for the game's developers.

Of those sites, each contains a 'pyramid' structure, though some are more likely to have served as inspiration than others. For comparative purposes, a screenshot taken from *Quest for Quintana Roo* (Figure 15) was evaluated against images of pyramidal structures at the Maya sites based on the following factors, 1) reconstruction and restoration status as of 1983, 2) the presence of a fenestrated super-structure or room-block atop the primary pyramid, and 3) the presence of a single central stair.



Figure 15. The exterior of Quest for Quintana Roo's pyramid maps most closely onto the Castillo at Tulum, due to the presence of a single frontal stair and single super-structure. (VSS Inc. 1984).

I eliminated the sites of Dzibanche, Kohunlich, Muyil, Xcaret and Yo'okop from consideration as models for *Quest for Quintana Roo's* pyramid, as their primary temple structures either lack a superstructure, or, in the case of Dzibanche, Kohunlich, and Xcaret, possess two separate and unconnected superstructures. The site of San Gervasio was eliminated due to a lack of a central stair on its primary temple.

These eliminations left the sites of Chacchoben and Tulum for consideration on the basis of their architectural features. Both have large pyramidal temples with masonry super-structures, and both have single frontal staircases (though Chacchoben actually has staircases on all four of its sides). The main temple at Chacchoben, however, was not consolidated (i.e., rebuilt from its ruined state) by INAH (National Institute of Anthropology and History) until the 1990s, and was not opened for mass tourism until 2003, making it unlikely that the pyramid in its preconsolidated and post-occupation state was the inspiration for the game's central graphic (Parks and McAnany 2012, 109).

El Castillo, at the site of Tulum, is therefore the most likely candidate (Figure 16). The pyramid at Tulum has a single central stair, a masonry super-structure with the same three-part fenestration as the graphical representation in *Quest for Quintana Roo*, and was consolidated early enough to make Tulum a popular tourist destination in the early 1980s (Figure 17). Tulum was well represented in pre-internet media, and is heavily toured due to its close proximity to the Cozumel resort area.



Figure 16. The main pyramid at Tulum is the most likely source for the pyramid in *Quest for Quintana Roo*.

(Wiersma, T. 2003)



Figure 17. Tulum in the 1980s was less developed as a tourist experience than it is today, but was still visited due to its proximity to the resorts of Cancún, Mexico. (Spielvogel 1984).

Despite this attention to referencing the Maya in the exterior portion of the game, it is only there, in the exterior levels, that *Quest for Quintana Roo* has any connection, even a tenuous one, to Maya archaeology. The interior levels of the game are not representative of Maya construction. Maya pyramids did not have heavily-utilized interiors, save for within masonry super-structures atop the pyramids. Those rooms were typically single-chambered, unlike the labyrinthine and interconnected rooms of *Quest for Quintana Roo's* interiors. Maya super-structures were also typically constructed of coursed stonework, or coursed stonework overlaying rubble-core walls, which were then plastered. The interiors of *Quest for Quintana Roo's* pyramid more closely resemble the walls were they stripped of their facings, and lack any indication of plastering.

### Artifacts

Of the artifacts present within *Quest for Quintana Roo*, none show evidence of being connected to Maya assemblages or artifacts in any way. Artifacts are presented as a series of recurring art assets, which given the memory constraints in games of this period, are reused as, presumably, a space-saving measure. (The entirety of an Atari 2600 cartridge could hold 32 kibibytes, or 32768 bytes. This had to hold the entire game and all images used in it. In contrast, Figure 17 in this case study is 36775 bytes.) There

is a sword and shield asset, an asset representing a vase (that is present in multiple colors), and a harp, amongst other non-Maya objects. The other non-Maya inclusion are sarcophagi; these are indicated to be gold, or made partly of gold, and contain wrapped mummies.

Though mummification is occasionally encountered in Maya archaeology (Cucina and Tiesler 2014, 230), there was no widespread practice of mummification, and it was not part of any regional mortuary suite of practices. Sarcophagi were present in the Maya world, though used rarely, and the few examples located were found in the highest of high-status burials (Scherer 2012). None resembled the pseudo-Egyptian style sarcophagi present within the game.

This conflation of Egyptian (e.g., sarcophagi and mummies), Classical Greek (e.g., harps), and Medieval European (e.g., swords and shields) artifacts into a Maya setting is a clear use of what I term 'archaeological flattening' in video-games. This flattening, which strips artifacts of their cultural context in the service of creating a generalized archaeological aesthetic, is present to varying degrees in all of the case study games within this project. It is a hallmark of the representation of archaeology in video-games, and even in later games with more specific cultural inputs, such as *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, archaeological flattening is utilized to create a shorthand visual reference to the past. This simplification is, according to Penix-Tadsen (2016, 231-232), '...particularly unsurprising in the case of video games, a medium whose earliest forms were more metaphorical than representational in their visual displays of culture.' While it may be unsurprising, and while video-games can be said to be, '...highly intertextual, taking up established representations and reprocessing them into an interactive medium' (Reichmuth and Werning 2006, 46) there are knock-on effects as far as ethical consequences. What may be seen by a game developer or game design scholar as an easing mechanism enabling players to draw on past experiences in a variety of game-play formats, may be viewed through an archaeological lens as a facilitator of unethical behaviors and attitudes towards archaeology, heritage, and cultural patrimony. As I will illustrate below, and via other case studies in this project, and as I will discuss in more detail in Chapter 7, there is a case to be made that archaeological flattening in video-games is a detriment to archaeology as a discipline.

## Ethics

Of the thematic sets of ethical consideration utilized in this project (as discussed in Chapter 5), the major area of breach, or failure to adhere to established ethical principles, within *Quest for Quintana Roo* concerns looting and commodification of the archaeological record, which is facilitated through theft and site destruction. The simplified mechanics of the game, combined with a lack of included text or voiced content, make some areas of ethical analysis (e.g., that related to stakeholders and indigenous peoples) moot. There are no portrayed stakeholders within the game, and no non-player characters encountered by the player while in their role of 'Yucatan Sam.' The game exhibits ethical breach through its use of an archaeological site as the location for the accumulation of personal wealth, but lacks the nuance of later games, making it in all regards save for commodification and site destruction ethically unbounded, creating a situation in which we could potentially assume ethical breaches through absence, but which I cannot prove through presence.

### Looting, Commodification, and Site Destruction

The artifacts of *Quest for Quintana Roo* fall into two of the three parts of the model of looting devised for this project (Figure 18) and described previously in this chapter. Artifacts within *Quest for Quintana Roo* are looted for monetary purposes and for mechanical purposes, but not for utility purposes. Due to the pre-internet connectivity, single-player nature of the game, the player sees the benefits of looting artifacts only within the game itself. There are no exterior indications of achievement, as in later games (see the *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End* case studies later in this chapter for comparative purposes). High scores are not recorded or displayed as in other Atari 2600 products.

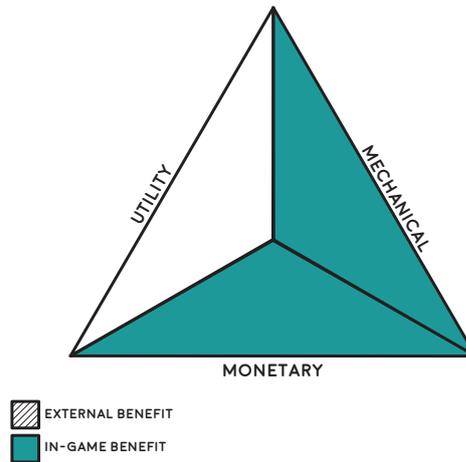


Figure 18. Looting within Quest for Quintana Roo takes place for monetary and mechanical purposes. There is in-game benefit to looting.

Artifacts are located by the player within the game through the application of a pickaxe, which is used to search for, and subsequently break down, hidden doors. These hidden doors are all located within the interior-situated levels of the game, and are designed to be invisible to the player's eye, only revealing themselves upon the destruction of one of the pyramid's interior walls (Figure 19). Though the game lacks true randomization, where the door will be located in any given room of a level is not subject to an easily discernible pattern, and the doors conceal themselves again when the player leaves the pickaxed room for another room, or for the external pyramid area. This encourages players to be repetitive in their destructive acts, as it is only through repetition that progress occurs. Breaking down the doors potentially reveals artifacts, mummified enemies who chase Yucatan Sam, and resources to replenish the player's store of gun ammunition and acid vials, which are necessary to destroy enemies. Without site destruction, the player's stores quickly run down, and enemies become overwhelming, resulting in Yucatan Sam's death and a fail-state. The player cannot progress in the game without enacting site destruction and looting, as artifacts are not located in the open, as it were, within the levels.



Figure 19. The player, as Yucatan Sam, has broken down an interior temple pyramid wall and located a hidden door. (VSS Inc. 1984).

There are two general classifications for commodified artifacts within the game, the first being artifacts which contribute to the player's point score through immediate contact with a fixed object, and the second being artifacts which are intended to be moved by the player in order to complete level progression. Both categories of artifacts are encountered by the player through the mechanics of site destruction and theft.

The first group of artifacts (within which are the previously mentioned non-Maya objects such as harps and European-style swords) disappear when encountered by the player, being immediately translated into points which contribute to the player's overall game score. The second group of artifacts, which are equally non-Maya in derivation, are designed to look like cut gemstones. These gemstones convey a point addition to the player's score upon discovery, but do not disappear. The player must remove the gemstones from their find spot, and must transport them through the rooms of the interior level until they are placed within a repository, which itself can only be found through the same processes of pickaxe application to site walls. The gemstones can be discarded on the floor of any room, and are persistent when dropped. Strategic play favors the player leaving the gemstones on the ground in order to create, effectively, a trail of breadcrumbs, allowing them to find their way back to otherwise indistinguishable rooms within the repetitive labyrinth of chambers that make up each level. There is no differentiation between levels aesthetically, and depositing

the gemstones into their repository completes the current level for the player, with subsequent levels the same in style and design, but with more gems required for completion and with more enemies present.

## Conclusion

*Quest for Quintana Roo* is part maze-crawler, in that the player must negotiate an unknown space through a variety of fixed and enclosed paths, and part shoot-and-loot, in that the player cannot progress in the game without committing both violence and artifactual theft. The player's task of traversing the inside of a pyramid in order to escape enemies was of a piece with game-play in other Atari games of the same period, such as *Montezuma's Revenge* (1984) and *Tutankham* (1983), and so is part of the early establishment of archaeological literacy within video-games. *Quest for Quintana Roo* shows that even the most simplistic of graphical digital forms can illustrate recognizable archaeological content, and can provide a means of enacting archaeology and engagement with heritage as play. Unfortunately, it also shows that such simple digital forms can convey examples of poor archaeological practice as well, and can ask users to be participatory in enacting those bad practices.

What *Quest for Quintana Roo* leaves as its legacy is not its technological contribution to game development, as other Atari games were more sophisticated and had more direct input on systems in future consoles. Its legacy is in its ethical failures. The game fails to properly credit the archaeological site, or sites, which inspired it. It fails to properly utilize culture specific resources related to its chosen setting, relying on images of the past out of a Westernized visual archaeological literacy based in Classical and European artifacts. It fails to illustrate archaeological and heritage sites as places that have value beyond the monetary.

Finally, *Quest for Quintana Roo* fails to illustrate archaeology as a profession of both science and the humane, centered in people, and not directed by the acquisition of treasure as the ultimate goal. These failures carried through beyond *Quest for Quintana Roo* in the canon of archaeologically themed video-games, and can be seen in more complex and nuanced forms in every subsequent case study in this project.

CASE STUDY

INDIANA JONES AND THE FATE OF ATLANTIS

## Introduction

There is perhaps no more divisive figure within popular archaeology than Indiana Jones. The character is alternately vilified for the public's misunderstanding of archaeological realities (Gowlett 1990; Moser 2007; Pyburn 2008) and heralded for inspiring recent generations to take up archaeological careers (Hall 2004; Holtorf 2004; McManamon 1994). Through depictions in films, television, comics, novels, and video-games, the Indiana Jones character is also the most transmedial of fictional archaeologists. Though there is an official canon of authorized content, the intellectual property of which is overseen by the Walt Disney Company (Kroll 2013), how Indiana Jones functions as a character is notably different between media expressions.

Within the format of video-games, Indiana Jones has appeared in at least twenty-eight different authorized games, across computer and console hardware beginning in 1982 and continuing to the present (Hernández-Pérez and Ferreras Rodriguez 2014, 33-36). He was the first archaeologist to be depicted in a video-game, and the Indiana Jones movies were among the first film tie-ins to be produced by the video-game industry (Atari Compendium 2019). Apart from his authorized appearances, Indiana Jones features heavily in unauthorized video-game adaptations, and was a central figure within video-game development in communist controlled areas in the 1980s, when American and Western European intellectual property was largely legally unavailable (Švelch 2013).

*Indiana Jones and the Fate of Atlantis* (hereafter referred to as *Fate of Atlantis*) was originally released in 1992 for PC systems, with a re-release in 1993 on CD-ROM with additional voiced dialogue (LucasArts 2010). Other than the addition of voice acting, the game remained the same as far as player-experience. The voice-acted version was re-released for distribution on the digital distribution STEAM platform, allowing for play on modern PC and Apple Macintosh operating systems (Figure 20). For this case study, the voice-acted STEAM release was employed on Mac OS.



Figure 20. Indiana Jones and the Fate of Atlantis, despite being nearly thirty years old, is available via the Steam digital distribution service for play on modern computer.

Though exact sales figures are imprecise, Noah Falstein, co-designer on the game, has stated that, 'the game was the best-selling adventure game that LucasArts ever created, selling over 1 million copies.' He also notes that Indiana Jones and the Fate of Atlantis, 'had one of the highest percentages of women playing the game of any we had released to date... around 30%, which in the early '90s was quite unusual' (Falstein 2009, 229).

*Fate of Atlantis* incorporates archaeological sites in Iceland, Guatemala, and Greece. Tikal, Thera, and Knossos are also mentioned archaeological sites within the game, while additional locations are more generally alluded to. The game's premise fits the general framework within which most Indiana Jones narratives are set; Indiana Jones and his companion must attempt to prevent Nazis from obtaining an artifact, with the balance of geopolitical power resting on their efforts. In the case of *Fate of Atlantis*, the artifact is expanded narratively to be the entire artefactual and technological achievements of the mythological city of Atlantis, which is portrayed as commodity through a particular material, orichalcum, alleged by the Nazis (and Plato, as discussed later) to be source of massive potential energy.

There are three modes, or 'paths', within *Fate of Atlantis*. The first path, the 'Fists' path, focuses on a combat-oriented approach. The second path, the 'Team' path, focuses

on a multi-avatar (but not multiplayer) puzzle-solving approach, wherein the player manipulates both Indiana Jones and his companion (and former student) Sophia Hapgood. The third path, the 'Wits' path, focuses on a more difficult single-avatar puzzle-solving approach. The player chooses their path, and thus their playstyle, roughly a third of the way into the game, then plays a third of the game in the chosen style. The final third of the game is the same, regardless of whether the player chooses the 'Fists', 'Team', or 'Wits' path. For the purposes of this case study, I selected the 'Wits' path for written analysis, due to its higher proportion of manipulation of archaeological material. All three paths were played for comparison.

## Material Culture

Within *Fate of Atlantis*, material culture manifests in one of two ways. Material culture is present as built heritage through excavation sites placed within the active play space portion of the game, and within player inventory as portable artifacts. This player inventory presents a static block of viewable objects which can be interacted with via a point-and-click text parser (Figure 21). These two depictions of material culture function in tandem with one another, and the bulk of game-play is accomplished by utilizing the latter to solve puzzles with the former.



Figure 21. The user interface in *Indiana Jones and the Fate of Atlantis* is typical of adventure games of the period. The hybrid model of clickable text and clickable objects is a generational step between text-based parsers and fully interactive inventory systems. (LucasArts 1993).

## Built Heritage and Excavation Sites

While the multiple ‘paths’ of play allow for differences in how areas are approached and puzzles within the game are solved, the same basic places are visited regardless of play style choice. The main narrative takes the player from a small liberal arts college in New York State to a dig site in Iceland, to the Maya city-center of Tikal in Guatemala, to a collector’s home in the Azores, to a casino in Monte Carlo, to a dig site in Algeria, to the site of Akrotiri (as Thera) in Greece, and to the site of Knossos on the island of Crete. Of these locations, the excavation sites at Tikal, Akrotiri, and Knossos provide clear examples of built heritage that can be compared to an existing real-world counterpart. The unnamed excavation sites in Iceland and Algeria are considered for their general contribution to the game’s conception of an archaeological environment.

The site of Tikal, in Guatemala, is represented through three areas. The first is a jungle puzzle, the second is the exterior of a temple complex, and the third is the interior of a temple. While all three indicate wild inaccuracies at the most basic level of Maya scholarship, the largest problem with the way excavation is represented is that, in fact, it is represented at all. While *Fate of Atlantis* is set in 1939, excavations at the site of Tikal did not begin in any large-scale or organized way until the late 1950s, when the University of Pennsylvania began their program of excavation under Edwin M. Shook (Coe 1962). Though Tikal had never been a ‘lost’ site, and was known to the descendant community Maya population pre-Contact, excavations began much later, due to general access issues. It was not until the 1950s that an airstrip was built, and the infrastructure for excavation took several years to establish (Rainey 1970). The Tikal as depicted in *Fate of Atlantis* is a site under full excavation, which simply did not happen until after the date of the game’s events. While players may have the capacity to negotiate the inauthentic (as indicated in Chapter 4), for a game with a fixed place in time (as the Indiana Jones intellectual property is concerned with the rise of the Nazi regime), manipulation of historical events is an undermining of the franchise’s grounding in reality, which is a key component of its success.

Akrotiri, on the Greek island of Santorini, also suffers representationally from the same mistake as Tikal. While excavations did take place at ‘Thera’ via the site of Akrotiri in

the late 1800s, extensive excavations, such as depicted in *Fate of Atlantis*, did not occur until the late 1960s (Doumas 2013, 111). The massive open excavations shown were not due for another thirty years from the time period depicted in *Fate of Atlantis*.

The site of Knossos, on the island of Crete, is created from reference images of the site as it was during the time period of the game's narrative. As found by Jones, Knossos is a large-scale open excavation, with portions of the site in the process of undergoing reconstitution and reconstruction. The site is also depicted as abandoned by archaeologists, a reference to the pre-war conditions at Knossos in 1939.

The Iceland dig site, the name of which is not specifically given, is little more than an ice-cave. While the narrative indicates that the excavation is being conducted by a reputable academic archaeologist with whom the protagonists have worked before, there is little to indicate why such a site would be chosen for excavation, or what the extent of the excavation actually is. The excavation is limited, visibly, to a single individual removing a coiled eel figurine from an ice wall with a mattock. Later, the excavator is found to have frozen to death, and the excavation appears not to have progressed.

The Algiers dig site, the name of which again is not specifically given, is a large-scale excavation, with open trenches, fully revealed architectural features, spoil heaps, a dig camp, and artifact processing areas. None of these areas, however, are areas of interaction within the game, and are instead merely a background for play that takes place elsewhere. After traveling through the dig site background, the player is asked to enter an underground excavation, where the actual play occurs. This area is nondescript as to culture or period, and is mostly definable as an Atlantean fantasy, a disappointment in the depiction of an area that could have been used to display actual archaeology from the region.

## Artifacts

Of the artifacts present in *Fate of Atlantis*, the majority are derived from the pseudo-archaeology of Atlantis as a Greek-associated place, and serve to develop the artifactual assemblage of that created culture as both related to ancient Greece and alien (literally)

and apart from it. The key connector between the two is presented via Plato's (alleged) Lost Dialogue, the Hermocrates.

While this writing may or may not have existed in reality (Dombrowski 1981, 125-126), within *Fate of Atlantis* it is a physical object, an English translation of Plato's work that provides the location of Atlantis and information on how to enter the city. This book refers to a number of artifacts that are found throughout the game, including necklaces, figurines, statues, carved stone wheels, and objects of worked gold. Also mentioned in the book is orichalcum, an allegedly Atlantean metal which served as a massive power source for the city of Atlantis. It is found in *Fate of Atlantis* as beads, and is the driver for why the Nazi antagonists seek Atlantis.

The artifacts present in the game which are described as 'Atlantean' are all generally made of metal, and are located throughout the world regardless of whether the cultural areas they were placed within had metal artifacts, or metal-working technologies sufficient to have created the in-game metal artifacts. In this way, the world-building of *Fate of Atlantis* ties into the archaeological thought of the time-period, when the origins of large-scale non-European civilizations were still frequently ascribed to 'seeding' by European influences. The placement of Atlantean artifacts in a Maya context at Tikal, specifically, references early archaeological beliefs about modern Maya people and their relationship to the ancient Maya built heritage around them (Wilk 1985).

For a game whose protagonist is an archaeologist, and whose setting is situated at multiple archaeological sites, *Fate of Atlantis* presents very little in the way of portable material culture. Artifacts within the game are few, and though the 'basic interaction of adventure games is based on object manipulation and spatial navigation' (Fernández-Vara 2011, 133), the majority of objects encountered and used in the course of play are not in fact artifacts, or objects of any particular cultural or historical significance. They are, mostly, just things, and are presented without any associated cultural or emotional weight. As such, only those objects which are presented in the course of narrative as historical or archaeological are discussed.

Three stone wheels, referred to as a Sunstone, a Moonstone, and a Worldstone (Figure 22), are used in varying combinations to open areas of the game which are

narratively gated for progression. Each stone is carved with symbols, and the player must refer to both puzzle clues located in the landscape and the text of the Lost Dialogue to determine how and in what way the symbols should be manipulated in relation to one another.



Figure 22. The three stones are used in varying combinations to open areas of the game which are narratively gated for progression. They are part of the created Atlantean class of artifacts. (LucasArts 1993).

Of the three stones, the only one with any potential connection to the area in which it is found is the Worldstone, and that connection is tenuous. The Worldstone is found within a temple at the Maya site of Tikal, and taken from a mortuary context. Though the Maya did in fact have a great deal of groundstone (Horowitz 2018; Garber 1986; Powis et al., 2016), the lack of period specificity as to the Maya tomb and pyramid utilized within the game make connecting the Worldstone to any particular assemblage of Maya artifacts impossible. A second artifact in play during the Maya sequences of the game, a spiral design, is used to open the tomb, and while it does so through a manipulation of a Chac mask (Figure 23), there are both no known metal masks amongst the Maya, and no monumental masks placed flanking interior doors in Maya temples.



Figure 23. The Chac masks depicted in a temple at the Maya site of Tikal are notable for their curled noses, which the narrative repurposes to be indicators of Atlantean influence. (LucasArts 1993).

The most notable Atlantean artifact in the game is a necklace in the possession of Indiana Jones' companion, Sophia Hapgood, and as such, it can only be interacted with in specific situations and portions of the narrative. This necklace, which is shaped like a small, geometrically styled cat face, can be 'fed' orichalcum beads (to what end is never actually explained), and serves as a conduit for an Atlantean spirit that is attempting to take possession of Sophia (again, to what end is never actually explained.) The necklace has no clear stylistic connection to any known Greek artifacts, and does not stylistically resemble other in-game artifacts allegedly from Atlantis either. It is one example of a general suite of pseudo-artifacts that receive orichalcum and produce electrified results. Two metal eel figurines, one found in Iceland and the other in Atlantis itself, and a pair of horned statues, found in a museum collection and in a dig site in Algeria, also perform the same function. At various points in the narrative, the player is asked to place an orichalcum bead into one of these artifacts to electrify, heat, or explode some obstacle (Figure 24). The function of each artifact is entirely divorced from any function it might have had in its original intended use. They are artifacts only because they are noted to be old, and assigned the designation of being Atlantean artifacts without any contextual information or indication of what that meant, culturally. If these labels, artifact and Atlantean, were stripped from the objects, there would be nothing to indicate they held any cultural or heritage value. This raises the questions, what makes an artifact an artifact in a game? Is that definition meaningful in conducting a critique of archaeological content in games media? Is it meaningful in archaeology in general?



Figure 24. Orichalcum, in the form of beads, is an energy source sought by the Nazis. It also powers Atlantean technology and artifacts, like Sophia Hapgood's necklace. (LucasArts 1993).

## Ethics

Of the thematic sets of ethical consideration utilized in this project (as discussed in Chapter 5), three major areas of breach appear within *Fate of Atlantis*. Issues of appropriate professional relationships and sexual harassment are present, raising questions about the ethics of fieldwork behavior. Issues of excavation practice are present, specifically regarding the role of artifacts as non-renewable resources. Finally, issues of commodification of artifacts are present.

### Non-Discrimination and Sexual Harassment

The role of women in the Indiana Jones franchise is in itself a topic large enough for multiple publications (John et al. 2017; Nulman 2014; Steinke 2012), but little scholarship has been devoted to the ethics of the professional relationships between Jones and those women, as opposed to their personal and romantic relationships. The relationship in *Fate of Atlantis* between Jones and Sophia Hapgood, his female companion for the game, illustrates a stark example of the common problem of gendered power dynamics in archaeological knowledge production, extending into issues of professionalism in field behavior.

Based on information provided early on in the game, Hapgood and Jones previously worked together on an expedition in Iceland, where they were friendly but professional. Both were students, but he is indicated to have been her supervisor in the field. The relationship, in both a personal sense and a working sense, ended when Hapgood withheld artifacts from their excavations for personal sale. Hapgood used the profits of those sales as seed-money to fund her continuing endeavours as a medium, and it is in that context that she and Jones are reunited for the events of *Fate of Atlantis*. Jones notes early on that he disapproves of her looting and choice of career.

Dialogue in *Fate of Atlantis* insinuates that Hapgood's abandonment of field archaeology makes her less of a scholar, and her work with the public is presented as inferior to Jones' role in the academy as professor. Jones, however, repeatedly calls on Hapgood's connections within the art market and within socialite circles in order to obtain information and material objects to further their search for Atlantis, and without

her fulfilling the role of facilitator, there would be no forward movement. She is (rightly) vilified for her choices as regards looting and artifact sales, while Jones is allowed to profit from her choices without consequence to his reputation or professional standing. The power dynamic between the two, he as a male professor, she as a female alt-academic, is always in his favor, despite his lack of ability to progress through the narrative without her contribution. This portrayal of the performative power roles of male and female in archaeology lines up almost perfectly with Gero's (1994, 37) assertion that, '...issues of gender and gender relations [are] intimately tied to discipline-wide definitions of who and what an archeologist is: it argued that a "real" archeologist [is] a field archeologist... and [is] male.'

As well, the power dynamic mirrors a common issue in fieldwork contexts, wherein the person with power can control the movement and location in physical space of those whom they have power over. In the field, the person holding more power dictates where the person holding less sleeps and where they work, day to day. Jones is the primary character controlled by the player, and through controlling Jones, the movement and progress of both characters in ludological and physical space are controlled. Hapgood has no control over where she is positioned, and spends most of the game either off to the side to be brought in to 'help' Jones when his resources are exhausted, or, literally, locked in a dungeon by Nazis after her use to them is reduced to being bait to lure in Jones.

After being sidelined narratively, being stripped of her physical autonomy, and having her intellectual worth dominated by Jones, Hapgood is marginalized a final time and relegated to being Jones' temporary 'love interest'. Throughout the game, the player is given signs that Jones knows it is inappropriate to sexualize Hapgood; attempts to manipulate Hapgood via the 'commands' text-based parser menu, for example, PUSH SOPHIA, LOOK AT SOPHIA, PICK UP SOPHIA, or to use inventory objects on her person, result in Hapgood warning him off, or Jones himself remarking upon how his actions are unacceptable. In the end though, Jones is given a choice, leave Hapgood locked in a dungeon in Atlantis for eternity, or save her from the Nazis. If he chooses the former, she merits a single line of dialogue, wherein Jones indicates that had she listened to him,

she would have been saved, and presumably safe with him as he escapes into the literal sunset. If he chooses the latter, Jones seizes her and kisses her without her consent, to 'ease his pain' at having another 'amazing discovery' lost without evidentiary proof for the public (Figure 25).



Figure 25. At the conclusion of *Indiana Jones and the Fate of Atlantis*, if Sophia Hapgood was saved, Indiana Jones kisses her without her consent. (LucasArts 1993).

Hapgood serves as a stand-in for any number of instances of discriminatory field practice and harassment within the discipline. An argument can be made that these incidents are failures on the part of the archaeologist in charge of any given field situation to fully provide for the duty of care towards those under their supervision. This failure is doubled when, as in the case of Jones and Hapgood, the aggrieved party is being discriminated against or harassed by the archaeologist in charge. Unlike in other depictions of archaeology within games (e.g., *Tombs & Treasure*) there is no question that a duty of care exists in the case of Jones and Hapgood. Jones initiates their travel into the field, it is in the name of his university that fieldwork is conducted, and he (despite, as noted, Hapgood's role in facilitating field contacts) is the lead in public-facing matters related to their fieldwork.

### Non-Renewable Resources

Excavation, as represented within *Fate of Atlantis*, is split between, at the macro level, relatively accurate depictions of the large-scale excavation sites of the 1930s, and at

the micro level, very inaccurate depictions of individual field practices and excavation techniques. These visual representational issues aside, the larger issue at hand concerns the treatment of the artifacts excavated out of those contexts. While several artifacts, as discussed previously, are duplicated in the narrative, for the most part the artifacts encountered are one-off examples. They are singular, and without access to a larger data-set that might indicate the potential for typology, should be considered as unique. Due to this, current ethical standards in archaeological practice indicate archaeologists have the responsibility as stewards of the archaeological record to ensure that each artifact is, in the course of excavation, recorded and treated as though it is the only potential example of a class or type.

Archaeology as the study and preservation of non-renewable resources comes out of an ethic of stewardship. This idea of archaeologists as stewards or protectors of the archaeological record is problematic, however, as noted by Hamilakis (2003, 107), in that, '...in the principle of stewardship, an entity that is produced by archaeologists out of the material fragments of the past, ('the record'), acquires metaphysical properties: it is perceived as the finite entity that people of the past have entrusted to us for protection and stewardship.' Further, as noted by May (2009, 77), '...professional archaeologists always highlight how rare and vulnerable the material they study is. This shifts the focus from the intellectual and emotional results of our work to the need to protect it. This can neutralise uncomfortable political aspects of argument so that learning from the past becomes less important than 'saving the past for our future.'" Whether to view stewardship as appropriate or not comes down to under what ethical system the consideration is made. In most cases, archaeological stewardship is promoted as an ethic of utilitarianism, which is either act-based or rule-based.

Under act-based utilitarianism, archaeological stewardship would be ethically appropriate because stewardship produces the greatest good for the most number of people, namely, it 'saves' artifacts as material indicators of the past for all potential future peoples. Under rule-based utilitarianism, archaeological stewardship would be ethically correct because the discipline has (as noted in Chapter 5) codified ethical rules that say that the past belongs to the future, and it has been agreed that those

rules and guidelines are correct (in the sense of being free from error), and that they are producing the greatest possible good as long as they are in effect. This view could be read as a tautological fallacy.

The problem, overall, is that stewardship under a utilitarian ethic makes assumptions based on the present as to what will be the greater good for the future. It doesn't allow for societal change or cultural change, and regards the 'good' of preservation as being fixed and definite. It also assumes archaeologists as the 'most right' people to fulfill the role of steward in the act of preservation, without any discussion of what they actually bring to that role, and without consideration of other potential, contrasting, ideas of what constitutes the 'greater good.' The assumption of stewardship under a utilitarian ethic is the assumption that there is only one public, who are best served by only one authority. *Indiana Jones and the Fate of Atlantis* replicates this assumption.

### Looting, Commodification, and Site Destruction

As a game within the Indiana Jones intellectual property, *Fate of Atlantis* is notable for how the main character deviates from his oft-stated position that artifacts should not be in private collections or for sale. The narrative revolves heavily around private sales and non-public collections, and around purchasing and selling artifacts to obtain information and make academic connections. Were *Fate of Atlantis* the first experience of archaeology a person was to encounter, it would be impossible to fault them coming away with massive misconceptions about the goal of archaeology, and the role of archaeologists in interacting with the material culture of the past. From the opening credits of the game to the last lines of dialogue, archaeologists are misrepresented as little more than looters and knowing participants in the legal art trade and the illegal artifacts trade. The game's narrative relies on a series of transactions between Jones and actors within those markets. Within the tripartite model of looting established for this project, looting falls into one of the three potential types of looting: looting for utility purposes (Figure 26).

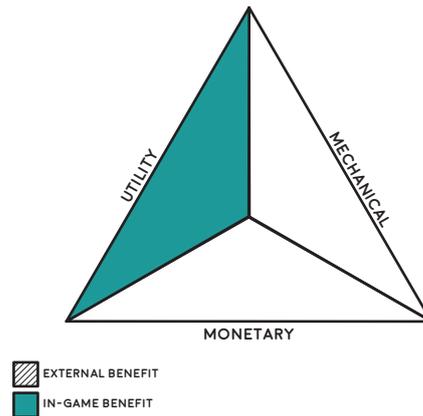


Figure 26. Looting within Indiana Jones and the Fate of Atlantis, takes place for utility purposes. There is in-game benefit to looting.

Each interaction has three parts. First, an artifact is acquired. In most cases, these objects are taken from open archaeological excavations, but artifacts are also removed from museum contexts as well. Next, the object is offered in a form of barter; artifacts become currency that is exchanged for information or another artifact. These transactions occur between a spectrum of individuals of varying socioeconomic and ethnic backgrounds: some participants are acknowledged as Western collectors, while others are themselves academicians and scholars. Some trades occur as pure bribes given to police and state authorities. Finally, after the trade has been completed, Jones is noted in some way to have ‘gotten one over’ on whomever he traded with. They always get the lesser end of the deal, and this is acknowledged through dialogue as being correct, or right, due to Jones’ position as the expert archaeologist.

## Conclusion

For a series which spawned the well-known phrase, ‘It belongs in a museum’ (Figure 27) *Fate of Atlantis* drives its story largely through illicit and illegal artifact sales that while considered anathema now, were more acceptable during the time-period in which the game is set. This raises questions about the interactions of ethics and temporality. Should representations of archaeology be viewed through the lens of modern ethical standards, or through ethics as they would have been

in effect within the time period in which the representation is set? Are modern archaeologists responsible for correcting the problems of past representation? Are modern archaeologists responsible for the ethical (or unethical) decisions made by our disciplinary forbearers? Confronting Indiana Jones as a transmedial influence on archaeological perception is a far larger task than can be accomplished through a single case study on a single instance of representation within the canon of intellectual property.



Figure 27. Indiana Jones appears as a cultural referent for archaeology and for looting outside of products in his own intellectual property. Here, Hearthstone uses Jones in a pastiche with the franchise's original actor, Harrison Ford. (Blizzard Entertainment 2014).

Yet, the idea of archaeological ethics as a constant from the beginnings of the discipline until modern day is a misconception. As practice has changed, so have the ethics surrounding that practice. In the same way that the lens of available technology and methods must be considered when looking at excavations and analyses of the past, ethical attitudes must be considered as well. The how and why of archaeology cannot be divorced from one another temporally. It is important to consider that while ethics of the past may have been different, representations of that past are created in our present, and it is itself ethically inappropriate to allow past transgressions to be represented without indications through context that time-period was a factor of impact.

CASE STUDY  
TOMBS & TREASURE

## Introduction

*Tombs & Treasure* is set at the Maya site of Chichén Itzá, and the game is based around a simple narrative premise. An archaeologist and his team have gone missing while on fieldwork, prompting his daughter to enlist the aid of the main character and of the sole remaining member of her father's team. There are two modes to the game.

In the first mode, a top down view, the player walks through the site's landscape, rendered in an orthographic perspective, moving from structure to structure. In the second mode, a first-person view, the player enters the site's structures, exploring their interiors, fighting monsters, solving puzzles, and 'collecting' artifacts to progress the game's narrative (Figure 28). The game contains examples of Maya architecture and wall paintings, as well as small finds, ritual items, grave goods, and human remains. The overall aesthetic is stereotypically Mesoamerican, with an interior design scheme heavy on stone, rendered in gray and reddish-brown, and an exterior design scheme heavy on jungle, rendered in green on green. As a game, *Tombs & Treasure* is a classic example of the problems of archaeological representation in video-games. Within the game, archaeology is represented just skillfully enough to show that at some level, archaeological representation was a design consideration within the development process, but at the same time, the misapplication of archeological ethics is pervasive, begging the question, where was the disconnect that allowed this to happen?



Figure 28. Two visual modes are present within *Tombs & Treasure*, a top-down orthographic perspective, left, and a first-person perspective, right. (Nihon Falcom 1991).

*Tombs & Treasure* was originally released in Japan in 1988 for the Nintendo Entertainment System (NES) as *Asteka II: Templo del Sol*, which was itself a reworking of an earlier game, *Asteka*, a Japanese-language only game released in 1986 for PC88/PC98 and Sharp X-1 computers. Though *Tombs & Treasure* was released for the North American NES market (via the NTSC standard), it was not released for the NES in Europe (via the PAL standard). Sales data for the game are unavailable, but the game itself is widely available on the resale market.

As *Tombs & Treasure*, the game was completely reworked for English-language audiences by a third-party studio, Compile, and was released on the United States version of the NES in 1991 (Kalata 2008; TV Tropes 2019a). While the original game was mostly text-based with static first-person images, the redesign added a third-person orthographic exploration mode, a graphical adventure-game style interface, more developed narrative, increased characterization, and a new soundtrack (Giantbomb 2018). Unfortunately, these things were merely overlaid on top of the existing linear gameplay and existing puzzles, creating a clear delineation between new and old content that often renders the game incomprehensible and difficult to play. More importantly, this redesign is where the game's poor archaeological representation and extensive examples of ethical breach were introduced. This raises several questions, 1) are archaeological ethics within games dependent upon narrative, 2) does material culture within games exist without narrative, and 3) how much of archaeology is the stories we tell?

## Material Culture

Within *Tombs & Treasure*, material culture is present in one of three ways. Material culture is present as built heritage, as represented within the top-down exterior portion of the game. It is also present as Maya-specific artifacts, first, as represented either within the first-person interior portion of the game, and second, within the player inventory. These depictions of material culture have radically different functions within *Tombs & Treasure*, and require consideration as to their place and purpose, as

well as the role they play in perpetuating archaeological representations and unethical archaeological behaviors.

### Built Heritage

The exterior architecture of *Tombs & Treasure* is surprisingly faithful to the actual site plan of Chichén Itzá, taking into consideration the stylized nature of the depiction as possible in computer graphics circa 1991. Structures are placed in roughly the correct physical location within the site plan and in relation to one another (Figure 29). This sounds like a minor point of acclamation, but while archaeological sites are often mentioned within game narratives, it is a rarity to see an actual real-world archaeological site depicted within a game as the game's setting, much less depicted with any sense of fidelity to site organization (for examples of the normal use of real-world archaeological sites in video-games, see *Indiana Jones and the Fate of Atlantis*.) Most of the major buildings of the site core of Chichén Itzá are placed correctly, assuming a slight cardinal reorientation. This change was necessitated by the strict grid-based system of graphical storage and access required in orthographic games of this console generation (Altice 2015, 33-38; Diskin 2004, 18).

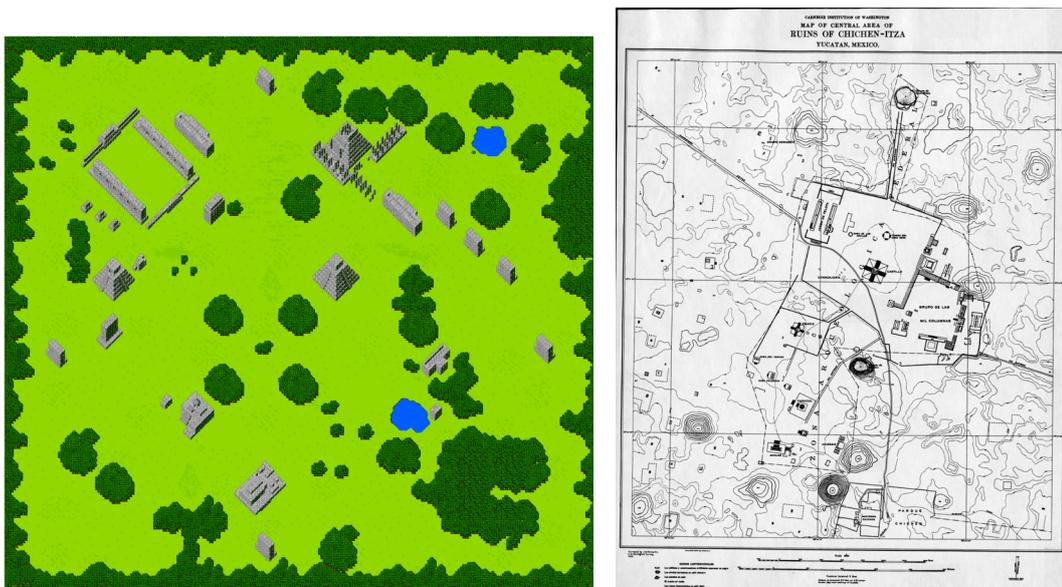


Figure 29. The in-game map of Chichén Itzá can, after rotation, be correlated to maps of the site produced in the course of excavation, such as the famous US Geological survey map. (Nihon Falcom 1991; US Geological Survey 1924)

Chichén Itzá is home to some of the most iconic examples of Maya architecture, including the Las Monjas group, El Castillo, El Caracol, the Temple of the Warriors, and the Court of a Thousand Columns. These structures, though necessarily simplified, appear in *Tombs & Treasure* while retaining many of their identifying external features. Their interiors, however, are creations of fancy, and exist to serve both narrative and play functions. Despite the structures' radically varying construction dates and placement within phases of Maya history, they are assigned a unity within the game's ludological and narratological universe, they are made 'an archaeological site.' They are firmly situated in the present as a remnant of the past. Dissonance occurs, in that this site, which is imbued through the narrative with value as a place whose archaeological past is worthy of study, is then re-set within that same narrative as a place of present Maya (inspired) supernatural activity. Some objects of material culture tie the archaeological past to a supernatural past, and that supernatural past to the supernatural present, but there is no explanation of why the supernatural present exists as a state, or what caused it to recur after such a (presumed) gap of centuries. Though the Maya and their structures exist for the game as, respectively, cultural and archaeological groundings, they are a mere step beyond what Penix-Tadsen (2013, 181) refers to as the Tomb Raider trope of Mesoamerican representation in game media, they are games that, 'pilfer the symbols and tokens of ancient cultures to create a two-dimensional backdrop to gameplay, all while seldom providing depth to the simulation of the cultures in question.'

### Artifacts

Within *Tombs & Treasure*, artifacts can be divided up into two categories: 1) artifacts that are non-Maya in derivation, 2) artifacts that are Maya in derivation. The majority of artifacts within the game are non-Maya in derivation, and exist to either gate-keep progress within the game (thus keeping players on a linear narrative path), or to be combined or used in conjunction with other artifacts to advance the narrative. Those artifacts that are Maya in derivation, as will be discussed, have serious errors that indicate artistic references to Maya culture were utilized, but that they were misunderstood in terms of form and function.

As an example of non-Maya artifacts, four jewels, the Akbal Jewel, Blue Jewel, Ixmol Jewel, and Red Jewel fall into a general category of artifacts whose role within the game is dually as objects created to further narrative, and objects created to further game mechanics. In the case of the Akbal and Ixmol Jewels, there is an additional attempt through using proper names for each jewel to imply a larger place, and a ritual importance, within Maya history. This concept of creating an imagined historical past through named objects is common in video-games, and is transmedial, drawing on earlier world-building strategies in speculative fiction, which themselves come out of actual historical traditions (Indick 2014, 138). The names themselves, Akbal and Ixmol, are drawn from Maya linguistics, Akbal referencing night and the underworld (Thompson 1990, 293) and Ixmol referencing a conductress of ritual magic, or the female analogue to a priest in Postclassic Maya women's magic (Morley and Sharer 1994, 553). These uses of Maya linguistics are unique in *Tombs & Treasure*, both as the only instances of Maya linguistics in the game, and for their direct tie through linguistics to narrative elements in the game; the Akbal Jewel is necessary to allow the player to pass into the underworld, and the Ixmol Jewel is looted from a female priest statue, it is the in-narrative explanation for the game's save state mechanics. The Blue and Red jewels, instead of promoting Maya exoticism through naming, do so through possessing supernatural powers, which the narrative indicates were part and parcel of the Maya world. These jewels, when placed within the highly anachronistic Sword (Figure 30), channel the powers of the Maya into the player character, imbuing him with an othered divinity.



Figure 30. The Maya did not use metal swords like this one, which is generically European in form.

(Nihon Falcom 1991.)

The Crystal Key, Iron Key, Silver Key, and Sun Key are wholly anachronistic to the Maya world, as Maya society did not restrict access through physical barriers, but through manipulation of perceptions of space and belonging (Parmington 2011). These objects function within the game as gatekeeping measures against early player progression in the linear narrative. As objects of the present, they are inserted into the archaeological record of the game as objects of the past, and must be removed from their archaeological context in order to be used to open additional areas for narrative and, ultimately, ethical breach, as discussed later. In one instance, that of the Crystal Key, the object is distanced yet again from any reality of functionalism, as the key is represented as a single hexagonal crystal that unlocks a matching crystal coffin, without any perceivable key bit to engage the mechanism.

In terms of in-game objects that hew more closely to actual archaeological material, the presence of Incense and a Silver Censer were appropriate for the Maya, save for the material of the censer. Incensarios were common in Maya ritual practice, though they were universally ceramic, and not metal. Metal emerged very late in the Maya record, and was potentially a practice brought to the area through cultural contact with peoples in what is now western Mexico (Simmons and Shugar 2013, 106). The incense in *Tombs & Treasure* is powdered, and though it is not referenced within the narrative, could potentially be either copal or pom, both of which were plant-based products collected, processed, and used as incense by the Maya (Stacey, Cartwright and McEwan 2006, 334).

Other objects that were potentially based on real examples of Maya artifacts are a pair of masks, a One-Eyed Mask and a Two-Eyed Mask. The depictions of these masks in game appear very similar to the funerary mask of K'inich Janaab' Pakal (Figure 31), a Maya ruler out of the site of Palenque. Their construction is clearly intended to be jade, and they are each, in turn, located in mortuary contexts. Unlike Pakal's mask, which is inlaid with shell and obsidian eyes, the eyes in the in-game versions of this mask are intended to be filled with the previously mentioned Red and Blue Jewels. Placing these jewels within the eyes allows the player to see hidden wall paintings, which are necessary to advance the narrative.



Figure 31. The mask depicted in *Tombs & Treasure* shows an influence from the funerary mask of K'inich Janaab' Pakal, a Maya ruler of the city-state of Palenque. (Nihon Falcom 1991; Sauber 2008).

A series of Wall Paintings (Figure 32), which as mentioned are only visible when utilizing the One-Eyed and Two-Eyed masks, are rendered in a pseudo-Maya style. Unfortunately, the source material of the paintings was clearly not a wall painting, but instead polychromatic ceramic vessels. Though the presence of the paintings performs a function common to the Maya, propaganda via depictions of elite ritual behavior, the paintings are rendered in the tones of red, brown, white, and black common to Maya ceramics. Wall paintings and murals, on the other hand, were much brighter, and featured a full range of colors, including greens and blues. The presence of the wall paintings in *Tombs & Treasure* indicates the level of research that went into inserting the game into a Maya theme, but also illustrates the point at which engagement with the scholarship stopped. Enough research was conducted to understand the function and placement of wall paintings, but not enough to understand the particular differences in Maya representation on ceramics versus large-scale murals (Mazariegos 2017, 35). The same can be said of the Mosaic Tile object, wherein the development team clearly viewed enough artifacts to see that mosaics were a feature of Maya design, but not that they were not used, as is the case in the game, as coverings for above-ground coffin-style burial enclosures.



Figure 32. The color palette and style of this wall painting indicates a reliance on polychromatic ceramics, and not Maya murals, as source material. (Nihon Falcom 1991).

## Ethics

Of the thematic units of ethical consideration utilized in this project (as discussed in Chapter 5), four major areas of breach appear within *Tombs & Treasure*. As expected from a game with such an on-the-nose title, looting and commodification is present, though the former more than the latter, which is out of the norm. There are also complicated issues of duty of care, and issues regarding the omission of descendant communities in a game set in an area that should be populated extensively by that descendant community. Finally, there is an issue of research design, that while initially appearing as background to the game play, actually ends up being the ethical breach that sets up the narrative, and thus player action and response.

### Looting

Within the tripartite model of looting developed in this project, the artifacts in *Tombs & Treasure* are firmly in the utility category (Figure 33). They avoid looting for monetary commodification because the player is never put in a situation where there is any means for sale. There are no game systems that require buying and selling. There are also no game systems that mechanically reward acquisition. The artifacts are

instead looted by the player, and then remain in their inventory until their moment of required use in the narrative progression, at which point they disappear from the player's inventory. (This usage is similar to that of artifacts in *Indiana Jones and the Fate of Atlantis*, this chapter.) The concern with utility looting portrayals, as opposed to monetary or mechanical examples, is that artifact theft appears normalized as part of expert practice. Any intimation of ethical decision-making is removed from the situation, and as a player portraying an archaeologist, expertise is co-opted into normalized complicity. Player agency is, in effect, stripped in favor of required looting, forcing ethical breach.

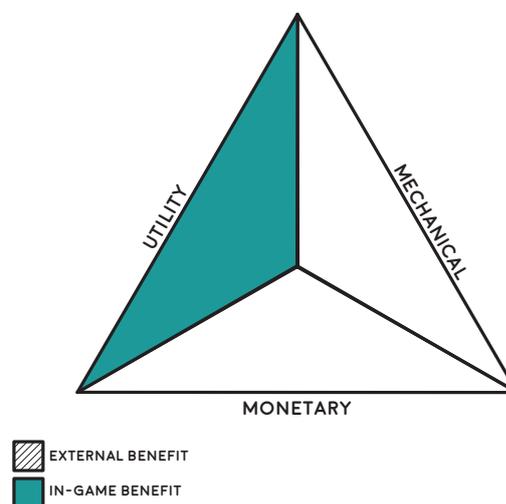


Figure 33. Looting within *Tombs & Treasure* takes place for utility purposes. There is in-game benefit to looting.

### Duty of Care

A problem in researching within video-games in general, and researching ethics in video-games in particular, is that often serious issues are hard to tease out of distractingly silly or fantastical narratives and settings. Such a case is present in *Tombs & Treasure* when attempting to discuss ethical concerns around representations of duty of care. Properly addressing an ethical duty of care in archaeology means establishing who has responsibilities to whom, and to what extent those responsibilities extend. When making such determinations in video-game settings, it should be as easy as correlating in-game relationships to out-of-game relationships. If a game represents a

fieldwork situation where there is a lead archaeologist, or field supervisor, or principle investigator, those roles should map onto their real-world analogues, and they do, until the distractingly silly and fantastical become involved. Representations can be powerful, however, and the distractingly silly does not negate that potential power, it merely obscures the ethical breaches that would be readily apparent if the fantastical were stripped away. In the case of *Tombs & Treasure*, the ethics of duty of care had to be teased out of a situation involving a demon.

The question at hand was, under what circumstances is the responsibility to maintain a duty of care nullified due to behaviors or actions on the part of those being cared for? In the case of *Tombs & Treasure*, the player is given the responsibility of duty of care over themselves, their missing professor's daughter, and the single remaining member of the field crew. The duty of care is made evident throughout gameplay, as both character actions and dialogue indicate the responsibility of the player to protect and lead the others. When, in the course of the narrative, the professor's daughter and the field crew member are injured, the onus of responsibility to resolve the situation is placed on the player character. That said, it quickly becomes evident that the field crew member is complicit in the dangerous behaviors going on at the site, and at least partially responsible for the disappearance of the professor. Further, his dialogue and actions indicate he intends to do more harm. How this situation would play out in excavations at the real site of Chichén Itzá (presumably without the inclusion of demons) would depend on how the reading of an ethical duty of care was interpreted.

As established in Chapter 5, most archaeological codes of ethics are rule-based. These codified sets of ethical principles may be consequentialist or deontological. In the case of the former, codes are established, the responses to which are intended to provide the greatest benefit to the majority of people. This Utilitarian approach to archaeological ethics is situated in a perspective of stewardship, wherein the archaeologist is meant to be the bearer of expert knowledge that allows them to make decisions that will be best for the archaeological record, the profession of archaeology, and all stakeholders, without consulting anyone else. In the case of the latter, while codes are again established, the response to those codes is meant to be

absolute, and based in a Kantian categorical imperative. This deontological approach to archaeological ethics is situated in a perspective of consequence-based reactivity, wherein the power of decision-making as regards the archaeological record originates with archaeologists, but is codified such that archaeological expertise is not necessary in order to make judgements for the record, the profession, or stakeholders.

Under Mill's rule-based Utilitarian approach, 'An act is right if and only if it is in line with the code or set of rules whose widespread acceptance would result in as least as much utility as any alternative code' (Stewart 2009, 26). Taking the code in question to be those thematically derived rules detailed in Chapter 5, there is not necessarily a duty of care in the situation presented in *Tombs & Treasure*. Providing a duty of care to the offending crew member does not pass Mill's utility test, namely, the action of continuing the duty of care requires a calculation of potential consequences, meaning that it does not automatically satisfy the rules of the code. Secondly, the questioner must consider the act of providing the duty of care itself, and whether it provides a pleasurable (read, socially acceptable and beneficent) consequence. Though in most cases it would, the specific conditions of providing the duty of care in this case would cause a 'personal or social disaster,' so the Utilitarian reading of the situation would again confirm that a duty of care does not persist.

Under the Kantian deontological approach, the question of whether a duty of care persists must be proven to be universalizable. Whereas in the Utilitarian approach, the deciding factor is passing a test of utility, in the Kantian approach, the deciding factor is passing a test of the categorical imperative. Any action that can be universalized becomes a moral law, and must be done by everyone in all situations, and any action that cannot be universalized becomes a moral taboo and must be rejected by everyone. There are no exceptions under Kant's categorical imperative. Kant would classify the question at hand as universalizable. Providing a duty of care is the right thing to do, and should persist despite the potential consequences of this situation, because the moral right must be followed, even at personal risk.

## Descendant Communities

Coming to the third ethical issue of *Tombs & Treasure* requires a consideration of descendant communities within archaeological narratives. Chichén Itzá, where the game is set, is located in the Mexican state of Yucatan, an area heavily populated by ethnically Maya people, approximately 538,000 of whom, as of 2005, identified as indigenous and speaking regional Mayan dialects, and approximately 29,000 of which identified as indigenous and speaking no Spanish (INEGI 2005). This population has a noticeable presence at Chichén Itzá, and forms the backbone of the service and touristic industries in the area, working at the site itself as guides, craftspeople, security, and members of archaeological field crews (Breglia 2005, 386). Despite this, there are no Maya in the entirety of *Tombs & Treasure*. The site as represented harkens back to Thompson's discredited view of Maya city centers, that they were empty and bereft of people, and were entirely ceremonially ritual spaces for religious elites and not residential or community spaces (Thompson 1963, 48). The site as represented is empty of people, and in place of a Maya worker in the narrative, the player is presented with a generically Mexican companion, who is subsequently cast in the role of second-tier villain. In this, a double ethical injustice is done, through the erasure of the Maya as a living people at Chichén Itzá, and the use of the only non-Caucasian as the source of conflict. This erasure and demonizing is not particular to *Tombs & Treasure*, and is also evident in *Shadow of the Tomb Raider*, discussed in this chapter.

## Research Design

The final ethical issue within *Tombs & Treasure* concerns the need for a pre-established research design, which provides answers to the research questions being asked in a scientifically rigorous, theoretically-centered, methodologically sound manner. *Tombs & Treasure* does present a research design, but that design satisfies none of those three requirements. According to the research design, as presented via opening screens and a copy of his field notes, Professor Imes and a team of seven 'men' visited Chichén Itzá with the intent of utilizing hieroglyphic texts to locate a mythical Sun Key (a narratological McGuffin, the utility of which seems only to be to let the

player into the final shrine where the last combat scenario of the game takes place) before disappearing one by one. The professor and his now-missing team removed artifacts from their original contexts at the site to a central 'treasure room', utilizing the knowledge gained from each artifact to progress further into their ultimate source for the Sun Key.

The research design, as presented, is no more than a thinly veiled excuse to loot, elevated to a pseudo-scientific pursuit by the attachment of an educationally accredited expert. What makes this notable is that the player, who is identified as a former student of the professor, but is given no honorific himself, is asked to follow the research design's methodology in order to relocate the missing professor and field crew. Only by exactly replicating the methodological and analytical approach of the given expert can the player be successful, both narratively and ludologically. Story and gameplay require adherence to a repetition of multiple instances of ethical breach, enmeshing the player in poor archaeological practice over and over.

## Conclusion

Without the narrative in *Tombs & Treasure*, as thin as it is, and as much of an after the fact addition as the development process indicates it was, there would be no framework within which to situate the actions and reactions of the player as distinctly ethical or unethical. The aesthetics and art assets within the game would still create a game space in which objects and landscapes demonstrated visual markers signifying archaeological content, but ethics are inherently derived from responses to action-based choices. Unless the archaeological content can be acted upon or interacted with, there is no ethical choice, and no ethical choice means no potential ethical violation.

The apparent ethical choices within *Tombs & Treasure* are few, as the game narrative does not allow for progression through any divergence from the linear gameplay. The player is forced into ethical violation through a lack of choice, which while it may seem contradictory to the previously stated requirement for ethical violation, is actually occurring due to a compounded series of meta-choices; the player is choosing to

behave unethically through their acceptance of the choice to take part in an experience where the unethical choices were made for them by the developer. The only way, at the heart of it, for the player to not exercise poor archaeological ethics is to make the choice not to play the game at all, a choice that removes the immediate act of behaving unethically towards archaeology from the player, but does not solve the issues of archaeological representation of ethics in the game itself, which remains unethical in potentia, waiting for the next player.

# CASE STUDY: SHADOW OF THE TOMB RAIDER

## Introduction

In 2018, Eidos Montréal, in conjunction with Crystal Dynamics, released *Shadow of the Tomb Raider*, the third installment in the most recent iteration of the Tomb Raider franchise. The game, available for play on PlayStation 4, Xbox One, and Microsoft Windows, and published by Square Enix, completed a three-game narrative arc begun in 2013 with *Tomb Raider* and continued via its sequel, *Rise of the Tomb Raider*. The events of *Shadow of the Tomb Raider* pick up almost immediately after the end of *Rise of the Tomb Raider*.

As an intellectual property, Tomb Raider began in 1996 on personal computers, the Sega Saturn console, and on the original PlayStation console. It quickly became a platform staple, and games continued to be released exclusively for PlayStation branded hardware until the year 2000. While a definitive figure is difficult to determine as to game sales franchise-wide, available sales figures for recent games indicate that 2013's *Tomb Raider* sold in excess of 11 million copies, and 2015's *Rise of the Tomb Raider* sold in excess of 7 million copies (Batchelor 2017). At the time of writing, *Shadow of the Tomb Raider* has sold less than its previous two installments relative to release date (Valentine 2019).

The impact of the Tomb Raider franchise on video-games and on representations of archaeologists in mass media and entertainment products cannot be overstated. The franchise comprises twelve primary video-game titles, thirteen mobile or handheld games, three motion pictures, an animated television series, five novels, a run of comic books ranging from 1997 to the present, and a series of board games. Lara Croft, across media forms and from the beginning, has been the center of the Tomb Raider intellectual property, though how she has been portrayed and situated as an archaeologist, and in relation to archaeology, has changed greatly between 1997 and 2018.

Lara Croft, as originally depicted in the 1997 video-game, was an English aristocrat with no archaeological background to speak of; her interest in ancient cultures was purely monetary and she was depicted as a hard-living, adventuring, tomb raiding thief. The first reboot of the series, in 2006, saw Croft redefined as the child of an

archaeologist father, and her motivation became more personal. The death of her parents led her to continue their work in discovering 'lost' and hidden cultures. There was still a monetary focus, however, even as the games shifted from exploring such locales as the fictional Atlantis to locations more closely based on real-world cultures. The second reboot of the series, in 2013, redefined Croft again, this time as explicitly an archaeologist in her own right; Croft became a student at University College London, and was noted to have an advisor and to go on sanctioned fieldwork (Bezio 2016). This iteration of Lara Croft was driven initially by academic interests, though those became secondary to an ongoing dramatic arc involving a mix of real-world archaeological locations, pseudoarchaeological mysticism, and personal trauma. This third, current, version of Croft rests somewhere between an archaeologist and a looter, with the three-game series vacillating along the spectrum as the narrative requires.

Within *Shadow of the Tomb Raider*, Croft travels between Mexico and Peru, attempting to stop a cabal of looters intent on ending the world, while dealing with the ramifications of her past involvement with their plans. The game is true to modern Tomb Raider form, as it is heavy on puzzles and navigating environmental challenges; combat is infrequent, but is presented with a brutality that is new to the series. *Shadow of the Tomb Raider* relies heavily on Mesoamerican imagery and aesthetics, weaving aspects of Maya, Inca, and Aztec archaeology into a narrative that attempts to play on the Mayincatec trope (TV Tropes 2019b) of combining all peoples of Central and South America into one indistinguishable group. This trope can be read as at the least culturally insensitive, and at the worst, outright racist, and for a game that attempts to tell a narrative of personal change and revelation, the choice to rest the narrative on such a trope seems poorly considered.

This most recent installment in the intellectual property differs from previous entries in that through its narrative of apocalypse and loss, the character of Croft is asked to confront the inherent colonialism in her approach to ancient cultures and to modern descendent populations. While this is not always done effectively, or addressed completely, as I will illustrate, *Shadow of the Tomb Raider* marks a clear turning point for the character, and the series, bringing it finally in line in many (though not all)

regards with the bare minimum of ethical practice in archaeology. As with the final installation in the *Uncharted* series (see *Uncharted 4: A Thief's End*, this chapter), the player is presented with a character in crisis as regards their actions, and the nature of Croft's practice (and by extension the player's enjoyment of that practice) is called into question. This questioning for character and player, however, raises several issues that the game fails to address. Does Croft's privilege play into the actions that lead to her changed practice? Is her positioning as a woman in archaeology a fair representation of women in archaeology overall? Would the narrative take the same direction if Croft was not a white woman? How ethically appropriate are her interactions with descendent communities, and how does her position as an educated, white, European archaeologist reflect how the discipline interacts with local populations during the course of fieldwork undertaken in foreign countries? This final question is perhaps the most important raised by the *Tomb Raider* franchise, with the greatest potential to illustrate reflective practice on the part of archaeologists.

## Material Culture

Within *Shadow of the Tomb Raider*, material culture manifests in three ways. The first is through physical representations of the Mayincatec trope, which blurs cultural and archaeological aspects of the Maya, Inca, and Aztec peoples into a falsely cohesive whole, with a falsely cohesive artifactual assemblage. The second is through built heritage, which is presented as both ancient and modern in construction, with an emphasis on monumental architecture, sculpture, and propagandist political art. The third is through artifacts, which are divided within the game into different systems along an unexplained differentiation of perceived monetary value.

### Mayincatec Trope

The Mayincatec trope is a narrative and world-building construction commonly utilized in speculative media that conflates multiple peoples of Central and South America into a falsely interconnected whole, ignoring differences in temporal

placement, spatial placement, and cultural features. This trope is frequently used to bring aspects of ancient Central and South American cultures into stories set in the present or future under the assumption of a shared Neo-Mesoamerican heritage and political block. Examples of the Mayincatec trope in literature include Orson Scott Card's *Pastwatch* and Jim Butcher's *the Dresden Files*, while it is present in films such as *Raiders of the Lost Ark* and *Pirates of the Caribbean*, and in other video games such as *Donkey Kong 64*, *Spelunky*, and *Horizon Zero Dawn*.

Within *Shadow of the Tomb Raider*, the Mayincatec trope is established through the narrative as a created historical fact; peoples of Central America fled south to Peru to escape colonial oppression, joining together in a shared society that expresses cultural and linguistic ties to the Maya, the Mexica (Aztec), and the Inca. This shared society is hidden away from the rest of the world, functioning as a sort of El Dorado, or City of Z, occasionally sought out and almost discovered by colonial explorers, but always preserved as a secret save to those who are deemed worthy of staying. The narrative leans into real historical accounts of missing explorers, integrating the story of Percy Fawcett and his lost expedition through artifacts and documents relating to his journey and disappearance.

The Mayincatec trope plays out as well in a literal fashion through the design of the fictional city of Paititi, which is divided into three playable areas. The ground level area of the city, and the first encountered in the narrative, is Inca in derivation, while the mid-level area of the city is Maya in derivation, and the top level of the city is Mexica in derivation. Though there are connective ties between the three areas through the narrative, each level is successively visually regressive to the ancient culture mapped there, with the people of each level increasingly isolated and removed from modern society as the player moves 'up' within the city. The physical placement of each group also functions as a sort of class hierarchy as well, with the Mexica at the top depicted as the rich, privileged citizens, the Maya in the middle depicted as bureaucrats, and the Inca at the bottom as lower-class laborers, material producers, and agricultural workers. The game reinforces this division by creating a rebel faction within the city, who live largely at ground level, but who have been displaced from their rightful position of

power at the peak of the city. When the player reaches the top of the city, the pseudo-Mexica are actively involved in keeping down the rebellion in order to maintain their power base.

### Built Heritage

A volume could be written on the liberties taken with Mesoamerican iconography alone within *Shadow of the Tomb Raider*. Picking apart every inaccuracy within the game is not, however, the stated focus of this dissertation; a selected number of instances in which archaeological materials are presented will be discussed in order to illustrate the game's overall use of built heritage. The first is part of game-play systems, the second is part of puzzle design, and the third is part of overall aesthetic.

Systemically, there are two areas where built heritage is tied into advancement through game play. The first is through the Monolith system, and the second is through the Mural system. These two systems are connected through an application of linguistics mapped onto built heritage. There are three languages within *Shadow of the Tomb Raider* that the player must master, Quechua, Mam, and Yucatec. Though these languages are referred to as Ancient Dialects within the game, none are actually dialects. Each of these languages is related to the peoples absorbed into the Mayincatec trope that the game's narrative rests on.

Quechua is a dialect continuum spoken throughout the Andes region, and is tied linguistically to ancient Inca populations (King and Hornberger 2006). Mam is a member of the Mayan language family, and in modern day is largely confined to western and northwestern areas of Guatemala (Ethnologue 2019a). Mam is considered a language in itself, with multiple dialects that can be divided down to the village level (England 2011). Yucatec is also a language within the Mayan language family, and is the most common Maya language spoken in Mexico (Ethnologue 2019b). Nahuatl, the language that would represent the third set of peoples referenced in *Shadow of the Tomb Raider*, the Mixtec, is not included in the dialect and language learning system, despite being the largest in terms of number of modern speakers (Ethnologue 2019c).

Throughout *Shadow of the Tomb Raider* there are objects referred to as murals, which are not in fact painted murals, but pieces of monumental sculpture adorned with figures and blocks of language glyphs. These murals, when approached by Croft, reveal information about Maya, Inca, and Mixtec deities and religious. There are three art assets that distinguish the three languages referred to in the murals (Figure 34). When the mural is 'read' the player's proficiency is raised in the related language, allowing Croft to gain 'mastery' of the languages (Figure 35). This mastery then comes into play with the second set of monumental sculpture, monoliths.

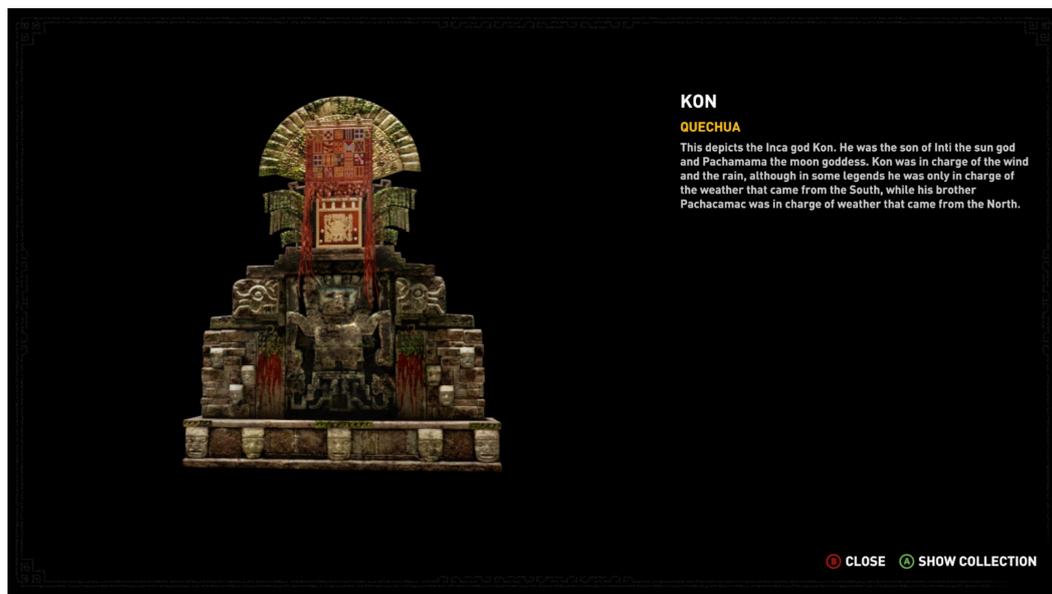


Figure 34. Three types of murals (which are not actually murals, but monumental sculpture) are visually coded to refer to the Mam, Quechua, and Yucatec languages. (Eidos Montreal 2018).



Figure 35. By interacting with linguistically aligned murals, the player increases in language proficiency, and can decipher monoliths, which lead to supplies and artifacts to be looted. (Eidos Montreal 2018).

Monoliths (Figure 36) are taller than murals, and are keyed specifically to Maya, Inca, and Mixtec iconography. They cannot be utilized by the player until mastery has been gained through reading murals. Upon gaining mastery, each monolith presents the player with a riddle. Each riddle refers to a nearby location, and solving the riddle allows the player to locate a hidden cache of crafting materials and resources.



Figure 36. In *Shadow of the Tomb Raider*, monoliths are culturally coded with imagery based out of Maya, Inca, and Mixtec artifacts. (Eidos Montreal 2018).

## Artifacts

Artifacts within *Shadow of the Tomb Raider* are categorized into divisions that are archaeologically arbitrary, and are predicated on ideas of market value and ideas of the exotic 'other' as categories. These three categories are treasure chests, documents, and relics. Though each performs a different systemic function with the game, their content could easily be reorganized into additional groupings that would make more sense from either functionalist or culture-driven perspectives. As they are divided currently, they make sense from neither.

Treasure chest-situated artifacts are the most limited form of artifact found within game play, and are typically made of gold or precious materials. The chests within which these artifacts are located are referred to alternately as treasure chests and conquistador's chests, and are said to 'contain rare resources and ancient artifacts' (Figure 37). This group of artifacts is gate-kept behind narrative progression, as the player cannot open the locked chests until they have advanced sufficiently through the narrative to obtain a lockpick.



Figure 37. Items, money, and artifacts within 'Conquistador Chests' are amongst the best and most valuable in Shadow of the Tomb Raider, but are narratively locked until late in the game. (Eidos Montreal 2018).

The documents category of artifacts contains all representations of written and textual sources, save for those located on the previously described monoliths and murals. This category includes modern and ancient documents; ecclesiastical journals, expedition diaries and logs, industry reports, and folding codices are present. Folding codex books, which are depicted as Maya in style (Figure 38), and as written in Maya glyphs, are placed into the documents category. Monoliths and murals, which are also depicted as Maya in style, and written in glyphic forms, are not, creating an additional layer of unnecessary division. There is no temporal reason why one set of texts should be considered a document and the other not.

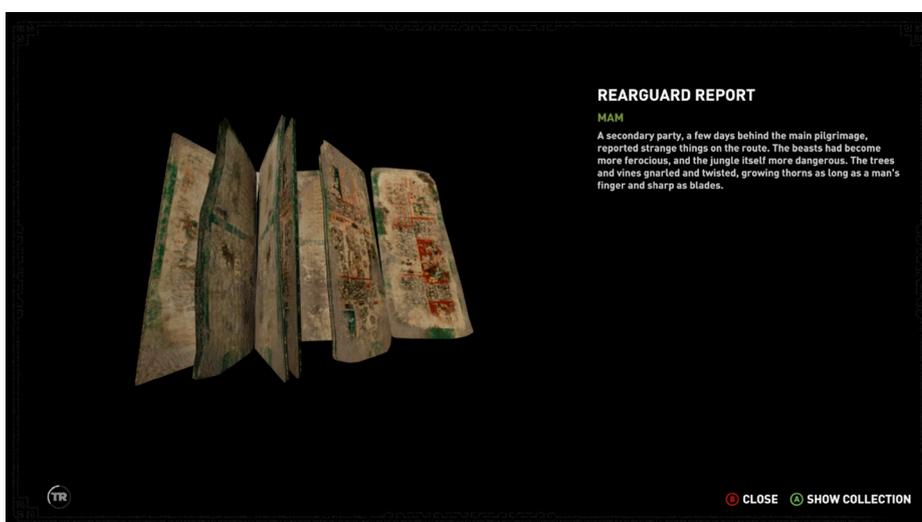


Figure 38. Maya codices were folded bark books which were then plastered and painted with texts. (Eidos Montreal 2018).

The relics category contains all other objects that could be considered portable artifacts or antiquities within the game. This range encompasses modern objects, modern interpretations of ancient objects, mass produced souvenirs, and ancient objects. There is no clear rationale given for why ancient objects appear in the relic category instead of the treasure category, as some relic- designated artifacts are of similar time periods, material composition, and cultural association as those deemed 'treasure category' worthy.

Artifacts, broadly within *Shadow of the Tomb Raider*, are generalized representations of objects appearing in museums and published contexts. As an example, one treasure located near the mid-point of the game's narrative is described as a 'Mask of Tezcatlipoca'. This mask is clearly designed as a reference to the famous turquoise mosaic mask currently held in the collection of the British Museum in London (Figure 39). Unlike artifacts in *Uncharted 4: A Thief's End*, the artifacts within *Shadow of the Tomb Raider* cannot be clearly mapped onto real-world counterparts or individual objects, and deviate in terms of color and details from artifacts that may have been used as source or reference materials. This in itself is not ethically more or less sound, but does avoid issues of intellectual property theft present in *Uncharted 4: A Thief's End*.



Figure 39. The mask of Tezcatlipoca in *Shadow of the Tomb Raider* (left) is influenced by a real Tezcatlipoca mask currently in the collection of the British Museum (right), but is not an exact copy. (Eidos Montreal 2018; British Museum 2019).

## Ethics

Of the thematic units of ethical consideration utilized in this project (as discussed in Chapter 5), four major areas of breach appear within *Shadow of the Tomb Raider*. Looting and commodification are present, primarily through the treasure system, but also to a lesser degree through the narrative. Stakeholders are pitted against one another within the game, and there are an excessive number of violations of duty of care. Finally, the narrative contains unaddressed depictions of unethical museum and curation practices.

### Looting and Commodification

Artifacts within *Shadow of the Tomb Raider* fall into all three parts of the tripartite model of looting devised for this project (Figure 40). Artifacts are looted for monetary purposes, for mechanical purpose, and for utility purposes, and the player sees the benefits of looting artifacts both within the game and through external indicators of achievement.

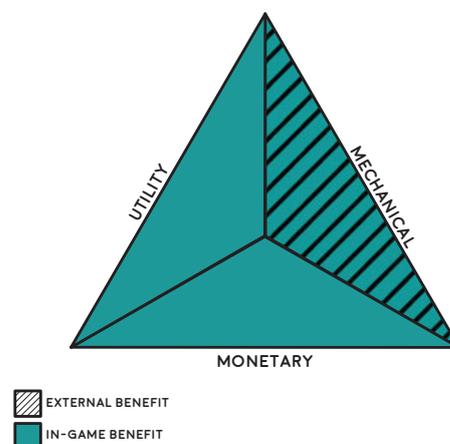


Figure 40. Looting within *Shadow of the Tomb Raider*, takes place for monetary, mechanical, and utility purposes. There is both in-game benefit and external benefit to looting.

While artifacts themselves cannot be sold directly, the game intimates (much as in *Uncharted 4: A Thief's End*) that they are collected for monetary purposes, and that their collection has financial impacts for Croft. The presentation of the artifacts is handled differently than in the *Uncharted* series, however, as while the information in that series is presented sans narrator, each artifact collected by Croft receives a full voice-over

narration explaining its cultural and material features, and connections to the peoples who created it. Croft also comments on multiple occasions about the quality of artifacts, with the intimation that quality is tied to monetary value.

Looting is also incentivized in *Shadow of the Tomb Raider* by mechanical means. The player is encouraged to loot artifacts in order to obtain special clothing pieces and sets of clothing, which convey additional game-play benefits. These 'vestige' outfits are deliberately designed to reference culture-specific aesthetics, and are framed as items of clothing that previously belonged to famous and influential people within each culture. Croft receives the base items by looting tombs and burial sites, and then has to upgrade them with additional materials to make them wearable.

Secondarily, mechanical incentivization is present through the awarding of out-of-game achievement titles. As *Shadow of the Tomb Raider* is available on multiple console systems, there are multiple types of reward system. On the Xbox One, players are rewarded via a points system for 'achievements', while on the PlayStation 4, players are rewarded via a system of variable trophies. The named rewards are the same for the game on each console, they differ only in how the various platforms frame their rewards overall.

There are four rewards which directly address looting within *Shadow of the Tomb Raider*, and one that rewards looting more obliquely. The Treasure Hunter reward is awarded for finding and opening all Conquistador treasure chests. These are the chests which require a purchased lockpick to open, and which are noted within the narrative as the most valuable artifacts monetarily. The Resting Places reward is awarded for 'uncovering' the secrets of three crypts. These tombs have an explicit mortuary archaeology component, and the player must finish their exploration of each tomb by looting the burial chamber in order to receive the reward. The Archaeologist reward is awarded for completing an Artifact Collection. This effectively means looting all of the artifacts related to one particular cultural group within the game. Related, the Dr. Croft reward is awarded for completing all artifact collections, which means the player must have looted all of the artifacts in the game. The final reward is the Chalice of Torment, which is awarded for earning all trophies or accomplishments within the game; this can only be obtained if the player opts in to looting through all of the other potential rewards.

## Stakeholders

Teasing out ethics within video-games and immaterial digital worlds can often lead to odd considerations and questions. Such an issue occurs in *Shadow of the Tomb Raider*, where the player encounters stakeholders who represent the 'modern' world, but who would normally be expected by virtue of their ethnic backgrounds to speak for their ancient predecessors, and stakeholders who represent the 'ancient' world, but who also have a vested interest in those predecessors. In this situation, determining who has primacy in making decisions about material culture of the past is difficult. This question, while not addressed directly by the game's narrative, is one that should resonate with archaeologists, who should in their work be considering differing viewpoints and desires within stakeholder communities.

Within *Shadow of the Tomb Raider*, the material culture of ancient peoples is spoken for both by the Inca, Maya, and Mexica peoples of the imagined co-located 'ancient' culture of Paititi, and by the people of the modern Peruvian village of Kuwaq Yaku. The peoples of Paititi function as a stand-in, ethically, for the ancient peoples of those cultures who are, by virtue of being deceased and in the past, unable to convey to archaeologists their input as to archaeological methods and aims. However, the people of Kuwaq Yaku represent the typical stakeholder group with whom an archaeologist would find themselves working. They are a descendent community of ancient peoples, with stated connections to the material culture of the area, and the narrative makes it clear that they have attempted in the past to protect that material culture from outside impacts. They have been failed by both local and national governments in that regard, resulting in a large-scale loss of access to, and rights over, the cultural landscapes of their ancestors.

The situation is not unlike that involving archaeologists and modern paganism in the United Kingdom (Rathouse 2016; White 2018). In this case, a typical British village population is represented by the people of Kuwaq Yaku, in that they have local ties to the area and the built archaeological features and archaeological landscape are part of their daily lives, while a typical modern pagan group is represented by the people of Paititi, in that they have religious ties to built heritage and archaeological sites,

and a desire to continue using those locations and features as part of active religious practice. Current best practices favor the use of the sites by the pagans/Paititians, while maintaining that the villagers/Kuwaq Yaku have an established interest in the maintenance and upkeep of the heritage fabric of the area, but this arrangement typically results in unhappiness for both parties, each of whom feels they are still not being given the full consideration they are due (Blain and Wallis 2004).

### Duty of Care

One of the main narrative drivers of *Shadow of the Tomb Raider* is Lara Croft's desire to atone for failing to uphold her duty of care in the course of her exploration. This failure, which results in the death of unknown numbers of innocent people, is the direct result of artifact looting on her part, and forms the basis for why most of the action of the game takes place. However, despite the explicitly stated goal of atonement for failing at her duty of care, Croft does not change her base actions. Croft continues to loot artifacts throughout the game, even into the final moments of game-play, and even past that into a post-play credit cut-scene, when it is intimated that she is about to embark on another looting expedition. Nothing sticks, for Croft, in terms of duty of care. She recognizes that she has it, and she recognizes when she has failed to uphold it, but ultimately it has no bearing on her behaviors.

### Museums

During a central section of the game, the player is regressed in time to when Croft was a child and living in her family's manor home in an undisclosed location within the United Kingdom. The accompanying quest sees Croft acting out childish versions of her future exploits, in mimicry of her father's role as an archaeologist. After looking for treasure throughout the family garden and grounds, Croft sneaks into her father's private museum, where a puzzle ultimately allows access into an off-limits room containing her deceased mother's possessions.

The museum, aside from providing the opportunity for several sly references to past games in the franchise, is not justified through any association with an academic or

research center, and it is made clear that there is no public access to the artifacts within the museum. It is entirely a private collection of world-spanning artifacts, the possession of which by the Croft family is treated without any reference to ethical consideration or concern. The artifacts are located in glass cases, and there are both didactic panels and object-specific signs (Figure 41). Croft makes reference as she examines the various artifacts and signage that the majority of the artifacts were excavated by her father.

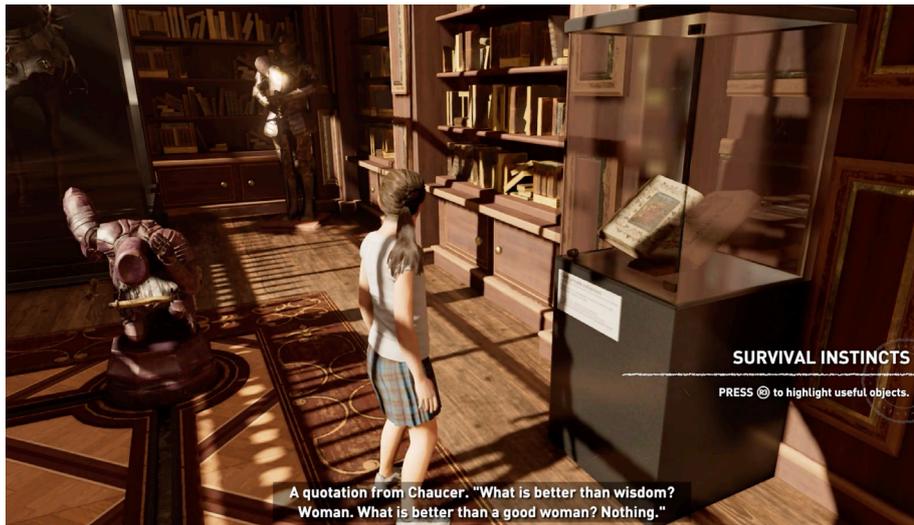


Figure 41. The museum in Croft Manor, Lara Croft's family home, is designed to mimic a public museum. Artifacts are in cases, with didactic panels and textual signage. (Eidos Montreal 2018).

This is the only museum within *Shadow of the Tomb Raider*, and in fact the only museum depicted in the three-game rebooted iteration of the franchise. There is never any mention of a museum accessioning the artifacts that Croft collects, and she never shows any affiliation with any museum, or any research organization after the first game in the series. That the whole of the multi-game narrative arc only represents a museum in one instance, and that the instance chosen is a private collection, is a serious ethical lapse, especially from a series which used *Shadow of the Tomb Raider* (as the final installation of the series) to show Croft's personal reflection on the nature of her actions.

## Conclusion

The developers of *Shadow of the Tomb Raider*, through Croft, pay lip-service to archaeological and professional ethics, making it clear that they understand that there

are professional responsibilities for archaeologists, but devaluing those responsibilities in favor of mechanical and narrative enactments of looting and poor treatment of stakeholders. It is disappointing that *Shadow of the Tomb Raider* came so close to illustrating the impacts of archaeological ethics on local populations and descendent communities, but ultimately went in the direction of sensationalized looting and poor ethical decision-making. The three-game arc that ended with *Shadow of the Tomb Raider*, which promised to illustrate growth and change on the part of Croft, did so, but not towards being a better archaeologist.

CASE STUDY  
STAR WARS: THE OLD REPUBLIC

## Introduction

*Star Wars: The Old Republic* provides a different opportunity than all other case studies within this project to study archaeology as represented in video-games, as it is both unique within my case studies for being a multiplayer game, and for presenting archaeology as a discrete mechanical system outside of the primary frame of game-play. *Star Wars: The Old Republic* is also the only game within my case studies in which the setting of the game is situated entirely outside of the world of the 'real'. It is set wholly within a fictional universe, removing the opportunity for locational references to real-world archaeological sites and excavations, which allows for analysis of how archaeology is represented as a theoretical concept, as well as through practical application.

*Star Wars: The Old Republic* was initially released in December 2011 for the Windows operating system as a massive multiplayer online game from developer BioWare and publisher Electronic Arts, and on release was the second massive multiplayer online game in the suite of Star Wars intellectual property. Prior to the release of *Star Wars: The Old Republic*, the intellectual property had spawned over 100 different games, ranging from early unlicensed games for use on Apple systems (Bainbridge 2018) to the multiplayer precursor to *Star Wars: The Old Republic*, *Star Wars Galaxies*, a game, 'whose population had to [sic] swelled to as many as half-a-million part-time residents' (Clarke 2014, 204). These games explored varying narrative and ludological approaches to the Star Wars universe, and though archaeological themes were present in some iterations, archaeology itself was not a focused systemic element.

As a multiplayer, multi-server-based game, *Star Wars: The Old Republic* houses a potentially limitless number of players, whose experience of play moves between single-player instanced content and content that requires multiple players to work in concert with one another to achieve objectives. In this way, *Star Wars: The Old Republic* approaches play in a manner closely related to traditional types of board-game and card-game play, in that players must decide how and when they will interact with others, and to what end. Though aspects of the game can be played as effectively single-player experiences, this is only a small part of the overall content,

and cooperation is necessary to engage with most content, both narratively and systemically.

The *Star Wars: The Old Republic* player is asked to take on the role of a character allied either with the Jedi (nominally the white hats of the intellectual property) or the Sith (nominally the black hats of the intellectual property). It is important to note that whether the player chooses Jedi or Sith, they are the protagonist of the story they take part in, and are asked to make moral and ethical choices through their gameplay. It is also important to note that archaeology is present in both Jedi and Sith storylines through narrative elements, as well as system elements. It is archaeology as game-play system that this case study discusses.

## Archaeology as System

Within *Star Wars: The Old Republic*, archaeology is present as a specialty within the larger system of player item crafting. This specialty is one of four choices a player can make as to what kind of raw crafting materials they want to gather in the course of their gameplay. The choice is influenced by the player's desired result of crafted product; players can make armor, weapons, specialty lightsaber components, biological implants, and cybertechnology aids. The crafted product they make requires the collection and refinement of raw resources, and each player character can only engage in the collection of one type of resource. Crafting systems within massive multiplayer online games such as *Star Wars: The Old Republic*, offer both social and monetary benefits to players, as traditionally player characters can only focus on one area of crafting amongst many, and fully realized creations require input from multiple types of crafter.

According to the official in-game description of the archaeology collection and refinement specialty:

Archaeology is the study of crystal formations and archaeological finds. Crystal formations contain crystals that an Artificer can use to construct lightsaber modifications and armor for Force users. Archaeological finds contain artifact fragments of Force-imbued technology. These valuable items contain ancient formulas and algorithms used in the crafting skills Artifice and Synthweaving. Archaeologists can send their companions on missions to gather resources.

This statement, aside from the obvious conflation of archaeology and geology, raises several questions about the role of contemporary archaeology in preparing future populations for interaction with past technologies. Are algorithms artifacts, and should someone be working to preserve them? Should archaeological education include coding? Should it include some form of code literacy, to prepare the discipline for code as artifact? Do contemporary archaeologists have an ethical responsibility to create associations of code and algorithms to make them understandable for future populations? (Cf. Aycock 2016; Reinhard 2017.) Unfortunately, though the system of archaeology within *Star Wars: The Old Republic* prompts these questions, the reality of the experience of engagement falls well short of its potential.

## Material Culture

Within *Star Wars: The Old Republic*, there are two venues in which the player can interact with the archaeology system. The first is through a graphical interface of missions, and the second is within the main game world, through the harvesting of resources. Participation in both venues result in gaining largely the same artifacts, though there are some artifacts that are available only via the mission framing device. Though the mission system mentions built heritage within its micro-narratives, artifacts are the primary focus of both venues.

## Artifacts

Artifacts within the main game are obtained by harvesting resources from nodes. These nodes are selectable objects overlaid on the main game world that appear as either crystal formations or as piles of objects giving off transmissions (Figure 42). Though technically both artifacts and crystals (the two types of objects that can be gathered) are available in both appearance of nodes, it is more likely that a player will receive crystals from crystal formation nodes, and artifacts from transmitting nodes. Crystal nodes are more likely to occur in areas of rocky terrain, and transmitting nodes are more likely to occur in ruins or urban areas. There is no attempt to make the artifacts found in a given set of ruins illustrate cultural characteristics. In this way, the artifact system is entirely separate from any environmental storytelling, or from any cultural landscapes. This is dissimilar to systems of artifact collection in games such as *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, where artifacts are situated culturally within the landscape in which they are located. It is also dissimilar to systems of artifact collection in *Tombs & Treasure* and *Indiana Jones and the Fate of Atlantis*, where artifacts are integrated into the landscape (even if they are not culturally associated with it.)



Figure 42. Crystal formations and pieces of technology can be collected and used in crafting. (BioWare Austin 2011).

Artifact fragments are available in six different types, but these types do not vary in appearance (Figure 43). The six types are correlated to the different levels of ability required to utilize them for crafting, as ultimately archaeology within *Star Wars: The Old Republic* is a means to gather materials for player crafting, one of the main avenues for making in-game money. It is implied, through the way in which these artifacts are used

in the crafting system and through in-game descriptive text, that they are essentially physical objects which contain repositories of code, algorithms, or digital programs to be run.



Figure 43. Artifact fragments have different colors, but are otherwise similar. (BioWare Austin 2011).

The idea of treating code as artifact, subject to processes of stratigraphy and excavation, is a relatively new one within archaeology (Aycock and Coplestone 2018). Though the physical hardware and housing of computers and computing machines has passed into consideration as heritage worthy of preservation, the majority of work conducted with an aim towards saving code and computer programs has been done outside of archaeology, through the efforts of archivists and museum curators (Lee et al., 2015). How to excavate and preserve code is an area that demands more archaeological attention, as code sits in a space between that which archaeology is comfortable with, the physical, and what archaeology is not yet comfortable with, the digitally dispersed and virtually amorphous.

## Ethics and Practice

Of the thematic sets of ethical consideration utilized in this project (as discussed in Chapter 5), four major areas of breach appear within *Star Wars: The Old Republic* as related to the archaeological systems within the game. As should be apparent from the nature of the crafting system as described, looting and commodification are blatant,

dominating the game's approach to archaeology. Also problematic is the associated use of an imbalanced social hierarchy to accomplish these transactions, which presents as an issue of duty of care. A third area of concern is the misuse of research data, which is obtained via paying sources, and is then further commodified through the sale of the data for credits (e.g., in-game currency.) Finally, inappropriate professional practices, which lack collegiality and encourage data theft, are employed.

As archaeology is being utilized in *Star Wars: The Old Republic* as a system, each of the four areas of breach within the implementation of that system will be presented through the discussion of an individual archaeology system mission. Each instance (as indicated in Figure 44, below) is presented through a graphical interface that has a title, a mission brief, a cost, and a reward. Multiple missions are offered for the player to choose between, depending on how much time they want to commit, and what resources they are attempting to collect through participation in the mission.

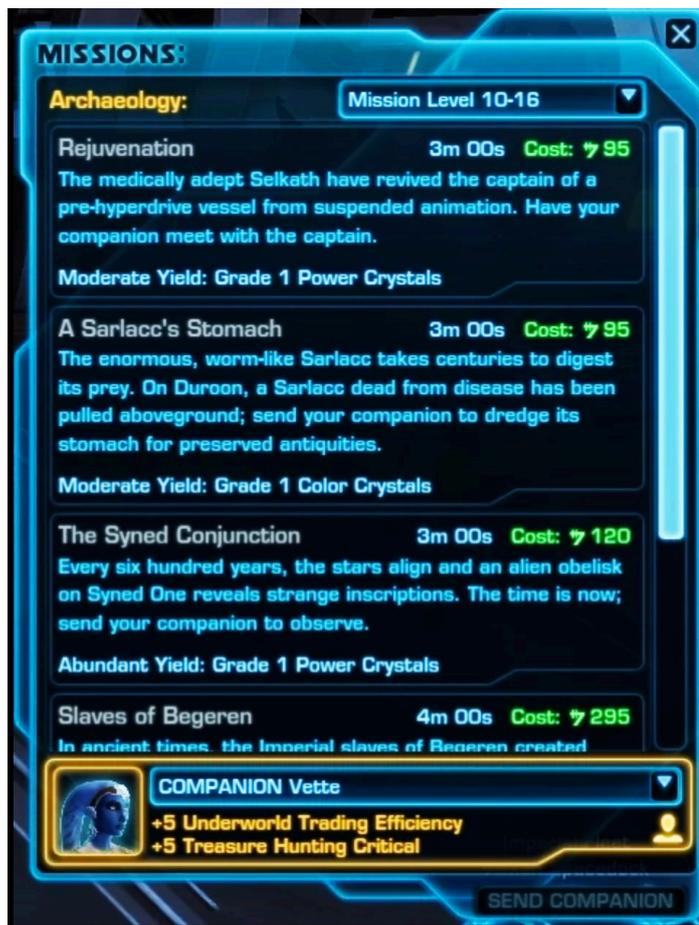


Figure 44. The archaeology mission system allows the player to choose the scenario in which they engage in looting. (Bioware Austin 2011).

## Looting

The mission 'A Sarlacc's Stomach' is available to players who are within the first ten levels of the archaeology skill. This means that it appears relatively early in missions that the player may choose to take part in, and is formative in illustrating to players the archaeology system's intended purpose and general structure of engagement. Though the graphical interface for the archaeology system provides a small textual description of the mission, laying out a narrative of the situation, the player does not themselves directly engage with that narrative. It is not an active play environment. Instead of the player, in this case, traveling to Duroon to dig into the physical remains of the Sarlacc, they instead choose one of their 'companions' to engage with the mission. These companions are non-player characters that the player effectively collects through the course of the main single-player storyline. Each companion has likes and dislikes, skills and weaknesses. The player must choose which of the companions is best suited for a particular mission, then send them to fulfill the mission. While the companion is 'on the mission' they are not available for additional missions, or to accompany the player as a member of their party in active play within the main portion of the game. 'A Sarlacc's Stomach' takes 3 minutes for a companion to complete, making it a short mission within those offered in the archaeology system. Multiple missions can be run simultaneously, as long as the player has multiple companions available.

The mission brief for 'A Sarlacc's Stomach' specifically references removing preserved antiquities, providing a reference to what could be a research site, but is instead presented as an opportunity to engage in looting. The way in which the player is asked to engage with looting an archaeological context is particularly disappointing, as it is so easily replaceable with more nuanced, less ethically inappropriate text. There is no large-scale environment to be considered, no graphical area to be designed, and no additional code to be written or executed. The poor representation of archaeology is entirely descriptive text, and is entirely unnecessary. The text could be changed to literally anything, and would not impact the system's mechanics or implementation at all. That this mission is offered to the player so early is particularly problematic, as it sets a tone for the entire archaeology system. The player is not asked to engage with the deeper implications of their choice to loot through active play. They are merely asked to click a box, and then have three minutes (in which they can continue playing the

primary game) to wait before they receive a reward for looting an archaeological site. In this way, the game falls into the monetary categorization of the tripartite model of looting established in this project (Figure 45).

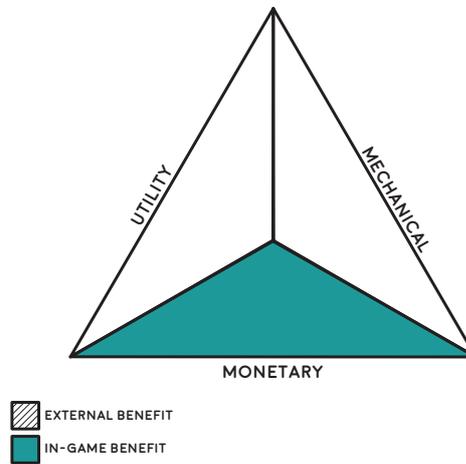


Figure 45. Looting within Star Wars: The Old Republic, takes place for monetary purposes. There is in-game benefit to looting.

## Research Data

The mission 'Memoirs of a Crimelord' is a relatively low-level mission within the archaeology system. This mission asks the player to engage, through what is essentially ethnographic practice, with a dying 1,700-year-old crime lord. Though the mission brief asks only for the player's companion to listen to the stories told by the Hutt, upon success, the player is rewarded with artifact fragments that they can use or sell, but if they are mechanically very lucky (due to the use of a hidden random number generator) they receive more 'lost' artifacts, presumably found due to the fact that, '[chosen companion] spent time with the ancient Hutt and learned the secret of his father's hoard - a collection of cultural artifacts from a long dead people.'

This commodification of the research process, piggy-backed onto data obtained via an ethnographic interview with a dying elder, who himself is the recipient of looted artifacts belonging to a cultural patrimony not his own, is the antithesis of ethical practice. It veers so far outside of ethical practice as to be farcical in its presentation, but is delivered with no awareness that any aspect of the requested task, or how it is

carried out, is inappropriate. This mission, more than any other I encountered in the course of this case study, illustrates how archaeological representation within the technological archaeology system in *Star Wars: The Old Republic* was implemented without consideration, or even basic awareness, of the principles of archaeological ethics. Through the click of a menu button, the player is given permission to move outside of all bounds of good practice, and is never confronted with their actions, or asked to question the narrative in which they are implicated.

While it would be easy to set these concerns aside as picking at details within an already fantastical and often ludicrous setting, this aspect of the *Star Wars: The Old Republic* case study is not dissimilar to issues encountered in the *Tombs & Treasure* case study, i.e., understanding ethical representation with video-games and immaterial places of play often involves picking apart real problems presented within ridiculous situations. If archaeology was important enough as a conceptual system to be included in *Star Wars: The Old Republic*, why was that system implemented without the attention to consequence and ramification that is present in the rest of the game via its narrative that stresses the importance of player choices?

### Duty of Care

The mission 'The Broken Fleet' is available to players who are well into participation in the archaeology system, within the third tier of missions. By the point of engagement with this mission, the player must have either looted multiple crystal formations and archaeological find-sites within the primary game environment, or taken part in multiple missions within the graphical interface archaeology mission system. In most missions, upon completion the player is given a simple pop-up of text indicating either a success or failure of reaching the mission objectives. In the case of 'The Broken Fleet' additional text is provided upon success, stating, '[chosen companion] made a risky foray into the fleet debris. The ancient starship's origin is still a mystery, but [chosen companion] recovered several artifacts that might eventually shed some light.' This text, coupled with the original mission brief which states that the '...moons of Denbalen are orbited by the shattered remains of an ancient, unidentified fleet. Have your companion

brave Denbalen's harsh gravity to investigate,' makes it clear that the player character has asked their companion to engage in potentially dangerous field behavior in pursuit of the mission's objective.

Duty of care is not suspended in a game environment because those being cared for are non-player characters or AI-controlled characters. The assumption that duty of care is suspended in relation to non-human entities has been challenged in non-archaeological areas such as biology (Coeckelbergh 2018) and social robotics (MacKenzie 2018), and is increasingly being discussed for future implications as AI technology improves, and potentially moves towards a post-Turing test level of sentience and self-awareness (Ashrafian 2017). In the case of *Star Wars: The Old Republic*, the player is asked within the main game to consider their duty of care towards their companions, and failure to do so can result in those companions refusing to help the player character, and even abandoning the player character. This system of ethical consideration is suspended, however, during participation in archaeological missions, and there are no ramifications for sending a companion into a dangerous area, or asking them to work in unsafe conditions.

### Professional Practice

By the time that the player has reached the level of 'Follow the Trail' the game has established through repetition that 1) artifacts are possessions and belong to whomever currently possesses them, 2) the value of material culture is in potential monetary value, and 3) any means can be employed to obtain artifacts, without consequence. The 'Follow the Trail' mission is a mid-level mission within the archaeology system that asks the player to follow a set of researchers, who are implied to be legitimate and engaged in authorized research, and to 'beat them to any finds.' How that is to be accomplished is not stated, but given the unethical behaviors that the player would have taken part in previously to get to this level of mission difficulty, the means can be assumed to be improper.

As a member of a discipline whose primary data collection method, fieldwork, is by design and necessity a collaborative effort, the idea of an archaeologist being

so professionally selfish as to attempt to use the efforts of other researchers to steal their data should be repugnant. In *Star Wars: The Old Republic*, however, it is presented as just how an archaeologist behaves. This representation, depicted so casually, is alarming, and speaks to either a deep misunderstanding on the part of the developers, or a deliberate choice on their part, to situate archaeology as outside of professional conduct.

## Conclusions

In effect, *Star Wars: The Old Republic* has created a system that asks players to engage with artifacts and objects of cultural patrimony, to consider cultural memory and practices, to obtain and disperse data on the historic and prehistoric pasts, and to do so within a framework that mimics the structure of archaeology (through enacting excavations, site recording, ethnographic interviews) but within a universe of practice that is deliberately amoral and deliberately devoid of ethical decision-making. Though a player can opt not to take on any of the unethical missions listed in this case study, there is no reward or penalty for exercising that ethical selection on their own. Not taking on a mission just means selecting a different mission, which may be more or less inappropriate.

The game chooses to present a view of a technologically advanced present that is dependent on the technological achievements of unknown cultures in a technologically advanced past. It does so, however, without questioning the ethics of how those technologies are obtained, and without questioning where those technologies sit in a larger discussion of ownership of the past. Casual assumptions are made about possession, commodification, and re-use of artifacts; these assumptions could be placed within a larger framework of world-building, asking questions about the past and its connections to the present, but this is not even alluded to as a possibility.

Serious questions about how archaeology should engage with digitally produced heritage and digitally situated artifacts need to be addressed within archaeological practice, as it is evidenced through representations such as those in *Star Wars: The Old Republic* that ideas of digital futures and digital pasts are suffusing into popular media without the input of archaeologists. As a discipline uniquely positioned to discuss the

material culture of the past, archaeology needs to step into the role of making decisions about how code and digital endeavors are preserved. These concepts are addressed further in Chapter 7, as they extend beyond this individual case study.

CASE STUDY  
UNCHARTED 4: A THIEF'S END

## Introduction

Released in 2016 for the PlayStation 4 console system, *Uncharted 4: A Thief's End* was developed by Naughty Dog Studios and published by Sony Entertainment Company. The game forms the last primary chapter of the *Uncharted* franchise, a series that has functioned as a flagship title for its studio, its publisher, and the PlayStation brand of console video-gaming. The intellectual property of the series, which began in 2007 on the PlayStation 3 system, contains four primary titles, a mobile game, a card game, a browser-based game, two motion comics, a novel, and (to-date) one short-form downloadable micro-transactional content for the final game.

While obtaining exact sales figures is difficult, Sony Entertainment company released two sets of numbers in 2016 that provide insight into the reach of the *Uncharted* franchise. In May 2016, they announced that the franchise had sold 28 million units total at that time, spread across the four primary titles. In December 2017, following the release of *Uncharted 4: A Thief's End*, the franchise had sold 41.7 million units total (Barker 2017). The final title sold 66% more copies in its first week in the United Kingdom than the previous installment did in its first week (Hussein 2016), had the best first week debut for the franchise in Japan (Dunning 2016), and was the fastest-selling game in North America developed by a first-party Sony studio for the PlayStation 4 (Carpenter 2016).

Within the universe of *Uncharted*, the main character, Nathan Drake, is a sometimes thief and sometimes scholar who makes a living discovering hidden archaeological sites and their quasi-supernatural underpinnings. (It is, in this regard, similar to the Indiana Jones series and the Tomb Raider series.) The series explores multiple locations around the world; *Uncharted 4: A Thief's End* takes place in New Orleans, the Scottish Highlands, Madagascar, and Malaysia. Each location contains archaeological and heritage sites, though they are amalgams of real-world sites and cultural elements, and are not wholly based on individually-identifiable sites.

The narrative of *Uncharted 4: A Thief's End* moves between the present, in which Nathan Drake is seeking a lost pirate utopia located near Madagascar, and the past, in which he and his brother Sam initiate that search, and are then separated for the

majority of their lives. This fraternal relationship forms the foundation of storytelling within the game, and serves to provide closure for the main character, and for the series conceptually. As I will illustrate, *Uncharted 4: A Thief's End* is effectively both the epitome of, and a repudiation of, the core thematic elements of the *Uncharted* series.

Games within the *Uncharted* series are characterized by highly detailed archaeological environments, by narrative reliance on advanced technological achievements within 'lost' past cultures, by third-person shooter (i.e., the player character is entirely visible during gameplay, but is viewed by the player from behind and often slightly over one shoulder) and platformer climbing and jumping game mechanics (Figure 46), and by the presence of a treasure system that utilizes real-world artifacts as models for art assets. A typical *Uncharted* game sees Nathan Drake discovering a lost city or civilization, locating a critical artifact or object of cultural patrimony that links that lost city or civilization to a real-world person or historical event, and then losing the primary artifact as the lost city is destroyed due to the combined actions of Drake and the game's antagonist. (Again, for a similar narrative ending, see *Indiana Jones and the Fate of Atlantis*.)



Figure 46. Climbing, jumping, and swinging from vines and ropes, as seen here, is an integral part of the *Uncharted* franchise experience. (Naughty Dog 2016).

Despite the destruction and loss caused by Drake's involvement, he is always portrayed as a white-hat protagonist, and his acts of looting and cultural destruction are framed as, in the case of the former, part and parcel of his life, and in the case of the latter, unfortunate accidents. Uncharted games are reliant on the inclusion of witty, wise-cracking dialogue, and narratives with a sense of humor. These tonal choices often work to soften actions that are otherwise violent, destructive, and ethically dubious, and the series has, 'sometimes been criticized for creating an empathetic character, Nathan Drake, who through players' actions ends up killing many people' (Sicart 2013, 14). When asked about this ludonarrative dissonance in an interview (Nguyen 2010) the franchise's creator, and former creative director Amy Hennig, stated:

On one hand, I almost take it as a compliment, that we've done our characterization so well that people have that potential cognitive dissonance of, 'I'm this character, yet I'm doing these things.' On the other hand, [sigh] you almost have to take the game-play as a metaphor. Maybe that's going to sound like a cop-out, but, we want the game to be fun at the end of the day. It's not to be taken seriously.

As the final chapter of the main Uncharted narrative, *Uncharted 4: A Thief's End* makes an interesting choice two-thirds of the way through the game. Nathan Drake, having rampaged through archaeological sites, claimed and lost artifacts, and been privy to a great deal of interpersonal violence, is given the chance to find the game's ultimate treasure, or to walk away into a safe, comfortable, mundane existence. Against everything that the games in the series have extolled as important, he makes the latter choice. He chooses to leave the treasure behind, undiscovered. He chooses his wife, and their future together. His brother, however, chooses differently, and they argue over the importance of what they do as agents of discovery, and whether the treasure and the fame and wealth that it might bring is worth potentially sacrificing their lives. The game chooses to show how Nathan Drake has grown, and uses his brother as a foil for that growth, effectively asking the player themselves to prepare to walk away from 'adventure' and into a different world.

The game doubles down on that choice in its final chapter, where time skips forward approximately fourteen years, and the player is able to see the result of choosing to opt out of a looter's life. Nathan Drake is married, runs a successful and legitimate archaeology consultancy (Figure 47), and has a daughter, who it is revealed, knows nothing of her father's past. She knows only the ethical, responsible archaeologist, and is alternately enthused and repulsed by the knowledge that her father was not always an upstanding member of society. This ending raises several questions. What does this late evidence of self-awareness of the unethical behaviors in the game say about the relationship between developer, ethical content, and player expectation? What would a game based around the later life and ethical work of Nathan Drake look like? Was the series only able to make the change to espousing an ethical archaeology because of the returning playerbase generated through previous play in the series?



Figure 47. The wall in Nathan Drake's office of magazine covers, newspaper articles, and awards provides information through environmental storytelling that the events of the game caused changes in Drake's approach to archaeology and artifacts. (Naughty Dog 2016).

## Material Culture

Within *Uncharted 4: A Thief's End*, material culture manifests in one of three ways. The first is through built heritage, which is largely present within the game as medieval and colonial period architecture. The second is through artifacts that function within the in-game narrative. The third is through artifacts that are part of the 'treasure' system. While the first two manifestations impact the main game directly, the third is a separate system which does not impact narrative.

### Built Heritage

There are two locations that demonstrate archaeological built heritage within *Uncharted 4: A Thief's End*. The first is in Scotland and the second is in Madagascar. Though these two areas are tied together within the narrative, the built heritage they represent differs clearly in period and cultural association.

The Scottish Highlands, as depicted in this iteration of the series, are illustrated both as a landscape and as the built heritage located within that landscape. The player is asked to move throughout the physical landscape of the Highlands, but there is no discussion of how the natural aspects of the landscape factor into the larger archaeological picture of the area, or how the built heritage is tied to that landscape. This disconnect is symptomatic of a larger video-game use of landscapes as aesthetic backgrounds, untethered to their archaeological and cultural features.

The built heritage of the Scottish Highlands is represented via a ruined cathedral and associated cemetery and subterranean crypt. The areas that the player is asked to interact with are almost entirely mortuary in nature, though no discussion is made as to the appropriateness of the player's goal within this area, which is to locate a particular grave and utilize it for 'clues' to a hidden pirate treasure.

Within video-games, mortuary environments perform very particular roles. First, at their most basic, they provide a venue for exposition dump, allowing for historic information and world-building information to be provided to the player in an optional way. Players can consume or reject as much information as they want from these background details, providing a way to appeal to players who want world depth, but

without the risk of alienating or turning off those who are not interested in extensive backstory. Second, mortuary spaces provide a venue for integrating religious traditions into the game world. Often, these religious traditions, as expressed materially through monument placement, inscription text (or a lack of inscription text), the state of the site's abandonment, and allusions to real-world peoples, create a sort of visual shorthand for culture. The third thing that mortuary spaces do is provide a venue for collection and looting.

In the case of *Uncharted 4: A Thief's End*, all three of these components come into play. The mortuary environment is used to provide background on the driving action of the narrative, to find a particular pirate's treasure. The environment itself is modified to function as a mostly passive puzzle, in that the player is asked to look for a particular combination of imagery on a grave marker (Figure 48). The particular configuration of that imagery is located within a cemetery that is full of recombined iterations of the same imagery; the player can walk through the grave markers and visually locate the correct tombstone, or can interact with several mortuary monuments until they find the correctly configured marker. As the player moves through the cemetery, dialogue between characters fills in background on the area, the cemetery, and the larger narrative.



Figure 48. Multiple grave markers share common imagery, and the player must locate the correct combination to proceed. No rationale is given for why so many graves in Scotland belong to pirates. (Naughty Dog 2016).

Though the grave's presumed inhabitant is tied to the narrative, no clear rationale is given for why the rest of the cemetery is filled with variations on pirate imagery, or how the pirate-themed cemetery is tied to the ruined Catholic cathedral, which is dedicated to St. Dismas, the patron saint of thieves. The St. Dismas connection to the Christian Bible's 'good thief' who repents of his ways on the cross is reflected allegorically in the narrative, however, with Nathan Drake standing in as Dismas. As to the question of why so many pirates come to be buried in a Scottish Catholic cemetery? No answer to this question is given.

The player interacts with built heritage within Madagascar in two ways, through a largely open-world exploration of the interior by jeep, and through on-foot exploration of a smaller island off of the coast. Madagascar is the setting for the majority of the active portions of game-play. While the built heritage depicted in the interior portions of Madagascar can be tied to real-world examples of form, style, and culture, the island portions of the Madagascar chapters are the stuff of colonialist fantasies.

A hidden island of utopia-achieving pirates appears within literature as early as 1724, with the publication of *A General History of the Pyrates*, which posited Madagascar as the location of an anarchist colony of pirates who had escaped detection and set up their own society (Johnson 1724). This alleged colony, Libertalia, is used as a model within *Uncharted 4: A Thief's End*, co-opting the colony name but replacing the colony's alleged leader, French pirate James Mission, with an English pirate, Henry Avery. The utopia that Avery finds in *Uncharted 4: A Thief's End* is a 17<sup>th</sup> century fantasy, complete with advanced mechanical engineering, the technological and scientific fruits of the Scientific Revolution, philosopher pirates, egalitarianism in name (but class structures in deed), and all the luxuries the British Empire could at its height provide. The physical structures of Libertalia are grounded in 17<sup>th</sup> century architectural styles, but are overlaid with purposeful exoticism. This casual othering appears unconsidered, as the game goes to great lengths to show that the colony was multi-racial, and that pirates of different ethnicities and nationalities were instrumental in its founding.

## Artifacts

The two forms of artifact within *Uncharted 4: A Thief's End* function differently, and serve different purposes within game-play. The first form of artifact functions narratively. These artifacts are embedded in the game world, and can be interacted with to serve a narrative purpose. They advance the storyline, and provide opportunities for world-building. The second form of artifact functions as a secondary system; artifacts within this system are utilized as commodities for advantages in the non-narrative (optional) multi-player portion of the game, and as commodities to alter the aesthetics of the main narrative portion of the game, mainly in the vein of Instagram-style photography and videography filters (Figure 49).



Figure 49. Filters, including one that pixelates the game world to resemble an early adventure game (such as *Indiana Jones and the Fate of Atlantis*) are examples of unlockable changes available through the collection (i.e., looting) of artifacts. (Naughty Dog 2016).

The treasure system is situated within the main game for the purposes of artifact acquisition, but is outside of the main game for the purposes of commodification and item usage. In the course of gameplay, the player character comes across what appear as shining glints of light within the environment, which then turn into treasure chest icons (Figure 50). Approaching these spots of reflected light offers the chance to interact with the find via a single button-push of the player's controller. This brings the object into view, showing the artifact in the right-hand side of the screen isolated against a

black background (as if viewed in a museum case, or in a formal report photograph). A textual identifier is shown in the left-hand side of the screen (Figure 51). The textual identifier is illustrated as part of a list, which allows the player to see and scroll through the entirety of what they have collected, while indicating how many more items there are to find. A missing item in the list also allows the player to note generally through context where in the narrative they failed to find an artifact, as artifacts are listed sequentially in order of appearance. As chapters within the game can be reattempted, the player can go back and locate any artifacts they missed initially through replaying a level or section. Artifact collection is persistent across play, so character death or replay of a chapter of the game does not cause treasure loss or duplication.



Figure 50. Artifacts in the game-world that can be looted as part of the artifact/treasure system first present as a glint of light, and then upon getting closer, resolve into tiny treasure chest icons. (Naughty Dog 2016).



Figure 51. In Uncharted 4: A Thief's End, looted artifacts can be examined via a special artifact list. A similar mode exists in Shadow of the Tomb Raider. (Naughty Dog 2016).

These treasures have been part of the *Uncharted* series since the first game, and have a comparable analogue within the competing *Tomb Raider* games (see *Shadow of the Tomb Raider*, this chapter). Artifacts within *Uncharted's* treasure system are intended to fit into the larger background world, and are located within the game based on their geographical or cultural association with either an aspect of the narrative, or within the location in which the game-play is taking place. In many cases, due to the way in which the game's developers obtain information about real-world archaeology, individual artifacts within the treasure system can be mapped directly onto real-world artifacts. This is potentially problematic, as research into the artifacts depicted within *Uncharted 4: A Thief's End* indicates a reliance on artifacts sold through auction houses and private sales, rather than through depictions of artifacts in publicly accessible museum collections. Of the 109 possible items in *Uncharted 4: A Thief's End's* treasure system, many are demonstrably based on auctioned artifacts, while fewer are demonstrably based on artifacts held within access of the public.

It should be noted that for the first time in the franchise's history, in *Uncharted 4: A Thief's End* the creation of treasure system art assets was outsourced outside of the main development team. Due to issues with *Uncharted 4: A Thief's End* overrunning deadlines, and having undergone a major publisher-mandated redesign, Malaysia-based Passion Republic was employed by Naughty Dog Studios for nine weeks of work to design and create all of the treasure system assets (Chee 2016). It is not possible to determine whether this change resulted in the use of so many auctioned artifacts, or where the breakdown occurred that resulted in non-authorized use of images online as models for in-game art assets. While I am in no way qualified to speak to the legality of this practice, the ethics of this situation indicate a breach of professionalism.

## Ethics

Of the thematic units of ethical consideration utilized in this project (as discussed in Chapter 5), four major areas of breach appear within *Uncharted 4: A Thief's End*. As previously mentioned, looting and commodification are present, both through the

treasure system and within the main narrative arc of the game. There are also issues of responsibilities to stakeholders and responsibilities of duty of care to colleagues and associates. Finally, there are ethical issues surrounding impacts on the landscape, and how the archaeological record and spaces of heritage value are maintained and destroyed.

### Looting, Commodification, and Site Destruction

As discussed previously, artifacts within *Uncharted 4: A Thief's End* function as commodities, and within the tripartite model of looting devised for this project, fall into all three categories (Figure 52). Artifacts are looted for monetary purposes, for mechanical purpose, and for utility purposes, and the player sees the benefits of looting artifacts both within the game and through external indicators of achievement.

Within *Uncharted 4: A Thief's End*, artifacts are a major monetary driver within the narrative. The central goal of the protagonist, the antagonist, and the entire cast of characters is to locate and take away what is functionally a pirate treasure. Despite this, however, there is no monetary commodification for the player to engage in within the game itself. There is no buying or selling of artifacts, and no mechanism for sale. The game side-steps the ethics of asking the player to engage in the illicit and illegal trade through game design choices that indicate that looted artifacts will be sold, but does not ask the player to actively take part in doing so.

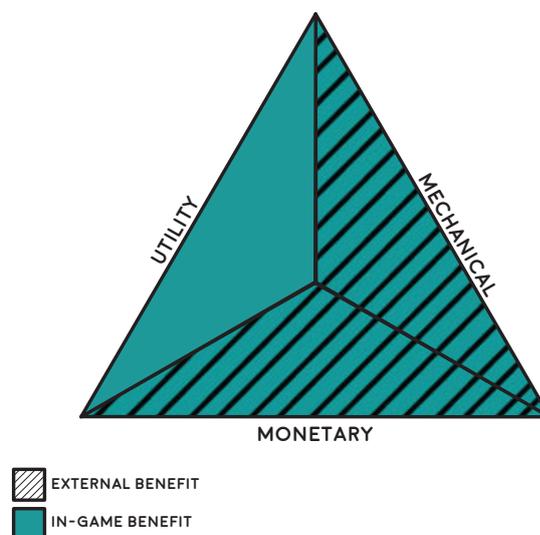


Figure 52. Looting within *Uncharted 4: A Thief's End*, takes place for monetary, mechanical, and utility purposes. There is both in-game benefit and external benefit to looting.

Artifact looting is also incentivized through mechanical means. By collecting artifacts via the game's treasure system, players can unlock additional skins (or character designs) to use within the secondary multi-player game mode (Figure 53). They can also unlock additional game-play options within the main game, which allow for changes to the game that are both visual, such as rendering the game in a pixel-art style, and more purely mechanical, such as changing the physics engine that controls how objects interact and how gravity is applied. None of these mechanical incentives change the core game's narrative, but they can change the experience of play.



Figure 53. Players in Uncharted 4: A Thief's End can obtain extra 'skins' or outfits for use in the multiplayer iteration of the game. (Naughty Dog 2016).

Additionally, a secondary layer of mechanical incentivization is present through the awarding of out-of-game achievement titles. As *Uncharted 4: A Thief's End* is a PlayStation 4 exclusive game, these titles are part of the console's Trophy system, which awards Bronze, Silver, Gold, and Platinum trophies for various in-game accomplishments. The four types represent easier and more common achievements at the bronze end, and rarer and more difficult achievements at the platinum end. As an example, completing *Uncharted 4: A Thief's End* rewards the player with a bronze trophy, but completing on the most difficult setting rewards a silver trophy. The only platinum trophy in the game is for earning all of the other possible trophies. The system functions as social capital among PlayStation players, as player profiles can show these trophies, allowing for demonstrations of technical prowess and dedication to the hobby.

Occasionally, Sony (the owner of the PlayStation brand) offers additional incentives for trophy acquisition, in the form of awarding points for each trophy earned, that can then be traded in for discounts towards buying new games or content. There are three trophies related to looting within the game, a bronze trophy awarded for finding your first treasure, a bronze trophy awarded for finding fifty treasures, and a silver trophy awarded for finding all of the treasures. While these are relatively low value trophies within Sony's system, the looting of artifacts becomes a requirement if the player wants to achieve the game's sole platinum trophy.

Artifacts are also looted for utility purposes within *Uncharted 4: A Thief's End*. Because the game does not have an inventory system, in the course of the narrative Nathan Drake occasionally comes across objects and chooses to keep them without the player's intervention. This is separate from the treasure system, as players can opt out of collecting artifacts through that system, but cannot opt out of keeping the narratively required objects. The artifacts are referenced as they are found, and then disappear into nothingness, only to appear again as needed to initiate puzzles or to use as reference material for puzzle solutions. Utility looting is the least represented type of looting within *Uncharted 4: A Thief's End*.

## Stakeholders

Within *Uncharted 4: A Thief's End*, one extended section of the game occurs within the town of King's Bay, which is a fictionalized version of Maroantsetra, Madagascar. The in-game version of this town is aesthetically more colonialized than its real-world counterpart, and has at its center a highly populated market and historic bell-tower. Though the in-game tower itself is closed to the public, the square and open space around the tower's base are utilized by the local population, and house various stalls and shops. The people manning these ventures are, effectively, stakeholders in the historic built heritage of the town, as well as in the cultural landscape of the market.

The people of King's Bay are disempowered in their role as stakeholders by the protagonists, who while initially interacting with the market stalls, disregard the same people they've been purchasing from when it comes time to engage with the built

heritage. The bell-tower, theoretically closed at the behest of the local population, is entered, and ultimately both its interior works and exterior fabric are damaged; the former are destroyed completely in the course of solving a puzzle. After this destruction, violence is visited upon the local population as the protagonists attempt to escape. They shoot up the market, destroy stalls, and run vehicles (including a tank) through public spaces. The game treats the destruction of the heritage landscape as inevitable, and layers humor atop the violence in an effort to mitigate its visual impact, with characters quipping that they cannot ever come back (to King's Bay), and that they will 'add it to the list' of places where they cannot return, clearly implying this disregard of stakeholders is more common than not.

### Duty of Care

Reading duty of care within *Uncharted 4: A Thief's End* is complicated by conflicting responsibilities to different relationships with people, some which overlap, their needs acting in opposition to one another. The narrative addresses responsibilities to multiple types of family, asking Nathan Drake (and by extension the player) to consider the value of spousal relationships, fraternal relationships, the relationship to deceased parents, and the relationship to the family a person creates but shares no blood relation to. In each of these cases, the family member in question has distinct wants and needs which are fulfilled, or not, by Nathan Drake's pursuit of, and reaction to, the treasure at the center of the narrative. Balancing these relationships and his duty of care to the individuals involved is central to the game's narrative, and is a major driver of dramatic tension and the game's overall character and story arcs.

The most interesting place, in my reading of the game, where duty of care comes into play is actually at the end of the game, as Nathan Drake's daughter is made aware of his past exploits and less-than-ethical behaviors. It is here, in learning that the main character concealed the very events that made up the narratives of multiple games, that players are asked to consider the nature of those adventures, and their voyeuristic relationship to them. As players, the only reason they were part of Nathan Drake's life was to view and take part in the portion of that life that he ultimately chose to reject

and conceal. This casts a pall on the relationship between player and character; Nathan Drake chose to shield his child from the life that he lived, exercising a duty of care towards her that intimates he believed her life would be better without awareness of his past activities. The question then becomes, if there is a duty of care to shield a fictional child from those events, was there a failure in duty of care on the part of the developers in how they presented those events to their player base? The ending of the game, and effectively of the arc of the franchise, rests on the idea that Nathan Drake, his brother, his wife, and their friends, engaged in behavior that was ethically inappropriate. They have distanced themselves from these behaviors, and made a conscious choice not only to enact that distance, but to actively pursue a different, more ethical interaction with heritage and archaeology. In the end, the characters and by extension the developers show an awareness of the extent of ethical breach that has occurred over the life of the *Uncharted* universe, despite Hennig's comments that the game is not to be taken seriously.

### Landscape Impacts

Destruction of heritage and cultural landscapes is extensive within the *Uncharted* franchise, and within *Uncharted 4: A Thief's End*. No built heritage encountered within the game escapes unscathed. No cultural landscape remains untouched by misuse and abuse. Within *Uncharted 4: A Thief's End*, heritage spaces serve the specific purpose of providing aesthetic fabric to be manipulated in service of puzzle completion. There is no ethos of preservation, and while a great deal of in-game dialogue is given over to discussing how to make aged technology (such as water-wheels, lifts, and bascule bridges) work, there is no discussion of the ethics of whether those technologies should be made to work, or the impacts on their structural integrity from suddenly being re-drafted into service after potentially hundreds of years of resting idle.

While it would be easy to dwell on the silliness of the idea of these wooden and metal structures continuing to work after abandonment in a tropical rainforest biome, there is a larger issue at hand. At what point does an object cease being an item of use and become an article of heritage? The water-wheels, lifts, and bridges within *Uncharted*

*4: A Thief's End* were clearly designed to be used, and with functionality as their design directive, but at some point in the course of their disuse they became objects of heritage, artifacts of the past, and it became ethically inappropriate to destroy them, per the established ethic of stewardship adopted by most professional archaeologists (and discussed in Chapter 5.) If use or disuse is a factor in the becoming of a heritage object, what happens if the object suddenly comes back into use? Is the heritage value present, stripped, or changed in some way? Within *Uncharted 4: A Thief's End*, there is a recognition that these items have value as artifacts of the past, but that value is clearly considered of less importance than their value as useful technological objects. DeSilvey's (2017) work on curated decay and the process of directing heritage spaces to decay in ways in which they continue to provoke an emotional response is potentially of use in considering these issues, but there is a fundamental difference between a community choosing how to let their own heritage objects decay, and those objects being acted upon into a state of fragility by outside actors. Nathan Drake's impact on the landscape and the built heritage within it is a conscious choice to court destruction.

## Conclusion

Players of *Uncharted 4: A Thief's End* came to the game with expectations built around past experience with the franchise, as well as transmedial experiences of archaeology out of film, television, and additional game products. The ethics of the content in the final installation of the main *Uncharted* franchise was largely the same as in prior iterations, save for the its ending chapter, which illustrated an acknowledgement of the lack of archaeological ethics inherent in much of the game. While it would be interesting to see this acknowledgment play out via a new *Uncharted* chapter that shows Nathan Drake in his post-reformation life, it is unlikely that even the goodwill generated by fans of the franchise would be enough to sustain a full-length game that so directly confronted and repudiated past ethical lapses. It is unfortunate, as no other game franchises (excepting perhaps *Tomb Raider* and the *Indiana Jones* universe) have comparable longevity and engagement with archaeological themes as to provide a test-bed for what would happen if an intellectual property shifted to an ethical engagement with archaeology.

# CASE STUDY C14 DATING

## Introduction

*C14 Dating* is an otome, or Japanese-style dating simulation game (Figure 54), the setting of which is an archaeological field school located in Belgium. Within the story, the protagonist Melissa is a third-year undergraduate student from California who travels to the field school at the behest of her academic supervisor to have her first experience of fieldwork. The game's narrative explores the physical processes of that experience, as well as the emotional and psychological impacts of field school participation on students.



Figure 54. In *C14 Dating*, players can keep track of their relationship status with the various non-player characters. (Winter Wolves 2016).

*C14 Dating* was released in 2016 via the Steam distribution platform, and is available on multiple computer-based operating systems. The game was developed in partnership with Winter Wolves Studio, and is the product of a pseudonymous writing and artist team who call themselves, as a group, Apple Cider. The lead writer and narrative designer for the project created the game based around her own experiences in an archaeological field school (personal communication). While Valve (who control the Steam distribution platform) do not release sales figures for games, a workaround briefly available in 2018 allowed me to determine how many copies had been sold as of July of that year (Glaiel 2018a). Data indicates that *C14 Dating* had sold 1808 copies (Glaiel 2018b), which is a small number for a video-game on the platform, but a solid sales figure for a visual novel, which is how games such as *C14 Dating* are typically classified by the service. Reviews of *C14 Dating* on Steam are overall positive (31 positive

reviews and 5 negative reviews.) Positive reviews of the game praise its inclusive cast, including characters of differing physical abilities. Negative reviews included comments on the setting, including, 'For the most part the characters spend the entirety of their 8 weeks digging up and cleaning rocks and bones and going into detailed description on how that process works, but it's probably the most boring subject matter I've ever come across in a visual novel. I really don't care about distinguishing different layers of earth, how to tell rocks from bones, how Neanderthal tools were made, yada yada' (Chudah 2017).

Through a series of mini-games, the player, as Melissa, is given the chance both to excavate and to participate in post-excavation procedures. These mini-games are part of a larger interactive novel style of gameplay, wherein minimal animations provide a visual backdrop for text-based decision making and narrative progression (Figure 55). The experience of the player changes based on these text-based decisions, which are divided between building relationships with the non-player characters, and making choices concerning excavation, post-excavation, and archaeological knowledge-production. The agency offered the player via Melissa's choices is uncommon in Western-style video-games, and is reflective of a conscious design decision in otome games. This agency is typically applied only to the relationship aspects of the game form, but in *C14 Dating* the agency is extended to explorations of archaeological practice and intellectual curiosity as well. That this is a Japanese-style game made by a non-Japanese developer raises interesting, though at this juncture unanswerable, questions about how cross-cultural decision-making arises in the development process, and how it is transferred to the player in the experience of play.



Figure 55. *C14 Dating* is mostly a game of interaction via text and conversational choices. (Winter Wolves 2016).

In *C14 Dating* the issues that the player is asked to consider are typical of those encountered in residential-style field schools, wherein the participants work and live on-site for the duration of excavations. The positives and negatives of the modern field-school experience are explored in a nuanced manner; inter-group socialization, student-faculty relationships, gender norms, sexuality, field-school cost, and the impact of disability on fieldwork participation all arise in the course of the narrative. The game also considers the ethical implications of power hierarchies in field school organization, and the practical impact of these hierarchies on undergraduates and early career researchers.

The game is situated within a Paleolithic cave excavation, and much of the decision making that is not concerned with relationship-building revolves around excavating and processing Neandertal assemblages. Though *C14 Dating* more successfully integrates the practice of archaeology into the core game than any other case study in this project, there is still a lingering sense of archaeology as aesthetic veneer. The choice to focus on Paleolithic archaeology often feels disconnected from the main game, and though a great deal of information is presented contextually via conversation, it remains that the game could be disconnected from the Paleolithic and the archaeology involved replaced with that of any other period or geographical location without much narrative alteration.

The combination of a strong representation of the field-school experience and a relatively weaker representation of the specifics of Paleolithic research raises questions

about representational accuracy, and where its focus should lie. Representationally, is how we do what we do important, or is what we are studying important? As archaeologists, how are we determining our priorities in our own internal discussions about our discipline? When field-school is a defining experiential milestone of professional becoming in archaeology, or 'a kind of scientific apprenticeship, [providing] a tangible entryway into the archaeological community' (Perry 2004, 250), why are the ethical issues raised in *C14 Dating* concerning those experiences discussed so little with students via our curricula? Why do we raise them so little with each other as educators via our discipline-specific pedagogical literature?

## Material Culture

Within *C14 Dating*, material culture is represented solely through the presence of artifacts. Despite main sections of the game taking place within a Neandertal-associated cave complex, there is no discussion of how built heritage may or may not have been utilized by those Neandertals. The closest the game comes to discussing built heritage is through a rudimentary explanation of depositional processes, which is included in the instructions for the excavation mini-game (Figure 56). Artifacts, however, appear in both the post-excavation mini-game and as drivers elsewhere in the narrative.

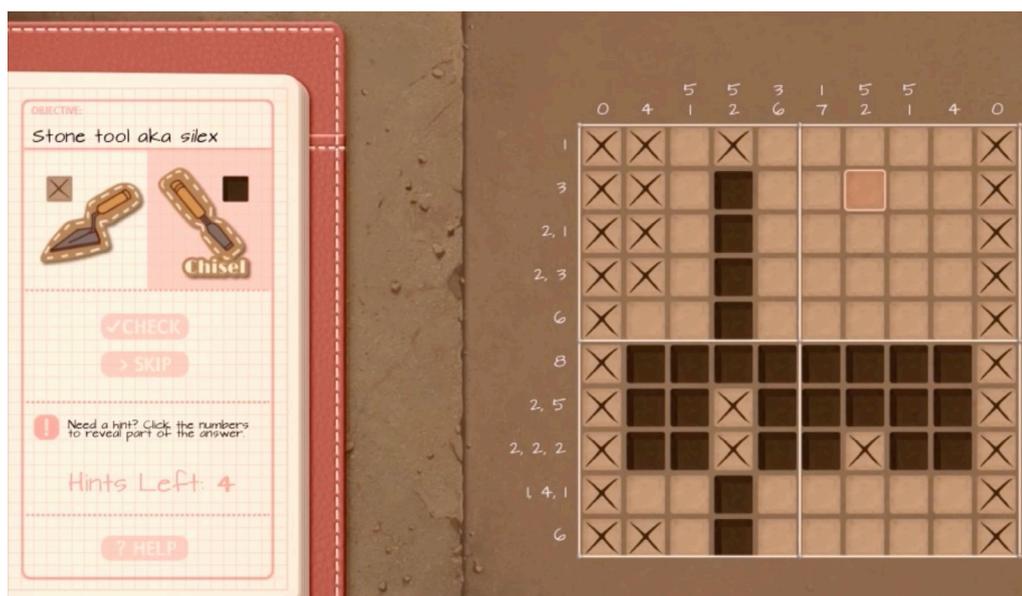


Figure 56. The excavation mini-game is effectively a Sudoku puzzle, but with a trowel. (Winter Wolves 2016).

## Artifacts

The two areas where artifacts are present within the game are notable due to the issues of professionalization and access that surround them. In the first case, artifacts appear within the post-excavation mini-game. In the second case, they appear within the context of a site-specific museum.

The artifacts within the post-excavation mini-game are presented as muddy lumps of excavated mass, which have to be cleaned using a toolset consisting of a bucket and sieve, a cloth, a craft stick, a brush, and a toothpick. The tools are each given a force value, which corresponds to how much precision in cleaning can be obtained, with the bucket having a high numerical value for being the most brute-force method, and the toothpick having a low numerical value for being the most precise method. The player is given a target force value and asked to combine methods, with the goal of getting as close to, but not going over, the target value (Figure 57). An element of randomness is included, as only the value of one of the methods is given at any time, asking the player to determine the values of the other methods relative to that given. This mini-game is problematic in multiple ways, touching on issues of archaeological methodology as well as disciplinary ethics.



Figure 57. In this instance, the player did not use enough 'force' when cleaning their artifacts. Had they succeeded, the graphic would have remained the same. (Winter Wolves 2016).

First, the player is led to believe that all artifacts should be cleaned with the same tools in the same way. Though the target force metaphor implies that artifacts vary in condition and durability, no discussion occurs concerning how different material types should be cleaned. Post-excavation is reduced to a water-based methodology for all materials, which ignores problems of solubility, fragility, and pH, amongst other issues. Second, the player is given little to no discussion of further issues of conservation. The closest the narrative comes to detailing conservation methods is the labeling of artifacts to be held in the local museum's stores. There is no consideration of what occurs between the cleaning and the storing process, namely analysis, or why some artifacts are labeled and stored and others are not. This lapse is indicative of problems of public understanding of archaeology and museology.

Third, following the cleaning of each object, no additional information is revealed about the (presumably clean and visible) artifact. The graphic representing the artifact does not change, and the player is given no feedback about what they excavated. This is a missed opportunity to connect the narrative framing device of the Paleolithic cave excavation to the participatory elements of the mini-games to information garnered from actual Paleolithic finds. An illustration of the whole of the archaeological process could have arisen out of the active play elements of the mini-game, but, it does not. A connection between narrative and reception theory seems particularly apt in this situation, as the 'action levels' and 'story levels' (Egenfeldt-Nielsen et al., 2015, 213-221) are both present, but disconnected from one another.

The second area where artifacts are present is within a museum context. The project the field school is associated with is stated to have been active for over twenty years, and a museum is present on-site hosting many of the excavated finds. This is in line with Ertürk's (2006, 338) definition of a site museum as, 'a non-profit, permanent institution in the service of society and its development, located either on the archaeological site or close to the site,' which, 'conserves, documents, researches, communicates and exhibits the movable cultural heritage found as a result of excavations, or research conducted in the archaeological site for the purposes of on-site preservation, documentation, study, interpretation and education.' *C14 Dating's* site museum mirrors such project

specific museums as those of Vindolanda in the United Kingdom, Delphi in Greece, and Pamukkale Hierapolis in Turkey, in focusing mainly on artifacts excavated in immediate proximity to the museum.

The museum within *C14 Dating* is, according to the narrative, open during the weekdays when the dig is active, but closed on the weekends when the field director and staff go elsewhere for their free time. The player character, however, stays on-site over the weekends, and one section of the game concerns her access to the museum space off-hours (Figure 58). It should be noted that though the character has access to the museum, the artifacts within it never play a substantive role, either narratively or through systems of advancement.



Figure 58. Melissa, the player-character, is given unsupervised and after-hours access to a museum and its collections, illustrating a high level of privilege. (Winter Wolves 2016).

The privilege inherent in participation in archaeology, in terms of access to primary materials, the determination of research agendas, and analytic choice (Atalay et al., 2014) is mirrored in that of museum professionals, who operate within a similar sphere. The artifacts in the game are noted to be of extreme age, and of extreme rarity. The player character is a largely inexperienced undergraduate, further emphasizing the privilege she exercises through her unfettered access, privilege that is beyond even that of the more experienced field school participants she works alongside. This privilege is recognized by the player character, but is also encouraged through systemic choices

that allow her to choose how to 'use' her time, with rewards for those choices (Figure 59). Visiting the museum during off-hours, unsupervised, is one of those potential choices, and results in raising a (hidden) statistical value during play that potentially opens up more dialogue and interactions with certain non-player characters. This is, through the use of a game system, a concrete benefit to exercising an (arguably unearned) privilege of access, making a dangerous statement about the importance of archaeologists and museum professionals relative to the public, and about the importance of those students who can pay for access via participation in activities like residential field schools, versus those students who cannot.



Figure 59. The protagonist and player-character, Melissa, can choose how she spends her time, and what activities she takes part in. The choices made impact her stats, and how non-player characters react to her. (Winter Wolves 2016).

## Ethics

Of the thematic sets of ethical consideration utilized in this project (as discussed in Chapter 5), three major areas for attention appear within *C14 Dating*. Unlike in other case studies, however, the discussion of these areas is concerned less with ethical breach, as outright breach is uncommon in *C14 Dating*, and more with how the ethical issues at play in the narrative are representative of those experiences of undergraduates in residential field school environments. The first issue, due to the very nature of the game, concerns fieldwork, and the ethical choices of pedagogy involved in fieldwork as

an educational tool. There are also issues of professionalism and hierarchies of authority and power, largely related to the professional and personal relationships between faculty, post-doctoral participants, postgraduate researchers, and undergraduate students. Finally, there are notable issues of accessibility, representative of the nascent 'archaeology for all' movement. Several characters within the game show issues of disability, and the impacts of both physical illness and mental illness on field school participation are contained within the narrative.

### Fieldwork

Fieldwork, as represented in the game, is illustrated from pre-excavation site survey through to post-excavation curation. To varying degrees, the major aspects of fieldwork are present, with players tasked with excavation and post-excavation through mini-game participation, while all other aspects of fieldwork are achieved through branching dialogue and conversational choices. The game does not shy away from engaging with the physical requirements of excavation, and offers examples of students who both take to, and are put off by, this physicality. It is uncommon to see media representations of archaeologists who do not enjoy digging, and the *C14 Dating* characters who admit to their lack of enthusiasm for this aspect of fieldwork are not stigmatized within the narrative.

What is missing, however, in the game's representations of the field school is any gamification of the analysis process itself. Pre-excavation is gamified via the relationship building portion of the game (i.e., by the interactions between characters arriving at the field school and how the player can choose conversational topics, tone, and with whom to converse), excavation is gamified via a direct mini-game, post-excavation is gamified via a direct mini-game, and curation is gamified via the leveling and choice-based activity system. Analysis, however, is never approached as a gamified element. It is assumed that analysis occurs, as some non-player characters are shown to engage in it (primarily through analysis of lithics), but the undergraduate field school participants are never tasked, or taught, any methods of analysis. This potentially points to a larger problem that exists outside of the game environment within field schools themselves.

Students are typically prepared with courses on theory and the history of archaeology, are presented with a field experience of excavation and post-excavation artifact preparation, and then move on to topical archaeological and heritage-based courses. The writing-up of an undergraduate project often requires analysis, but that analysis rarely, if ever, is based on the materials encountered via the field school excavation, and students are not given explicit instructions on how analysis should be conducted. They are asked to rely on an understanding of analysis via the examination of the past excavations of others, but little to no connection is made to their own experiences. It is disappointing, but not unexpected, that *C14 Dating* mirrors this pedagogical lapse in the process of undergraduate archaeological education, a lapse that I would argue is an ethical breach on the part of educators to properly prepare students, and to utilize students fully in providing archaeological information to the public and to specialist audiences as well.

### Professionalism

The idea of archaeology as a discipline of professionals is stressed in *C14 Dating* through the representation of multiple levels of career progression, and through discussions of comparative behavior and workloads between those levels. While it is encouraging to see a differentiation in academic roles detailed, one of the places where *C14 Dating* experiences ethical breach is in a full discussion of the power structure that accompanies such differentiations. The difference between the power held by undergraduates and by tenured faculty is expressed, but how graduate students, post-doctoral researchers, and those tenured faculty differ in on-site power is left vague. This would be an excusable lapse in most entertainment products, however due to the type of game that *C14 Dating* is, an otome-style dating simulation, power and agency are unavoidably bound up in the nature of the game. Relationship building is the game's main entertainment goal, and in some cases within *C14 Dating*, the lack of discussion of power hierarchies allows for participation in inappropriate field behavior and the formation of inappropriate student and supervisee relationships. Given recent work concerning sexual harassment and inappropriate conduct in fieldwork settings (Clancy

et al., 2014; Meyers et al., 2018; Nelson et al., 2017), this representational issue should be noted for its mirror to real-world situations, and real-world consequences for students in fieldwork-centric professions like archaeology (Figure 60).



Figure 60. The player can make choices concerning Melissa's interactions with others at her field-school. These choices provide player agency in the narrative, and allow for ethically appropriate responses. (Winter Wolves 2016).

## Accessibility

Accessibility within archaeology as a discipline, and making participation in archaeology accessible to those of differing physical and intellectual abilities, has not been a goal within the discipline for very long. It is more common to see archaeology being used as a rehabilitation tool for those outside of the discipline, as through the efforts of organizations such as Operation Nightingale (2019) and the American Veterans Archaeological Recovery Program (2019), than to see inclusive participation being provided within the discipline as a matter of course. Work by groups such as the Inclusive, Accessible, Archaeology Project (2007) and by the Enabled Archaeology Project (2015) has attempted to change the narrative of archaeology requiring normative ableness.

Within *C14 Dating*, one undergraduate student excavator is portrayed as being deaf, and uses a cochlear implant. Another undergraduate is strongly implied to be autistic.

A doctoral level graduate student is portrayed as being single-handed, and uses a prosthesis. Melissa, the player character, is diabetic, and requires insulin. What all of these characters have in common is that in most real-world field school environments, their participation would be constrained or regulated. Within the game, however, all of these students are accommodated, and find ways to be fulfilled in their archaeological aspirations. Notably, nowhere in the narrative are they extolled as being brave, or as doing something outside of the norm; they are treated as members of the field school team, and allowed to make both mistakes and experience victories in the process of becoming archaeologists.

## Conclusions

*C14 Dating* manages to do what few games have, portray the day-to-day reality of archaeology, with all of its muscle cramps, muddy boots, and sunburns, while providing an entertainment product that contains a personal, emotional narrative. It manages to do so without relying on looting or the commodification of artifacts for engagement, and addresses real issues facing those entering archaeology as a profession. The questions raised by *C14 Dating* are largely around representational accuracy, and get to the heart of what I am attempting to clarify in this thesis.

Why does this game succeed in its representational accuracy when (most) others do not? It is not an issue of budget for research, as *C14 Dating* is very much an independent title, and not produced by a AAA studio or with a multi-million dollar budget. It is not an issue of the game's player character being an archaeologist, as many games have archaeological protagonists who are not represented nearly as accurately, or with such attention to their emotional connections to fieldwork.

One of the chief arguments made in discussions of AAA representations of archaeology by archaeologists is that more archaeologists need to be involved in the process of making games. This is an argument that I largely reject, due to its basis in a fundamental lack of understanding of what it takes to design, develop, and distribute a video-game (for more on this issue, see Chapters 4 and 7). An examination of *C14 Dating*

provides a possible alternative, however, in that it is clear during play that the game's developer is familiar with the archaeological world, and in fact, the developer credits the creation of the game to their own participation in a field school (as a non-major student) when an undergraduate in university. Perhaps the issue of representation lies somewhere in that connection. Perhaps it could be solved via a change in how universities view cross-disciplinary engagement, and encouraging students from non-archaeological programs to participate in experiencing archaeology through field schools. Such an effort would require a pedagogical change in field school assumptions of a student's prior knowledge, but as most students arrive without a previous excavation background, this seems a surmountable problem.

*C14 Dating* provides an experience of archaeology through a video-game that is largely free of ethical breach, and that offers players the opportunity to work through and consider the impacts of their choices on personal and professional relationships. Though it is not perfect, it is potentially the closest thing to the act of becoming an archaeologist in a digital entertainment form to date, and certainly the closest within my case studies.

## Case Study Conclusions

In this chapter, I have examined seven video-games, considering their representations of archaeology and archaeologists, and how those representations demonstrate ethical or unethical practice in light of the thematic units of ethical accountability established in Chapter 5. While individually some games hewed more closely to disciplinary standards within archaeology than others (e.g., *C14 Dating* presented a far less ethically problematic representation of archaeology than any of the other video-games I studied) as a whole the set of case studies establishes the following: 1) looting and the commodification of artifacts are normalized within video-games, 2) site destruction is acknowledged as a failing within video-game narratives, but is also narratively excused, 3) both narratives and system elements within video-games illustrate unethically enacted archaeology, 4) representations of archaeologists within video-games replicate inappropriate interpersonal behaviors which are present within the sector, and within academia, and 5) issues of diversity in terms of gender, ethnicity, sexuality, and class, are present within video-game representations of archaeology, in some cases replicating issues within the discipline, and in others ignoring progress made.

In the following chapter, I look more deeply at each of these areas, considering them within the context of survey responses in Chapter 4, and against the ethical keywords and thematic units isolated in Chapter 5. In order to address the multiple ways in which video-games engage their players (i.e., through story, through visuals, through setting, and through character embodiment), this examination considers the representation of archaeology and archeologists in video-games in terms of disciplinary ethics, aesthetics, and narratological directions.

## CHAPTER 7: DISCUSSION

## Introduction

This project was born out of a desire to understand if a relationship exists between enacted depictions of archaeology through video-games, and attitudes and behaviors towards archaeology and heritage in the 'real' world. Through an examination of public responses to video-game archaeology, archaeological codifications of ethical values, and depictions of archaeology and archaeologists in video-games, additional questions occurred. Some of these questions I feel I have been able to answer, or at least approach answering, with the current dataset, but others proved more elusive (and are discussed as potential areas for future research in Chapter 8).

The questions that arose out of the data collection process resulted in two areas of analytical focus. The first area of focus concerns how archaeology and archaeologists are depicted in video-games, in terms of ethics, aesthetics, and narratological directions. The second area of focus concerns the impacts of these digital depictions, and whether a variety of potentially impacted publics recognize the influence of video-game archaeology on their attitudes toward archaeology and heritage. These focal areas rely on data gained from all three of the data sources for this project, as detailed in Chapters 4, 5, and 6.

## Archaeology and Archaeologists as Depicted in Video-Games

How archaeology and archaeologists are depicted in video-games was a central concern of my work within this thesis. While the case studies discussed in Chapter 6 each provided an insight into a particular time and view on archaeology and archaeologists, considering the case studies as a whole resulted in a division of approach to representation that fit into three areas. All three of these areas were largely concerned with the ethics of representation, but were necessarily divided because of the multi-variate ways in which video-games interact with their players. The three areas of division were, 1) the presence and absence of archaeological ethics as recognized by archaeologists, 2) the ethics of aesthetic and visual representational choices, and 3) the ethics of representation through narratological direction and narrative choices.

### The Presence and Absence of Archaeological Ethics

A comparison of ethical issues present within the video-game case studies of Chapter 6 shows that the majority of video-games contained content that could be aligned with the thematic units isolated out of existing codes of ethical practice as discussed in Chapter 5. As illustrated in Figure 61 the only thematic unit that the case study games failed to address altogether was the unit concerned with discussing ethical codes. While a video-game discussing archaeological codes of ethics would have been meta-gold for this research project, and would have delighted me personally to no end as a researcher of ethics, it is unsurprising that there were no games that were so explicit in their use of archaeology and archaeologically derived content.

	STAKEHOLDERS	MATERIAL CULTURE	MALADAPTIVES	THEORETICALS	CURATION	BEHAVIORAL STANDARDS	RESEARCH	DATA	PROCESS	ETHICAL CODES
QUEST FOR QUINTANA ROO		■	■	■		■	■		■	
INDIANA JONES AND THE FATE OF ATLANTIS	■	■	■	■	■	■	■	■	■	
TOMBS & TREASURE	■	■	■	■	■	■	■	■	■	
SHADOW OF THE TOMB RAIDER	■	■	■	■	■	■	■	■	■	
STAR WARS: THE OLD REPUBLIC		■	■	■	■	■	■	■	■	
UNCHARTED 4: A THIEF'S END	■	■	■	■	■	■	■	■	■	
C14 DATING		■			■	■		■	■	

Figure 61. Thematic units isolated out of existing codes of archaeological ethics are compared against content in case study games. Shaded boxes indicate presence.

Breaking down each thematic unit further, it is possible to look at not just whether a particular case study game contained content related to issues of archaeological ethics, but how that content specifically maps against the keywords isolated during Chapter 5’s analysis of existing ethical codes. In this way, it is possible to isolate whether the mapped representations depict situations in which the ethics were handled in a

manner which would stand in terms of current ethical appropriateness, or whether the representations depict situations of ethical breach. Each thematic unit is discussed below. In the accompanying graphics, it should be noted that a shaded box indicates the presence of content relating to a particular keyworded concept within the thematic unit. A black dot in a shaded box indicates the content illustrated a breach of archaeological ethics.

### Stakeholders

The presence of stakeholders within case study video-games resulted in representations that were universally depicted under conditions of ethical breach (Figure 62). Though the inclusion of stakeholders is more common in more recent games, such as *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, that inclusion does not indicate that developers are utilizing conceptions of the public as related to archaeology in a nuanced or ethically sound way. It merely indicates that there is now a recognition that the public is involved in archaeological discourse and impacted by archaeological decision-making.

	AFFECTED GROUPS	CLIENTS	AVOCATIONAL ARCHAEOLOGISTS	DEVELOPMENT OR DEVELOPERS	FUNDING OR FUNDING BODIES	INDIGENOUS PEOPLES	MUSEUMS	PUBLIC DISCOURSE	PUBLIC OUTREACH
QUEST FOR QUINTANA ROO									
INDIANA JONES AND THE FATE OF ATLANTIS	●		●						
TOMBS & TREASURE						●			
SHADOW OF THE TOMB RAIDER	●		●	●		●	●		
STAR WARS: THE OLD REPUBLIC									
UNCHARTED 4: A THIEF'S END	●		●				●		
C14 DATING							●		

Figure 62. Keywords within the stakeholders thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

The presence of descendant communities is not indicative of a narrative that properly credits those peoples for their cultural achievements or recognizes their cultural patrimony. The presence of a museum is not indicative of the changing relationship between museums and archaeology. Avocational archaeologists may be included in video-games, but their relationship to professional archaeology and their contributions to public and community archaeology are not addressed with respect. Stakeholders appear, but are marginalized within narrative in favor of the protagonist, and are generally subject to misuse and disregard. It is notable that only one game, *Shadow of the Tomb Raider*, explicitly references the role of construction and buildings developers in the archaeological process, despite the archaeological sector's reliance on these stakeholders for continued employment. The disconnect between the presence of a stakeholder public and regard for the stakeholder public is pervasive.

### *Material Culture*

As discussed in every case study presented in Chapter 6, material culture and its representation within video-games is problematic at best. All video-games I studied contained references to material culture, most commonly as artifacts, archaeological sites, and human remains (Figure 63). Only *C14 Dating* addressed those three areas of representation ethically, and avoided consideration of the acquisition and treatment of human remains by presenting a narrative concerning Neandertals that contained no Neandertal burials.

Despite games set in cultures and geographical areas with strong oral traditions, only *Shadow of the Tomb Raider* contained any reference to oral history, intangible cultural heritage, or to a non-written transmission of cultural continuity. Both *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End* address provenience, and the importance of context in the full understanding of artifacts. Though neither game addresses the commodification and sale of artifacts with any measure of ethical appropriateness (as will be discussed shortly) in the situations in which provenience arises, both games illustrate an awareness of the fundamental principle of provenience within archaeology.

	ANTIQUITIES	ARTIFACT	ARCHAEOLOGICAL REMAINS OR SITE	HUMAN REMAINS	ORAL HISTORY	PROVENIENCE	REPAITRATION	TANGIBLE CULTURAL HERITAGE	UNDERWATER ARCHAEOLOGY	UNESCO 1970
QUEST FOR QUINTANA ROO		●	●	●						
INDIANA JONES AND THE FATE OF ATLANTIS	●	●	●	●					●	
TOMBS & TREASURE		●	●	●						
SHADOW OF THE TOMB RAIDER		●	●	●					●	
STAR WARS: THE OLD REPUBLIC		●	●							
UNCHARTED 4: A THIEF'S END		●	●	●					●	
C14 DATING										

Figure 63. Keywords within the material culture thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

### *Maladaptive*

When mapped against the keywords that arose concerning maladaptive behaviors, video-games within the case studies did not present themselves in a positive light as ethical exemplars (Figure 64). This thematic unit is critical in analysis of representations of archaeologists within video-games as it is the category of *doing*. The keywords within this category (e.g., bribery, looting, and the commodification of artifacts) represent concrete actions that archaeologists consider as litmus tests of ethical behavior. An approach to any of these issues from anything other than a stance of opposition to participation is an ethical violation under multiple codes of professional archaeological ethics (as is discussed in Chapter 5). Because of the fixed nature of ethical approach to these issues, a video-game representation that fails to approach them from the perspective of professional archaeologists is failing in its representation of archaeologists. Every game in the collected case studies failed, under this standard, save for *C14 Dating*.

	BRIBE	COMMODIFY	LOOTING	OCCUPIED TERRITORIES	POLITICIZED ARCHAEOLOGY	SITE PROTECTION	SITE PROTECTION FROM WAREFARE
QUEST FOR QUINTANA ROO			●			●	
INDIANA JONES AND THE FATE OF ATLANTIS	●	●	●			●	
TOMBS & TREASURE			●				
SHADOW OF THE TOMB RAIDER	●		●		●	●	●
STAR WARS: THE OLD REPUBLIC		●	●				
UNCHARTED 4: A THIEF'S END		●	●			●	●
C14 DATING							

Figure 64. Keywords within the maladaptives thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

Bribery was present on the part of the protagonists in both *Indiana Jones and the Fate of Atlantis* and *Shadow of the Tomb Raider*. Both Indiana Jones and Lara Croft, when confronted with situations where they wished to acquire data or artifacts, chose to provide bribes in the form of money to non-archaeologists. The power dynamic represented in both of these instances was also problematic, as both involved recreations of colonialist relationships between the United States, the United Kingdom, the Middle East, and South America.

The commodification of artifacts was present in three case study games. In *Indiana Jones and the Fate of Atlantis*, the protagonist explicitly buys and sells artifacts, as is the case in *Star Wars: The Old Republic*. In *Uncharted 4: A Thief's End*, artifacts are implied to function as commodities for the protagonist, but are not directly shown in sale. *Shadow of the Tomb Raider* presents a more ethical approach to commodification of material culture, with the protagonist refusing to engage in artifact sales, though there are still indirect benefits to her from the implied participation in past sales.

Looting of material culture was, simply put, present in all case study games except *C14 Dating*, moreover, in all case study games except *C14 Dating*, it was presented as the norm within archaeological practice (Figure 65). The tripartite model of looting devised for this project separates incidences of looting into 1) looting for monetary purposes, 2) looting for mechanical purpose, and 3) looting for utility purposes. How looting is used in each case study game is addressed in Chapter 6, but on the whole, the tripartite model saw a predominance in looting for utility purposes, wherein a game requires the player to loot artifacts or objects of material culture to complete puzzles or to otherwise progress in the narrative. Looting for monetary purposes was the second most common rationale for the unethical removal of material culture, and looting for mechanical purposes was the least common reason provided.

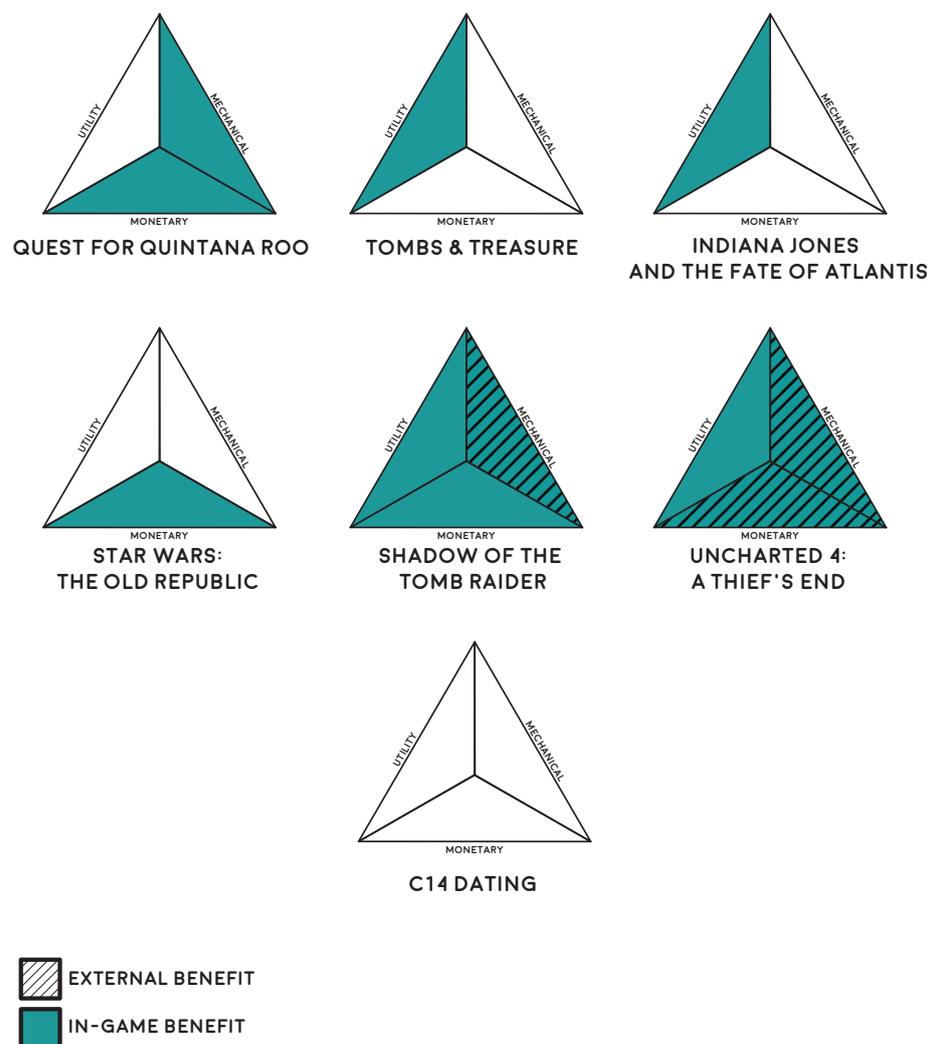


Figure 65. The seven case study games illustrate that looting is pervasive across archaeologically-themed video-games, but that an archaeologically-themed game without looting is possible.

The precedent for how looting is used in video-games was set early in video-game history, with games such as *Quest for Quintana Roo* using looting as a component of simple puzzles. This usage continued into point-and-click adventure games like *Indiana Jones and the Fate of Atlantis*, where a combination of text-parsers and graphical inventories encouraged narratives wherein an object was collected, displayed, and manipulated by the protagonist. Current generation games such as *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, while mechanically more complex in terms of player-engaged systems, still rely on the same concept of collection and manipulation to enable progress.

### *Theoreticals*

Conceptual keywords within the Theoreticals thematic unit were represented across the case study games, with every game showing at least one connection to a theoretical concept within archaeological ethics (Figure 66). Again, these connections were unfortunately not addressed in particularly ethical ways. Exploration was present across all games save *C14 Dating*, and in all cases where it was present, it was addressed as a perceived positive, without consideration for the historical ramifications of real-world policies of exploration and colonialism.

The use of expertise within case study games was reflective of data out of the survey responses discussed in Chapter 4. Within *Indiana Jones and the Fate of Atlantis*, the view from archaeologists regarding their own rights via presumed expertise was expressed, as the protagonist leaned on his position as a tenured faculty member within an academic organization in order to justify his acquisition of artifacts, and his unrestricted access to heritage and archaeological sites. *Within Tombs & Treasure*, the protagonist was not an archaeologist himself, but was the former student of an archaeologist, and this fact alone was given as sufficient justification for his presence at the site of Chichén Itzá, and his treatment of material culture and built heritage located there. In *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, the protagonists relied on access gained as avocational archaeologists, and in situations where professional archaeologists were encountered, these professionals deferred to the assumed expertise of the

	ARCHAEOLOGY AS NON-RENEWABLE RESOURCE	CONTEXT	EXPERTISE	EXPLORATION	INTANGIBLE CULTURAL HERITAGE	INTELLECTUAL PRODUCT	LANDSCAPE	NON-DESTRUCTIVE	PAST AS IRREPLACEABLE
QUEST FOR QUINTANA ROO				●					
INDIANA JONES AND THE FATE OF ATLANTIS		●	●	●					●
TOMBS & TREASURE			●	●					
SHADOW OF THE TOMB RAIDER		●	●	●					●
STAR WARS: THE OLD REPUBLIC				●					
UNCHARTED 4: A THIEF'S END	●	●	●	●					●
C14 DATING									

Figure 66. Keywords within the theoreticals thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

avocational archaeologists over their own expertise gained through practice within the academy. This view is present in survey data wherein respondents indicated that the representation of professional status of archaeologists in games was not necessary.

There were positive representations of archaeology within situations concerned with theoretical keywords. Intangible cultural heritage was encountered in both *Shadow of the Tomb Raider* and *Uncharted 4: A Thief's End*, and in both cases the heritage was approached ethically, and was not subject to misuse or abuse. The same is true within those two case study games for situations concerning archaeological landscapes. In the case of *Uncharted 4: A Thief's End*, the protagonist encounters an archaeological landscape within the Scottish Highlands and specifically comments on its breadth of use across time and periods, and the importance of preserving it.

	ARCHIVAL STORAGE	ARTIFACT STORAGE	CURATION	CONSERVATION	PRESERVATION
QUEST FOR QUINTANA ROO					
INDIANA JONES AND THE FATE OF ATLANTIS	●	●	●	●	●
TOMBS & TREASURE					
SHADOW OF THE TOMB RAIDER	●	●	●		
STAR WARS: THE OLD REPUBLIC	●				
UNCHARTED 4: A THIEF'S END	●	●	●	●	●
C14 DATING					

Figure 67. Keywords within the curation thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

### *Curation*

The presence and form of representations of curation, preservation, and conservation within the case study games reflects the broader problematic issue of how material culture is valued within these games (Figure 67). Material culture is valued for its acquisition, and the implications of its possession, but not in itself. This results in poor representations of how artifacts are stored, how documents are maintained, how curation occurs in museum and collection contexts, and how preservation and conservation strategies are put into practice. That four of the case study games explicitly reference archival storage, and then just as explicitly reject best practices in maintenance of those archives, is a clear indication that within the games, artifacts and documents exist solely for the benefit of the protagonist. This is reflective of unethical considerations of archaeology as existing as data for the sole benefit of archaeologists, an outmoded view based in colonial practices of Eurocentrism, and racist views of descendant communities as unable and unworthy of protecting objects of their own cultural patrimony. Survey responses from archaeologists (both who play video-games and who do not) referenced a rejection of this thinking, but conversely, did so while reaffirming their own ownership over representations of archaeologists.

### Behavioral Standards

As the largest thematic unit identified within existing codes of ethics, the behavioral standards unit represents the majority of ways in which archaeologists identify how the profession should manage itself. The thematic unit is wide-ranging: it covers behaviors explicitly regarded as standards, such as how academic archaeologists should conduct themselves, and how contract archaeologists should conduct themselves. It also covers behaviors related to promotion of diversity and equality within the discipline, as well as behaviors related to educational responsibilities to students and responsibilities in the course of supervising students. By this point, it should not be a surprise that representations of behaviors as keyworded in this thematic unit (Appendix D) were not addressed thoroughly, or ethically, within case study games (Figure 68 and Figure 69).

	ACADEMIC STANDARDS	PROFESSIONAL STANDARDS	BEST PRACTICES	CITATION OR AUTHORIAL CREDIT	COLLEGIALLY	CONFIDENTIALITY	CONFLICT OF INTEREST	DISCRIMINATION	DIVERSITY	EDUCATION
QUEST FOR QUINTANA ROO										
INDIANA JONES AND THE FATE OF ATLANTIS	●	●		●						●
TOMBS & TREASURE	●	●							●	
SHADOW OF THE TOMB RAIDER		●								
STAR WARS: THE OLD REPUBLIC										
UNCHARTED 4: A THIEF'S END		●	●							
C14 DATING										

Figure 68. Keywords within the behavioral thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

	FAIR PAY	IMPARTIALITY	LEGALITY	RESPECT	STANDARDS OF CONDUCT	STEWARDSHIP	STUDENT SUPERVISION
QUEST FOR QUINTANA ROO							
INDIANA JONES AND THE FATE OF ATLANTIS			●			●	
TOMBS & TREASURE							
SHADOW OF THE TOMB RAIDER			●			●	
STAR WARS: THE OLD REPUBLIC			●				
UNCHARTED 4: A THIEF'S END			●				
C14 DATING							

Figure 69. Further keywords within the behavioral thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

Professional standards were mentioned more frequently than academic standards, despite multiple protagonists within case study games identifying as academics, or as adjacent to academia. The more general concept of best practices only occurred twice, and one of those instances involved the protagonist of a game noting that his behavior was not up to a standard that would be accepted by the public.

The lack of emphasis on the production of publishable results out of archaeological excavations removed most opportunities for references to authorial credit in publications, or to the citation of others as part of the process of comparative research in archaeology. Only *Indiana Jones and the Fate of Atlantis* referenced any published outputs, and the single reference notably removed any reference to labor included by Indiana Jones' female colleague.

Diversity, despite four of the case study games taking place in large part or wholly within sites located in Central or South America, was not considered in the majority of narratives of archaeology. This lack of diversity was split between games which did not

indicate that anyone in Central or South America was indigenous or non-European in origin, and games which othered descendant communities and subsumed their desires and rights in favor of those of the protagonist.

Education and student supervision, both academically and within a context of fieldwork, only occurred in *C14 Dating*, a game literally set in a field-school, and in *Indiana Jones and the Fate of Atlantis*, in the portion of the game where the protagonist ignores his teaching and supervision responsibilities to leave for an unscheduled series of excavations.

While legality should not be conflated with ethics, within existing codes of ethics there is a notable consideration of the ethics of respecting local law in the context of conducting fieldwork outside of one's home country or area. Within case study games, behaviors undertaken by the various game protagonists were understood by those protagonists to be illegal. In all four games where such situations presented themselves, the protagonists chose to engage in the illegal behaviors willingly.

### *Research*

Perhaps not surprisingly, archaeological research itself was missing from the majority of case study games (Figure 70). As discussed previously, there were references to archives, but the three incidences of the use of these archives for research were handled badly. In the case of *Indiana Jones and the Fate of Atlantis*, archival research was reduced to digging through dusty boxes. In *Shadow of the Tomb Raider*, archival research resulted in the destruction of written records. In *Uncharted 4: A Thief's End*, archival research was conducted entirely within private repositories, and again, the documents utilized were inadvertently destroyed afterwards.

Research design related to an excavation was mentioned only once across the whole of the case study games. In *C14 Dating*, the protagonist was explicitly directed as to the research design for the project she was taking part in, and told how each specialist on the project contributed to the research whole through their use of, and approach to, data collected by the excavation efforts of undergraduates and post-graduates.

	ARCHIVAL RESEARCH	RESEARCH	RESEARCH DESIGN
QUEST FOR QUINTANA ROO			
INDIANA JONES AND THE FATE OF ATLANTIS	●	●	
TOMBS & TREASURE			
SHADOW OF THE TOMB RAIDER	●		
STAR WARS: THE OLD REPUBLIC			
UNCHARTED 4: A THIEF'S END	●	●	
C14 DATING			

Figure 70. Keywords within the researchers thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

	DATA ACCESS	DATA MANAGEMENT	DISSEMINATION OF RESULTS	OPEN ACCESS	PRESENTATION	PUBLICATION	TIMELINESS
QUEST FOR QUINTANA ROO							
INDIANA JONES AND THE FATE OF ATLANTIS			●				
TOMBS & TREASURE							
SHADOW OF THE TOMB RAIDER		●	●				
STAR WARS: THE OLD REPUBLIC							
UNCHARTED 4: A THIEF'S END	●	●	●				
C14 DATING							

Figure 71. Keywords within the data thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

### *Data*

As a result of the general attitude in case study games towards archaeology as a thinly veiled excuse for collection and commodification, there is little production of data, and less analysis of data (Figure 71). Some areas related to the production of data were missing altogether in case study games; while the utilization of open access standards can potentially be forgiven in a video-game context, that a representation of the publication of data only occurred once, (i.e., in *Uncharted 4: A Thief's End* in relation to Nathan Drake's post-game, more ethical approach to archaeology) and that any indication that archaeologists have a responsibility to get their information out to the public in a timely manner never occurred at all is difficult to accept.

Broadly, data access was addressed in five of the seven case studies, and with the exception of its representation in *Uncharted 4: A Thief's End*, when it did occur it was handled ethically. This is, however, only possible if data is considered a concept in the broadest sense possible. Viewing data access as anything more than some professionals providing other professionals with access to their sites and data from them, causes the ethical compliance to fall away.

### *Process*

With the exception of *C14 Dating's* treatment of artifact collection and excavation, every incidence of representation that fell within the process thematic unit was handled unethically within the case study games (Figure 72). Site safety was overlooked, authentications and monetary valuations of material culture were provided despite their contribution to commodification and looting, artifact collection occurred in a series of unethical contexts and through unethical methodologies, and digital archaeology, where it occurred once within all of the case studies, was used for the benefit of an archaeologist functioning as, effectively, a broker of artifacts.

	ARTIFACT COLLECTION	AUTHENTICATION AND VALUATIONS	CONFERENCES AND MEETINGS	DIGITAL ARCHAEOLOGY	EXCAVATION	SITE SAFETY	RESCUE OR SALVAGE ARCHAEOLOGY
QUEST FOR QUINTANA ROO						●	
INDIANA JONES AND THE FATE OF ATLANTIS	●	●			●	●	
TOMBS & TREASURE	●					●	
SHADOW OF THE TOMB RAIDER	●						
STAR WARS: THE OLD REPUBLIC	●	●		●			
UNCHARTED 4: A THIEF'S END	●	●				●	
C14 DATING						●	

Figure 72. Keywords within the process thematic unit are compared against case study games. Shading indicates the presence of content related to a concept, and a dot indicates a breach of archaeological ethics.

## Ethics of Aesthetics and Visual Representations

Aesthetic and visual choices in how archaeology and archaeologists are represented within video-games are both particular and generalized, in that any given game product contains individualized aesthetics and visual motifs, but is also part of a larger visual canon of representation. While each case study is discussed more extensively in Chapter 6, it is important to consider that larger visual canon as well. Four areas arose in this consideration concerning representations of archaeology, and three concerning representations of archaeologists.

In discussing visual representations of archaeology, areas of consideration included, 1) the frequency of culture and period, 2) the rigor of scholarship in representations, 3) the contextualization of artifacts within represented cultures, and 4) the ethics of use of material culture. In discussing visual representations of archaeologists, areas of consideration included 1) representations of gender, 2) representations of sexuality, and 3) representations of racial and ethnic diversity and privilege.

*Frequency of Cultural Representations and Choices in Temporal Period Representations*

The most common cultural group referenced within the case study games examined were the Maya, with Maya built heritage and artifacts represented in *Quest for Quintana Roo*, *Indiana Jones and the Fate of Atlantis*, *Tombs & Treasure*, and *Shadow of the Tomb Raider*. Amongst these games, the Maya material culture depicted was of varying periods, but was generally situated within the lowlands of Guatemala and the eastern Yucatan peninsula. There was however, little regard for differentiating material culture from one period from material culture from another period, and, in particular, in terms of built heritage, structures that were constructed at radically different times were depicted as contemporaneous. The Maya aesthetic adopted by all of the games in which Maya archaeology was depicted was that of a generalized Classic period, with heavy reliance on additional, and misplaced, imagery from Aztec sources. This archaeological flattening of the Maya, combined with an application of the Mayincatec trope of Mesoamerican cultural conflation, is in line with Penix-Tadsen's (2016, 372) research on adventure and puzzle games set in Latin America, and his finding that, 'accuracy of cultural signification usually takes a backseat to the demands of gameplay.'

Other cultural groups fare no better within video-game archaeology. Within *Uncharted 4: A Thief's End*, there are representations of built heritage within Madagascar, but the sites that the game's narrative draws on are disregarded in the narrative in favor of a fictitious colonial compound. Within *Indiana Jones and the Fate of Atlantis*, multiple cultural groups and periods are represented, including multiple sites referencing the Minoans, but again, the game chooses to create fictitious cultures, including Atlanteans in Algeria, instead of drawing on real-world cultures and periods. The inclusion of aliens and imagined fantasy civilizations within the archaeological record has been discussed extensively (Archaeological Fantasies 2019; Card and Anderson 2016; Fagan 2006; Kehoe 2008; Kelker and Bruhns 2008), and it would not be out of bounds to suggest that the systemic racism that grounds much of pseudoarchaeology is in play within representations of real-world cultures and periods in video-games.

### *Scholarly Rigor in Representational Choices*

Though most video-game producing studios are loathe to talk about the research process that goes into integrating archaeological content into their projects, based on personal experience the process is generally the same across studios. Researchers are hired on short-term contracts to produce visual reference portfolios which are used in the development process to shape art design and, to a lesser degree, level design. Because this process is a black box to the public, governed by non-disclosure agreements, it is not possible to see how much scholarly rigor goes into the production of a game, only how much remains when the game development itself is concluded and the game goes into the hands of consumers for play.

All evidence from shipped video-games, including those I used as case studies in this project, indicates that development teams have access to a distillation of scholarly research on archaeological periods, cultural periods, and artifactual assemblages. Details present in games such as *Shadow of the Tomb Raider* and *Tombs & Treasure* indicate an awareness of Maya epigraphy. *C14 Dating* shows a knowledge of Neandertal food assemblages. *Indiana Jones and the Fate of Atlantis* has visual referents to the history of archaeology as a discipline. Unfortunately, the presence of an archaeologically associated visual motif, or archaeologically derived aesthetic choice, does not mean that those visual details are used in conjunction with archaeological knowledge about appropriate placement, or connections between artifacts and cultural symbols. In the case of *Uncharted 4: A Thief's End*, while actual artifacts formed the visual referents for artifacts within the game, the basic principle of the importance of context was lost on the secondary development team, who based many of their visual choices on artifacts of dubious provenience located with auction houses and private sellers.

### *Artifacts within Cultures within Context*

Decontextualization of artifacts within video-games is prevalent; artifacts within games are artifacts because the video-game says that is what they are, but in an archaeological sense, most video-game 'artifacts' are without context, and are divorced from the cultural referents that give them archaeological and anthropological meaning.

This is due largely to how they are deployed within video-game spaces and how they are utilized by video-game narratives.

Artifacts within video-games are deposited on the landscape, they are not within the landscape, or part of the landscape. Instead of being located within depositional contexts that are indicative of a purposeful placement, or a final post-usage situation, they are artificially inserted upon a background that is unrelated to their deposition. There is no connection between the artifact found by the player-character and the space that the player character moves through. They are, effectively, multi-planar, and outside of any archaeological stratigraphy. Were a video-game artifact removed from its physical place within the game world, the world itself would be unchanged, and unchanged by the displacement. This is not due to any lack of reality on the part of the video-game, or even due to how the behind-the-scenes game developer coded the artifact into the digital fabric of the game, but due to the artifact being disconnected from archaeological processes.

In terms of narrative, artifacts within video-games are equally out of place. Within video-game narratives, artifacts are rarely employed to tell their own story. More commonly, they are deployed as referents to indicate the presence of culture, instead of being referents to the features, history, or values of a culture. As an example, within *Uncharted 4: A Thief's End*, one of the first artifacts that the player character encounters is a gold cat pendant. This artifact, however, is found at the bottom of a modern well. While it is appropriate to the general physical locale, as the pendant is Panamanian and the well is located in Panama, the only reason it is included is to give an archaeological 'flavor' of Panama to the section of the game in which it is found. There is no discussion of why it was at the bottom of a well, what larger culture it is part of, or what importance it might have to the archaeological record. Narratively, it is just a pretty gold pendant that Nathan Drake finds when he is in Panama — the situation repeats itself with different culturally influenced artifacts in different physical locations within the game, and the artifacts themselves never feature in the story beyond the act of acquisition. The visual depiction of Panamanian gold-work is privileged over the culture from which it originated, as is the case when the player character encounters a jade mask in *Tombs*

& *Treasure*, or a codex-style book in *Shadow of the Tomb Raider*. Artifacts are present because they look archaeological, not because they are archaeological. They have what Holtorf describes as ‘pastness’ or a situation in which ‘it is the assumption of antiquity that matters, not its veracity’ (Holtorf 2013, 439).

### *Representations of Gender*

Of the seven case study protagonists, four identify and present as male, two identify and present as female, and one is of indeterminate gender-association. This is generally reflective of gendering of protagonist characters across video-games, with male identifying and/or presenting characters occurring more frequently than those who identify and/or present as female. (No protagonist, and no non-player characters, within the selected case study games represented as non-binary or outside of a male/female dichotomy.) Despite this being standard within video-games as a whole, it is not, however, reflective of studied representations of gender identification and presentation within archaeology itself (within the UK at least), in which, as of 2013 54% of practicing archaeologists presented as male, and 46% presented as female (Aitchison and Rocks-MacQueen 2014). Beyond whether archaeologists in games are represented as male or female is how that representation is skewed, visually and aesthetically, within the representation.

Though this thesis is not concerned primarily with an analysis of representations of gender in archaeological media, there are ethical ramifications for how video-game archaeologists embody gender norms. Due to the experiential nature of video-game archaeology (as discussed later in this chapter through the application of Heide Smith’s Susceptible Player Model), the player of a video-game archaeologist is embodied into the representation of the archaeologist as presented. The limitations put on those archaeological characters impact the limitations put on the player of those characters, and therefore impact how they are able to enact archaeology within the video-game.

Male characters within the case study games were never subjected to depictions of physical inadequacy or weakness in their representations. Nathan Drake, in *Uncharted 4: A Thief’s End*, was never represented as having any physical failings. The same is true

for Indiana Jones, who was able to escape multiple situations of physical peril through a combination of wit and strength. Within *Tombs & Treasure*, the only character to suffer a physical weakness in the face of a literal archaeological demon was not the main player-character, but his female companion. Female characters, however, were subjected to multiple instances of physical failure or bodily weakness.

Melissa, within *C14 Dating*, while a positive representation of female presenting archeologists in general, was noted within the narrative to be diabetic. Though this itself is not a failure, the narrative went out of its way to put Melissa in a situation where through her own excitement over participation in an excavation, she forgets to regulate her blood sugar and has to be rescued by male non-player characters. Melissa is then shamed for her physical reaction by other non-player character undergraduate students, and by her academic supervisor, who questions whether she should be allowed to continue to participate in the excavation. Lara Croft, of *Shadow of the Tomb Raider*, is subject to occasionally sexualized representations of body horror (i.e., the intentional use of graphic and psychologically disturbing violence to the human body) when the character dies in the course of the game because of player error. She is also shown intermittently to require the physical aid of her male companion, an inconsistency that disregards the entirety of the rest of play when he is absent and she is depicted as capable on her own.

This representation of male presenting characters as strong, and female presenting characters as inherently weak, reinforces stereotypes within archaeological fieldwork concerning male versus female abilities in the field. The 'cowboy' problem in archaeological practice has led to an overvaluing of physical strength as, 'popular representations of archaeologists reinforce a sense of shared identity that privileges certain masculine qualities – a hegemonic masculinity based on action, physicality, and strength' (Moser 2007, 254). By embodying players in a video-game archaeologist whose ability to complete their labor is gendered in this way, attitudes towards differences in male and female archaeologists are reinforced.

### *Representations of Sexuality*

Heteronormativity is, as with gender representation, a larger problem within video-games, but is particularly noticeable within the protagonists of the video-games that comprised the case studies for this project. Of the seven protagonists (again, exempting *Star Wars: The Old Republic*, where the multiplayer nature of the game does not dictate gender presentation or sexual preference), only one protagonist is not depicted as explicitly heterosexual. The heterosexuality of the protagonist is narratively included in *Indiana Jones and the Fate of Atlantis*, in *Tombs & Treasure*, and in *Uncharted 4: A Thief's End*. Indiana Jones (as discussed within the relevant case study in Chapter 6) has a heterosexual relationship with his female colleague and companion. The protagonist in *Tombs & Treasure's* involvement at Chichén Itzá (and thus his presence in the game) is due to his heterosexual relationship with his professor's daughter. In *Uncharted 4: A Thief's End*, Nathan Drake's heterosexual marriage is a key feature of the narrative, and his cis het wife is his companion for a portion of the game. *Quest for Quintana Roo* leaves the sexuality of its protagonist ambiguous. The sole example where the player is given agency embodying an archaeologist outside of heterosexual norming is *C14 Dating*. As the game is an otome, or Japanese-style dating simulator, the protagonist is given a series of potential partners. As Melissa, the player can be embodied through three potential non-queered heterosexual choices, through the choice of a lesbian partner, or through engagement with a partner in an asexual (but not platonic) heterosexual relationship.

### *Representations of Racial and Ethnic Diversity and Privilege*

Overwhelmingly, archaeologists within video-games are depicted as Caucasian. Within the case study games for this project, all protagonists are Caucasian, with the exception of the player-character within *Star Wars: The Old Republic*, where the player can choose from a number of alien species, as well as a range of more conventionally human options. Ethnicity is a harder qualification to get at, but of the known player character's ethnicities, Indiana Jones is canonically of Scots derivation, while Nathan Drake and Lara Croft are canonically English, though the former is American by

nationality. Based on her surname, Melissa Flores is potentially Latinx, but this is not addressed within the narrative, and so any conclusions as to intended representation are at best speculative.

The general 'whiteness' within video-game archaeologists is rooted in non-games representations of archaeologists as explorers in the vein of early antiquarians, usually of socio-economic means, and usually of Western European derivation. Even in characterizations where the narrative explicitly rejects placement of the player character into a monied class, such as Nathan Drake, or where the character rejects the advantages that their family's money provides, such as Lara Croft, there is still a privileging of privileged encounters with archaeology embodied in the design of the player character. The ability to travel to the locales depicted in video-game representations of archaeology, the ability to exist outside of the structures of a 9 to 5 job without negative personal, professional, or financial consequence, and the ability to engage in archaeology as a non-paid position all indicate a level of privilege that is beyond most people.

This privilege is, through video-games, a means of escapism for players and a means of connecting those players to their own privilege. Participation in video-game play rests on a foundation of privilege, both of disposable time and disposable income. Time spent engaged in play within video-games is time not spent in labor, and money spent on access to video-game play (through the purchase of hardware, software, and the increasingly necessary always-on high-speed internet connection that modern games require) is money potentially spent elsewhere on food, shelter, and the physical essentials of living. To be able to play a video-game is to be privileged, and the player characters provided for video-game players to enact that privilege are design choices that celebrate the exploration of privilege.

### Ethics of Representation via Narratological Direction and Narrative Choice

In considering narratively situated representations of archaeology, analysis was split between 1) an examination of the behaviors of archaeologists and 2) an examination of the narrative use of archaeology as a field. This led to 3) a final consideration of the relative impact of experiential play versus passive reception.

Of the seven case study games I considered, all of which contain archaeology and archaeologists as central narrative components, it is only within one of the video-games studied that an archaeologist actually engages in that most classic of archaeological practices, excavation. Outside of *C14 Dating*, excavation is simply not a behavior engaged in by any of the video-game protagonists. Excavation is not the narrative of archaeology that video-games portray, and understanding this is central to understanding the public's acceptance of unethical archaeology in video-games, as discussed later in this chapter.

A primary use of archaeology in video-games is to provide an othered landscape in which narratives of acquisition and exploration can occur. This landscape is defined by its oppositional relationship to the modern world. It must be recognizable, but foreign. It must be dangerous, but obstacles must be surmountable. It must be endangered, but savable. Its inhabitants (if there are any) must be resistant to outside influences, but must ultimately recognize the value of the protagonist as a force for their salvation, be that salvation spiritual (as in the case of *Shadow of the Tomb Raider*), physical (as in the case of *Tombs & Treasure* and *Indiana Jones and the Fate of Atlantis*), or economic (as in the case of *Quest for Quintana Roo*, *Star Wars: The Old Republic*, and *Uncharted 4: A Thief's End*.) While the landscape is archaeological in aesthetic, the narrative that plays out upon it is not concerned with archaeology itself.

Even *C14 Dating*, arguably the most ethically grounded representation of archaeology within the video-games I examined in my case studies, still utilizes archaeology within its narrative as a visual and narrative place-holder. The goal of *C14 Dating* is not to be the best archaeologist that the protagonist, Melissa, can be. It is to come out of the experience of an archaeological field-school with a new romantic (and potentially sexual) partner. The archaeology that is represented in *C14 Dating* is ethical, but the game itself could be located within a paleontological field school, or botanical field school, and the goal would be the same — it would not be to be the best paleontologist, or the best botanist, but to use the tools and setting of the paleontological or botanical academy to obtain a romantic partner. In light of this, it bears considering how play within archaeologically-themed and exoticized landscapes,

enacting narratives that are not centered in archaeology, embodied as an unethical archaeologist, and utilizing decontextualized artifacts in unethical and commodified ways, impacts views on archaeology.

When these varied forms of representation, ethical, visual, and narratological, are considered in total, the picture that they paint is one of archaeology used unethically to promote an agenda of entertainment that is profoundly racist, anti-science, and anti-intellectual. It is an agenda of entertainment that is divorced from the values that archaeology itself espouses to uphold through its stated ethical codes — stewardship of a shared human past, respect for past and present cultural communities, and the pursuit of knowledge for the betterment of all peoples. The question remains however, as to whether exposure to this upside-down, unethical version of archaeology has an impact on attitudes towards real-world valuations of archaeology and heritage. The following section of this chapter considers this question, drawing on public responses and theoretical models out of game studies to reach a conclusion that yes, there is an impact, and no, that impact is not positive.

## Impacts on the Public

### Contributions from Survey Data

The analysis generated through collected survey responses illustrates differences and intersections in public thought on representations of archaeology. It also illustrates that the impacts of those representations on a variety of publics are complex; this complexity is unsurprising considering the inherently co-mingled nature of player interactions with video-games as both worlds to inhabit and as experiences to engage in.

Video-games with archaeologically derived content and themes require players to exist in a state of liminality, as both experiential participants in an imagined reality, and as individuals whose responses to those realities are based in cultural values and biases from outside of it. In effect, archaeology in video-games asks players to be both actors and to react, to juggle that duality independently, and to do so while trying to remain

engaged in a state of play that requires navigating narrative and ludological elements that are themselves the product of invisible cultural influences and biases introduced by developers that players never encounter.

Central to these interactions are the ways in which video-games are now functioning as inputs for archaeological understanding amongst media consumers in general, and that inaccurate depictions of archaeology, archaeologists, and archaeologically derived content do not discourage users from consuming archaeological video-games. The inherent pseudoarchaeological bent of most 'archaeological' video-games is understood by the general public, and consumed regardless of its lack of grounding in authenticity, factuality, or ethical appropriateness. While there are examples of push-back against pseudoarchaeological content in films and television (Halmhofer 2018), similar consumer critique is not levied at video-games. Is it any wonder though that such critiques are not emerging from players, when just to engage in play they are asked to emotionally and intellectually rationalize so many cultural factors internal and external to the game at hand?

### Jonas Heide Smith's Susceptible Player Model and Archaeology

In order to understand how the cultural factors within a video-game (as expressed through narrative, aesthetics, and archaeological ethics) impact perceptions and behaviors towards archaeology and heritage in the non-virtual 'real' world, I considered existing models of interaction between game design and player behavior. Ultimately, Jonas Heide Smith's Susceptible Player Model (2006) proved most appropriate.

In his doctoral dissertation, Heide Smith outlines four models for discussing the relationship between game design and player behavior (Heide Smith 2006). These theories, which he posits are not mutually exclusive, seek to codify aspects of game studies that exist as givens, but not as articulated positions, within game studies related literature. Heide Smith's four proposed models include 1) the Susceptible Player Model, 2) the Selective Player Model, 3) the Active Player Model, and 4) the Rational Player Model. These models divide the implied player within video-games as to how they react to, and behave because of, their participation in video-games.

Of Heide Smith's models, the Susceptible Player Model is the most classic in terms of media studies and reception studies. It posits that the player's post game-playing behavior is impacted by two aspects within the game itself, either 1) through the narrative content within the game, or 2) through the reward structure set up to encourage player action within the game. It assumes a predictable set of behaviors will result from participation in the play of any particular video-game, and that those behaviors can be linked to the content within the game, encouraged by future play, or eliminated by the removal of play.

This model, in the context of game studies, is most often used (in practice if not in name) by those studying the relationship between out-of-game aggression and participation in the play of violent or graphic video-games (Anderson and Bushman 2002). Arguments concerning violence and aggression in games tend to focus on the first area of the Susceptible Player Model (Anderson and Dill 2000), that the narrative content within a game is a driver for post-game-play behavior. The concern with applying the Susceptible Player Model in this area of study is that aggression is not a single behavior, and cannot be pinpointed, even outside of studies involving games, to single incidences of cause, or to single causal agents. (If it could, our various systems of justice would, presumably, function quite differently.)

Though Smith explicitly rejects the Susceptible Player Model in the context of his own work, devoting his energies to a defense of the Rational Player Model (which entails the player being seen as an entity optimizing their outcome within the game as defined by the game's objective goals), the fact that it may not be the applicable model for studying aggression does not mean it is not potentially in play when looking at more one-to-one relationships of in-game representation and out-of-game reactionary behavior.

If a player's sole experiential encounter with archaeology for example, is through the replication of archaeology as play within video-games, there seems a higher chance that their behavior towards related areas, such as heritage sites and artifacts, will be impacted by that video-game's depictions of the discipline. If that player's experiential encounter with archaeology is ethically situated within what archaeologists would

consider inappropriate ethical practice, then their reaction to heritage sites and artifacts seems more likely to be skewed towards acceptance and recreation of that unethical practice.

In considering the second aspect of the Susceptible Player Model, that a player's behavior is impacted by the reward structure within a video-game, this also appears to apply in the case of archaeologically themed games. The reward mechanism within video-games, as related to archaeology, is skewed towards the destruction of heritage sites, the looting of artifacts, and participation in black market artifact sales. None of these in-game rewards are ethically sound archaeological practice. As evidenced within the case studies in this thesis, as detailed in Chapter 6, it is the norm for these unethical archaeological practices to drive rewards within video-game narratives, within video-game progression, and within external and public trophy and recognition systems for video-game players. Video-games implicitly and explicitly encourage looting and commodification through their combined narratological, ludological, and public reward systems, and according to an application of the Susceptible Player Model, this links the receipt of these rewards with similar behaviors outside of play.

### Public Understandings of Archaeological Ethics

For those who identified as video-game players, but not as archaeologists, there was an assumption of an understanding of archaeology, and an assumption of dominance over whether authenticity was important in video-games. Alongside this was a generalization that while archaeology is interesting to have as a feature (either aesthetically or narratologically) in games, archaeologists as professionals have no more right to be upset or concerned about how archaeology is represented in games than any other profession has as to how their labor and related areas are depicted. The logical error in this judgement, however, is that for most depicted professions, outside of games players are not likely to encounter situations where re-creating those inaccurate behaviors can occur without consequence.

For example, while the job of being a police officer (mentioned by survey respondents as an example of a characterization found in video-games) may not be

represented accurately in video-games, pretending to be a police officer outside of a video-game has clear and demonstrable negative effects for a player. Consequences occur, as the illegality of pretending to be law enforcement is met with the force of the law. Re-enacting video-game depictions of police behavior outside of a video-game does not have the potential to typically bring monetary enrichment to a video-game player, and is typically more destructive to the player themselves than to any shared public resources or cultural heritage. Pretending to be an archaeologist outside of a video-game, however, can result in monetary enrichment through looting and commodification, and can result in the destruction of shared public resources, such as built heritage and heritage landscapes.

For those who identified as video-game players and as archaeologists, the impact of consumption of video-games created different, but no less troubled assumptions. This group of respondents rightly assumed an understanding of archaeology, but unfairly assumed dominance over the concept of archaeology as a whole, with an attitude of denigration towards other video-game players who do not possess professional archaeological training. This denigration largely came across via the reactions of video-game playing archaeologists to other video-game players, and through an assumption that these non-archaeologists could not possibly recognize the inaccuracies and issues of authenticity surrounding representations of archaeology and archaeologists in video-games. There was a general attitude of concurrent dismissiveness as to these issues of inaccuracy and authenticity, with archaeologists indicating it does not matter if games show unethical archaeological practices, as the non-archaeological public does not understand or care about archaeological ethics to begin with. This was in contrast to archaeologists who do not play video-games, who identified often and emphatically what was represented incorrectly in video-games, and had definite opinions on depictions of ethical breach. In effect, archaeologist video-game players showed a desire for games to represent more ethically sound archaeology for their own enjoyment, but actively rejected the need for ethical representation to be demonstrated to non-archaeologists.

On the whole, the non-archaeologist video-game playing public recognize conceptually that there are ethical and unethical behaviors related to archaeology. In broad strokes, looting, artifact theft, and heritage destruction are the most commonly recognized unethical practices (see Appendix B), and the difference between an archaeologist operating in a research context versus an individual operating for personal profit is understood. This is, however, only recognized at the broadest level, and there is general confusion over individual land-owner rights to material culture found on private property, and how it differs between countries. While the Portable Antiquities Scheme in the United Kingdom was mentioned multiple times as a positive enabler of ethical control in archaeology, NAGPRA in the United States was missing from public comment, and countries outside of the United Kingdom and the United States (which are more often depicted in video-games containing archaeology) were unrecognized for having their own legislation and protective processes regarding artifact acquisition and heritage site designation.

### The Value of Public Recognition of Archaeological Ethics

A question that arose during the survey analysis was not whether the public recognize that archaeology in video-games as presented is unethical, but whether it is *important* for them to recognize it. Does the recognition that the depictions are unethical make a difference if the representation is not going to change, and if players indicate that despite the representation being unethical, they are going to engage with those unethical depictions? Under Heide Smith's Susceptible Player Model, recognizing the representational issue is not important. The only thing that is important is engaging with it, as engagement drives post game-play behaviors. This is where a model out of game studies, while theoretically valid, becomes difficult to reconcile ethically from a perspective out of archaeology.

That a recognition that a representation is unethical does not change a desire for engagement with that recognition in the context of video-game play creates a problematic narrative of public engagement for archaeologists. In this narrative, archaeologists are asked to willfully disengage with the process of advocating for a

communication of archaeological ethics with the public, because the public has already made clear their preference for engagement with a known unethical depiction. An additional complication is that this depiction is being created outside of the discipline by an industry that profits from archaeologically derived content, but that shows no indication of seeking out archaeological knowledge-producers in anything but the most cursory of consultation-based relationships to create representations and to address misrepresentations.

This non-engagement by archaeologists is also problematic as it effectively removes player agency that might manifest through increased education of the impacts of experiential play with unethical archaeologies. Video-game players not being given a choice between ethical and unethical depictions of archaeology, and a lack of attention to the issue by archaeologists, is a statement of acceptance of any impacts that occur.

## CHAPTER 8: CONCLUSIONS, FUTURE WORK, AND CRITICAL CONSIDERATIONS

## Conclusions

The chief aim of this project was to attempt to locate archaeology in video-games in a context of their influence on multiple publics, and to determine whether this influence was ultimately positive or negative. While on a personal level as an archaeologist and a video-game player and designer, I hoped to identify video-games containing archaeology as a positive influence on attitudes towards archaeology and heritage, that unfortunately was not the case.

An examination of the public's views on archaeology via video-game play illustrated a deep divide between perceptions of archaeologists by video-game playing publics, and perceptions of video-game playing publics' views on archaeologists by archaeologists themselves. Archaeologists were found to underestimate the video-game playing public's ability to understand the ethical appropriateness of video-game representations of archaeologists, and video-game playing publics were found to understand quite well the ethics of the representations they consume, but ultimately, were found not to care. This raises questions about what archaeology should do, as a discipline, as a counter.

As a discipline, we cannot expect or assume that actions leading to change will come from anywhere other than our own efforts. Attempting to change the video-game industry is currently outside of our ability to facilitate change, as for financial reasons, that industry has no incentive to provide more ethical representations of archaeology – what they are offering is fulfilling their mandate as an industry, to sell entertainment products. Our mandate as archaeologists, meanwhile, as expressed in our codes of ethics, is the stewardship and elucidation of the past. Until as archaeologists we can provide a financial incentive to the video-game industry to change, they will not. We must determine and assert ways in which we can provide value to that industry, through what we can offer as a discipline that is unique and implementable within video-games.

The ramifications of past lapses in archaeological ethics are prominently on display via representations of archaeology and archaeologists in video-games. Video-games show the worst of the historical practices and attitudes of the discipline, and though the video-game playing public may understand that such behaviors are unethical, they

continue to be the norm in entertainment products, propagating the discipline's past as a bad actor. While our existing ethical codes have made attempts to counter these behaviors within our own discipline, as evidenced in this thesis there are still gaps in what and how we regulate ourselves. The solution I advocate is to immediately begin the process of reassessing existing codes of archaeological ethics to be future-forward in their thinking. They should consider archaeology not just as it is, but as it may be, with a focus on discussions of how digital practice is located within the discipline. Ultimately, our ethical codes should be more than what they are right now -- aspirational checklists of behaviors responding to the past, but not considering the future.

## Cadbury UK and the Gamification of Looting

Two weeks before I was due to hand in this thesis, I watched the problems I'd been considering regarding the gamification of looting and archaeological ethics play out on a national level via social media. Cadbury UK, the chocolate company, created an Easter promotion that encouraged children to 'go on a real treasure hunting adventure' and to 'explore the UK's top treasure hotspots' (Christian 2019; Gibbon and Okell 2019; Weaver 2019). The treasure hunt created by Cadbury involved several protected and listed archaeological and heritage sites, some in the UK, and some in the Republic of Ireland. The promotion was aimed at families, and suggested that metal detecting and locating 'treasure' at heritage sites were a good activity the entire family could enjoy together.

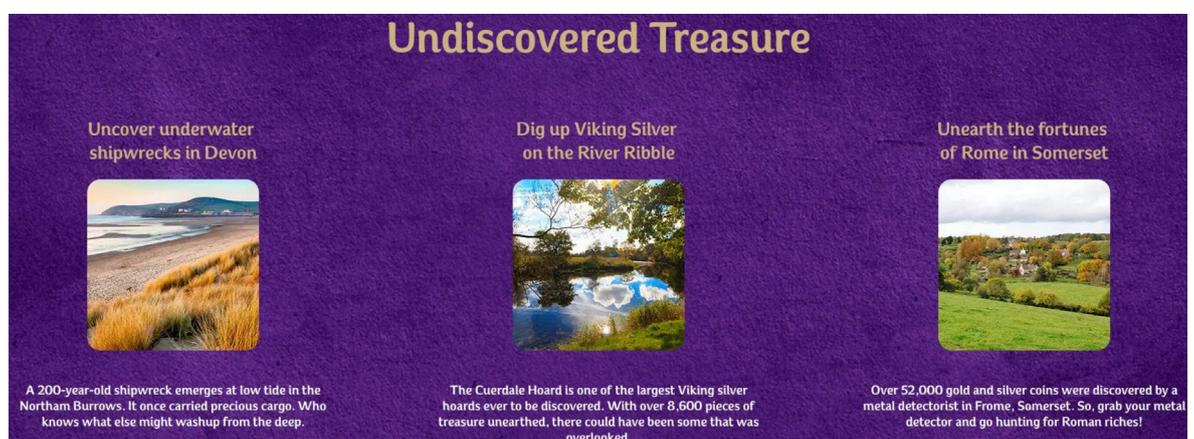


Figure 73. Cadbury UK launched a promotional campaign that encouraged looting of listed sites and heritage landscapes.

This promotion was not received well by professionals within the archaeology and heritage sector (Hicks 2019; Johnston 2019; Tierney 2019). Cadbury's game would have seen participants in violation of multiple laws, including the Ancient Monuments & Archaeological Areas Act of 1979, and the Treasure Act 1996. It also would have seen participants committing trespass, in some cases, and searching for treasure in dangerous locations, such as a bog, in others.

While pressure from the archaeological public and from organizations such as English Heritage resulted in Cadbury's withdrawal of the promotion, that it occurred at all should be of concern to the heritage sector. This was not Cadbury's first attempt at a treasure hunt. The company held a similar promotion in 1983, wherein certificates were buried across the United Kingdom and the public had to solve clues to find the locations where they could be found; each certificate could be redeemed for a solid gold egg (Shaw 1983). The 1983 promotion was cancelled after it spawned a wave of illegal digging across archaeological and heritage landscapes (Cook 2012).

What the 2019 promotion by Cadbury illustrates is 1) that institutional memory is short, and corporations cannot be relied upon to make choices that are in the best interest of cultural heritage, and 2) the combination of looting and a gamified element of play is normalized enough within the public arena that promotions like Cadbury's can pass through presumably multiple levels of implementation and approval without triggering a response that such promotions have consequences. Nowhere in the process of creating, implementing, and deploying the promotional materials, which included websites, social media accounts, and in-store displays (Figure 73), was the process paused or stopped, even though elements of the campaign encouraged the public to commit crimes. If such a clear-cut case of illegality was encouraged, it appears hopeless that less illegal, but still unethical, interactions with heritage via gamification can be countered. As I will discuss in this final chapter, the changes that I have seen within archaeology itself during the course of this research have not yet filtered into public consciousness, and as such, issues such as the Cadbury situation continue to occur.

## Reflections

Reflecting on the work I undertook on this project, it seems important to consider the changes that have occurred during the process. As I argued in Chapter 5, ethical codes should be living documents, and organizations should have mechanisms in place to make changes and additions to those codes, as the landscape of practice itself is changing and fluid. During the time I have been conducting this research for my PhD, several organizations which I wrote about in this document have undertaken this process of change and addition. The Society for American Archaeology has convened a task force to consider substantive changes to their codified ethical principles, an action undertaken after the current ethics committee (of which I am a member) conducted a full review of their existing ethical codes. The Register of Professional Archaeologists has just begun a comment process with members to consider changes to their ethical codes: these changes will be the first since the organization's inception in 1998. The Register of Professional Archaeologists has also collaborated with the Chartered Institute for Archaeologists on a web-based database of archaeological codes of ethics (Register of Professional Archaeologists 2019) and resources related to archaeological ethics and has only recently put out a call for the second job post related to its continuous maintenance. (Despite my own interest in archaeological ethics, however, I question the need for this database, as it remains unclear who it is meant to serve, and in what capacity.) The Computer Applications & Quantitative Methods in Archaeology organization has created their first ethical code, and established ethics officer posts to adjudicate concerns and complaints. I was a member of the working group that established that code and am one of the inaugural group of ethics-focused officers. So, while there are continuing problems, such as the Cadbury situation, the discipline itself is taking action internally to continue to define and refine what it means to be an ethically practicing archaeologist, though it continues to do so through the mechanics detailed in Chapter 5, formalized written codes of ethics that are, for the most part, aspirational, and not adjudicated.

The field of archaeogaming has seen changes during the period of my research as well. In 2016, two months after beginning my PhD, the first dedicated archaeogaming

conference, the Interactive Pasts Conference, was held at the University of Leiden (Value Foundation 2019a). The researchers convening for that first conference numbered about 25 and included myself and several others who I have cited within this thesis, including Tara Copplestone and Andrew Reinhard, both also from the University of York. Since that time, the number of researchers focusing on archaeogaming has grown, and there have been dedicated sessions at multiple major conferences, including conferences for the Society for Historical Archaeologists, the European Association of Archaeologists, and the Computer Applications & Quantitative Methods in Archaeology (Society for Historical Archaeologists 2017; European Association of Archaeologists 2017; Computer Applications & Quantitative Methods in Archaeology 2018). There has also been a second Interactive Pasts Conference (Value Foundation 2019b), multiple workshops, two dedicated books (Mol et al., 2017; Reinhard 2018), and a growing literature of published articles (e.g., Aycock and Copplestone 2018; Flick et al., 2017; Graham 2016; Meyers Emery and Reinhard 2015). The research area has grown to encompass new areas of consideration and has begun to appear as a desired focus in job advertisements and academic postings. Despite this, the sub-discipline has demonstrable issues that may impact its continued existence. At this point, archaeogaming projects have been small-scale, and have not been subject to evaluation, or to external critique from those working outside of the field itself. The field tends towards self-congratulation, and despite publicly welcoming new researchers, remains insular and prone to circular patterns of citation. There is a critical self-reflection that is absent in the sub-discipline as a whole, which I would argue is due to a general lack of ties to other fields of practice or inquiry. Until these issues are resolved, the growth of archaeogaming is artificial.

It remains to be seen whether this area of research will persist beyond the interest of the current generation of scholars, many of whom are in the early stages of their careers. There are already hints that some aspects of archaeogaming are being subsumed into the larger scholarship on digital archaeology, my own work included, and Reinhard, who coined the phrase 'archaeogaming' has indicated he no longer sees his own research as representative of that term (personal communication). For my part, though the terminology may fade out of fashion, I continue to believe video-games

and immaterial places of play are important areas in which to conduct research on understanding the public's interaction with cultural heritage and the archaeological past, as they provide a uniquely experiential venue.

## Next Steps

As a post-project coda, there are a few areas I would suggest for potential future research related to archaeological ethics, digital archaeology, and video-games. Some of these suggestions come out of questions that arose in the course of the production of this thesis, some come out of the development of the sub-discipline of archaeogaming that occurred during the writing-up of this thesis, and some come out of changes in the codification of archaeological ethics that occurred (in some part) due to work conducted on this thesis.

The question that I was unable to answer that continues to trouble me is how to bridge the divide between game development studios and archaeology as a discipline. While anecdotal and conventional wisdom leans towards shifting production of video-games containing archaeology and archaeologically-derived content from major development studios to independent, archaeology associated studios, as discussed in Chapter 1, there is a gap in skills and market infrastructure that makes such a wide-scale change unlikely.

The answer may lie in changes in educational programs at the undergraduate level that encourage coding and related skills development via video-game creation (e.g. Twine and Unity) being tied to programs that emphasize both an appreciation for, and a rigor in, social science and humanities-based research such as archaeology and anthropology. Though the implementation of such a program is currently outside of my own ability to implement, a university partnership between departments does not seem unfeasible, at least for small-scale testing and evaluation. These initiatives may ultimately come to lie within Digital Humanities.

Archaeogaming itself may hold the answer, as the sub-discipline has grown since the inception of my research from a quite niche area of study to an almost

normalized area of practice. In order to do so, however, it will need to become more robust, more outward-facing, and more self-critical. Archaeogaming will need to assert its connections to larger archaeologies and communities of practice, which includes an acknowledgement that many of its research aims have been, and continue to be, studied in parallel in game-studies and digital humanities.

There is clearly more work to be done to understand the feedback loop between archaeology, the non-archaeological public, and the video-game and digital entertainment industries. It is my hope to continue to explore this area in the future, and to promote research outputs outside of traditional journal formats (e.g., through co-produced experiences with the public in museums, galleries, community spaces, and virtual worlds and video-games themselves) in order to illustrate the feedback loop for the experiential process that I believe it to be.

## Personal Critique

In light of the critiques made within this chapter concerning archaeogaming, a field of practice with which I have publicly associated myself, it seems critical that I also engage in self-critique regarding my work within this area, and my research overall. No project is perfect, and no research is perfect, and while I maintain that the work I have done in this thesis has merit, both as an academic endeavor and for the benefit of archaeology as a discipline, were I to begin this project again, there are ultimately changes I would make in terms of theoretical focus, methodology, and implementation.

### Theoretical Focus

Due to archaeogaming's relative infancy as a sub-discipline, my early endeavors in determining a theoretical approach in this research project were by necessity interdisciplinary in nature, as the sub-discipline had yet to establish a solid grounding within archaeology itself. (As noted earlier in this chapter, it has still yet to do so.) My early thinking in conceptualizing archaeology in video-games was primarily out of player reception models in game studies, and out of philosophy, specifically related

to anti-realism and the construction of reality. While those areas proved productive in early conceptualization, they ultimately failed to address issues of materiality, which became a key focus as I interrogated existing codes of archaeological ethics. The deep dive into examining literature related to game studies and to philosophical reality did not prove productive in actually analysing my data, or in contextualizing that data in an archaeological frame. The time spent with these two areas of literature could have been better used focusing on materiality within archaeology itself, an area in which I ultimately needed more, and had less time to absorb.

## Methodology

Though my competency with digital tools and methods has grown in leaps and bounds over the past three years, choices based on my skillset were made early in this project which influenced how my research was conducted and how my data was analysed. Were I to conduct this project again, I would make changes to: 1) my use of software packages for analysis, 2) my use of NVivo for textual coding, 3) my recording practices, and 4) questioning within my survey.

Unfortunately, as regards the dataset I have collected is that at the time of analysis, I did not have the skillset to interrogate the data through sentiment analysis. My methodology, and attendant toolset, had to be cemented early on in order for data collection to begin, and at the time, I did not have the technical skills or grounding in order to conduct an analysis of survey responses via sentiment analysis. Time constraints did not allow me to go back to survey data once I had been trained and educated in this method, which I think would have allowed me to obtain more nuance from survey responses. The same analytic process would have been useful in interrogating existing archaeological codes of ethics as well. As the dataset exists, it is my hope in future research to be able to apply this method, and to compare it to my results obtained through more traditional textual analysis.

I would also reconsider my use of the NVivo suite of software for textual analysis. Though this software was recommended by the university, and though a robust body of literature exists concerning its use, I found the software itself impeded aspects of my

analysis. It was unforgiving of early mistakes in coding and organization, which resulted in having to recode large sections of my collected texts. It also had a steep learning curve, and few tutorials for the latest version of the software, meaning that some of its potentially deeper features were undocumented, and could not be used in a way that I felt comfortable with – the deeper features could simply not be validated as analytical tools. Ultimately, the analysis I conducted via NVivo could have been more easily completed via an analog process, not a digital one.

As an additional change, I would persist in my use of digital recording methods. The workflow I created of custom recording forms, which fed into databases, which could then be imported into tools like NVivo (or used in sentiment analysis, as mentioned), was a positive step in creating a replicable methodology for researchers working in video-games and immaterial places of play. I discarded this method not for technical reasons, but because I did not build in the necessary features to allow for recording in a more autoethnographic way, which I found personally necessary to work out my own bias. This digital workflow, had I the opportunity, could be modified to include autoethnographic recording, and to output to public formats such as blogs and websites. Time, always a limiting factor in research, did not allow me to make the necessary changes during the data collection process.

Finally, had I the opportunity to do the project again, there are changes I would make to the questions I asked in my survey, and to the organization of the survey. As it stands, it did not ask questions about areas that ultimately came to be important in my work, namely the ethics of digital archaeology, and how archaeologists utilize digital tools and methods within their research. Further clarification on both of those topics might have allowed me to drill down further into understanding how archaeologists relate to their own representations, and how they conceptualize their expertise in relation to representations of the field. The survey was too focused on the video-game aspect of my research, and not enough on the digital archaeology aspect of my research, as until late in the process, I was unable to articulate how I saw those two areas weighing on one another.

Ultimately, all of the changes that I would make come back to technical aptitude and the ability to modify my practice to encompass new technological approaches and methods. The scale of what I was attempting to do during this research project left me slender margins in terms of time management, which locked me in to approaches that while sound, could have been improved upon.

Archaeological Ethics, Video-Games, and Digital Archaeology:

A Qualitative Study on Impacts and Intersections

Volume 2 of 4: Appendix A, B, C

Laura Meghan Dennis

PhD

University of York

Archaeology

April 2019

# Volume 2: Table of Contents

Appendix A.....297

Appendix B.....362

Appendix C.....485

# APPENDIX A: SURVEY REPORT

<p><b>Block: Project Information (1 Question)</b>  <b>Standard: Consent (4 Questions)</b></p>
<p><b>Branch: New Branch</b>  <b>If</b>                  If I confirm that I have read and understand the description of this project. No Is Selected                  Or I understand that my participation is voluntary and that I may withdraw my contribution at any po... No Is Selected                  Or I agree to take part in the internet-based survey portion of this project. No Is Selected                  Or I am of legal age to consent to participate in this survey, based on consent laws within my count... No Is Selected</p>
<p><b>EndSurvey: Advanced</b></p>
<p><b>Block: Demographics (4 Questions)</b>  <b>Standard: Engagement (1 Question)</b></p>
<p><b>Branch: New Branch</b>  <b>If</b>                  If Do you consider yourself? An archaeologist Is Selected</p>
<p><b>Standard: Archaeologist Specific Questions (13 Questions)</b>  <b>Standard: Archaeology Questions (11 Questions)</b>  <b>Block: Closing Section (1 Question)</b></p>
<p><b>EndSurvey: Advanced</b></p>
<p><b>Branch: New Branch</b>  <b>If</b>                  If Do you consider yourself? A person who plays video-games Is Selected</p>
<p><b>Standard: Video-Gamer Specific Questions (16 Questions)</b>  <b>Block: Archaeology Questions (11 Questions)</b>  <b>Block: Closing Section (1 Question)</b></p>
<p><b>EndSurvey: Advanced</b></p>
<p><b>Branch: New Branch</b>  <b>If</b>                  If Do you consider yourself? Both an archaeologist and a person who plays video-games Is Selected</p>
<p><b>Standard: Archaeologist Video-Gamer Specific Questions (23 Questions)</b>  <b>Block: Archaeology Questions (11 Questions)</b>  <b>Block: Closing Section (1 Question)</b></p>
<p><b>EndSurvey: Advanced</b></p>
<p><b>Branch: New Branch</b></p>

**If**  
**If Do you consider yourself? Neither an archaeologist nor a person who plays video-games Is Selected**

**Standard: Non-Archaeologist Non-Gamer Specific Questions (1 Question)**  
**Block: Archaeology Questions (11 Questions)**  
**Standard: Closing Section (1 Question)**

**EndSurvey: Advanced**

Page Break

---

---

**Start of Block: Project Information****Q1.1 Thank you for your interest in the Archaeogaming and Ethics Project.****Project Background**

This project is located within the archaeological sub-field of archaeogaming, which is the use of video-games and online worlds to study material culture — the objects and buildings that tell us about past peoples. Because video-game cultures are created by people in the real world, there are connections between real world culture and objects, and the culture and objects within video-games. Archaeogaming researchers study the cultures of the real world, the cultures created within video-games, and the objects and artifacts of those video-game located cultures.

**About Archaeogaming and Ethics**

This project is being conducted by L. Meghan Dennis, a PhD researcher in the Department of Archaeology at the University of York. It has been reviewed and approved by the Arts and Humanities Ethics Committee (AHEC). Meghan is supervised by Dr. Sara Perry.

**Participation Requirements**

The purpose of the online survey is to understand the ways in which participation in archaeology via video-games influences perceptions of archaeology and archaeologists outside of games. It also seeks to understand how those perceptions influence attitudes and behaviors towards archaeological and heritage sites outside of games. You will also be provided with opportunities to identify areas where you feel that further support would be useful and to indicate your interest in participating in other project activities.

**Data Protection and Participant Confidentiality**

This project is committed to maintaining participant privacy and confidentiality. All data collected during the project is subject to data management security procedures, designed to provide anonymity for respondents.

The online survey is being conducted using Qualtrics™ software, and uses Transport Layer Security (TLS) encryption (also known as HTTPS) for all transmitted data. All response data are anonymized and encrypted, and no IP addresses are transmitted or stored during the submission process. All documents will be stored in password-protected and encrypted media. Files will be securely stored for 10 years and will then be destroyed.

**Data Usage**

The data from the online survey will be utilized in dissertation proceedings scheduled for completion in December 2019. It may be used in additional outlets related to the main dissertation aim.

**Further Information**

Further information about archaeogaming and ethics can be found on the project website [www.archaeoethics.com](http://www.archaeoethics.com).

Alternatively, please email the project researcher at [arch543@york.ac.uk](mailto:arch543@york.ac.uk).

**End of Block: Project Information**

---

**Start of Block: Consent**

Q2.1 I confirm that I have read and understand the description of this project.

- Yes (1)
  - No (2)
- 

Q2.2 I understand that my participation is voluntary and that I may withdraw my contribution at any point up until final submission of my survey responses. (Closing the survey discards your responses.)

- Yes (1)
  - No (2)
- 

Q2.3 I agree to take part in the internet-based survey portion of this project.

- Yes (1)
  - No (2)
- 

Q2.4 I am of legal age to consent to participate in this survey, based on consent laws within my country.

(Consent laws vary between countries. A suggested resource to determine your legal age to consent to research can be found via the United Nations [Conventions on the Rights of a Child](#).)

- Yes (1)
- No (2)

End of Block: Consent

---

Start of Block: Demographics

Q3.1 With what gender or genders do you identify?

---

---

---

---

---

Q3.2 With what ethnicity or ethnicities do you identify?

---

---

---

---

---

Q3.3 What is your current age?

---

Q3.4 What is the highest degree or level of school you have completed?  
(If you are currently enrolled, what is the highest degree you have received?)

- No schooling completed (1)
- Nursery school to 8th grade (2)
- Some high school, no diploma (3)
- High school graduate, diploma or the equivalent (for example: GED) (4)
- Some college credit, no degree (5)
- Trade/technical/vocational training (6)
- Associate degree (7)
- Bachelor's degree (8)
- Master's degree (9)
- Doctoral degree (10)

**End of Block: Demographics**

---

**Start of Block: Engagement**

Q4.1 Do you consider yourself?

- An archaeologist (1)
- A person who plays video-games (2)
- Both an archaeologist and a person who plays video-games (3)
- Neither an archaeologist nor a person who plays video-games (4)

**End of Block: Engagement**

---

**Start of Block: Archaeologist Specific Questions**

Q5.1 How would you categorize your current primary engagement with archaeology?

- As a government or agency archaeologist (through employment with a governmental agency) (7)
- As a contract archaeologist (through consulting/cultural resource management/cultural heritage management/commercial units) (1)
- As an academic archaeologist (through teaching or an educational institution) (2)
- As a student (at any level) (3)
- As a leisure activity (4)
- As a community participant (5)
- Other (6) \_\_\_\_\_

-----  
Page Break

Q5.2 How central to your personal identity is your participation in archaeology?

- My role as an archaeologist influences most aspects of my life. (1)
- My role as an archaeologist is important to me, but I don't make it the center of my life. (2)
- My role as an archaeologist is inconsequential to my life outside of direct working hours. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break

Q5.3 During your time as a student, did you receive any formal training in ethics as related to archaeology?

- I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as an elective portion of my undergraduate degree. (1)
- I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as a required portion of my undergraduate degree. (8)
- I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as an elective portion of my postgraduate degree. (4)
- I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as a required portion of my postgraduate degree. (9)
- I received training as a one-off unit or single lecture while an undergraduate. (2)
- I received training as a one-off unit or single lecture while a postgraduate. (5)
- No, I did not receive any training in ethics as related to archaeology. (3)
- Other (7) \_\_\_\_\_

---

Page Break

Q5.4 As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

---

---

---

---

---

-----  
Page Break

Q5.5 Do you belong to any professional archaeological organizations with a Code of Ethics or Code of Conduct? (Examples include, but not are limited to, the Society for American Archaeology, the European Association of Archaeologists, and the Register of Professional Archaeologists.)

- Yes (1)
- No (2)
- Not currently, but I was previously a member. (3)

-----  
Page Break

---



Q5.6 Have you ever encountered instances of looting, heritage destruction, or archaeological theft in your archaeological practice?

Yes (1)

No (2)

-----  
Page Break

Q5.7 How much of an impact do you think representations of archaeologists in video-games have on the average video-game player?

- Lots, the average player believes video-game archaeologists are representative of real archaeologists. (1)
- Some, the average player believes some aspects of video-game archaeologists are representative of real archaeologists, but some aspects are not. (2)
- None, the average player does not believe video-game archaeologists are representative of real archaeologists at all. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

Q5.8 Based on your exposure to video-games, are representations of archaeologists in video-games accurate?

- Yes (1)
- No (2)
- It doesn't matter. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

Q5.9 Should representations of archaeologists in video-games be changed or modified?

- Yes (1)
- No (2)
- Other (3) \_\_\_\_\_

*Skip To: Q5.11 If Q5.9 = No*

Page Break \_\_\_\_\_

Q5.10 What aspect of representations of archaeologists in video-games should be changed or modified?

- The science of archaeology (1)
- The business of archaeology (2)
- The research of archaeology (3)
- The ethics of archaeology (4)
- The methodology of archaeology (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q5.11 Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.

Yes (1)

No (2)

---

Q5.12 Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.

Yes (1)

No (2)

---

*Display This Question:*

*If Q5.11 = Yes*

*Or Q5.12 = Yes*



Q5.13 What is your email address? (This will be used to contact you concerning future opportunities.)

\_\_\_\_\_

**End of Block: Archaeologist Specific Questions**

---

**Start of Block: Archaeology Questions**

Q6.1 Archaeology is a science.

Agree (1)

Disagree (2)

I'm not sure. (3)

Other (4) \_\_\_\_\_

---

Page Break

---

Q6.2 Participation in archaeology requires education at the university level.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.3 Anyone can be an archaeologist.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.4 Historical objects or artifacts should belong to the person who found them.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

Q6.5 Museums are the best place for historical objects or artifacts.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.6 You should be allowed to dig up historical objects or artifacts on your own property.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.7 Archaeologists keep the historical objects or artifacts they find.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.8 Archaeology is all about making money.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.9 Archaeologists should be allowed to keep the objects they find.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (16) \_\_\_\_\_

---

Page Break

Q6.10 Archaeology is dangerous.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q6.11 Most archeology takes place in exotic locations.

- Agree (1)
- Disagree (2)
- I'm not sure. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

End of Block: Archaeology Questions

---

Start of Block: Closing Section

Q7.1 Is there anything else related to archaeology and video-games that you would like to share?

---

---

---

---

---

End of Block: Closing Section

---

Start of Block: Video-Gamer Specific Questions

Q8.1 How central to your personal identity is your participation in video-games?

- My participation in video-games influences most aspects of my life. (1)
- My participation in video-games is important to me, but I don't make it the center of my life. (2)
- My participation in video-games is inconsequential to my life outside of the direct time I'm playing. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break

---

Q8.2 Have you played any of the following video-games, specifically?

- Tutankham (Arcade, 1982) (1)
- Quest for Quintana Roo (Atari 2600, 1983) (2)
- Indiana Jones and the Fate of Atlantis (PC, 1992) (3)
- Tombs & Treasure (Nintendo Entertainment System, 1989) (4)
- Tomb Raider (PlayStation, 1996) (5)
- Star Wars: The Old Republic (PC, 2011) (6)
- Uncharted 4 (PlayStation 4, 2016) (7)
- C14 Dating (PC, 2016) (8)
- Never Alone (Multiple, 2014) (9)
- I have not played any of the listed games. (10)

*Skip To: Q8.4 If Q8.2 = I have not played any of the listed games.*

Page Break

---

Q8.3 Would you be willing to further discuss the listed game(s) you played? (If so, please provide a valid email address in the box below.)

Yes (1) \_\_\_\_\_

No (2)

-----  
Page Break \_\_\_\_\_

Q8.4 Have you played any video-games set in the Indiana Jones universe?

Yes (1)

No (2)

*Skip To: Q8.6 If Q8.4 = No*

Page Break

---

Q8.5 What aspects of the Indiana Jones video-games led to your decision to play a game set in that franchise?

- The connection to the films (1)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- Other (5) \_\_\_\_\_

---

Page Break

Q8.6 Have you played any video-games set in the Tomb Raider universe?

Yes (1)

No (2)

*Skip To: Q8.8 If Q8.6 = No*

Page Break

---

Q8.7 What aspects of the Tomb Raider video-games led to your decision to play a game set in that franchise?

- Lara Croft's physique (7)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- The desire to play a woman protagonist (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q8.8 Have you played any video games set in the Uncharted universe?

Yes (1)

No (2)

*Skip To: Q8.10 If Q8.8 = No*

Page Break

---

Q8.9 What aspects of the Uncharted video games led to your decision to play a game set in that franchise?

- Nathan Drake's physique (1)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- Other (5) \_\_\_\_\_

---

Page Break

Q8.10 Have video games ever influenced your decision to visit a historical or heritage site?

Yes (1)

No (2)

-----  
Page Break \_\_\_\_\_

Q8.11 Are representations of archaeologists in video games accurate?

- Yes (1)
- No (2)
- It doesn't matter. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q8.12 Should representations of archaeologists in games be changed or modified?

- Yes (1)
- No (2)
- Other (3) \_\_\_\_\_

*Skip To: End of Survey If Q8.12 = No*

Page Break \_\_\_\_\_

Q8.13 What aspect of representations of archaeologists in video games should be changed or modified?

- The science of archaeology (1)
- The business of archaeology (2)
- The research of archaeology (3)
- The ethics of archaeology (4)
- The methodology of archaeology (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q8.14 Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.

Yes (1)

No (2)

---

Q8.15 Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.

Yes (1)

No (2)

---

Page Break

Display This Question:

If Q8.14 = Yes

Or Q8.15 = Yes



Q8.16 What is your email address? (This will be used to contact you concerning future opportunities.)

---

**End of Block: Video-Gamer Specific Questions**

---

**Start of Block: Archaeologist Video-Gamer Specific Questions**

Q9.1 How would you categorize your current primary engagement with archaeology?

- As a government or agency archaeologist (through employment with a governmental agency) (7)
- As a contract archaeologist (through consulting/cultural resource management/cultural heritage management/commercial units) (1)
- As an academic archaeologist (through teaching or an educational institution) (2)
- As a student (at any level) (3)
- As a leisure activity (4)
- As a community participant (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q9.2 How central to your personal identity is your participation in archaeology?

- My role as an archaeologist influences most aspects of my life. (1)
- My role as an archaeologist is important to me, but I don't make it the center of my life. (2)
- My role as an archaeologist is inconsequential to my life outside of direct working hours. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break

Q9.3 How central to your personal identity is your participation in video-games?

- My participation in video-games influences most aspects of my life. (1)
- My participation in video-games is important to me, but I don't make it the center of my life. (2)
- My participation in video-games is inconsequential to my life outside of the direct time I'm playing. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break

Q9.4 During your time as a student, did you receive any formal training in ethics as related to archaeology?

I received training as a course (consisting of multiple days of instruction) while an undergraduate. (1)

I received training as a course (consisting of multiple days of instruction) while a postgraduate. (4)

I received training as a one-off unit or single lecture within a larger, or more broadly based archaeology or anthropology course while an undergraduate. (2)

I received training as a one-off unit or single lecture within a larger, or more broadly based archaeology or anthropology course while a postgraduate. (5)

No, I did not receive any training in ethics as related to archaeology. (3)

---

Page Break

Q9.5 As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

---

---

---

---

---

-----  
Page Break

Q9.6 Do you belong to any professional archaeological organizations with a Code of Ethics or Code of Conduct? (Examples include, but not are limited to, the Society for American Archaeology, the European Association of Archaeologists, and the Register of Professional Archaeologists.)

- Yes (1)
- No (2)
- Not currently, but I was previously a member. (3)

-----  
Page Break

---

Q9.7 Have you ever encountered instances of looting, heritage destruction, or archaeological theft in your archaeological practice?

Yes (1)

No (2)

-----  
Page Break

---

Q9.8 Have you played any of the following video-games, specifically?

- Tutankham (Arcade, 1982) (1)
- Quest for Quintana Roo (Atari 2600, 1983) (2)
- Indiana Jones and the Fate of Atlantis (PC, 1992) (3)
- Tombs & Treasure (Nintendo Entertainment System, 1989) (4)
- Tomb Raider (PlayStation, 1996) (5)
- Star Wars: The Old Republic (PC, 2011) (6)
- Uncharted 4 (PlayStation 4, 2016) (7)
- C14 Dating (PC, 2016) (8)
- Never Alone (Multiple, 2014) (9)
- I have not played any of the listed games. (10)

*Skip To: Q9.10 If Q9.8 = I have not played any of the listed games.*

Page Break

---

Q9.9 Would you be willing to further discuss the listed game(s) you played? (If so, please provide a valid email address in the box below.)

Yes (1) \_\_\_\_\_

No (2)

-----  
Page Break \_\_\_\_\_

Q9.10 Have you played any video-games set in the Indiana Jones universe?

Yes (1)

No (2)

*Skip To: Q9.12 If Q9.10 = No*

Page Break

---

Q9.11 What aspects of the Indiana Jones video-games led to your decision to play a game set in that franchise?

- The connection to the films (1)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- Other (5) \_\_\_\_\_

---

Page Break

Q9.12 Have you played any video-games set in the Tomb Raider universe?

Yes (1)

No (2)

Skip To: Q9.14 If Q9.12 = No

Page Break

---

Q9.13 What aspects of the Tomb Raider video-games led to your decision to play a game set in that franchise?

- Lara Croft's physique (1)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- The desire to play a woman protagonist (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q9.14 Have you played any video-games set in the Uncharted universe?

Yes (1)

No (2)

Skip To: Q9.16 If Q9.14 = No

Page Break

---

Q9.15 What aspects of the Uncharted video-games led to your decision to play a game set in that franchise?

- Nathan Drake's physique (1)
- The setting (2)
- The presence of mysterious or lost civilizations (3)
- The artifacts (4)
- Other (5) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

Q9.16 Have video-games ever influenced your decision to visit a historical or heritage site?

Yes (1)

No (2)

-----  
Page Break \_\_\_\_\_

Q9.17 How much of an impact do you think representations of archaeologists in video-games have on the average non-archaeologist video game player?

- Lots, the average non-archaeologist player believes video-game archaeologists are representative of real archaeologists. (1)
- Some, the average non-archaeologist player believes some aspects of video-game archaeologists are representative of real archaeologists, but some aspects are not. (2)
- None, the average non-archaeologist player does not believe video-game archaeologists are representative of real archaeologists at all. (3)
- Other (4) \_\_\_\_\_

-----  
Page Break \_\_\_\_\_

Q9.18 Are representations of archaeologists in video-games accurate?

- Yes (1)
- No (2)
- It doesn't matter. (3)
- Other (4) \_\_\_\_\_

---

Page Break

Q9.19 Should representations of archaeologists in video-games be changed or modified?

- Yes (1)
- No (2)
- Other (3) \_\_\_\_\_

*Skip To: Q9.21 If Q9.19 = No*

Page Break \_\_\_\_\_

Q9.20 What aspect of representations of archaeologists in video-games should be changed or modified?

- The science of archaeology (1)
- The business of archaeology (2)
- The research of archaeology (3)
- The ethics of archaeology (4)
- The methodology of archaeology (5)
- Other (6) \_\_\_\_\_

---

Page Break

Q9.21 Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.

Yes (1)

No (2)

---

Q9.22 Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.

Yes (1)

No (2)

---

*Display This Question:*

*If Q9.21 = Yes*

*Or Q9.22 = Yes*



Q9.23 What is your email address? (This will be used to contact you concerning future opportunities.)

---

**End of Block: Archaeologist Video-Gamer Specific Questions**

---

**Start of Block: Non-Archaeologist Non-Gamer Specific Questions**

Q10.1 As neither an archaeologist nor a person who plays video-games, from where do you get the majority of your information about archaeology, history, or heritage?

- Books (1)
- Film (2)
- Television (3)
- The internet (4)
- I don't. These subjects are of no interest to me. (5)
- Other (6) \_\_\_\_\_

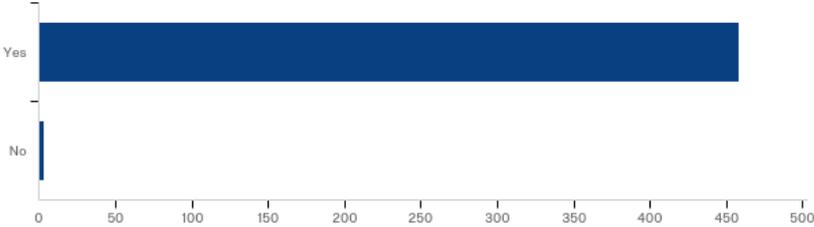
**End of Block: Non-Archaeologist Non-Gamer Specific Questions**

---

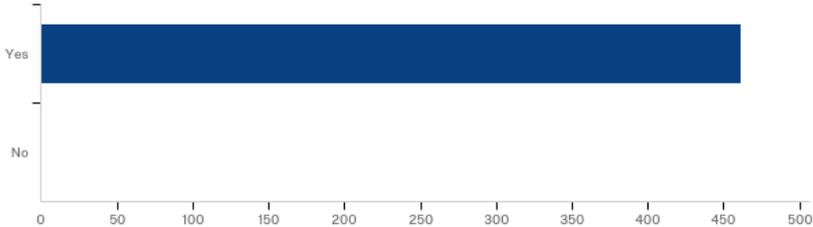
## APPENDIX B: SURVEY RESPONSES

**Q2.1 - I confirm that I have read and understand the description of this project.**

#	Answer	%	Count
1	Yes	99.35%	458
2	No	0.65%	3
	Total	100%	461

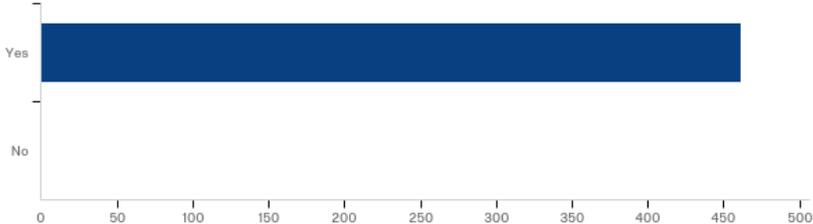


**Q2.2 - I understand that my participation is voluntary and that I may withdraw my contribution at any point up until final submission of my survey responses. (Closing the survey discards your responses.)**



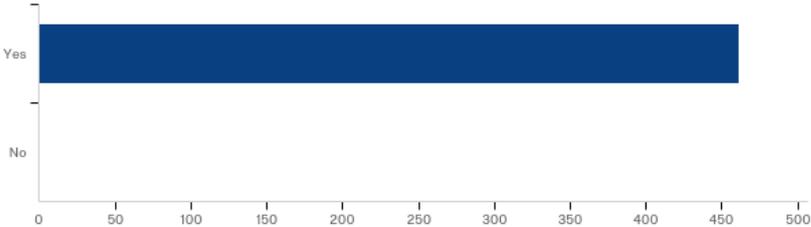
#	Answer	%	Count
1	Yes	100.00%	461
2	No	0.00%	0
	Total	100%	461

**Q2.3 - I agree to take part in the internet-based survey portion of this project.**



#	Answer	%	Count
1	Yes	100.00%	461
2	No	0.00%	0
	Total	100%	461

**Q2.4 - I am of legal age to consent to participate in this survey, based on consent laws within my country. (Consent laws vary between countries. A suggested resource to determine your legal age to consent to research can be found via the United Nations Conventions on the Rights of a Child.)**



#	Answer	%	Count
1	Yes	100.00%	461
2	No	0.00%	0
	Total	100%	461

**Q3.1 - With what gender or genders do you identify?**

- Male
- Female
- Female
- female
- Female
- Male
- Demi-girl
- Female
- Male
- Female
- Female
- Female
- Male
- bigender
- Female
- Male
- Male
- Non-binary
- Male
- Female
- Male
- Female
- Male
- Female
- Male, man
- Male
- Female
- female
- male
- Female
- Female
- Female Female
- Female
- Male
- Male
- Male
- Male
- Male
- Female
- Female
- Male
- Female
- Genderfluid
- Female
- Male
- Male
- Male
- Female

Female
female
Male
Male
Female
Male
Female
Male
none
male
Female
Female
Female
Male
M
female
Male
Male
Male
Female
Male
Female
Female
Male
Man
male
female
Male
Female
Female
Female
Male
Female
female
male
Male
Female
Male
Female
Male
Female
male
Male
Female
Male
Female
Male
Female
Female
male
Female
male

Male
male
Male
Male
Female
Female
Female
Female
Male
Female
Male
Male
female
Female
Female
Male
Female
Man
Male
Female
Male
Male
Female
Male
female
female
female
Male
Male
Female
Male
Female
Female
Female
Female
Male
Male

Female
female
Female
Femail
Male
Female
Male
male
Male
Female
Female
male
Female
Female
Male
Female
Male
woman
Female
Male
Male
Male
Female
Female
male
Male
male
Female
Agender
Female
Female
Him, Zim, Zir
Female
Female/nonbinary
Male
male
Female
Female

Woman
Non Conforming
Female
Female
Female
Male
Male
female
Male
Femae
Female
Female
male
Female
Female
Male
female
Male
transgender male
Male
male
Female
Female
Female
Female
Male
Female
Female
Female
Male
Female
Male
Genderfluid
Male
Female
Female
Male
Female
Male
Female
female
Male
male
Male
Female
Male
Female
Male
Female
Female

female
Female
Female, woman
Woman
Female
female
male
female
female
Male
Female
Female
Female
Female
male
Female
Lady
Female
Male
Male
Male
Female
Female/woman.
Male
Male
female
Male
Female
Female
Male
Female
Female
Female
Male
CIS male
Female
Male
Female
female
Male
Female
Female
Male
Male
Female
Male
Male
Male
Female
female

Female
female bi-sexual
Female
Female
Female
Female
Male
Female
Female
Female
Male
Female
Female
Male
Male
Male (trans)
Female
Female
Male
Male
Female
female
Male
Male
Female
Male
Female
Female
Female
femal
Male
Female
Female
Female
Female
Male
Male
M
Male
Female
Male
female
Male
Male
Female
Female
female
Female
Male
Male

male
Male
Female
CIS Female
Male
Male
Female
Male
Male
Female
Male
Female
Male
Male
Male
Male
Female
Female
Male
Male
Male
Male
Female
Female
Male
Male
Male
Male
Female
Male
Female
Male
male

male
Female
Male
Female
Male
Female
Male
Male
Female
Male
Female
Female
Female
Female
Male
Female
Male
Male
female
Male
female/woman
Male

**Q3.2 - With what ethnicity or ethnicities do you identify?**

white west european

White british

Caucasian

jewish

White Australian

White British

White

White British

African-American

White English

European White

British

English

Irish traveller

White British

White British

White British

Caucasian

White European

White

White Welsh

White

Caucasian

White British

White British

Caucasicos

White British

hispanic

Mexican

White, British

Chinese

Caucasian

White

White (Irish)

White

White

Caucasian, Latino

Black/African-American

White Scottish

Greek

White Welsh

White British

White / Caucasian

Balkan

None

Caucasian

White (Scottish)

Hispanic, European

Caucasian
Hispanic
Australian
Native American
Hispanic
British
White
European
white
Hispanic
Caucasian
Hispanic
Caucasian
Portuguese
British
black/african american
white british
Mexican American
British
White British
I don't. Those who are interested in such things would label me as white British
White Caucasian
White European
White of Hispanic decent
white
white
White
White
White British
Caucasian
White
White European
black
White
White
British and Irish
White
Hispanic
White British
europaean
African-American
White
Mexican-American
White British
White British
irish traveller
English
Northern Irish
Other.
caucasian

White
White British
Other/mixed
Caucasian
White British
White British
Caucasian
White british
White
White British
Anglo-Saxon
British
Caucasian
White
Caucasian, European
White
Caucasian
White/American
Hispanic/Middle Eastern
White
European
Latin American
Caucasian
British
American
British
White British
White/pacific islander
American
White
White/Caucasian
Caucasian
Canadian
British-English
Hispanic
African American
caucasian
black
British
white
White
British
White British
White Australian
White British
British
Asian (Singaporean Chinese/Malay mixed)
Native American, German Ancestry
white British
Hispanic,

White british
Caucasion
White British
White
Black American
Caucasian
White British
British - Irish
white? (Argentina's perception of white is different than in the US... European descendent though)
White/latino
White
Caucasian
uk
Mexican
Hispanic
White British
White British
Dutch
White
Dusun
American
African American
Caucasian
White Welsh-Irish
Caucasian
White
White British
White
White
British
White
White British
white
White, European American
white australian, lebanese
Scottish
White British
White
White British
Asian, Korean
Caucasian
White British/European
Welsh
black african american
Caucasian
White
White Australian
American
White British
Hispanic

German and British
Caucasian
Of Greek nationality, in principle with none
white/American/German
White/Hispanic
White
European
Hispanic
caucasian
White British
Caucasian
White
white
Caucasian, Jewish
white
White British
White British
Hispanic
British (white)
British White Other
White British
African American
White, Jewish
White
British
Caucasian
Caucasian
International
Caucasian
White British
White
British
White
White - British
White
Greek
female
Caucasian
white
White British
Chicana, White
Caucasian
British
Caucasian
White
White
White British
White
Black and white, biracial
Caucasian

European (NZ European/Pakeha); Greek; Egyptian
African American
hispanic
white british
Slavs, Croats, Bosniaks
Mexican American
White
Caucasian
White British
White/Hispanic
hispanic
Greek
White
White
Caucasian
Caucasian / native American
European
White
White/European descent.
White
Caucasian
white british
Black
White
White British
Caucasian
White other
Dutch/Hungarian
White British
EuroCanadian
White American
Human, European, African, Asian
White British
white American
White
African American
White British
Caucasian
British and English
White
White
British
British
Black
white british
Hispanic
White British, English
Caucasian
Caucasian, Native American.
Dutch/Irish

White British
White
German
White British
White
White British
Hispanic
British
White British
American
White Jewish
White
White
Caucasian
White British
White
African American
Mapuche
White British
White
Australian
Mixed-some of which is unknown
Mixed, white.
European
Super pasty caucasian
White
White
Caucasian, Filipino
Anglo-Slavic
White British
Caucation
White
White European
White
Caucasian
Mixed White & Black Caribbean
White
White
Caucasian
Indian
white
White British
White European
Gamer
Caucasian
White
White British
Scandinavian
Caucasian
White British.

Caucasian
White British
South African; Cape Malay/Indian; Cape Coloured.
Black
White, British
White British
Black and White
White
White
White British
British
white
European
White British
Hispanic
White European/British/Scottish
White
White British
British
White Anglo-Saxon
Hispanic
White British
White
White British
White Scots-Irish
Caucasian
White
Asian, Chinese, Singaporean
caucasian
White irish
White European
British
White
Caucasian
african american
White British
White British, White Irish
Spanish white middle class guy
White
White British
British
Hispanic
Caucasian
white british
white british
White
White British/Irish
White
White
British Gibraltarian (white)

Caucasian NZ European
White/Caucasian
White/Caucasian
White/British
Caucasian
Western European
White
British
Caucasian
White
Human
Caucasian
hispanic/latino
Caucasian
white American
Southeast Asian (Filipino)
Scottish
White British
white
Caucasian
Caucasian

**Q3.3 - What is your current age?**

32
37
28
68
36
29
25
30
29
23
42
45
19
30
28
52
28
25
33
25
29
21
28
19
26
20
43
17
17
50
18
18
24
30
26
27
33
17
21
55
29
41
21
27
28
21
26
37

45
17
42
18
18 years old
27
26
29
46
18
28
17
27
22
46
17
19
18
18
27
51
26
28
39
44
57
52
33
19
56
30s
29
54
17
33
46
30
32
17
46
56
34
25
28
39
27
60
28
19
17

71
19
58
25
27
18
26
36
38
36
29
54
36
35
44
45
22
25
25
28
34
41
17
26
18
40
18
30
24
28
23
60
34
26
25
17
18
22
17
38
19
39
53
25
35
26
30
24
52
44

27
29
69
19
50
18
24
20
28
25 (almost 26)
17
17
32
41
17
17
20
20
29
27
28
25
17
42
32
46
35
27
28
43
34
20
24
38
69
30
26
34
18
32
28
32
36
23
34
17
27
23
26
30

19
17
28
30
27
22
28
37
29
17
41
29
29
37
36
29
30
25
29
20
18
26
20
35
18
35
30
19
43
22
33
18
27
28
29
52
24
45
26
17
45
45
33
33
33
35
29
27
30
27

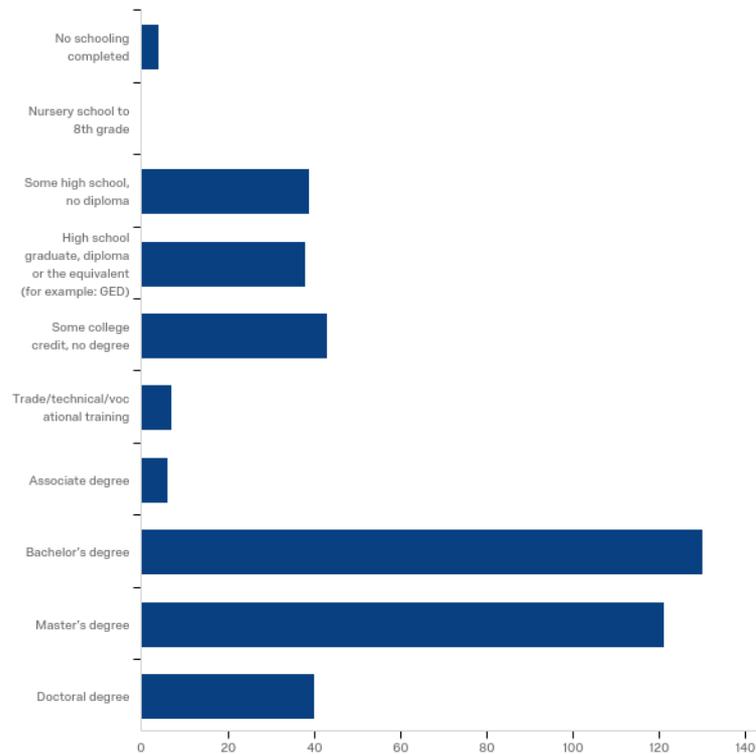
39
29
24
29
19
17
39
30
17
28
37
25
33
18
23
24
24
27
25
31
27
29
36
33
19
24
35
23
23
50
29
49
25
42
33
34
37
51
46
18
29
61
60
23
29
28
21
18
22
16

54
23
27
22
38
55
34
18
27
25
34
59
27
54
19
29
27
38
23
27
17
27
22
27
27
36
30
41
54
33
27
28
24
24
Caucasian
18
34
21
20
30
43
45
21
20
30
27
27
29
49
51

31
27
27
29
33
35
29
26
18
19
28
17
20
37
20
25
33
19
21
17
44
26
35
27
60
17
28
20
28
50
34
40
24
34
28
19
19
19
19
17
58
26
22
40
37
29
17
27
34
60

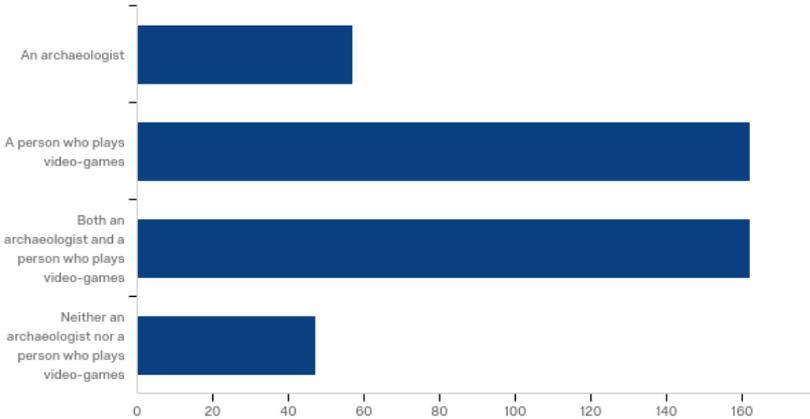
27
21
25
45
36
20
22
26
19
33
44
28
Over 40
32
31
37
37
38
18
35
23
21
30
27
44
35
36

**Q3.4 - What is the highest degree or level of school you have completed? (If you are currently enrolled, what is the highest degree you have received?)**



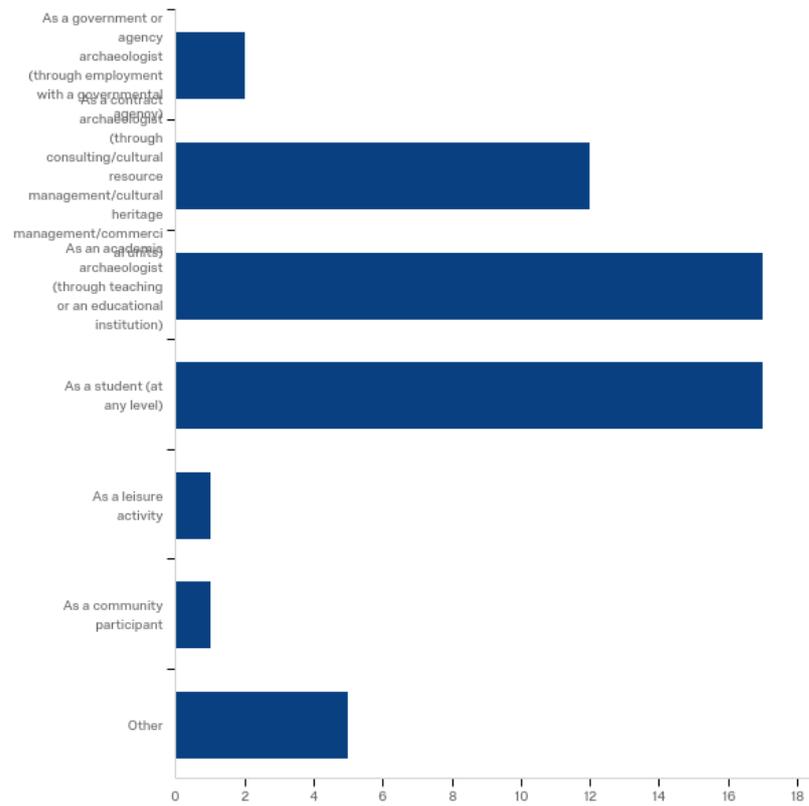
#	Answer	%	Count
1	No schooling completed	0.93%	4
2	Nursery school to 8th grade	0.00%	0
3	Some high school, no diploma	9.11%	39
4	High school graduate, diploma or the equivalent (for example: GED)	8.88%	38
5	Some college credit, no degree	10.05%	43
6	Trade/technical/vocational training	1.64%	7
7	Associate degree	1.40%	6
8	Bachelor's degree	30.37%	130
9	Master's degree	28.27%	121
10	Doctoral degree	9.35%	40
	<b>Total</b>	<b>100%</b>	<b>428</b>

**Q4.1 - Do you consider yourself?**



#	Answer	%	Count
1	An archaeologist	13.32%	57
2	A person who plays video-games	37.85%	162
3	Both an archaeologist and a person who plays video-games	37.85%	162
4	Neither an archaeologist nor a person who plays video-games	10.98%	47
	Total	100%	428

**Q5.1 - How would you categorize your current primary engagement with archaeology?**



#	Answer	%	Count
7	As a government or agency archaeologist (through employment with a governmental agency)	3.64%	2
1	As a contract archaeologist (through consulting/cultural resource management/cultural heritage management/commercial units)	21.82%	12
2	As an academic archaeologist (through teaching or an educational institution)	30.91%	17
3	As a student (at any level)	30.91%	17
4	As a leisure activity	1.82%	1
5	As a community participant	1.82%	1
6	Other	9.09%	5
	<b>Total</b>	<b>100%</b>	<b>55</b>

**Text Provided via 'Other' Response (Optional)**

My time is spent split 50:50 government archaeologist and doctoral student.

Former Archaeologist

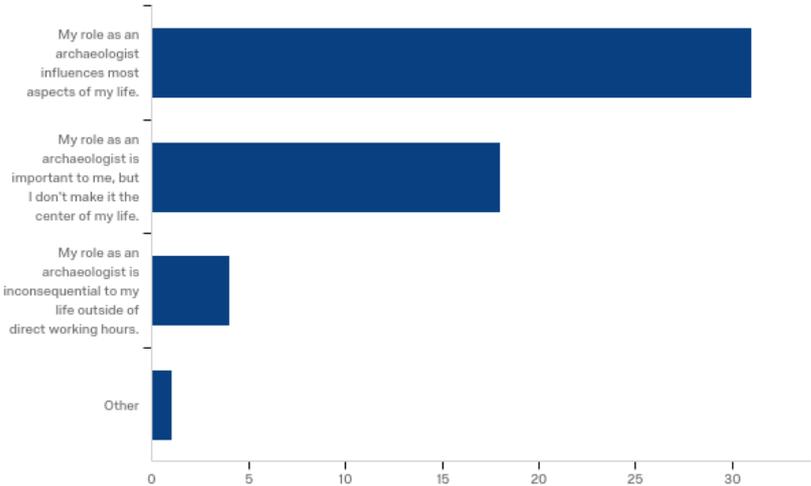
---

Former commercial excavator with 7 years digging experience upto supervisor level, and a degree in archaeology.

---

National amenity society, so third sector? It's a registered charity.

**Q5.2 - How central to your personal identity is your participation in archaeology?**

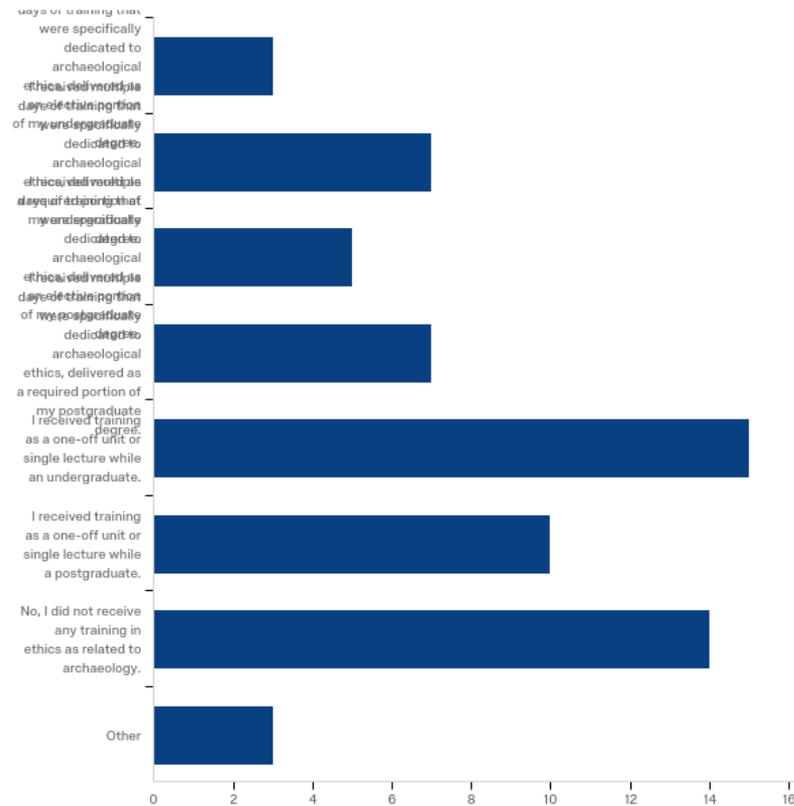


#	Answer	%	Count
1	My role as an archaeologist influences most aspects of my life.	57.41%	31
2	My role as an archaeologist is important to me, but I don't make it the center of my life.	33.33%	18
3	My role as an archaeologist is inconsequential to my life outside of direct working hours.	7.41%	4
4	Other	1.85%	1
	Total	100%	54

**Text Provided via 'Other' Response (Optional)**

Having a family made me change careers from Archaeology to the medical field

**Q5.3 - During your time as a student, did you receive any formal training in ethics as related to archaeology?**



#	Answer	%	Count
1	I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as an elective portion of my undergraduate degree.	4.69%	3
8	I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as a required portion of my undergraduate degree.	10.94%	7
4	I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as an elective portion of my postgraduate degree.	7.81%	5
9	I received multiple days of training that were specifically dedicated to archaeological ethics, delivered as a required portion of my postgraduate degree.	10.94%	7
2	I received training as a one-off unit or single lecture while an undergraduate.	23.44%	15
5	I received training as a one-off unit or single lecture while a postgraduate.	15.63%	10
3	No, I did not receive any training in ethics as related to archaeology.	21.88%	14
7	Other	4.69%	3
	<b>Total</b>	<b>100%</b>	<b>64</b>

#### Q5.4 - As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

I laugh (and wish I was half as fit and limber as either of them).

Laugh and explain how unrealistic such portrayals can be and then what the discipline is actually like.

It depends in what context, with what tone, and with what intention the comparison is made. However, I can't remember the last time my work was compared to Indiana Jones and I have never experienced comparison with Lara Croft.

With amusement. I am quite happy for them to believe in the image!

I understand that the person has a very limited understanding of Archaeology, therefore they don't really understand their comparison. I usually just laugh it off.

With a roll of the eyes (sometimes internal, sometimes not) and an attempt to explain actual archaeology involves more contexts and less looting. Though it's great they have some sort of reference point/concept of archaeology in the first place, which they might decide to follow up and learn more.

I might laugh or joke about how much more boring or non-treasure oriented my research and job is on a daily basis.

Roll my eyes but don't really challenge people

I blush

Indiana Jones is fine, I enjoyed the movies as a child/ youth and the "this belongs in a museum" in the third movie was a nice nod to ethics. Also, Indy punches Nazis and that is certainly an approved behavior in my book. Lara Croft is terrible, not an archaeologist, is a tomb raider, and is a sexualized object designed to appeal to pubescent boys with a hyper-sexualized and physically impossible body. Plus, she would be wracked with malaria with the amount of skin she shows in the tropics. Everyone knows you have to cover your skin to avoid mosquito bites.

with amusement at first and then with an attempt to explain the reality is different

On the one hand, I think it belittles my work as well as subsequent study and work by making it look as if the archaeological find, or discovery is the end result, without actually looking at the thought, construction, cultural associations, contributory impact that it has on our understanding of a site or a period. As well it argues that there is no skill set behind what we study, that we take things without looking at their ethical meaning, robbing a place, people and period of cultural identity for a face value understanding of a places history and cultural value. However it cannot be denied that Indiana Jones has a cultural association to archaeology that people can link into. Everyone knows who he is, he's an academic, but at the same time a man of action working in the field, who discovers and partakes in these amazing events and finds these fantastic places. Whoever hasn't been moved by his adventures, whether they are an archaeologist or not, surely must link emotionally at some level to him. He as a physical manifestation of archaeology, might not be 100% accurate, but he does make it cool.

I find it amusing, but sometimes it becomes annoying. Sure they are these big action stars, but these characters create a fantasy of what archaeology is compared to what it actually is. Ultimately all these characters due is steal. Not once do you see Indiana Jones with a pencil and paper writing down contexts or drawing a site map.

I laugh usually say "without the nazis" (referring to Jones). Depending on how well I know the person I might become more serious and say something to the nature of modern archaeologists are more interested in the data represented in the "things" and the artifacts are not the only objective

It's funny, but I tend to explain that tomb raiding and rescuing artefacts from Nazi's aren't very often part of archaeology, they are quite old-fashioned interpretations of the subject.

I try to dispel these popular myths about archaeology

First of all. Although they are archaeologists they are not good ones and definitely not good to be compared to. At least it's better than "are you digging dinosaurs".

\*eye roll\* If time and social space allow, I might say something like "Yes, but without the looting or violence" Otherwise, I try to take the comment as the person trying to make a lighthearted connection between something with which they are unfamiliar (actual archaeology) and something they think they know (pop culture archaeology)

Flattered. And then I tell them ruefully the truth.

A mixture of eye rolling and laughing. They fuel some very negative stereotypes about us being treasure hunters rather than scientists. I also feel that Lara Croft also over sexualises women in the profession

Personally doesn't bother me and just say life would be more interesting than stuck here

Rolled eyes and mentally filed them as a total loser.

I cringe internally and decide whether it's worth my time to correct them (mostly based on if they'd care or not)

I usually laugh at first, but then end up describing it as much less adventure and much more persistence, attention to detail, monotony, and lack-of-glamour, but also as incredibly rewarding.

I usually respond with humour ;)

I kinda laugh it off and then answer any questions the person has and specifically explain the work I do, what questions I'm asking, and why it is important.

I roll my eyes.

Primarily I feel angry as archaeology is a lot more complicated than what is portrayed in Indiana Jones and Lara Croft. It is too simplistic to assume that I raid tombs for treasure. I wish that people understood the complexity of how archaeologist recover and study material culture and the reverence we have for it. I also dislike (as a female) being compared to Lara Croft's physique and style when I say I study archaeology. It seems to diminish my role as nothing but a 'sexy' grave robber.

Annoyed

This is highly contextually dependent. Sometimes I'll wave it off as "it's not nearly that exciting," and sometimes I explain why they are problematic.

Usually with a sigh and a roll of the eyes before I explain why those aren't really the best examples. I then try and explain to them what an archaeologist is and what they do, if they're willing to listen

I laugh politely, and say they were not very good archaeologists.

It's fine, I just let them know that the real treasure is knowledge.

I laugh!

Frustration that these are the only 'archaeologists' known by members of the public

I laugh, it does not offend me. I comment that they were around before PPG16.

I laugh. Then I'll try to explain why those are the worst examples of archaeology.

I regard such a comparison as irrelevant, they are fictional characters who bear only a passing comparison to the reality of archaeology.

Flattered they I look like him but assume they are being humorous rather than serious about what archaeology is.

I have a tendency to roll my eyes and sarcastically mention something about digging up dinosaur bones too. I brush it off as a joke.

I hate it! I laugh and ask, you know that's not really what it's like? Plus I'm largely a desk jockey these days anyway which helps to show that it's not all about making huge, exciting discoveries. Sometimes I make a joke about working with aliens though, as per the most recent Indian Jones film.

I make a joke out of it, then move on

What about Janice Covington? Ah anyway, I usually laugh and then say something like: "Well, my job would be a lot more exciting if that were true..."

And then if I have the chance, I might try to explain the inaccuracies.

don't mind as is often said in jest or as a method for someone unfamiliar with the day to day work of archaeology to try and make a connection.

I usually respond that it's not true, because both examples are a complete misrepresentation of the reality.

It annoys me a little, but I can see the benefits of using these fictional characters to attempt to broaden public awareness of Archaeology.

With exasperation

Sigh, and explain that Indiana best summed it up when he said that 70% of archaeology is spent in the books (to paraphrase).

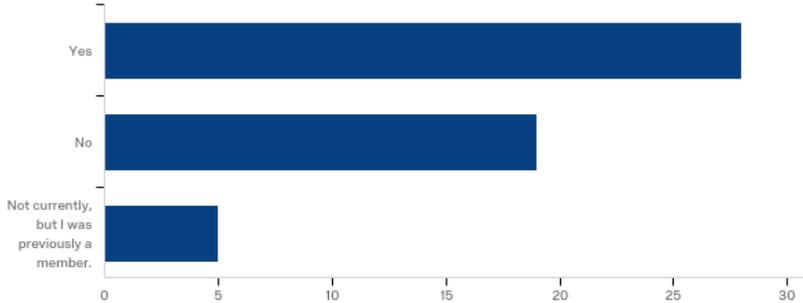
Completely fine.

Patiently.

I hear that less and less nowadays. It was very common during the 1990s and seems to have decreased as a comparator. I often hear 'Time Team' although that is no longer on UK terrestrial TV, but the trope of the archaeo-adventurer does seem to have died off, and been replaced with at least some level of understanding of the role, within the context of TV archaeology

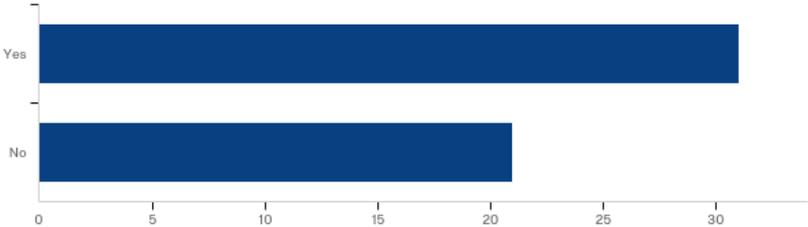
Laugh and explain the difference between treasure hunting and archaeology. Then tell them about my near miss with a giant boulder and digging in the jungles of New Guinea and extremes of Patagonia

**Q5.5 - Do you belong to any professional archaeological organizations with a Code of Ethics or Code of Conduct? (Examples include, but not are limited to, the Society for American Archaeology, the European Association of Archaeologists, and the Register of Professional Archaeologists.)**



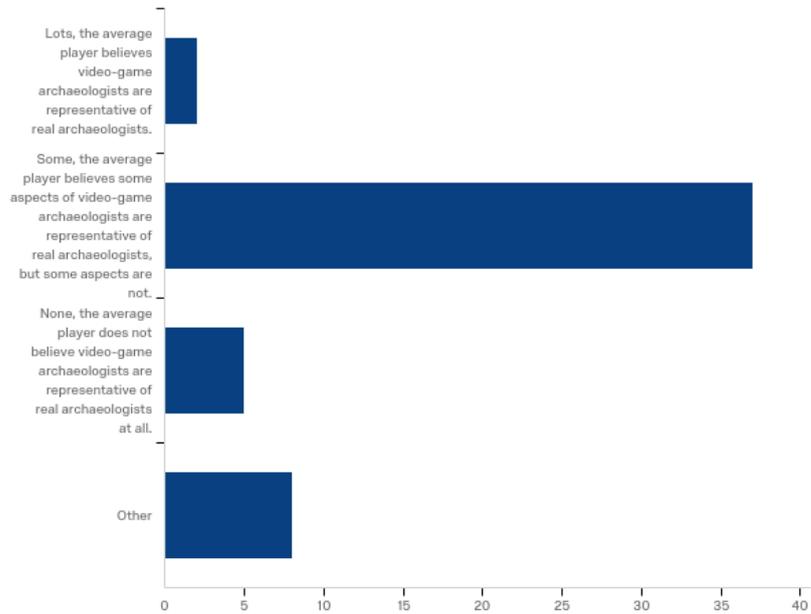
#	Answer	%	Count
1	Yes	53.85%	28
2	No	36.54%	19
3	Not currently, but I was previously a member.	9.62%	5
	Total	100%	52

**Q5.6 - Have you ever encountered instances of looting, heritage destruction, or archaeological theft in your archaeological practice?**



#	Answer	%	Count
1	Yes	59.62%	31
2	No	40.38%	21
	Total	100%	52

**Q5.7 - How much of an impact do you think representations of archaeologists in video-games have on the average video-game player?**



#	Answer	%	Count
1	Lots, the average player believes video-game archaeologists are representative of real archaeologists.	3.85%	2
2	Some, the average player believes some aspects of video-game archaeologists are representative of real archaeologists, but some aspects are not.	71.15%	37
3	None, the average player does not believe video-game archaeologists are representative of real archaeologists at all.	9.62%	5
4	Other	15.38%	8
	Total	100%	52

Text Provided via 'Other' Response (Optional)

No idea. I think people can suspend disbelief, be immersed in a game, and return to real life; whilst we are all influenced by images around us (in

games, in real life) of e.g. Idealised body forms, possessions to own, normative family life etc.

I honestly do not know.

There is a lot of bad popular culture presentations of archaeologists. I don't think that video game designers created the problem, they're just perpetuating it b/c they're not educated in archaeology/ they're appealing to the lowest common uneducated denominator.

Don't know.

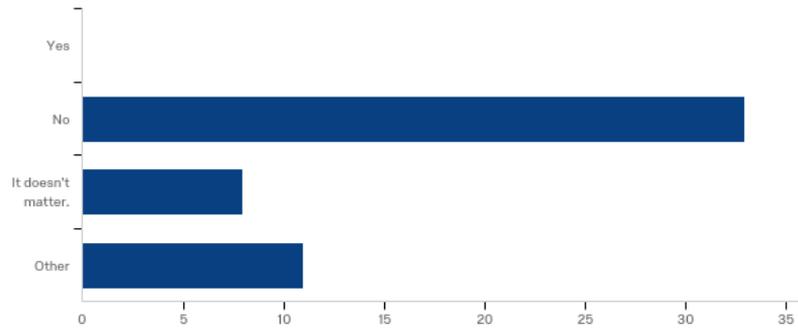
Doesn't bother me in the slightest in all honesty

I don't think the average player even thinks about the relationship between video game archaeologists and real archaeologists on a conscious level. Maybe subconsciously they would choose the "some" option, but I doubt they've really pondered it in an active way.

I couldn't say.

I have no idea - I am sure it is very contextualised and depends on the level of education about archaeology the gamer has received, or their personal interest in history etc. I don't think it is anything but nuanced

**Q5.8 - Based on your exposure to video-games, are representations of archaeologists in video-games accurate?**



#	Answer	%	Count
1	Yes	0.00%	0
2	No	63.46%	33
3	It doesn't matter.	15.38%	8
4	Other	21.15%	11
	Total	100%	52

**Text Provided via 'Other' Response (Optional)**

I have seen only games my younger brother plays. They are clearly fantasy worlds, with more in common with literary tropes of, for example, Tolkein, and my brother is very clear that the game overall has little to do with real-life archaeology. He does appreciate the trouble that the designers go to in creating worlds, buildings etc.

Don't know.

i'm not really familiar with any video-games, something i want to address, however because of this i cannot really answer this question

Probably depends on the game. I remember seeing some games (or ideas for games) which incorporated good archaeological practice. I think. I hope.

Some aspects yes while other aspects no.

As before, some things are comparable, other aspects are secondary to the plot and story of the game, and that's okay.

No idea, but if the tomb raider films are like the games then I would say no.

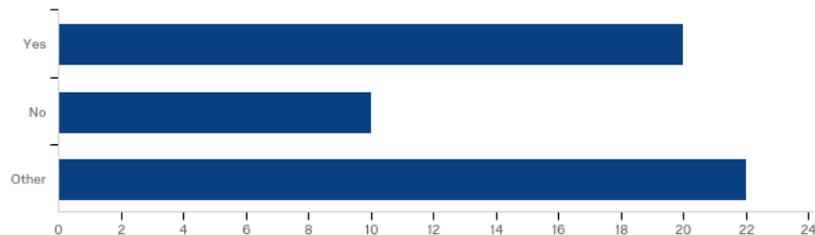
dont know

I haven't played any video-games in which archaeologists are represented.

No, but I don't think it matters TOO much.

Do they have to be within the context of something that is primarily for enjoyment as part of a mass cultural phenomena? Are space craft accurate in games? Are other topics and subjects?

**Q5.9 - Should representations of archaeologists in video-games be changed or modified?**

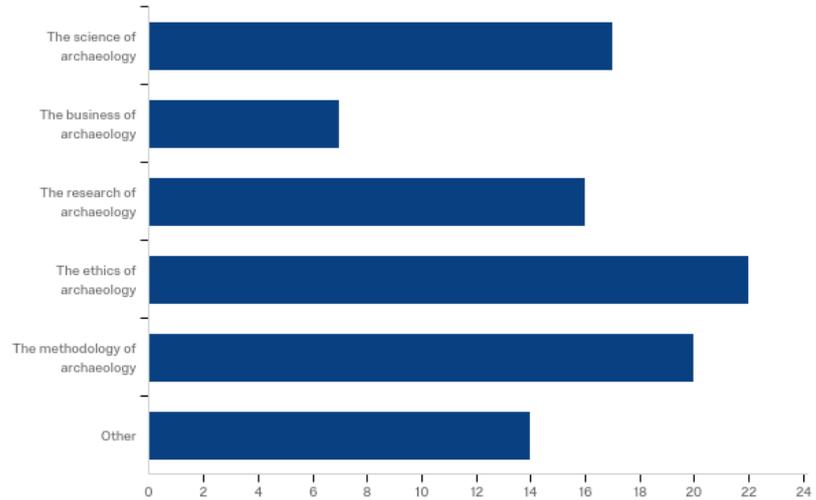


#	Answer	%	Count
1	Yes	38.46%	20
2	No	19.23%	10
3	Other	42.31%	22
	Total	100%	52

**Text Provided via 'Other' Response (Optional)**

- Would changing them add to the game's aim, purpose, enjoyment?
- I think they should in an ideal world, but I'm aware that game makers need to make interesting and exciting games and that balance is hard to strike. Maybe game makers need to do more to educate players as to what archaeologists actually do alongside the gameplay e.g. how Assassins Creed gives you historical facts and tells you which bits they made up.
- Unsure
- Archaeologists probably shouldn't be the subject of video games in general. Archaeology, done right, is pretty boring and tedious. Unless it's like the puzzle games where you have to research something to move to the next level, that would be fine. And accurate.
- representations in games are probably never going to reflect real-life however there should be some lines in the sand that cannot be crossed
- I don't know. If they did change, I am not sure that many people would be interested in playing those games.
- Clarity and transparency as to the fictional nature of the game/representation
- Somewhat. I don't think that anyone would want to play a game in which you draw section edges
- I don't think it is up to me to decide, it is up to the creator. I would be happy to discuss archaeological practices with a creator so they would be more informed when making a game but ultimately I don't think it is a decision for me or a collective group.
- I'm ambivalent about this. I don't think that representation by itself really has that much of an effect, and I don't think it's my place to dictate changes to an "artistic" tradition. However, I can't deny that some of these portrayals make me cringe.
- Not necessarily, it can be a Laura Croft character and the game setup with more scientific mini games like seriation or decoding languages
- Depends on the context of the game itself.
- Realistic archaeology would not sell video games
- I doubt that the average video game player pays much attention to the work of real archaeologists, however if a positive realistic interpretation is presented that would be to the good.
- Again, it depends on the point of the game. If things are stretched or modified it's okay - blatant lies, however, should be avoided.
- Just stop calling them archaeologists? Call them explorers or something instead?
- For what purpose? Does it cause harm? I have students take my classes based on how they see archaeologists in popular culture, my job is to show them how exciting archaeology really is
- It depends on the aim of the game. If the game is trying to be accurate, or closely based on reality, then yes. If it is for fantasy/adventure, I think it is fine as is.
- Again, it depends who is asking and why it matters to them? Looting in games gives a poor impression if you are a professional archaeologist, but does the gamer care? Should they experience an encounter with ethical dilemmas as part of their experiences? Perhaps they should, perhaps not. Situational, perhaps?
- It depends... if all else is unrealistic then probably not. If it is claiming some element of reality then probably.

**Q5.10 - What aspect of representations of archaeologists in video-games should be changed or modified?**

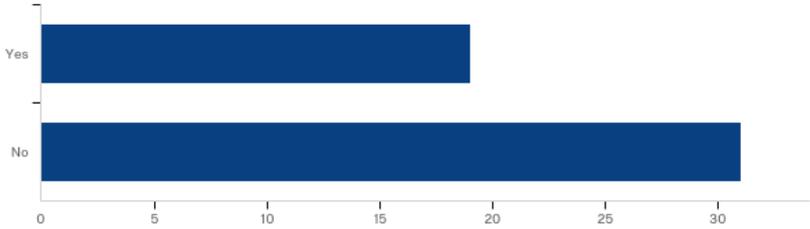


#	Answer	%	Count
1	The science of archaeology	17.71%	17
2	The business of archaeology	7.29%	7
3	The research of archaeology	16.67%	16
4	The ethics of archaeology	22.92%	22
5	The methodology of archaeology	20.83%	20
6	Other	14.58%	14
	Total	100%	96

**Text Provided via 'Other' Response (Optional)**

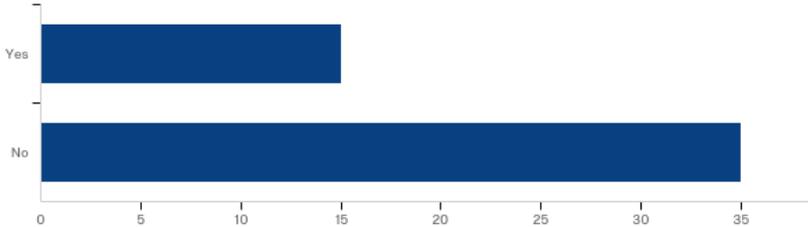
- None, if irrelevant to the game.
- It's just a game!
- The presentation of archaeologists as sexy, sexy women with secondary sexual characteristics that defy the laws of physics.
- More appropriate field attire.
- Don't know
- N/A
- See my answer to previous question. If I could dictate one change in archaeology video games, I'd say they should change their depictions of indigenous cultures.
- I think there should be accountability if they loot.
- The people doing the archaeology - gender, ethnicity, class.
- i don't know if they should. I know that I can make a case for the 'proper' presentation of archaeology from my perspective as a professional with ethical standards but does that matter to those not in the profession? That's the key I think
- Don't know enough about video games to comment

**Q5.11 - Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.**



#	Answer	%	Count
1	Yes	38.00%	19
2	No	62.00%	31
	Total	100%	50

**Q5.12 - Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.**

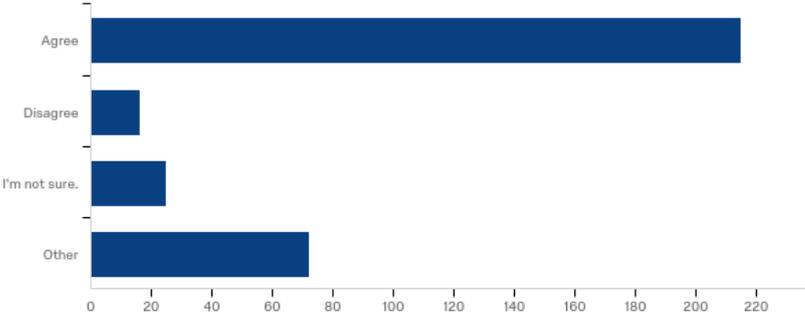


#	Answer	%	Count
1	Yes	30.00%	15
2	No	70.00%	35
	Total	100%	50

**Q5.13 - What is your email address? (This will be used to contact you concerning future opportunities.)**

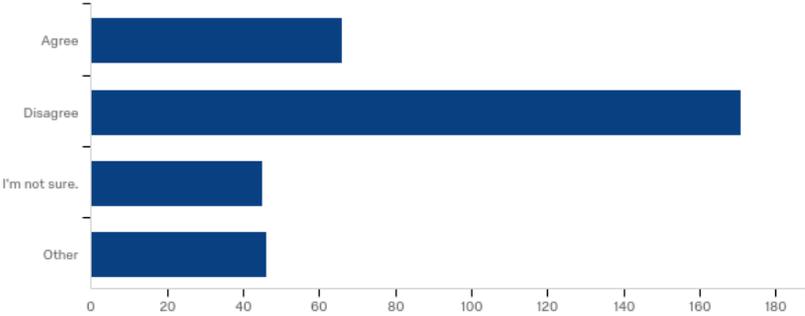
This information has been removed to preserve the privacy of participants.

**Q6.1 - Archaeology is a science.**



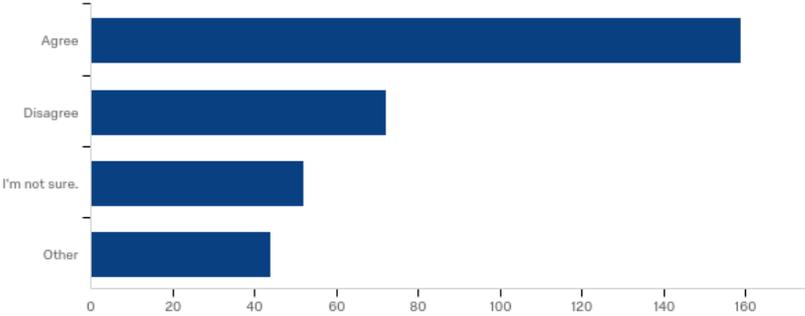
#	Answer	%	Count
1	Agree	65.55%	215
2	Disagree	4.88%	16
3	I'm not sure.	7.62%	25
4	Other	21.95%	72
	Total	100%	328

**Q6.2 - Participation in archaeology requires education at the university level.**



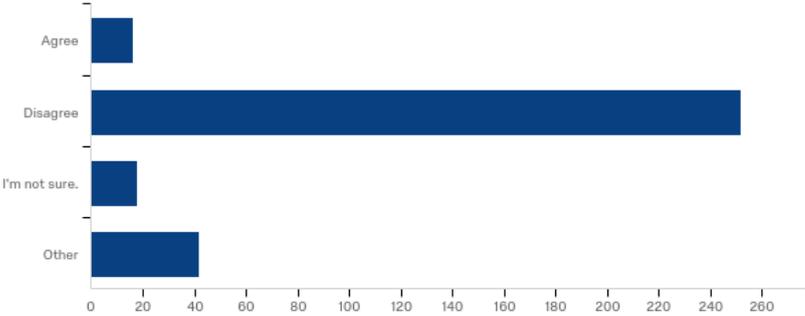
#	Answer	%	Count
1	Agree	20.12%	66
2	Disagree	52.13%	171
3	I'm not sure.	13.72%	45
4	Other	14.02%	46
	Total	100%	328

**Q6.3 - Anyone can be an archaeologist.**



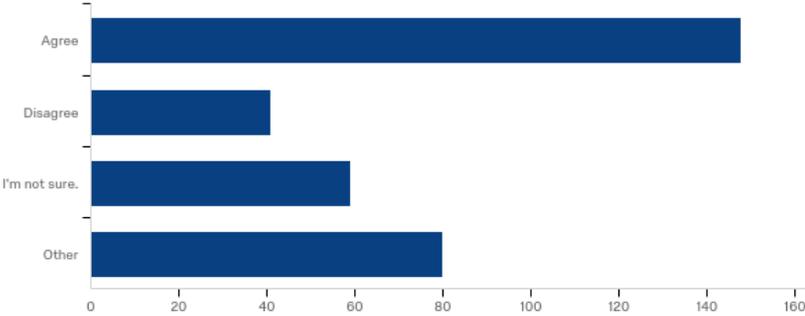
#	Answer	%	Count
1	Agree	48.62%	159
2	Disagree	22.02%	72
3	I'm not sure.	15.90%	52
4	Other	13.46%	44
	Total	100%	327

**Q6.4 - Historical objects or artifacts should belong to the person who found them.**



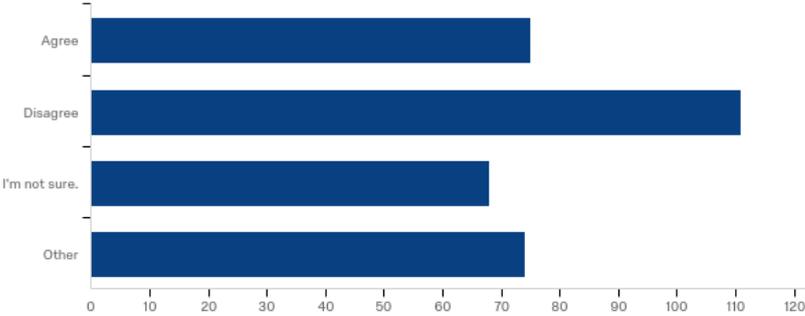
#	Answer	%	Count
1	Agree	4.88%	16
2	Disagree	76.83%	252
3	I'm not sure.	5.49%	18
4	Other	12.80%	42
	Total	100%	328

**Q6.5 - Museums are the best place for historical objects or artifacts.**



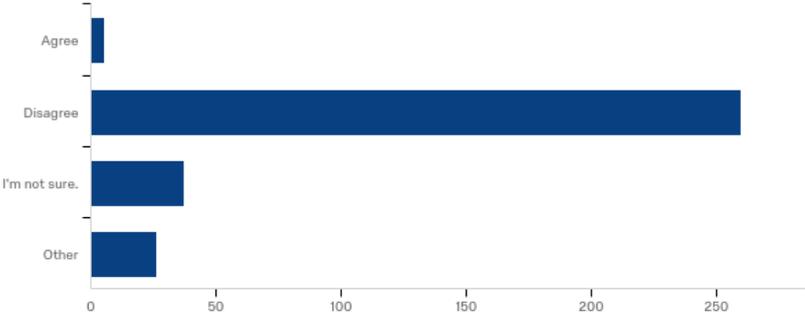
#	Answer	%	Count
1	Agree	45.12%	148
2	Disagree	12.50%	41
3	I'm not sure.	17.99%	59
4	Other	24.39%	80
	Total	100%	328

**Q6.6 - You should be allowed to dig up historical objects or artifacts on your own property.**



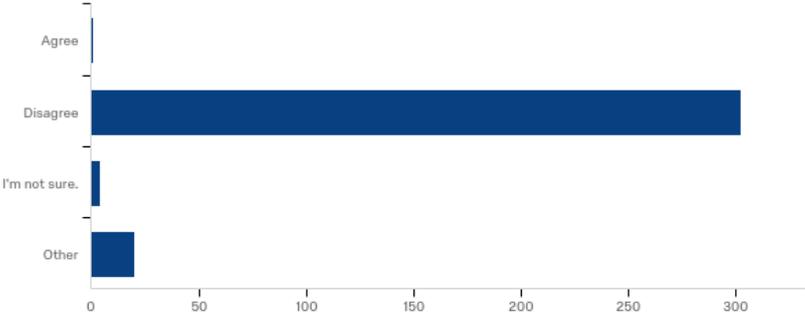
#	Answer	%	Count
1	Agree	22.87%	75
2	Disagree	33.84%	111
3	I'm not sure.	20.73%	68
4	Other	22.56%	74
	Total	100%	328

**Q6.7 - Archaeologists keep the historical objects or artifacts they find.**



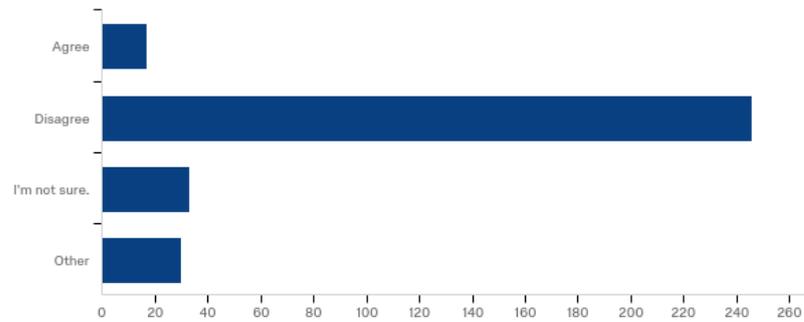
#	Answer	%	Count
1	Agree	1.52%	5
2	Disagree	79.27%	260
3	I'm not sure.	11.28%	37
4	Other	7.93%	26
	Total	100%	328

**Q6.8 - Archaeology is all about making money.**



#	Answer	%	Count
1	Agree	0.30%	1
2	Disagree	92.38%	303
3	I'm not sure.	1.22%	4
4	Other	6.10%	20
	Total	100%	328

**Q6.9 - Archaeologists should be allowed to keep the objects they find.**



#	Answer	%	Count
1	Agree	5.21%	17
2	Disagree	75.46%	246
3	I'm not sure.	10.12%	33
16	Other	9.20%	30
	Total	100%	326

**Text Provided via 'Other' Response (Optional)**

- A few very coming artifacts, sure, but not too many or anything rare
- They should be able to retain them for further study but not just to fill their house with stuff.
- If they're not historically significant, and they have government permission if it isn't in their country of citizenship.
- Sometimes they have to, whether appropriate or not.
- Depends on importance, and if the object was found as a team that could create issues, along with post-excavation processes.
- As long as they display the item full time to visitors in a public museum, then I don't see a problem in this, keeping the finds locked away from the public eye is immoral
- Again, only where it pertains to research or personal connection (eg. Family items etc). Otherwise no.
- Broken record here! I do think this depends. Did it come from a context? Does it have informational, historic, or cultural value? Or is it off a spoil heap and of no inherent worth so far as can be determined?
- Like, at their house? No, of course not. At their institution for educational purposes? Sure. But, like, all the little potsherds and flakes. If there is some sort of unique and amazing find, it should be in a museum in the country it was found. I don't know any archaeologist who has personal possession of an artifact. Like, that's just weird.
- Some, others should belong in a museum or given to someone with a connection with the object.
- Only if they have no further educational or research value
- again , it depends on context, mostly no
- No cause they probably got the rights to dig there through a bidding process/bribe or something else
- See response about treasure
- Archaeologists have a responsibility for respectful curation or return after research, which is different from "keeping"
- It depends on where they were found, who gave permission for the digging, what kind of objects are found, etc.
- Within reason. Ideally, an artefact should go to a museum or remain with the culture they're associated with. If there are excessive finds, I believe an archaeologist could keep an object provided it was used for an educational purpose.
- But should share too
- Depends. Lack of storage in museums or units. What will they do with them. Will they be accessible for others to study?

depends on the cultural and historical significance of said objects

Depending on the dig. Commercial - no, personal with permission - yes

If you mean personally? See previous answer about people. If you mean professionally? Yes, as long as they serve a research purpose and are made available to others for research as well and are kept in appropriate settings.

Once again, credit should be given, but the objects should be made available to everyone.

if they are on a solo dig financed by themselves and with no prior agreement with other parties about how objects are divided then sure.

Museum argument again.

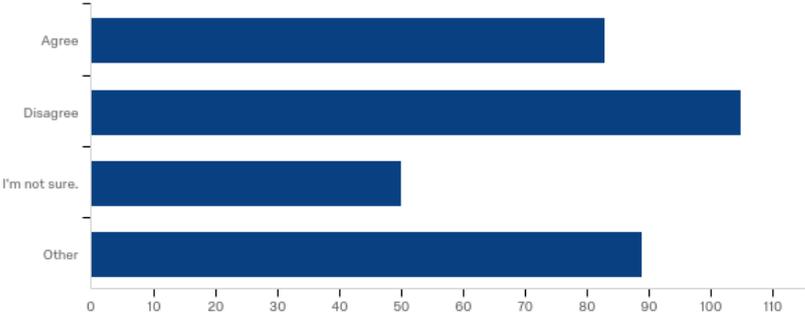
Must be based on circumstances - although I'm not sure many archaeologists would want to keep most (if any) of the things they find.

That should probably depend on the rarity and value (monetary or historical) value of the artifact. I can't see there being a blanket rule that would work.

It depends on the object. For instance, there's an exhibit in the St. Louis City Museum of a man's finds in old privies which are toys, ceramics, glass, etc. I don't see any moral problems with him owning that. However, there's cultural items that belong to the culture/people more than any finders keepers.

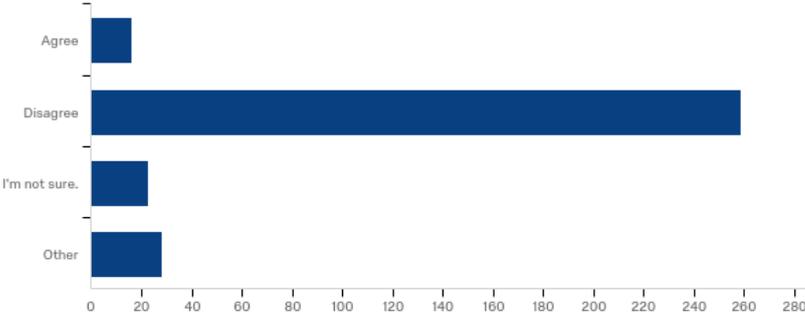
This depends on the situation, laws, permits, agreements, etc. "Keep" sounds permanent, which I don't agree with. But long-term loans for study-purposes, museum display, publication, etc., are fine.

**Q6.10 - Archaeology is dangerous.**



#	Answer	%	Count
1	Agree	25.38%	83
2	Disagree	32.11%	105
3	I'm not sure.	15.29%	50
4	Other	27.22%	89
	Total	100%	327

**Q6.11 - Most archeology takes place in exotic locations.**



#	Answer	%	Count
1	Agree	4.91%	16
2	Disagree	79.45%	259
3	I'm not sure.	7.06%	23
4	Other	8.59%	28
	Total	100%	326

### Q7.1 - Is there anything else related to archaeology and video-games that you would like to share?

There wasn't much discussion about looting! i.e. whether I would do some of those things in a game as well. But it has to be fairly obvious who I am so you know how I think about this. I'm probably an outlier ;D

The questions at the end were really thought-provoking (especially to a non-archaeologist!) I knew that my understanding of archaeology was limited, but I confess to never having given much thought to the practicalities (ethical etc). I also forgot to mention in the Tomb Raider section: In the last 2 games, Tomb Raider (2013) and Rise of the Tomb Raider, there is a very cool relic collection feature where you can closely examine some of the objects Lara finds and she tells you a bit about them. This is fascinating, and often (I believe) quite accurate, since it doesn't have to be tied to any plot points. Rise of the Tomb Raider also features a consistent theme of Lara going into a location and saying something about it that, for the first time in the series, made me think of the character as a real archaeologist, rather than a mad adrenaline junkie who just destroyed everything she found! I generally prefer the older games, but the recent ones made a great effort to depict the character as a graduate with enough realism as the necessary gameplay elements (running, climbing, shooting etc) would allow.

My hope is that, in the future, video games such as the Tomb Raider and Uncharted series find a way to balance their action/adventure natures with more elements of proper archaeology. I think showing Lara Croft and/or Nathan Drake participating in the "less glamorous" aspects of archaeology (via cutscenes, not necessarily during gameplay) with bring some much-needed balance to both series, which are currently approaching Michael Bay levels of action, over-the-top violence, and gratuitous fight scenes. If Lara Croft is supposed to be a famous archaeologist, then let's see her actually doing some proper archaeology--and if the story requires her to abandon archaeological ethics in order to stop a villain from obtaining a dangerous artifact, so be it. I think that could be an interesting area for the games' stories to explore--Lara struggling with wanting to use proper archaeological methods, and coming to terms with the fact that she may have to eschew them for the greater good.

I believe some games such as the elder scrolls or the dark souls series, while not featuring archaeology as practice, can inspire in players a deeper interest in the past through the portrayal of ancient ruins and lost legends.

In the Sim universe, there are artifacts of the Sim culture, that outdated the game itself, though were created for the game. What does this tell us about our culture though? (I'm really not sure).

I think for a lot of people they are a great doorway to learning more about what it is archaeologists do!

World of Warcraft has an archeology profession. You go out to a location, survey the location, dig up fragments and puzzle an artifact back together. Most of the time it's something mundane, like a fishing hook, or a cup, but sometimes its full dinosaur skeletons.

Game portrayals of archaeology seem to be influenced entirely by movies and not reality

no

Stardew Valley and Animal Crossing include aspects of archaeology (more palaeontology features in Animal Crossing)

There are many more examples of archaeology in video games than the examples provided. There are recurring elements in the Nancy Drew point & click adventure series for example. In a more fantastic setting, but still carrying the spirit, there's Archaeology in World of Warcraft. I think by researching more titles with archaeological ties or references you can make the survey richer and thus get more useful data from it.

No ma'am.

What is shown in video games isn't really archaeology at all, more action adventure through an archaeological setting. I don't think Lara Croft and Nate Drake are ever described as archaeologists, and even then it never states that the treasure hunting they're doing is archaeology.

More research should be done in video games

On the whole, although there are some negatives associated with the portrayal of archaeologists in many video games, I think it's a good thing that we're represented at all. Conversations with random non-archaeologists are often kick-started by the phrase 'ooh, like Lara Croft!' or something similar [sadly, also 'like Ross from Friends!' Erm, no), but then lead easily on into discussions about what archaeology really is and what archaeologists really do, and most of these would never have happened without that first easy point of reference. I would also say that problems with representation aren't limited to video games. I've noticed that archaeologists turn up in fiction/films etc. a lot as a handy way of digging up dangerous artefacts that should have been left well alone etc., or as a more general metaphor for disturbing things that should have been left dead and buried, with archaeologists depicted as too driven by the short-sighted thrill of discovery. Archaeology here is seen as dangerous in a whole other way!

Both are life-long passions of mine and enjoying one doesn't have to rule out the other. While archaeology as a science has been severely distorted by the adventure genre in film and gaming, I can still enjoy the fictive over the top aspects and the exaggerated worlds and my future real life profession at the same time.

Some might consider it history more than archaeology, but I find that certain aspects of the Assassin's Creed series are very interesting from an archaeological perspective. Though much of it is fictional, the process of investigating lost tombs, catacombs, finding (and respecting) relics and the manipulation of the physical past to affect the present is intriguing. Similarly, games such as Fallout 4 and even fantasy RPGs such as Skyrim have elements of archaeological investigation - having to find artifacts, explore historical sites etc. And in those, the element of choice and freedom (whether in exploring a location, or taking artifacts) is very engaging.

n/a

Nope.

Video games are possibly the most accessible resource to encourage young people to pick up archaeology

You should consider the role of the Assassin's Creed series of games - played by all of the archaeologists I know - particularly in the light that the series is likely to continue with Ancient Egypt/Greece/Rome.

not necessarily

No

I wonder if the scope could be broadened. Instead of talking about Jones and Croft, maybe the exhaustive historical and archaeological research that goes into games like Skyrim/Assassin's Creed/Far Cry Primal is more pertinent to how gamers are exposed to past societies rather than the grave-robbing antiquarian cliché. Honestly in my experience, literally nobody thinks that archaeology relates in any way to Indiana Jones? 20 odd years of Time Team have given the layperson a pretty good idea of that the career entails.

nope.

Sure, check out my blog - The Killa Bunny on Kinja. ?

Watching an archaeologist and a conservator working at various sites was fascinating. The online world and even books are never as interesting as real life

I think it takes a good blending of fantasy/fiction and reality to be most exciting. Myths 'coming to life' are usually most interesting to people it seems. To me, at least.

As regards the question on where I learned ethics, much of this was learned on site, rather than in a classroom. There is quite a lot which is learnt on the job, particularly in commercial archaeology, and I'm not sure it was dealt with here. Given that there are different approaches to, for instance, human remains and artefacts there is probably room for some greater granularity when it comes to discussing how these things are perceived and dealt with in video games, rather than necessarily as a whole. However, I imagine you already deal with this outside the scope of the survey. I think one thing that could be included as part of a treatment of ethics in archaeological gaming is interaction with other agents in the games. Most of them involve violence in general: without getting involved in a discussion of 'do video games cause violence' is there any room to look at treatment of living humans and animals (in games) from an ethical standpoint? Additionally, will you look at representations of indigenous people/non-Western characters in archaeology-based games? Given the importance of considering people's beliefs when it comes to artefacts or human remains in real-life archaeology, is this at all reflected or considered in video games? Is it possible to take this further look at the question of how actions in video games do or do not play into reality? Are people more likely to allow approaches to archaeology in video games to influence them more than violence in video games?

I really like the idea of and a management simulation game in which you manage a growing heritage site and dig sites and the science. (Think Kerbal Space Program but archaeology themed) OMG that would be amazing!

I have actually written an essay/blog post on the representations of archaeology in both Uncharted 4 and Mass Effect. If you are at all interested in reading it I can send it to you. Pop culture archaeology is an avid interest of mine, and I am currently writing on thesis on archaeology and public education.

No, except now a days you don't see very much archaeology in video games.

I think that Sid Meier's Civilization series did a great job of showing how societies could evolve in complexity. It's not archaeology in the sense that it was done by archaeologists, but I was impressed by how they designed the game in a way that was respectful to history. So, I think that there are game designers out there who would be interested in learning about "real" archaeology, but it might not end up in a game about "archaeologists." Archaeology as a practice is extremely tedious. I mean, I love it, but it's not exactly interesting to watch. So, games involving it would have to be mellow puzzle-type games or if it were a first person-shooter or world building-type game, having an archaeologist as a main character might not be the best way to go, if selling games is the main goal.

I think that archaeology based video games are a good way to introduce people to the field. I personally really enjoy Indiana Jones & Tomb Raider and use those pop culture icons as a way to provide outreach to non-archaeologists. Kids especially find it fascinating and are really receptive to it.

I currently work at the Battle of Bannockburn Centre in Stirling. We are a unique battlefield experience in that we have very few archaeological finds to actually pin down where the battle actually happened, largely as a result of modern housing, local site formation and preservation (acidic soils/tidal flooding on a 7 year cycle). What this means is that from an interpretation standpoint this creates a lot of issues. In creating the new centre, what they have opted for is a 3d printed map, undertaken using LIDAR surveys undertaken by the Geological Department at the University of Stirling. Projected onto this is a multimedia projection of how the battlefield looks today as well as how it would have looked at the time of the battle in 1314. Immediately what this allows us to do is remove having to show visitors through large amounts of explanation, the widespread nature and meaning of the landscape of the battlefield and allow them to make their own judgements about the strategic importance and relevance of particular features of the events of the battle. Alongside this though, we can also display the troop dispositions at the battle and allow groups of up to 30 people to play out a computer wargame of the battle, inputting their wishes into the computer to see whether they could do better than the historical commanders. Unique in its field for being (as far as we know) the only battlefield at present to harness this kind of technology, it allows the visitor to be placed into the thought pattern of the commanders at the battle and thus make decisions based upon use of the landscape and making up the battlefield objects. By taking such an approach to learning, the battlefield history gets instilled within the participants, not being merely dry and unresponsive, as they then remember it as to what to do not do, or vice versa. Active participation allows subliminal pursuit of key history and landscape issues and that is to be applauded. However as a heritage attraction it has a lot of flaws as well. Promoted as the main part of the battle experience, visitors are obviously eager to take part in it. So much so, that the computer game, rather than the learning experience becomes paramount and works against each other, denuding any learning objectives striven for. Vice versa, for older visitors, who might not be interested in video games, they immediately lose interest and thus fail those learning objectives as well, neither backed up by traditional interpretation boards outside, or other means of fulfilling the age gap in interest to cater for all visitors. But as well as this, on days when the battle map happens to malfunction and not work, the main interpretational heart of the exhibition is ripped out, with no traditional method to fall back on amongst the dearth of technology present. Trying to promote the battle in as accurate a way as possible, participants will obviously try and find ways outside of the historical outcome. A computer can only work in a certain number of inputted outcomes and quite often events will be fought out on the battle map that could not have happened in real life, promoting Victorian myths and misdemeanours current academics strive to eradicate from popular consciousness. But above all else, I feel taking part in it, there is an element of bad taste about the whole game experience. However much I as the guide try to instill that war is hellish, brutal and nasty and should not be enacted or glorified, by allowing members of the public to partake in an interactive wargame, playing at killing without another thought, people who actually died 703 years ago without a thought, completely undermines this message. In a word, war is trivialised. It does measure the cold, callous nature that real people, however long ago did die and as such, glorifies war. Certainly if we were to look at Archaeogaming as a substudy of archaeology, the theme of thanatourism needs to be addressed as well.

N/A

I would really love to play games set in historically accurate settings. These would ideally be informed by archaeology as well as other research. (I'm thinking of Shakespeare's London, say, or Bronze Age Britain.) I would also play games making use of a more realistic site-based archaeological story line, but then, I am rubbish at the shooting and fighting stuff a lot of the time. I do like an exotic setting, but for me the buildings of Florence are as exotic as temples in Thailand, so, you know, whatever.

How many gamers actually check out/regularly use archaeology-based video games? Or is this just a limited subset of gamers...which may already represent a limited subset of people actually interested in archaeology (even on a non-professional level)?

nope

I'm not a person who texts that much so no there is not.

No

No

None

I was once told that mine craft was 'like archaeology perhaps sandbox games could be a better way to learn about it rather than a first person action game

No

no

I think the Professor Layton games were important to my decision to become an archaeologist. Whilst not a lot of the PL games include a lot of archaeology, he is an archaeologist and my admiration for the character partially inspired me to seek archaeology courses. My point is that good characters that are said to be archaeologists can have the same effect as a character/game that is all about archaeology, all the time, in an exaggerated format or not.

I think archaeology based video games can help provide a gateway for younger people to engage with the idea of archaeology.

I think that the video-game space is a very important place to educate everyone (archaeologists included) about ethics in archaeology and values of history and the past.

A realistic game related to archaeology could certainly be quite interesting

I feel that video games can be important in sparking interest in a discipline - it worked for me!

You should probably know when reviewing my answers that I have worked on both Indiana Jones video games and most recently on the Tomb raider video games as a writer and researcher.

I think we're often in danger of becoming too po-faced about the representation of our subject in all media. There's a need to balance responsible and accurate portrayals with the fun side. I always think the latter is necessary to continue to have an appeal to those from outside the profession. I'm not saying hot pants and Nazi's (at least not all the time), but just a sense of wonder/coolness at seeing/learning something for the first time. We're lucky our subject has that: let's use it more

There is a distinction between the popular portrayal of a subject or profession in a medium designed for something else (usually, in case of video games, enjoyment), and a medium that has some educational purpose. Where possible, certainly it is not a bad thing to present appropriate information about the world through video games, but I feel it is largely irrelevant, in most cases. An interesting example is the Assassins Creed series, which I - personally - enjoyed for their depictions of real-world sites in a historical, albeit largely fictionalised, setting. The level to which a context was provided for landscape and historical information (via a secondary game mechanic) was really engaging. It made the game much more interesting, although I assume many went through the game without paying any attention to these things. I ended up reading several books about Renaissance Italy as a result. However, this interest was not tempered by the fact that the presentation of real historical figures in the game were historically inaccurate (e.g. the Borgia pope Alexander was a member of an evil Templar cult...). The relationship between the fictional and the real is clear. Similar misrepresentations and anachronisms are evident across media and video games.

It would be boring to show archaeology as it really is, so glamourising it is the only way for it to be a selling point in a game. As long as that glamourisation is within limits of acceptability in terms of not glamourising heritage theft then it's ok

No.

It is a professional that I have a lot of respect for, but not one I would ever have the patience for. Hence, I said that not everyone could be an archeologist.

The thing I find most problematic about many fictional archaeology media is the casual racism and cultural ham-fistedness--the prime example being Indiana Jones movies, but there's a lot of it in Tomb Raider as well. Normally I don't react so viscerally to racism or cultural bias in movies etc., but in Indiana Jones something about it really rubs me the wrong way.

I really dont feel there is a connection. Old Republic is a good example. It has a quest as a Sith where you can choose to destroy Jedi artefacts and kill the Jedi. The alternate is you save them. I always choose the former. Why? I want the reward that comes with it, and I am playing my characters ideology. That doesn't mean I go around destroying artefacts in real life...

Should look into newer TR games as these are influencing younger people to study archaeology

Historical representation within video games (such as assassin creed with to-scaled worlds) are becoming more mainstream and seem to gain very positive feedback from it. Archaeology may not always be a part of the gameplay but most certainly was a part of its making.

I don't play video games but I would like to see video games related to heritage and archaeology that would be attractive- interactive and engaging even people that are not in to playing video games- like me.

no

I have always loved tomb raider. Played it long before I chose archaeology as a profession. Perhaps it did somehow influence my choice but by no means did it distort my perception of true archeology.

no

If we want to make the connection between archaeology and videogames, a public archaeology of coding, 3d modeling, and production techniques are key. What is the goal? More archy games? More analyses of online world's? the goals of this survey and archaeology's connection to digital media were unclear.

I didn't get any questions on video games, but I don't know anything about them anyway - they are of no interest to me.

no

I love the connection between the two. I have loved archaeology since I was very young and I am not lying when I say that Indiana Jones and the Fate of Atlantis (and others) played a role in my decision to pursue an archaeological career.

archaeology is tricky because it encompasses a lot of subjects and contexts. Personal discretion, national regulations, and cultural considerations need to be taken into account. However, video games do not, on the whole, represent archaeologists - but then if they did would the games be played? I don't like the portrayal of the profession in games, but I understand that the companies need to make money; and the appeal of running around collecting ancient artifacts. Its also quite nice to let your hair down and imagine yourself on the adventures- especially after a rainy day in the trenches

What blows me away about archaeology in video games is the presence of such exotic locales. The complex puzzles, attention to detail , and attention to local traditions in designing these games help to create a lasting respect in the player for the civilization the gamer is exploring.

N/a

I wonder if video games could be used to engage players in ethical discussions/solve ethical dilemmas regarding archaeology. I'm thinking of the dilemmas 'This War of Mine' places the player in (in this case: civilian survival in a war-torn area). Could video games force players into archaeological

ethical dilemmas in a way that really confronts the player with ethical practices? For instance, one of those age-old archaeological/museological debates about source communities looting ancestral sites and selling the objects to pay for food etc

Fantasy games are about fantasy subjects, archaeologists alongside aliens is clearly this, but where archaeologists are doing their job and looting at the same time this should have a consequence, such as a character who is going to hold them accountable.

No

I'm not sure if you are aware of this, but World of Warcraft has an archaeology system in it, which consists primarily of performing a time-consuming, tedious, and repetitive task for little or no material gain. I believe this to be the most accurate representation of archaeology in a mainstream videogame, even if it does vastly over-represent the number of rampaging ogres, demons, and other fantastical beasts present at the average archaeological site.

there is an argument that video games have at least sparked an interest in the science, but there is also a counter argument that false information is detrimental. Like the CSI effect upon juries, ordinary people can believe that what they see in movies and TV gives them false expectations of the drama involved.

Video games aren't created to be realistic. They're created to be fun and exciting. I don't think they necessarily need to be 100% accurate. But I feel they do have the potential to open the door for conversations that would create awareness.

My partner plays video games such as tomb raider and when I moan that it's not actually what archaeology is like he rolls his eyes at me and says of course not, it's a video game, none of it's real - if it was like real life it would be boring. I guess he's got a point!

Video game developers should use protagonists who refuse to blow things up. Big manko in rise of the tomb raider.

Oddly, non-archaeology settings make me more interested in archaeology. For example, Bethesda games (elder scrolls, fallout, etc) include ruins which are incredible to explore. Trying out an archaeological perspective while wandering around really wets my whistle.

Like a lot of video gaming there is built in sexism in the representation and actions of characters

No

The best part about digital archaeology is not only the awesome people but not getting thistle stuck to your butt.

i love this survey!

Archaeology in video games is usually little more than a mini-game (see world of warcraft) or a flavourful backstory for a character (see tomb raider) and to me cannot truly be judged based on most existing/well known video games. I do not know if one exists but a game which's core mechanics were based around the digging up and preservation of an artifact could truly be called a archaeological vidoe game, existing franchises such as uncharted, tomb raider, and indiana jones use it merely as window dressing to take the character insot exotic locations and fight wild animals and ferocious peoples. The games are primarily action games and should be treated as such rather than archaeological games.

I believe video games can be a starting point for young people to gain an interest in history and the past. This could blossom into a future career in archaeology.

Archaeology in a gaming context is a thematic shorthand strongly informed by the Indiana Jones tradition. (I'm not sure Lara Croft has much to offer the tradition as the focus in her games was "her" interactions with traps, rather than her objectives). Thinking about the more recent traditions... I dunno. None of the nuance or the societal explorations exist, and it's hard to make knowledge-as-goal fundamental to a game.

I think this is some fascinating research that most people don't think matters. Happy to contribute!

In general it seems that games engage with the subject of archaeology very superficially, and this is a legacy of the cinematic treatment of archaeology

Most of my experience with archaeology video games is very old school, like Pitfall and Raiders of the Lost Ark on Atari 2600. I couldn't handle the first-person perspective and jump scares of Tomb Raider. I think there might be some value in the escapism and fantasy of what you've termed "loot and shoot", maybe as a way for archaeologists to vicariously experience the old days of busting open tombs and temples to grab the valuable historical objects for prestige and museums, to balance out our rather mundane worklife and ethical practice. For all the talk of the value of big data and context and "negative data are still data", the thrill of swinging from vines and dodging predators (with no real-life consequences or 3-page incident reports) while finding Coronado's Cross is a pretty great feeling.

No.

I think the survey should be widened to encompass all forms of gaming not just video games...board games and roleplaying games

You forget about the level of "future archaeology" you see in uncovering skeletons and emails on terminals in games like the Fallout series. Or exploring ruins in Skyrim. Although those are completely fictional, and thus probably not in your scope.

We need an 'Archaeology Simulator'.

Adventure games

Yes - but not here at the moment.

I'd just like to say thanks for starting this project! As both a gamer and an archaeology student (and aspiring professional archaeologist) I find this intersection very interesting, as well as from a public archaeology perspective. Though I'm based in Brighton/London (at UCL) if there are any ways to get involved I'd love to take a part in the project!

Destruction of the world's history and culture is an abomination. It is important to preserve, or at least leave alone, historical objects so that humans can always know who we were.

'Doing Archaeology' as a set of mechanics, seems like special pleading for realistic incorporation into a game. The tension between the 'looting in the name of science' portrayal of archaeologists in media (games included) and the reality of archaeological ethics, however, would be fertile ground for narrative (and some mechanics, perhaps).

no

I understand that the representation of archaeological finds in video games as 'treasure', or as object which should be possessed by a sole individual are incorrect and at odds with current archaeological thought and ethics. But personally, I do not think that - or the representation of archaeologists - in video games is a big issue. I would be more concerned with the representation on TV, despite the millions of people gaming. I think gamers understand that there is poetic licence in games. For example, despite the representation of blacksmiths in games, I understand that people who work in foundries are not all 7ft tall with huge muscles, with a beard down to their waist, and spend all day hammering on an anvil, with nothing but an apron for PPE!

It's hard to unravel but playing games like Tomb Raider and Indiana Jones and the Fate of Atlantis may have influenced my decision to become an archaeologist (along with things like Time Team!). I doubt many people believe that archaeologists are always off raiding tombs, though the disregard Nathan Drake has for ethics is a little annoying at times...

I think, due to the current events surrounding the political and religious destruction of artifacts, it is imperative to teach ethics and preservation at every opportunity.

I don't believe video game representations of people such as Indiana, Nathan drake etc should be classed as 'archaeologists.' Although Indiana and Lara craft are sometimes referred to as archaeologists the 'artefacts' they 'recover' are often mythical. In terms of Nathan Drake he is only ever referred to as a treasure hunter rather than an archaeologist

I was initially interested in archaeology because of franchises like Indiana Jones and Tomb Raider, but acquiring a better understanding of the practice outside of a dramatized context only made me more interested in the study.

Archaeology is what I'm preparing to study in my pursuit of my anthropology degree. I think about a lot of these questions. World of Warcraft and Pokemon have a surprising amount of archaeology based work in them, as well.

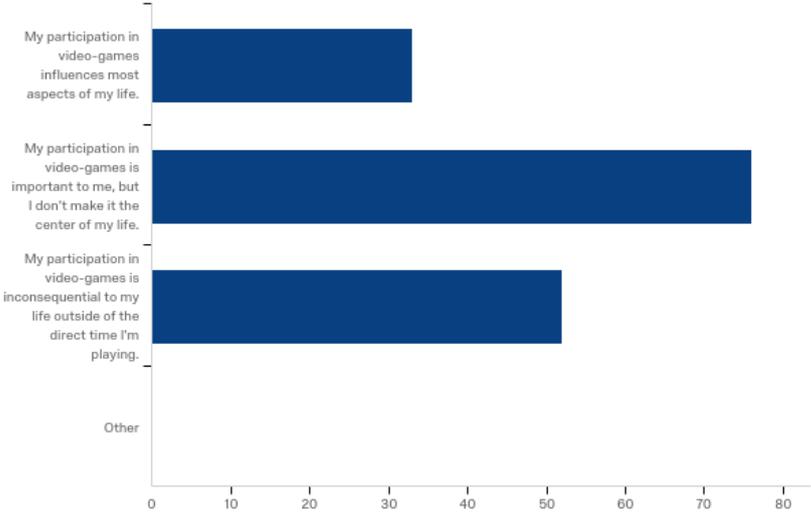
N/A

none

Most professions are enhanced in gaming and film in order to create a more entertaining world and story. Realistic depictions have their place but not as titular characters or focal points!

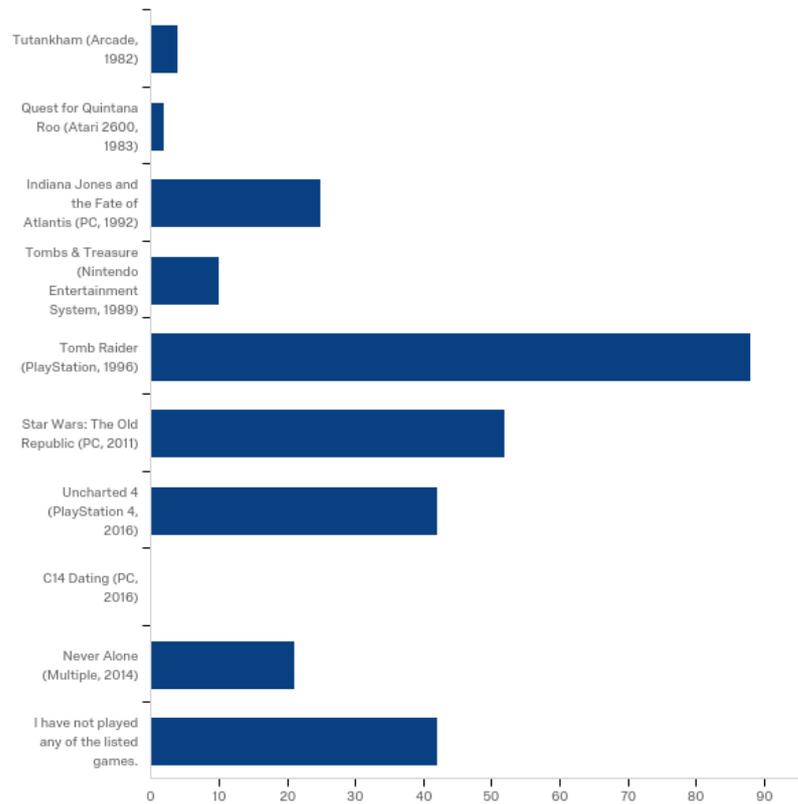
I personally hold that video games are archaeological sites and archaeological artifacts, that they are part of contemporary material culture and cultural heritage and should be studied archaeologically.

**Q8.1 - How central to your personal identity is your participation in video-games?**



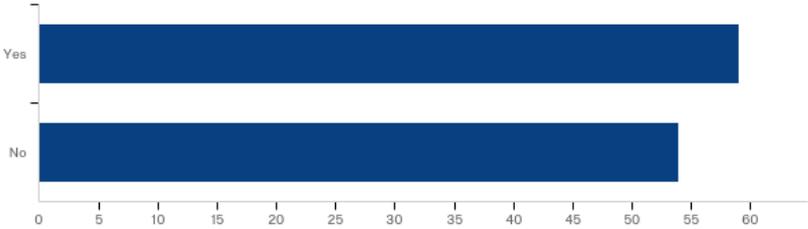
#	Answer	%	Count
1	My participation in video-games influences most aspects of my life.	20.50%	33
2	My participation in video-games is important to me, but I don't make it the center of my life.	47.20%	76
3	My participation in video-games is inconsequential to my life outside of the direct time I'm playing.	32.30%	52
4	Other	0.00%	0
	Total	100%	161

**Q8.2 - Have you played any of the following video-games, specifically?**



#	Answer	%	Count
1	Tutankham (Arcade, 1982)	1.40%	4
2	Quest for Quintana Roo (Atari 2600, 1983)	0.70%	2
3	Indiana Jones and the Fate of Atlantis (PC, 1992)	8.74%	25
4	Tombs & Treasure (Nintendo Entertainment System, 1989)	3.50%	10
5	Tomb Raider (PlayStation, 1996)	30.77%	88
6	Star Wars: The Old Republic (PC, 2011)	18.18%	52
7	Uncharted 4 (PlayStation 4, 2016)	14.69%	42
8	C14 Dating (PC, 2016)	0.00%	0
9	Never Alone (Multiple, 2014)	7.34%	21
10	I have not played any of the listed games.	14.69%	42
	<b>Total</b>	<b>100%</b>	<b>286</b>

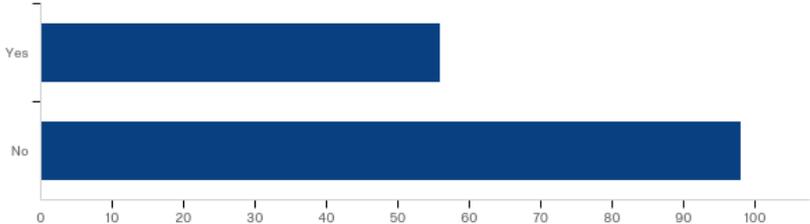
**Q8.3 - Would you be willing to further discuss the listed game(s) you played? (If so, please provide a valid email address in the box below.)**



#	Answer	%	Count
1	Yes	52.21%	59
2	No	47.79%	54
	Total	100%	113

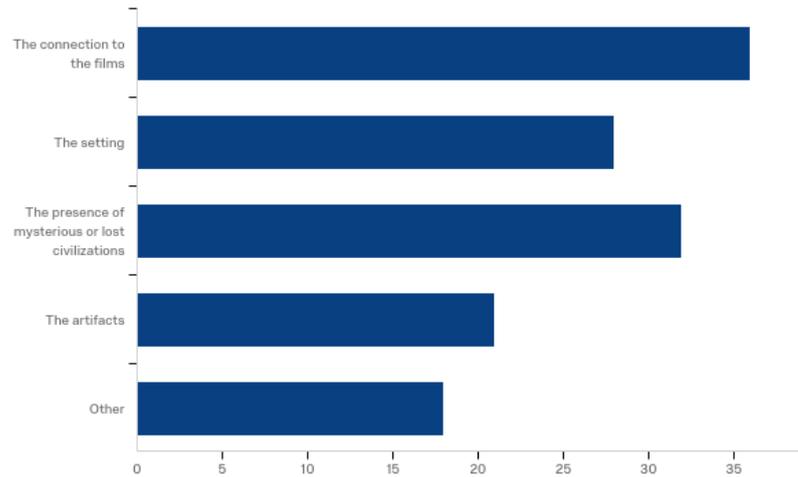
This information has been removed to preserve the privacy of participants

**Q8.4 - Have you played any video-games set in the Indiana Jones universe?**



#	Answer	%	Count
1	Yes	36.36%	56
2	No	63.64%	98
	Total	100%	154

**Q8.5 - What aspects of the Indiana Jones video-games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
1	The connection to the films	26.67%	36
2	The setting	20.74%	28
3	The presence of mysterious or lost civilizations	23.70%	32
4	The artifacts	15.56%	21
5	Other	13.33%	18
	Total	100%	135

**Text Provided via 'Other' Response (Optional)**

- I played the LEGO Indiana Jones games because the LEGO games let you play co-op. There are very few good co-op games to play with children, and I wanted to play with my little sister! LEGO Indiana Jones was the one that was available at the time, but I find all LEGO games quite similar.
- It was a Lego game. These are fun and easy to play.
- The humour, the characters and the puzzles
- I began playing these games out of curiosity.
- the storytelling
- I think it came free with Atari. I don't remember separately buying it
- It was lego and I was a child
- They are games in genres that I enjoy.
- The game genre (seeing as I played mostly the platformers)
- Enjoyment of the action-adventure genre
- Lego
- The game was LEGO Indiana Jones, and I enjoyed the LEGO Star Wars games.
- Family playing the game
- Lego game and co-op nature of the game

That many years ago? It was a gift.

---

The lego version

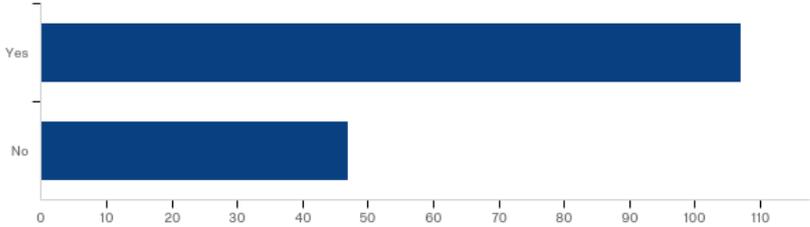
---

Inability to die.

---

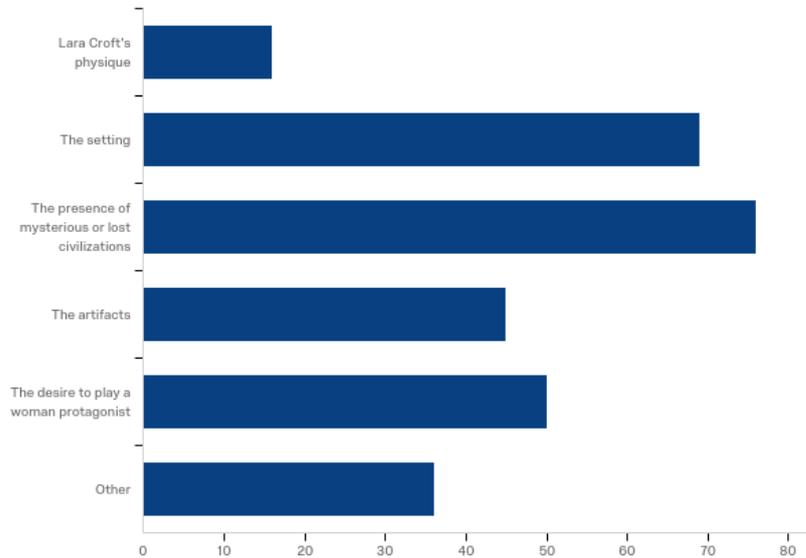
I love action-adventure games!

**Q8.6 - Have you played any video-games set in the Tomb Raider universe?**



#	Answer	%	Count
1	Yes	69.48%	107
2	No	30.52%	47
	Total	100%	154

**Q8.7 - What aspects of the Tomb Raider video-games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
7	Lara Croft's physique	5.48%	16
2	The setting	23.63%	69
3	The presence of mysterious or lost civilizations	26.03%	76
4	The artifacts	15.41%	45
5	The desire to play a woman protagonist	17.12%	50
6	Other	12.33%	36
	<b>Total</b>	<b>100%</b>	<b>292</b>

Text Provided via 'Other' Response (Optional)

It was one of the first action adventure games for the PlayStation.

The game play at the time

I love everything about Tomb Raider. In the early games, the sense of isolation and discovering a lost place that no-one has seen for centuries was so mysterious and exciting. I loved the puzzles, and the creepy/sinister idea that an ancient civilisation had built huge mechanical contraptions to guard their secrets. This is a fantasy - I know it doesn't have much to do with real archaeology! Also, I'm very interested in real-life ancient (and not-so-ancient) civilisations in general (particularly Greek, Roman and Norse), and love exploring the creators' interpretations of those worlds. Tomb Raider, more than any other series, chooses interesting and sometimes lesser-known civilisations and lets its writers/artists/developers run wild. I know that the history in the games - particularly the early ones - doesn't often correlate much with real life (even as a 10 year old first playing Tomb Raider, I know that "Neptune" and, erm, "Thor" weren't Greek gods), but that doesn't matter to me: it's a fantasy, it's someone else's artistic interpretation of these stories and real life artefacts that have been around for millennia. Finally, I very much identified with Lara as a lone female protagonist from a young age. In the early games she was an adrenaline junkie whose primary motivation was exploration and thrill ("I only play for sport," she says in the first ever cutscene). This means that I could identify with her in-game: I'm just playing the game for fun, and she's just running around the tombs for fun. Oh, and I checked "Lara Croft's physique", not because I ever found her attractive, but because I loved her iconic style and the way she looked

in all her outfits. It's more that I wanted to be her, and the way she looked was always part of that.

The gameplay

Linked with a female protagonist, she is a strong female protagonist which is appealing.

The intricate and sometimes impossible ancient contraptions.

...

A sense of adventure

It's hard to find decent adventure games and this was well reviewed

I got one game as a gift one year

They are games in genres I enjoy

The game genre (...again)

The Gameplay itself

Enjoyment of the game mechanics of this genre of game.

people said the game was cool, they were right

Jumping

It's a great action game that was very well done in both story and graphic quality

The fact that at the time she offered a great liberty of movement

The nature of the game and genre (action/adventure 3rd person, etc). Story.

Pyramids

It was a popular, talked about game and I was curious about the series.

The structure of the game itself (i.e., puzzles, exploration, virtual combat).

I love puzzle games. And I love shooting games. And this game does both!

I really enjoy the puzzle-solving aspect of Tomb Raider.

Game perspective and type of game (action adventure)

Also gift. And to see what people were talking about.

My father played it from the time I was a child and Lara Croft became a strong intellectual female role model for me. Though fictional, she sparked my interest in history and nature that I carry with me today.

Story and gameplay

Came highly recommended by a friend who's opinion I hold in high regard.

The reboot's exploration of a more human Lara Croft drew me in because one seldom finds emotionally developed female leads in gaming because companies often worry about making the female character "too emotional."

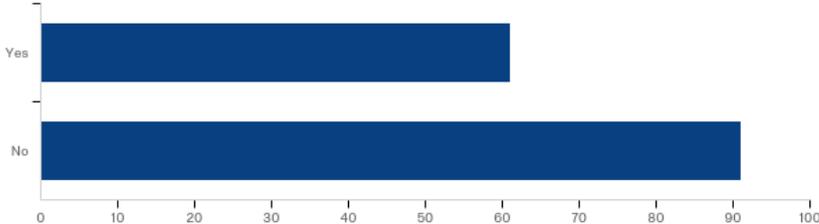
A surprisingly enjoyable demo

The puzzle solving

Fun action game with a pretty good story.

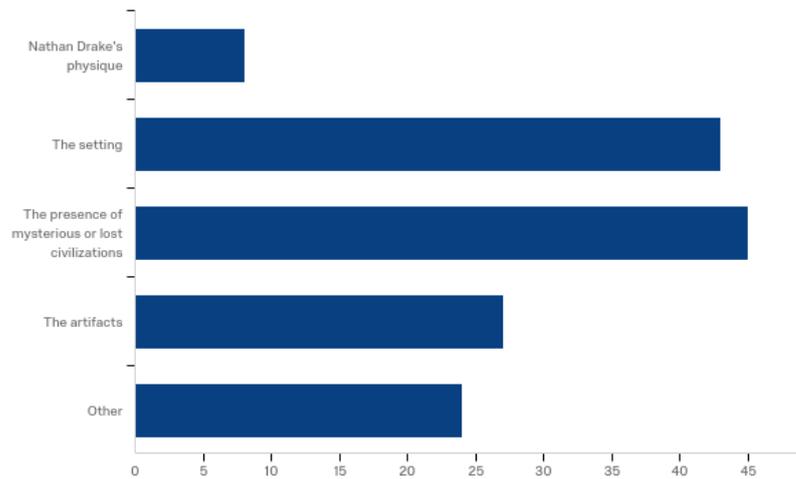
When I first played the TR franchise (it was TR 3), I suddenly fell in love with the game. Maybe its because I like a woman being the center of the game. Then whenever there's a new release, I play it. In fact, I'm still playing all of the TR games up until now, from elementary to graduate school! Even the custom TR levels (TRLE).

**Q8.8 - Have you played any video games set in the Uncharted universe?**



#	Answer	%	Count
1	Yes	40.13%	61
2	No	59.87%	91
	Total	100%	152

**Q8.9 - What aspects of the Uncharted video games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
1	Nathan Drake's physique	5.44%	8
2	The setting	29.25%	43
3	The presence of mysterious or lost civilizations	30.61%	45
4	The artifacts	18.37%	27
5	Other	16.33%	24
	Total	100%	147

Text Provided via 'Other' Response (Optional)

Overall presentation and quality of voice acting

...in the "Tomb Raider" section, I said that selecting "physique" had nothing to do with attraction. This is not the case with Nate! The character design, writing, and performance by Nolan North makes Nate a very attractive character, and I don't really identify with him in the way I do Lara. It's not just because he's male and I'm not, it's because he's written with a very clearly defined personal motivation. He's not a blank slate that I can project my own thoughts onto. In each Uncharted game there is a "lost city" that takes up about 20% of the total play time, but there's always a really exciting and varied buildup to that which creates anticipation. I love the globe-trotting, and the detail in which the locations are created. I especially love how in the games you often start in a present-day location, and "delve" deeper into history as you move through the story/location. For example in Uncharted 3, you walk through the bustling markets of Yemen before finding a secret thousand-year-old vault. It really gives you the exciting idea that ancient mysteries are right beneath our feet... which again, they are! That's not to say that I think Uncharted is any more realistic than Tomb Raider, but that's not the point. It's a fantasy, and these games are my favourite type of fantasy.

A friend said it was good.

Nathan es el puto amo

also i saw my cousin playing it and thought it was cool

I began playing out of curiosity.

They were popular and I wanted to see what the fuss was about. The storylines are also well crafted, if at times ridiculous.

The cinematic style story-telling.

I wanted to play this franchise because it reminds me of Tomb Raider.

The resemblance to tomb raider gameplay

The style of gameplay - particularly exploration and platforming

I played a bit on my nephews ps4. Being a pc gamer I seldom play ps4 games.

The humour and elena Fisher

Production value

Gameplay and game type 3rd person action adventure

Created by the same team as "the last of us"

The Storytelling The Developers

Story and gameplay

it was a gift

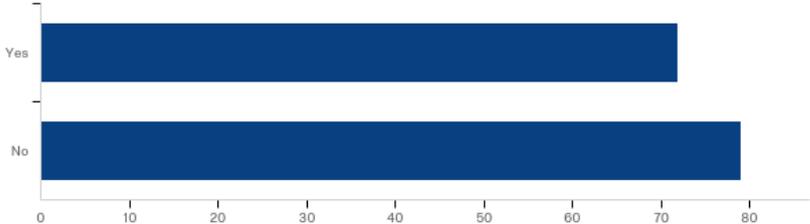
The humour and writing

Great story and characters, decent action.

Friend played it

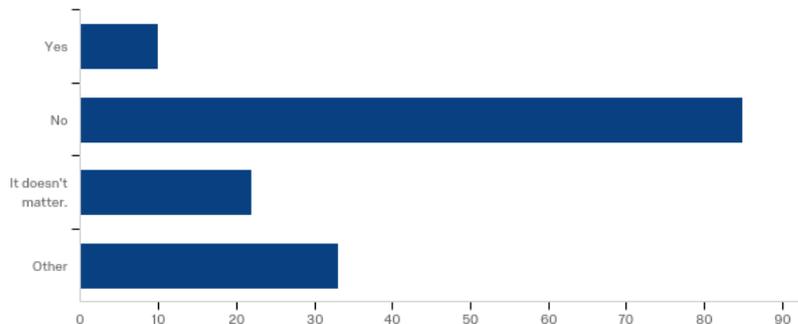
Amazing games with good storylines and playability.

**Q8.10 - Have video games ever influenced your decision to visit a historical or heritage site?**



#	Answer	%	Count
1	Yes	47.68%	72
2	No	52.32%	79
	Total	100%	151

**Q8.11 - Are representations of archaeologists in video games accurate?**



#	Answer	%	Count
1	Yes	6.67%	10
2	No	56.67%	85
3	It doesn't matter.	14.67%	22
4	Other	22.00%	33
	Total	100%	150

Text Provided via 'Other' Response (Optional)

I don't know

---

My answer is "no" and "it doesn't matter". I have always known the archaeology in Tomb Raider isn't realistic, but the games have still inspired me to learn about and visit all kinds of real history and archaeological sites. For example, the computer-aided techniques that have been used over the last few years to learn more about the temple complex at Angkor are fascinating and exciting, but I wouldn't have bothered learning about Angkor at all if Tomb Raider hadn't sparked my interest in it. A computer game based on that kind of technology-based archaeology could be fun, but it wouldn't be the thrilling escapist empowerment fantasy that Tomb Raider is. That's fine!

---

No and it doesn't matter - very few professions are accurately depicted in any mass media.

---

I really don't know

---

I am not completely sure.

---

It's a bit far-fetched and unbelievable, in real life, archaeologists stay away from myths if there are no evidence to back them up, also.. most stick to the books and brush aside theories that may have a grain of truth in them, although if you were an unofficial archaeologist with enough money and enough of a belief in exploring the unknown, then yes.. it is possible as they could follow up on dig just in-case there are any truth in the theories... but that would be a long and strenuous effort which would take years of dedication for something that may not even exist in the first place.

---

Rarely as playable characters, but at times the NPCs are not too bad.

---

not all the time

---

Occasionally accidentally accurate but only when they are inconsequential to the plot and/or are included as scenery.

---

They depend from developer to developer

---

Sometimes, I assume. I did study archeology as a part of a four year program that I did not complete, but I can't say the experience gave me an intimate look at what an archeologist actually behaves like.

---

I'm guessing not but I don't really know.

---

While I believe that representations of archaeologists in video games are often inaccurate it does not inhibit my enjoyment of the games. By that standard I would say it doesn't matter. That being said I do believe it is important to make some attempt at an accurate portrayal of roles in video games. If the implication of the answer 'It doesn't matter' is that I am indifferent to whether video games accurately portray archaeologists then I would instead answer 'No'. If I had to choose between an enjoyable game featuring archaeologists such as Lara Croft and Nathan Drake, rather than a game with more accurate depictions of archaeologists then I'd favour the former

---

Probably not, most jobs are glamorized, overly simplified, or sensationalized by video games in order to push the entertainment value of the gaming

systems.

It can be however, it may just depends on the games you play.

Im not sure

I hope so, but I am not sure they depict an archeologist correctly.

I'm not sure, I don't know any

I feel like it depends on the game. Some games make archaeologists come off as more treasure hunters while others more closely mirror their real-world counter parts. World of Warcraft has a secondary profession that is archaeology and I feel that it accurately portrays a real-world archaeologist experience. You hunt for clues of lost civilizations, learn little lore tidbits and get some cool rewards for exploring the background of the world you "live in".

Sometimes

They don't have guns and aren't made of Lego.

Mostly inaccurate, but most players don't play for the archaeology.

I think they have aspects rooted in reality but in terms of everyday experience of being an archeologist-no.

I am not an archeologist so I don't have an opinion on the matter.

They get plenty Details right, but the big picture is inaccurate

No, definitely not, Lara Croft and Nathan Drake steal things from archaeological sites all the time! Also, I doubt archaeologists are frequently fending off mercenaries.

The only game I've played with Archaeologists are the Pokemon franchise. Sadly real life archaeologists cannot turn fossils into live animals. That I can prove. WE ALL KNOW YOU GUYS CAN DO IT STOP PRETENDING.

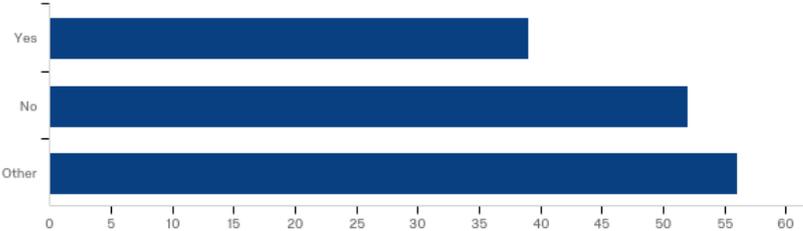
Not necessarily. Some aspects of what it means to be an actual archaeologist are present. For example, digging sites in Tomb Raider Legend. But most aspects of the profession are glamorized to seem a bit supernatural.

It seems as if some aspects could be accurate, but games have to be tense and exciting, and I'm guessing shootouts are not exactly a regular part of the job.

I am not sure exactly. I just know that I enjoy the way they are portrayed in Tomb Raider.

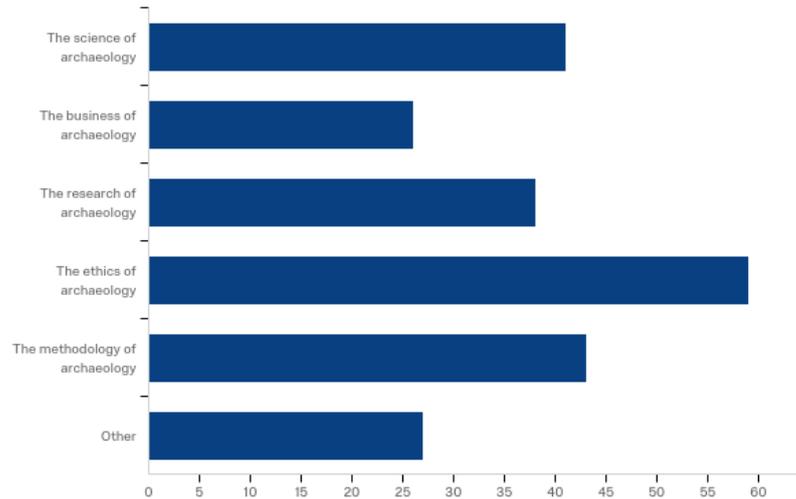
I don't know

**Q8.12 - Should representations of archaeologists in games be changed or modified?**



#	Answer	%	Count
1	Yes	26.53%	39
2	No	35.37%	52
3	Other	38.10%	56
	Total	100%	147

**Q8.13 - What aspect of representations of archaeologists in video games should be changed or modified?**



#	Answer	%	Count
1	The science of archaeology	17.52%	41
2	The business of archaeology	11.11%	26
3	The research of archaeology	16.24%	38
4	The ethics of archaeology	25.21%	59
5	The methodology of archaeology	18.38%	43
6	Other	11.54%	27
	Total	100%	234

**Text Provided via 'Other' Response (Optional)**

My answer is partly similar to the previous one. While blockbusters can't spend too much time on the practicalities, smaller games could go into more detail into any one of these, especially into methodology. That said, I do think it would be interesting for a future video game archaeologist (there's room for one now that Nate's retired!) to have to focus more on the practicalities and less on the shooting. There's no way the next big video game archaeology franchise can compete on the same blockbuster scale as Uncharted, so a more realistic hero/heroine/team would be really interesting. One of my favourite things in games is where the mundane is contrasted with the fantastical (...like the home sequences of Uncharted 4 with the adventuring), so having an archaeologist have to struggle with the practicalities while keeping their passion alive would be a really interesting motivation.

I don't have enough knowledge of archaeology to comment.

I would consider that although characters may theoretically be archaeologists, that's generally backstory for action/adventure games. Archaeology itself seems to have much more niche appeal (I don't think I've played an archaeology-based game, but would probably enjoy one)

You literally don't fight dinosaurs or mummies. (Looking at you, Lara)

I don't know.

It completely depends on what the purpose of the change will be. In my op

Better research needs to be done, key elements are left out where a whole nationality is ignored when researching a historical event, much like how Welsh history is ignored when researching King Arthur, in games, they tend to ignore Mabinogion and rely on later written editions from other countries as the base of their research on. but I think when game developers use researchers, they should use historians & archaeologists from the

country they come from or live in (so use a historian/archaeologist from Wales instead of England), accuracy is key.

I'm not sure it's necessary to change anything. I think most people can maintain the distinction between fantasy and reality. If you ask me which aspect is the least real, I'd have to say the research and ethics

The layout or history of it for entertainment purposes

Sometimes the destruction in games involving unearthing history is a bit much. But, again, games have to remain exciting to a degree.

I'm all for the most accurate depictions possible in video games - not least because it aids immersion. That being said there is a danger of too much accuracy negatively impacting gameplay. This is likely to vary based on genre and audience demographic. For example there are numerous simulator games that strive for authenticity to a point where the audience becomes very niche.

I can easily imagine games systems that both enhance and draw out a more realistic approach to archaeology in gaming and ones that sensationalize and focus more on entertainment. It really depends on the goal. All could be changed and modified - Likewise none. Depends on the goals of the content creators.

What they look like

I would personally play a game where all of these were dealt with in a more realistic fashion.

Unsure

i don't know if it really enters peoples minds. maybe people think of indiana jones, but they probably think of the movie portrayal

Things are too often the result of coincidence and happenstance.

Doesn't matter. Rarely is the representation of archaeologists important outside the context of the fiction.

All of the above, but again, I feel it might help to present more realistic practices and yet still allow game storylines to diverge from what's realistic and correct in order to tell a more action-packed story.

They shouldn't blow things up without a care. More love for old architecture please!

I think there is an opportunity for discussion of the differences between games and reality.

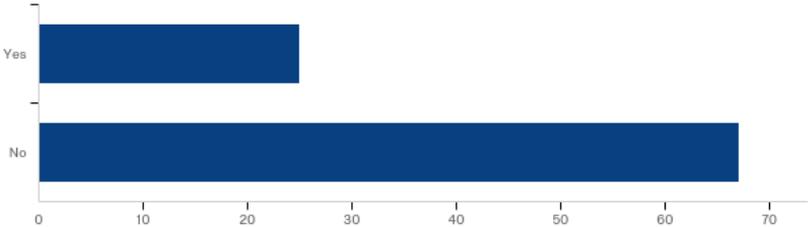
The \*purpose\* of archaeology. Discovering patterns and investigating, instead of looting. Offers a different archetype than the detective.

Indifferent

Methodology could be better represented, but is limited by technical constraints and player enjoyment (e.g. see player complaints about planet scanning in Mass Effect 2)

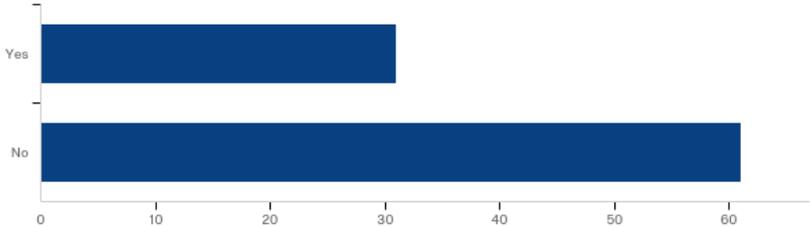
All of the above misrepresentations could be subject to modification.

**Q8.14 - Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.**



#	Answer	%	Count
1	Yes	27.17%	25
2	No	72.83%	67
	Total	100%	92

**Q8.15 - Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.**

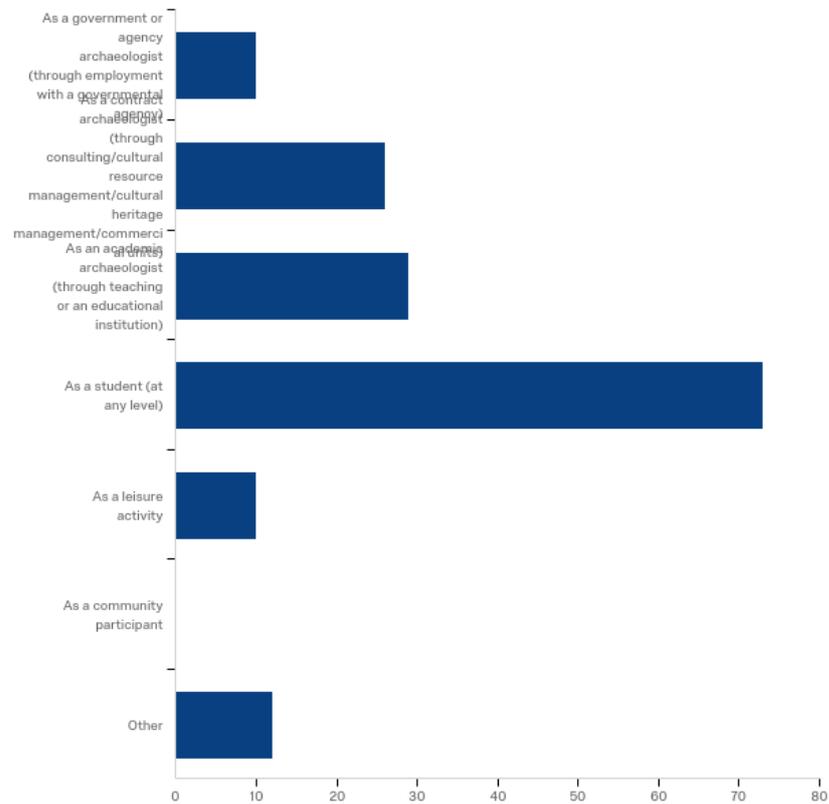


#	Answer	%	Count
1	Yes	33.70%	31
2	No	66.30%	61
	Total	100%	92

**Q8.16 - What is your email address? (This will be used to contact you concerning future opportunities.)**

This information has been removed to preserve the privacy of participants.

**Q9.1 - How would you categorize your current primary engagement with archaeology?**



#	Answer	%	Count
7	As a government or agency archaeologist (through employment with a governmental agency)	6.25%	10
1	As a contract archaeologist (through consulting/cultural resource management/cultural heritage management/commercial units)	16.25%	26
2	As an academic archaeologist (through teaching or an educational institution)	18.13%	29
3	As a student (at any level)	45.63%	73
4	As a leisure activity	6.25%	10
5	As a community participant	0.00%	0
6	Other	7.50%	12
	<b>Total</b>	<b>100%</b>	<b>160</b>

Text Provided via 'Other' Response (Optional)

Museum professional

Former archaeology student

I am a PhD student, but also teach extensively, and would consider myself both a student and an academia archaeologist. Previously I had a career as a commercial archaeologist, having done training through commercial units prior to this. I still actively participate in field projects.

Personal research

Chair a local heritage group, participate regularly in community excavations and also work freelance producing digital 3D models and online resources for the sector

I work in museums, I am an historian with an archaeology qualification, working in Education delivering schools workshops with archaeological content.

Equally as a student and a contract archaeologist

Student and Academic Archaeologist (given between MA/PhD status right now and actively teaching/researching outside of thesis/dissertation).

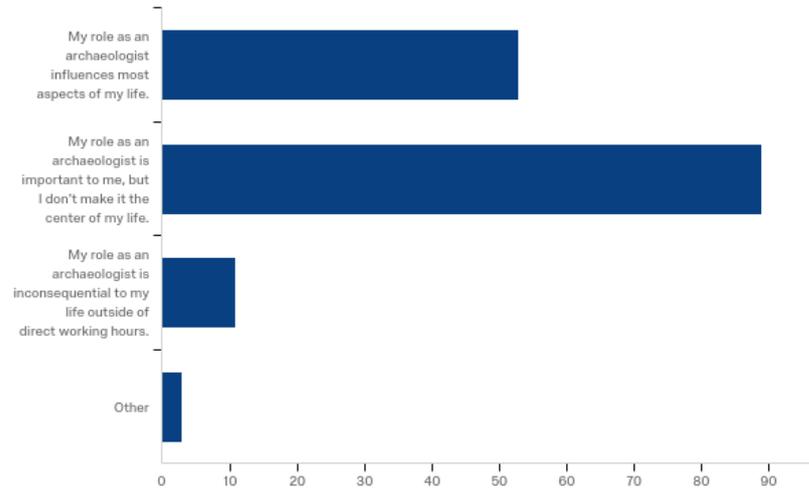
Both a student and a contract archaeologist

archaeologist employed with an professional/academic association

An archaeology undergraduate with plans to study further.

As an archaeologist working for an educational charity.

**Q9.2 - How central to your personal identity is your participation in archaeology?**



#	Answer	%	Count
1	My role as an archaeologist influences most aspects of my life.	33.97%	53
2	My role as an archaeologist is important to me, but I don't make it the center of my life.	57.05%	89
3	My role as an archaeologist is inconsequential to my life outside of direct working hours.	7.05%	11
4	Other	1.92%	3
	Total	100%	156

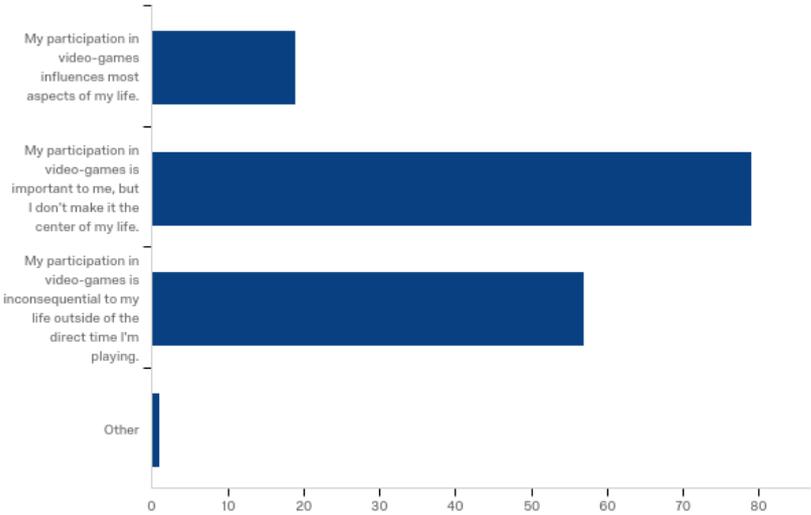
**Text Provided via 'Other' Response (Optional)**

I have moved from archaeology to culture/museums and therefore it is not (anymore) a central part of my professional life and even less so a part of my personal life.

Archaeology is important to me, but I do not consider myself to be first and foremost an archaeologist.

Archaeology is an important part of my life but I believe in work life balance and have other interests!

**Q9.3 - How central to your personal identity is your participation in video-games?**

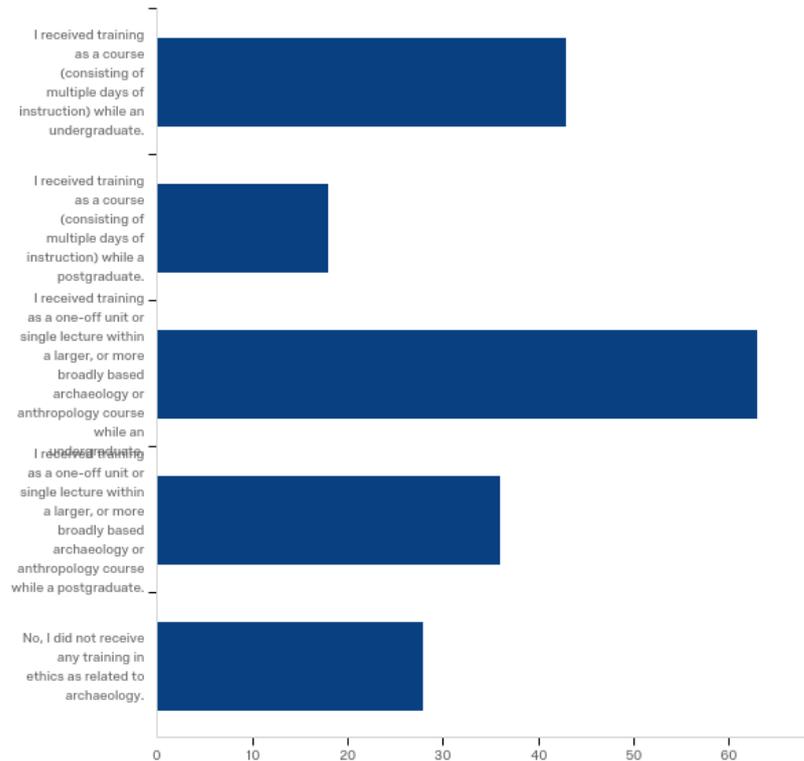


#	Answer	%	Count
1	My participation in video-games influences most aspects of my life.	12.18%	19
2	My participation in video-games is important to me, but I don't make it the center of my life.	50.64%	79
3	My participation in video-games is inconsequential to my life outside of the direct time I'm playing.	36.54%	57
4	Other	0.64%	1
	Total	100%	156

**Text Provided via 'Other' Response (Optional)**

I am a keen player of video and other games. They are a frequent source of entertainment, and that they can form the basis of conversations/socialising. However, I wouldn't say they influence my life, that they are incredibly important or inconsequential.

**Q9.4 - During your time as a student, did you receive any formal training in ethics as related to archaeology?**



#	Answer	%	Count
1	I received training as a course (consisting of multiple days of instruction) while an undergraduate.	22.87%	43
4	I received training as a course (consisting of multiple days of instruction) while a postgraduate.	9.57%	18
2	I received training as a one-off unit or single lecture within a larger, or more broadly based archaeology or anthropology course while an undergraduate.	33.51%	63
5	I received training as a one-off unit or single lecture within a larger, or more broadly based archaeology or anthropology course while a postgraduate.	19.15%	36
3	No, I did not receive any training in ethics as related to archaeology.	14.89%	28
	Total	100%	188

### Q9.5 - As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

As an archaeologist, how do you respond when someone compares you, or your work, to Indiana Jones or Lara Croft?

With weary good humour, generally. Better Indy than 'oh, so you design buildings?' I also point out that I was a year into my degree before even seeing Raiders of the Lost Ark.

With irritation or awkward laughing

I don't care about the comparison really, it is sometimes useful as a touchstone for people who really have no interest or knowledge about archaeology to give them some small idea of what it is I am interested in. Being able to educate people about what archaeologists actually do with those characters as a springboard is easier than trying to educate someone who has no interest or image whatsoever.

Entertaining grave robbers, not archaeologists.

Mostly about Indiana Jones, I take it as a joke. Laugh it off, yet I feel like I have to inform them about what archaeology is actually about

When the comment comes from a non-archaeologist, I do my best to use it as a starting point to discuss how media representations of archaeology contrast with actual archaeological practice and ethics.

With humor, and an explanation that archaeology is far more complex and confused than treasure hunting.

Laugh and make a light-hearted comment about how it's much less exciting than that and we do less 'raiding' and more careful study!

I find it funny and crack a joke before setting straight what my work is actually about.

With good humour and tolerance, and try to correct perceptions that the movie/game version of the profession has any match in reality. Although there are gross ethical and moral problems with the behaviour of these characters in many ways, most professions have unrealistic caricatures of their members in the media, and almost everyone in the public is aware that these figures don't reflect the reality of archaeology.

Laughter and jokes, as I enjoy both greatly, and don't realistically associate either with my career

I laugh it off and it doesn't particularly.

With an inward groan, but outward self deprecation.

I laugh good-naturedly. Pop culture archaeology is fun, but rarely accurate. I usually offer a response based more in fact in the direction of the conversation. Or praise one of the positive ways the fiction represents fact.

They're antiquarians with no respect for the preservation or care of individual artefacts while at the same time disrespecting cultural heritage and surrounding archaeological structures. They are not archaeologists at all.

Flattered

I quite like it

I feel that while both characters are responsible for generating interest in the field, both misrepresent it. As such, I feel that being compared to Indiana Jones and Lara Croft 'dumbs down' the nature of Archaeology.

I don't think I've ever had that comparison, beyond maybe a joke.

I appreciate the cool factor but remind them that I answer questions and don't just find cool things.

Amusement or irritation depending on content and context

Very poorly, I see it as an over simplified view based on a poor understanding of reality

Depends on context, but I take the opportunity to gently point out that our work is more thoughtful and less destructive than as depicted in film. I like to say that we are interested in the lives of the past and not the value of the things

I usually respond with something like - \*tsk\* Puuurrleese... ? Have you ever seen those characters with a trowel in their hands? No? Go away. lol

i say, "Thank You"....

I laugh and let them know that it's not anywhere near reality.

I tell them these movies are about archaeology as much as Armageddon is about oil drilling.

I laugh, and then point out that I've never punched a nazi or robbed a tomb. However as with all things, the general awareness then allows a discussion of what we actually do.

Usually a good-natured chuckle and explain briefly why it isn't, but then it depends on the context. Were I talking to a normal member of the public it would be fine. If it were someone who ought to know better, like someone in the construction industry, another academic or politician involved in heritage I would be more annoyed. Were it framed in a negative light I would be rather more frustrated and might respond more aggressively, and if it were playful I would have no reason to be.

Mostly just laugh and agree, though I am under the impression that they know it isn't really like that

I always respond that it's not nearly as exciting, as we're not after artifacts but to learn about people from the past- and that rarely comes with bad guys seeking it for their own gain.

While I enjoy the association with these cultural icons, and consume various media from their franchises, I would likely point out how different archaeology actually is from that portrayed in the Indiana Jones and Tomb Raider series. I would attempt to educate the person making the association on actual archaeological practice (including the difference in time periods portrayed), without ruining the fun of the movies, games etc. for them.

That they aren't proper archaeologists, they're treasure hunters

I think it's cool, but I remind people that those are not real representations of the field. Real archaeology is a lot less glamorous. We'd be looking at heavy fines and legal repercussions if we did the things Indy or Lara does.

Laughter and then education on colonial archaeologies, looting and the lack of giant rolling boulders in most modern archaeological contexts

Badly, if I don't know them. I don't think anyone considers it a serious comparison, but to make it is disrespectful.

give long and Sheldon Cooper like lecture

If it's an acquaintance, I laugh; if it's a friend or family I might lightly explain the difference between archaeologists and treasure hunters.

Laugh, and try to explain what archaeologists actually do in a friendly way

Usually with amusement- they are the first port of call culturally for most people so it is understandable- and better they are excited and engaged by archaeology than dismissive of it! There is sometimes a gender-specific connotation with Lara Croft that is less flattering.

I laugh and joke and explain the difference if they are interested.

I'll just take it as a joke/banter.

Excited that they see archaeology as something that is interesting and exciting, try and explain that not all of us actually rob graves!!

With laughter.

None of my work has been compared to Indiana Jones nor Lara Croft... Sadly.

Could be worse

Start by finding the similarities (however slight), then laugh at the inaccuracies and explain what I actually do.

Pretend to laugh, as have heard it so many times it's no longer funny, but want to be polite

I laugh and then might explain how I'm very different.

That's not really that life threatening.

I laugh! It amuses me to be compared to Lara

I embrace the comparison due to my love of those characters, but I usually correct any misconceptions about how archaeologists normally work.

It's not the same, but it doesn't bother me to be compared. I just laugh at the comparison.

great

Laugh it off or explain why it isn't, depending on the audience (e.g., if they are teasing me, I laugh it off, as they already know the difference)

Sort of, but without so many nazis and we are much more careful

Laugh and then explain how my work is different in comparison

I talk about the issue of treasure hunting and the importance of less visibly valuable objects and of preserving context.

It's good that they know something about archaeology but that is not really what I do. Then I explain that I don't own any guns or whips.

I smile, possibly laugh, then point out politely that Lara Croft (despite inspiring me to an Egyptology degree) is a looter with no respect for stratigraphy. While Indiana Jones is better, we don't punch Nazis very often (and nothing I've found on digs so far has been magical).

Laugh

With resignation and a redirection of what archaeologists and anthropologists do and the importance of leaving artifacts in their context

I laugh in a friendly manner. Then I gauge whether I want to have a conversation with the person about what it is like being an actual Archaeologist.

I typically explain that archaeology isn't actually done that way and although in the early 1900's it did resemble those games to some degree you wouldn't find an ethical archaeologist doing so now.

With a laugh and a smile. Sure, it isn't the same, but it is an innocent thing to say and can lead the conversation to being more factual.

In my head, negatively, as I don't see either of them as doing archaeological work. Out loud I usually make some joke pointing out some differences, don't want to be rude of course.

I take it as a compliment! They think I'm adventurous

N/A - work consists of conservation of historic building/built heritage and management of archaeological and cultural sites

Mostly laughter, humour, and then trying to explain the differences (or play along)

I laugh, and try to correct them, to what extent depends on the situation and number of people involved in the conversation.

They are good referents in popular culture, but do not show the reality of the profession

Joke about how Lara Croft likes to smash pottery.

I try to explain while I love the stories about Indiana Jones and Lara Croft, neither are actually good examples of archaeologists. The most frustrating moment was trying to explain this to my dentist while he had his tools in my mouth (needless to say, my point was not made).

I laugh and say something like 'Yeah, but not that interesting. Or illegal.'

Usually with a world weary smile...

I laugh at them (inwardly, so as not to offend), and try to draw realistic parallels between what they know based on that, and what I/we actually do or, more typically, don't do.

Good

In most of my encounters, an Indiana Jones reference is very lighthearted, so I typically respond saying that I do not see as much action or adventure. I have not yet been compared to Lara Croft, as she did not explicitly say that she was an archaeologist.

I respond positively because I believe that archaeology has an adventurous side. I have had that belief since I was young and it did not falter during my degree.

I like it. Usually join in on the joke. Both are cool characters and I still enjoy watching their movies or playing their games. But then again, people also say (often jokingly) I excavate dinosaurs. I corrected the once, and am now the centre of ridicule. It's fine, as long as I know they know the difference between fiction and reality. Having a laugh about that isn't wrong in any sense.

This has actually never happened to me.

I like Indiana Jones a lot. After all he was my first exposure to the idea of an archaeologist. But I also like to point out that he is a terrible archaeologist. I have no real feelings about Lara Croft since I didn't like the movie I watched and I never played the games.

Generally, I just sigh and go with it. If people are genuinely interested then I will take the time to explain

Honored to be considered as a key part of the protection of archaeological artifacts or sites.

So far, no one has compared me to either. If they would, I would probably say that's not at all close to what I do or who I am.

Grumpily. Then I usually make some sort of statement that Indiana Jones was basically a looter.

That depends entirely on the person and their level of sobriety. Generally I laugh it off and make a joke about my whips and hats.

Laugh/ Say its not that interesting!

Usually with some kind of sarcastic comment or joke.

Its mostly going to be compared to indiana jones , because Jones he go on a adventure and I do the same .

I laugh usually and say that I'm not an adventurer or an explorer and that there is a big difference between me and them. It's a fair enough comparison for somebody on the outside of the archaeological world.

Really, we're closer to Sherlock Holmes than Lara Croft; we investigate, we research, we dig, we identify, we don't make as much money and we certainly don't get chased through a jungle by natives with blow guns. Well, at least I haven't.

Laugh. Tomb Raider was one of the first games I ever played, and I love Lara Croft. Flattered, although inaccurate.

Mostly Positive, but they have to understand that our work is not exactly the same as what is portrayed in popular video games/films.

Mild amusement

Awesome.

lol

Oddly impressed that they don't think I work with dinosaurs, although slightly disappointed that I have far fewer gun battles with nazis.

Resigned frustration

It's not something I've come up against. In my professional capacity, dealing with clients, other contractors or members of the public, they tend to use other frames of reference - 'Time Team', 'Found any gold?' The same is true of what limited social interaction I have with non-archaeologists.

It's a nice fantasy, however it's far from the reality of UK based archaeology

While I may be okay with punching Nazi's, I prefer actually protecting cultural context. And wearing pants.

Lara Croft

I laugh and agree with them before reminding them its more like what would see on an episode of time team than a major motion picture/video game.

Laugh it off and try to explain what I do within the framework of the media they are in contact with- e.g. Indiana Jones hunts down objects- I work with material culture but in a different way.

I laugh and say that some aspects of Indiana Jones are not that far from the truth for the time period the movies are set. But they are of course just movies.

Just glad that they may have introduced the concept of archaeology to someone who had never thought about it before.

My first response is usually to laugh it off-I feel that if I immediately show that I'm annoyed with the comparison (because both Indiana Jones and Lara Croft have a lot to answer for in terms of the misrepresentation of archaeology) then that person will be less receptive to any comments I make about the inappropriate nature of that comparison. Also, I understand that often the person making the comparison is just making reference to the only popular (if fictional) archaeologists they know, and it is not very unlikely to be done out of spite. I would usually describe the nature of my work as a contract archaeologist and how it relates to development and the planning process. Putting my work in that context usually helps.

Flattering but fantastic. People who understand what archaeology is about usually scoff at the idea of how archaeology is portrayed in those media. That being said, those characters have definitely done a lot to rekindle the interest in serious archaeology.

I don't mind but it does make me think that we could be better at portraying alternative representations of archaeologists. I have to say though that I am less concerned with how we are represented than I am with the representation of the past.

I do not mind

I think people are starting to understand that it's not what archaeology is, and say it as a joke, so I usually joke back. Something like "well, I do tromp around in wild and sometimes remote places and hate snakes and Nazis, but that's as far as the comparison goes".

Indifference.

I generally use it as a teaching opportunity. I have never had myself or my work compared to Lara Croft, most people in my circles identify archaeology with Indiana Jones instead.

I will enjoy the flawed comparison. Depends on the person commenting as to how I respond.

Laugh a little inside

I snigger or cringe.

I respond poorly. Generally my work as a geologist and archeologist bears no resemblance to the "work" done by Indiana Jones or Lara Croft. Possibly the only resemblance between me and Lara Croft is that I too carry a bandana for myriad uses.

I find it funny, but I almost always explain the differences.

Tell them it's nothing like that and laugh it off like a joke. I'd assume they were trying to be funny.

Usually I'm glad they say archaeologist instead of paleontologist - it's much nicer to be referred to as 'Indiana Jones' or 'Lara Croft' than 'Ross from Friends'. Though both franchises give a inaccurate view of archaeology, at least people know what it is. It is definitely more amusing than frustrating, and it can be a good way to start talking about archaeology to people.

Laugh. They are not similar in any way, and I state this fact.

I've heard it all before. They probably mean well but don't really have any idea of what archaeology actually consists of.

I embrace it and then extend the conversation from there.

Depending on the context and the person asking the question, my response can vary from a weary sigh and an eye-roll, to tongue-in-cheek sarcasm ("Yes, archaeology is "exactly" like that! And even nowadays, we're still allowed to punch Nazis!"), to an opportunity to highlight the differences between these pop-culture icons and reality (usually the importance of proper field recording and treatment of human remains, as opposed to artefact looting).

If they're joking (which they usually are) I'll laugh and joke along with them. I've yet to come across someone who's serious about this and actually believes that archaeology is treasure hunting a la Lara Croft and Indiana Jones.

I am pleased with it, mostly because both are glamorous individuals, but mostly just because it is better than being asked "Doesn't that just involve a lot of gardening and trowelling?"

With a sigh. Heard it too often and the joke has worn thin.

Mixed, it depends on the person and context of the comments, but I'd rather they didn't

I love it because it indicates a connection and the possibility that the other person might want to know more. Plus, it's cool. Inaccurate, unethical, but cool. There you go.

I tell them it's not really like Indiana Jones, it's much more boring and doesn't involve shoot outs or Nazis. I sometimes tell people that Indy/Lara Croft are basically looters and don't practice good archaeology.

Joking

I don't really mind

I like the pop culture image they got but I don't think those characters are the example of good archaeologist, specially with Lara because she is not an archaeologist

Flattered, though I always have to explain that I sit at a desk all day and it's not that exciting..!

it annoys me, constantly trying to explain that it's not like that at all

Smile. Hope it gets that exciting one day? Lol

By rolling my eyes...frequently if I mention archaeology the first thing that comes up is Indiana Jones and I've grown tired of the amount of times I've had to explain that isn't archaeology

I say that Indiana Jones, Lara Croft, and Nathan Drake have led to a romanticized notion that archaeology is still about plundering when, in fact, it has taken on a much more scientific approach.

I explain that those are actually poor impressions of actual archaeology, and list off as many differences for which the person has the attention span.

I laugh but I always make sure River Song (Doctor Who) is added to the list.

In my experience people view these characters in a positive light, as adventurers and explorers. Typically, when someone calls me "Indiana Jones" they are expressing envy for what they perceive as a glamorous lifestyle full of travel and excitement. I take these comparisons as a compliment.

Negatively. I tell them that Indiana Jones is a terrible portrayal of archaeology. I'm not as familiar with Lara Croft, but I know that it is similarly bad.

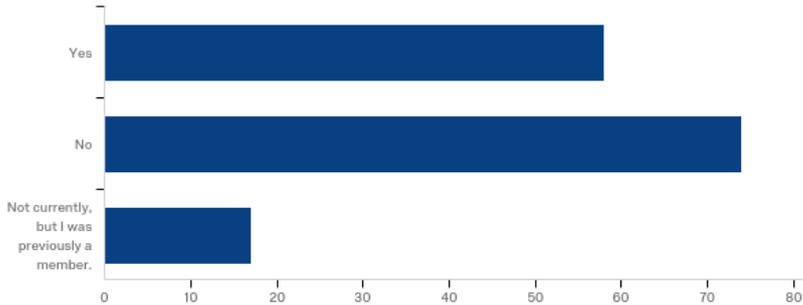
With humour, most people know that isn't the real-world case.

There's more to it than that

I am so very tired of the comparison, but it's what the public knows. I'll smile, and will then use that as a talking point about what I and others really do in the profession. But seeing an archaeologist called "The Indiana Jones of X" in mainstream media makes my stomach churn.

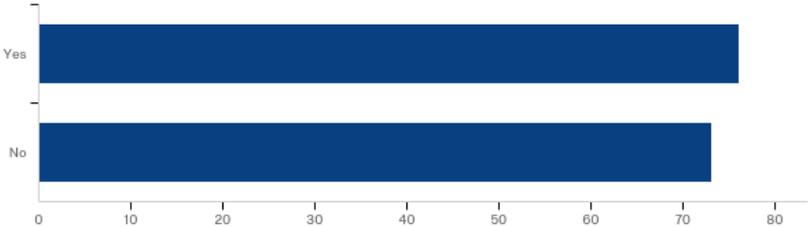
Flattered, but eager to correct them by informing them of the varying differences.

**Q9.6 - Do you belong to any professional archaeological organizations with a Code of Ethics or Code of Conduct? (Examples include, but not are limited to, the Society for American Archaeology, the European Association of Archaeologists, and the Register of Professional Archaeologists.)**



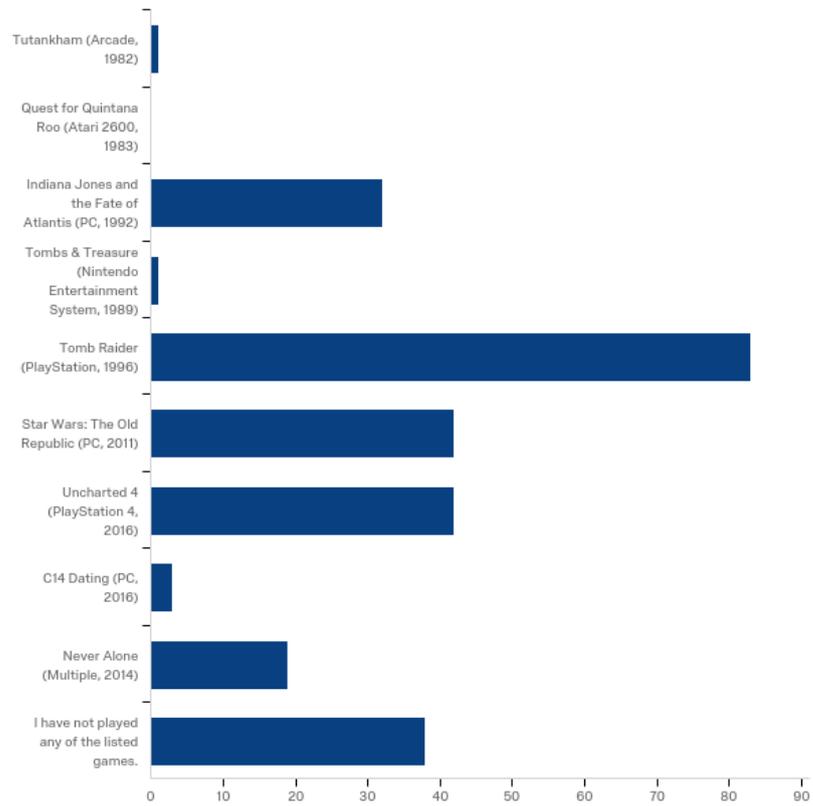
#	Answer	%	Count
1	Yes	38.93%	58
2	No	49.66%	74
3	Not currently, but I was previously a member.	11.41%	17
	Total	100%	149

**Q9.7 - Have you ever encountered instances of looting, heritage destruction, or archaeological theft in your archaeological practice?**



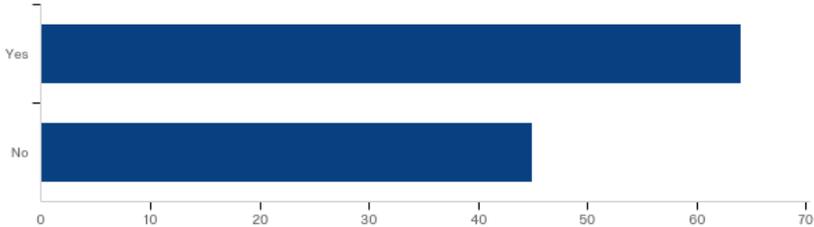
#	Answer	%	Count
1	Yes	51.01%	76
2	No	48.99%	73
	Total	100%	149

**Q9.8 - Have you played any of the following video-games, specifically?**



#	Answer	%	Count
1	Tutankham (Arcade, 1982)	0.38%	1
2	Quest for Quintana Roo (Atari 2600, 1983)	0.00%	0
3	Indiana Jones and the Fate of Atlantis (PC, 1992)	12.26%	32
4	Tombs & Treasure (Nintendo Entertainment System, 1989)	0.38%	1
5	Tomb Raider (PlayStation, 1996)	31.80%	83
6	Star Wars: The Old Republic (PC, 2011)	16.09%	42
7	Uncharted 4 (PlayStation 4, 2016)	16.09%	42
8	C14 Dating (PC, 2016)	1.15%	3
9	Never Alone (Multiple, 2014)	7.28%	19
10	I have not played any of the listed games.	14.56%	38
	<b>Total</b>	<b>100%</b>	<b>261</b>

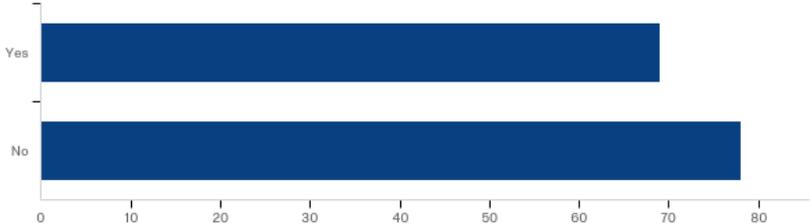
**Q9.9 - Would you be willing to further discuss the listed game(s) you played? (If so, please provide a valid email address in the box below.)**



#	Answer	%	Count
1	Yes	58.72%	64
2	No	41.28%	45
	Total	100%	109

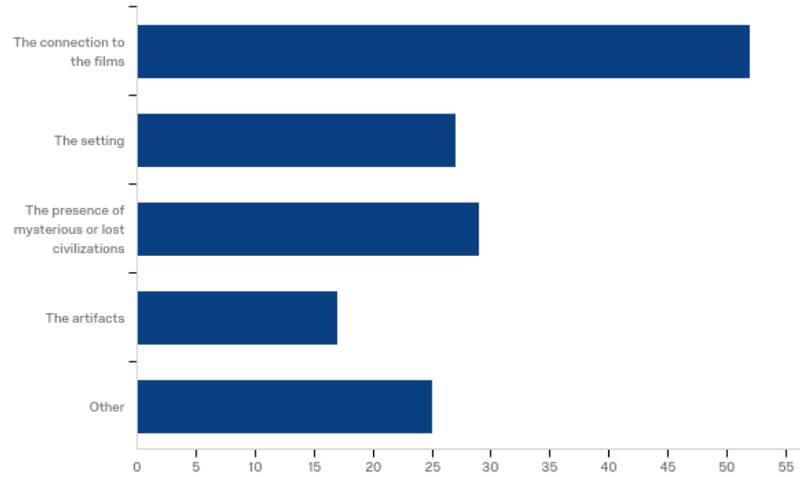
This information has been removed to preserve the privacy of participants.

**Q9.10 - Have you played any video-games set in the Indiana Jones universe?**



#	Answer	%	Count
1	Yes	46.94%	69
2	No	53.06%	78
	Total	100%	147

**Q9.11 - What aspects of the Indiana Jones video-games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
1	The connection to the films	34.67%	52
2	The setting	18.00%	27
3	The presence of mysterious or lost civilizations	19.33%	29
4	The artifacts	11.33%	17
5	Other	16.67%	25
	Total	100%	150

Text Provided via 'Other' Response (Optional)

- The Lego!
- Lego
- Game play
- It was one of the Lego games at a friend's place. I've never played any Lego games so wanted to have a look.
- Lego games are great.
- Part of the Lego franchise, and I play most of that franchise.
- It's a video game, so I played it.
- I must confess - it was mostly the Lego.
- Everything
- It was on sale.
- lego
- I reviewed them in detail for my undergrad dissertation
- The only one I have played is the Lego version, and that was because my son had it given to him for his birthday
- I like the lego video games.

My friend, who is also an archaeologist, told me I would love the game. I did.

It was actually by chance-I was involved in an exhibition at the Science Museum which provided a hands-on experience with a whole range of games and consoles from the last few decades and Indiana Jones and the Fate of Atlantis happened to be one of the games included in the exhibition

The fact that it was a game of the type I enjoyed playing

The fun gameplay.

Gameplay

Fate of Atlantis was one of a few point and click adventure games on my grandmother's computer when I was very small; likewise Indiana Jones and the Infernal Machine was one of the first games we had on the family computer. I played these before I watched the films, most likely out of boredom. The choice to play a more recent game, the Lego Indiana Jones game, was based more on nostalgia and an even mix of the choices above.

A housemate at university had a PC and he had Fate of Atlantis and so we played it between bouts of Sensible Soccer (Amiga) and Sonic the Hedgehog (Sega Megadrive).

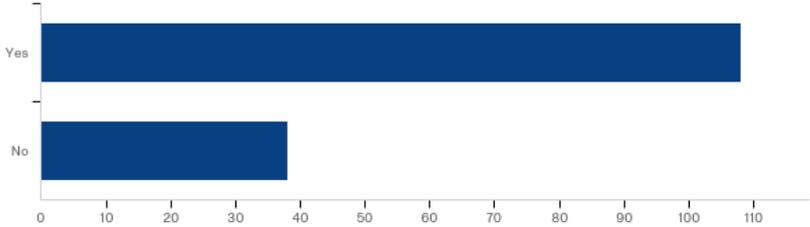
Mainly if they are good or bad games

Love point and click adventures

Lego games are always enjoyable

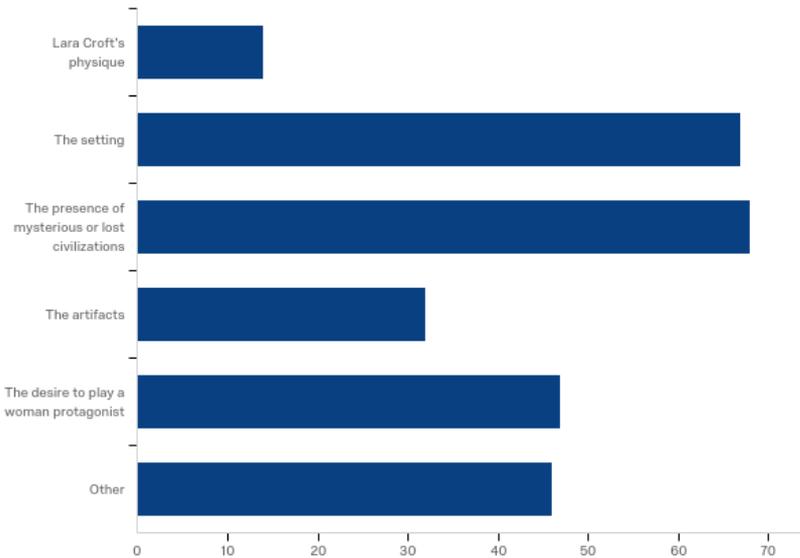
I also wanted to see the Lego treatment of the eponymous character in action.

**Q9.12 - Have you played any video-games set in the Tomb Raider universe?**



#	Answer	%	Count
1	Yes	73.97%	108
2	No	26.03%	38
	Total	100%	146

**Q9.13 - What aspects of the Tomb Raider video-games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
1	Lara Croft's physique	5.11%	14
2	The setting	24.45%	67
3	The presence of mysterious or lost civilizations	24.82%	68
4	The artifacts	11.68%	32
5	The desire to play a woman protagonist	17.15%	47
6	Other	16.79%	46
	Total	100%	274

**Text Provided via 'Other' Response (Optional)**

Style of game appeals, I like first person 'action', slightly 'platformy' stuff

The puzzle mechanics in the PS1 series and 'Tomb Raider: Legend'

sounded more puzzle-based than combat-based, which appealed

Gameplay and challenge

Puzzle solving

Bearing in mind I was a young teenager at the time, I remember it was largely due to the "dangerous adventure" and "exploration with guns", as well as the 3D graphics third person style of the game. There was nothing else like it at the time. Her physique, although later I realised its shortcomings in terms of objectification, did not influence my interest in the game as far as I recall.

The style of game. Tomb Raider tends to be puzzle based with lots of sneaking and quick chain reactions.

They (1990's) seemed fun. I played the rebooted franchise specifically to see how the developers treat archaeology

The puzzles and soundtrack

---

Getting to jump, run around and perform acrobatics that I can't in real life. Also playing an action game.

---

I had been studying archaeology for a while, had played Uncharted, and wanted to see how the Lara Croft games compared. But I couldn't finish Underworld, but have wanted to play the newer games.

---

Desire to see how the franchise had changed when it was rebooted. After playing the rebooted Tomb Raider, I played the sequel as I wanted to keep up with the narrative arc that had been introduced in the first game.

---

Its a good game

---

It's a video game with adventure.

---

The game was technologically impressive back in the day.

---

Gameplay

---

For the first one (Lara's physique) only really applies to when I was a young adolescent and had first saw the game, not anymore.

---

To my shame, I saw the film first at the age of 11 - prior to that point I didn't know female action heroes really existed. Combined with my childhood love of paleontology it was a natural progression of interest and led to my BA Hons in Egyptology in Ancient History, and the MSc in Museum Studies I am currently pursuing.

---

Had good reviews

---

It had good game mechanics, at the time.

---

The setting along with its popularity at the time.

---

The gameplay itself

---

We (my sister and I) were set up on the computer at a family friend's house in 1998 to keep us quiet while the grown ups talked. I stuck with the franchise for the other selected reasons.

---

Narrative seemed interesting.

---

It was rated as a good game, and any historical/archaeological references are a bonus

---

Puzzle solving aspect of the games

---

I also reviewed all the games in detail for my undergrad but also grew up playing many of the games. Mainly they were very accessible, enjoyable to run around the mansion and the puzzle solving aspects. Oddly enough I never considered the setting or archaeologist draw as a child.

---

curiosity to see what it was all about

---

I had heard good things about the original tomb raider and wanted to play the remake, i then discovered I did not like the games mechanics so stopped playing fairly rapidly.

---

There wasn't a huge amount of choice in the further flung parts of the UK in the 1990s. This sounds like a trivial point but it is significant in the sense that we only had access to pretty mainstream culture unless it was produced locally.

---

It was the only game my friend had

---

It was a popular game similar to the old adventure/archaeology kinds so figured I'd give it a whirl.

---

It was a game that I thought I might enjoy playing.

---

Gameplay

---

Most Tomb Raider games I have played were as a child with PC, PS1 and Gameboy Colour where my decision to play them was not influenced by much other than the fact they were there and were some of the few games available with female protagonists. The decision to play the new tomb raider game was based on both the previous reason, the inclusion of archaeology, the writers and the setting.

---

I played the 2013 game. It's an enjoyable game with a great plot line. The mechanics of the game were brilliant, especially the weapons. The graphics were very well done.

---

The game dynamic primarily, as one of the first fully realised 3D action adventure games available for the PS1. The setting and fictionalised connections to past cultures were added bonuses. The fact it was a ground breaking game with a well thought out puzzle dynamic (for the time) drew me in.

---

I played Tomb Raider (2013) mainly because of the hype around it, as well as the rebooted design of Lara Croft (i.e., less sexualised). I wasn't really hooked by the 'archaeology' aspects of it apart from an interest in seeing how it would be handled.

---

To see what all the fuss was about

---

This gives an imbalance in questioning, Indiana Jones' physique is not referred too. I played tomb raider for the same reason i played indiana jones themed games, because it is about 'archaeology'.

---

The platform mechanics and the accion within the game

---

It's just fun!

---

I like adventure RPG/ shooters. In the Tomb Raider reboot from a few years ago it was Pacific Island culture so it was a fun departure from Egyptian tropes.

---

Was young when it was released and it was very popular and hyped up at the time.

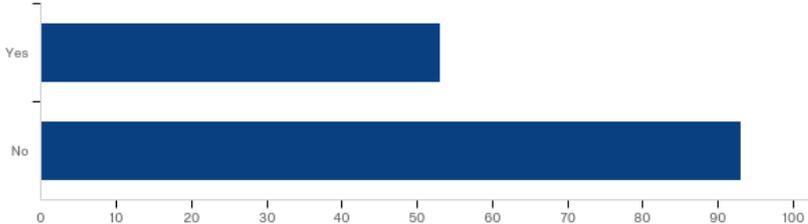
---

Played the first one as a kid so have played the others

---

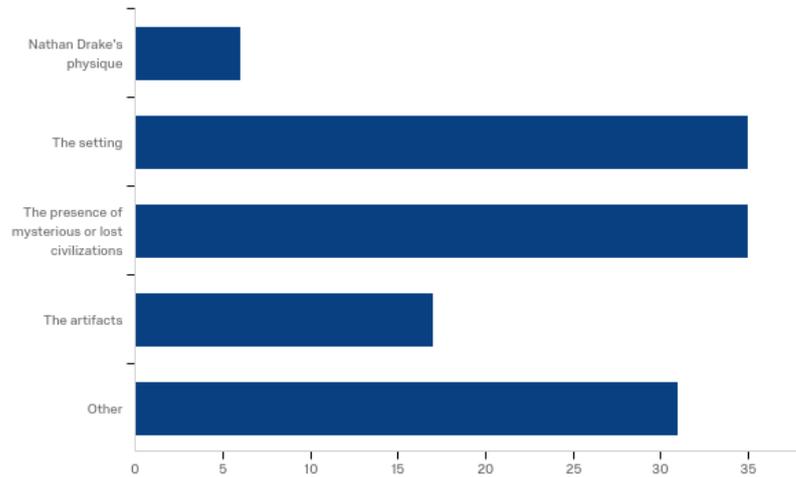
I came to TR late, with the 2013 reboot, and figured as an archaeologist I should see what the fuss was about. I'd played the demo of the original and hated the controls. I wanted to learn about LC's backstory, and to see to what extent tombs would actually be raided. Plus, I really enjoy shooters.

**Q9.14 - Have you played any video-games set in the Uncharted universe?**



#	Answer	%	Count
1	Yes	36.30%	53
2	No	63.70%	93
	Total	100%	146

**Q9.15 - What aspects of the Uncharted video-games led to your decision to play a game set in that franchise?**



#	Answer	%	Count
1	Nathan Drake's physique	4.84%	6
2	The setting	28.23%	35
3	The presence of mysterious or lost civilizations	28.23%	35
4	The artifacts	13.71%	17
5	Other	25.00%	31
	Total	100%	124

Text Provided via 'Other' Response (Optional)

- It has a great sense of humor, and brilliant puzzles
- Hype.
- They looked fun
- Fan of Naughty Dog (Dev) and Amy Hennig (series writer up until 2016).
- nothing
- The story and the gameplay. I enjoy more cinematic games- The Last of Us by the same developer was excellent and the reason why I tried Uncharted.
- Recommended by a friend
- It was an adventure game that got really good reviews and looked lots of fun
- Same as Tomb Raider, playing an action game with a good degree of athleticism and acrobatics that I wouldn't be able to do in reality.
- Again, it's a video game. I love video games. So I played it.
- Was given it for free
- Nathan drakes awesomeness, physique was just a bonus
- Gameplay

It came with my PS3

Graphics; similar play style to Tomb Raider (before things started getting silly, lets be real).

Everything

Nathan's character, not especially his physique. Come to think of it, this also plays a role for Tomb Raider, although admittedly her physique is also important there - but not the only thing.

I like games with Parkour elements

In the case of Uncharted 4, the maritime archaeological potential.

I was recommended these games from an adventurers game standpoint, having played Lara, Indiana, GTA, fallout among other adventurer games

I was intrigued by the TV commercials for the game. Then my friend, who is also an archaeologist, told me I would love it.

Gameplay; similarity to the Tomb Raider games.

Positive game reviews and a recommendation from a friend is what led me to play Uncharted 2, in addition to my love of archaeology and the game developer Naughty Dog.

Again, for the same reasons as playing Tomb Raider games - it's more for the experience of playing an enjoyable game than the interest in the archaeological side to it. I did find that Uncharted 4 was more interesting to me personally in this aspect than the previous games, though.

Graphics and storyline

How those games are connected to a cinematic experience

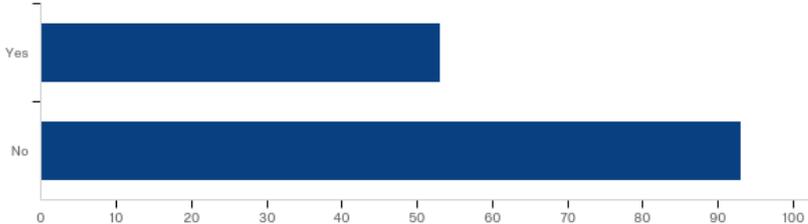
They're good fun, good stories, well made games.

Platforming games

Very popular game; one of the first major titles released on the PS4.

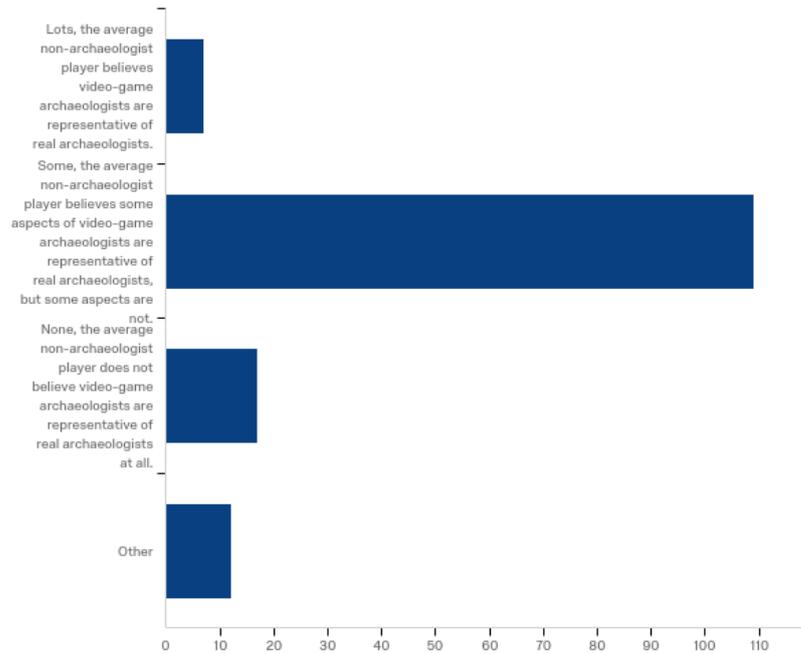
I came to Uncharted late, too, playing vols. 1-3 back-to-back-to-back over the course of a month. I wanted to see how Drake was portrayed as a treasure-hunter, and how this compared with Croft as an archaeologist. And again, I love shooters.

**Q9.16 - Have video-games ever influenced your decision to visit a historical or heritage site?**



#	Answer	%	Count
1	Yes	36.30%	53
2	No	63.70%	93
	Total	100%	146

**Q9.17 - How much of an impact do you think representations of archaeologists in video-games have on the average non-archaeologist video game player?**



#	Answer	%	Count
1	Lots, the average non-archaeologist player believes video-game archaeologists are representative of real archaeologists.	4.83%	7
2	Some, the average non-archaeologist player believes some aspects of video-game archaeologists are representative of real archaeologists, but some aspects are not.	75.17%	109
3	None, the average non-archaeologist player does not believe video-game archaeologists are representative of real archaeologists at all.	11.72%	17
4	Other	8.28%	12
	Total	100%	145

Text Provided via 'Other' Response (Optional)

Somewhere between none and some - a little, but not to a significant degree. It isn't like video games are the only portrayal of archaeologists in the media, far from it.

Only jokingly. I think the real representative of an archaeologist is a fat bearded man wearing a hat.

None, as above, with the addition of "in my experience" as I haven't played all the video games that have archaeologists in them.

It depends on the person. I've done a lot of public work and people who are impressionable tend to take more from the gamed. People in general dont though.

I'm not sure the average player would believe it, nor would they necessarily draw a direct relationship with archaeologists.

I think video games may partially influence non-archaeologists and how they view those in the heritage of archaeology sectors but that other media also have big affects e.g. Time team

---

I think its very hard to generalise on this, and as an archaeologist it can be hard to imagine approaching videogames with no prior knowledge of how real life archaeology works. That being said, I think a lot of people would not expect representations of archaeology in games to be particularly accurate, but that doesn't mean representations of archaeology in games don't have the potential to influence peoples' perception of the field, even if unconsciously

---

I think it is important to recognise that people consume a variety of media and that they have access to archaeologists on the TV too. I think that fictional/games representations of archaeologists play a part but I think that the vast majority of media consumers are quite sophisticated critics. For the record, Time Team was very influential in my perception of what an archaeologist did/looked like.

---

I think it influences SOME when it comes to field techniques. I think its influences LOTS when it comes to the 'sense of adventure' people assume is associated with the field (falsely). I think it influences NONE about what happens outside of the field, if only because that's usually wholly left out which is a problem in and of itself that leads people to jump to conclusions on their own too often.

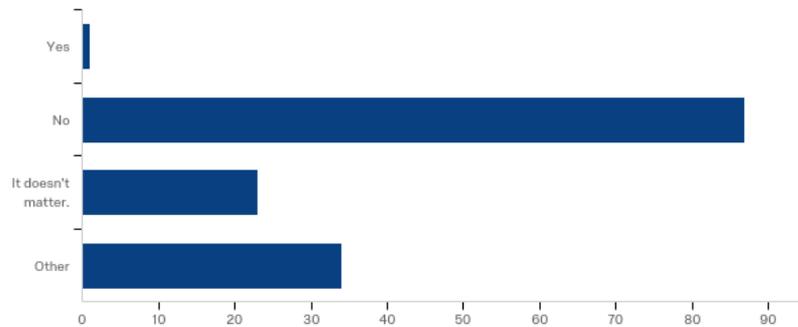
---

I don't know how archaeologists are represented in these games

---

Hard to generalise; as with most things probably veers between the type of person that thinks actors really are the characters they play in Soaps etc, and those that just enjoy a bit of throwaway, implausible fun

**Q9.18 - Are representations of archaeologists in video-games accurate?**



#	Answer	%	Count
1	Yes	0.69%	1
2	No	60.00%	87
3	It doesn't matter.	15.86%	23
4	Other	23.45%	34
	Total	100%	145

**Text Provided via 'Other' Response (Optional)**

- Sometimes certain aspects are accurate, but I don't think a fully accurate representation of archaeologists has been produced in videogames so far.
- Slightly representative but their character can sometimes be exaggerated
- Not based on my own experience - maybe other archaeologists are more Croft-ian?!
- Rarely. I know archaeologists who've run through the jungle from gangs and had their lives in danger multiple times, but these occurrences are rare. I'd hope, though don't at all assume, someone reading a story or playing through a video game understands it isn't a slice of life depiction.
- I would imagine a lot of that depends on the game - and the definition of accurate. Archaeologists and practice vary widely so the definition is problematic. Also level of accuracy? (I mean I don't know any gravity defying archaeologists) directly related to archaeological activities there may be elements that are more accurate than others
- No but I'm not sure I would consider Lara Croft and Nathan Drake as archaeologists in the first place.. They are more treasure hunters and as far as I'm aware, they are never identified as 'archaeologists' in their games. I think its probably real-life archaeologists who felt related to the characters that started to depict them as related to archaeology where in fact, they have not much to do with archaeology. This is also interesting.
- Probably not overly, no, but then it's difficult to judge the whole corpus. And they will be inaccurate in different ways depending on whether they are the main character or a side character (e.g. Lara Croft v crusty professor).
- There are of course various aspects presented which are accurate, and others which are not. The representations also vary widely based on which franchise, or even individual game is portraying archaeology. It is not necessarily that accuracy doesn't matter, but that authenticity is more important for the game developers in creating an engaging and entertaining product for their audience, which is often largely based on expectation rather than reality.
- Don't know
- It doesn't matter as long as they are not claiming the representation is accurate when it is not
- Somewhat, possibly exaggerated personality characteristics
- Obviously, Lara Croft is not an archaeologist, but sometimes side characters in games, like Patricia Tannis from the Borderlands series, are better (not accurate) portrayals of archaeologists (at least she's a "scientist").
- To a point? Maybe less so for protagonists and more for supporting characters? Although, let's remember Indy's office from Fate of Atlantis for a moment... that's legit.
- Generally no, but it depends on the game and how much you want to read into it. For example, in Civilization V you can send out archaeologists to survey a ruin (which takes several turns). I would consider this a true representation of an archaeologist.
- They can be, it depends on various factors.

It obviously depends on the game, but overall I'd say no. But then again, how many games do actually portray or include real and contemporary archaeologist? Also: I would say no overall, but also that it doesn't really matter for me so I feel that there are two types of answers hidden in this question.

Somewhat. The archaeologists represented in video games are often characters who lack the necessity to follow the complex laws and rules pertaining to archaeology and the study of historical sites. There are no rules in video games, which allow the archaeologist the fluidity to explore and "excavate" or search for historical artifacts, even going as far to steal with no legal action.

It depends on the definition of accurate, to some extent in some cases of archaeologists the representation is to an extent accurate. But it is pretty unheard of for lets say Archaeologist Andy to start shooting up Nazis or any bad guy to retrieve a pharaohs amulet from his graveside. Murdering to gain is not the most common attribute of archaeologists.

Some are vastly better than others. Uncharted, for example, is horrible. Tomb Raider has made good improvements but still isn't great. World of Warcraft and No Man's Sky, despite not being the focus, are oddly accurate in some ways. Civ 6 is an atrocity that should be considered the plague of man and the British Museum should sue for reminding them about how they did archaeology in the late 1800s.

I feel characters like Nathan Drake and Indiana Jones are reflections of early archaeology conducted primarily by rich Victorian gentleman.

I would have checked No and it doesn't matter. Simply because at the root of it all, it is only a video game based in fantasy. Lots of game story writers draw their ideas from reality, myths, legends and culture. To those who understand that, they will enjoy the game while suspending belief. To those looking to pick apart detail, they may or may not enjoy it depending on how much fantasy they are willing to put up with. :)

In my view it is important that we don't curtail creativity by insisting on accuracy in all cases.

I think some aspects represent how 19th and early 20th century archaeology was conducted, and there are some archs today who seem to be more treasure hunters than scientific...

Unknown. I hesitate to think that archaeologically themed games are a large market share of the video game industry

Some are, some aren't.

It is an entertainment platform.

It highly depends on the game, though I haven't seen any main character archaeologists portrayed accurately.

No, but it wouldn't make a good action packed game if they were! Half of my time is spent doing paperwork!

It doesn't matter, as the video game should be driven by the game dynamic. The archaeologist is inevitably a tool of that game dynamic (there's an intentionally funny representation of an archaeologist in the Paper Mario game for the GameCube that illustrates this well).

The situation's a lot more nuanced than that. It's difficult to generalise, but in many games, the portrayal of archaeologists seems to lean towards the sensational, matine/b-movie, adventurer, which does not reflect the practice of most archaeologists. That said, some games do provide more accurate portrayals of archaeologists, so to say that video-games portray archaeologists inaccurately would be unfair. On rare occasions you can clearly see that the developer has put in a lot of work in order to get things right and be as "accurate" as possible (whatever that means!). Upper One's "Never Alone", Ubisoft's "Far Cry Primal" and Grimnir's "The Frostrune" are three fairly recent examples of this, although they represent archaeological knowledge more than archaeologists themselves. (As an aside, I would note that in my experience, board games generally do a much better job of portraying archaeologists and archaeology accurately.)

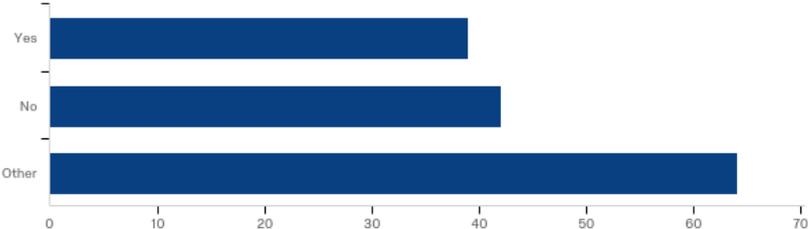
I think that with the popularity of shows like Time Team, etc, people can see that archaeologists are not like those presented in video games and fictionalised media, and so I don't think this inaccurate presentation of a treasure hunter really matters. What /does/ matter, I think, is the attitudes presented towards topics such as indigenous communities - Lara Croft doesn't care that she's stealing objects that should be repatriated, which of course doesn't make for a good story, but nonetheless it affects the public discourse surrounding ethics in archaeology.

No/not in the present, however they do sometimes reflect the more romantic perceptions of archaeologists like Carter etc.

Hopefully not. Most of the time they are burgling burial sites and they are often destructive. They also often go against the will of the locals and end up fighting the current manifestation of the culture they are looting.

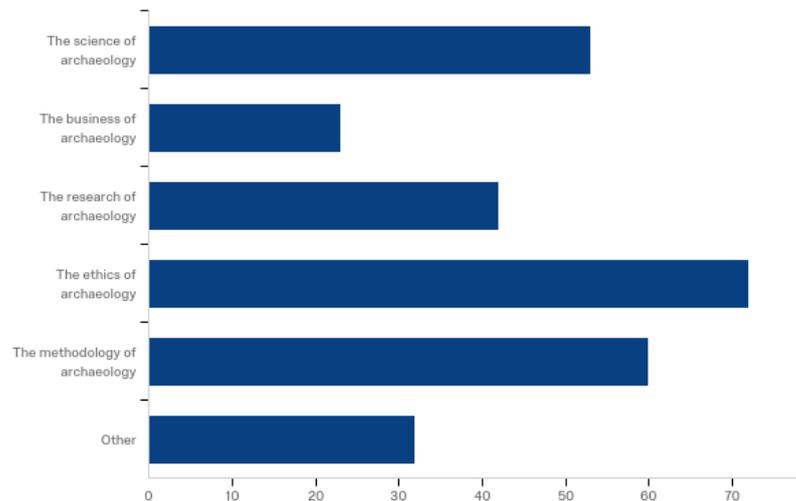
Only teaching games and one web based BBC game

**Q9.19 - Should representations of archaeologists in video-games be changed or modified?**



#	Answer	%	Count
1	Yes	26.90%	39
2	No	28.97%	42
3	Other	44.14%	64
	Total	100%	145

**Q9.20 - What aspect of representations of archaeologists in video-games should be changed or modified?**



#	Answer	%	Count
1	The science of archaeology	18.79%	53
2	The business of archaeology	8.16%	23
3	The research of archaeology	14.89%	42
4	The ethics of archaeology	25.53%	72
5	The methodology of archaeology	21.28%	60
6	Other	11.35%	32
	Total	100%	282

**Text Provided via 'Other' Response (Optional)**

Again, this depends on the game. We shouldn't be shoe-horning these elements of archaeology into games where it makes absolutely no sense to do so.

More focus on context and preservation, the uncharted series focuses a lot on destructible environments, especially uncharted 3

Potentially any or all of these could be represented in interesting ways in a game but again it would be a rather different beast than the blockbuster FPS-style Tomb Raider et al. (nothing wrong with that, I add, but maybe not mass-market).

Although the games couldn't attempt to be realistic (commercial imperative prevents it), a little better awareness of ethics and method would be helpful. On the other hand, we're perfectly willing as a profession to worry about the ethics of archaeological practice in videogames, but not too worried about the murder, corruption, theft etc also portrayed in these games.

Not sure I am qualified to answer. I reckon a game which required a detailed understanding of the Harris matrix might not be a big seller though.

Just to qualify: I'm leaving out business because I'm sure that would ruin a video game.

As purely a consumer of video games, I'd like to see something fresh and not just the Indiana Jones/Tomb Raider rehashing of the same old stories and tropes. At the same time though, I'd actually rather the reality of archaeology was kept separate from the escapism of video games.

I tend to think that the game and game story will (and should) drive this and so - again - it will depend on the game. It will also depend on the desired outcome of the change and whether or not that outcome can be reasonably supposed to result from it. If, for example, the goal is to show accurate archaeological methods but the game is not written around methodology and the culture of the game does not expect or project authoritative

accuracy, then making that change may not have any effect on the player's understand of methods.

---

The character's agenda. But I guess that would count as ethics.

---

If the characters are supposed to be actual archaeologists, then it would be nice to see some more realism.

---

I'm not sure in what games the business side of archaeology is shown. I'd say that in general it would be a methodological approach which might include some of the other parts in a practical manner.

---

Even if it is as simple as easter eggs or backgrounds/layouts of an actual excavation, not just total stations and sticks of dynamite (Uncharted 4).

---

All of the above could be changed/modified, but not necessarily should be.

---

The effects of archaeology on the communities surrounding archaeological sites

---

See previous answer. It would be a pretty boring game to stand watching a JCB for several weeks and not finding anything.

---

Don't know

---

As above don't know

---

All in some respects?

---

Issues such as gender, representation, reflexivity, interdisciplinarity... archaeology is way more complex than excavation/obtaining objects.

---

If any of these aspects were changed to be more representative of archaeology then the game would not be as interesting

---

all of these but again, it would probably not fit with the game genre

---

none of the things listed

---

I don't know whether representations of archaeologists in games should or can be modified in all cases, but I would certainly like to see a greater exploration of all the aspects of archaeology listed above

---

None. Again, if people are hung up on a video game about how an archaeologist or tomb raider conducts themselves in a fantasy universe, perhaps they need to pay more attention to their real world text books instead.

---

N/A

---

The representation of marginalised and misrepresented groups such as native Americans to reflect the new understanding and the less mainstream idea of these civilisations and people that has become more present in archaeology

---

Perception of archaeology as the hobby of wealthy white folk.

---

It shouldn't.

---

I think two main issues would be to stop confusing archaeologists with paleontologists and stop having the only representation of archaeology in most video games as grave robbers in order to help aid in public understanding of archaeology.

---

I have no answer to this question because I feel it is too broad and needs to be considered in line with game dynamics.

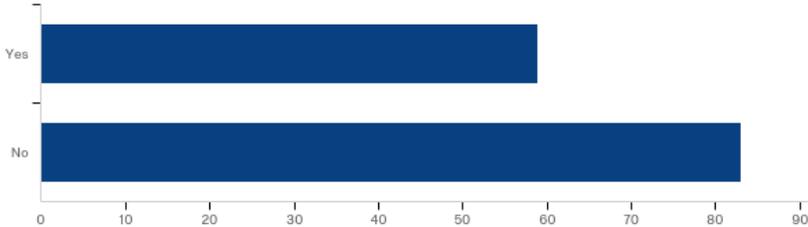
---

See previous answer - I'm not sure games would be fun if they were realistic...

---

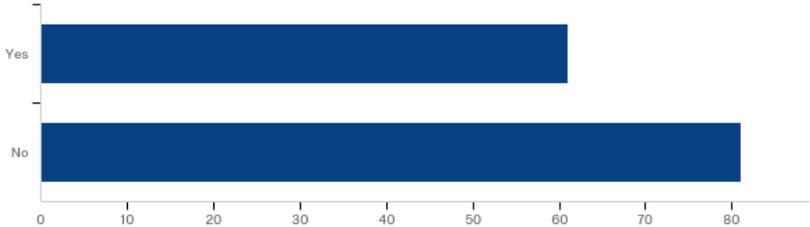
The purpose and end goals of archaeology.

**Q9.21 - Are you interested in participating in additional research activities related to this project, in the form of face-to-face or video-chat based interviews? These interviews would be recorded via audio.**



#	Answer	%	Count
1	Yes	41.55%	59
2	No	58.45%	83
	Total	100%	142

**Q9.22 - Are you interested in participating in additional research activities related to this project, in the form of game-play sessions? These interviews would be recorded via video.**

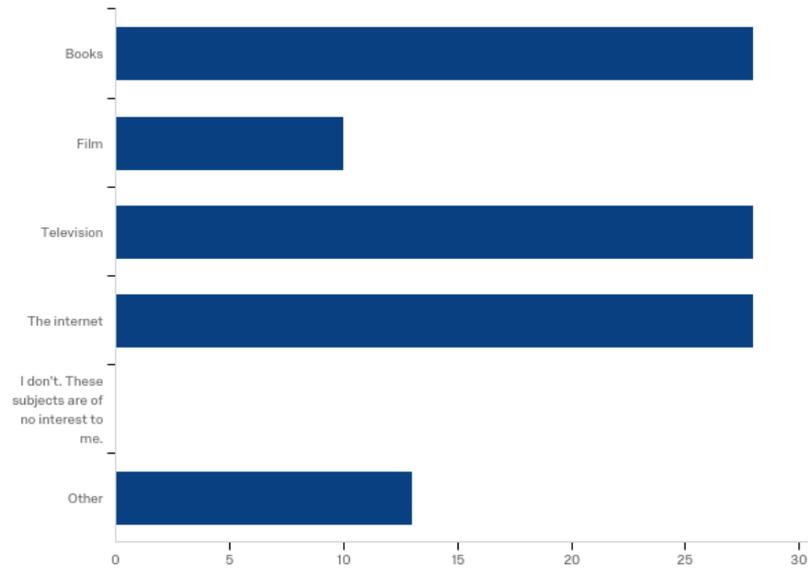


#	Answer	%	Count
1	Yes	42.96%	61
2	No	57.04%	81
	Total	100%	142

**Q9.23 - What is your email address? (This will be used to contact you concerning future opportunities.)**

This information has been removed to preserve the privacy of participants.

**Q10.1 - As neither an archaeologist nor a person who plays video-games, from where do you get the majority of your information about archaeology, history, or heritage?**



#	Answer	%	Count
1	Books	26.17%	28
2	Film	9.35%	10
3	Television	26.17%	28
4	The internet	26.17%	28
5	I don't. These subjects are of no interest to me.	0.00%	0
6	Other	12.15%	13
	<b>Total</b>	<b>100%</b>	<b>107</b>

**Text Provided via 'Other' Response (Optional)**

I pressed the wrong button on the last screen and it won't let me go back! I'm an archaeologist and I get information from journals and books.

Articles

family, visit of cities and ruins

Visiting sites and exhibitions

Admin staff at heritage consultancy

Family tells me

Academic papers, journals, books, seminar, lectures, workshops

Materials from the Colonial Williamsburg Foundation

Magazines and journals

Museums

---

Travel

---

I did work as an IT expert for a Field Archaeology Unit.

---

I'm not an archaeologist but I have a BA in archaeology and I'm doing an MA in it now as well. However I'm retired and don't intend to work anymore.

APPENDIX C: ANALYZED EXISTING CODES OF ARCHAEOLOGICAL ETHICS

## American Rock Art Research Association

ARARA subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein:

1. The membership of ARARA shall strictly adhere to all local, state, and national antiquities laws. Rock Art research shall be subject to appropriate regulations and property access requirements.

2. All Rock Art recording shall be non-destructive with regard to the Rock Art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of an archaeological survey.

3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing subsurface Rock Art.

4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the Rock Art site.

5. Using the name of the American Rock Art Research Association, the initials of ARARA, and/or the logos adopted by the Association and the identification of an individual as a member of ARARA are allowed only in conjunction with Rock Art projects undertaken in full accordance with accepted professional archaeology standards. The name ARARA may not be used for commercial purposes. While members may use their affiliation with ARARA for identification purposes, research projects may not be represented as having the sponsorship of ARARA without the express approval of the Board.

The ARARA Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

# American Schools of Oriental Research

## ***The ASOR Policy on Professional Conduct***

*Approved by the ASOR Board of Trustees on April 18, 2015*



### **I. Introduction**

In 2010, then-ASOR President Tim Harrison heeded ASOR members' call for a comprehensive professional conduct policy that would be consistent with ASOR's Mission and Strategic Plan. To accomplish this goal, President Harrison created an *ad hoc* Ethics Working Group to support a broad consultation and policy development process. This process has continued with robust support from current ASOR President Susan Ackerman.

This document details ASOR's Policy on Professional Conduct. It is intended as a guide for ASOR members and those who serve ASOR in any capacity. This document will be reviewed annually by a subcommittee of ASOR's Board of Trustees that is empowered to record concerns and to bring forward for discussion to ASOR's Board of Trustees any action that may contravene the guidelines contained in this policy.

It is assumed that ASOR's standing committees will create written policies that relate to their sphere of action. Where any conflict exists between this policy and another policy created by an ASOR committee, this document shall serve as the guide, alongside the provisions of ASOR's policies on Investment and Spending, Joint Ventures, Non-Discrimination, Records Retention, Whistleblowers, and Website and Social Media Privacy; and the Conflict of Interest Statement for the American Schools of Oriental Research.

### **II. Preamble**

As scholars, scientists, archaeologists, historians, epigraphers, museum professionals, and educators who are interpreters of material traces of the human past, ASOR members seek to support ASOR in achieving its Mission.

ASOR's Mission is to initiate, encourage and support research into, and public understanding of, the cultures and history of the Near East from the earliest times:

by fostering original research, archaeological excavations, and explorations.

by encouraging scholarship on the basic languages, cultural histories and traditions of the Near Eastern world.

by maintaining an active program of timely dissemination of research results

***The ASOR Policy on Professional Conduct***  
***Approved by the ASOR Board of Trustees on April 18, 2015***

and conclusions.

by maintaining the highest ethical standards of scholarship and public discourse.

by promoting and advocating the highest academic standards in teaching about the Near East and in interdisciplinary research.

by offering educational opportunities in Near Eastern history and archaeology to undergraduates and graduates in North American colleges and universities, and through outreach to the general public.

In keeping with ASOR's mission, the guidelines contained in this policy are focused on our individual and collective responsibilities in four areas:

1. *Training* to the highest standards of professional expertise, and education for future generations;
2. *Stewardship* of archaeological heritage, which is the limited, irreplaceable record of the human past.<sup>1</sup> Stewards of archaeological heritage act as both caretakers and advocates.
3. *Discovery* of new knowledge about the human past derived from investigations in field sites, libraries, archives, museums, and other locations that enable research;
4. *Dissemination* of knowledge through publication and archiving of data, analysis and interpretation.

**III. In order to achieve ASOR's Mission, which includes maintaining the highest ethical standards of scholarship and public discourse;**

A. with respect to **EDUCATION AND TRAINING**, ASOR members endeavor to:

1. educate diverse publics regarding historical and archaeological interpretations of the past and the methods used in archaeology and history to understand human behavior and culture;
2. enlist public support for the preservation and scientific study of the archaeological heritage;

---

<sup>1</sup> As set forth in the European Convention on the Protection of the Archaeological Heritage at Valetta in January, 1992, the notion of archaeological heritage also explicitly includes structures, constructions, groups of buildings, developed sites, moveable objects, monuments of other kinds as well as their context, whether situated on land or under water. All artifacts of any type, including those in which are preserved traces of language, creativity, cultural activity, technology or other indications of humankind from past times are considered elements of the archaeological heritage. The text of this document is available at this URL: <http://conventions.coe.int/Treaty/en/Treaties/Html/143.htm>

***The ASOR Policy on Professional Conduct***  
*Approved by the ASOR Board of Trustees on April 18, 2015*

3. provide the public and elected/appointed representatives of the public the necessary data to ensure appropriate decision making with respect to preservation of archaeological heritage;
  4. promote understanding of and adherence to the guidelines contained in this Policy on Professional Conduct.
- B. with respect to **STEWARDSHIP**, ASOR members endeavor to:
1. consider appropriate site protection, artifact storage and data management in initial research designs and funding plans; so that all objects of study and research data are properly curated in perpetuity. In the case of site excavation, such plans include the protection of sites after the conclusion of research, taking into account the natural conditions affecting the site and the demands of multiple uses. In the case of artifact studies, exhibits, and surveys, such plans consider the environment and security of future display and/or storage;
  2. avoid the alteration of archaeological heritage and cultural property which is intended to conceal or destroy cultural, historical or scientific evidence;
  3. protect archaeological heritage from adverse effects resulting from military actions, warfare, and local political instability, including support for the provisions of the Convention for the Protection of Cultural Property in the Event of Armed Conflict and its First Protocol;<sup>2</sup>
  4. explore innovative strategies and support legislation designed to eliminate the illicit trade of antiquities and to enhance the protection of the world's archaeological and cultural heritage, whether on land or under water, as called for in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;<sup>3</sup> the 1972 UNESCO World Heritage Convention,<sup>4</sup> the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage,<sup>5</sup> and the 2013 Noto Statement on the Future of Underwater Cultural Heritage Protection and Preservation in the Mediterranean;<sup>6</sup> and, where relevant, encourage States to ratify and implement these conventions;
  5. urge all governments to adhere to the terms of the Convention for the Protection of Cultural Property in the Event of Armed Conflict and its First Protocol, and, where not already ratified, encourage States to ratify and implement them at the earliest

<sup>2</sup> <http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/the-hague-convention/text-of-the-convention-and-its-1st-protocol/>

<sup>3</sup> <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/1970-convention/>

<sup>4</sup> <http://whc.unesco.org/en/conventiontext/>

<sup>5</sup> <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/2001-convention/>

<sup>6</sup> <http://honorfrostfoundation.org/wp/wp-content/uploads/2014/02/Noto-Statement.pdf>

***The ASOR Policy on Professional Conduct***  
*Approved by the ASOR Board of Trustees on April 18, 2015*

possible opportunity;

6. co-operate with competent national authorities of any occupied territory in which research is planned;
  7. encourage all state parties and all international and national funding bodies, including UNESCO, ICOM, ICOMOS, and the World Bank, to play a leadership role in efforts to protect the world's archaeological and cultural heritage from destruction; and encourage partnerships among governments, developers, and specialists such as archaeologists, historians and conservators for the study and conservation of archaeological heritage;
  8. use archaeological heritage for the benefit of all people and not as a commodity to be exploited for private enjoyment or profit;
  9. support efforts that are in accordance with national law and international conventions to establish, fund and enforce the prohibition and prevention of the looting of archaeological sites and the trade in illicit antiquities; and cooperate with law enforcement by providing authentications and valuations upon request from such entities;
  10. refrain from activities that contribute directly or indirectly to the illicit markets for antiquities and to the value of artifacts in such markets through their publication, authentication, or exhibition.
- C. with respect to **DISCOVERY**, ASOR members endeavor to:
1. conduct research according to highest possible professional standards current in the various disciplines;
  2. support and encourage efforts to document the archaeological heritage through surveys, inventories, display and study of artifacts;
  3. ensure that all individuals participating in the excavation, survey, study or other research shall be fully qualified to carry out their responsibilities or, in the case of apprentice team members, that they be appropriately supervised;
  4. refuse to practice discrimination based on categories such as gender, religion, age, race, disability, and sexual orientation in assembling a research team;
  5. take all necessary steps to minimize personal risks and hazards to co-workers, the public, and the environment; including, but not limited to, avoiding harassment based on categories noted in paragraph C.4; and developing action plans in the event of civil or military disturbance, or injury;

***The ASOR Policy on Professional Conduct***  
*Approved by the ASOR Board of Trustees on April 18, 2015*

6. develop a research design and include, where relevant, a curation plan for excavated objects and a conservation plan, prior to the start of research, and inform colleagues of their role in the overall project;
  7. show sensitivity toward and respect for groups affected by research, and make every effort to act cooperatively with them.
- D. with respect to the **DISSEMINATION of KNOWLEDGE**, ASOR Members endeavor to:
1. undertake a prompt and complete final publication, including the use of venues and languages accessible to the general public, including the general public in the host nation of the research project;
  2. acknowledge others' material contributions and intellectual products with citation of the source or other appropriate courtesy, such as listing of team members or authorial credit;
  3. obtain permission from project, archive, collection or museum directors prior to the first publication or initial presentation of material from a project, archive, collection or museum;
  4. consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.
- E. with respect to **PROGRAMS AND PUBLICATIONS**, ASOR Members recognize that
1. studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage. Looting is an illegal act that breaks the association between artifact and context. A looted artifact may be considered stolen property. Therefore, archaeological heritage that is looted is more likely to travel through illicit channels of distribution and/or exportation, which involve processes that may mask or confuse the identification of the artifact or its true findspot.
  2. authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.
  3. authors of publications or presentations should identify clearly any artifact that

***The ASOR Policy on Professional Conduct***  
***Approved by the ASOR Board of Trustees on April 18, 2015***

lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

4. the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>
  - a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
  - b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
  - c. the object's publication or announcement serves *primarily* to emphasize the degradation of archaeological heritage.
5. a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because
  - a. in zones of conflict since the early-1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a *truly massive scale*;
  - b. cuneiform texts may be authenticated *more readily* than other categories of epigraphic archaeological heritage;
  - c. the content of a cuneiform text can provide information *independent* of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the Journal of Cuneiform Studies ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

---

<sup>7</sup> See footnote 3 *infra*.

***The ASOR Policy on Professional Conduct***  
***Approved by the ASOR Board of Trustees on April 18, 2015***

6. the conditions that shall enable the cuneiform exception to be exercised are as follows:
  - a. the author notes that the text-bearing artifact lacks archaeological provenience in a prominent manner in the text of the publication, in the caption of its illustration, and, if intermixed with objects having archaeological provenience, also in the index or catalog; and
  - b. the author demonstrates that an effort has been made to determine the probable country of origin, which is the location of its final archaeological deposition within a modern nation-state; and prior to publication, the author receives and is willing to transmit to ASOR a written commitment from the owner of the artifact asserting that the artifact will be returned to the Department of Antiquities or equivalent competent authority of the country of origin following any conservation or publication, once permission for its return has been received; ***or alternatively***, that its title has been ceded to the determined country of origin, or to some other publicly-accessible repository, if return to its country of origin is not feasible.
7. they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

# Archaeological Institute of America

## **Code of Ethics**

*The following Code of Ethics was approved by the Council at its December 29, 1990 meeting, and amended at its December 29, 1997 meeting and January 8, 2016 meeting.*

The Archaeological Institute of America is dedicated to the greater understanding of archaeology, to the protection and preservation of the world's archaeological resources and the information they provide, and to the encouragement and support of archaeological research and publication. The AIA affirms the principle that archaeological data recovered in authorized projects should be made available for scholarly study and the results shared for the benefit of the public. In accordance with these principles, Society members of the AIA should:

1. Seek to ensure that the exploration of archaeological sites is conducted according to best practices under the direct supervision of trained personnel;
2. Refuse to participate in or support work on archaeological sites that is not undertaken under the supervision of trained personnel nor permit such work to be undertaken on property they own or control;
3. Refuse to participate in the trade in undocumented antiquities and refrain from activities that give sanction, directly or indirectly, to that trade, and to the valuation of such artifacts through authentication, acquisition, publication, or exhibition. Undocumented antiquities are those that are not documented as belonging to a public or private collection before December 30, 1970, when the AIA Council endorsed the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property;
4. Inform appropriate authorities of threats to, or plunder of archaeological sites, and illegal import or export of archaeological material.

## Archaeological Society of Virginia

### CODE OF ETHICS/STANDARDS OF PERFORMANCE

- I. A member has a responsibility to prepare for any research project he/she undertakes, whether in the field or otherwise. He/she should:
  - a. avoid heading projects for which his/her qualifications and background are insufficient; or enlist the support of associates who can fill in deficiencies; or change the scope of the project to conform to his/her areas of experience.
  - b. complete thorough background research before beginning the project.
  - c. develop a research proposal in advance which clearly states the nature of the project to be undertaken, the objectives of the research, the method(s) to be used, and a projected time frame for the project's completion.
  - d. make sure that enough manpower and equipment are available to complete the project, from its initial field stages through artifact processing and final report.
  - e. make sure that all legal requirements, such as appropriate permits, permissions, and liability waivers, have been obtained in advance.
  - f. ensure that his/her work does not seriously interfere with the programs or projects of others.
- II. A member should follow his/her plan of research, except if changing circumstances or needs force changes to the plan.
- III. A member's research project should meet these minimal standards:
  - a. a readily understandable system for provenancing artifacts should be established and maintained.
  - b. environmental and cultural features of a site should be fully and accurately mapped and recorded by appropriate means.
  - c. records and final reports should be written in terms understandable to other researchers in the field. If new or unclear terms are used, they should be adequately defined.
  - d. when conditions permit, the potential for other research projects should be considered while the site is being excavated, and information retrieval should be conducted accordingly. For example, prehistoric objects should be systematically retrieved, even if the site's focus is primarily historic.
- IV. When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.
- V. Whenever possible, material excavated from a site should be housed in a facility where their permanent care will be assured, and access will be accorded to other researchers.
- VI. At the minimum, results of research should be reported and filed with the appropriate interested parties, including public agencies within a reasonable amount of time after the completion of a project. Researchers should also recognize their larger mission of educate the public at large through archeologically responsible

means, such as media public displays, and other educational activities.

## STATEMENT OF ETHICS

- A. The member and the archeological resource base
  1. Members should:
    - a. actively support the preservation of threatened sites.
    - b. know and comply with all laws which cover his archeological research.
    - c. insist that, and act in such a way that, data recovered from a site be kept intact, properly curated and made accessible to others with legitimate research interest in the collection.
  2. Members should not:
    - a. undertake any research that affects the archeological resource base for which he/she is unqualified.
    - b. engage in activities which violate the UNESCO Convention governing the illicit import, export, and ownership of cultural property.
- B. The member and the public
  1. Members should:
    - a. represent archeology and its results to the general public in a responsible manner.
    - b. be sensitive to and respect the concerns of groups whose cultural history is the subject of archeological or anthropological study.
    - c. avoid statements which tend to encourage others to engage in unethical or illegal activity of an archeological nature.
  2. Members should not:
    - a. engage in any illegal/unethical conduct related to archeological matters, or knowingly permit the use of his/her name in support of such conduct.
    - b. render a professional opinion, public report, or give legal testimony on any archeological questions for which he/she has no expertise.
    - c. engage in dishonest, fraudulent, deceitful, or misleading conduct regarding archeological issues.
- C. The member and his/her peers
  1. Members should:
    - a. appropriately credit the work of others when used in his/her own work.
    - b. communicate and cooperate with professional and amateur colleagues working in the same or related fields of research.
    - c. stay informed about developments in his/her fields of specialization.
    - d. accurately and promptly prepare and circulate reports on work undertaken under his/her direction.
  2. Members should not:
    - a. falsely or maliciously injure the reputation of his/her colleagues, amateurs, or professional archeologists.
    - b. plagiarize any oral or written communication.
    - c. except in emergency (rescue) situations, engage in research without producing an analysis and report within a reasonable period after the conclusion of that project.

- d. refuse any reasonable request from a qualified colleague for re-search data.

# Australian Archaeological Association

## PREAMBLE

The Australian Archaeological Association is committed to the highest standards of conduct in archaeological practice. The Code of Ethics identifies a common set of values informing the ethical principles upon which members of the Association base their conduct. Ethical responsibilities often exceed legal obligations and are based upon values, principles and conforming practice, as well as adherence to social policy regarding the moral and ethical principles of archaeological conduct. The Code of Ethics outlines the manner and method by which members should fulfil their ethical responsibilities to the interest groups with whom they work. In doing so, it does not seek to limit legitimate freedoms but to emphasise that the discharge of obligations detailed herein is crucial to proper conduct. Adherence to the Code of Ethics is necessary for the well-being of all groups with whom members engage and vital to the integrity of the archaeological profession. In accepting these ethical principles, members shall endeavour to follow them consistently. Where members transgress the Code of Ethics, they may be subject to disciplinary procedures as defined by Section 32 of the Constitution.

## 1. FOREWORD

1.1 Members will serve the interests of the Association by adhering to its objects and purposes as defined by this Code of Ethics and the Constitution, specifically:

- to promote the advancement of archaeology;
- to provide an organisation for the discussion and dissemination of archaeological information and ideas in archaeology;
- to convene meetings at regular intervals;
- to publicise the need for the study and conservation of archaeological sites and collections; and
- to publicise the work of the Association.

1.2 Members will negotiate and make every reasonable effort to obtain the informed consent of representatives of the communities of concern whose cultural heritage is the subject of investigation. Members cannot assume that there is no community of concern.

1.3 Members recognise that there are many interests in cultural heritage, but they specifically acknowledge the rights and interests of Indigenous peoples. AAA endorses and directs members to the current guidelines for ethical research with Indigenous parties published by the Australian Institute of Aboriginal and Torres Strait Islander Studies (<http://www.aiatsis.gov.au/research/ethics/GERAIS.html>).

1.4 Members whose actions are detrimental to the interests of the Association may be subject to disciplinary procedures as defined by the Constitution.

## 2. PRINCIPLES RELATING TO THE ARCHAEOLOGICAL RECORD

2.1 Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

2.2 Members will endeavour to ensure that archaeological sites and materials which they investigate are managed in a manner which conserves the archaeological and cultural heritage values of the sites and materials.

2.3 Members will neither engage in nor support the illicit trade in cultural heritage.

2.4 Members recognise the importance of repatriation of archaeological materials for both Indigenous and non-Indigenous communities of concern and they support and advocate the necessity to properly manage archaeological materials in accordance with agreements with communities of concern.

## 3. PRINCIPLES RELATING TO INDIGENOUS ARCHAEOLOGY

3.1 Members acknowledge the importance of cultural heritage to Indigenous communities.

3.2 Members acknowledge the special importance to Indigenous peoples of ancestral remains and objects and sites associated with such remains. Members will treat such remains with respect.

3.3 Members acknowledge Indigenous approaches to the interpretation of cultural heritage and to its conservation.

3.4 Members will negotiate equitable agreements between archaeologists and the Indigenous communities whose cultural heritage is being investigated. AAA endorses and directs members to the current guidelines regarding such agreements published by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

## 4. PRINCIPLES RELATING TO CONDUCT

4.1 Members will treat each other in a professional manner.

4.2 Members will disseminate the results of their work as widely as possible using plain language where appropriate.

4.3 Any person can notify the Executive Committee of a member's conduct which they believe to be detrimental to the interests of the Association. Complaints may activate procedures outlined in Section 32 (Expulsion of Members) of the Constitution, including rights of appeal.

4.4 Personal information provided to the Association by members will be kept confidential.

## Australian Association of Consulting Archaeologists

### 1. FOREWORD

1.1 Members agree that as archaeologists we have certain responsibilities to the public, our employers and clients and our colleagues, and undertake to abide by the Code of Ethics as set out below to the best of our ability.

### 2. DUTY TO THE PUBLIC

2.1 A member should take a responsible attitude to the archaeological resource base and to the best of her/his understanding ensure that this, as well as information derived from it, are used wisely and in the best interest of the public.

2.2 A member shall not recommend or take part in any research for which she/he is not qualified.

2.3 A member shall not recommend or take part in any research which she/he has good reason to believe may be sub-standard.

2.4 A member shall ensure that all relevant data pertaining to the resource base should be deposited with an appropriate government authority or archive.

### 3. DUTY TO CERTAIN GROUPS

3.1 A member shall be sensitive to, and respect the legitimate concerns of groups whose cultural background is the subject of investigations.

### 4. DUTY TO INFORMANTS

4.1 A member shall offer appropriate remuneration for time, expertise, personal cost and inconvenience incurred in the giving of information, sought by a member of the association.

### 5. DUTY TO THE PROFESSION

5.1 A member shall keep informed about developments in her/his field of expertise and be willing to share such knowledge to improve the general standard of archaeological work.

5.2 A member shall avoid discrediting the profession by knowingly undertaking work beyond her/his competence.

5.3 A member shall respect the professional interests of colleagues as far as is ethical in terms of the interests of the public and the discipline.

5.4 Where a member has been asked for a second opinion, she/he shall advise the first archaeologist that she/he has been so requested.

5.5 A member shall not refuse a reasonable request from a qualified colleague for research data and shall endeavour to pass on relevant information to interested colleagues and appropriate official bodies.

5.6 The consultant should not knowingly compete with another for employment to the detriment of professional standards.

5.7 A member must state clearly the evidence on which the report is based, to what extent it is a matter of personal observation and the qualifications and experience of any co-workers quoted.

5.8 A member shall plan and complete any work as carefully and competently as possible under the circumstances and remembering that the information gained matters in terms of the discipline of archaeology as well as the problems of the employer or client.

### 6. DUTY TO EMPLOYER OR CLIENT

6.1 A member shall report on work accurately, promptly and in the manner that best serves the public, the employer or client.

## 7. MATTERS OF FACT

7.1 The consultant's findings, recommendations, etc., shall be based upon professional knowledge and opinion and should avoid exaggerated and ill-founded statements.

## 8. MATTERS OF OPINION

8.1 A member shall not knowingly misrepresent the needs, problems or possible consequences of a project.

8.2 A member shall not attempt to discredit the competence or integrity of a colleague unless she/he considers it is professional or public duty to do so.

## 9. LIMITATION

9.1 A member shall advise the employer or client to engage other expert consultants for aspects of a project beyond her/his own competence. No concealed fee shall be accepted for such referrals.

## 10. TRAINING OF POTENTIAL ARCHAEOLOGISTS

10.1 A member shall give less qualified co-workers on a project every reasonable opportunity to gain skills and experience and shall negotiate adequate and appropriate remuneration for such work with regard to the skills of the co-worker and requirements of the job.

## 11. CREDIT TO COLLEAGUES

11.1 A member shall give due credit for work done by others (including subordinates) as consultants and/or researchers, and acknowledge ideas and methods originating from other persons unless such contributions have become generally known.

## 12. ACCEPTANCE OF FAVOURS

12.1 A member shall avoid placing her/himself under any obligation to any person or organisation if doing so could affect her/his impartiality in professional matters.

## 13. CONFIDENTIAL INFORMATION

13.1 A member shall not use confidential non-archaeological information acquired during work for an employer or client without due permission from that employer or client.

13.2 A member shall respect such information and ensure that co-workers do the same.

13.3 A member shall not disclose such information unless the law so requires.

## 14. CONSULTING PRACTICE

14.1 A member shall not be described as or claim to be an archaeological consultant unless she/he can act as an independent and unbiased adviser and has suitable qualifications and experience.

## 15. LEGAL REQUIREMENTS

15.1 A member shall take care to know of and comply with all relevant legal requirements.

15.2 A member shall refuse any request from an employer, client or any other persons, where that request involves illegal or unethical behaviour, such as suppression or misrepresentation of information.

15.3 A member shall not engage in any illegal or unethical conduct involving archaeological matters.

## 16. PREFERENCE OF EMPLOYMENT

16.1 On any job where a qualified archaeological assistant is necessary or required, a qualified archaeologist who is a member of this Association should be given preference of employment.

## 17. DUTY TO EMPLOYEES

17.1 The recommended fee scales of employees shall be regarded as a minimum and shall not be undercut.

# British Institute for the Study of Iraq

## Governance

🖨️ Printer-friendly version (<http://www.bisi.ac.uk/print/2130>)

BISI is governed by its Memorandum and Articles of Association ([http://www.bisi.ac.uk/sites/default/files/Current%20Regulations\\_0.pdf](http://www.bisi.ac.uk/sites/default/files/Current%20Regulations_0.pdf)) adopted and approved at the Annual General Meeting in December 2009.

### Council and Committees

A volunteer Council is responsible for the overall management of the charity and meets three times a year in London. It delegates much of its work to several Committees of the Council—currently Fieldwork and Research, Finance, the Fundraising Taskforce, Outreach, Strategy, Succession Planning and Publications. BISI's current Council members cover a broad range of expertise and the majority of Council members are academics, highly knowledgeable in Mesopotamian, Medieval Islamic and Contemporary Iraq.

The activities of the Council are directed by the elected key office holders: the Chair, Vice-Chair, President and Honorary Treasurer.

### Policies

The following policies shape how BISI approaches its charitable work:

#### Ethical Practice Policy

We are an apolitical, multi-ethnic, religiously neutral organisation, committed to non-discriminatory treatment of others in all aspects of our work. We operate in accordance with the Equality Act (<https://www.gov.uk/equality-act-2010-guidance>);

We respect and celebrate diversity;

We encourage academics and educators to conduct their work with an awareness of ethical issues;

We foster dialogue and decision-making through consensus;

We support and collaborate with individuals and organisations who strive to contribute to research and public education about Iraq;

We believe in working to enable Iraqis to reclaim their histories, cultures and identities;  
and

We expect compliance with BISI's anti-bribery policy.

The ethical standards which apply to the BISI's activities (including research, teaching, consultancy, outreach, and fundraising work) arise from the basic principle that such activities should neither include practices which directly impose a risk of serious harm nor be indirectly dependent upon such practices. Serious harm includes, for example, failure to respect the interests of human beings and damage to items of cultural value or the natural environment. Ethical practice also requires that the use of individuals' personal data are fully justified and that statutory controls and codes of practice are observed at all times.

### **Data Protection Policy**

Everyone who works for or with BISI has responsibility for ensuring data is collected, stored and handled appropriately. Read our Data Protection Policy in full.pdf (</sites/default/files/Read%20our%20Data%20Protection%20Policy%20in%20full.pdf>) (</sites/default/files/Data%20Protection%20Policy%20Final.pdf>)

### **BISI's Anti-Bribery Policy**

BISI has a zero tolerance policy towards bribery and corruption and is committed to acting fairly and with integrity in all of its business dealings and relationships and implementing and enforcing effective systems to counter bribery. Read our Anti Bribery Policy in full ([http://www.bisi.ac.uk/sites/bisi.localhost/files/Anti%20Bribery%20Policy%20June%202014\\_0.pdf](http://www.bisi.ac.uk/sites/bisi.localhost/files/Anti%20Bribery%20Policy%20June%202014_0.pdf))

### About Us

**People (/content/people)**

---

**Our History (/content/our-history)**

---

**Governance (/content/governance)**

---

### Contact us

---

+44 (0)20 7969 5274  
bisi@britac.ac.uk (mailto:bisi@britac.ac.uk)

(<http://www.facebook.com/pages/British-Institute-for-the-Study-of-Iraq-Gertrude-Bell-Memorial/366904223359895>)

(<http://twitter.com/#!/BISI1932>)  (<http://www.bisi.ac.uk/news-and-events.xml>)

 (<http://bisi1932.blogspot.co.uk/>)

(<https://goo.gl/maps/V9Agrssz1HR2>)The British Institute for the Study of Iraq  
10 Carlton House Terrace  
London  
SW1Y 5AH  
UK

## Links

---

[Media enquiries \(/content/media-enquiries\)](/content/media-enquiries)

[Privacy and Accessibility Statements \(/content/privacy-and-accessibility-statements\)](/content/privacy-and-accessibility-statements)

[Site Map \(/sitemap\)](/sitemap)

Copyright © 2015 - BISI | The British Institute for the Study of Iraq is a company limited by guarantee registered in England and Wales with registration number 6966984  
Registered charity number 1132395

# Canadian Archaeological Association

## Preamble

The objectives of the Canadian Archaeological Association include promoting, protecting and conserving the archaeological heritage of Canada, and the dissemination of archaeological knowledge. Canadian archaeologists conduct their activities according to the principles of scholarly practice and recognize the interests of groups affected by their research.

## Stewardship

We expect that the members of the CAA will exercise respect for archaeological remains and for those who share an interest in these irreplaceable and non-renewable resources now and in the future. The archaeological record includes in-situ materials and sites, archaeological collections, records and reports. Stewardship involves having care for and promoting the conservation of the archaeological record. This record is unique, finite and fragile. CAA members should acknowledge:

- access to knowledge from the past is an essential part of the heritage of everyone;
- conservation is a preferred option;
- where conservation is not an option, ensure accurate recording and dissemination of results;
- excavations should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals;
- the commodification of archaeological sites and artifacts through selling and trading is unethical.

## Aboriginal Relationships

Recognizing that the heritage of Aboriginal Peoples constitutes the greater part of the Canadian archaeological record, the Canadian Archaeological Association has accepted the Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples. Members of the Association have agreed to abide by those Principles.

## Professional Responsibilities

Archaeological remains are finite, fragile, non-renewable and unique. Before undertaking responsibility for any excavation that destroys a portion of the archaeological record, members of the Canadian Archaeological Association must:

- keep abreast of developments in their specializations;
- possess adequate training, support, resources and facilities to undertake excavation and analysis;
- produce an adequate document worthy of the destruction of the archaeological remains;
- present archaeology and research results in a timely and responsible manner;
- preserve documentation in such a way that it is of value to future researchers;
- comply with all legislation and local protocols with Aboriginal Peoples, as described in the Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples, as appropriate in each province and/or territory;
- respect colleagues, and cooperate with them;
- allow the expression of alternative views of the past;
- exercise the right to defend our own scholarship;
- recognize that documentation of an archaeological record should, within a reasonable period of time, become available to others with legitimate research interests;
- present archaeological information in an objective and well informed manner in all contexts.

#### Public Education and Outreach

A fundamental commitment to stewardship is the sharing of knowledge about archaeological topics to a broader public and to enlist public support for stewardship. Members of the CAA are encouraged to:

- communicate the results of archaeological work to a broad audience;
- encourage the public to support and involvement in archaeological stewardship;
- actively cooperate in stewardship of archaeological remains with aboriginal peoples;
- promote public interest in, and knowledge of, Canada's past;
- explain appropriate archaeological methods and techniques to interested people;
- promote archaeology through education in the K-12 school systems;
- support and be accessible to local archaeological and other heritage groups;
- contribute to the CAA Web Page, and promote where appropriate electronic publication of archaeological materials.

# Chartered Institute for Archaeologists



## Code of Conduct

---

Published December 2014

The Chartered Institute for Archaeologists is incorporated by Royal Charter.

Power Steele Building, Wessex Halls, Whiteknights Road, Earley, Reading,  
RG6 6DE

## **Code of conduct**

---

<b>Preamble to the code of conduct</b>	<b>3</b>
<b>Regulation: code of conduct</b>	<b>3</b>
<b>Principle 1</b>	<b>3</b>
<b>Principle 2</b>	<b>5</b>
<b>Principle 3</b>	<b>6</b>
<b>Principle 4</b>	<b>7</b>
<b>Principle 5</b>	<b>8</b>

**Preamble to the Code of conduct**

The object of the Code is to promote those standards of conduct and self-discipline required of a member in the interests of the public and in the pursuit of the study and care of the physical evidence of the human past. This imprint of past human activity upon the natural world from prehistoric times onwards, the product of an interactive process that has created the places where we live and work now, constitutes the historic environment - a vulnerable and diminishing resource.

The fuller understanding of our past provided by archaeology is part of society's common heritage and it should be available to everyone. Because of this, and because the historic environment is an irreplaceable resource, members both corporately and individually have a responsibility to help conserve the historic environment, to use it economically in their work, to conduct their studies in such a way that reliable information may be acquired, and to disseminate the results of their studies.

Subscription to this Code of conduct for individuals engaged in the study and care of the historic environment assumes acceptance of these responsibilities. Those who subscribe to it and carry out its provisions will thereby be identified as persons professing ethical behaviour in the study and care of the historic environment.

The Code indicates the general standard of conduct to which members of the Institute are expected to adhere, failing which the Institute may judge them guilty of conduct unbecoming to a member of the Institute and may offer advice and support for their necessary professional development, or may reprimand, suspend or expel them. The Institute from time to time produces written standards and guidance for specific areas of historic environment work; they indicate how a member undertaking such work may best comply with this Code. Departure from the Standard is likely to be construed as a breach of the Code; departure from the guidance may be acceptable if circumstances justify it and the action taken is consistent with the provisions of this Code, but the rationale should document.

All members are advised to respect such standards, guidance and policy statements in the interests of good professional practice; a full list of the Cifa Standard and guidance documents published to date will be found on the Cifa website.

**Regulation: Code of conduct****PRINCIPLE 1**

A member shall adhere to high standards of ethical and responsible behaviour in the conduct of archaeological affairs.

**Rules**

- 1.1 A member shall conduct himself or herself in a manner which will not bring archaeology or the Institute into disrepute.
- 1.2 A member shall present archaeology and its results in a responsible manner and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters.
- 1.3 A member shall not offer advice, make a public statement, or give legal testimony

---

involving archaeological matters, without being as thoroughly informed on the matters concerned as might reasonably be expected.

- 1.4 A member shall not undertake archaeological work for which he or she is not adequately qualified. A member shall have regard to his/her skills, proficiencies and capabilities and to the maintenance and enhancement of these through appropriate training and learning experiences. A voting member shall ensure that they carry out a minimum of 50 hours of continual professional development activity in any two-year period, and shall be able to provide evidence of this to the Institute on request and according to such procedures required by the Board of Directors. A member shall inform current or prospective employers or clients of inadequacies in his/her qualifications for any work which may be proposed; he/she may of course seek to minimise such inadequacies by acquiring additional expertise, by seeking the advice or involvement of associates or consultants, or by arranging for modifications of the work involved; similar considerations apply where a member, during the course of a project, encounters problems which lie beyond his/her competence at that time. He or she should ensure in all cases that adequate support, whether of advice, personnel or facilities, has been arranged for any historic environment project in which he/she may become involved
- 1.5 A member shall give appropriate credit for work done by others, and shall not commit plagiarism in oral or written communication, and shall not enter into conduct that might unjustifiably injure the reputation of another archaeologist.
- 1.6 A member shall know and comply with all laws applicable to his or her archaeological activities whether as employer or employee, and where appropriate with national and international treaties, conventions and charters including annexes and schedules.
- 1.7 A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.
- 1.8 A member shall abstain from, and shall not sanction in others, conduct involving dishonesty, fraud, deceit or misrepresentation in archaeological matters, nor knowingly permit the use of his/her name in support of activities involving such conduct.
- 1.9 A member, in the conduct of his/her archaeological work, shall neither offer nor accept inducements which could reasonably be construed as bribes.
- 1.10 A member shall not reveal confidential information unless required by law; nor use confidential or privileged information to his/her own advantage or that of a third person. A member shall also exercise care to prevent employees, colleagues, associates and helpers from revealing or using confidential information in these ways. Confidential information means information gained in the course of the project which the employer or client has for the time being requested be held inviolate, or the disclosure of which would be potentially embarrassing or detrimental to the employer or client. Information ceases to be confidential when the employer or client so indicates, or when such information becomes publicly known. Where specifically

---

archaeological information is involved, it is however the responsibility of the member to inform the employer or client of any conflict with his/her own responsibilities under Principle 4 of the Code (dissemination of archaeological information) and to seek to minimise or remove any such conflict.

- 1.11 A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns. Members shall consult where appropriate with those affected individuals or group(s), with the goal of establishing a mutually beneficial working relationship.
- 1.12 A member has a duty to ensure that this Code is observed throughout the membership of the Institute, and also to encourage its adoption by others. A member's duty to ensure that the Code of conduct is observed includes providing information in response to a request from the Chair or his/her nominee, and/or giving evidence to such panels and hearings as may be established for the purposes of investigating an alleged breach of the Institute's by-laws. This requirement is without prejudice to the provisions of Rule 1.10 regarding confidential information. A member shall ensure, as far as is reasonably practical, that all work for which he/she is directly or indirectly responsible by virtue of his/her position in the organisation undertaking the work, is carried out in accordance with this Code.
- 1.13 A member may find himself/herself in an ethical dilemma where he/she is confronted by competing loyalties, responsibilities or duties. In such circumstances a member shall act in accordance with the Principles of the Code of conduct.
- 1.14 A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

## PRINCIPLE 2

The member has a responsibility for the conservation of the historic environment.

### Rules

- 2.1 A member shall strive to conserve archaeological sites and material as a resource for study and enjoyment now and in the future and shall encourage others to do the same. Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.
- 2.2 Where destructive investigation is undertaken, particularly in the case of projects carried out for pure research, the member shall ensure that it causes minimal attrition of the historic environment consistent with the stated objects of the project. In all

projects, whether prompted by pure research or the needs of rescue, consideration shall be given to the legitimate interests of other archaeologists; for example, the upper levels of a site should be conscientiously excavated and recorded, within the exigencies of the project, even if the main focus is on the underlying levels.

- 2.3 A member shall ensure that the objects of a research project are an adequate justification for the destruction of the archaeological evidence which it will entail.

**PRINCIPLE 3**

The member shall conduct his/her work in such a way that reliable information about the past may be acquired, and shall ensure that the results be properly recorded.

**Rules**

- 3.1 The member shall keep himself/herself informed about developments in his/her field or fields of specialisation.
- 3.2 A member shall prepare adequately for any project he/she may undertake.
- 3.3 A member shall ensure that experimental design, recording, and sampling procedures, where relevant, are adequate for the project in hand.
- 3.4 A member shall ensure that the record resulting from his/her work is prepared in a comprehensible, readily usable and durable form.
- 3.5 A member shall ensure that the record, including artefacts and specimens and experimental results, is maintained in good condition while in his/her charge and shall seek to ensure that it is eventually deposited where it is likely to receive adequate curatorial care and storage conditions and to be readily available for study and examination.
- 3.6 A member shall seek to determine whether a project he/she undertakes is likely detrimentally to affect research work or projects of other archaeologists. If there is such a likelihood, he/she shall attempt to minimise such effects.

**PRINCIPLE 4**

The member has responsibility for making available the results of archaeological work with reasonable dispatch.

**Rules**

- 4.1 A member shall communicate and cooperate with colleagues having common archaeological interests and give due respect to colleagues' interests in, and rights to information about sites, areas, collections or data where there is a shared field of concern, whether active or potentially so.
- 4.2 A member shall accurately and without undue delay prepare and properly disseminate an appropriate record of work done under his/her control, which may include the deposition of primary records and unpublished material in an accessible public archive. A member shall not initiate, take part in or support work which

---

materially damages the historic environment unless reasonably prompt and appropriate analysis and reporting can be expected. Where results are felt to be substantial contributions to knowledge or to the advancement of theory, method or technique, they shall be communicated as soon as reasonably possible to colleagues and others by means of letters, lectures, reports to meetings or interim publications, especially where full publication is likely to be significantly delayed.

- 4.3 A member shall honour requests from colleagues or students for information on the results of research or projects if consistent with his/her prior rights to publication and with his/her other archaeological responsibilities. Archaeologists receiving such information shall observe such prior rights, remembering that laws of copyright may also apply.
- 4.4 A member is responsible for the analysis and publication of data derived from projects under his/her control. While the member exercises this responsibility he/she shall enjoy consequent rights of primacy. However, failure to prepare or publish the results within 10 years of completion of the fieldwork shall be construed as a waiver of such rights, unless such failure can reasonably be attributed to circumstances beyond the member's control. It is accepted that the movement of archaeologists from one employment to another raises problems of responsibility for the publication of projects. This ultimate responsibility for publication of a piece of work must be determined either by the contract of employment through which the work was undertaken, or by agreement with the original promoter of the work. It is the responsibility of the member, either as employer or employee, to establish a satisfactory agreement on this issue at the outset of work.
- 4.5 A member, in the event of his/her failure to prepare or publish the results within 10 years of completion of the fieldwork and in the absence of countervailing circumstances, or in the event of his/her determining not to publish the results, shall if requested make data concerning the project available to other archaeologists for analysis and publication.
- 4.6 A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.
- 4.7 A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project. While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

#### **PRINCIPLE 5**

The member shall recognise the aspirations of employees, colleagues and helpers with regard to all matters relating to employment, including career development, health and safety, terms and conditions of employment and equality of opportunity.

**Rules**

- 5.1 A member shall give due regard to the requirements of employment legislation relating to employees, colleagues or helpers.
- 5.2 A member shall give due regard to the requirements of health and safety legislation relating to employees or to other persons potentially affected by his or her archaeological activities.
- 5.3 A member shall give due regard to the requirements of legislation relating to employment discrimination on grounds of race, sex, age, disability, sexual orientation or religious belief.
- 5.4 A member shall ensure that adequate insurance cover is maintained for persons or property which may be affected by his or her archaeological activities.
- 5.5 A member shall give due regard to the welfare of employees, colleagues and helpers in relation to terms and conditions of service. He or she shall give reasonable consideration to any ClfA recommendations on pay and conditions of employment, and should endeavor to meet or exceed the ClfA recommended salary minima.
- 5.6 A member shall give reasonable consideration to cumulative service and proven experience of employees, colleagues or helpers when deciding rates of remuneration and other employment benefits, such as leave.
- 5.7 A member shall have due regard to the rights of individuals who wish to join or belong to a trade union, professional or trade association.
- 5.8 A member shall give due regard and appropriate support to the training and development of employees, colleagues or helpers to enable them to execute their duties.

# Council of Virginia Archaeologists

FRONT PAGE  
News | Calendar

ABOUT COVA  
Mission | Membership | Bylaws  
Board & Committees | Awards

RESOURCES  
Educational Info | Publications  
Collections Management  
Legislature | Links

## BYLAWS

I NAME

## BYLAWS OF THE COUNCIL OF VIRGINIA ARCHAEOLOGISTS

II PURPOSE

These guidelines were adopted May 1996 and last amended May 2010.

III MEMBERSHIP

### ARTICLE I

IV STATEMENT OF ETHICS

### NAME

The name of this organization shall be the Council of Virginia Archaeologists, Inc. It shall also be known by its acronym, CoVA.

V STANDARDS OF PERFORMANCE

VI DUES

### ARTICLE II

VII OFFICERS

### PURPOSE

The purposes of CoVA shall be:

VIII EXECUTIVE BOARD

To promote the preservation and study of Virginia's prehistoric and historic archaeological resources;

IX ELECTIONS

To foster public awareness, knowledge, and support for the preservation of Virginia's archaeological resources;

X MEETINGS

To facilitate interaction between the communities of professional and avocational archaeologists in Virginia;

XI STANDING COMMITTEES

To act as an independent professional advisory group for the Virginia Department of Historic Resources.

XII PUBLICATION

### ARTICLE III

XIII PARLIAMENTARY AUTHORITY

### MEMBERSHIP

**Section 1.** COVA shall be an organization of individuals who are dedicated to the preservation and study of Virginia's archaeological resources. Membership shall be available in two categories: active and associate.

XIV AMENDMENTS

**Section 2.** Active membership shall be limited to professional archaeologists who are or have been engaged in preserving, recovering, or interpreting archaeological resources in Virginia, and who meet COVA's qualification standards. Active membership confers the right to vote in all elections, to hold office, to serve as a committee member, and to receive the Virginia Archaeologist and all other COVA mailings.

XV RATIFICATION

**Section 3.** Qualifications for active membership in COVA consist of a graduate degree in anthropology, archaeology, or a closely related field as well as the following professional experience and expertise:

## GREIVANCE PROCEDURES

1. at least one year of accumulated supervisory experience in field and analytical archaeology;
2. demonstrated record of carrying research to completion;
3. competence in archaeological methods and techniques;
4. familiarity with relevant research issues and literature; and
5. demonstrable record of professional research on archaeological resources (such as participation in cultural resource management projects or professionally sponsored research) and archaeological administration or management.

**Section 4.** Qualifications for active membership in COVA may also consist of a bachelor's degree in anthropology, archaeology, or closely related field and three years of professional experience and expertise as stated in Section 3.

**Section 5.** The COVA membership committee may develop operating procedures and guidelines for assessing professional qualifications which are consistent with the qualifications statements in Sections 3 and 4.

**SECTION 6.** The procedure for becoming an active member of COVA consists of the following steps:

1. the prospective member indicates an interest in applying for membership by notifying the membership committee chair, who responds by sending a copy of the COVA bylaws;
2. after attending two regular COVA meetings, the prospective member applies by submitting a letter of application and current vitae to the membership committee chair;
3. the membership committee reviews the application and, if the applicant meets the criteria for membership, submits the results of the review, summary of qualifications, and nomination to all active members who signify their approval or disapproval by ballot;
4. returned ballots are tallied by the membership committee chair; membership is denied only when one-third or more of the returned ballots signify disapproval; and
5. the results of the balloting are announced at the next regular meeting.

**SECTION 7.** Associate membership is open to any individual with an interest in Virginia archaeology upon request and payment of dues. Associate membership confers the right to receive the Virginia Archaeologist and all other COVA mailings and to attend meetings.

**SECTION 8.** Membership is initiated and maintained by payment of dues. Failure to pay dues in accordance with the terms stated in Article VI results in the forfeiture of membership and concomitant loss of the right to vote, hold office, and receive mailings. Membership can be reinstated by payment of dues.

**SECTION 9.** By accepting membership in COVA, both active and associate members accept the COVA bylaws, including adherence to the COVA Statement of Ethics and Standards of Performance. Members may be cited for non-compliance with the Statement of Ethics and/or Standards of Performance and are subject to grievance procedures established by the executive board. Membership may be suspended or terminated by the executive board if a member's actions have been found to violate the COVA Statement of Ethics or the Standards of Performance.

**SECTION 10.** The state archaeologist, director of the Department of Historic Resources, and president of the Archeological Society of Virginia shall be ex officio members of COVA.

**SECTION 11.** No member shall have the power to incur any debt in COVA's name without the authorization of the executive board.

**SECTION 12.** No individual member shall speak for COVA without the direction of the membership or executive board. Duly elected officers, however, may represent COVA in appropriate circumstances.

#### ARTICLE IV

#### STATEMENT OF ETHICS

Archaeology is a profession, and the privilege of professional practice requires professional morality and responsibility, as well as professional competence, on the part of each practitioner.

##### **SECTION 1.** A Member's Responsibility to Archaeological Resources

1. Members shall:

1. actively support conservation of the archaeological resource base; and
2. know and comply with all laws and regulations applicable to her/his archaeological research.

2. Members shall not:

1. undertake any activity that affects the archaeological resource bases for which she/he is unqualified;
2. buy, sell, or exchange archaeological artifacts; or
3. engage in any activities that violate the UNESCO Convention prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, as adopted by the General Conference, 14 November, 1970, Paris.

##### **SECTION 2.** A Member's Responsibility to the Public

1. Members shall:

1. represent archaeology and its results to the general public in a responsible, understandable, informative, and timely manner;

2. be sensitive to and respect legitimate concerns of groups whose culture histories are the subjects of archaeological, anthropological, or historical study;
3. be sensitive to and respect the legitimate interests of avocational archaeologists and make all reasonable attempts to encourage their participation in archaeological projects; and
4. avoid exaggerated, misleading, or unwarranted statements which might encourage others to engage in unethical or illegal archaeological activity.

2. Members shall not:

1. engage in any illegal/unethical conduct related to archaeological matters or knowingly permit the use of her/his name in support of such conduct;
2. give a professional opinion, make a public report, or give legal testimony on any archaeological matter for which she/he has no expertise; or
3. engage in dishonest, fraudulent, deceitful or misleading conduct regarding archaeological matters.

**SECTION 3. A Member's Responsibility to Peers**

1. Members shall:

1. give appropriate credit for work done by others;
2. communicate, cooperate with, and give due respect to other professional or avocational archaeologists who have interests in, and rights to, information about sites, areas, collections, or other archaeological matters;
3. stay informed and knowledgeable about developments in her/his area(s) of specialization; and
4. accurately and promptly prepare and properly distribute reports of work done.

b. Members shall not:

1. falsely or maliciously attempt to injure the reputation of a professional or avocational colleague;
2. plagiarize any oral or written communication;
3. except in emergence ("rescue" or salvage) situations, engage in any activity that affects the archaeological resource base without producing an analysis and report within a reasonable period; or
4. refuse any reasonable request from a qualified colleague for research data.

**SECTION 4. A Member's Responsibility to Employers and Clients**

1. Members shall:

1. respect the interests of her/his employer or client, so far as is consistent with the public welfare and the Statement of Ethics;
2. refuse to comply with any request or demand of an employer or client which conflicts with this Statement of Ethics;
3. recommend to employers or clients the employment of other expert consultants when faced with archaeological or related problems beyond her/his own competence; and
4. exercise reasonable care to prevent her/his employees, colleagues, associates, and others whose services are utilized from revealing or using confidential information. Confidential information is here defined as non-archaeological information gained in the course of employment which the employer or client has requested to be held confidential or the disclosure of which would be detrimental or embarrassing to the employer or client. Information ceases to be confidential when the employer or client so indicates or when such information becomes publicly known.

b. Members shall not:

1. reveal confidential information, unless required by law;
2. use confidential information for the advantage of herself/himself or a third person or to the disadvantage of an employer or client;
3. accept compensation or anything of value for recommending the employment of another archaeologist or other person, unless such compensation is fully disclosed to the potential employer or client; or
4. recommend or participate in any research which does not comply with the requirements of the Standards of Performance.

ARTICLE V

STANDARDS OF PERFORMANCE

The archaeologist has a responsibility to attempt to plan and conduct projects that will add to our understanding of past cultures and/or that develop better theories, methods, or techniques for interpreting the archaeological record, while causing minimal loss of the archaeological resource base. In the conduct of an archaeological project, the following minimum standards shall be followed.

**SECTION 1.** A member has a responsibility to prepare adequately for any archaeological project, whether or not in the field. She/he shall:

1. evaluate the adequacy of her/his qualifications for the demands of the project and minimize the inadequacies by acquiring additional expertise, by bringing in associates with the necessary expertise, or by changing the scope of the project;
2. examine all relevant work done previously;
3. develop a systematic project plan in advance which clearly states the project's objective, takes into account previous relevant research, employs appropriate methods, projects a reasonable time schedule, and provides for economical use of the resource base (whether excavation site or artifact collection) consistent with project objectives;
4. ensure the availability of adequate staff, equipment, and facilities to complete the project and to provide adequate curation and storage of resulting specimens and records;
5. comply with all legal requirements, including, without limitation, obtaining all necessary governmental permits and permissions from landowners and others; and
6. ensure that the project does not interfere with the projects of other researchers.

**SECTION 2.** A member should follow her/his project plan, except to the extent that unforeseen circumstances or changing needs require changes to the plan.

**SECTION 3.** Procedures for field survey or archaeological excavation shall meet the following minimum standards:

1. an easily understandable system for identifying and recording provenience information shall be established and maintained;
2. uncollected material such as environmental or cultural features, depositional sequences, and the like, shall be fully, accurately, and appropriately recorded and mapped;
3. the methods employed in data collection shall be fully and accurately described in a permanent record, and significant specimens, cultural and environmental features, and where appropriate, documentary data, shall be fully and accurately recorded;
4. all records and reports shall be written in terms understandable to others, professional, avocational, and non-archaeologist; if new or unclear terms are used, they shall be clearly defined; and
5. when conditions permit, the interests of other archaeologists and the potential for other research projects shall be considered, and information retrieval, recording and analysis shall be conducted accordingly, for example, prehistoric information should be systematically recovered, even if the primary project focus is historic.

**SECTION 4.** When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.

**SECTION 5.** Members shall make every effort to ensure that materials, records and reports resulting from an archaeological project are permanently curated and housed together within a qualified facility and reasonably accessible to other researchers.

**SECTION 6.** The results of an archaeological project shall be disseminated to appropriate and interested parties, including public agencies, within a reasonable amount of time following project completion. This includes not only sharing of research results with professional colleagues, but also the education of the public through the media, displays and other activities.

ARTICLE VI

## DUES

**SECTION 1.** The annual fees for each membership category shall be set by the executive board and approved by a majority vote of the members present at a regular meeting.

**SECTION 2.** Dues are payable upon election to membership and on January 1 of each year.

**SECTION 3.** If dues have not been paid by April 15, membership is forfeited, resulting in the loss of the right to vote, hold office, and receive mailings. Membership can be reinstated by payment of dues up to three years in arrears. If more than three years have elapsed since paying dues, the individual must reapply for membership.

## ARTICLE VII

### OFFICERS

**SECTION 1.** The officers of COVA shall be the president, vice-president, secretary, treasurer, and editor.

**SECTION 2.** The term of office shall be two years. No officer shall serve more than two consecutive terms in a given office.

**SECTION 3.** The president shall have the duties pertaining to the rights and office of the president of COVA. The president shall chair all meetings of COVA and the executive board and shall serve as the representative of the organization. The president shall have the authority to call meetings of the executive board and additional meetings of COVA as situations demand, and to poll the members on issues requiring immediate action. The president shall have the authority to form standing and ad-hoc committees and appoint members. The president shall be an ex officio member of all committees except a nominating committee. The president shall vote only in the case of a tie.

**SECTION 4.** The vice-president shall assist the president and shall exercise the duties of the president in the president's absence. In so acting, the vice-president shall have all powers and responsibilities assigned to the president. The vice-president shall also perform special duties assigned by the president with the approval of the executive board.

**SECTION 5.** The secretary shall be responsible for recording and disseminating the minutes of all meetings of COVA and the executive board. All voting by ballot shall be conducted by the secretary. The secretary shall send written notification to all members of regular and special meetings and agendas.

**SECTION 6.** The treasurer shall maintain all COVA financial records and be responsible for the collection and disbursement of funds as authorized by the COVA membership and executive board. The treasurer shall be authorized to make such disbursements in the course of normal business with the exception that no disbursements exceeding \$300 (three hundred dollars) shall be made without approval by the executive board. The treasurer shall keep a current official membership list, which shall be made available to other officers responsible for official COVA mailings. The treasurer shall submit an annual report of COVA financial affairs to the Commonwealth of Virginia State Corporation Commission, if required.

**SECTION 7.** The editor shall be responsible for the dissemination of information on programs and activities of COVA through the COVA newsletter, the Virginia Archaeologist. The editor shall maintain the mailing list of non-members who subscribe to the Virginia Archaeologist.

## ARTICLE VIII

### EXECUTIVE BOARD

**SECTION 1.** The executive board shall include the five current officers plus the immediate past president. The executive board shall have the authority to act on behalf of COVA.

**SECTION 2.** The executive board shall have general supervision of the affairs of COVA. The executive board shall be subject to the orders of COVA, and none of its acts shall conflict with action taken by COVA.

**SECTION 3.** A majority of the executive board shall constitute a quorum.

**SECTION 4.** No officer or member of the executive board shall receive compensation for duties performed; however, on a resolution of the majority of COVA, a member of the executive board may be reimbursed for expenses incurred in the accomplishment of duties.

**SECTION 5.** Any action required or permitted to be taken at a meeting may be taken without a meeting if a consent in writing, setting forth the action

so taken, shall be signed by all of the members of the executive board entitled to vote with respect to the subject matter thereof.

**SECTION 6.** The executive board shall establish grievance procedures pertaining to alleged violations by COVA members of the Statement of Ethics and/or Statement of Performance, which shall be made available to any interested person upon request.

#### ARTICLE IX

##### ELECTIONS

**SECTION 1.** The president or the executive board may appoint a nominating committee which will propose candidates for office. In addition to or in the absence of a nominating committee, nominations may be made from the floor during the fall COVA meeting in election years.

**SECTION 2.** A ballot of candidates for office shall be sent to all members in good standing within 30 days of the fall meeting. Ballots shall be returned to the secretary, who shall tally votes and announce new officers.

**SECTION 3.** Any officer or member of the executive board may be removed for cause at any regular or special meeting by a majority vote of the members in good standing present, provided notice of such removal shall have been announced in the meeting notice.

**SECTION 4.** If any officer or member of the executive board is unable to complete the term of office, the executive board shall appoint a member to fill the unexpired term. The appointment must be confirmed by a majority vote of members present at its next scheduled meeting.

#### ARTICLE X

##### MEETINGS

**SECTION 1.** COVA shall hold three regular meetings each year (fall, winter and spring). The secretary shall give notice in writing to members of date, time, place, and agenda for each meeting.

**SECTION 2.** Special meetings may be called by the president or upon a majority vote of the executive board or upon request in writing by ten voting members. Except in cases of emergency, written notification of date, time, place, and agenda must be sent to members 15 days in advance. Only business announced in the notice will be transacted at such special meetings.

**SECTION 3.** A voting quorum at meetings shall consist of one-quarter of the membership.

#### ARTICLE XI

##### STANDING COMMITTEES

**SECTION 1.** The COVA standing committees are membership, certification, ethics, and public education committees. The president shall appoint the members and committee chair.

**SECTION 2.** The **membership committee** shall review applications of prospective members, make recommendations concerning the applicant to the membership, and tally voting, as described in Article III, Section 6.

**SECTION 3.** The **ethics committee** shall review the COVA Ethics Statement and recommend appropriate revisions. The committee may advise the executive board upon request in the case of alleged ethics violations by members.

**SECTION 4.** The **education committee** shall disseminate information on archaeology to the public and professional communities.

**SECTION 5.** The **certification committee** shall oversee the COVA program of certification of avocational archaeologists in archaeological field and laboratory methods, in cooperation with the Archeological Society of Virginia.

**SECTION 6.** Other committees, standing or ad hoc, shall be constituted by the president or executive board as necessary to carry out the work of COVA. The president shall be an ex officio member of all committees.

**SECTION 7.** The executive board shall review the status of all committees annually.

#### ARTICLE XII

#### PUBLICATION

**SECTION 1.** The Virginia Archaeologist shall be the official publication of COVA. The Virginia Archaeologist shall include information on the activities of COVA as well as other information of activities and issues of concern to COVA members.

**SECTION 2.** The editor shall be responsible for the composition, production, and distribution of the Virginia Archaeologist.

**SECTION 3.** COVA shall support the cost of reproducing and mailing the Virginia Archaeologist unless institutional support is available. COVA shall not pay for indirect labor expenses incurred in the composition of the Virginia Archaeologist.

**SECTION 4.** The Virginia Archaeologist shall be published in the spring and fall of each year.

**SECTION 5.** The Virginia Archaeologist shall be sent to all members in good standing as a benefit of membership in COVA.

**SECTION 6.** The Virginia Archaeologist shall be made available to non-members by annual subscription at a rate set by the executive board. A subscription list, separate from the COVA membership list, shall be maintained by the editor.

#### ARTICLE XIII

##### PARLIAMENTARY AUTHORITY

The parliamentary authority of COVA shall be determined by the executive board.

#### ARTICLE XIV

##### AMENDMENTS

Amendments to the bylaws may be proposed at any regular meeting. The proposal shall be referred to the executive board, which shall make a recommendation at the next regular meeting. Amendments shall be adopted if approved by ballot vote of two-thirds of the membership.

#### ARTICLE XV

##### RATIFICATION

These bylaws shall become effective upon ratification by signed mail ballot vote of two-thirds of the membership.

[SITE MAP](#) | [CONTACT US](#) | [LEGAL](#)



COPYRIGHT 2012 | MAINTENANCE BY COVA | DESIGN BY LANDWAVE AE | LAST UPDATE 03/04/12

# European Association of Archaeologists

## THE EAA CODE OF PRACTICE



*The following text was approved by the members of the Association at the Annual Business Meeting, held in Ravenna (Italy) on 27 September 1997, and amended at the Annual Business Meeting in Riva del Garda (Italy) on 19 September 2009.*

### **Preamble**

The archaeological heritage, as defined in Article 1 of the 1992 *European Convention on the Protection of the Archaeological Heritage*, is the heritage of all humankind. Archaeology is the study and interpretation of that heritage for the benefit of society as a whole. Archaeologists are the interpreters and stewards of that heritage on behalf of their fellow men and women. The object of this Code is to establish standards of conduct for the members of the European Association of Archaeologists to follow in fulfilling their responsibilities, both to the community and to their professional colleagues.

### **General**

Members of the Association must adhere to high standards of ethical and professional conduct in their work, and must refrain from conduct which could bring the archaeological profession into disrepute.

### **1. Archaeologists and society**

- 1.1 All archaeological work should be carried out in the spirit of the *Charter for the management of the archaeological heritage* approved by ICOMOS (International Council on Monuments and Sites) in 1990.
- 1.2 It is the duty of every archaeologist to ensure the preservation of the archaeological heritage by every legal means.
- 1.3 In achieving that end archaeologists will take active steps to inform the general public at all levels of the objectives and methods of archaeology in general and of individual projects in particular, using all the communication techniques at their disposal.
- 1.4 Where preservation is impossible, archaeologists will ensure that investigations are carried out to the highest professional standards.
- 1.5 In carrying out such projects, archaeologists will wherever possible, and in accordance with any contractual obligations that they may have entered into, carry out prior evaluations of the ecological and social implications of their work for local communities.
- 1.6 Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 *UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property*.

- 1.7 Archaeologists will not engage in, or allow their names to be associated with, any activity that impacts the archaeological heritage which is carried out for commercial profit which derives directly from or exploits the archaeological heritage itself.
- 1.8 It is the responsibility of archaeologists to draw the attention of the competent authorities to threats to the archaeological heritage, including the plundering of sites and monuments and illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the competent authorities.

## **2. Archaeologists and the Profession**

- 2.1 Archaeologists will carry out their work to the highest standards recognised by their professional peers.
- 2.2 Archaeologists have a duty to keep themselves informed of developments in knowledge and methodology relating to their field of specialisation and to techniques of fieldwork, conservation, information dissemination, and related areas.
- 2.3 Archaeologists should not undertake projects for which they are not adequately trained or prepared.
- 2.4 A research design should be formulated as an essential prelude to all projects. Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).
- 2.5 Proper records, prepared in a comprehensible and durable form, should be made of all archaeological projects.
- 2.6 Adequate reports on all projects should be prepared and made accessible to the archaeological community as a whole with the minimum delay through appropriate conventional and/or electronic publishing media, following an initial period of confidentiality not exceeding six calendar months.
- 2.7 Archaeologists will have prior rights of publication in respect of projects for which they are responsible for a reasonable period, not exceeding ten years. During this period they will make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students, provided that these do not conflict with the primary right of publication. When the ten-year period has expired, the records should be freely available for analysis and publication by others.
- 2.8 Written permission must be obtained for the use of original material and acknowledgement to the source included in any publication.
- 2.9 In recruiting staff for projects, archaeologists shall not practise any form of discrimination based on sex, religion, age, race, disability, or sexual orientation.
- 2.10 The management of all projects must respect national standards relating to conditions of employment and safety.

### **Note**

Questions of professional ethics and professional conduct may be raised by contacting the Secretariat, which will put the matter to the Board if necessary. The Board may convene a group, composed of past EAA presidents, to advise on particular issues which may arise.

## European Association of Archaeologists (Contract)



### ***EAA PRINCIPLES OF CONDUCT FOR ARCHAEOLOGISTS INVOLVED IN CONTRACT ARCHAEOLOGICAL WORK***

***The following text was approved by the members of the Association at the Annual Business Meeting, held in Goteborg (Sweden) on 26 September 1998.***

The membership of the EAA voted to approve and adopt a set of Principles of Conduct for archaeologists involved in contract archaeological work. These had been prepared by the EAA's Working Party on Commercial Archaeology, were aired at the Ravenna meeting in 1997, and were published in draft in *The European Archaeologist* 8 (Winter 1997). The draft principles were further discussed at a well attended and lively round table held at the Göteborg meeting.

The text that was approved by the membership is reproduced below. The Principles of Conduct help to define the standards of conduct expected of professional archaeologists in Europe.

Two important changes were made as a result of the discussions at Göteborg. First, the earlier phrase "commercial archaeological work" was replaced with "contract archaeological work." This reflects the view that archaeology is not, in the end, a commercial activity (even though it is often carried out under contracts, of various kinds). Secondly, a new principle (No 14) was added. This reflects the importance of promoting both the principles and the means to make them work in practice. The need for adequate regulation of contract archaeology (normally by state or municipal authorities, but with professional associations also having a crucial role to play) is especially important.

Note: many of these principles apply equally to all kinds of archaeological work, but this code deals especially with issues arising from a contract system of funding.

1. Archaeologists should ensure that they understand, and operate within, the legal framework within which the regulation of archaeological work takes place in that country.

2. Archaeologists should ensure that they give the best possible advice to developers and planners, and should not advise on matters beyond their knowledge or competence.
3. Archaeologists should ensure that they understand the structure of archaeological roles and responsibilities, the relationships between these roles, and their place in this structure.
4. Archaeologists should avoid conflicts of interest between the role of giving advice in a regulatory capacity and undertaking (or offering to undertake) work in a contract capacity.
5. Archaeologists should not offer to undertake contract work for which they or their organizations are not suitably equipped, staffed or experienced.
6. Archaeologists should maintain adequate project control systems (academic, financial, quality, time) in relation to the work which they are undertaking.
7. Archaeologists should adhere to recognized professional standards for archaeological work.
8. Archaeologists should adhere both to the relevant law and to ethical standards in the area of competition between archaeological organizations.
9. Archaeologists involved in contract archaeological work should ensure that the results of such work are properly completed and made publicly available.
10. Archaeologists involved in contract archaeological work should ensure that archaeological information is not suppressed unreasonably or indefinitely (by developers or by archaeological organizations) for commercial reasons.
11. Archaeologists involved in contract archaeological work should be conscious of the need to maintain the academic coherence of archaeology, in the face of a tendency towards fragmentation under a contract system of organization.
12. Archaeologists involved in managing contract archaeological work should be conscious of their responsibilities towards the pay, conditions of employment and training, and career development opportunities of archaeologists, in relation to the effects of competition between archaeological organizations on these aspects of life.
13. Archaeologists involved in contract archaeological work should recognize the need to demonstrate, to developers and to the public at large, the benefits of support for archaeological work.

14. Where contract archaeology exists, all archaeologists (especially in positions of influence) should promote the application of this code, and promote development of the means to make it work effectively, especially adequate systems of regulation.

<b>ICOMOS Ethical Principles</b>	<b>Principes éthiques de l'ICOMOS</b>
These Ethical Principles were adopted by the 18 <sup>th</sup> General Assembly (Florence, 2014) to replace the Ethical Commitment Statement adopted by the 13 <sup>th</sup> General Assembly (Madrid, 2002).	Ces principes éthiques ont été adoptés par la 18 <sup>ème</sup> Assemblée générale (Florence, 2014) en remplacement de la Déclaration d'engagement éthique adoptée par la 13 <sup>ème</sup> Assemblée générale (Madrid, 2002).
<b>Preamble</b>	<b>Préambule</b>
<p>The International Council on Monuments and Sites (ICOMOS) is a non-governmental organisation whose objective is to further the conservation of cultural heritage (monuments, groups of buildings and sites) in their tangible and intangible aspects, and their full diversity and authenticity.</p> <p>ICOMOS accomplishes its objective through its network of members and Committees, its activities and co-operation with other organisations. ICOMOS members share common principles while reflecting the diversity of specialisations and competencies in the field of cultural heritage conservation.</p> <p>The ICOMOS Ethical Principles specify the responsibilities of ICOMOS members and its bodies towards cultural heritage conservation and in connection with ICOMOS.</p>	<p>Le Conseil international des Monuments et des Sites (ICOMOS) est une organisation non gouvernementale dont l'objet est de promouvoir la conservation du patrimoine culturel (monuments, ensembles et sites) dans ses dimensions matérielles et immatérielles, ainsi que sa diversité et son authenticité.</p> <p>L'ICOMOS atteint ses objectifs par son réseau de membres et de Comités, par ses activités et par la coopération avec d'autres organisations. Les membres de l'ICOMOS se retrouvent autour de principes partagés. Ils représentent la diversité des disciplines et compétences dans le domaine de la conservation du patrimoine culturel.</p> <p>Les Principes éthiques de l'ICOMOS définissent l'engagement des membres de l'ICOMOS et de ses organes en faveur de la conservation du patrimoine culturel ainsi qu'à l'égard de l'ICOMOS.</p>
<b>Article 1 Application</b>	<b>Article 1 Champ d'application</b>
<p>a The Ethical Principles shall apply to all members of ICOMOS. In addition, the Ethical Principles shall apply to all National and International Scientific Committees and other ICOMOS bodies. Hence, provisions pertaining to "members" shall apply to Committees and other ICOMOS bodies as well, with the necessary and appropriate changes.</p> <p>b By joining ICOMOS and by maintaining their ICOMOS membership, members signify their agreement to adhere to these Ethical Principles.</p>	<p>a Les Principes éthiques s'appliquent à tous les membres de l'ICOMOS. Ils s'appliquent également à tous les Comités nationaux, aux Comités scientifiques internationaux et aux autres organes de l'ICOMOS : les dispositions portant sur les « membres » s'appliquent <i>mutatis mutandis</i> aux Comités et aux autres organes.</p> <p>b En adhérant à l'ICOMOS et en renouvelant leur adhésion, les membres s'engagent à respecter les Principes éthiques.</p>
<b>Article 2 Ethical Principles related to cultural heritage</b>	<b>Article 2 Principes éthiques à l'égard du patrimoine culturel</b>
<p>a ICOMOS members advocate and promote the conservation of cultural heritage and its transmission to future generations in accordance with the aims of ICOMOS.</p> <p>b ICOMOS members advocate and encourage respect for cultural heritage. They make every effort to ensure that the uses of and interventions to cultural heritage are respectful.</p> <p>c ICOMOS members recognise the economic, social and cultural role of heritage as a driver of sustainable local and global development.</p> <p>d ICOMOS members acknowledge and respect the diverse tangible and intangible values of cultural heritage that enrich human culture and that may hold different meanings for different groups and communities.</p> <p>e Where cultural heritage is in immediate danger or at risk, ICOMOS members offer all possible assistance that is practicable and appropriate, provided that it does not put their own health and safety or that of others in jeopardy.</p>	<p>a Les membres de l'ICOMOS défendent et encouragent la conservation du patrimoine culturel ainsi que sa transmission aux générations futures conformément à l'objet de l'ICOMOS.</p> <p>b Les membres de l'ICOMOS défendent et encouragent le respect pour le patrimoine culturel. Ils mettent tout en œuvre pour que les utilisations et les interventions sur le patrimoine culturel soient respectueuses de celui-ci.</p> <p>c Les membres de l'ICOMOS reconnaissent le rôle économique, social et culturel du patrimoine comme facteur de développement durable aux niveaux local et mondial.</p> <p>d Les membres de l'ICOMOS reconnaissent et respectent les valeurs multiples, matérielles et immatérielles, du patrimoine culturel, qui sont une source d'enrichissement pour l'humanité alors même que divers groupes et populations locales peuvent y attacher un sens différent.</p> <p>e Lorsque le patrimoine culturel est menacé par un danger imminent ou est en péril, les membres de l'ICOMOS offrent toute l'assistance possible et appropriée à sa conservation, sans toutefois mettre en danger leur santé et leur sécurité ou celles d'autrui.</p>
<b>Article 3 Ethical Principles related to the public and communities</b>	<b>Article 3 Principes éthiques à l'égard du public et des populations locales</b>
<p>a ICOMOS members acknowledge that they have a general moral obligation to conserve cultural heritage and to transmit it to present and future generations, and a specific obligation for activities conducted under their own authority.</p>	<p>a Les membres de l'ICOMOS reconnaissent qu'ils ont une obligation morale générale à l'égard des générations présentes et futures pour la conservation et la transmission du patrimoine culturel ; ils ont une obligation spécifique concernant les activités conduites sous leur responsabilité.</p>

- |  |  |
|--|--|
| <p>b ICOMOS members use their best endeavours to ensure that the public interest is taken into account in decisions relating to cultural heritage.</p> <p>c ICOMOS members acknowledge the value of community involvement in cultural heritage conservation. They collaborate with people and communities associated with cultural heritage.</p> <p>d ICOMOS members recognise the co-existence of cultural values provided that these do not infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or other international instruments.</p> <p>e ICOMOS members support the promotion of public awareness, including appreciation of, access to and support for cultural heritage, at the local and global level.</p> | <p>b Les membres de l'ICOMOS mettent tout en œuvre afin que l'intérêt général soit pris en compte dans les décisions relatives au patrimoine culturel.</p> <p>c Les membres de l'ICOMOS reconnaissent l'intérêt de la participation des populations locales à la conservation du patrimoine culturel. Ils collaborent avec les personnes et les collectivités associées au patrimoine culturel.</p> <p>d Les membres de l'ICOMOS reconnaissent et respectent la coexistence des valeurs culturelles dès lors qu'elles ne portent pas atteinte aux droits humains et aux libertés fondamentales garantis par la Déclaration universelle des Droits de l'Homme ou par d'autres instruments internationaux.</p> <p>e Les membres de l'ICOMOS encouragent les actions de sensibilisation du public au patrimoine culturel, au niveau local comme au niveau mondial, notamment celles qui visent son appréciation, son accès et le soutien à sa conservation.</p> |
|--|--|

**Article 4 Ethical Principles related to Best Practice**

**Article 4 Principes éthiques pour l'excellence des pratiques**

- |  |  |
|--|--|
| <p>a ICOMOS members give the best professional advice and services they can on cultural heritage conservation within their area of expertise.</p> <p>b ICOMOS members must take cognisance of the doctrinal texts adopted by the ICOMOS General Assembly. They inform themselves about the international conventions, recommendations and operational guidelines related to cultural heritage adopted by UNESCO and other international organisations that apply to their work.</p> <p>c ICOMOS members conduct their work in a professional and collaborative manner.</p> <p>1 ICOMOS members are objective, rigorous and scientific in their methods.</p> <p>2 ICOMOS members maintain, refine and update their knowledge on cultural heritage conservation.</p> <p>3 ICOMOS members acknowledge that cultural heritage conservation work requires an interdisciplinary approach and promote cooperation with multi-disciplinary teams of professionals, decision makers and all stakeholders.</p> <p>4 ICOMOS members are respectful of cultural and linguistic diversity.</p> <p>5 ICOMOS members ensure that the general scope and context of their work, including constraints of any kind, are adequately explained.</p> <p>6 ICOMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.</p> <p>d ICOMOS members carrying out work on cultural heritage use all reasonable skill, care and diligence to ensure that decisions on cultural heritage conservation are well founded and informed.</p> <p>1 ICOMOS members ensure that their decisions on cultural heritage conservation are based on sufficient knowledge and research and on current standards for good practice.</p> | <p>a Les membres de l'ICOMOS offrent les meilleurs conseils et services qu'ils peuvent dans leur domaine de compétence en matière de conservation du patrimoine culturel.</p> <p>b Les membres de l'ICOMOS doivent prendre connaissance des textes doctrinaux adoptés par l'Assemblée générale de l'ICOMOS. Ils s'informent des conventions, recommandations et orientations relatives à la conservation du patrimoine culturel, adoptées par l'UNESCO et par d'autres organisations internationales, qui s'appliquent à leurs activités.</p> <p>c Les membres de l'ICOMOS mènent leurs activités avec professionnalisme et sont ouverts à la collaboration.</p> <p>1 Les membres de l'ICOMOS mènent leurs activités de façon objective, rigoureuse et scientifique.</p> <p>2 Les membres de l'ICOMOS entretiennent, perfectionnent et mettent à jour leurs connaissances en matière de conservation du patrimoine culturel.</p> <p>3 Les membres de l'ICOMOS reconnaissent que la conservation du patrimoine culturel requiert une approche interdisciplinaire et encouragent la coopération d'équipes pluridisciplinaires de professionnels avec les décideurs et les autres parties concernées.</p> <p>4 Les membres de l'ICOMOS respectent la diversité culturelle et linguistique.</p> <p>5 Les membres de l'ICOMOS veillent à ce que le cadre général et le contexte de leurs activités, y compris les contraintes, de quelle que nature qu'elles soient, soient clairement expliqués.</p> <p>6 Les membres de l'ICOMOS veillent à ce que des dossiers complets, durables et accessibles sur les actions de conservation entreprises sous leur responsabilité soient constitués et déposés rapidement dans des archives ouvertes au public, en tenant compte des sensibilités culturelles et des objectifs de conservation.</p> <p>d Les membres de l'ICOMOS appelés à intervenir sur le patrimoine culturel mettent en œuvre tous les soins, compétences, et diligences raisonnablement requis afin que les décisions concernant la conservation du patrimoine culturel soient bien éclairées et fondées.</p> <p>1 Les membres de l'ICOMOS veillent à ce que leurs décisions en matière de conservation du patrimoine culturel soient fondées sur des connaissances et sur des recherches adéquates</p> |
|--|--|

<p>2 ICOMOS members make every effort to ensure that viable options are explored, and that chosen options are adequately justified.</p> <p>3 ICOMOS members make every effort to ensure that important decisions on projects for the conservation of cultural heritage are not taken solely by the author of the project but are the result of a collective and interdisciplinary reflection.</p>	<p>et qu'elles répondent aux normes actuelles.</p> <p>2 Les membres de l'ICOMOS font tout ce qui est en leur pouvoir pour que différentes options réalistes soient explorées et que celles qui sont adoptées soient valablement étayées.</p> <p>3 Les membres de l'ICOMOS font tout ce qui est en leur pouvoir pour que les choix importants dans les projets de conservation du patrimoine culturel résultent d'un processus de réflexion interdisciplinaire.</p>
<p><b>Article 5 Ethical Conduct</b></p>	<p><b>Article 5 Comportement éthique</b></p>
<p>a ICOMOS members conduct all their activities in an open, upright, tolerant, independent, impartial and accountable manner.</p> <p>1 ICOMOS members must avoid, or as appropriate properly disclose, any real or apparent conflict of interest that could compromise the independent, impartial and objective nature of their work. ICOMOS Members and Committees must not accept or offer gifts, largesse or other inducements that could affect or be seen to affect their independence.</p> <p>2 ICOMOS members must avoid being judges in their own cause; when they are involved in work concerning a specific site and also participating in advisory or decision-making bodies of local or national authorities, they must not take part in any decisions relating to that site.</p> <p>3 ICOMOS members must respect the confidential nature of any data, including documents, opinions and discussions, to which they have had access in the course of their activities.</p> <p>b ICOMOS members respect and recognise the intellectual work of others. They must quote, reference and publish in an accurate and faithful way the intellectual, material and practical contributions of others.</p> <p>c ICOMOS members must clarify whether the professional views and opinions they express are their personal views or those of the institution they represent.</p> <p>d ICOMOS members oppose misrepresentations and false information on cultural heritage and conservation activities; they oppose any concealment or manipulation of data and findings.</p>	<p>a Les membres de l'ICOMOS mènent leurs activités dans un esprit d'ouverture, de tolérance, de probité, d'indépendance, d'impartialité et cela de manière responsable.</p> <p>1 Les membres de l'ICOMOS doivent éviter, ou le cas échéant déclarer, tout conflit d'intérêt apparent ou réel les concernant, qui serait de nature à compromettre l'exercice indépendant, impartial et objectif de leurs activités. Les membres et Comités de l'ICOMOS ne doivent pas accepter ou offrir des cadeaux, libéralités ou autres largesses qui pourraient affecter ou donner l'impression d'affecter leur indépendance.</p> <p>2 Les membres de l'ICOMOS doivent éviter d'être juge et partie : lorsqu'ils sont impliqués dans le traitement d'un dossier relatif à un bien particulier et qu'ils participent à des instances consultatives ou décisionnelles locales, nationales ou internationales, ils ne doivent pas prendre part à la décision.</p> <p>3 Les membres de l'ICOMOS doivent respecter l'éventuelle nature confidentielle des données, y compris les documents, avis et discussions, auxquels ils ont pu avoir accès lors de l'exercice de leurs activités.</p> <p>b Les membres de l'ICOMOS respectent et reconnaissent le travail intellectuel des autres. Ils doivent citer, référencer et publier de façon précise et fidèle les contributions intellectuelles, matérielles et pratiques d'autres intervenants.</p> <p>c Les membres de l'ICOMOS doivent préciser si les points de vue et opinions professionnels qu'ils expriment sont les leurs ou ceux de l'institution qu'ils représentent.</p> <p>d Les membres de l'ICOMOS s'opposent aux présentations déformées et aux fausses informations relatives au patrimoine culturel et aux activités de conservation ; ils s'opposent à toute dissimulation ou manipulation de données et de découvertes.</p>
<p><b>Article 6 Ethical Principles related to ICOMOS and its members</b></p>	<p><b>Article 6 Principes éthiques à l'égard de l'ICOMOS et de ses membres</b></p>
<p>a ICOMOS members are collegial, loyal and considerate towards other members.</p> <p>b ICOMOS members foster the exchange of knowledge through sharing of information and experience within ICOMOS, in particular at the international level.</p> <p>c ICOMOS members mentor junior colleagues and share knowledge and experience in a spirit of inter-generational solidarity.</p> <p>d ICOMOS members must not use their position within ICOMOS, or confidential information obtained through their work for ICOMOS, for their personal advantage.</p> <p>e ICOMOS members carrying out work at the request of ICOMOS must comply with any specific principles</p>	<p>a Les membres de l'ICOMOS agissent de manière collégiale, loyale et respectueuse envers les autres membres.</p> <p>b Les membres de l'ICOMOS encouragent les échanges de savoirs par le partage d'informations et d'expériences au sein de l'ICOMOS, en particulier au niveau international.</p> <p>c Les membres de l'ICOMOS servent de mentor aux jeunes collègues et partagent leurs connaissances et expériences dans un esprit de solidarité intergénérationnelle.</p> <p>d Les membres de l'ICOMOS ne doivent pas utiliser leur position au sein de l'ICOMOS, ni des informations confidentielles obtenues au titre de leur travail pour l'ICOMOS, à leur profit personnel.</p> <p>e Les membres de l'ICOMOS chargés d'une mission confiée par l'ICOMOS doivent se conformer aux</p>

developed by the ICOMOS Board for such activities. Hence, ICOMOS members involved in work concerning the Convention for the Protection of the World Cultural and Natural Heritage (1972) must comply with the attached "Policy for the implementation of the ICOMOS World Heritage mandate" and its updates.

- f ICOMOS members act responsibly towards the association and enhance and uphold its reputation and sustainability.
- 1 ICOMOS members must respect the ICOMOS Statutes and those of their National Committees, and the By-laws of their International Scientific Committees.
  - 2 ICOMOS members must not put the financial standing of ICOMOS and its Committees at risk.
  - 3 ICOMOS members must be mindful that the ICOMOS name and logo belong to ICOMOS.
  - 4 ICOMOS members must not act or speak on behalf of ICOMOS or one of its Committees, without the authority of the relevant body and in such cases must strictly adhere to its institutional positions..
  - 5 Candidates for office within ICOMOS may campaign by means accessible to all ICOMOS members; they must not mobilise government, public or private organisations to campaign on their behalf.

principes spécifiques éventuellement précisés par le Conseil d'administration de l'ICOMOS pour cette mission. Ainsi, les membres de l'ICOMOS impliqués dans une activité relative à la Convention concernant la protection du patrimoine mondial culturel et naturel (1972) à la demande de l'ICOMOS doivent se conformer aux « Principes d'application du mandat de l'ICOMOS pour le Patrimoine mondial » ci-joints et à ses mises à jour.

- f Les membres de l'ICOMOS agissent de façon responsable à l'égard de l'organisation, et soutiennent sa réputation et sa pérennité.
- 1 Les membres de l'ICOMOS doivent respecter les Statuts de l'ICOMOS, ceux de leur Comité national et le Règlement de leurs Comités scientifiques internationaux.
  - 2 Les membres de l'ICOMOS ne doivent pas compromettre la situation financière de l'ICOMOS ou de ses Comités.
  - 3 Les membres de l'ICOMOS doivent être conscients que le nom et le logo de l'ICOMOS appartiennent à l'ICOMOS.
  - 4 Les membres de l'ICOMOS ne doivent pas agir ou parler au nom de l'ICOMOS ni de l'un de ses Comités sans l'autorisation de l'organe concerné et, dans ce cas, ils doivent se conformer strictement au point de vue institutionnel de celui-ci.
  - 5 Les candidats à des fonctions au sein de l'ICOMOS peuvent mener campagne par des moyens accessibles à tous les membres de l'ICOMOS ; ils ne doivent pas faire appel au soutien de leur pays ni à celui d'organisations publiques ou privées pour mener campagne à leur profit.

**Article 7 Implementation and amendments**

- a The ICOMOS National and International Scientific Committees shall disseminate the Ethical Principles and ensure their implementation.
- b Failure to act in conformity with the Ethical Principles may constitute misconduct. Alleged instances of misconduct shall be reviewed and discussed with the member concerned and may after review result in sanctions, as set out in Article 7 of the ICOMOS Statutes.
- c ICOMOS National and International Scientific Committees may set additional ethical principles provided that they are not in contradiction to the ICOMOS Statutes, to these Ethical Principles and any other relevant ICOMOS doctrinal text.
- d The Ethical Principles shall be reviewed at least every six years by the ICOMOS Board who shall submit a report to the General Assembly in conformity to Article 10 of the Statutes. Any amendments to the ICOMOS Ethical Principles shall be adopted by the ICOMOS General Assembly on the proposal of the Board.

**Article 7 Mise en œuvre et modifications**

- a Les Comités nationaux et les Comités scientifiques internationaux de l'ICOMOS diffusent les Principes éthiques à leurs membres et veillent à leur application.
- b Le non-respect des Principes éthiques peut constituer une faute. Les fautes présumées sont examinées et discutées avec le membre concerné et peuvent donner lieu à des sanctions, conformément aux dispositions de l'article 7 des Statuts de l'ICOMOS.
- c Les Comités nationaux et les Comités scientifiques internationaux de l'ICOMOS peuvent adopter des principes éthiques supplémentaires sous réserve qu'ils ne soient pas en contradiction avec les Statuts de l'ICOMOS, avec les présents Principes éthiques ou avec tout autre texte doctrinal de l'ICOMOS.
- d Les Principes éthiques sont examinés au moins tous les six ans par le Conseil d'administration de l'ICOMOS qui fait rapport à l'Assemblée générale conformément à l'article 10 des Statuts. Les modifications éventuelles des Principes éthiques de l'ICOMOS sont adoptées par l'Assemblée générale de l'ICOMOS sur proposition du Conseil d'administration.

# Institute of Archaeologists of Ireland

IAI Code of Professional Conduct



*Draft*

## IAI Code of Professional Conduct

The objects of the Institute of Archaeologists of Ireland, as defined in the Memorandum and Articles of Association, are as follows:

- I. to promote contact, collaboration and co-operation between professional archaeologists on the island of Ireland and the organisations to which they belong;
- II. to express corporate professional opinions on archaeological matters throughout the island of Ireland;
- III. to improve archaeological standards throughout the island of Ireland, including through the adoption of a Code of Practice and guidelines on professional practice, and the promotion of the continued professional development of its members;
- IV. to establish contact with similar organisations of professional archaeologists, whether national or international in form or scope;
- V. to promote by discussion and action the solution of practical and academic problems of archaeology on the island of Ireland;
- VI. to publish a newsletter at least once annually to be known as '*IAI News*';
- VII. to hold at least one conference annually on a matter or matters related to archaeology, either in conjunction with the Annual General Meeting or otherwise, and to organise the holding of such other conferences, seminars, symposia and related meetings as may be considered appropriate;

- 1.1 The Code of Professional Conduct described here shall apply to all Full Members, Corporate Members, Associate Members, Graduate Members and Student Members, hereafter collectively understood to mean Member of the Institute of Archaeologists of Ireland, hereafter called the Institute.**
- 1.2 A member shall undertake not to bring the profession of archaeology into disrepute.** In particular:
- (a) A member shall not use an office or position of trust to attract potential clients.
  - (b) A member shall not use their office or position to influence the granting of any form of statutory or other approval or assistance for a commission or project.
  - (c) A member shall declare any conflict of interest in any area of their professional practice.
  - (d) A member shall not engage in any business which could lead to a conflict of interest or be inconsistent with the proper discharge of his/her/their professional responsibilities and the maintenance of his/her/their professional independence.
  - (e) A member, in the conduct of his/her/their archaeological work, shall not offer or accept inducements which could reasonably be construed as bribes.
  - (f) A member shall not distort professional advice or recommendations for any reason.
  - (g) A member shall not imply skills not attested to by his/her/their qualifications or experience or use such qualifications in a misleading way.
- 1.3.1 A member shall undertake to perform all archaeological work in accordance with professional standards.** In particular;
- (a) A member shall implement the professional Codes of Conduct outlined in the technical Codes of Conduct from time to time adopted by the Institute, and by so doing, shall conform to a level of professional

IAI Code of Professional Conduct

conduct that will serve the best interests of both the profession and the archaeological resource.

- (b) A member, before accepting an archaeological commission or project, shall satisfy himself/herself/themselves that he/she/they can provide or source the technical, specialist and administrative resources required to complete it to the professional standards from time to time adopted by the Institute.
- (c) A member shall not offer for reward opinion or recommendations without reference to adequate first-hand inspection of the physical evidence or the consideration of the full evidence available.
- (d) A member shall tender advice both objectively and critically.
- (e) A member, where specialist advice is required, shall at all times seek such advice from a specialist qualified in their given field.
- (f) A member shall ensure a professional standard of reporting of all archaeological information gathered as part of any archaeological commission or project.
- (g) A member shall ensure a professional standard of archiving of all archaeological information gathered as part of any archaeological commission or project.
- (h) A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.
- (i) A member practising in any form of association with a person who is not a member shall ensure that the agreement controlling such association incorporates a requirement that the Code of Professional Conduct and all other Codes of Conduct from time to time adopted by the Institute are observed in all matters pertaining to the practice.
- (j) A member shall report to the Institute any incentive or inducement offered to compromise his/her/their professional standards.

**1.4 Members shall provide a professional service to their client or employer.**

In particular;

IAI Code of Professional Conduct

- (a) A member, by adopting the professional standards outlined in the Codes of Conduct from time to time adopted by the Institute, shall, by so doing, be providing his/her/their client/employer with a professional level of archaeological service.
- (b) A member, when undertaking an archaeological commission or project, shall formulate and submit to the client, and any other prescribed bodies, a Project Design, describing the objectives of the commission or project, the scope of the professional archaeological services to be provided and any special circumstances.
- (c) Archaeological commissions or projects shall employ a Liaison Framework, as defined in the Codes of Conduct from time to time adopted by the Institute.
- (d) A member will respond promptly and courteously to a client's complaint in relation to the member's professional service.
- (e) A member shall treat the affairs of his/her/their client or employer in strict confidence, except where the professional standards of the Institute have been compromised by the actions of the client or employer. This shall not preclude members from obligations relating to the dissemination of archaeological information.

**1.5 Members shall fully support the principal of facilitating the dissemination of the archaeological results gathered during the course of a commission or project.** In particular;

- (a) A member shall facilitate the production of the Excavations Bulletin.
- (b) A member shall facilitate any other publications projects undertaken by or in association with the Institute.

**1.6 Members shall respect the Intellectual Property of their fellow members.**

In particular;

- (a) A member will regard any given research as the intellectual property of the member(s) responsible for it.

IAI Code of Professional Conduct

- (b) A member shall abide by copyright legislation; in particular a member must obtain written permission for the use of all original material, and acknowledge the source in any subsequent publication.
- (c) A member shall respect the rights of fellow members to express their opinion, in particular where a member has based such an opinion on the first-hand inspection of the physical evidence or the consideration of the full evidence available.

**1.6 Members shall abide by the legislation governing all aspects of the practice of archaeology.** In particular;

- (a) A member shall abide by the legislation governing sites and monuments and antiquities, in force in the jurisdiction in which the archaeologist is working, in particular; a member shall not under any circumstances personally collect or deal in antiquities, nor shall the member advise for reward any who engage in the trade in antiquities.
- (b) A member acting as an employer shall abide by all relevant employer law, and shall be scrupulous in arranging for the welfare and proper remuneration of the staff engaged.
- (c) A member shall observe all relevant planning, environmental and heritage legislation.
- (d) A member shall observe health and safety legislation, and shall adopt a Safety Statement specific to a given archaeological commission or project.

**1.7 A member is required to ensure that this Code of Professional Conduct is observed throughout their membership of the Institute.**

# Nautical Archaeology Society



## ***NAS Statement of Principles***

The Society:

1. Recognises the non-renewable nature of cultural heritage wherever situated.
2. Supports all activities that further the recording, preservation and responsible management of the cultural heritage.
3. Respects the letter and spirit of national legislation and that of international legislation, codes of practice and charters that are designed to protect the cultural heritage.
4. Will use its best endeavours to:
  - i act in accordance with the letter and the spirit of international codes of practice and charters that are designed to protect and preserve the underwater cultural heritage;
  - ii adopt best international practice in its dealings with the cultural heritage;
5. Will not associate itself with, nor derive a profit or advantage from, the sale of cultural heritage material for private benefit. This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.
6. Does not endorse intrusive archaeological work wherever situated, unless satisfied that
  - (i) such intrusion is justified by sound archaeological imperatives;
  - (ii) the persons undertaking such work are qualified and competent to undertake it;
7. Recognises that human remains and other sensitive cultural material must be treated with respect and in accordance with the prevailing law.
8. Recognises that site owners and other interested parties must be treated with respect and in accordance with the prevailing law.
9. Recognises that best endeavours should be made to deposit the results of research with appropriate publicly accessible and permanent repositories within a reasonable time.
10. Recognises that best endeavours should be made to disseminate the results of research in appropriate publications and other media within a reasonable time.
11. Recognises that bona fide requests for information concerning research should not be refused provided that the request is consistent with prior rights of publication and other archaeological responsibilities
12. Will recognise and uphold the copyright and other intellectual property rights of other researchers and where legitimate use is made of the work of other parties this will be appropriately acknowledged.
13. Recognises that best endeavours should be made to encourage and educate others to take an interest in nautical archaeology and to develop their experience and skills.
14. Recognises the imperative to support activities that inform and educate a wider public about the aims and achievements of the Society.

**Nautical Archaeology Society** | Fort Cumberland | Fort Cumberland Road | Portsmouth | PO4 9LD | United Kingdom  
**Tel/Fax:** +44 (0)23 9281 8419 | **Email:** [nas@nasportsmouth.org.uk](mailto:nas@nasportsmouth.org.uk) | **Web:** [www.nasportsmouth.org.uk](http://www.nasportsmouth.org.uk)

Registered office: NAS, Fort Cumberland, Fort Cumberland Road, Portsmouth PO4 9LD, England. Company Limited by Guarantee. Registered in England No. 1039270. Registered Charity No. 264209.

## New Zealand Archaeological Association

### Preamble

This Code of Ethics was adopted by the New Zealand Archaeological Association at its Annual General Meeting at Kaikoura on 26 May 1993. Its purpose is to ensure that members of the Association are aware of the various professional and ethical obligations that archaeologists have and to ensure that they behave in an ethical manner consistent with the principles of the Treaty of Waitangi Te Tiriti o Waitangi.

### Principles

1. Members have an obligation to the discipline of archaeology, and agree to undertake their investigations by acceptable archaeological techniques, and present the results of their work accurately, fully and fairly.
2. Members recognise that they have obligations to any group whose cultural background is the subject of investigation.
3. Members recognise that, in Aotearoa, archaeologists have a particular obligation to recognise the rights of the tangata whenua. Both in Aotearoa and elsewhere, they have obligations to the indigenous peoples and shall abide by the following:
  - To acknowledge the importance of the indigenous cultural heritage, including sites, places, objects, artefacts, and human remains, to the survival of indigenous cultures.
  - To acknowledge the importance of protecting the indigenous cultural heritage for the well-being of indigenous people.
  - To acknowledge the special importance of ancestral human remains, and sites containing and/or associated with such remains, to the indigenous people.
  - To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.
  - To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting the indigenous cultural heritage.
  - To encourage the establishment of equitable partnerships and relationships with the indigenous peoples whose cultural sites are being investigated or managed.
4. Members have an obligation to ensure, wherever possible, the protection preservation and conservation of the sites and objects they deal with.

### Rules

Members agree that they will adhere to the following rules.

1. Members shall abide by the Historic Places Act 1993 and other relevant legislation.
2. Members shall seek to identify, and shall negotiate with, and obtain the informed consent of representatives authorised by the people whose cultural sites are the subject of investigation or management.
3. Members shall ensure that the authorised representatives of the peoples whose sites are being investigated are kept informed during all stages of the

investigation.

4. Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.
5. Members shall not interfere with or remove human remains without being requested by or having the express consent of the authorised representatives.
6. Members shall not interfere with or remove artefacts or objects of special cultural significance without the express consent of the authorised representatives of the appropriate cultural group.

# Ontario Archaeological Society

Français

English



Q Enter search

## THE OAS STATEMENT OF ETHICAL PRINCIPLES

The archaeological study of the human past places a strong duty upon its practitioners to ensure that the archaeological record is conserved. Accordingly, members of the Society will adhere to the following principles and ethics:

1. We respect and support all domestic legislation and international conventions that protect archaeology and heritage.
2. As archaeologists, we recognize that we have special obligations to any Indigenous or Descendant community whose cultural legacy is the subject of our investigation.
3. We affirm that Indigenous communities have an inherent right to practice stewardship over their own cultural properties (including but not limited to: archaeological, spiritual, and historical sites, artifacts, designs, ceremonies, technologies, visual and performing arts, oral traditions and written and oral literature) and that said stewardship includes the right to maintain, control, protect, develop and have access to those properties.
4. We acknowledge the profound relationship between Indigenous communities and their cultural properties regardless of legal ownership.
5. We will take all reasonable efforts to obtain the free, prior and informed consent of representatives of Indigenous communities or Descendant groups prior to taking any steps in the investigation or management of their cultural properties.
6. We will respect the customs and traditions of Indigenous communities regarding the treatment of ancestors..
7. We oppose the purchase, sale and trading of archaeological artifacts.
8. We believe that it is the responsibility of archaeologists to disseminate the results of research to the archaeological community, as well as to the general public, in an easily accessible manner, medium, and format.
9. We condemn altering data, records and/or falsifying reports prepared by others or reporting information gathered by others without citation.
10. We promote the stewardship of all archaeological collections and believe that these should be maintained in an approved repository for long-term conservation.
11. Members are obligated to notify the Board of Directors of any material breach of these ethical guidelines, and we support initiatives that the Board may implement to obtain fair resolution to such breach, or to resort to remedies as provided for in our constitution.

Passed by ABM Vote, November 18, 2017

## OAS PRIVACY POLICY

### PREAMBLE

The Ontario Archaeological Society (OAS) respects and protects the privacy of all individuals who have any dealings with the Society. Individually identifiable information about you is not willfully disclosed to any third party without first receiving your express and specific permission, as explained in this Information Privacy Policy

The OAS Information Privacy Policy is in effect for all of the OAS including its Chapters.

1. The OAS will collect unique information about you, such as your name, address, phone number, e-mail address, only when you specifically and knowingly provide such information. From time to time the OAS may conduct surveys of its membership for specific purposes. The purposes of the surveys and the use of the information provided by the participants will be communicated before any survey is done.
2. The OAS will use the unique identifiable information about you only for the purpose of facilitating

communication between the OAS, the OAS Chapters and you. Specifically, the information will be used on mailing lists for the distribution of newsletters, society publications, society business, and specific OAS promotional materials and/or announcements.

3. Any information collected through surveys will be used in reports only on an aggregate basis. No personal identifiable information will be released in any reports without the express and specific permission of the individual concerned.
4. The OAS will not share or sell any unique or identifiable information with any person or organization without the express and specific permission of the person or persons involved.
5. Specific reports or analyses may be divulged publicly, but will contain only aggregate information that will not identify any individuals without their express and specific permission.
6. Any personal and identifiable information provided to the OAS by you through the use of the OAS website will be treated as described above.
7. Should you link to any other website from the OAS website, the information that you provide to the linked website will be governed by the Information Privacy Policy of those websites.
8. The OAS may decide to change this Information Privacy Policy from time to time. If and when we do, we will post those changes on the website and communicate the changes through the newsletter so that you are always aware of the information we collect, how we use it, and under what circumstances we disclose it.

<Jan/04>

## Social Media Policy

Social Media Policy for the Ontario Archaeological Society

### Contact us

**Address:** P.O. Box 62066, Victoria Terrace | Toronto | M4A 2W1

**Phone:** +1 (416) 406-5959

**Email:** [info@ontarioarchaeology.org](mailto:info@ontarioarchaeology.org)

### Join us

The Ontario Archaeological Society is a registered charitable organization that promotes the ethical practice of archaeology. The general public, students and professional alike are encouraged to become members of the Society and to support its co-ordinating role in helping to record and preserve our non-renewable cultural heritage. [Click here to view membership details.](#)

# Plains Anthropological Society

## PLAINS ANTHROPOLOGICAL SOCIETY CODE OF ETHICS

**General Statement:** Anthropologists bear responsibility for the integrity and reputation of their discipline, of scholarship, and of science. The Plains Anthropological Society (the *Society*) is committed to sound professional standards of integrity and ethical conduct. This Code does not propose sanctions. Rather it is designed to promote discussion and set expectations for ethically responsible decisions on the part of all members of the Society.

The Anthropological sub-disciplines of Archaeology, Physical Anthropology, Linguistic Anthropology and Sociocultural Anthropology are united by a common focus: the study of human beings. The guiding philosophy relating to ethical issues can be applied across the board and summed up in one grand statement: Do No Harm. It is when we get into the specifics of application of ethical concepts that we see a need for divergence into sub-disciplines. The following ethical standards are adapted from a variety of sources; primarily the **Society for American Archaeology**, and the **American Anthropological Association** Codes of Ethics. They are intended to capture the shared ideals of ethical behavior and the binding philosophy of Anthropology, but in detail focus on the sub-discipline of Archaeology; the profession of the vast majority of our membership.

**Stewardship:** Anthropologists have ethical obligations to the people, species and materials they study and to the people with whom they work. Members of the *Society* agree to carry out their research with an *awareness* of the purpose, potential impacts, and sources of funding, and a respect for colleagues, those studied, those providing information, and all other relevant parties potentially affected by their work.

Members of the *Society* agree to work for the long-term conservation and protection of sites, records and collections. The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations. Members should work with tribal representatives to ensure sensitive materials and information are treated and stored in a culturally appropriate manner.

**Accountability, Reporting and Public Outreach:** Anthropologists should make the results of their research available to sponsors, students, decision-makers, source communities, and other interested persons, while protecting the confidentiality and/or anonymity of people and information (as negotiated or understood) and the integrity of cultural resources, communities, and individuals being studied. In so doing, they should be truthful and responsible for the factual content of their statements, but they should also give consideration to the social and political implications of the information they disseminate. Where possible and where requested, researchers should provide copies of all publications, reports, and other documentation (data sets, photographs, and so forth) to source communities as a way of sharing the fruits of the research. They should, within their ability, insure that the information is clearly presented, properly contextualized, and responsibly used. They should make clear the empirical bases upon which their reports stand, be candid about their qualifications and philosophical biases, and recognize and make clear the limits of their expertise.

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means. This should be done with the consideration that information obtained through interview may be restricted, and that the cultural mores of the individual who provided

information must be respected. Information provided for a specific project or purpose should not be made available for public release without the expressed permission of the person interviewed.

Members of the *Society* should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

**Commercialization:** The commercialization of objects from archaeological and other anthropological contexts can result in the destruction of archaeological sites and valuable scientific information. Consequently, the *Society* discourages its members from participating in the appraisal, trade, sale, or purchase of these objects as commercial goods in manners not consistent with their field of anthropological practice. Such commercialization confuses scientific value with monetary value of the material and creates questions about the focus of our work. Professionals should, therefore, avoid taking actions for the purpose of establishing the commercial value of objects from sites or property that may lead to their destruction, dispersal, or misuse. Membership in the *Society* should not be used or represented as credentials in enterprises that encourage commercialization of objects, nor should the resources of the *Society*, such as the *Plains Anthropologist*, be used in furtherance of the commercial exploitation of such material.

**Intellectual Property:** Prior to initiating research activities, anthropologists should obtain the consent of persons being studied, providing information, owning or providing access to material being studied, or otherwise identified as having interests which might be affected by research. It is understood that the degree and breadth of informed consent depends on the nature of the project and may be affected by research procedures, codes, laws and ethics of the varying communities and countries in which we work. Informed consent is dynamic and continuous from project conception through implementation/completion. It is a dialog and negotiation with those involved in the study.

While anthropologists may gain personally from their work, they must not exploit individuals, groups, animals, or cultural or biological materials. They should recognize their debt to the societies in which they work and their obligation to reciprocate with people in appropriate ways.

The knowledge and generated documents that are created through study are part of the record and should be treated in a manner consistent with stewardship principals. Tribal members have unique and specialized knowledge applicable to Plains Anthropology. This knowledge is their intellectual property. Payment to interviewees is compensation for their help and time, but does not generally constitute a transfer of property: they are not selling their stories, information or history. When we work with tribal cultural specialists it is imperative that the specialist is made aware of what the information will be used for and how the information will be disseminated. It is also important to consider that an individual's knowledge about an object, concept, or social information doesn't necessarily translate into the cultural authority to speak about it. Members should consider the origin of the information and intent of the people providing it to them when engaged in their professional pursuits

**Professionalism, Qualifications, Training and Resources:** Anthropologists have a duty to be informed about ethical issues relating to their work, and should periodically receive training on

cultural sensitivity, current research activities and ethics. Departments offering anthropology degrees should include and require ethical training in their courses of instruction. Anthropologists are subject to the general moral rules of scientific and scholarly conduct and should not deceive or knowingly misrepresent their qualifications, work or the work of their colleagues.

In all dealings with employers, persons hired to pursue archaeological or anthropological research, or to apply that knowledge, should be honest about their qualifications, capabilities, and aims. In working for governmental agencies or private businesses, they should be especially careful not to promise or imply acceptance of conditions contrary to professional ethics or competing commitments.

Given the destructive nature of archaeological excavation, members should ensure they have adequate training, experience, facilities, and other support necessary to conduct proper research, to minimize impacts, and to proceed consistent with the foregoing principles. In addition, members of the *Society* should not agree to perform or attempt to perform work for which they are not qualified.

By applying for or renewing my Plains Anthropological Society membership, I agree to abide by the Code of Ethics of the Plains Anthropological Society as it exists or may be revised in the future.

# Register of Professional Archaeologists

## The Register's Code and Standards

### CODE OF CONDUCT

#### Section I

The Archaeologist's Responsibility to the Public

#### Section II

The Archaeologist's Responsibility to Colleagues, Employees, and Students

#### Section III

The Archaeologist's Responsibility to Employers and Clients

Archaeology is a profession, and the privilege of professional practice requires professional morality and professional responsibility, as well as professional competence, on the part of each practitioner.

### STANDARDS OF RESEARCH PERFORMANCE

#### Section I

Adequate Preparation for Research Projects

#### Section II

[Integrity of Research Methodology](#)

[Section III](#)

[Procedures for Field Survey or Excavation](#)

[Section IV](#)

[Maintaining Continuity of Records](#)

[Section V](#)

[Specimen and Research Record Storage](#)

[Section VI](#)

[Appropriate Dissemination of Research](#)

The Research archaeologist has a responsibility to attempt to design and conduct projects that will add to our understanding of past cultures and/or that will develop better theories, methods, or techniques for interpreting the archaeological record, while causing minimal attrition of the archaeological resource base.

[Click here to review all of the Register's bylaws](#)

## **Code of Conduct**

Archaeology is a profession and the privilege of professional practice requires creating a safe work environment and a commitment to professional morality, professional responsibility, and professional competence on the part of each practitioner.

An archaeologist's responsibility is to create a safe work environment free of harassment of all types, including sexual. Sexual harassment in this Code is defined as a pattern of unwanted advances, references, or remarks

of a physical or sexual nature when an individual has expressed that such advances, references, or remarks are unwelcome.

An archaeologist shall not engage in sexual, gender, and any other form of harassment or violence (including verbal, symbolic, or physical) against any colleague, student, employee, employer, sponsor, or member of the public in the conduct of archaeological practice. An archaeologist shall intervene when witnessing such behavior by others. Intervention is important as it substantiates claims made by those who are victims while reducing the likelihood of retaliation.

## **THE ARCHAEOLOGIST'S RESPONSIBILITY TO THE PUBLIC**

### **1.1 AN ARCHAEOLOGIST SHALL:**

- a. Recognize a commitment to represent Archaeology and its research results to the public in a responsible manner;
- b. Actively support conservation of the archaeological resource base;
- c. Be sensitive to, and respect the legitimate concerns of, groups whose culture histories are the subjects of archaeological investigations;
- d. Avoid and discourage exaggerated, misleading, or unwarranted statements about archaeological matters that might induce others to engage in unethical or illegal activity;
- e. Support and comply with the terms of the UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of

ownership of cultural property, as adopted by the General Conference, 14 November 1970, Paris.

## **1.2 AN ARCHAEOLOGIST SHALL NOT:**

- f. Engage in any illegal or unethical conduct involving archaeological matters or knowingly permit the use of his/her name in support of any illegal or unethical activity involving archaeological matters;
- g. Give a professional opinion, make a public report, or give legal testimony involving archaeological matters without being as thoroughly informed as might reasonably be expected;
- h. Engage in conduct involving dishonesty, fraud, deceit or misrepresentation about archaeological matters;
- i. Undertake any research that affects the archaeological resource base for which she/he is not qualified;
- j. Knowingly be involved in the recovery or excavation of artifacts for commercial exploitation, or knowingly be employed by or knowingly contract with an individual or entity who recovers or excavates archaeological artifacts for commercial exploitation.

## **THE ARCHAEOLOGIST'S RESPONSIBILITY TO COLLEAGUES, EMPLOYEES, AND STUDENTS**

### **2.1 AN ARCHAEOLOGIST SHALL:**

- a. Give appropriate credit for work done by others;
- b. Stay informed and knowledgeable about developments in her/his field or fields of specialization;
- c. Accurately, and without undue delay, prepare and properly disseminate a description of research done and its results;
- d. Communicate and cooperate with colleagues having common professional interests;
- e. Give due respect to colleagues' interests in, and rights to, information about sites, areas, collections, or data where there is a mutual active or potentially active research concern;
- f. Know and comply with all federal, state, and local laws, ordinances, and regulations applicable to her/his archaeological research and activities;
- g. Report knowledge of violations of this Code to proper authorities;
- h. Honor and comply with the spirit and letter of the Register of Professional Archaeologist's Disciplinary Procedures.

## **2.2 AN ARCHAEOLOGIST SHALL NOT:**

- i. Falsely or maliciously attempt to injure the reputation of another archaeologist;
- j. Commit plagiarism in oral or written communication;
- k. Undertake research that affects the archaeological resource base unless reasonably prompt, appropriate analysis and reporting can be expected;
- l. Refuse a reasonable request from a qualified colleague for research data;
- m. Submit a false or misleading application for registration by the Register of Professional Archaeologists.

## **THE ARCHAEOLOGIST'S RESPONSIBILITY TO EMPLOYERS AND CLIENTS**

### **3.1 AN ARCHAEOLOGIST SHALL:**

- a. Respect the interests of her/his employer or client, so far as is consistent with the public welfare and this Code and Standards;
- b. Refuse to comply with any request or demand of an employer or client which conflicts with the Code and Standards;

- c. Recommend to employers or clients the employment of other archaeologists or other expert consultants upon encountering archaeological problems beyond her/his own competence;
- d. Exercise reasonable care to prevent her/his employees, colleagues, associates and others whose services are utilized by her/him from revealing or using confidential information. Confidential information means information of a non-archaeological nature gained in the course of employment which the employer or client has requested be held inviolate, or the disclosure of which would be embarrassing or would be likely to be detrimental to the employer or client. Information ceases to be confidential when the employer or client so indicates or when such information becomes publicly known.

### **3.2 AN ARCHAEOLOGIST SHALL NOT:**

- e. Reveal confidential information, unless required by law;
- f. Use confidential information to the disadvantage of the client or employer;
- g. Use confidential information for the advantage of herself/himself or a third person, unless the client consents after full disclosure;
- h. Accept compensation or anything of value for recommending the employment of another archaeologist or other person, unless such compensation or thing of value is fully disclosed to the potential employer or client;

- i. Recommend or participate in any research which does not comply with the requirements of the Standards of Research Performance.

## **Standards of Research Performance**

The research archaeologist has a responsibility to attempt to design and conduct projects that will add to our understanding of past cultures and/or that will develop better theories, methods, or techniques for interpreting the archaeological record, while causing minimal attrition of the archaeological resource base. In the conduct of a research project, the following minimum standards should be followed:

The archaeologist has a responsibility to prepare adequately for any research project, whether or not in the field.

### **SECTION I. ADEQUATE PREPARATION FOR RESEARCH PROJECTS.**

**The archaeologist has a responsibility to prepare adequately for any research project, whether or not in the field. The archaeologist must:**

1. assess the adequacy of her/his qualifications for the demands of the project, and minimize inadequacies by acquiring additional expertise,

by bringing in associates with the needed qualifications, or by modifying the scope of the project;

2. inform herself/himself of relevant previous research;
3. develop a scientific plan of research which specifies the objectives of the project, takes into account previous relevant research, employs a suitable methodology, and provides for economical use of the resource base (whether such base consists of an excavation site or of specimens) consistent with the objectives of the project;
4. ensure the availability of adequate and competent staff and support facilities to carry the project to completion, and of adequate curatorial facilities for specimens and records;
5. comply with all legal requirements, including, without limitation, obtaining all necessary governmental permits and necessary permission from landowners or other persons;
6. determine whether the project is likely to interfere with the program or projects of other scholars and, if there is such a likelihood, initiate negotiations to minimize such interference.

## **SECTION II. INTEGRITY OF RESEARCH METHODOLOGY**

**In conducting research, the archaeologist must follow her/his scientific plan of research, except to the extent that unforeseen circumstances warrant its modification.**

## **SECTION III. PROCEDURES FOR FIELD SURVEY OR EXCAVATION**

**Procedures for field survey or excavation must meet the following minimal standards:**

1. If specimens are collected, a system for identifying and recording their provenience must be maintained.
2. Uncollected entities such as environmental or cultural features, depositional strata, and the like, must be fully and accurately recorded by appropriate means, and their location recorded.
3. The methods employed in data collection must be fully and accurately described. Significant stratigraphic and/or associational relationships among artifacts, other specimens, and cultural and environmental features must also be fully and accurately recorded.
4. All records should be intelligible to other archaeologists. If terms lacking commonly held referents are used, they should be clearly defined.
5. Insofar as possible, the interests of other researchers should be considered. For example, upper levels of a site should be scientifically excavated and recorded whenever feasible, even if the focus of the project is on underlying levels.

During accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

Specimens and research records resulting from a project must be deposited at an institution with permanent curatorial facilities, unless otherwise required by law.

The archaeologist has responsibility for appropriate dissemination of the results of her/his research to the appropriate constituencies with reasonable dispatch.

#### **SECTION IV. MAINTAINING CONTINUITY OF RECORDS**

**During accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.**

#### **SECTION V. SPECIMEN AND RESEARCH RECORD STORAGE**

**Specimens and research records resulting from a project must be deposited at an institution with permanent curatorial facilities, unless otherwise required by law.**

#### **SECTION VI. APPROPRIATE DISSEMINATION OF RESEARCH**

**The archaeologist has responsibility for appropriate dissemination of the results of her/his research to the appropriate constituencies with reasonable dispatch.**

1. Results reviewed as significant contributions to substantive knowledge of the past or to advancements in theory, method or technique should be disseminated to colleagues and other interested persons by appropriate means such as publications, reports at professional meetings, or letters to colleagues.
2. Requests from qualified colleagues for information on research results directly should be honored, if consistent with the researcher's prior rights to publication and with her/his other professional responsibilities.
3. Failure to complete a full scholarly report within 10 years after completion of a field project shall be construed as a waiver of an archaeologist's right of primacy with respect to analysis and publication of the data. Upon expiration of such 10-year period, or at such earlier time as the archaeologist shall determine not to publish the results, such data should be made fully accessible to other archaeologists for analysis and publication.
4. While contractual obligations in reporting must be respected, archaeologists should not enter into a contract which prohibits the archaeologist from including her or his own interpretations or conclusions in the contractual reports, or from a continuing right to use the data after completion of the project.
5. Archaeologists have an obligation to accede to reasonable requests for information from the news media.

# Saskatchewan Archaeological Society

1

**BYLAWS OF THE  
SASKATCHEWAN ARCHAEOLOGICAL SOCIETY  
(Revised 1982, 1990, 1992, 1993, 1994, 1995, 1996,  
1997, 1998, 2000, 2003, 2004, 2005, 2006, 2008, 2009, 2010, 2012, 2013)**

## ***TABLE OF CONTENTS***

Section 1 - Name .....	2
Section 2 - Vision .....	2
Section 3 - Goals .....	2
Section 4 - Membership .....	2
Section 5 - Maintenance of Membership.....	2
Section 6 - Chapters .....	3
Section 7 - Governance.....	3
Section 8 - Board of Directors .....	3
Section 9 - Indemnity of Directors and Officers.....	3
Section 10 - Meetings.....	4
Section 11 - Dues .....	4
Section 12 - Amendments to Bylaws.....	4
Section 13 - Winding Up.....	4

**Section 1 - Name**

The name of the organization will be the Saskatchewan Archaeological Society (hereinafter referred to as "the Society"). The Society shall be a non-profit organization incorporated under The Non-Profit Corporations Act of the Province of Saskatchewan.

**Section 2 - Vision**

The Saskatchewan Archaeological Society will create and foster a deeper public understanding of archaeology and archaeological information, and encourage public support for the preservation of archaeological resources in Saskatchewan, in Canada, and worldwide.

**Section 3 - Goals**

- (a) To educate individuals and agencies about the thousands of years of Saskatchewan's human history and about the discipline of archaeology.
- (b) To advocate for the protection of archaeological heritage resources.
- (c) To work in partnership with other parties to the benefit of archaeological heritage.
- (d) To provide and support the provision of financial and human resources and to assist individuals, groups and organizations to be actively and responsibly involved in heritage research, preservation and education efforts.

**Section 4 - Membership**

Membership categories shall be Individual, Family, Student, Senior Citizen, Institutional, Individual Life, Couple Life and Honourary Life. Membership is open to anyone upon application.

(a) Honourary Life Membership may be conferred upon persons who have made noteworthy contributions to the advancement of archaeology or to the welfare of the Society. Nominations for Honourary Life membership may be made by three members of the Society who submit in writing the name of their nominee and his or her qualifications to the Board who may decide on acceptance. Honourary Life members are exempt from the payment of dues and are entitled to all the privileges of membership for the balance of their lives.

(b) Life membership shall be available to individuals or couples who pay the required dues. Life members shall be entitled to all privileges of membership for the balance of their lives.

(c) Family membership shall consist of two or more individuals in a family. Two individuals in that family may vote and hold office. The names of each person comprising the family membership must be submitted to the Society, for record purposes. A family membership shall receive only one copy of each regular Society publication, or notice.

(d) Individual memberships shall be available to those individuals who pay dues.

(e) Student membership shall be available to those who are enrolled full time in a school or post-secondary institution.

(f) Senior citizen membership is available to those 65 years of age and over.

(g) Institutional membership is available to institutions, schools and organizations and includes all Society privileges except voting rights.

**Section 5 - Maintenance of Membership**

(a) Maintenance of membership in the Society is accomplished by payment of annual dues (except in the case of Honourary Life and Life members), and by adherence to the Bylaws of the Society. A member whose dues are unpaid at the beginning of the fiscal year shall not be in good standing and he or she may not vote, hold office, nor be admitted to the annual business meeting until such time as said dues are paid and accepted.

(b) The Board may refuse to accept the membership or revoke the membership of anyone whose actions or practices are deemed harmful either to archaeology or the Society.

**Section 6 - Chapters**

Subsidiary autonomous Chapters may be established within Saskatchewan. Chapter policies shall not be inconsistent with those of the Society.

Non-members of the Society may hold membership in Chapters but may not act as representatives, nor vote, nor hold office in the Society.

A petition for the establishment of a Chapter may be sent to the President after it has been signed by at least five (5) members in good standing with the Society. The President shall present the petition to a meeting of the Board and they shall act on the petition within four (4) months of receipt by the President. Each Chapter must maintain at least five (5) members in good standing in the Society, on an annual basis.

Chapter affiliation may be dissolved by the Board if the Chapter becomes inactive, if it does not maintain the minimum

number of Society members as stated above, or if its actions are inconsistent with Society objectives. A Chapter may appeal its dissolution to the next general membership meeting, which will decide by majority vote whether the dissolution shall be upheld or the Chapter shall be reinstated.

The granting of Chapter status to any Chapter does not authorize the Chapter to incur obligations or liabilities, financial or otherwise, for, or on behalf of the Society. Neither shall the Chapter use the emblem or name of the Society, nor shall it represent the Society except as authorized by the Board.

#### Section 7 - Governance

The administration and operation of the Society shall be directed by the Board.

(a) The Officers of this Society shall consist of a President, a First Vice-President, a Second Vice-President and a Treasurer elected from the membership at large by a majority vote at any annual meeting.

(b) The Board shall consist of the Officers listed in (a), the elected head of each Chapter or its appointed representative who is a Society member, four individuals elected from the membership at large by a majority vote at any annual meeting and the immediate Past President.

(c) There shall be a minimum of seven (7) and a maximum of twenty (20) directors.

(d) If a Board member, other than a Chapter representative, becomes unable or unwilling to perform his duties in the Society, the Board may appoint a member of the Society to fulfill the responsibilities of that office until the next annual Meeting.

(e) The President may call and shall preside at all regular and special meetings of the Society and of the Board and shall exercise the customary authority of the Office. The President shall be ex-officio member of all committees of the Society. The President may call special meetings upon seven (7) days notice to the Board members.

(f) The First Vice-President shall assume the duties of the President's office during the President's absence.

(g) The Second Vice-President shall preside at meetings in the absence of the President and the First Vice-President.

(h) The Treasurer shall have charge over of all Society monies from whatever source.

#### Section 8 - Board of Directors

The Board shall consist of the following:

(a) The Society Officers.

(b) The immediate Past President.

(c) A representative of each Chapter.

(d) Five (5) individuals elected from the membership-at-large including one position in which the candidate is a member of the First Nation or Métis community.

Only Society members in good standing shall be on the Board.

The immediate Past President shall hold office until the President leaves the position of President. The President, First Vice-President, Second Vice-President, Treasurer and members-at-large who are elected at annual meetings shall hold office for two years.

A Board quorum shall consist of at least six (6) members from the above listing, of whom at least two (2) are Officers.

No individual may hold office on the Board for more than three (3) consecutive terms in the same office. The person appointed as a Chapter representative is not subject to this limitation.

#### Section 9 - Indemnity of Directors and Officers

The Society shall indemnify a director or officer, a former director or officer, or a person who acts or acted at the Society's request as a director or officer of a body corporate of which the Society's directors or officers are members, or of which the Society's directors or officers are members, or of which the Society is or was a member (or a person who undertakes, or has undertaken any liability on behalf of the Society or, any such body corporate) and his/her heirs and legal representatives, against any liability resulting from any third party proceeding against such person (liability shall include, without limitation, judgments, fines, penalties and amounts paid in settlement) and any and all costs, charges and expenses reasonably incurred by him/her in respect of any civil, criminal or administrative, action or proceeding, or any appeal therefrom, to which he/she is made a party by reason of being or having been a director or officer of the Society or such body corporation, **unless:**

(a) the liability is caused by the fraudulent or criminal misconduct of the director or officer; or

(b) the act or omission of the director or officer that caused the liability constituted an offence against The Non-Profit

Corporations Act, any other Act of Saskatchewan or any Act of the Parliament of Canada, **unless** the director/officer had reasonable grounds for believing that his/her conduct was lawful.

Costs, charges and expenses, which are the subject of indemnification, shall include all direct and indirect costs of any type whatsoever including any deductible solicitor/client costs incurred by the person receiving indemnification.

Any indemnification provided for herein shall be promptly advanced to the person eligible for indemnification as the costs, charges or expenses are incurred by such person or when such person becomes subject to a liability as defined, in this section. In the event it is determined that the person is not entitled to be indemnified hereunder, the Society shall have the right to require the indemnified person to repay all amounts provided pursuant to this indemnification. The burden of proving that indemnification or advances are not appropriate is on the Society.

The Society will maintain a policy of directors' and officers' liability insurance to be put in place at the expense of the Society and/or its directors and officers as the Board of Directors may from time to time determine.

#### **Section 10 - Meetings**

A general membership meeting shall be held once every year for the purpose of electing officers and members-at-large, receiving reports and the transaction of Society business. The annual meeting will normally be held in conjunction with the annual conference at which papers of interest to the membership will be presented. Twenty (20) members

of the Society, in addition to Board members who are present shall constitute a quorum.

Special membership meetings may be convened by the Board.

The officers separately or the entire Board together shall meet as often as necessary to conduct the Society's business and meet its objections. Board meetings may be held at the call of the President. The President shall convene a Board meeting if requested to do so by not less than a majority of the Board members.

#### **Section 11 - Dues**

Annual dues shall be set by the Board. Honourary Life members of the Society are exempt from payment of dues.

#### **Section 12 - Amendments to Bylaws**

(a) Proposed amendments to these Bylaws shall be submitted in writing to the Board. Such amendments shall be submitted to the membership at least fifteen (15) days prior to the meeting at which they will be considered by the membership.

(b) The Board may require that proposed amendments be presented to the Board not less than seventy (70) days before the meeting at which they will be considered by the membership.

(c) A favourable vote of two thirds of the members present at a membership meeting is required for the adoption of an amendment.

(d) The Board may amend the Bylaws and the amendment remains in effect until the next meeting of members, at which time if the members do not approve the amendment the amendment is not effective.

#### **Section 13 - Winding Up**

In the event of dissolution of the Society, its assets shall, after payment of all liabilities, be donated to the Royal Saskatchewan Museum, Regina.

**POLICIES OF THE  
SASKATCHEWAN ARCHAEOLOGICAL SOCIETY  
(2008, 2010)**

**TABLE OF CONTENTS**

Policy One - Amendments to Policies.....6  
Policy Two - Code of Ethics.....6  
Policy Three - Membership Discipline.....6  
Policy Four - Committees.....6  
Policy Five - Duties of Officers.....7  
Policy Six - Duties of Members-at-Large and Chapter Representatives.....8  
Policy Seven - Board Meeting Dates.....8  
Policy Eight - Contracts and Tendering.....8  
Policy Nine - Reimbursement of Volunteers' Expenses.....8  
Policy Ten - Financial Donations.....9  
Policy Eleven - Awards.....9  
Policy Twelve - Media Communications.....9  
Policy Thirteen - Publications.....10  
Policy Fourteen - Collections.....10  
Policy Fifteen - Development and Chapter Assistance Guidelines.....12  
Policy Sixteen - Member Funding Guidelines.....13  
Policy Seventeen - Education Program Guidelines.....16  
Policy Eighteen - Human Resource Policy.....16  
Policy Nineteen - Occupational Health and Safety Policy.....23

**POLICY ONE****Amendments to Policies**

Amendments to the Policies shall be by a majority vote of the Board.

**POLICY TWO****Code of Ethics**

1. Members shall endeavour to serve the objectives of the Bylaws, Policies and practices of the Society.
2. Members shall behave in accordance with the spirit, as well as the letter, of provincial and Canadian laws and international conventions dealing with archaeological heritage.
3. Members shall respect the dignity and remains of the human societies, including those that are the subject of any investigation, acknowledging the sanctity and cultural importance that such remains may hold for all people.
4. Members shall endeavour to protect the public interest in conserving archaeological resources.
5. Members shall endeavour to act in such a manner as to maintain the integrity and competence of the profession and avocation of archaeology.
6. Members shall not willfully destroy or distort archaeological data and shall share information, in the spirit of free scientific inquiry.
7. Members shall respect the rights of landowners, tenants, lessees, and archaeological

permit holders, in their field investigations.

8. Members shall encourage others who are not members of the Society to comply with heritage laws, and shall offer assistance to such persons so as to encourage protection and conservation of the resource.

9. The Officers, Board and all other members involved in the discharge of the Society's programs and activities shall endeavour to make each member's involvement in the Society as enjoyable and intellectually rewarding as possible, and to ensure that each member is given full opportunity to actively participate in the Society's affairs and activities, as their interest and abilities dictate.

10. Members of the Board and committees shall not discuss with those not specifically involved in the management of the financial and other affairs of the Society, business that the Board may choose from time to time to define as the confidential business of the Board. Any member has the right to appeal, in writing, to the Board its decision to declare a matter as the confidential business of the Board. The appeal shall be directed to the President and the Board.

**POLICY THREE****Membership Discipline**

1. The Board may in its discretion, censure and/or inform the Membership of any member who is shown to have willfully acted against any of the Society's Bylaws, Code of Ethics or who violates any

heritage law.

2. A member is entitled to a fair hearing before the Board before he/she is censured. The proceedings of this hearing shall be properly recorded

3. In a case where the Board takes a decision to censure a member, the member has the right to make his/her statement of the case to the general membership at the Annual General Meeting and the Board and shall have the opportunity to make a statement in rebuttal. The assembled membership shall vote on what course of action to take.

4. A member of the Society may withdraw his/her membership status upon request to the President or the Treasurer. However, membership fees will not be returned in such a case.

**POLICY FOUR****Committees**

(a) The standing committees shall be Program, Management, Archaeological Conservation, Public Education, School Education, Planned Giving, Public Relations, Nominating, Granting and Publications. The President may establish ad hoc committees as necessary to accomplish the objectives of the Society.

(b) The Program Committee shall undertake the planning of general Society activities including conferences, meetings and field trips.

(c) The Management Committee shall be responsible for the preparation and

presentation of a budget for the Society to consider and oversee and direct (as necessary) the work of the Executive Director to ensure that the Society's interests are best served.

It shall meet with the Executive Director at least once every year, for the purposes stated below.

(i) The Committee shall receive any information (complaints, suggestions) pertaining to the duties and policies pertaining to the staff, and such information relating to their performance.

(ii) The Committee shall complete annual performance reviews of the Executive Director.

(iii) The Committee may hold in camera meetings with the Board at Board meetings to receive any such information.

(iv) The President shall inform the Executive Director of all comments, complaints and suggestions received by the Committee relating to staff performance, and shall receive clarification, rebuttal or other informed comment on all the matters raised to arrive at satisfactory solutions.

(v) The Committee shall seek or receive advice or recommendations from the Executive Director or other staff regarding any matters concerning the day-to-day and/or long-term operations, programs and plans of the Society.

(vi) The Committee consists of the President, First Vice-President, Second vice-President and Treasurer. The

President shall chair meetings of the Committee.

(d) The Archaeological Conservation Committee shall engage in activities to promote the protection of archaeological resources as approved by the Board.

(e) The Public Education Committee shall research and engage in such activities approved by the Board to promote the educational efforts of the Society.

(f) The School Education Committee shall engage in such activities approved by the Board to promote archaeology to students.

(g) The Planned Giving Committee shall engage in activities to promote the giving of donations to the Society.

(h) The Public Relations Committee shall promote and disseminate information about the Society's meetings and publications and encourage membership in the Society.

(i) The Nominations Committee shall:

(i) After its appointment by the Board ensure that a call for nominations is placed in the November Newsletter;

(ii) Approach those whose names have been volunteered, and others, for the available positions on the Executive to ascertain both their interest in letting their names stand, their capability of attending Executive Board and committee meetings, and of fulfilling all other necessary duties;

(iii) Publish the names and

brief biographies of those who have agreed to stand for office, in the February Newsletter;

(iv) Act as returning officers for the elections at the Annual Meeting.

(j) The Granting Committee shall establish guidelines for the operation of the member funding grants program and any scholarships or bursaries to be awarded by the Society;

(k) The Publications Committee shall assist the Society in the development of the Newsletter, Journal, Occasional Papers and other publications as directed by the Board.

#### **POLICY FIVE**

##### **Duties of Officers**

(a) The President or designated Chairperson shall exercise the right to vote only for the purpose of breaking a tie.

(b) It shall be the duty of the President to:

(i) Prepare the Agendas for all Board Meetings and any other meetings deemed necessary;

(ii) Review all Grant Applications and Final Report Forms and official correspondence and sign as necessary;

(iii) Appoint all standing Committees after the election of Officers at the Annual Meeting, by or at the first Board meeting held after the Annual Meeting, except for the Nominating Committee which shall be appointed by the Board;

- (iv) Appoint all ad hoc Committees as required;
  - (v) Prepare and present the President's Report at the Annual Meeting;
  - (vi) Chair the Management Committee;
  - (vii) Assign various duties, as necessary; and
  - (viii) Notwithstanding the foregoing, have general supervision over all Society affairs.
- (c) It shall be the duty of the First Vice-President to assist the President in any way possible and to serve on the Management Committee.
- (d) It shall be the duty of the Second Vice-President to assist the President in any way possible; to serve on the Management Committee; and to record the minutes of the meetings of the Board and annual general meeting.
- (e) The Treasurer shall retain records in a manner acceptable to the Board. The Treasurer shall report on the financial status of the Society, which shall be presented at each regular membership and Board meeting.
- It shall also be the duty of the Treasurer to ensure that the Society properly files the Annual Return to the Corporations Branch, the audited financial statements and any other required documents on a timely basis and to perform such other duties as may be required by the Society and which are compatible with his/her office.

**POLICY SIX**

**Duties of Members-at-Large and Chapter Representatives**

- (a) Members-at-Large shall attend all Board Meetings and act on Committees as required.
- (b) Chapter Representatives shall:
  - (i) Attend all Board Meetings or, if unable to attend, make the necessary arrangements to have their alternate attend;
  - (ii) Act on Committees as required;
  - (iii) Act as an information and communication link to keep both the Chapter and the Board fully informed in a timely manner on all issues concerning the Chapter and the Society;
  - (iv) Submit a written Chapter report at each Board meeting for publication in the Newsletter.

**POLICY SEVEN**

**Board Meeting Dates**

There shall be a Board meeting in each month of March, June, September and December.

**POLICY EIGHT**

**Contracts and Tendering**

- (a) For spending within budget limits, the persons below shall have authority to spend as follows:
  - (i) Executive Director less than \$300.00;
  - (ii) Management Committee

from \$300.00 to \$1,000.00;

- (iii) Board over \$1,000.00.
- (b) The Board will have authority to authorize spending in excess of budget limits.
- (c) To protect against conflicts of interest, the Board recognizes that, first, the Saskatchewan archaeological community is small in size; second, that the most qualified potential contractors may well be the most active in the Society; and third, that every qualified person has the right, without discrimination, to be eligible to compete fairly for contracts. To avoid a real or potential conflict of interest insofar as a given contract or tendering situation is concerned, any person on the Board or any Committee who would stand to benefit financially from the awarding of a contract shall not be present during Board or Committee discussions or decisions on the matter, nor shall such a person vote on or undertake to otherwise influence the decision in the matter.

**POLICY NINE**

**Reimbursement of Volunteers' Expenses**

- (a) All out-of-pocket expenses incurred by a Board member relating to the business of the Society may be reimbursed upon submission of a completed SAS Expense Claim form. Allowable expenses are travel, meals, accommodation, phone, postage and photocopying. Committee members may also claim such expenses.

(b) Accommodation reimbursement shall be at the rates established by the Board from time to time. Mileage and meal reimbursements shall be the rates established by the Government of Saskatchewan from time to time.

(c) All claims for reimbursement are to be submitted to the Executive Director and made on the SAS Expense Claim form. Where receipts are required, these are to be attached to the Claim form.

#### **POLICY TEN**

##### **Financial Donations**

Donors who make donations of \$10.00 or more will be issued an official receipt from the Society.

#### **POLICY ELEVEN**

##### **Awards**

(a) The SAS annually seeks nominations from its members for the William A. Marjerrison Award (a major merit award named after a past President and Board member), for the Honourary Life Membership Award and for Certificates of Appreciation.

(b) The William A. Marjerrison Award is conferred upon a person, group or agency for outstanding, provincially-significant contributions either to the work of the Society or to Saskatchewan's archaeological heritage.

(c) The Honorary Life Membership Award is granted to an individual member who has made outstanding and long-term contributions to the

goals and work of the Society, thereby enhancing the role of the Society in the cultural life of Saskatchewan. Honourary Life Memberships provides permanent membership in the Society free of the payment of dues.

(d) All nominations are to be made on the form provided by the SAS office. Nominators should be prepared to include information on the nominee's background and contribution, as well as supplementary information such as letters of support, articles, etc. While every nomination will be carefully and thoughtfully considered, the Society will not necessarily make an award in each category in any given year, but it may also make more than one award. To make the awards meaningful, a very high standard for evaluation will be maintained. The deadline for postmarking nominations is December 31. Awards will be presented at the Annual Meeting.

#### **POLICY TWELVE**

##### **Media Communications**

Effective communication with the media will increase the visibility of the SAS, publicize SAS activities and events, and promote the conservation and protection of archaeological sites.

The Executive Director serves as the official spokesperson for the SAS. Any media inquiries related to the SAS shall be directed to the Executive Director. The Executive Director is responsible for the preparation and distribution of all press releases. Press releases shall be submitted to

the President, or designate, for approval prior to distribution. The President and the Chair of the Public Relations committee should be notified of all media contact so that they are kept informed of current media issues. At each board meeting the Executive Director will provide a summary of any media contact and discuss issues that have arisen as a result.

The Executive Director may designate another individual to speak to the media under specific circumstances. If questions arise that are beyond the scope of the SAS mandate or expertise of the Executive Director the director should direct the media to the appropriate individual.

If controversial issues arise, or there are issues that pose a risk to the reputation of the SAS, the Executive Director should notify the board as soon as possible. When controversial issues arise the Executive Director will consult with the President before speaking to the media.

SAS members and Chapters are free to speak to the media about their own activities and research; however, they may not speak on behalf of the SAS or claim to represent the SAS without the approval of the Executive Director.

Chapters who speak to the media are asked to inform the Executive Director of any media contact so that the office is kept up to date on current issues. This is especially important if there may be follow up media inquiries to the SAS. If possible, the Chapters are asked to provide

the SAS office with a copy of any media coverage for archival purposes.

Chapters and members of the SAS may not claim to represent the SAS in any publications including letters to the editor. The use of the SAS logo, letterhead, and web page content may not be used without the approval of the Executive Director.

**POLICY THIRTEEN**

**Publications**

1. The Newsletter shall contain general and specific information on happenings within the Society and may include short technical articles. The newsletter shall be published four (4) times a year.
2. An editor shall be appointed by the Board and shall be responsible for the Newsletter. An editor shall be appointed for the publication of an Occasional Papers in conjunction with the University of Saskatchewan.
3. There shall be an Occasional Papers publication published jointly with the University of Saskatchewan.
4. The Society shall publish a Newsletter for distribution without charge to members who are not in arrears for payment of dues.
5. Available publications may be sold to non-members at a price set by the Board. The titles of the regular publications shall be the "Saskatchewan Archaeological Society Newsletter", hereinafter called the Newsletter.

6. The Society may publish other scholarly works on archaeology as may be approved by the Board.

7. Annual reports from Officers, committee chairpersons, and Society chapters shall be published in the Newsletter.

8. It shall be the duty of the Newsletter Editor to:

- (a) Establish the format and general content of the Newsletter;
- (b) Work in concert with the Occasional Papers Editor to discuss submitted articles that might be more appropriately published in one publication rather than the other;
- (c) Actively seek information on activities, programs and events from the membership and other sources, and encourage the writing of articles by making personal contacts with appropriate groups and individuals, and provide all necessary assistance for the completion of submitted items;
- (d) Prepare each Newsletter for printing.
- (e) Arrange for the mailing of each Newsletter to those currently on the SAS mailing list.

**POLICY FOURTEEN**

**Collections  
(Approved by Board -  
December 5, 2009)**

**Preamble:**

Consistent with the vision and mandate of the Society, the

Saskatchewan Archaeological Society wishes to be an agency that prevents unnecessary loss or disappearance of archaeological artefacts or collections of artefacts, because these are important remnants and reminders of the heritage of Saskatchewan's past as well as the heritage of other cultures.

The Society will act either as a temporary or permanent holder of such artefacts and will make a determination as to the most appropriate disposition or use of the collections.

The receipt and disposition of such artefacts by the Society will be carried out to be consistent with the Saskatchewan Heritage Property Act and any other pertinent legal requirements or ethical considerations. The Saskatchewan Archaeological Society's Code of Ethics is available upon request.

**Definitions:**

**Society = Saskatchewan Archaeological Society**

**Artefact = Any archaeological or heritage resource relating to the periods pre-, proto- or post-European contact in Canada.**

**Collection = All archaeological or heritage resources that the donor is seeking to contribute. May include artefacts, storage containers, maps, photographs, or written documentation (including collection catalogues).**

**Collections Policy:**

1. The Society will initially receive a collection of artefacts from a potential donor on a temporary basis, and will make a determination as to whether or not it will accept the donation. It will communicate its decision in writing to the donor. The decision on the acceptance and the use of artefacts will be made by either a standing committee or an ad hoc committee appointed by the President. This committee will keep a record of all requests and will include why a collection was or was not accepted.
2. The Society will make every attempt to find a suitable curatorial facility within Saskatchewan to which the donation can be made. In the majority of the cases, the Society will act as an agent rather than as a repository. In such instances, donors will sign a donation or loan agreement with the curatorial facility rather than with the Society.
3. If the heritage resources were collected outside of Saskatchewan and within Canada then the Society will assist the donor in identifying an appropriate curatorial facility in the appropriate province or territory, at minimal expense to the Society.
4. If the heritage resources were collected outside of Canada then the Society will attempt to identify an appropriate curatorial facility to repatriate the collection, at minimal expense to the Society. If no suitable curatorial facility can be found in the collection's country of origin then the Society will seek a reputable facility within Canada.
5. If the Society agrees to accept a collection, an agreement signed and dated both by the donor and the Society's representative shall be made, with copies to be retained by both parties.
6. A donation will be made without any conditions binding on the Society. However, the Society may agree to meet certain special conditions requested by a donor. If this is the case, those conditions shall be in writing and shall be appended to the donation agreement form.
7. Deaccessioning: A donation agreement shall be permanent, revocable only by mutual agreement in writing. If a donated artefact or collection can no longer be stored with the Society (due to lack of storage, etc.) the Society will find an appropriate repository to curate the item(s). A record of this transfer will be kept on file with the Society.
8. Under normal circumstances, collections without appropriate documentation will not be accepted, but the Society has the right to waive this requirement.
9. All available existing, authentic documentation shall be considered to be an integral part of the collection, to be preserved with the same standards of care as the artefacts themselves. This documentation will include written, pictorial, or verbal information regarding the history of the collection, origin or provenience of each piece, collector(s) involved, dates, or other pertinent facts.
10. While a collection is being curated with the Society, the Society will make every effort to ensure that the collections and associated documentation are secure from disaster or theft.
11. Access to and control of the collections will be only under the supervision of the Executive Director of the Society, who will seek the guidance and advice of the Board on an ongoing or ad hoc basis.
12. If the collection has not been catalogued, the Society may issue or pursue a grant to assist in the cataloguing and recording of the collection or else assign a volunteer to complete the catalogue.
13. Since the sale of artefacts is illegal, the Society will not issue a tax receipt for artefacts.

**POLICY FIFTEEN****Development and Chapter Assistance Guidelines****1. Purpose of the Chapter System**

- (a) To foster the growth of local affiliated archaeological societies in Saskatchewan.
- (b) To act as local agents to further the vision, mandate and goals of the SAS.
- (c) To facilitate the dissemination of SAS ideas and services to localities where they are not available, and
- (d) To enlarge SAS membership.

**2. Eligibility for Chapter Status**

- (a) The applicant group must supply a written description of their goals and objectives and in the judgment of the SAS Board, these must be compatible with the SAS vision, mandate and goals as outlined in the SAS Bylaws.
- (b) The applicant group must have at least ten individuals of whom at least five are also members in good standing of the SAS.

**3. Application**

A standard application form supplied by the SAS is to be used to apply for Chapter status.

**4. Annual Chapter Fee**

Each Chapter is assessed a single fee at the Chapter rate. The Chapter as a whole is a member of the SAS but its

members, individually, are not SAS members unless they have applied for and paid their dues to the SAS as individuals.

**5. Benefits of Chapter Status**

- (a) Each Chapter receives one copy of each of the SAS publications published during the year, for its library.
- (b) Each Chapter maintains autonomous self-government.
- (c) Each Chapter is entitled to receive SAS services.
- (d) Each Chapter is eligible to receive a Chapter Assistance grant within the current year's grant limit to aid it in covering its costs for carrying out its activities. Any expenses incurred by the Chapter in carrying out its activities, consistent with the vision, mandate and goals of the SAS, is allowable.

**6. Obligations of a Chapter**

- (a) Each Chapter must appoint a Chapter Representative to attend all SAS Board meetings.
- (b) Chapters are expected to facilitate SAS programs and objectives.
- (c) Each Chapter must present written reports to at least two of the Newsletters published during the year (this generally being done at Board meetings.)
- (d) Each Chapter must send at least one delegate to the Annual General meeting of the SAS to present an oral and written annual report to the general membership.

- (e) Each Chapter shall supply a current membership list of its members, noting, so far as is possible which ones are also members of the SAS by December 15<sup>th</sup> each year.

**7. Responsibilities of Chapter Representatives**

- (a) The Chapter Representative shall be appointed by the Chapter. The individual chosen shall be a member in good standing of the SAS.
- (b) The Chapter Representative is a Director of the SAS with all the attendant privileges and legal responsibilities of any other voting member of the Board.
- (c) The Chapter Representative is responsible for ensuring that the checklist that accompanies the grant claim is completed and submitted by December 15<sup>th</sup>.

**8. Chapter Records**

All Chapter records should be kept by the Chapter for the life of the Chapter, for archival and historical reasons.

**9. Dissolution of a Chapter**

- (a) The SAS is empowered to dissolve a Chapter's membership in the SAS for cause to be determined in the sole discretion of the SAS.
- (b) If a Chapter voluntarily dissolves, the SAS recommends that any assets on hand shall go to the SAS.

**POLICY SIXTEEN****Member Funding Guidelines****1. Background**

The SAS supports locally-based projects and activities which will involve two distinct constituencies:

- (a) members of the SAS and/or Chapters, and
- (b) the general public.

In both cases, the intent is to support an increase in both the quantity and quality of involvement, so that a greatly enlarged number of people can learn about, appreciate and work toward the better protection of Saskatchewan's archaeological sites, artifacts and information.

It is the philosophy of the society that every individual member, wherever they live in the Province, should be given the opportunity to participate in our activities, and that the Society has a public duty to present archaeology and encourage resource conservation to as wide an audience as possible.

The SAS provides two kinds of financial support to members; these are described below.

**2. Definition of "Member Funding"**

A member is defined for the purpose of the Member Funding Grants, as one of the following:

- (a) An individual, in good standing, of the SAS.
- (b) A Chapter, in good

standing, of the SAS.

**3. General Conditions Pertaining To All Grant Applications.**

- (a) The applicant must, except under exceptional circumstances, reside in Saskatchewan
- (b) The applicant must be a member in good standing of the SAS.
- (c) Applicant agrees to abide by the letter and spirit of the Bylaws and Policy of the SAS and funds are to be used for purposes, which are consistent with those Bylaws and Policies.
- (d) Individuals participating SAS-sponsored projects must be eligible to obtain all provincial and federal permits, which may be required to perform the tasks.
- (e) Individuals and groups participating in SAS-sponsored projects must meet all legal requirements during the performance of their work.
- (f) The SAS may fund, in part, projects, which receive government or private support, on a cost-sharing basis.
- (g) Applications for funds shall be submitted on forms for the purpose provided by the SAS office.
- (h) Individuals or groups performing SAS funded special projects must each submit a follow-up report describing the program/activity, accompanied by an acceptable, auditable financial statement

to the SAS within three months following the end of their respective fiscal years. This statement must be signed by the individual or by two senior members of the group's executive.

- (i) No payments will be made by the SAS after December 20 of the 2<sup>nd</sup> year in which the grant was awarded.
- (j) Receipts and invoices must be submitted with expense claims.
- (k) The amount of assistance allocated to each special project would be authorized in the annual report presented at the Annual Meeting. The information also will be supplied to members upon request.
- (l) Acknowledgment of funding support shall be made in any finished product of the project such as a publication, display or site marker, of the following: Saskatchewan Archaeological Society, Saskatchewan Lotteries Trust Fund for sport, Culture and Recreation, and Saskatchewan Lotteries. The Lotteries logo must be included.
- (m) With the exception of Chapter Assistance Grants the deadline for receipt of applications by the SAS is March 31<sup>st</sup>.
- (n) Non-compliance with either the general or specific conditions pertaining to grants received from the SAS may result in the withholding, by the Society, of further payments, or a request to the grant holder to return moneys already paid out by the SAS.

(o) Projects that involve and/or invite other members and members of the public to participate or visit the project will have priority over those that do not include such involvement.

#### 4. Member Funding Grants Available

##### (a) Chapter Assistance Grants

Each Chapter must comply with the requirements of the Chapter Assistance grants, as embodied in the SAS Member Funding guidelines and summarized in the Checklist. A Chapter Assistance Grant application form supplied by the SAS must be completed (accompanied by proper receipts), and the requirements in the Checklist must be met. The application for funding and accompanying documentation must be submitted by December 15<sup>th</sup>.

##### (i) Purpose

To provide financial support annually to Chapters for expenditures relating to carrying out the activities of the Chapter which are in accordance with both the written constitution of the Chapter and the Bylaws and Policies.

##### (ii) Amount Available

Each Chapter is eligible for an amount established by the Board in the SAS fiscal year (January 1 to December 31).

##### (iii) Eligibility

The application must be made by a group which has been formally accepted as a Chapter of the Society at a meeting of the Board, and which, at the time of

application, is a chapter member in good standing of the SAS.

##### (iv) Procedure and Deadlines

The Chapter may apply for reimbursement of expenditures at any time during the calendar year. Application is to be made on the Chapter Assistance Claim Form (to be supplied by the SAS along with a checklist of requirements) and all items are to be supported by receipts.

All final claims for the year are to be submitted and received by the SAS office by December 20<sup>th</sup> of the year in question.

##### (v) Eligible Items

Any and all legitimate expenses considered necessary by the Chapter Executive to carry out the written goals of the Chapter and of the SAS are eligible.

Such expenses may include items like travel expenses and honoraria for speakers, consumable supplies for (for example) local mapping or survey projects, telephone, postage, hall rental, etc.

Major capital expenditures are eligible, provided the following two conditions are met: 1) agreement to purchase such items must be made by a majority of the Chapter Executive and duly recorded in the Minutes of a Chapter meeting and 2) in the event of the winding-up of the affairs of the Chapter such equipment shall be turned over to the Saskatchewan Archaeological Society.

##### (vi) Reporting Requirements

14

The Chapter should make at least two brief reports on its activities for publication in the Newsletter, during the year. Included in one of the reports should be mention of the moneys received from the SAS in support of the Chapter activities.

##### (b) Research and Project Assistance Grants

##### (i) Purpose

These awards are designed to support salvage and mitigation of significant archaeological resources in situations where otherwise normal funding may not be available - e.g., agricultural impact, small business enterprises, non-profit recreational or conservation societies' developments. Priority will also be given to projects of an emergency nature where time does not allow for the application for funds from other sources.

##### (ii) Amount Available

Individual awards are up to a maximum of \$1,000.00. The total amount available for the current fiscal year is indicated in the current year's budget. The Member Funding Committee may decide not to award funds, or the total available in any given year.

##### (iii) Eligibility

Any member of the SAS may apply. If archaeological fieldwork is involved, the applicant must be able to obtain a valid research permit (for either Type A or B Research or for a Heritage Resources Impact Assessment or Mitigation Investigation) as required by the Archaeological Resource Management Section,

Government of Sask., prior to the awarding of the fund.

Applications that involve members of the SAS, member of the Chapters, and the public will be given the highest priority.

Priority will also be given to projects that involve fieldwork or archaeological resource conservation.

The funds are intended to cover expenses directly related to the project and, normally, not to provide remuneration for the director or assistants. Expenses might include transportation and room and board (director only), consumable goods, photography, drafting, typing and duplication, telephone, C-14 samples or technical analyses, and postage, etc. Capital equipment (e.g. cameras, etc.) will not be funded. Projects could make use of SAS field equipment, if available.

**(c) Procedure and Deadlines**

A call for applications will be made in the SAS Newsletter. Application must be made on the form provided by the SAS. The Member Funding Committee will review each application and make recommendations to the Executive.

The application should include a project proposal (similar to that required for a permit application if field research is involved), a resume of background and skills of the applicant, a detailed budget outline, the applicant's permit number (if applicable), and an estimate of the termination date. The project proposal and budget should cover not only the fieldwork (if this is involved), but also the analysis

and report writing phases.

Five (5) copies of the application shall be submitted.

The deadline for receipt of application at the SAS office is 5:00 p.m., March 31<sup>st</sup>.

Upon approval of a grant, the applicant shall signify acceptance by means of a letter to the President, whereupon a cheque for 50% of the grant shall be issued.

An additional 40% will be paid upon completion of the project (as signified to the Committee), and the remaining 10% upon the Committee's receipt of a satisfactory written final report and financial statement (supported by original receipts). The report will follow the format provided by the SAS. (The Executive may waive the 10% holdback if circumstances warrant). The report shall be submitted by December 20 of the year following the one in which an award was made by the Committee.

**(i) Eligible Items**

See the statement of Purpose, above. Suitable projects might include: small salvage excavations and analysis carried out under professional, contracted supervision; inventory surveys and documentation of the heritage sites within a rural Municipality; staging an archaeology display or demonstration at craft festivals, regional games or fairs; fencing or otherwise protecting an important local archaeological site, etc.

**(ii) Reporting Requirements**

The recipient must provide a financial statement, with original receipts at the completion of the work and a

brief report. This report will also be suitable for publication in the April SAS Newsletter. (If photographs are included in the report, original photographs shall be submitted.)

All grants supporting M.A. research require the submission of a bound copy of the completed thesis for deposit in the SAS library.

**(iii) General Conditions**

In addition to those conditions and requirements outlined above, those presented in Section 3 above apply.

Applications that have the support and involvement, financial and/or otherwise, of outside organizations (R.M. Councils, recreation boards, other Provincial Cultural organizations, local business or other sponsors, etc.) are encouraged.

These projects that, as appropriate, involve as many as possible of the SAS membership and the general public are encouraged, as are those that will have tangible, lasting benefit.

**(d) Receipt of Applications**

All applications are to be sent to the SAS office and any communications or inquiries should be directed to the Executive Director.

**(e) Governance**

The member funding grants program is conducted under the direction of the Granting Committee.

The Executive Director shall be responsible to administer the programs.

### 5. For Chapter Assistance Grants

The Chapter should make at least two (2) brief reports on its activities for publication in the Newsletter during the year. Included in one of the reports should be an acknowledgment of the money received from the Society in support of the Chapter's activities.

### POLICY SEVENTEEN

#### Education Program Guidelines

The basic goals of the Education Program are to educate SAS members and members of the chapters of the SAS in archaeological knowledge and techniques, and to extend this type of education insofar as is practicable, to the public in general.

To accomplish these, the following types of activities are carried out:

- workshops or seminars on archaeological topics of relevance to members;
- archaeological field trips;
- annual archaeological bus tour;
- outreach talks to the public;
- assistance and provision of resource materials for educational purposes;
- coordination and direction of an annual archaeological field school.

### POLICY EIGHTEEN

#### Human Resources Policy

##### 1. Letter of Employment

(a) An offer of Letter of Employment will be provided to each prospective employee indicating the basic working conditions and terms of employment.

(b) The Letter of Employment will be forwarded by the Executive Director to the prospective employee (or President to the Executive Director) following the decision to offer the position.

(c) The Letter will contain:

- Notice periods.
- Starting salary.
- Starting date.
- Probationary terms.
- General benefits.
- Any special conditions of employment including expectations respecting hours of work.
- Reporting relationship.
- Reference to the SAS Human Resources Policy.
- Job description.
- Time in which offer is open to acceptance.

(d) One copy of the letter will be kept in the employee's file.

(e) The employee's acceptance must be provided in writing.

(f) The employee's contract may supersede the Human Resources Policy.

##### 2. Job Description

(a) There will be a job description for each position.

(b) The job description will be reflective of the current needs of the Society and reviewed with each staff person at least once a year. For the Executive Director this will be reviewed by the Management Committee. For all other staff positions this will be reviewed by the Executive Director.

##### 3. Hiring

(a) The hiring process will be carried out by the Board for the Executive Director and for all other positions it will be carried out by the Executive Director.

(b) The Executive Director may involve appropriate personnel in the hiring process, including other staff and volunteers in an advisory role.

(c) All prospective employees must provide a satisfactory criminal record check.

##### 4. Probation Period

(a) A probation period will be mandatory for any new employee.

(b) The probation period for permanent employees will be for 6 to 12 months and will be so stated in the Letter of Employment.

(c) The Executive Director will submit a performance review with all other employees prior to the end of the probation period and will determine the status of the employee. The Executive Director will then inform the Management

Committee in writing of the decision.

(d) Following the performance review the employee will be notified in writing by the Executive Director as to the decision.

(e) When an employee is released during the probation period, the Executive Director will inform the Management Committee and the Board in writing as soon as possible.

(f) All issues relating to performance shall be filed in writing in the employee's personnel file.

(g) When the employee is the Executive Director, the Management Committee will be responsible for reviews.

5. Personnel Records

(a) A personnel file on each employee will be kept by the Executive Director in confidence and will contain the following:

- Copy of all material relating to hiring including the Offer of Employment and Acceptance by the employee.
- Resume
- References checked in completion of hiring process
- Job description
- Salary history and current salary.
- Performance review signed by the employee.
- Any letter of commendation or discipline.
- Records of vacation, bank time, etc.
- Records of training

completed.

- Copies of any correspondence from the employee concerning the employee.
- Basic personnel data required to administer benefit plans, payroll, etc.
- Other material relevant to terms of employment and job performance.

(b) With the exception of confidential personal references, the file is accessible to the employee upon reasonable notice.

(c) Except as authorized by law or for the purposes of internal administration, no information will be released from the file without the express written permission of the employee. Access to the file is limited to the Executive Director and the individual employee. Other access may be authorized by Motion of the Board.

6. Hours of Work

(a) The normal work load for permanent full time staff is 35 hours per week.

(b) The type of work undertaken by the Society necessitates irregular working hours by certain staff members on a regular basis.

(c) The Executive Director is responsible for insuring that suitable procedures are in place for tracking hours of work and which information will be reported to the Management Committee on a regular basis.

7. Bank Time

(a) All time worked above 35 hours per week is considered bank time. The total bank time shall not exceed 25 hours and will be taken as time off in lieu.

(b) Bank time will be compensated on an hour-for-hour basis.

(c) All bank time is to be used up prior to the end of the fiscal year. This will be scheduled with the approval of the employee's immediate supervisor. In exceptional circumstances the employee may receive permission to carry over up to 15 hours into the next fiscal year.

8. Meeting Attendance

Employees may be required to attend the Society's Annual General Meeting, special meetings of the Membership, Board Meetings, Field Schools, tours and other Society activities.

9. Performance Review

(a) There will be a performance review of each staff person to be completed annually. The review shall include, but not be limited to, a discussion of the annual objectives, professional development and performance of the employee and related considerations.

(b) The performance review is the responsibility of the Executive Director. For the Executive Director position, the performance review is the responsibility of the Management Committee.

(c) The performance review is

carried out by the supervisor with the employee and filed in the employee's file. The employee will receive a copy of the report immediately upon completion and will sign the file copy as having read it. Any areas of dissent may be recorded and attached to the review.

(d) The completed review for staff will be circulated to the Management Committee for information.

(e) The report will contain recommendations for salary, professional development, remedial action where warranted or any other matter considered appropriate.

(f) The performance review process includes a preliminary interview between the supervisor and the employee to provide the opportunity for the employee to have input into the process and to have comment on the working environment.

(g) The review shall be completed prior to the expiry of each anniversary date of the employee.

(h) The employee shall have the opportunity to record in writing any dissenting comments on the performance review for inclusion in the personnel file.

#### 10. Compensation

(a) Through the Management Committee and the budget process, the Board establishes an incremental salary scale for each position based on industry rates, subject to resources available to the Society.

(b) The salary scale may be adjusted annually through a cost of living allowance determined by the Board. This allowance is initially recommended by the Management Committee to the Board.

(c) In the case of the Executive Director, the Management Committee is responsible to put forward recommendations through the performance review to the Board.

(d) The group benefits packages determined from time to time is mandatory for all permanent staff except as stipulated in the package.

(e) Employees are paid on the 15 and 30<sup>th</sup> day of each month.

(f) Any extraordinary requests for salary adjustments are to be made to the Management Committee who will then report to the Board.

#### 11. Vacation Leave

(a) The vacation period for a permanent full time staff is as follows:

Years of Service:

1 - 6 years:  
1.67 days per month  
20 days per year

7 - 16 years:  
2.08 days per month  
25 days per year

17+ years:  
2.50 days per month  
30 days per year.

(b) In the case of temporary employees and permanent part time employees, payment will be calculated and paid in accordance with

*The Labour Standards Act.*

(c) Employees may seek vacation leave as it accumulates.

(d) For the purposes of calculation, the employee's anniversary date will be used. In the case of resignation or dismissal, the amount will be prorated.

(e) Vacation in excess of four (4) consecutive days must be approved by the Management Committee for the Executive Director and by the Executive Director for all other staff.

(f) A maximum of five (5) days of annual vacation may be carried over to the next year provided that the employee's supervisor is notified in writing prior to the anniversary date.

(g) It is the responsibility of the employee to insure that annual vacation is taken within the year.

#### 12. Sick Leave

(a) Sick leave is granted at the rate of one and one-quarter days per month for full time employees (prorated for part time employees). For absences for more than two (2) days a medical certificate may be required.

(b) For existing employees sick leave will not accumulate in excess of 100 days. For employees who start employment after June 1, 2010, sick leave will not accumulate in excess of 20 days.

(c) Employees on short term disability will have their disability payments supplemented by the Society so that they do not lose any income. Employees may not receive sick leave benefits and disability payments at the same time.

(d) Sick leave will not be granted during any unpaid leave of absence or during any vacation leave.

(e) In cases of sick leave, the employee must keep their supervisor informed on a regular basis. Employees on sick leave benefits will apply for disability benefits as soon as they are available under the disability plan. After an employee has exhausted disability benefits they may apply for any remaining sick leave benefits.

(f) Sick leave may be used for medical appointments, personal illness or for illness in the family (to be defined as immediate family, parents, parents-in-law or siblings) to a maximum of five (5) days per year. An employee will not normally be docked for sick leave of less than a half day.

(g) Sick leave is credited at the end of the month and may not be taken in advance of earning it.

(h) Employees will not be compensated for accumulated sick leave upon termination of employment with the Society.

(i) Employees may take one day off per year as sick

leave for matters of pressing necessity upon approval of their immediate supervisor.

### 13. Compassionate Leave

(a) An employee may take up to five (5) days per year compassionate leave, with pay, in the case of the death or serious illness of a spouse, child, parent, sibling, grandchild, grandparent, parent-in-law, brother-in-law, sister-in-law, uncle, aunt, nephew or niece.

(b) Prior notification of use of compassionate leave must be made to the employee's supervisor.

### 14. Parental Leave

Parental leave will be granted in accordance with Federal legislation and regulations.

### 15. Statutory Holidays

(a) The following are paid statutory holidays: New Year's Day, Family Day, Good Friday, Victoria Day, Canada Day, Saskatchewan Day, Labour Day, Thanksgiving Day, Remembrance Day and Christmas Day.

(b) Any statutory holiday that falls on a Saturday or Sunday is observed at a date to be determined by the Executive Director.

### 16. Religious Observance

The Society will make every reasonable effort to accommodate the religious observances of an employee. It is the responsibility of the

affected employee to inform the Executive Director of any circumstance requiring consideration.

### 17. Leave Without Pay

(a) Leave without pay may be granted at the discretion of the employee's supervisor. Leave without pay for longer than five (5) days is considered a leave of absence.

(b) Employees will request leave of absences in writing to the Executive Director (or to the Management Committee in place of the Executive Director).

(c) During leaves of absence, vacation and sick leave credits will not accrue.

(d) During leave of absence, life, short and long term disability and health insurance must be maintained. The employee's contributions will be maintained by post-dated cheque. During leaves of absence of more than two (2) months, the employee must pay the employer's share of the premiums.

### 18. Professional Development

(a) A professional development plan will be developed with each employee by the employee's supervisor.

(b) The plan will occur in conjunction with the performance review report and communicated to the Management Committee for information.

(c) Professional development opportunities are extended to all permanent employees.

(d) Resources allowing, the Society will cover travel, accommodation, tuition, and other expenses related directly to the program for approved professional development activities. If the Society is unable to provide full funding a partial subsidy will be offered.

(e) The employees will use their own time to travel to and from professional development activities, except where the employees are required to attend by their supervisor.

#### 19. Outside Employment

(a) Employees shall be at liberty to pursue outside employment provided it does not interfere with job performance, does not conflict with the goals, objectives and public image of the Society and it does not create any real or perceived conflict of interest.

(b) The employee shall advise the Executive Director (or the Management Committee in place of the Executive Director) in writing prior to the commencement of such employment.

(c) The Executive Director shall keep the Management Committee informed of all outside employment circumstances on a regular basis.

(d) This policy does not apply to part time employees.

#### 20. Professional Services

(a) Employees may provide such professional services as speeches, articles, interviews and others providing there is no conflict with the interest of the Society and the employee's work for the Society is not detrimentally affected.

(b) Employees will notify the Executive Director (or the Management Committee for the Executive Director) prior to providing professional services.

(c) Employees may retain fees or honoraria received for professional services rendered on their own time.

#### 21. Jury Duty

(a) If an employee is called for jury duty or subpoenaed to appear in Court in Canada, other than when the employee is the Plaintiff or Petitioner, they shall be granted a leave of absence. Up to two weeks salary will be paid by the Society with the remainder of the time to be taken as leave without pay. The employee will provide the Society with any jury duty supplement payment or any witness fees received during the initial two week period.

#### 22. Copy Right

Materials produced for the Society by employees are the property of the Society.

#### 23. Grievances

(a) A formal grievance by an employee must be provided in writing and addressed initially to the Executive Director stating the specific grievance and citing the circumstances.

(b) If the Executive Director has not addressed the grievance to the griever's satisfaction within 10 working days of receipt then the grievance may, at the discretion of the griever, be forwarded to the Management Committee which must act within 30 days of receipt. The Executive Director will file a written report with the Committee, a copy of which will be given to the griever.

(c) The Committee may wish to interview the griever in which case the Executive Director will be present.

(d) Minutes will be kept of the meeting and will be distributed to the griever, the Executive Director and the Board following the Management Committee's decision, for which there is no appeal. A written copy of the Management Committee's judgment and rationale shall be distributed to all parties to the grievance.

(e) In the case of the Executive Director filing a grievance, the President and then the Management Committee will be the appropriate entities.

(f) Any problems concerning any members of

the society and an employee must be discussed with the Management Committee.

(g) Formal complaints from members concerning any employee must be made in writing to the Management Committee.

(h) Any member who has grieved to the Management Committee may, if their grievance is not been addressed within three (3) months, bring the complaint to the next meeting of the Board.

#### 24. Resignation

(a) A notice period of a certain number of working days for each position will be specified by the Executive Director, usually in the hiring letter.

(b) In the case of the Executive Director, the notice period is 60 days written notice to the Board.

#### 25. Dismissal

(a) Discipline of an employee will be conducted by the Executive Director.

(b) Discipline will be carried out only after consultation with the Management Committee to review policy procedures.

(c) In cases where the Management Committee feels that the correct procedure has not been followed, the Executive Director will review the process prior to further action.

(d) Where there is to be a

summary dismissal for just cause, the Executive Director will immediately inform the President and the Management Committee.

(e) In the event of a suspension, the employee will be informed by letter immediately and the Executor shall provide a written report to the Management Committee within 24 hours of the suspension.

#### 26. Layoff

(a) The Board acknowledges that it may be necessary to lay off employees due to budget or program considerations. All layoffs will meet the minimum standards provided in *The Labour Standards Act*.

(b) A recommendation to layoff an employee will be made by the Executive Director to the Management Committee. This recommendation shall contain a time frame that may be appropriate and the benefits that should be provided.

(c) A recommendation for a layoff should be made in consultation with any Board committees with a direct interest in the position affected and will describe the program and service implications of such a layoff.

#### 27. Job Descriptions

##### A. TITLE: EXECUTIVE DIRECTOR

**1. JOB SUMMARY:**  
Provision of overall management and leadership in implementing board policy in a manner consistent with the Vision, Mandate and Goals of the Society.

**2. REPORTING:** To the Board of Directors

##### **3. WORKING RELATIONSHIPS:**

(a) Society Members/Volunteers

(b) Society Committees and Chapters

(c) SaskCulture & Heritage Saskatchewan

(d) Public and non-government organizations

(e) National & Provincial Archaeological Societies

(f) Government Agencies

(g) Educational Institutions

##### **4. RESPONSIBILITIES AND DUTIES:**

(a) Implement board policy and decisions.

(i) To give direction and leadership toward the achievement of the Vision, Mandate and Goals.

(ii) Act as a resource to Board of Directors so that policy decisions are made on an informed basis.

(iii) Implement Board policies and decisions.

(iv) Assist Board in developing a Strategic Plan and policies.

(v) Attend Board meetings, Management Committee meetings and other Committee meetings as necessary.

(vi) Keep Board informed of significant issues affecting the development and delivery of programs and services.

(b) Management of the Society

(i) Ensure development of the budget.

(ii) Coordinate preparation of financial reports and annual audit.

(iii) Prepare funding and grant requests.

(iv) Administer funding received from all sources.

(v) Ensure the maintenance of all financial records.

(vi) Identify, prioritize & advise the Board in accessing potential fund-raising alternatives.

(vii) Maintain relationships with SaskCulture, Heritage Sask., Sask Trust, Government of Saskatchewan, National, Provincial and local associations, media and other agencies.

(viii) Responsible to provide an effective internal and external communication system for the organization.

(ix) Chief spokesperson for the Society

(x) Responsible for the operation of the Archaeology Centre.

(xi) Recruit, select, orient, evaluate and train staff.

(xii) Ensure the safety of staff and volunteers in accordance with Occupational Health and Safety Standards.

(xiii) Oversee design, promotion, delivery and quality of programs and services.

(xiv) Ensure the Society and its programs and services are consistently presented in a strong, positive image to relevant stakeholders.

(xv) Ensure maintenance of the SAS Library

(c) Education

(i) Provide information and services concerning the society and archaeological heritage to Members and other agencies and individuals on a day-to-day basis.

(ii) Assist in the preparation of archaeological education materials for teaching and public education purposes.

(iii) Coordinate and present educational programs, seminars, talks and other activities to various audiences.

(iv) Coordinate Society events and activities.

**5. QUALIFICATIONS**

(a) Masters degree in archaeology.

(b) Eligible for Saskatchewan Archaeological Resource Management Permit.

(c) Experience in working with a volunteer agency.

(d) Familiarity with computer

applications.

(e) Experience in initiating, planning, implementing and evaluating programs and services.

(f) Experience in human resource management.

(vii) Driver's license and willingness to travel.

(g) Satisfactory criminal record check.

(h) Excellent oral and written communication skills.

(i) Knowledge of Saskatchewan Archaeology.

**B. TITLE: BUSINESS ADMINISTRATOR**

**1. JOB SUMMARY:**

To provide bookkeeping, accounting, administrative and receptionist services to the Society along with other administrative functions.

**2. REPORTING:** To the Executive Director.

**3. WORKING RELATIONSHIPS:**

(a) staff resource person to the Board;

(b) provide support to the Executive Director.

**4. RESPONSIBILITIES AND DUTIES:**

**1. Staff support to the Board through:**

(a) maintaining financial records as directed;

(b) preparing cheques for review and signature and

ensure prompt payment of bills;

(c) making bank deposits and monitoring investments;

(d) preparing all month-end, quarterly and year-end financial records.

**2. Providing support to the Executive Director as directed including:**

(a) assisting in budget preparation;

(b) advising Executive Director on budget performance and budget control;

(c) distributing minutes for membership, Board and other special meetings as required;

(d) preparing routine correspondence and information for Executive Director's signature;

(e) distributing correspondence to Board, Committees and Members.

**3. Maintenance of the SAS Library through:**

(i) entering library holdings into database;

(ii) recording all new additions to the library;

(iii) filing of all new library holdings;

(iv) assisting Members when using the library;

(v) maintaining a list of all items borrowed from the library and ensuring their return after a reasonable length of time.

**4. Maintaining the membership records through:**

(a) processing all membership applications and renewals;

(b) maintaining a current membership list;

(c) maintaining a list of years of membership per member.

**5. Administrating Den of Antiquity store through:**

(a) processing of all orders to the store;

(b) ordering of books, and other items upon consultation with Executive Director;

(c) maintaining an inventory list.

**6. Providing support services to Society Members and the public through:**

(a) providing information and resource materials to further archaeological education in Saskatchewan;

(b) directing inquiries to the proper authority;

(c) maintaining Teaching Kits for use by SAS members and schools;

(d) assisting in operating the Archaeological Centre;

(e) other activities as directed by the Executive Director.

**5. QUALIFICATIONS:**

(a) training and experience in bookkeeping, and basic accounting.

(b) extensive experience with computer applications and

computer bookkeeping.

(c) Good communications, public relations and administrative skills.

**POLICY NINETEEN**

**Occupational Health and Safety Policy**

The Saskatchewan Archaeological Society is committed to providing a safe work environment for its employees and for the volunteers engaged in the Society's numerous activities and events across the province of Saskatchewan.

The Saskatchewan Archaeological Society Board of Directors is committed to preventing injuries and maintaining a healthy environment for its staff and volunteers.

The Society will abide by the Standards and Guidelines outlined in the SAS Occupational Health and Safety Manual.

## Society for American Archaeology

At its April 10, 1996 meeting, the SAA Executive Board adopted the Principles of Archaeological Ethics, reproduced below, as proposed by the SAA Ethics in Archaeology Committee. The adoption of these principles represents the culmination of an effort begun in 1991 with the formation of the ad-hoc Ethics in Archaeology Committee. The committee was charged with considering the need for revising the society's existing statements on ethics. A 1993 workshop on ethics, held in Reno, resulted in draft principles that were presented at a public forum at the 1994 annual meeting in Anaheim. SAA published the draft principles with position papers from the forum and historical commentaries in a special report distributed to all members, *Ethics and Archaeology: Challenges for the 1990s*, edited by Mark. J. Lynott and Alison Wylie (1995). Member comments were solicited in this special report, through a notice in *SAA Bulletin*, and at two sessions held at the SAA booth during the 1995 annual meeting in Minneapolis. The final principles, presented here, are revised from the original draft based on comments from members and the Executive Board.

The Executive Board strongly endorses these principles and urges their use by all archaeologists "in negotiating the complex responsibilities they have to archaeological resources, and to all who have an interest in these resources or are otherwise affected by archaeological practice (Lynott and Wylie 1995:8)." The board is grateful to those who have contributed to the development of these principles, especially the members of the Ethics in Archaeology Committee, chaired by Mark. J. Lynott and Alison Wylie, for their skillful completion of this challenging and important task. The bylaws change just voted by the members has established a new standing committee, the Committee on Ethics, that will carry on with these crucial efforts.

### **Principle No. 1: Stewardship**

The archaeological record, that is, in situ archaeological material and sites, archaeological collections, records and reports, is irreplaceable. It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practicing and promoting stewardship of the archaeological record. Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation.

### **Principle No. 2: Accountability**

Responsible archaeological research, including all levels of professional activity, requires an acknowledgment of public accountability and a commitment to make every reasonable effort, in good faith, to consult actively with affected group(s), with the goal of establishing a working relationship that can be beneficial to all parties involved.

**Principle No. 3:  
Commercialization**

The Society for American Archaeology has long recognized that the buying and selling of objects out of archaeological context is contributing to the destruction of the archaeological record on the American continents and around the world. The commercialization of archaeological objects - their use as commodities to be exploited for personal enjoyment or profit - results in the destruction of archaeological sites and of contextual information that is essential to understanding the archaeological record. Archaeologists should therefore carefully weigh the benefits to scholarship of a project against the costs of potentially enhancing the commercial value of archaeological objects. Whenever possible they should discourage, and should themselves avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation, and display.

**Principle No. 4:  
Public Education and Outreach**

Archaeologists should reach out to, and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record. In particular, archaeologists should undertake to: 1) enlist public support for the stewardship of the archaeological record; 2) explain and promote the use of archaeological methods and techniques in understanding human behavior and culture; and 3) communicate archaeological interpretations of the past. Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public. Archaeologists who are unable to undertake public education and outreach directly should encourage and support the efforts of others in these activities.

**Principle No. 5:  
Intellectual Property**

Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession. If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

**Principle No. 6:  
Public Reporting and Publication**

Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible. The documents and materials on which publication and other forms of public reporting are based should be deposited in a suitable place for permanent safekeeping. An interest in preserving and protecting in situ archaeological sites must be taken in to account when publishing and distributing information about their nature and location.

**Principle No. 7:**

**Records and Preservation**

Archaeologists should work actively for the preservation of, and long term access to, archaeological collections, records, and reports. To this end, they should encourage colleagues, students, and others to make responsible use of collections, records, and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

**Principle No. 8:**

**Training and Resources**

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

# Society of Africanist Archaeologists

## STATEMENT OF PROFESSIONAL BEHAVIOUR

1. **Stewardship and cultural heritage** – It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practising and promoting stewardship of that record. SAfA members acknowledge that: (a) access to knowledge from the past is an essential part of the human heritage; (b) conservation of that heritage is a preferred option; (c) accurate recording and timely dissemination of results is essential in every case, especially where conservation of that heritage is not possible; (d) and archaeological activities should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals.
2. **Accountability** – Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.  
Members of SAfA recognise and respect the role of African communities in matters relating to their cultural heritage. They support the development and maintenance of archaeological research and heritage management capabilities in all African countries.
3. **Professional Standards** – Before undertaking any activity that destroys a portion of the archaeological record, SAfA members will: (a) possess adequate training, support, resources and facilities for excavation, analysis and curation; (b) comply with all relevant legislation and research protocols; (c) produce appropriate and comprehensive documentation in a timely fashion; (d) properly curate and house materials and documentation in appropriate national/regional/local collections facilities; and (e) avoid any form of discrimination based on sex, religion, age, race, disability, or sexual orientation.
4. **Public Education and Outreach** – One fundamental element of stewardship is the sharing of knowledge about archaeological topics with a broader public. SAfA members are responsible for: (a) explaining the nature and results of their research both locally and nationally within African countries, as well as internationally; (b) promoting public interest in, and knowledge of, Africa's past; (c) encouraging both African and non-African publics to support and involve themselves in archaeological stewardship; (d) supporting and being accessible to archaeological and other heritage organisations, both within Africa and beyond the continent.

5. **Commercialisation** – SAfA recognizes that the buying and selling of archaeological objects is contributing to the destruction of the archaeological record on the African continent and around the world. It is the responsibility of archaeologists to draw the attention of the appropriate authorities to these threats to the archaeological heritage, including the plundering of sites and the illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the appropriate authorities. Wherever possible, they should discourage, and avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation and display. Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.
6. **Intellectual property** – Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession. If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.
7. **Records and Preservation** – Archaeologists should work actively for the preservation of, and long-term access to, archaeological collections, records, and reports. To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the *in situ* archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.
8. **Responsible use of documents, knowledge, and collections** – The free flow of archaeological information is a key element in furthering understanding of the past. This is jeopardised when information is misused, through failure to give appropriate credit for work done by others or outright plagiarism of oral or written communications.
9. **Sexual harassment** – SAfA recognizes the valuable contribution its diverse membership makes to the Society. SAfA is therefore committed to providing a forum in which all members can participate without fear of sexual harassment and has a zero tolerance policy towards sexual harassment in any of its forms. SAfA's Sexual Harassment Policy provides definitions and procedures concerning harassment for the Society and is published on the Society's web site.

# Society for Historical Archaeology

JOIN SHA | RENEW MEMBERSHIP | JOB BOARD | VOLUNTEER WITH SHA | DONATE | MEMBERS AREA



HOME ABOUT NEWS PUBLICATION LINKS CONFERENCES RESEARCH RESOURCES STUDENTS & TEACHERS UNDERWATER MEMBERS COMMITTEES

Home > Who We Are > SHA Ethics Principles

Who We Are

- Constitution
- Bylaws of SHA
- SHA 2017 Election Results and Biographic Statements
- Memorandum of Agreement
- What is Historical Archaeology?
- Strategic Goals
- History
  - SHA Past Presidents
- Memorials
- SHA Ethics Principles
- Society for Historical Archaeology Sexual Harassment and Discrimination Policy Statement
- Awards and Prizes
  - Call for Nominations: The SHA James Deetz Book Award
  - Call for Nominations: John L. Cotter Award
  - Call for Nominations: Kathleen Kirk Gilmore Dissertation Award
- Standing Committees
- Volunteer with SHA

## SHA Ethics Principles

Historical archaeologists study, interpret and preserve archaeological sites, artifacts and documents from or related to literate societies over the past 600 years for the benefit of present and future peoples. In conducting archaeology, individuals incur certain obligations to the archaeological record, colleagues, employers and the public. These obligations are integral to professionalism. This document presents ethical principles for the practice of historical archaeology. All members of The Society for Historical Archaeology (SHA), and others who actively participate in society-sponsored activities, shall support and follow the ethical principles of the society. All historical archaeologists and those in allied fields are encouraged to adhere to these principles. The SHA is a sponsoring organization of the Register of Professional Archaeologists (RPA). SHA members are encouraged to join the RPA and the SHA will use the RPA grievance process for ethics grievances.

### Principle 1

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

### Principle 2

Historical archaeologists have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity.

### Principle 3

Historical archaeologists have a duty to disseminate research results to scholars in an accessible, honest and timely manner.

### Principle 4

Historical archaeologists have a duty to collect data accurately during investigations so that reliable data sets and site documentation are produced, and to see that these materials are appropriately curated for future generations.

### Principle 5

Historical archaeologists have a duty to respect the individual and collective rights of others and to not discriminate on the basis of age, race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, marital status, place of birth and/or physical disabilities. Structural and institutional racism, male privilege and gender bias, white privilege, and inequitable treatment of others are prevalent and persistent issues in modern culture. Historical archaeologists have an obligation to treat everyone with dignity and respect and to adhere to zero tolerance against all forms of discrimination and harassment.

### Principle 6

Historical archaeologists shall not sell, buy, trade, or barter items from archaeological contexts. Historical archaeologists shall avoid assigning commercial value to historic artifacts except in circumstances where valuation is required for the purposes of appraisal and insurance or when valuation is used to discourage site vandalism.

### Principle 7

Historical archaeologists have a duty to encourage education about archaeology, strive to engage citizens in the research process and publicly disseminate the major findings of their research, to the extent compatible with



HISTORICAL ARCHAEOLOGY JOURNAL AND SPRINGER

HISTORICAL ARCHAEOLOGY





resource protection and legal obligations.

See also the [SHA Ethics Toolbox](#) which lists seven tips on how to meet the SHA's seven Ethics Principles Standards.

updated 12/2015

Website content © The Society for Historical Archaeology, 2015-2019. All rights reserved.



The contents of this website is licensed under a [Creative Commons Attribution-NonCommercial 3.0 United States License](#). You are free to copy and redistribute the material in any medium or format. You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may not use the material for commercial purposes.

[Contact Us](#)   [Advertise With Us](#)  
Website by [vh.AGENCY](#)

## Texas Archaeological Society

### **Article XIV: Ethics**

**Section 1.** A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

**Section 2.** The Executive Committee shall serve as an Ethics Committee and shall be responsible for upholding the ethical standards of the Society by making recommendations to the Board of Directors for appropriate action.

**Section 3.** If a complaint is filed alleging a violation under Section 1 above, it shall be processed in accordance with the Ethics Committee Guidelines for Disposition of Complaints and referred to the Board of Directors for final action.

**Section 4.** The Executive Committee, acting as the Ethics Committee, shall establish and amend guidelines for the disposition of complaints, subject to approval of the Board of Directors.

## World Archaeological Congress

### **Code Of Ethics For The Amazon Forest Peoples**

NEW DELHI, INDIA, DECEMBER 4, 1994

1. Seeing that Amazon forest peoples are on the brink of extinction.
2. That these peoples have minimal or no contact with the developed or developing world.
3. That such contact even as recently as 1993 has been responsible for massacres of entire villages loss of territories, epidemic diseases and devastation of crops.
4. That measures so far taken by national governments to protect these cultures does not suffice to halt these peoples decline.
5. Admitting that uncontrolled occupation of the territories of these peoples by alien intruders forces them to work under oppressive conditions.
6. Seeing that such exploitation causes loss of culture and destruction of family and community.
7. An urgent action' be undertaken if these forest peoples and cultures are to survive into the 21st century.

### **ACTION PLAN**

Seen the magnitude of the threats weighing on Amazon forest peoples the international community accepts immediate responsibility to protect these remaining populations from recrimination massacres and death threats.

1. Realistic and definite international demarcation of Indian territories and accurate recognition of traditional land rights be enshrined in law.
2. Recognition at the highest level of authority of Amazonian and forest peoples rights on such traditional lands.
3. That funds contributed by World Bank be allocated to ensure the demarcation of such territories.
4. That all intruders regardless of their origin such as colonisers, miners, forestry companies, religious groups be removed from these territories immediately.

### **RECOMMENDATIONS**

1. We recommend that both national and international laws for the protection of these peoples be universally respected and implemented.
2. That massacre of forest peoples be denounced and investigated immediately as an act against humanity and a violation of the Universal Declaration of Human Rights.
3. That the guilty parties be judged without impunity.
4. That any imprisoned person of forest ethnic origin be allowed contact with his or her family, chief or advisor, treated humanely according to his or her ethnic need.

5. That survivors of massacres and atrocities be fully protected by law or security forces, specifically when called upon or wishing to bear witness.

6. That Amazon chiefs, shamans, captains and communities be consulted with on all issues concerning their forest environment rivers, lakes, faunas and floras upon which their survival depends.

7. Each nation in the region establish a permanent judicial commission to ensure the implementation of the above recommendations.

#### NOTE

The WAC "Code of ethics for indigenous peoples" and the "Vermillion Accord" be followed in the case of research and that research should not be conducted without the prior consent of peoples and that they be informed of the results of such research.

# World Archaeological Congress

## **First Code of Ethics**

Adopted by WAC Council in 1990 at WAC-2, Barquisimeto, Venezuela

Principles to Abide By:

Members agree that they have obligations to indigenous peoples and that they shall abide by the following principles:

1. To acknowledge the importance of indigenous cultural heritage, including sites, places, objects, artefacts, human remains, to the survival of indigenous cultures.
2. To acknowledge the importance of protecting indigenous cultural heritage to the well-being of indigenous peoples.
3. To acknowledge the special importance of indigenous ancestral human remains, and sites containing and/or associated with such remains, to indigenous peoples.
4. To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.
5. To acknowledge that the indigenous cultural heritage rightfully belongs to the indigenous descendants of that heritage.
6. To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting indigenous cultural heritage.
7. To establish equitable partnerships and relationships between Members and indigenous peoples whose cultural heritage is being investigated.
8. To seek, whenever possible, representation of indigenous peoples in agencies funding or authorising research to be certain their view is considered as critically important in setting research standards, questions, priorities and goals.

Rules to Adhere to:

Members agree that they will adhere to the following rules prior to, during and after their investigations:

1. Prior to conducting any investigation and/or examination, Members shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation.
2. Members shall negotiate with and obtain the informed consent of representatives authorized by the indigenous peoples whose cultural heritage is the subject of investigation.
3. Members shall ensure that the authorised representatives of the indigenous peoples whose culture is being investigated are kept informed during all stages of the investigation.
4. Members shall ensure that the results of their work are presented with deference and respect to the identified indigenous peoples.

5. Members shall not interfere with and/or remove human remains of indigenous peoples without the express consent of those concerned.

6. Members shall not interfere with and/or remove artefacts or objects of special cultural significance, as defined by associated indigenous peoples, without their express consent.

7. Members shall recognise their obligation to employ and/or train indigenous peoples in proper techniques as part of their projects, and utilise indigenous peoples to monitor the projects.

The new Code should not be taken in isolation; it was seen by Council as following on from WAC's adoption of the Vermillion Accord passed in 1989 at the South Dakota Inter-Congress.

## World Archaeological Congress

### **The Tamaki Makau-rau Accord on the Display of Human Remains and Sacred**

#### **Objects**

Proposed in November, 2005 at WAC Inter-Congress, Auckland, New Zealand. Adopted by WAC Council in January, 2006, WAC Inter-Congress, Osaka, Japan

In recognition of the principles adopted by the Vermillion Accord, the display of human remains and sacred objects is recognised as a sensitive issue. Human remains include any organic remains and associated material. Sacred objects are those that are of special significance to a community. Display means the presentation in any media or form of human remains and sacred objects, whether on a single occasion or on an ongoing basis, including conference presentations or publications. Community may include, but is not limited to, ethnic, racial, religious, traditional or Indigenous groups of people.

WAC reiterates its commitment to scientific principles governing the study of the human past. We agree that the display of human remains or sacred objects may serve to illuminate our common humanity. As archaeologists, we believe that good science is guided by ethical principles and that our work must involve consultation and collaboration with communities. The members of the WAC council agree to assist with making contacts within the affected communities.

Any person(s) or organisation considering displaying such material or already doing so should take account of the following principles:

1. Permission should be obtained from the affected community or communities.
2. Should permission be refused that decision is final and should be respected.
3. Should permission be granted, any conditions to which that permission is subject should be complied with in full.
4. All display should be culturally appropriate.
5. Permission can be withdrawn or amended at any stage and such decisions should be respected.
6. Regular consultation with the affected community should ensure that the display remains culturally appropriate.

## World Archaeological Congress

### **The Vermillion Accord on Human Remains**

Adopted in 1989 at WAC Inter-Congress, South Dakota, USA.

1. Respect for the mortal remains of the dead shall be accorded to all, irrespective of origin, race, religion, nationality, custom and tradition.
2. Respect for the wishes of the dead concerning disposition shall be accorded whenever possible, reasonable and lawful, when they are known or can be reasonably inferred.
3. Respect for the wishes of the local community and of relatives or guardians of the dead shall be accorded whenever possible, reasonable and lawful.
4. Respect for the scientific research value of skeletal, mummified and other human remains (including fossil hominids) shall be accorded when such value is demonstrated to exist.
5. Agreement on the disposition of fossil, skeletal, mummified and other remains shall be reached by negotiation on the basis of mutual respect for the legitimate concerns of communities for the proper disposition of their ancestors, as well as the legitimate concerns of science and education.
6. The express recognition that the concerns of various ethnic groups, as well as those of science are legitimate and to be respected, will permit acceptable agreements to be reached and honoured.

# World Archaeological Congress

## The WAC Dead Sea Accord

### On the Protection of Cultural Property in the Event of Armed Conflict

#### Preamble:

The World Archaeological Congress expresses its concern for the damage and destruction caused by armed conflict. In adopting this Accord, the Congress acknowledges the unquestionable priority of human life but asserts that the expression and preservation of culture, both tangible and intangible, are basic human rights. This Accord reflects the particular expertise, competencies and focus of the scholarly, professional and avocational lives of the WAC membership. The Congress adopts this Accord while recognizing the pressing need for both universal acceptance of the existing international legal provisions for the protection of cultural property during armed conflict and improvements in that international legal and treaty regime.

*Whereas:* Cultural heritage informs our many identities, reflects our distinct histories and experiences and creates shared bonds to a common past, standing as a tangible reminder of the millennia of human experience. Cultural heritage can play an integral role in post-conflict reconciliation and its preservation may promote such reconciliation. The destruction of cultural heritage therefore presents humanitarian, preservation, social, and economic concerns, elevating the need to address the protection of the world's cultural fabric.

*Whereas:* As a community of scholars, heritage professionals, and affected groups including in particular descendant communities, archaeologists, anthropologists and other cultural heritage specialists, WAC's area of primary scholarly and professional expertise involves the study of human cultures and interactions as embodied in the physical remains of the past and the relationship of humans to those remains.

*Whereas:* In numerous conflicts, cultural heritage has been damaged and destroyed, WAC expresses its serious concern at the ongoing disregard by States and other parties involved in armed conflicts for the preservation of cultural heritage, the instruments of international humanitarian law, and accompanying principles, which have the goal of protecting the human rights to culture and cultural heritage.

*Whereas:* WAC believes that the intentional destruction of cultural property – constituting a basic tangible aspect of cultural heritage and identity – is increasingly becoming a central element in armed conflicts, and the elimination of the cultural remains (including sites, historic structures, religious centers, and repositories of movable cultural property) of whole regions has become an instrument of warfare and ethnic cleansing, which may be considered a crime under international humanitarian law.

WAC adopts the following Accord:

1. WAC calls on all States to ratify the instruments of international humanitarian law that protect cultural heritage, above all the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague 1954) and its two Protocols (1954 and 1999), as well as the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris 1970); to implement them swiftly and efficiently into national legislation and in accord with their spirit and overarching goal to preserve cultural heritage, and to observe and enforce them. WAC further

notes that the principle of cultural property protection in the event of armed conflict is also embedded in the First and Second Additional Protocols (1977) to the Geneva Conventions (1949).

2. WAC calls on States and non-state actors involved in armed conflict to observe the portions of the Hague Convention applicable to them and the broader principles of customary international law requiring the safeguarding of and respect for their own cultural heritage and that of others, and to refrain from negligently or intentionally destroying or damaging cultural heritage during armed conflict.

3. WAC reminds States, non-state actors and all individuals involved in armed conflict that the intentional and unexcused destruction of cultural heritage is a violation of international humanitarian law and has served as a basis for criminal tribunal prosecutions following both World War II and the Balkan Wars; the unexcused destruction of cultural heritage during armed conflict will continue to serve as a basis for criminal prosecution.

4. WAC calls on States deploying military forces, private security companies, militias or other contractors in armed conflict to take responsibility for ensuring that such forces, entities, companies and individuals observe the principles of international law in general and the specific principles of international law concerning cultural property protection.

5. WAC calls on all nations, the United Nations and international regional organizations under whose auspices national, multi-national or private forces may be deployed, including peacekeeping operations, to incorporate the principles of cultural property protection in the authorization of any forces deployed under their mandate or authority; to ensure that cultural property protection is integrated into all Rules of Engagement of such forces; to incorporate cultural property protection into all pre-conflict, conflict and post-conflict stabilization planning; to require pre-deployment training in cultural property protection of such forces in general, and of their officers in particular; and to create and maintain the position of expert/liaison officers for cultural property protection in such forces.

6. Considering Article 9 of the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, WAC calls on all States and non-state actors, as well as its membership, to refrain from archaeological excavation in occupied territory, save where this is strictly required to safeguard, record or preserve cultural heritage, and to refrain from any change to or use of cultural heritage which is intended to conceal or destroy cultural, historical or scientific evidence.

7. WAC calls on all nations and actors to respect the pluralistic religious and cultural heritage of any territory under their control and, in particular, to preserve historic structures, religious buildings and other forms of cultural heritage of all groups within those territories.

8. Considering the First Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict and Article 11 of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, WAC calls on all nations to prohibit the import of cultural objects illegally removed from areas subject to armed conflict and military occupation. WAC calls on the United Nations Security Council to explicitly prohibit trade in cultural materials illegally removed from all areas of conflict and occupation (as it did during the 2003 Gulf War).

10. WAC calls on all States to continue and all States that suspended their funding to resume their funding of UNESCO, which constitutes the basic requirement for the fruitful and peaceful work of UNESCO in general and its cultural heritage work in particular.

11. WAC calls on all Parties to the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict to meet their obligation to contribute to the Fund for the Protection of Cultural Property in the Event of Armed Conflict established in Article 29 of the Second Protocol.

12. WAC calls on all scholars and heritage professionals, in particular its members and other educators, to become familiar with the instruments of international law that protect cultural heritage; to consider them in their scholarly and educational work; where appropriate, to promote as well as to critique them within their communities, with other stakeholders, and with the governmental authorities in their home countries, and to use and refer to them responsibly.

13. WAC invites all scholars and heritage professionals, in particular its members, to become involved in work fostering cultural heritage protection whenever and wherever feasible and appropriate, as well as through the Blue Shield and Blue Shield national committees, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the International Council on Monuments and Sites (ICOMOS), the International Council of Museums (ICOM), International Union for the Conservation of Nature (IUCN), UNESCO, and others as appropriate.

The work on this Accord started as a consequence of discussions at the WAC-6 (June 29-July 4, 2008, Dublin, Ireland). Focused discussions on the topic of this Accord took place at the WAC-IC Vienna (April 6-10, 2010, Vienna, Austria). A draft of this Accord was originally proposed at WAC-7 (January 13-18, 2013, Dead Sea, Jordan); the final text was produced at the WAC-IC Rome (May 21, 2014, Rome, Italy). The initiators thank all colleagues who contributed to this Accord by submitting written statements or contributing during the discussion in the past seven years.

Patty Gerstenblith (Chicago) and Friedrich Schipper (Vienna).

Archaeological Ethics, Video-Games, and Digital Archaeology:

A Qualitative Study on Impacts and Intersections

Volume 3 of 4: Appendix D, E, F

Laura Meghan Dennis

PhD

University of York

Archaeology

April 2019

# Volume 3: Table of Contents

Appendix D.....	598
Appendix E.....	838
Appendix F.....	842

## APPENDIX D: NVIVO CODED ETHICAL CODES

## Thematic Unit: Behavioral Standards

### Academic Standards

Files\\American School of Oriental Research - § 1 reference coded [ 0.06% Coverage]

Reference 1 - 0.06% Coverage

academic standards

Files\\Archaeological Institute of America - § 1 reference coded [ 4.21% Coverage]

Reference 1 - 4.21% Coverage

archaeological data recovered in authorized projects should be made available for scholarly study and the results shared for the benefit of the public

Files\\Archaeological Society of Virginia - § 4 references coded [ 9.56% Coverage]

Reference 1 - 2.40% Coverage

avoid statements which tend to encourage others to engage in unethical or illegal activity of an archeological nature.

Reference 2 - 2.95% Coverage

engage in any illegal/unethical conduct related to archeological matters, or knowingly permit the use of his/her name in support of such conduct.

Reference 3 - 2.76% Coverage

render a professional opinion, public report, or give legal testimony on any archeological questions for which he/she has no expertise.

Reference 4 - 1.45% Coverage

stay informed about developments in his/her fields of specialization.

Files\\Canadian Archaeological Association - § 2 references coded [ 3.55% Coverage]

Reference 1 - 2.64% Coverage

Canadian archaeologists conduct their activities according to the principles of scholarly practice and recognize the interests of groups affected by their research.

Reference 2 - 0.91% Coverage

keep abreast of developments in their specializations;

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.74% Coverage]

Reference 1 - 0.74% Coverage

to promote by discussion and action the solution of practical and academic problems of archaeology on the island of Ireland;

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 7.07% Coverage]

Reference 1 - 7.07% Coverage

We encourage academics and educators to conduct their work with an awareness of ethical issues;

Files\\australian association of consulting archaeologists - § 2 references coded [ 3.76% Coverage]

Reference 1 - 1.71% Coverage

2.2 A member shall not recommend or take part in any research for which she/he is not qualified.

Reference 2 - 2.05% Coverage

5.2 A member shall avoid discrediting the profession by knowingly undertaking work beyond her/his competence.

Files\\council of virginia archaeologists - § 1 reference coded [ 0.51% Coverage]

Reference 1 - 0.51% Coverage

examine all relevant work done previously;

## Best Practices

Files\\Archaeological Institute of America - § 1 reference coded [ 4.28% Coverage]

Reference 1 - 4.28% Coverage

Seek to ensure that the exploration of archaeological sites is conducted according to best practices under the direct supervision of trained personnel;

Files\\Archaeological Society of Virginia - § 1 reference coded [ 3.40% Coverage]

Reference 1 - 3.40% Coverage

When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.

Files\\Australian Archaeological Association - § 2 references coded [ 18.00% Coverage]

Reference 1 - 11.88% Coverage

Members recognise that there are many interests in cultural heritage, but they specifically acknowledge the rights and interests of Indigenous peoples. AAA endorses and directs members to the current guidelines for ethical research with Indigenous parties published by the Australian Institute of Aboriginal and Torres Strait Islander Studies (<http://www.aiatsis.gov.au/research/ethics/GERAIS.html>).

Reference 2 - 6.13% Coverage

Members will endeavour to ensure that archaeological sites and materials which they investigate are managed in a manner which conserves the archaeological and cultural heritage values of the sites and materials.

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.87% Coverage]

Reference 1 - 2.87% Coverage

To negotiate and respect protocols, developed in consultation with Aboriginal communities, relating to the conduct of archaeological activities dealing with Aboriginal culture.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.36% Coverage]

Reference 1 - 2.36% Coverage

In carrying out such projects, archaeologists will wherever possible, and in accordance with any contractual obligations that they may have entered into, carry out evaluations of the ecological and social implications of their work for local communities.

Files\ICOMOS - § 2 references coded [ 0.56% Coverage]

Reference 1 - 0.17% Coverage

ICOMOS members are objective, rigorous and scientific in their methods.

Reference 2 - 0.39% Coverage

ICOMOS members ensure that their decisions on cultural heritage conservation are based on sufficient knowledge and research and on current standards for good practice.

Files\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.94% Coverage]

Reference 1 - 0.94% Coverage

A member shall ensure a professional standard of reporting of all archaeological information gathered as part of any archaeological commission or project.

Files\australian association of consulting archaeologists - § 1 reference coded [ 1.92% Coverage]

Reference 1 - 1.92% Coverage

8.1 A member shall not knowingly misrepresent the needs, problems or possible consequences of a project.

Files\cifa - § 6 references coded [ 4.66% Coverage]

Reference 1 - 0.55% Coverage

He or she should ensure in all cases that adequate support, whether of advice, personnel or facilities, has been arranged for any historic environment project in which he/she may become involved

Reference 2 - 0.68% Coverage

A member shall ensure, as far as is reasonably practical, that all work for which he/she is directly or indirectly responsible by virtue of his/her position in the organisation undertaking the work, is carried out in accordance with this Code.

Reference 3 - 0.66% Coverage

A member may find himself/herself in an ethical dilemma where he/she is confronted by competing loyalties, responsibilities or duties. In such circumstances a member shall act in accordance with the Principles of the Code of conduct.

Reference 4 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring

that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Reference 5 - 1.18% Coverage

In all

Chartered Institute for Archaeologists 5

Code of conduct Last updated 15-Dec-2014!

projects, whether prompted by pure research or the needs of rescue, consideration shall be given to the legitimate interests of other archaeologists; for example, the upper levels of a site should be conscientiously excavated and recorded, within the exigencies of the project, even if the main focus is on the underlying levels.

Reference 6 - 0.37% Coverage

A member shall ensure that the record resulting from his/her work is prepared in a comprehensible, readily usable and durable form.

Files\\council of virginia archaeologists - § 2 references coded [ 4.43% Coverage]

Reference 1 - 1.48% Coverage

an easily understandable system for identifying and recording provenience information shall be established and maintained

Reference 2 - 2.95% Coverage

the methods employed in data collection shall be fully and accurately described in a permanent record, and significant specimens, cultural and environmental features, and where appropriate, documentary data, shall be fully and accurately recorded;

Files\\nautical archaeology society - § 2 references coded [ 3.60% Coverage]

Reference 1 - 2.18% Coverage

Supports all activities that further the recording, preservation and responsible management of the cultural heritage.

Reference 2 - 1.42% Coverage

adopt best international practice in its dealings with the cultural heritage;

Files\\register of professional archaeologists - § 3 references coded [ 4.90% Coverage]

Reference 1 - 1.59% Coverage

ensure the availability of adequate and competent staff and support facilities to carry the project to completion, and of adequate curatorial facilities for specimens and records;

Reference 2 - 1.25% Coverage

All records should be intelligible to other archaeologists. If terms lacking commonly held referents are used, they should be clearly defined.

Reference 3 - 2.07% Coverage

Insofar as possible, the interests of other researchers should be considered. For example, upper levels of a site should be scientifically excavated and recorded whenever feasible, even if the focus of the project is on underlying levels.

Files\\society for american archaeology - § 1 reference coded [ 1.58% Coverage]

Reference 1 - 1.58% Coverage

explain and promote the use of archaeological methods and techniques in understanding human behavior and culture

## Citation or Authorial Credit

Files\\American School of Oriental Research - § 1 reference coded [ 0.56% Coverage]

Reference 1 - 0.56% Coverage

acknowledge others' material contributions and intellectual products with citation of the source or other appropriate courtesy, such as listing of team members or authorial credit;

Files\\Archaeological Society of Virginia - § 2 references coded [ 2.35% Coverage]

Reference 1 - 1.40% Coverage

appropriately credit the work of others when used in his/her own work.

Reference 2 - 0.95% Coverage

plagiarize any oral or written communication.

Files\\Canadian Archaeological Association - § 1 reference coded [ 0.78% Coverage]

Reference 1 - 0.78% Coverage

exercise the right to defend our own scholarship;

Files\\European Association of Archaeologists - § 2 references coded [ 6.07% Coverage]

Reference 1 - 4.86% Coverage

Archaeologists will have prior rights of publication in respect of projects for which they are responsible for a reasonable period, not exceeding ten years. During this period they will make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students, provided that these do not conflict with the primary right of publication. When the ten-year period has expired, the records should be freely available for analysis and publication by others.

Reference 2 - 1.21% Coverage

Written permission must be obtained for the use of original material and acknowledgement to the source included in any publication.

Files\\ICOMOS - § 1 reference coded [ 0.48% Coverage]

Reference 1 - 0.48% Coverage

ICOMOS members respect and recognise the intellectual work of others. They must quote, reference and publish in an accurate and faithful way the intellectual, material and practical contributions of others.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.18% Coverage]

Reference 1 - 1.18% Coverage

A member shall abide by copyright legislation; in particular a member must obtain written permission for the use of all original material, and acknowledge the source in any subsequent publication.

Files\\australian association of consulting archaeologists - § 2 references coded [ 7.91% Coverage]

Reference 1 - 3.46% Coverage

5.7 A member must state clearly the evidence on which the report is based, to what extent it is a matter of personal observation and the qualifications and experience of any co-workers quoted.

Reference 2 - 4.45% Coverage

11.1 A member shall give due credit for work done by others (including subordinates) as consultants and/or researchers, and acknowledge ideas and methods originating from other persons unless such contributions have become generally known.

Files\\cifa - § 3 references coded [ 2.62% Coverage]

Reference 1 - 0.36% Coverage

A member shall give appropriate credit for work done by others, and shall not commit plagiarism in oral or written communication,

Reference 2 - 1.01% Coverage

A member shall honour requests from colleagues or students for information on the results of research or projects if consistent with his/her prior rights to publication and with his/her other archaeological responsibilities. Archaeologists receiving such information shall observe such prior rights, remembering that laws of copyright may also apply.

Reference 3 - 1.25% Coverage

A member is responsible for the analysis and publication of data derived from projects under his/her control. While the member exercises this responsibility he/she shall enjoy consequent rights of primacy. However, failure to prepare or publish the results within 10 years of completion of the fieldwork shall be construed as a waiver of such rights, unless such failure can reasonably be attributed to circumstances beyond the member's control

Files\\council of virginia archaeologists - § 2 references coded [ 1.10% Coverage]

Reference 1 - 0.55% Coverage

give appropriate credit for work done by others

Reference 2 - 0.55% Coverage

plagiarize any oral or written communication;

Files\\nautical archaeology society - § 1 reference coded [ 3.65% Coverage]

Reference 1 - 3.65% Coverage

Will recognise and uphold the copyright and other intellectual property rights of other researchers and where legitimate use is made of the work of other parties this will be appropriately acknowledged.

Files\\ontario archaeological society - § 1 reference coded [ 3.13% Coverage]

Reference 1 - 3.13% Coverage

Reporting information gathered by others without citation is also deemed unethical.

Files\\register of professional archaeologists - § 3 references coded [ 2.76% Coverage]

Reference 1 - 0.39% Coverage

give appropriate credit for work done by others;

Reference 2 - 0.44% Coverage

commit plagiarism in oral or written communication;

Reference 3 - 1.93% Coverage

Requests from qualified colleagues for information on research results directly should be honored, if consistent with the researcher's prior rights to publication and with her/his other professional responsibilities.

Files\\society for american archaeology - § 1 reference coded [ 3.85% Coverage]

Reference 1 - 3.85% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Files\\society of africanist archaeologists - § 1 reference coded [ 2.31% Coverage]

Reference 1 - 2.31% Coverage

The free flow of archaeological information is a key element in furthering understanding of the past. This is jeopardised when information is misused, through failure to give appropriate credit for work done by others or outright plagiarism of oral or written communications.

## Collegiality

Files\\American School of Oriental Research - § 1 reference coded [ 0.17% Coverage]

Reference 1 - 0.17% Coverage

inform colleagues of their role in the overall project;

Files\\Archaeological Society of Virginia - § 3 references coded [ 6.23% Coverage]

Reference 1 - 2.40% Coverage

communicate and cooperate with professional and amateur colleagues working in the same or related fields of research.

Reference 2 - 2.28% Coverage

falsely or maliciously injure the reputation of his/her colleagues, amateurs, or professional archeologists.

Reference 3 - 1.55% Coverage

refuse any reasonable request from a qualified colleague for research data.

Files\\Australian Archaeological Association - § 1 reference coded [ 1.69% Coverage]

Reference 1 - 1.69% Coverage

4.1 Members will treat each other in a professional manner.

Files\\ICOMOS - § 4 references coded [ 1.59% Coverage]

Reference 1 - 0.52% Coverage

ICOMOS members acknowledge that cultural heritage conservation work requires an interdisciplinary approach and promote cooperation with multi-disciplinary teams of professionals, decision makers and all stakeholders.

Reference 2 - 0.55% Coverage

ICOMOS members make every effort to ensure that important decisions on projects for the conservation of cultural heritage are not taken solely by the author of the project but are the result of a collective and interdisciplinary reflection.

Reference 3 - 0.18% Coverage

ICOMOS members are collegial, loyal and considerate towards other members.

Reference 4 - 0.35% Coverage

COMOS members foster the exchange of knowledge through sharing of information and experience within ICOMOS, in particular at the international level.

Files\\Institute of Archaeologists of Ireland - § 4 references coded [ 3.82% Coverage]

Reference 1 - 0.95% Coverage

to promote contact, collaboration and co-operation between professional archaeologists on the island of Ireland and the organisations to which they belong;

Reference 2 - 0.81% Coverage

to establish contact with similar organisations of professional archaeologists, whether national or international in form or scope;

Reference 3 - 0.63% Coverage

A member will regard any given research as the intellectual property of the member(s) responsible for it.

Reference 4 - 1.42% Coverage

A member shall respect the rights of fellow members to express their opinion, in particular where a member has based such an opinion on the first-hand inspection of the physical evidence or the consideration of the full evidence available.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 4.45% Coverage]

Reference 1 - 4.45% Coverage

We foster dialogue and decision-making through consensus;

Files\\australian association of consulting archaeologists - § 8 references coded [ 27.12% Coverage]

Reference 1 - 3.95% Coverage

Members agree that as archaeologists we have certain responsibilities to the public, our employers and clients and our colleagues, and undertake to abide by the Code of Ethics as set out below to the best of our ability.

Reference 2 - 2.66% Coverage

5.3 A member shall respect the professional interests of colleagues as far as is ethical in terms of the interests of the public and the discipline.

Reference 3 - 2.42% Coverage

5.4 Where a member has been asked for a second opinion, she/he shall advise the first archaeologist that she/he has been so requested.

Reference 4 - 3.78% Coverage

5.5 A member shall not refuse a reasonable request from a qualified colleague for research data and shall endeavour to pass on relevant information to interested colleagues and appropriate official bodies.

Reference 5 - 2.23% Coverage

5.6 The consultant should not knowingly compete with another for employment to the detriment of professional standards.

Reference 6 - 2.77% Coverage

8.2 A member shall not attempt to discredit the competence or integrity of a colleague unless she/he considers it is professional or public duty to do so.

Reference 7 - 4.86% Coverage

10.1 A member shall give less qualified co-workers on a project every reasonable opportunity to gain skills and experience and shall negotiate adequate and appropriate remuneration for such work with regard to the skills of the co-worker and requirements of the job.

Reference 8 - 4.45% Coverage

11.1 A member shall give due credit for work done by others (including subordinates) as consultants and/or researchers, and acknowledge ideas and methods originating from other persons unless such contributions have become generally known.

Files\\cifa - § 9 references coded [ 7.95% Coverage]

Reference 1 - 0.29% Coverage

shall not enter into conduct that might unjustifiably injure the reputation of another archaeologist.

Reference 2 - 0.71% Coverage

A member shall abstain from, and shall not sanction in others, conduct involving dishonesty, fraud, deceit or misrepresentation in archaeological matters, nor knowingly permit the use of his/her name in support of activities involving such conduct.

Reference 3 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the

profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Reference 4 - 1.18% Coverage

In all

Chartered Institute for Archaeologists 5

Code of conduct Last updated 15-Dec-2014!

projects, whether prompted by pure research or the needs of rescue, consideration shall be given to the legitimate interests of other archaeologists; for example, the upper levels of a site should be conscientiously excavated and recorded, within the exigencies of the project, even if the main focus is on the underlying levels.

Reference 5 - 0.65% Coverage

A member shall seek to determine whether a project he/she undertakes is likely detrimentally to affect research work or projects of other archaeologists. If there is such a likelihood, he/she shall attempt to minimise such effects.

Reference 6 - 0.82% Coverage

A member shall communicate and cooperate with colleagues having common archaeological interests and give due respect to colleagues' interests in, and rights to information about sites, areas, collections or data where there is a shared field of concern, whether active or potentially so.

Reference 7 - 1.01% Coverage

A member shall honour requests from colleagues or students for information on the results of research or projects if consistent with his/her prior rights to publication and with his/her other archaeological responsibilities. Archaeologists receiving such information shall observe such prior rights, remembering that laws of copyright may also apply.

Reference 8 - 1.00% Coverage

A member, in the event of his/her failure to prepare or publish the results within 10 years of completion of the fieldwork and in the absence of countervailing circumstances, or in the event of his/her determining not to publish the results, shall if requested make data concerning the project available to other archaeologists for analysis and publication.

Reference 9 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the

site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

Files\\council of virginia archaeologists - § 5 references coded [ 7.94% Coverage]

Reference 1 - 2.61% Coverage

communicate, cooperate with, and give due respect to other professional or avocational archaeologists who have interests in, and rights to, information about sites, areas, collections, or other archaeological matters;

Reference 2 - 1.17% Coverage

alself or maliciously attempt to injure the reputation of a professional or avocational colleague;

Reference 3 - 0.90% Coverage

refuse any reasonable request from a qualified colleague for research data.

Reference 4 - 2.31% Coverage

accept compensation or anything of value for recommending the employment of another archaeologist or other person, unless such compensation is fully disclosed to the potential employer or client

Reference 5 - 0.95% Coverage

ensure that the project does not interfere with the projects of other researchers

Files\\nautical archaeology society - § 2 references coded [ 6.13% Coverage]

Reference 1 - 2.31% Coverage

Recognises that site owners and other interested parties must be treated with respect and in accordance with the prevailing law.

Reference 2 - 3.82% Coverage

Recognises that bona fide requests for information concerning research should not be refused provided that the request is consistent with prior rights of publication and other archaeological responsibilities

Files\\ontario archaeological society - § 2 references coded [ 9.83% Coverage]

Reference 1 - 4.04% Coverage

We view altering artifacts, records and/or falsifying reports prepared by others as unacceptable behaviour.

Reference 2 - 5.80% Coverage

We believe that differing hypotheses must be freely proposed and tested, and that we will contribute to collective knowledge through constructive criticism.

Files\plains anthropological society - § 1 reference coded [ 2.19% Coverage]

Reference 1 - 2.19% Coverage

Anthropologists have ethical obligations to the people, species and materials they study and to the people with whom they work. Members of the Society agree to carry out their research with an awareness of the purpose, potential impacts, and sources of funding, and a respect for colleagues, those studied, those providing information, and all other relevant parties potentially affected by their work.

Files\register of professional archaeologists - § 7 references coded [ 8.75% Coverage]

Reference 1 - 0.71% Coverage

communicate and cooperate with colleagues having common professional interests;

Reference 2 - 1.58% Coverage

show due respect to colleagues' interests in, and rights to, information about sites, areas, collections, or data where there is a mutual active or potentially active research concern;

Reference 3 - 0.73% Coverage

do not falsely or maliciously attempt to injure the reputation of another archaeologist;

Reference 4 - 0.64% Coverage

do not refuse a reasonable request from a qualified colleague for research data;

Reference 5 - 1.52% Coverage

do not recommend to employers or clients the employment of other archaeologists or other expert consultants upon encountering archaeological problems beyond her/his own competence;

Reference 6 - 1.64% Coverage

do not determine whether the project is likely to interfere with the program or projects of other scholars and, if there is such a likelihood, initiate negotiations to minimize such interference.

Reference 7 - 1.93% Coverage

do not refuse requests from qualified colleagues for information on research results directly should be honored, if consistent with the researcher's prior rights to publication and with her/his other professional responsibilities.

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.26% Coverage]

Reference 1 - 0.26% Coverage

The Officers, Board and all other members involved in the discharge of the Society's programs and activities shall endeavour to make each member's involvement in the Society as enjoyable and intellectually rewarding as possible, and to ensure that each member is given full opportunity to actively participate in the Society's affairs and activities, as their interest and abilities dictate.

Files\\society for american archaeology - § 3 references coded [ 10.72% Coverage]

Reference 1 - 3.05% Coverage

Archaeologists should reach out to, and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record.

Reference 2 - 2.15% Coverage

Archaeologists who are unable to undertake public education and outreach directly should encourage and support the efforts of others in these activities.

Reference 3 - 5.51% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records, and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\society for historical archaeology - § 1 reference coded [ 3.87% Coverage]

Reference 1 - 3.87% Coverage

Historical archaeologists have a duty to disseminate research results to scholars in an accessible, honest and timely manner.

Files\\society of africanist archaeologists - § 3 references coded [ 5.77% Coverage]

Reference 1 - 1.10% Coverage

supporting and being accessible to archaeological and other heritage organisations, both within Africa and beyond the continent

Reference 2 - 2.36% Coverage

Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.

Reference 3 - 2.31% Coverage

The free flow of archaeological information is a key element in furthering understanding of the past. This is jeopardised when information is misused, through failure to give appropriate credit for work done by others or outright plagiarism of oral or written communications.

Files\\texas archaeological society - § 1 reference coded [ 20.17% Coverage]

Reference 1 - 20.17% Coverage

f a complaint is filed alleging a violation under Section 1 above, it shall be processed in accordance with the Ethics Committee Guidelines for Disposition of Complaints and referred to the Board of Directors for final action.

Files\\world archaeological congress - § 2 references coded [ 10.99% Coverage]

Reference 1 - 4.88% Coverage

To establish equitable partnerships and relationships between Members and indigenous peoples whose cultural heritage is being investigated.

Reference 2 - 6.11% Coverage

Members shall not interfere with and/or remove artefacts or objects of special cultural significance, as defined by associated indigenous peoples, without their express consent.

## Conflict of Interest

Files\ICOMOS - § 3 references coded [ 1.77% Coverage]

Reference 1 - 0.78% Coverage

COMOS members must avoid, or as appropriate properly disclose, any real or apparent conflict of interest that could compromise the independent, impartial and objective nature of their work. ICOMOS Members and Committees must not accept or offer gifts, largesse or other inducements that could affect or be seen to affect their independence.

Reference 2 - 0.63% Coverage

ICOMOS members must avoid being judges in their own cause: when they are involved in work concerning a specific site and also participating in advisory or decision-making bodies of local or national authorities, they must not take part in any decisions relating to that site.

Reference 3 - 0.36% Coverage

ICOMOS members must not use their position within ICOMOS, or confidential information obtained through their work for ICOMOS, for their personal advantage.

## Discrimination

Files\\American School of Oriental Research - § 2 references coded [ 0.98% Coverage]

Reference 1 - 0.48% Coverage

refuse to practice discrimination based on categories such as gender, religion, age, race, disability, and sexual orientation in assembling a research team

Reference 2 - 0.50% Coverage

take all necessary steps to minimize personal risks and hazards to co-workers, the public, and the environment; including, but not limited to, avoiding harassment

Files\\European Association of Archaeologists - § 1 reference coded [ 1.54% Coverage]

Reference 1 - 1.54% Coverage

In recruiting staff for projects, archaeologists shall not practise any form of discrimination based on sex, religion, age, race, disability, or sexual orientation.

Files\\ICOMOS - § 1 reference coded [ 0.29% Coverage]

Reference 1 - 0.29% Coverage

ICOMOS members conduct all their activities in an open, upright, tolerant, independent, impartial and accountable manner.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 2.71% Coverage]

Reference 1 - 2.71% Coverage

We respect and celebrate diversity;

Files\\cifa - § 1 reference coded [ 0.53% Coverage]

Reference 1 - 0.53% Coverage

A member shall give due regard to the requirements of legislation relating to employment discrimination on grounds of race, sex, age, disability, sexual orientation or religious belief.

Files\\society for historical archaeology - § 2 references coded [ 20.30% Coverage]

Reference 1 - 9.52% Coverage

Historical archaeologists have a duty to respect the individual and collective rights of others and to not discriminate on the basis of age, race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, marital status, place of birth and/or physical disabilities.

Reference 2 - 10.78% Coverage

Structural and institutional racism, male privilege and gender bias, white privilege, and inequitable treatment of others are prevalent and persistent issues in modern culture. Historical archaeologists have an obligation to treat everyone with dignity and respect and to adhere to zero tolerance against all forms of discrimination and harassment.

Files\\society of africanist archaeologists - § 3 references coded [ 4.53% Coverage]

Reference 1 - 0.87% Coverage

avoid any form of discrimination based on sex, religion, age, race, disability, or sexual orientation.

Reference 2 - 2.38% Coverage

SAfA recognizes the valuable contribution its diverse membership makes to the Society. SAfA is therefore committed to providing a forum in which all members can participate without fear of sexual harassment and has a zero tolerance policy towards sexual harassment in any of its forms.

Reference 3 - 1.28% Coverage

SAfA's Sexual Harassment Policy provides definitions and procedures concerning harassment for the Society and is published on the Society's web site.

## Diversity

Files\ICOMOS - § 1 reference coded [ 0.16% Coverage]

Reference 1 - 0.16% Coverage

ICOMOS members are respectful of cultural and linguistic diversity.

## Education

Files\\American School of Oriental Research - § 3 references coded [ 1.35% Coverage]

Reference 1 - 0.48% Coverage

by offering educational opportunities in Near Eastern history and archaeology to undergraduates and graduates in North American colleges and universities,

Reference 2 - 0.31% Coverage

Training to the highest standards of professional expertise, and education for future generations;

Reference 3 - 0.56% Coverage

educate diverse publics regarding historical and archaeological interpretations of the past and the methods used in archaeology and history to understand human behavior and culture;

Files\\Archaeological Society of Virginia - § 1 reference coded [ 3.99% Coverage]

Reference 1 - 3.99% Coverage

Researchers should also recognize their larger mission of educate the public at large through archeologically responsible means, such as media public displays, and other educational activities.

Files\\Canadian Archaeological Association - § 4 references coded [ 6.31% Coverage]

Reference 1 - 1.05% Coverage

promote archaeology through education in the K-12 school systems;

Reference 2 - 2.77% Coverage

To encourage partnerships with Aboriginal communities in archaeological research, management and education, based on respect and mutual sharing of knowledge and expertise.

Reference 3 - 1.18% Coverage

To support formal training programs in archaeology for Aboriginal people.

Reference 4 - 1.29% Coverage

To support the recruitment of Aboriginal people as professional archaeologists.

Files\ICOMOS - § 1 reference coded [ 0.22% Coverage]

Reference 1 - 0.22% Coverage

ICOMOS members maintain, refine and update their knowledge on cultural heritage conservation.

Files\The British Institute for the Study of Iraq - § 1 reference coded [ 9.96% Coverage]

Reference 1 - 9.96% Coverage

We support and collaborate with individuals and organisations who strive to contribute to research and public education about Iraq;

Files\cifa - § 3 references coded [ 1.97% Coverage]

Reference 1 - 0.52% Coverage

A member shall have regard to his/her skills, proficiencies and capabilities and to the maintenance and enhancement of these through appropriate training and learning experiences.

Reference 2 - 1.00% Coverage

Where results are felt to be substantial contributions to knowledge or to the advancement of theory, method or technique, they shall be communicated as soon as reasonably possible to colleagues and others by means of letters, lectures, reports to meetings or interim publications, especially where full publication is likely to be significantly delayed.

Reference 3 - 0.46% Coverage

A member shall give due regard and appropriate support to the training and development of employees, colleagues or helpers to enable them to execute their duties.

Files\council of virginia archaeologists - § 1 reference coded [ 4.31% Coverage]

Reference 1 - 4.31% Coverage

The results of an archaeological project shall be disseminated to appropriate and interested parties, including public agencies, within a reasonable amount of time following project completion. This includes not only sharing of research results with professional colleagues, but also the education of the public through the media, displays and other activities.

Files\nautical archaeology society - § 2 references coded [ 5.43% Coverage]

Reference 1 - 2.99% Coverage

Recognises that best endeavours should be made to encourage and educate others to take an interest in nautical archaeology and to develop their experience and skills.

Reference 2 - 2.44% Coverage

. Recognises the imperative to support activities that inform and educate a wider public about the aims and achievements of the Society.

Files\\plains anthropological society - § 3 references coded [ 4.54% Coverage]

Reference 1 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

Reference 2 - 1.07% Coverage

Anthropologists have a duty to be informed about ethical issues relating to their work, and should periodically receive training on cultural sensitivity, current research activities and ethics.

Reference 3 - 0.67% Coverage

Departments offering anthropology degrees should include and require ethical training in their courses of instruction.

Files\\register of professional archaeologists - § 1 reference coded [ 0.86% Coverage]

Reference 1 - 0.86% Coverage

stay informed and knowledgeable about developments in her/his field or fields of specialization;

Files\\society for american archaeology - § 2 references coded [ 3.74% Coverage]

Reference 1 - 1.58% Coverage

explain and promote the use of archaeological methods and techniques in understanding human behavior and culture

Reference 2 - 2.15% Coverage

Archaeologists who are unable to undertake public education and outreach directly should encourage and support the efforts of others in these activities.

Files\\society for historical archaeology - § 2 references coded [ 13.50% Coverage]

Reference 1 - 5.30% Coverage

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

Reference 2 - 8.20% Coverage

Historical archaeologists have a duty to encourage education about archaeology, strive to engage citizens in the research process and publicly disseminate the major findings of their research, to the extent compatible with resource protection and legal obligations.

Files\\society of africanist archaeologists - § 1 reference coded [ 0.52% Coverage]

Reference 1 - 0.52% Coverage

promoting public interest in, and knowledge of, Africa's past

Files\\world archaeological congress - § 1 reference coded [ 6.35% Coverage]

Reference 1 - 6.35% Coverage

Members shall recognise their obligation to employ and/or train indigenous peoples in proper techniques as part of their projects, and utilise indigenous peoples to monitor the projects.

## Fair Pay

Files\\European Association of Archaeologists - § 1 reference coded [ 1.04% Coverage]

Reference 1 - 1.04% Coverage

The management of all projects must respect national standards relating to conditions of employment and safety.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.01% Coverage]

Reference 1 - 1.01% Coverage

A member acting as an employer shall abide by all relevant employer law, and shall be scrupulous in arranging for the welfare and proper remuneration of the staff engaged.

Files\\australian association of consulting archaeologists - § 4 references coded [ 12.25% Coverage]

Reference 1 - 3.33% Coverage

4.1 A member shall offer appropriate remuneration for time, expertise, personal cost and inconvenience incurred in the giving of information, sought by a member of the association.

Reference 2 - 2.23% Coverage

5.6 The consultant should not knowingly compete with another for employment to the detriment of professional standards.

Reference 3 - 4.86% Coverage

10.1 A member shall give less qualified co-workers on a project every reasonable opportunity to gain skills and experience and shall negotiate adequate and appropriate remuneration for such work with regard to the skills of the co-worker and requirements of the job.

Reference 4 - 1.84% Coverage

17.1 The recommended fee scales of employees shall be regarded as a minimum and shall not be undercut.

Files\\cifA - § 2 references coded [ 1.47% Coverage]

Reference 1 - 0.88% Coverage

A member shall give due regard to the welfare of employees, colleagues and helpers in relation to terms and conditions of service. He or she shall give reasonable consideration to any ClfA recommendations on pay and conditions of employment, and should endeavor to meet or exceed the ClfA recommended salary minima.

Reference 2 - 0.59% Coverage

A member shall give reasonable consideration to cumulative service and proven experience of employees, colleagues or helpers when deciding rates of remuneration and other employment benefits, such as leave.

Files\plains anthropological society - § 1 reference coded [ 1.98% Coverage]

Reference 1 - 1.98% Coverage

Payment to interviewees is compensation for their help and time, but does not generally constitute a transfer of property: they are not selling their stories, information or history. When we work with tribal cultural specialists it is imperative that the specialist is made aware of what the information will be used for and how the information will be disseminated.

## Impartiality

Files\\Canadian Archaeological Association - § 1 reference coded [ 0.85% Coverage]

Reference 1 - 0.85% Coverage

allow the expression of alternative views of the past;

Files\\ICOMOS - § 4 references coded [ 1.86% Coverage]

Reference 1 - 0.17% Coverage

ICOMOS members are objective, rigorous and scientific in their methods.

Reference 2 - 0.29% Coverage

ICOMOS members conduct all their activities in an open, upright, tolerant, independent, impartial and accountable manner.

Reference 3 - 0.78% Coverage

ICOMOS members must avoid, or as appropriate properly disclose, any real or apparent conflict of interest that could compromise the independent, impartial and objective nature of their work. ICOMOS Members and Committees must not accept or offer gifts, largesse or other inducements that could affect or be seen to affect their independence.

Reference 4 - 0.63% Coverage

ICOMOS members must avoid being judges in their own cause: when they are involved in work concerning a specific site and also participating in advisory or decision-making bodies of local or national authorities, they must not take part in any decisions relating to that site.

Files\\Institute of Archaeologists of Ireland - § 6 references coded [ 4.30% Coverage]

Reference 1 - 0.49% Coverage

A member shall not use an office or position of trust to attract potential clients.

Reference 2 - 0.93% Coverage

A member shall not use their office or position to influence the granting of any form of statutory or other approval or assistance for a commission or project.

Reference 3 - 0.54% Coverage

A member shall declare any conflict of interest in any area of their professional practice.

Reference 4 - 1.46% Coverage

A member shall not engage in any business which could lead to a conflict of interest or be inconsistent with the proper discharge of his/her/their professional responsibilities and the maintenance of his/her/their professional independence.

Reference 5 - 0.49% Coverage

A member shall not distort professional advice or recommendations for any reason.

Reference 6 - 0.37% Coverage

A member shall tender advice both objectively and critically.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 15.37% Coverage]

Reference 1 - 15.37% Coverage

We are an apolitical, multi-ethnic, religiously neutral organisation, committed to non-discriminatory treatment of others in all aspects of our work. We operate in accordance with the Equality Act;

Files\\australian association of consulting archaeologists - § 1 reference coded [ 3.09% Coverage]

Reference 1 - 3.09% Coverage

12.1 A member shall avoid placing her/himself under any obligation to any person or organisation if doing so could affect her/his impartiality in professional matters.

Files\\cifa - § 2 references coded [ 2.01% Coverage]

Reference 1 - 0.54% Coverage

A member shall present archaeology and its results in a responsible manner and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters.

Reference 2 - 1.48% Coverage

A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project . While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

Files\\council of virginia archaeologists - § 1 reference coded [ 1.75% Coverage]

Reference 1 - 1.75% Coverage

avoid exaggerated, misleading, or unwarranted statements which might encourage others to engage in unethical or illegal archaeological activity.

Files\\new zealand archaeological association - § 1 reference coded [ 6.97% Coverage]

Reference 1 - 6.97% Coverage

Members have an obligation to the discipline of archaeology, and agree to undertake their investigations by acceptable archaeological techniques, and present the results of their work accurately, fully and fairly.

Files\\ontario archaeological society - § 1 reference coded [ 5.80% Coverage]

Reference 1 - 5.80% Coverage

We believe that differing hypotheses must be freely proposed and tested, and that we will contribute to collective knowledge through constructive criticism.

Files\\plains anthropological society - § 1 reference coded [ 1.10% Coverage]

Reference 1 - 1.10% Coverage

they should be truthful and responsible for the factual content of their statements, but they should also give consideration to the social and political implications of the information they disseminate

Files\\register of professional archaeologists - § 2 references coded [ 2.47% Coverage]

Reference 1 - 1.51% Coverage

avoid and discourage exaggerated, misleading, or unwarranted statements about archaeological matters that might induce others to engage in unethical or illegal activity;

Reference 2 - 0.95% Coverage

engage in conduct involving dishonesty, fraud, deceit or misrepresentation about archaeological matters;

## Interdisciplinary

Files\\American School of Oriental Research - § 2 references coded [ 0.66% Coverage]

Reference 1 - 0.09% Coverage

interdisciplinary research

Reference 2 - 0.57% Coverage

encourage partnerships among governments, developers, and specialists such as archaeologists, historians and conservators for the study and conservation of archaeological heritage;

## Legality

Files\\American Rock Art Research Association - § 4 references coded [ 8.58% Coverage]

Reference 1 - 2.41% Coverage

local, state, and national antiquities laws

Reference 2 - 0.70% Coverage

regulations

Reference 3 - 3.18% Coverage

legally constituted program of an archaeological survey.

Reference 4 - 2.29% Coverage

a legally constituted excavation project

Files\\American School of Oriental Research - § 9 references coded [ 10.53% Coverage]

Reference 1 - 0.58% Coverage

provide the public and elected/appointed representatives of the public the necessary data to ensure appropriate decision making with respect to preservation of archaeological heritage;

Reference 2 - 0.06% Coverage

support legislation

Reference 3 - 1.50% Coverage

s called for in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;<sup>3</sup> the 1972 UNESCO World Heritage Convention,<sup>4</sup> the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage,<sup>5</sup> and the 2013 Noto Statement on the Future of Underwater Cultural Heritage Protection and Preservation in the Mediterranean;<sup>6</sup> and, where relevant, encourage States to ratify and implement these conventions

Reference 4 - 0.27% Coverage

support efforts that are in accordance with national law and international conventions

## Reference 5 - 2.22% Coverage

studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage. Looting is an illegal act that breaks the association between artifact and context. A looted artifact may be considered stolen property. Therefore, archaeological heritage that is looted is more likely to travel through illicit channels of distribution and/or exportation, which involve processes that may mask or confuse the identification of the artifact or its true findspot.

## Reference 6 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

## Reference 7 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015  
lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

## Reference 8 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>

- a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

## Reference 9 - 1.40% Coverage

they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

Files\\Archaeological Institute of America - § 3 references coded [ 16.59% Coverage]

Reference 1 - 4.18% Coverage

Refuse to participate in the trade in undocumented antiquities and refrain from activities that give sanction, directly or indirectly, to that trade

Reference 2 - 8.46% Coverage

Undocumented antiquities are those that are not documented as belonging to a public or private collection before December 30, 1970, when the AIA Council endorsed the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property;

Reference 3 - 3.95% Coverage

Inform appropriate authorities of threats to, or plunder of archaeological sites, and illegal import or export of archaeological material.

Files\\Archaeological Society of Virginia - § 6 references coded [ 14.26% Coverage]

Reference 1 - 2.76% Coverage

make sure that all legal requirements, such as appropriate permits, permissions, and liability waivers, have been obtained in advance.

Reference 2 - 1.40% Coverage

know and comply with all laws which cover his archeological research.

Reference 3 - 2.69% Coverage

engage in activities which violate the UNESCO Convention governing the illicit import, export, and ownership of cultural property.

Reference 4 - 2.40% Coverage

avoid statements which tend to encourage others to engage in unethical or illegal activity of an archeological nature.

Reference 5 - 2.95% Coverage

engage in any illegal/unethical conduct related to archeological matters, or knowingly permit the use of his/her name in support of such conduct.

Reference 6 - 2.07% Coverage

engage in dishonest, fraudulent, deceitful, or misleading conduct regarding archeological issues.

Files\\Australian Archaeological Association - § 2 references coded [ 17.09% Coverage]

Reference 1 - 7.61% Coverage

Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

Reference 2 - 9.48% Coverage

3.4 Members will negotiate equitable agreements between archaeologists and the Indigenous communities whose cultural heritage is being investigated. AAA endorses and directs members to the current guidelines regarding such agreements published by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Files\\Canadian Archaeological Association - § 2 references coded [ 4.23% Coverage]

Reference 1 - 3.51% Coverage

comply with all legislation and local protocols with Aboriginal Peoples, as described in the Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples, as appropriate in each province and/or territory;

Reference 2 - 0.72% Coverage

respect colleagues, and cooperate with them;

Files\\European Association of Archaeologists - § 3 references coded [ 5.94% Coverage]

Reference 1 - 1.83% Coverage

All archaeological work should be carried out in the spirit of the Charter for the management of the archaeological heritage approved by ICOMOS (International Council on Monuments and Sites) in 1990.

Reference 2 - 3.07% Coverage

It is the responsibility of archaeologists to draw the attention of the competent authorities to threats to the archaeological heritage, including the plundering of sites and monuments and illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the competent authorities.

Reference 3 - 1.04% Coverage

The management of all projects must respect national standards relating to conditions of employment and safety.

Files\ICOMOS - § 2 references coded [ 1.27% Coverage]

Reference 1 - 0.53% Coverage

ICOMOS members recognise the co-existence of cultural values provided that these do not infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or other international instruments.

Reference 2 - 0.73% Coverage

ICOMOS members must take cognisance of the doctrinal texts adopted by the ICOMOS General Assembly. They inform themselves about the international conventions, recommendations and operational guidelines related to cultural heritage adopted by UNESCO and other international organisations that apply to their work.

Files\Institute of Archaeologists of Ireland - § 8 references coded [ 6.67% Coverage]

Reference 1 - 0.93% Coverage

A member shall not use their office or position to influence the granting of any form of statutory or other approval or assistance for a commission or project.

Reference 2 - 0.89% Coverage

A member, in the conduct of his/her/their archaeological work, shall not offer or accept inducements which could reasonably be construed as bribes.

Reference 3 - 0.90% Coverage

Archaeological commissions or projects shall employ a Liaison Framework, as defined in the Codes of Conduct from time to time adopted by the Institute.

Reference 4 - 0.52% Coverage

A member shall abide by the legislation governing sites and monuments and antiquities

Reference 5 - 1.00% Coverage

a member shall not under any circumstances personally collect or deal in antiquities, nor shall the member advise for reward any who engage in the trade in antiquities.

Reference 6 - 1.01% Coverage

A member acting as an employer shall abide by all relevant employer law, and shall be scrupulous in arranging for the welfare and proper remuneration of the staff engaged.

Reference 7 - 0.53% Coverage

A member shall observe all relevant planning, environmental and heritage legislation.

Reference 8 - 0.88% Coverage

A member shall observe health and safety legislation, and shall adopt a Safety Statement specific to a given archaeological commission or project.

Files\\The British Institute for the Study of Iraq - § 3 references coded [ 31.97% Coverage]

Reference 1 - 15.37% Coverage

We are an apolitical, multi-ethnic, religiously neutral organisation, committed to non-discriminatory treatment of others in all aspects of our work. We operate in accordance with the Equality Act;

Reference 2 - 4.02% Coverage

We expect compliance with BISl's anti-bribery policy

Reference 3 - 12.58% Coverage

Ethical practice also requires that the use of individuals' personal data are fully justified and that statutory controls and codes of practice are observed at all times.

Files\\australian association of consulting archaeologists - § 4 references coded [ 8.60% Coverage]

Reference 1 - 1.40% Coverage

13.3 A member shall not disclose such information unless the law so requires.

Reference 2 - 1.60% Coverage

15.1 A member shall take care to know of and comply with all relevant legal requirements.

Reference 3 - 3.74% Coverage

15.2 A member shall refuse any request from an employer, client or any other persons, where that request involves illegal or unethical behaviour, such as suppression or misrepresentation of information.

Reference 4 - 1.86% Coverage

15.3 A member shall not engage in any illegal or unethical conduct involving archaeological matters.

Files\\cifa - § 7 references coded [ 3.27% Coverage]

Reference 1 - 0.36% Coverage

A member shall know and comply with all laws applicable to his or her archaeological activities whether as employer or employee,

Reference 2 - 0.71% Coverage

A member shall abstain from, and shall not sanction in others, conduct involving dishonesty, fraud, deceit or misrepresentation in archaeological matters, nor knowingly permit the use of his/her name in support of activities involving such conduct.

Reference 3 - 0.42% Coverage

A member, in the conduct of his/her archaeological work, shall neither offer nor accept inducements which could reasonably be construed as bribes.

Reference 4 - 0.35% Coverage

A member shall give due regard to the requirements of employment legislation relating to employees, colleagues or helpers.

Reference 5 - 0.53% Coverage

A member shall give due regard to the requirements of health and safety legislation relating to employees or to other persons potentially affected by his or her archaeological activities.

Reference 6 - 0.53% Coverage

A member shall give due regard to the requirements of legislation relating to employment discrimination on grounds of race, sex, age, disability, sexual orientation or religious belief.

Reference 7 - 0.38% Coverage

A member shall have due regard to the rights of individuals who wish to join or belong to a trade union, professional or trade association.

Files\\council of virginia archaeologists - § 3 references coded [ 3.69% Coverage]

Reference 1 - 1.10% Coverage

know and comply with all laws and regulations applicable to her/his archaeological research.

Reference 2 - 0.69% Coverage

reveal confidential information, unless required by law;

Reference 3 - 1.89% Coverage

comply with all legal requirements, including, without limitation, obtaining all necessary governmental permits and permissions from landowners and others;

Files\\nautical archaeology society - § 3 references coded [ 8.04% Coverage]

Reference 1 - 3.20% Coverage

Respects the letter and spirit of national legislation and that of international legislation, codes of practice and charters that are designed to protect the cultural heritage.

Reference 2 - 2.52% Coverage

Recognises that human remains and other sensitive cultural material must be treated with respect and in accordance with the prevailing law.

Reference 3 - 2.31% Coverage

Recognises that site owners and other interested parties must be treated with respect and in accordance with the prevailing law.

Files\\new zealand archaeological association - § 3 references coded [ 16.09% Coverage]

Reference 1 - 8.71% Coverage

Its purpose is to ensure that members of the Association are aware of the various professional and ethical obligations that archaeologists have and to ensure that they behave in an ethical manner consistent with the principles of the Treaty of Waitangi Te Tiriti o Waitangi.

Reference 2 - 4.70% Coverage

To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.

Reference 3 - 2.69% Coverage

Members shall abide by the Historic Places Act 1993 and other relevant legislation.

Files\\ontario archaeological society - § 2 references coded [ 14.86% Coverage]

Reference 1 - 7.17% Coverage

We respect and support all relevant Ontario, Canadian and International legislation and/or Conventions that deal with the practice of archaeology, and the preservation of any nation's heritage.

Reference 2 - 7.69% Coverage

We oppose the purchase, sale and trading of genuine archaeological artifacts, and believe that licensed archaeologists hold artifacts in trust for the people of Ontario until a suitable repository can be found.

Files\register of professional archaeologists - § 8 references coded [ 9.57% Coverage]

Reference 1 - 1.77% Coverage

engage in any illegal or unethical conduct involving archaeological matters or knowingly permit the use of his/her name in support of any illegal or unethical activity involving archaeological matters;

Reference 2 - 1.57% Coverage

give a professional opinion, make a public report, or give legal testimony involving archaeological matters without being as thoroughly informed as might reasonably be expected;

Reference 3 - 0.95% Coverage

engage in conduct involving dishonesty, fraud, deceit or misrepresentation about archaeological matters;

Reference 4 - 1.28% Coverage

obey and comply with all federal, state, and local laws, ordinances, and regulations applicable to her/his archaeological research and activities;

Reference 5 - 0.55% Coverage

report knowledge of violations of this Code to proper authorities;

Reference 6 - 0.48% Coverage

do not disclose confidential information, unless required by law;

Reference 7 - 1.52% Coverage

comply with all legal requirements, including, without limitation, obtaining all necessary governmental permits and necessary permission from landowners or other persons;

Reference 8 - 1.44% Coverage

Specimens and research records resulting from a project must be deposited at an institution with permanent curatorial facilities, unless otherwise required by law.

Files\\saskatchewan archaeological society - § 3 references coded [ 0.31% Coverage]

Reference 1 - 0.12% Coverage

Members shall behave in accordance with the spirit, as well as the letter, of provincial and Canadian laws and international conventions dealing with archaeological heritage.

Reference 2 - 0.06% Coverage

Members shall respect the rights of landowners, tenants, lessees, and archaeological

Reference 3 - 0.13% Coverage

Members shall encourage others who are not members of the Society to comply with heritage laws, and shall offer assistance to such persons so as to encourage protection and conservation of the resource.

Files\\society for american archaeology - § 2 references coded [ 8.58% Coverage]

Reference 1 - 4.73% Coverage

Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public.

Reference 2 - 3.85% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Files\\society for historical archaeology - § 1 reference coded [ 8.20% Coverage]

Reference 1 - 8.20% Coverage

Historical archaeologists have a duty to encourage education about archaeology, strive to engage citizens in the research process and publicly disseminate the major findings of their research, to the extent compatible with resource protection and legal obligations.

Files\\society of africanist archaeologists - § 3 references coded [ 5.63% Coverage]

Reference 1 - 0.51% Coverage

comply with all relevant legislation and research protocols

Reference 2 - 2.79% Coverage

It is the responsibility of archaeologists to draw the attention of the appropriate authorities to these threats to the archaeological heritage, including the plundering of sites and the illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the appropriate authorities

Reference 3 - 2.33% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Files\\world archaeological congress - § 1 reference coded [ 4.92% Coverage]

Reference 1 - 4.92% Coverage

To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.

## Professional Standards

Files\\American School of Oriental Research - § 3 references coded [ 1.13% Coverage]

Reference 1 - 0.33% Coverage

promote understanding of and adherence to the guidelines contained in this Policy on Professional Conduct.

Reference 2 - 0.33% Coverage

conduct research according to highest possible professional standards current in the various disciplines

Reference 3 - 0.47% Coverage

ensure that all individuals participating in the excavation, survey, study or other research shall be fully qualified to carry out their responsibilities

Files\\Archaeological Institute of America - § 2 references coded [ 9.84% Coverage]

Reference 1 - 4.28% Coverage

Seek to ensure that the exploration of archaeological sites is conducted according to best practices under the direct supervision of trained personnel;

Reference 2 - 5.56% Coverage

Refuse to participate in or support work on archaeological sites that is not undertaken under the supervision of trained personnel nor permit such work to be undertaken on property they own or control;

Files\\Archaeological Society of Virginia - § 7 references coded [ 18.75% Coverage]

Reference 1 - 4.99% Coverage

He/she should:

avoid heading projects for which his/her qualifications and background are insufficient; or enlist the support of associates who can fill in deficiencies; or change the scope of the project to conform to his/her areas of experience.

Reference 2 - 1.90% Coverage

ensure that his/her work does not seriously interfere with the programs or projects of others.

Reference 3 - 2.07% Coverage

undertake any research that affects the archeological resource base for which he/she is unqualified.

Reference 4 - 1.69% Coverage

represent archeology and its results to the general public in a responsible manner.

Reference 5 - 2.40% Coverage

avoid statements which tend to encourage others to engage in unethical or illegal activity of an archeological nature.

Reference 6 - 2.95% Coverage

engage in any illegal/unethical conduct related to archeological matters, or knowingly permit the use of his/her name in support of such conduct.

Reference 7 - 2.76% Coverage

render a professional opinion, public report, or give legal testimony on any archeological questions for which he/she has no expertise.

Files\\Australian Archaeological Association - § 2 references coded [ 9.31% Coverage]

Reference 1 - 7.61% Coverage

Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

Reference 2 - 1.69% Coverage

4.1 Members will treat each other in a professional manner.

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.29% Coverage]

Reference 1 - 1.29% Coverage

To support the recruitment of Aboriginal people as professional archaeologists.

Files\\European Association of Archaeologists - § 2 references coded [ 2.28% Coverage]

Reference 1 - 1.29% Coverage

Where preservation is impossible, archaeologists will ensure that investigations are carried out to the highest professional standards.

Reference 2 - 0.99% Coverage

Archaeologists will carry out their work to the highest standards recognised by their professional peers.

Files\\Institute of Archaeologists of Ireland - § 15 references coded [ 18.09% Coverage]

Reference 1 - 0.95% Coverage

to promote contact, collaboration and co-operation between professional archaeologists on the island of Ireland and the organisations to which they belong;

Reference 2 - 0.64% Coverage

to express corporate professional opinions on archaeological matters throughout the island of Ireland;

Reference 3 - 1.46% Coverage

to improve archaeological standards throughout the island of Ireland, including through the adoption of a Code of Practice and guidelines on professional practice, and the promotion of the continued professional development of its members;

Reference 4 - 0.54% Coverage

A member shall declare any conflict of interest in any area of their professional practice.

Reference 5 - 1.46% Coverage

A member shall not engage in any business which could lead to a conflict of interest or be inconsistent with the proper discharge of his/her/their professional responsibilities and the maintenance of his/her/their professional independence.

Reference 6 - 1.99% Coverage

A member shall implement the professional Codes of Conduct outlined in the technical Codes of Conduct from time to time adopted by the Institute, and by so doing, shall conform to a level of professional

2

IAI Code of Professional Conduct

conduct that will serve the best interests of both the profession and the archaeological resource.

Reference 7 - 1.84% Coverage

A member, before accepting an archaeological commission or project, shall satisfy himself/herself/themselves that he/she/they can provide or source the technical, specialist and administrative resources required to complete it to the professional standards from time to time adopted by the Institute.

Reference 8 - 0.78% Coverage

A member, where specialist advice is required, shall at all times seek such advice from a specialist qualified in their given field.

Reference 9 - 0.94% Coverage

A member shall ensure a professional standard of reporting of all archaeological information gathered as part of any archaeological commission or project.

Reference 10 - 0.94% Coverage

A member shall ensure a professional standard of archiving of all archaeological information gathered as part of any archaeological commission or project.

Reference 11 - 1.65% Coverage

A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.

Reference 12 - 0.78% Coverage

A member shall report to the Institute any incentive or inducement offered to compromise his/her/their professional standards.

Reference 13 - 1.46% Coverage

A member, by adopting the professional standards outlined in the Codes of Conduct from time to time adopted by the Institute, shall, by so doing, be providing his/her/their client/employer with a professional level of archaeological service.

Reference 14 - 1.92% Coverage

A member, when undertaking an archaeological commission or project, shall formulate and submit to the client, and any other prescribed bodies, a Project Design, describing the objectives of the commission or project, the scope of the professional archaeological services to be provided and any special circumstances.

Reference 15 - 0.73% Coverage

A member will respond promptly and courteously to a client's complaint in relation to the member's professional service.

Files\australian association of consulting archaeologists - § 8 references coded [ 22.84% Coverage]

Reference 1 - 1.71% Coverage

2.2 A member shall not recommend or take part in any research for which she/he is not qualified.

Reference 2 - 2.18% Coverage

2.3 A member shall not recommend or take part in any research which she/he has good reason to believe may be sub-standard.

Reference 3 - 2.05% Coverage

5.2 A member shall avoid discrediting the profession by knowingly undertaking work beyond her/his competence.

Reference 4 - 2.23% Coverage

5.6 The consultant should not knowingly compete with another for employment to the detriment of professional standards.

Reference 5 - 3.13% Coverage

7.1 The consultant's findings, recommendations, etc., shall be based upon professional knowledge and opinion and should avoid exaggerated and ill-founded statements.

Reference 6 - 4.86% Coverage

10.1 A member shall give less qualified co-workers on a project every reasonable opportunity to gain skills and experience and shall negotiate adequate and appropriate remuneration for such work with regard to the skills of the co-worker and requirements of the job.

Reference 7 - 3.18% Coverage

13.1 A member shall not use confidential non-archaeological information acquired during work for an employer or client without due permission from that employer or client.

Reference 8 - 3.50% Coverage

14.1 A member shall not be described as or claim to be an archaeological consultant unless she/he can act as an independent and unbiased adviser and has suitable qualifications and experience.

Files\\cifa - § 4 references coded [ 2.86% Coverage]

Reference 1 - 0.54% Coverage

A member shall present archaeology and its results in a responsible manner and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters.

Reference 2 - 0.71% Coverage

A member shall abstain from, and shall not sanction in others, conduct involving dishonesty, fraud, deceit or misrepresentation in archaeological matters, nor knowingly permit the use of his/her name in support of activities involving such conduct.

Reference 3 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Reference 4 - 0.39% Coverage

A member shall ensure that experimental design, recording, and sampling procedures, where relevant, are adequate for the project in hand.

Files\\council of virginia archaeologists - § 5 references coded [ 9.98% Coverage]

Reference 1 - 2.31% Coverage

Archaeology is a profession, and the privilege of professional practice requires professional morality and responsibility, as well as professional competence, on the part of each practitioner.

Reference 2 - 1.71% Coverage

engage in any illegal/unethical conduct related to archaeological matters or knowingly permit the use of her/his name in support of such conduct;

Reference 3 - 1.62% Coverage

give a professional opinion, make a public report, or give legal testimony on any archaeological matter for which she/he has no expertise;

Reference 4 - 2.06% Coverage

ensure the availability of adequate staff, equipment, and facilities to complete the project and to provide adequate curation and storage of resulting specimens and records;

Reference 5 - 2.29% Coverage

all records and reports shall be written in terms understandable to others, professional, avocational, and non-archaeologist; if new or unclear terms are used, they shall be clearly defined; and

Files\\nautical archaeology society - § 1 reference coded [ 2.18% Coverage]

Reference 1 - 2.18% Coverage

Supports all activities that further the recording, preservation and responsible management of the cultural heritage.

Files\\plains anthropological society - § 3 references coded [ 6.21% Coverage]

Reference 1 - 1.21% Coverage

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means.

Reference 2 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

Reference 3 - 2.20% Coverage

In all dealings with employers, persons hired to pursue archaeological or anthropological research, or to apply that knowledge, should be honest about their qualifications, capabilities, and aims. In working for governmental agencies or private businesses, they should be especially careful not to promise or imply acceptance of conditions contrary to professional ethics or competing commitments.

Files\\register of professional archaeologists - § 4 references coded [ 5.47% Coverage]

Reference 1 - 0.96% Coverage

recognize a commitment to represent Archaeology and its research results to the public in a responsible manner

Reference 2 - 1.58% Coverage

e due respect to colleagues' interests in, and rights to, information about sites, areas, collections, or data where there is a mutual active or potentially active research concern;

Reference 3 - 1.26% Coverage

dertake research that affects the archaeological resource base unless reasonably prompt, appropriate analysis and reporting can be expected;

Reference 4 - 1.67% Coverage

Uncollected entities such as environmental or cultural features, depositional strata, and the like, must be fully and accurately recorded by appropriate means, and their location recorded.

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.09% Coverage]

Reference 1 - 0.09% Coverage

Members shall endeavour to act in such a manner as to maintain the integrity and competence of the profession and avocation of archaeology.

Files\\society for american archaeology - § 2 references coded [ 9.63% Coverage]

Reference 1 - 4.86% Coverage

Responsible archaeological research, including all levels of professional activity, requires an acknowledgment of public accountability and a commitment to make every reasonable effort, in good faith, to consult actively with affected group(s), with the goal of establishing a working relationship that can be beneficial to all parties involved.

Reference 2 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society for historical archaeology - § 1 reference coded [ 5.30% Coverage]

Reference 1 - 5.30% Coverage

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

Files\\society of africanist archaeologists - § 2 references coded [ 1.75% Coverage]

Reference 1 - 1.24% Coverage

accurate recording and timely dissemination of results is essential in every case, especially where conservation of that heritage is not possible

Reference 2 - 0.51% Coverage

comply with all relevant legislation and research protocols

## Respect

Files\ICOMOS - § 1 reference coded [ 0.40% Coverage]

Reference 1 - 0.40% Coverage

ICOMOS members advocate and encourage respect for cultural heritage. They make every effort to ensure that the uses of and interventions to cultural heritage are respectful.

## Standards of Conduct

Files\\American Rock Art Research Association - § 1 reference coded [ 1.14% Coverage]

Reference 1 - 1.14% Coverage

standards of conduct

Files\\American School of Oriental Research - § 4 references coded [ 0.65% Coverage]

Reference 1 - 0.05% Coverage

conduct policy

Reference 2 - 0.07% Coverage

Professional Conduct

Reference 3 - 0.33% Coverage

promote understanding of and adherence to the guidelines contained in this Policy on Professional Conduct.

Reference 4 - 0.21% Coverage

show sensitivity toward and respect for groups affected by research

Files\\Archaeological Society of Virginia - § 1 reference coded [ 2.40% Coverage]

Reference 1 - 2.40% Coverage

avoid statements which tend to encourage others to engage in unethical or illegal activity of an archeological nature.

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.64% Coverage]

Reference 1 - 2.64% Coverage

Canadian archaeologists conduct their activities according to the principles of scholarly practice and recognize the interests of groups affected by their research.

Files\\ICOMOS - § 3 references coded [ 8.50% Coverage]

Reference 1 - 0.31% Coverage

By joining ICOMOS and by maintaining their ICOMOS membership, members signify their agreement to adhere to these Ethical Principles.

## Reference 2 - 0.42% Coverage

ICOMOS members oppose misrepresentations and false information on cultural heritage and conservation activities; they oppose any concealment or manipulation of data and findings.

## Reference 3 - 7.77% Coverage

COMOS members carrying out work at the request of ICOMOS must comply with any specific principles

3

2 Les membres de l'ICOMOS font tout ce qui est en leur pouvoir pour que différentes options réalistes soient explorées et que celles qui sont adoptées soient valablement étayées.

3 Les membres de l'ICOMOS font tout ce qui est en leur pouvoir pour que les choix importants dans les projets de conservation du patrimoine culturel résultent d'un processus de réflexion interdisciplinaire.

## Article 5 Comportement éthique

a Les membres de l'ICOMOS mènent leurs activités dans un esprit d'ouverture, de tolérance, de probité, d'indépendance, d'impartialité et cela de manière responsable.

1 Les membres de l'ICOMOS doivent éviter, ou le cas échéant déclarer, tout conflit d'intérêt apparent ou réel les concernant, qui serait de nature à compromettre l'exercice indépendant, impartial et objectif de leurs activités. Les membres et Comités de l'ICOMOS ne doivent pas accepter ou offrir des cadeaux, libéralités ou autres largesses qui pourraient affecter ou donner l'impression d'affecter leur indépendance.

2 Les membres de l'ICOMOS doivent éviter d'être juge et partie : lorsqu'ils sont impliqués dans le traitement d'un dossier relatif à un bien particulier et qu'ils participent à des instances consultatives ou décisionnelles locales, nationales ou internationales, ils ne doivent pas prendre part à la décision.

3 Les membres de l'ICOMOS doivent respecter l'éventuelle nature confidentielle des données, y compris les documents, avis et discussions, auxquels ils ont pu avoir accès lors de l'exercice de leurs activités.

b Les membres de l'ICOMOS respectent et reconnaissent le travail intellectuel des autres. Ils doivent citer, référencer et publier de façon précise et fidèle les contributions intellectuelles, matérielles et pratiques d'autres intervenants.

c Les membres de l'ICOMOS doivent préciser si les points de vue et opinions professionnels qu'ils expriment sont les leurs ou ceux de l'institution qu'ils représentent.

d Les membres de l'ICOMOS s'opposent aux présentations déformées et aux fausses informations relatives au patrimoine culturel et aux activités de conservation ; ils s'opposent à toute dissimulation ou manipulation de données et de découvertes.

## Article 6 Principes éthiques à l'égard de l'ICOMOS et de ses membres

a Les membres de l'ICOMOS agissent de manière collégiale, loyale et respectueuse envers les autres membres.

b Les membres de l'ICOMOS encouragent les échanges de savoirs par le partage d'informations et d'expériences au sein de l'ICOMOS, en particulier au niveau international.

c Les membres de l'ICOMOS servent de mentor aux jeunes collègues et partagent leurs connaissances et expériences dans un esprit de solidarité intergénérationnelle.

d Les membres de l'ICOMOS ne doivent pas utiliser leur position au sein de l'ICOMOS, ni

des informations confidentielles obtenues au titre de leur travail pour l'ICOMOS, à leur profit personnel.

e Les membres de l'ICOMOS chargés d'une mission confiée par l'ICOMOS doivent se conformer aux

developed by the ICOMOS Board for such activities. Hence, ICOMOS members involved in work concerning the Convention for the Protection of the World Cultural and Natural Heritage (1972) must comply with the attached "Policy for the implementation of the ICOMOS World Heritage mandate" and its updates.

Files\\Institute of Archaeologists of Ireland - § 6 references coded [ 9.06% Coverage]

Reference 1 - 1.99% Coverage

A member shall implement the professional Codes of Conduct outlined in the technical Codes of Conduct from time to time adopted by the Institute, and by so doing, shall conform to a level of professional

2

IAI Code of Professional Conduct

conduct that will serve the best interests of both the profession and the archaeological resource.

Reference 2 - 1.99% Coverage

A member practising in any form of association with a person who is not a member shall ensure that the agreement controlling such association incorporates a requirement that the Code of Professional Conduct and all other Codes of Conduct from time to time adopted by the Institute are observed in all matters pertaining to the practice.

Reference 3 - 0.78% Coverage

A member shall report to the Institute any incentive or inducement offered to compromise his/her/their professional standards.

Reference 4 - 1.46% Coverage

A member, by adopting the professional standards outlined in the Codes of Conduct from time to time adopted by the Institute, shall, by so doing, be providing his/her/their client/employer with a professional level of archaeological service.

Reference 5 - 0.90% Coverage

Archaeological commissions or projects shall employ a Liaison Framework, as defined in the Codes of Conduct from time to time adopted by the Institute.

Reference 6 - 1.94% Coverage

A member shall treat the affairs of his/her/their client or employer in strict confidence, except where the professional standards of the Institute have been compromised by the actions of the client or employer. This shall not preclude members from obligations relating to the dissemination of archaeological information.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 4.21% Coverage]

Reference 1 - 4.21% Coverage

A member should take a responsible attitude to the archaeological resource base and to the best of her/his understanding ensure that this, as well as information derived from it, are used wisely and in the best interest of the public.

Files\\cifa - § 3 references coded [ 2.09% Coverage]

Reference 1 - 0.33% Coverage

A member shall conduct himself or herself in a manner which will not bring archaeology or the Institute into disrepute

Reference 2 - 0.54% Coverage

A member shall present archaeology and its results in a responsible manner and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters.

Reference 3 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Files\\council of virginia archaeologists - § 3 references coded [ 3.91% Coverage]

Reference 1 - 1.21% Coverage

engage in dishonest, fraudulent, deceitful or misleading conduct regarding archaeological matters.

Reference 2 - 1.33% Coverage

refuse to comply with any request or demand of an employer or client which conflicts with this Statement of Ethics;

Reference 3 - 1.37% Coverage

recommend or participate in any research which does not comply with the requirements of the Standards of Performance.

Files\\nautical archaeology society - § 2 references coded [ 6.30% Coverage]

Reference 1 - 3.20% Coverage

Respects the letter and spirit of national legislation and that of international legislation, codes of practice and charters that are designed to protect the cultural heritage.

Reference 2 - 3.10% Coverage

act in accordance with the letter and the spirit of international codes of practice and charters that are designed to protect and preserve the underwater cultural heritage;

Files\\register of professional archaeologists - § 5 references coded [ 4.68% Coverage]

Reference 1 - 0.55% Coverage

ort knowledge of violations of this Code to proper authorities;

Reference 2 - 1.01% Coverage

nor and comply with the spirit and letter of the Register of Professional Archaeologist's Disciplinary Procedures.

Reference 3 - 1.11% Coverage

respect the interests of her/his employer or client, so far as is consistent with the public welfare and this Code and Standards;

Reference 4 - 0.93% Coverage

use to comply with any request or demand of an employer or client which conflicts with the Code and Standards;

Reference 5 - 1.07% Coverage

ommend or participate in any research which does not comply with the requirements of the Standards of Research Performance.

## Stewardship

Files\\American School of Oriental Research - § 4 references coded [ 1.64% Coverage]

Reference 1 - 0.04% Coverage

Stewardship

Reference 2 - 0.03% Coverage

Stewards

Reference 3 - 0.18% Coverage

use archaeological heritage for the benefit of all people

Reference 4 - 1.40% Coverage

they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

Files\\Australian Archaeological Association - § 2 references coded [ 8.83% Coverage]

Reference 1 - 1.22% Coverage

to promote the advancement of archaeology

Reference 2 - 7.61% Coverage

Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

Files\\Canadian Archaeological Association - § 5 references coded [ 9.93% Coverage]

Reference 1 - 3.14% Coverage

The objectives of the Canadian Archaeological Association include promoting, protecting and conserving the archaeological heritage of Canada, and the dissemination of archaeological knowledge.

Reference 2 - 1.57% Coverage

Stewardship involves having care for and promoting the conservation of the archaeological record.

Reference 3 - 2.57% Coverage

A fundamental commitment to stewardship is the sharing of knowledge about archaeological topics to a broader public and to enlist public support for stewardship.

Reference 4 - 1.26% Coverage

encourage the public to support and involvement in archaeological stewardship

Reference 5 - 1.39% Coverage

actively cooperate in stewardship of archaeological remains with aboriginal peoples;

Files\\australian association of consulting archaeologists - § 1 reference coded [ 4.21% Coverage]

Reference 1 - 4.21% Coverage

A member should take a responsible attitude to the archaeological resource base and to the best of her/his understanding ensure that this, as well as information derived from it, are used wisely and in the best interest of the public.

Files\\nautical archaeology society - § 1 reference coded [ 2.18% Coverage]

Reference 1 - 2.18% Coverage

Supports all activities that further the recording, preservation and responsible management of the cultural heritage.

Files\\ontario archaeological society - § 2 references coded [ 19.79% Coverage]

Reference 1 - 10.30% Coverage

We affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.

Reference 2 - 9.49% Coverage

We promote stewardship of all archaeological resources, materials from archaeological investigations including artifacts, reports, notes, photos, etc., and believe that these should be maintained in an appropriate repository for long term conservation.

Files\\plains anthropological society - § 2 references coded [ 2.18% Coverage]

Reference 1 - 1.28% Coverage

The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations.

Reference 2 - 0.90% Coverage

The knowledge and generated documents that are created through study are part of the record and should be treated in a manner consistent with stewardship principals.

Files\\society for american archaeology - § 4 references coded [ 9.33% Coverage]

Reference 1 - 2.81% Coverage

It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practicing and promoting stewardship of the archaeological record.

Reference 2 - 3.88% Coverage

Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation

Reference 3 - 1.00% Coverage

enlist public support for the stewardship of the archaeological record

Reference 4 - 1.65% Coverage

As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.

Files\\society for historical archaeology - § 1 reference coded [ 7.20% Coverage]

Reference 1 - 7.20% Coverage

Historical archaeologists have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity.

Files\\society of africanist archaeologists - § 3 references coded [ 5.21% Coverage]

Reference 1 - 1.87% Coverage

Stewardship and cultural heritage – It is the responsibility of all archaeologists to work for the long-tem conservation and protection of the archaeological record by practising and promoting stewardship of that record.

Reference 2 - 0.98% Coverage

encouraging both African and non-African publics to support and involve themselves in archaeological stewardship

Reference 3 - 2.36% Coverage

Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.

## Student Supervision

Files\\American School of Oriental Research - § 1 reference coded [ 0.24% Coverage]

Reference 1 - 0.24% Coverage

in the case of apprentice team members, that they be appropriately supervised;

Files\\European Association of Archaeologists - § 1 reference coded [ 4.86% Coverage]

Reference 1 - 4.86% Coverage

Archaeologists will have prior rights of publication in respect of projects for which they are responsible for a reasonable period, not exceeding ten years. During this period they will make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students, provided that these do not conflict with the primary right of publication. When the ten-year period has expired, the records should be freely available for analysis and publication by others.

Files\\ICOMOS - § 1 reference coded [ 0.28% Coverage]

Reference 1 - 0.28% Coverage

ICOMOS members mentor junior colleagues and share knowledge and experience in a spirit of intergenerational solidarity.

Files\\cifa - § 2 references coded [ 2.23% Coverage]

Reference 1 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Reference 2 - 1.01% Coverage

A member shall honour requests from colleagues or students for information on the results of research or projects if consistent with his/her prior rights to publication and with his/her other archaeological responsibilities. Archaeologists receiving such information shall observe such prior rights, remembering that laws of copyright may also apply.

Files\\plains anthropological society - § 2 references coded [ 2.65% Coverage]

Reference 1 - 1.98% Coverage

Anthropologists should make the results of their research available to sponsors, students, decision-makers, source communities, and other interested persons, while protecting the confidentiality and/or anonymity of people and information (as negotiated or understood) and the integrity of cultural resources, communities, and individuals being studied.

Reference 2 - 0.67% Coverage

Departments offering anthropology degrees should include and require ethical training in their courses of instruction.

Files\\society for american archaeology - § 2 references coded [ 10.25% Coverage]

Reference 1 - 4.73% Coverage

Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public.

Reference 2 - 5.51% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records, and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\society of africanist archaeologists - § 1 reference coded [ 3.32% Coverage]

Reference 1 - 3.32% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

## Thematic Unit: Curation

### Archival Storage

Files\\American School of Oriental Research - § 4 references coded [ 1.79% Coverage]

Reference 1 - 0.15% Coverage

archiving of data, analysis and interpretation

Reference 2 - 0.10% Coverage

properly curated in perpetuity

Reference 3 - 0.41% Coverage

support and encourage efforts to document the archaeological heritage through surveys, inventories, display and study of artifacts

Reference 4 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Files\\Archaeological Society of Virginia - § 3 references coded [ 10.53% Coverage]

Reference 1 - 3.40% Coverage

When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.

Reference 2 - 3.49% Coverage

Whenever possible, material excavated from a site should be housed in a facility where their permanent care will be assured, and access will be accorded to other researchers.

Reference 3 - 3.64% Coverage

insist that, and act in such a way that, data recovered from a site be kept intact, properly curated and made accessible to others with legitimate research interest in the collection.

Files\\Australian Archaeological Association - § 2 references coded [ 13.74% Coverage]

Reference 1 - 7.61% Coverage

Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

Reference 2 - 6.13% Coverage

Members will endeavour to ensure that archaeological sites and materials which they investigate are managed in a manner which conserves the archaeological and cultural heritage values of the sites and materials.

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.22% Coverage]

Reference 1 - 1.22% Coverage

preserve documentation in such a way that it is of value to future researchers;

Files\\European Association of Archaeologists - § 2 references coded [ 2.89% Coverage]

Reference 1 - 1.88% Coverage

Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).

Reference 2 - 1.02% Coverage

Proper records, prepared in a comprehensible and durable form, should be made of all archaeological projects.

Files\\ICOMOS - § 1 reference coded [ 0.77% Coverage]

Reference 1 - 0.77% Coverage

COMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.94% Coverage]

Reference 1 - 0.94% Coverage

A member shall ensure a professional standard of archiving of all archaeological information gathered as part of any archaeological commission or project.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 2.81% Coverage]

Reference 1 - 2.81% Coverage

2.4 A member shall ensure that all relevant data pertaining to the resource base should be deposited with an appropriate government authority or archive.

Files\\cifa - § 1 reference coded [ 0.71% Coverage]

Reference 1 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

Files\\council of virginia archaeologists - § 3 references coded [ 8.19% Coverage]

Reference 1 - 2.06% Coverage

ensure the availability of adequate staff, equipment, and facilities to complete the project and to provide adequate curation and storage of resulting specimens and records;

Reference 2 - 3.29% Coverage

When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.

Reference 3 - 2.84% Coverage

Members shall make every effort to ensure that materials, records and reports resulting from an archaeological project are permanently curated and housed together within a qualified facility and reasonably accessible to other researchers.

Files\\ontario archaeological society - § 1 reference coded [ 9.49% Coverage]

Reference 1 - 9.49% Coverage

We promote stewardship of all archaeological resources, materials from archaeological investigations including artifacts, reports, notes, photos, etc., and believe that these should be maintained in an appropriate repository for long term conservation.

Files\\plains anthropological society - § 1 reference coded [ 0.64% Coverage]

Reference 1 - 0.64% Coverage

Members of the Society agree to work for the long-term conservation and protection of sites, records and collections.

Files\\register of professional archaeologists - § 1 reference coded [ 2.64% Coverage]

Reference 1 - 2.64% Coverage

ring accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

Files\\society for american archaeology - § 1 reference coded [ 2.24% Coverage]

Reference 1 - 2.24% Coverage

The documents and materials on which publication and other forms of public reporting are based should be deposited in a suitable place for permanent safekeeping.

Files\\society for historical archaeology - § 1 reference coded [ 7.16% Coverage]

Reference 1 - 7.16% Coverage

Historical archaeologists have a duty to collect data accurately during investigations so that reliable data sets and site documentation are produced, and to see that these materials are appropriately curated for future generations.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.03% Coverage]

Reference 1 - 1.03% Coverage

properly curate and house materials and documentation in appropriate national/ regional/local collections facilities

## Artifact Storage

Files\\American School of Oriental Research - § 4 references coded [ 1.85% Coverage]

Reference 1 - 0.05% Coverage

artifact storage

Reference 2 - 0.25% Coverage

such plans consider the environment and security of future display and/or storage;

Reference 3 - 0.41% Coverage

support and encourage efforts to document the archaeological heritage through surveys, inventories, display and study of artifacts

Reference 4 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Files\\Archaeological Society of Virginia - § 4 references coded [ 12.55% Coverage]

Reference 1 - 2.02% Coverage

a readily understandable system for provenancing artifacts should be established and maintained.

Reference 2 - 3.40% Coverage

When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.

Reference 3 - 3.49% Coverage

Whenever possible, material excavated from a site should be housed in a facility where their permanent care will be assured, and access will be accorded to other researchers.

Reference 4 - 3.64% Coverage

insist that, and act in such a way that, data recovered from a site be kept intact, properly curated and made accessible to others with legitimate research interest in the collection.

Files\\Australian Archaeological Association - § 3 references coded [ 17.09% Coverage]

Reference 1 - 7.61% Coverage

Consonant with their obligations arising from government and international agreements, legislation and regulations, members will advocate the conservation, curation and preservation of archaeological sites, assemblages, collections and archival records.

Reference 2 - 6.13% Coverage

Members will endeavour to ensure that archaeological sites and materials which they investigate are managed in a manner which conserves the archaeological and cultural heritage values of the sites and materials.

Reference 3 - 3.35% Coverage

3.3 Members acknowledge Indigenous approaches to the interpretation of cultural heritage and to its conservation.

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.85% Coverage]

Reference 1 - 1.85% Coverage

The archaeological record includes in-situ materials and sites, archaeological collections, records and reports.

Files\\European Association of Archaeologists - § 1 reference coded [ 1.88% Coverage]

Reference 1 - 1.88% Coverage

Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.94% Coverage]

Reference 1 - 0.94% Coverage

A member shall ensure a professional standard of archiving of all archaeological information gathered as part of any archaeological commission or project.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 2.81% Coverage]

Reference 1 - 2.81% Coverage

2.4 A member shall ensure that all relevant data pertaining to the resource base should be deposited with an appropriate government authority or archive.

Files\\cifa - § 2 references coded [ 1.68% Coverage]

Reference 1 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

Reference 2 - 0.97% Coverage

A member shall ensure that the record, including artefacts and specimens and experimental results, is maintained in good condition while in his/her charge and shall seek to ensure that it is eventually deposited where it is likely to receive adequate curatorial care and storage conditions and to be readily available for study and examination.

Files\\council of virginia archaeologists - § 3 references coded [ 8.19% Coverage]

Reference 1 - 2.06% Coverage

ensure the availability of adequate staff, equipment, and facilities to complete the project and to provide adequate curation and storage of resulting specimens and records;

Reference 2 - 3.29% Coverage

When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.

Reference 3 - 2.84% Coverage

Members shall make every effort to ensure that materials, records and reports resulting from an archaeological project are permanently curated and housed together within a qualified facility and reasonably accessible to other researchers.

Files\\nautical archaeology society - § 1 reference coded [ 6.19% Coverage]

Reference 1 - 6.19% Coverage

This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.

Files\ontario archaeological society - § 1 reference coded [ 9.49% Coverage]

Reference 1 - 9.49% Coverage

We promote stewardship of all archaeological resources, materials from archaeological investigations including artifacts, reports, notes, photos, etc., and believe that these should be maintained in an appropriate repository for long term conservation.

Files\plains anthropological society - § 1 reference coded [ 0.64% Coverage]

Reference 1 - 0.64% Coverage

Members of the Society agree to work for the long-term conservation and protection of sites, records and collections.

Files\register of professional archaeologists - § 3 references coded [ 5.15% Coverage]

Reference 1 - 1.59% Coverage

ensure the availability of adequate and competent staff and support facilities to carry the project to completion, and of adequate curatorial facilities for specimens and records;

Reference 2 - 0.92% Coverage

If specimens are collected, a system for identifying and recording their provenience must be maintained.

Reference 3 - 2.64% Coverage

ring accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

Files\society for american archaeology - § 1 reference coded [ 2.24% Coverage]

Reference 1 - 2.24% Coverage

The documents and materials on which publication and other forms of public reporting are based should be deposited in a suitable place for permanent safekeeping.

Files\society for historical archaeology - § 1 reference coded [ 7.16% Coverage]

Reference 1 - 7.16% Coverage

Historical archaeologists have a duty to collect data accurately during investigations so that reliable data sets and site documentation are produced, and to see that these materials are appropriately curated for future generations.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.03% Coverage]

Reference 1 - 1.03% Coverage

properly curate and house materials and documentation in appropriate national/  
regional/local collections facilities

## Conservation

Files\\American School of Oriental Research - § 1 reference coded [ 0.57% Coverage]

Reference 1 - 0.57% Coverage

encourage partnerships among governments, developers, and specialists such as archaeologists, historians and conservators for the study and conservation of archaeological heritage;

Files\\European Association of Archaeologists - § 1 reference coded [ 2.20% Coverage]

Reference 1 - 2.20% Coverage

Archaeologists have a duty to keep themselves informed of developments in knowledge and methodology relating to their field of specialisation and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\ICOMOS - § 4 references coded [ 2.05% Coverage]

Reference 1 - 0.36% Coverage

ICOMOS members advocate and promote the conservation of cultural heritage and its transmission to future generations in accordance with the aims of ICOMOS.

Reference 2 - 0.53% Coverage

ICOMOS members acknowledge that they have a general moral obligation to conserve cultural heritage and to transmit it to present and future generations, and a specific obligation for activities conducted under their own authority.

Reference 3 - 0.77% Coverage

COMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.

Reference 4 - 0.39% Coverage

ICOMOS members ensure that their decisions on cultural heritage conservation are based on sufficient knowledge and research and on current standards for good practice.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.65% Coverage]

Reference 1 - 1.65% Coverage

A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of

specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\cifa - § 1 reference coded [ 0.47% Coverage]

Reference 1 - 0.47% Coverage

A member shall strive to conserve archaeological sites and material as a resource for study and enjoyment now and in the future and shall encourage others to do the same.

Files\\council of virginia archaeologists - § 1 reference coded [ 0.80% Coverage]

Reference 1 - 0.80% Coverage

actively support conservation of the archaeological resource base

Files\\new zealand archaeological association - § 1 reference coded [ 4.62% Coverage]

Reference 1 - 4.62% Coverage

Members have an obligation to ensure, wherever possible, the protection preservation and conservation of the sites and objects they deal with.

Files\\ontario archaeological society - § 2 references coded [ 19.79% Coverage]

Reference 1 - 10.30% Coverage

We affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.

Reference 2 - 9.49% Coverage

We promote stewardship of all archaeological resources, materials from archaeological investigations including artifacts, reports, notes, photos, etc., and believe that these should be maintained in an appropriate repository for long term conservation.

Files\\plains anthropological society - § 1 reference coded [ 0.64% Coverage]

Reference 1 - 0.64% Coverage

Members of the Society agree to work for the long-term conservation and protection of sites, records and collections.

Files\\register of professional archaeologists - § 1 reference coded [ 0.60% Coverage]

Reference 1 - 0.60% Coverage

actively support conservation of the archaeological resource base;

Files\\saskatchewan archaeological society - § 2 references coded [ 0.20% Coverage]

Reference 1 - 0.07% Coverage

Members shall endeavour to protect the public interest in conserving archaeological resources.

Reference 2 - 0.13% Coverage

Members shall encourage others who are not members of the Society to comply with heritage laws, and shall offer assistance to such persons so as to encourage protection and conservation of the resource.

Files\\society for american archaeology - § 1 reference coded [ 2.81% Coverage]

Reference 1 - 2.81% Coverage

It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practicing and promoting stewardship of the archaeological record.

Files\\society of africanist archaeologists - § 4 references coded [ 8.51% Coverage]

Reference 1 - 1.87% Coverage

Stewardship and cultural heritage – It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practising and promoting stewardship of that record.

Reference 2 - 0.43% Coverage

conservation of that heritage is a preferred option

Reference 3 - 1.24% Coverage

accurate recording and timely dissemination of results is essential in every case, especially where conservation of that heritage is not possible

Reference 4 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

## Curation

Files\\American School of Oriental Research - § 3 references coded [ 1.67% Coverage]

Reference 1 - 0.25% Coverage

such plans consider the environment and security of future display and/or storage;

Reference 2 - 0.28% Coverage

a curation plan for excavated objects and a conservation plan, prior to the start of research

Reference 3 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Files\\Archaeological Society of Virginia - § 1 reference coded [ 3.40% Coverage]

Reference 1 - 3.40% Coverage

When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.

Files\\Canadian Archaeological Association - § 2 references coded [ 3.79% Coverage]

Reference 1 - 1.85% Coverage

The archaeological record includes in-situ materials and sites, archaeological collections, records and reports.

Reference 2 - 1.94% Coverage

To respect protocols governing the investigation, removal, curation and reburial of human remains and associated objects

Files\\European Association of Archaeologists - § 1 reference coded [ 1.88% Coverage]

Reference 1 - 1.88% Coverage

Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).

Files\\ICOMOS - § 1 reference coded [ 0.77% Coverage]

Reference 1 - 0.77% Coverage

COMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.

Files\\cifa - § 1 reference coded [ 0.97% Coverage]

Reference 1 - 0.97% Coverage

A member shall ensure that the record, including artefacts and specimens and experimental results, is maintained in good condition while in his/her charge and shall seek to ensure that it is eventually deposited where it is likely to receive adequate curatorial care and storage conditions and to be readily available for study and examination.

Files\\council of virginia archaeologists - § 1 reference coded [ 2.84% Coverage]

Reference 1 - 2.84% Coverage

Members shall make every effort to ensure that materials, records and reports resulting from an archaeological project are permanently curated and housed together within a qualified facility and reasonably accessible to other researchers.

Files\\nautical archaeology society - § 2 references coded [ 9.33% Coverage]

Reference 1 - 6.19% Coverage

This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.

Reference 2 - 3.14% Coverage

Recognises that best endeavours should be made to deposit the results of research with appropriate publicly accessible and permanent repositories within a reasonable time.

Files\\new zealand archaeological association - § 1 reference coded [ 4.70% Coverage]

Reference 1 - 4.70% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting the indigenous cultural heritage.

Files\ontario archaeological society - § 2 references coded [ 17.17% Coverage]

Reference 1 - 7.69% Coverage

We oppose the purchase, sale and trading of genuine archaeological artifacts, and believe that licensed archaeologists hold artifacts in trust for the people of Ontario until a suitable repository can be found.

Reference 2 - 9.49% Coverage

We promote stewardship of all archaeological resources, materials from archaeological investigations including artifacts, reports, notes, photos, etc., and believe that these should be maintained in an appropriate repository for long term conservation.

Files\plains anthropological society - § 2 references coded [ 1.49% Coverage]

Reference 1 - 0.64% Coverage

Members of the Society agree to work for the long-term conservation and protection of sites, records and collections.

Reference 2 - 0.85% Coverage

Members should work with tribal representatives to ensure sensitive materials and information are treated and stored in a culturally appropriate manner.

Files\register of professional archaeologists - § 3 references coded [ 5.67% Coverage]

Reference 1 - 1.59% Coverage

ensure the availability of adequate and competent staff and support facilities to carry the project to completion, and of adequate curatorial facilities for specimens and records;

Reference 2 - 2.64% Coverage

ring accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

Reference 3 - 1.44% Coverage

Specimens and research records resulting from a project must be deposited at an institution with permanent curatorial facilities, unless otherwise required by law.

Files\society for american archaeology - § 4 references coded [ 12.99% Coverage]

Reference 1 - 4.06% Coverage

Whenever possible they should discourage, and should themselves avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation, and display.

Reference 2 - 2.24% Coverage

The documents and materials on which publication and other forms of public reporting are based should be deposited in a suitable place for permanent safekeeping.

Reference 3 - 1.93% Coverage

Archaeologists should work actively for the preservation of, and long term access to, archaeological collections, records, and reports.

Reference 4 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society for historical archaeology - § 1 reference coded [ 7.16% Coverage]

Reference 1 - 7.16% Coverage

Historical archaeologists have a duty to collect data accurately during investigations so that reliable data sets and site documentation are produced, and to see that these materials are appropriately curated for future generations.

Files\\society of africanist archaeologists - § 2 references coded [ 1.90% Coverage]

Reference 1 - 0.87% Coverage

possess adequate training, support, resources and facilities for excavation, analysis and curation;

Reference 2 - 1.03% Coverage

properly curate and house materials and documentation in appropriate national/ regional/local collections facilities

Files\\world archaeological congress - § 1 reference coded [ 4.80% Coverage]

Reference 1 - 4.80% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting indigenous cultural heritage.

## Preservation

Files\\American School of Oriental Research - § 2 references coded [ 0.62% Coverage]

Reference 1 - 0.04% Coverage

preservation

Reference 2 - 0.58% Coverage

provide the public and elected/appointed representatives of the public the necessary data to ensure appropriate decision making with respect to preservation of archaeological heritage;

Files\\Archaeological Institute of America - § 1 reference coded [ 2.14% Coverage]

Reference 1 - 2.14% Coverage

to the protection and preservation of the world's archaeological resources

Files\\Archaeological Society of Virginia - § 1 reference coded [ 1.14% Coverage]

Reference 1 - 1.14% Coverage

actively support the preservation of threatened sites.

Files\\Australian Archaeological Association - § 1 reference coded [ 2.67% Coverage]

Reference 1 - 2.67% Coverage

to publicise the need for the study and conservation of archaeological sites and collections

Files\\Canadian Archaeological Association - § 2 references coded [ 3.72% Coverage]

Reference 1 - 3.14% Coverage

The objectives of the Canadian Archaeological Association include promoting, protecting and conserving the archaeological heritage of Canada, and the dissemination of archaeological knowledge.

Reference 2 - 0.57% Coverage

conservation is a preferred option;

Files\\European Association of Archaeologists - § 2 references coded [ 2.36% Coverage]

Reference 1 - 1.07% Coverage

It is the duty of every archaeologist to ensure the preservation of the archaeological heritage by every legal means.

Reference 2 - 1.29% Coverage

Where preservation is impossible, archaeologists will ensure that investigations are carried out to the highest professional standards.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 3.13% Coverage]

Reference 1 - 3.13% Coverage

7.1 The consultant's findings, recommendations, etc., shall be based upon professional knowledge and opinion and should avoid exaggerated and ill-founded statements.

Files\\nautical archaeology society - § 1 reference coded [ 2.18% Coverage]

Reference 1 - 2.18% Coverage

Supports all activities that further the recording, preservation and responsible management of the cultural heritage.

Files\\new zealand archaeological association - § 1 reference coded [ 4.62% Coverage]

Reference 1 - 4.62% Coverage

Members have an obligation to ensure, wherever possible, the protection preservation and conservation of the sites and objects they deal with.

Files\\ontario archaeological society - § 1 reference coded [ 7.17% Coverage]

Reference 1 - 7.17% Coverage

We respect and support all relevant Ontario, Canadian and International legislation and/or Conventions that deal with the practice of archaeology, and the preservation of any nation's heritage.

Files\\society for american archaeology - § 3 references coded [ 8.86% Coverage]

Reference 1 - 3.88% Coverage

Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation

Reference 2 - 3.05% Coverage

Archaeologists should reach out to, and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record.

Reference 3 - 1.93% Coverage

Archaeologists should work actively for the preservation of, and long term access to, archaeological collections, records, and reports.

Files\\society for historical archaeology - § 1 reference coded [ 7.20% Coverage]

Reference 1 - 7.20% Coverage

Historical archaeologists have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.17% Coverage]

Reference 1 - 1.17% Coverage

Archaeologists should work actively for the preservation of, and long-term access to, archaeological collections, records, and reports

Files\\world archaeological congress - § 1 reference coded [ 4.80% Coverage]

Reference 1 - 4.80% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting indigenous cultural heritage.

## Thematic Unit: Data

### Data Access

Files\\Archaeological Society of Virginia - § 2 references coded [ 4.56% Coverage]

Reference 1 - 0.93% Coverage

access will be accorded to other researchers.

Reference 2 - 3.64% Coverage

insist that, and act in such a way that, data recovered from a site be kept intact, properly curated and made accessible to others with legitimate research interest in the collection.

Files\\European Association of Archaeologists - § 3 references coded [ 9.43% Coverage]

Reference 1 - 1.88% Coverage

Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).

Reference 2 - 2.70% Coverage

Adequate reports on all projects should be prepared and made accessible to the archaeological community as a whole with the minimum delay through appropriate conventional and/or electronic publishing media, following an initial period of confidentiality not exceeding six calendar months.

Reference 3 - 4.86% Coverage

Archaeologists will have prior rights of publication in respect of projects for which they are responsible for a reasonable period, not exceeding ten years. During this period they will make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students, provided that these do not conflict with the primary right of publication. When the ten-year period has expired, the records should be freely available for analysis and publication by others.

Files\\ICOMOS - § 2 references coded [ 1.13% Coverage]

Reference 1 - 0.37% Coverage

COMOS members support the promotion of public awareness, including appreciation of, access to and support for cultural heritage, at the local and global level.

Reference 2 - 0.77% Coverage

COMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 3.78% Coverage]

Reference 1 - 3.78% Coverage

5.5 A member shall not refuse a reasonable request from a qualified colleague for research data and shall endeavour to pass on relevant information to interested colleagues and appropriate official bodies.

Files\\cifa - § 7 references coded [ 6.80% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

Reference 2 - 0.97% Coverage

A member shall ensure that the record, including artefacts and specimens and experimental results, is maintained in good condition while in his/her charge and shall seek to ensure that it is eventually deposited where it is likely to receive adequate curatorial care and storage conditions and to be readily available for study and examination.

Reference 3 - 0.82% Coverage

A member shall communicate and cooperate with colleagues having common archaeological interests and give due respect to colleagues' interests in, and rights to information about sites, areas, collections or data where there is a shared field of concern, whether active or potentially so.

Reference 4 - 0.71% Coverage

A member shall accurately and without undue delay prepare and properly disseminate an appropriate record of work done under his/her control, which may include the deposition of primary records and unpublished material in an accessible public archive.

## Reference 5 - 1.01% Coverage

A member shall honour requests from colleagues or students for information on the results of research or projects if consistent with his/her prior rights to publication and with his/her other archaeological responsibilities. Archaeologists receiving such information shall observe such prior rights, remembering that laws of copyright may also apply.

## Reference 6 - 1.00% Coverage

A member, in the event of his/her failure to prepare or publish the results within 10 years of completion of the fieldwork and in the absence of countervailing circumstances, or in the event of his/her determining not to publish the results, shall if requested make data concerning the project available to other archaeologists for analysis and publication.

## Reference 7 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

## Files\\council of virginia archaeologists - § 2 references coded [ 3.74% Coverage]

## Reference 1 - 0.90% Coverage

refuse any reasonable request from a qualified colleague for research data.

## Reference 2 - 2.84% Coverage

Members shall make every effort to ensure that materials, records and reports resulting from an archaeological project are permanently curated and housed together within a qualified facility and reasonably accessible to other researchers.

## Files\\nautical archaeology society - § 2 references coded [ 6.96% Coverage]

## Reference 1 - 3.14% Coverage

Recognises that best endeavours should be made to deposit the results of research with appropriate publicly accessible and permanent repositories within a reasonable time.

## Reference 2 - 3.82% Coverage

Recognises that bona fide requests for information concerning research should not be refused provided that the request is consistent with prior rights of publication and other archaeological responsibilities

Files\ontario archaeological society - § 1 reference coded [ 4.55% Coverage]

Reference 1 - 4.55% Coverage

We encourage archaeological licence holders to sign the freedom of information declaration that accompanies their licence

Files\plains anthropological society - § 1 reference coded [ 1.27% Coverage]

Reference 1 - 1.27% Coverage

Where possible and where requested, researchers should provide copies of all publications, reports, and other documentation (data sets, photographs, and so forth) to source communities as a way of sharing the fruits of the research.

Files\register of professional archaeologists - § 1 reference coded [ 3.82% Coverage]

Reference 1 - 3.82% Coverage

Failure to complete a full scholarly report within 10 years after completion of a field project shall be construed as a waiver of an archaeologist's right of primacy with respect to analysis and publication of the data. Upon expiration of such 10-year period, or at such earlier time as the archaeologist shall determine not to publish the results, such data should be made fully accessible to other archaeologists for analysis and publication.

Files\society for american archaeology - § 3 references coded [ 9.84% Coverage]

Reference 1 - 4.06% Coverage

Whenever possible they should discourage, and should themselves avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation, and display.

Reference 2 - 3.85% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Reference 3 - 1.93% Coverage

Archaeologists should work actively for the preservation of, and long term access to, archaeological collections, records, and reports.

Files\\society of africanist archaeologists - § 4 references coded [ 5.22% Coverage]

Reference 1 - 0.62% Coverage

access to knowledge from the past is an essential part of the human heritage

Reference 2 - 1.10% Coverage

supporting and being accessible to archaeological and other heritage organisations, both within Africa and beyond the continent

Reference 3 - 2.33% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Reference 4 - 1.17% Coverage

Archaeologists should work actively for the preservation of, and long-term access to, archaeological collections, records, and reports

## Data Management

Files\\American School of Oriental Research - § 2 references coded [ 1.19% Coverage]

Reference 1 - 0.05% Coverage

data management

Reference 2 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Files\\Archaeological Society of Virginia - § 1 reference coded [ 3.64% Coverage]

Reference 1 - 3.64% Coverage

insist that, and act in such a way that, data recovered from a site be kept intact, properly curated and made accessible to others with legitimate research interest in the collection.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.94% Coverage]

Reference 1 - 0.94% Coverage

A member shall ensure a professional standard of reporting of all archaeological information gathered as part of any archaeological commission or project.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 2.81% Coverage]

Reference 1 - 2.81% Coverage

2.4 A member shall ensure that all relevant data pertaining to the resource base should be deposited with an appropriate government authority or archive.

Files\\cifa - § 1 reference coded [ 0.37% Coverage]

Reference 1 - 0.37% Coverage

A member shall ensure that the record resulting from his/her work is prepared in a comprehensible, readily usable and durable form.

Files\\council of virginia archaeologists - § 2 references coded [ 4.43% Coverage]

Reference 1 - 1.48% Coverage

an easily understandable system for identifying and recording provenience information shall be established and maintained

Reference 2 - 2.95% Coverage

the methods employed in data collection shall be fully and accurately described in a permanent record, and significant specimens, cultural and environmental features, and where appropriate, documentary data, shall be fully and accurately recorded;

Files\\register of professional archaeologists - § 1 reference coded [ 2.31% Coverage]

Reference 1 - 2.31% Coverage

The methods employed in data collection must be fully and accurately described. Significant stratigraphic and/or associational relationships among artifacts, other specimens, and cultural and environmental features must also be fully and accurately recorded.

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.09% Coverage]

Reference 1 - 0.09% Coverage

Members shall not willfully destroy or distort archaeological data and shall share information, in the spirit of free scientific inquiry.

## Dissemination of Results

Files\\American School of Oriental Research - § 4 references coded [ 1.52% Coverage]

Reference 1 - 0.23% Coverage

maintaining an active program of timely dissemination of research results

Reference 2 - 0.09% Coverage

Dissemination of knowledge

Reference 3 - 0.04% Coverage

publication

Reference 4 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on  
April 18, 2015 lacks an archaeological findspot in a prominent manner in the text of the  
publication and the caption of its illustration and, if intermixed with artifacts having  
provenience, also in the index or catalog.

Files\\Australian Archaeological Association - § 1 reference coded [ 3.35% Coverage]

Reference 1 - 3.35% Coverage

4.2 Members will disseminate the results of their work as widely as possible using plain  
language where appropriate.

Files\\Canadian Archaeological Association - § 3 references coded [ 5.90% Coverage]

Reference 1 - 3.14% Coverage

The objectives of the Canadian Archaeological Association include promoting,  
protecting and conserving the archaeological heritage of Canada, and the  
dissemination of archaeological knowledge.

Reference 2 - 1.28% Coverage

access to knowledge from the past is an essential part of the heritage of everyone;

Reference 3 - 1.48% Coverage

where conservation is not an option, ensure accurate recording and dissemination of  
results;

Files\\European Association of Archaeologists - § 1 reference coded [ 2.20% Coverage]

## Reference 1 - 2.20% Coverage

Archaeologists have a duty to keep themselves informed of developments in knowledge and methodology relating to their field of specialisation and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\ICOMOS - § 2 references coded [ 1.12% Coverage]

## Reference 1 - 0.77% Coverage

COMOS members make sure that complete, durable and accessible records are made of the conservation activities for which they are responsible. They ensure that such documentation is placed in a permanent archive as promptly as possible, and made publicly accessible when this is consistent with cultural and conservation objectives.

## Reference 2 - 0.35% Coverage

COMOS members foster the exchange of knowledge through sharing of information and experience within ICOMOS, in particular at the international level.

Files\\Institute of Archaeologists of Ireland - § 4 references coded [ 5.73% Coverage]

## Reference 1 - 1.70% Coverage

to hold at least one conference annually on a matter or matters related to archaeology, either in conjunction with the Annual General Meeting or otherwise, and to organise the holding of such other conferences, seminars, symposia and related meetings as may be considered appropriate;

## Reference 2 - 1.65% Coverage

A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.

## Reference 3 - 1.94% Coverage

A member shall treat the affairs of his/her/their client or employer in strict confidence, except where the professional standards of the Institute have been compromised by the actions of the client or employer. This shall not preclude members from obligations relating to the dissemination of archaeological information.

## Reference 4 - 0.42% Coverage

A member shall facilitate the production of the Excavations Bulletin.

Files\\australian association of consulting archaeologists - § 2 references coded [ 7.43% Coverage]

## Reference 1 - 4.21% Coverage

A member should take a responsible attitude to the archaeological resource base and to the best of her/his understanding ensure that this, as well as information derived from it, are used wisely and in the best interest of the public.

## Reference 2 - 3.22% Coverage

5.1 A member shall keep informed about developments in her/his field of expertise and be willing to share such knowledge to improve the general standard of archaeological work.

## Files\\cifa - § 9 references coded [ 9.42% Coverage]

## Reference 1 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

## Reference 2 - 0.71% Coverage

A member shall accurately and without undue delay prepare and properly disseminate an appropriate record of work done under his/her control, which may include the deposition of primary records and unpublished material in an accessible public archive.

## Reference 3 - 0.78% Coverage

A member shall not initiate, take part in or support work which  
Chartered Institute for Archaeologists 6  
Code of conduct Last updated 15-Dec-2014!  
materially damages the historic environment unless reasonably prompt and appropriate analysis and reporting can be expected.

## Reference 4 - 1.00% Coverage

Where results are felt to be substantial contributions to knowledge or to the advancement of theory, method or technique, they shall be communicated as soon as reasonably possible to colleagues and others by means of letters, lectures, reports to meetings or interim publications, especially where full publication is likely to be significantly delayed.

## Reference 5 - 1.25% Coverage

A member is responsible for the analysis and publication of data derived from projects under his/her control. While the member exercises this responsibility he/she shall enjoy consequent rights of primacy. However, failure to prepare or publish the results within 10 years of completion of the fieldwork shall be construed as a waiver of such rights, unless such failure can reasonably be attributed to circumstances beyond the member's control

## Reference 6 - 1.43% Coverage

It is accepted that the movement of archaeologists from one employment to another raises problems of responsibility for the publication of projects. This ultimate responsibility for publication of a piece of work must be determined either by the contract of employment through which the work was undertaken, or by agreement with the original promoter of the work. It is the responsibility of the member, either as employer or employee, to establish a satisfactory agreement on this issue at the outset of work.

## Reference 7 - 1.00% Coverage

A member, in the event of his/her failure to prepare or publish the results within 10 years of completion of the fieldwork and in the absence of countervailing circumstances, or in the event of his/her determining not to publish the results, shall if requested make data concerning the project available to other archaeologists for analysis and publication.

## Reference 8 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

## Reference 9 - 1.48% Coverage

A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project . While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

## Files\\council of virginia archaeologists - § 2 references coded [ 5.22% Coverage]

## Reference 1 - 0.91% Coverage

accurately and promptly prepare and properly distribute reports of work done

## Reference 2 - 4.31% Coverage

The results of an archaeological project shall be disseminated to appropriate and interested parties, including public agencies, within a reasonable amount of time following project completion. This includes not only sharing of research results with professional colleagues, but also the education of the public through the media, displays and other activities.

Files\\nautical archaeology society - § 2 references coded [ 5.96% Coverage]

Reference 1 - 3.14% Coverage

Recognises that best endeavours should be made to deposit the results of research with appropriate publicly accessible and permanent repositories within a reasonable time.

Reference 2 - 2.82% Coverage

Recognises that best endeavours should be made to disseminate the results of research in appropriate publications and other media within a reasonable time.

Files\\new zealand archaeological association - § 2 references coded [ 12.00% Coverage]

Reference 1 - 6.97% Coverage

Members have an obligation to the discipline of archaeology, and agree to undertake their investigations by acceptable archaeological techniques, and present the results of their work accurately, fully and fairly.

Reference 2 - 5.04% Coverage

Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.

Files\\ontario archaeological society - § 2 references coded [ 12.28% Coverage]

Reference 1 - 7.73% Coverage

We believe that it is the responsibility of archaeologists to disseminate the results of research to the archaeological community as well as to the general public in an easily accessible manner, medium and format.

Reference 2 - 4.55% Coverage

We encourage archaeological licence holders to sign the freedom of information declaration that accompanies their licence

Files\\plains anthropological society - § 4 references coded [ 8.03% Coverage]

Reference 1 - 1.98% Coverage

Anthropologists should make the results of their research available to sponsors, students, decision-makers, source communities, and other interested persons, while protecting the confidentiality and/or anonymity of people and information (as negotiated or understood) and the integrity of cultural resources, communities, and individuals being studied.

## Reference 2 - 1.27% Coverage

Where possible and where requested, researchers should provide copies of all publications, reports, and other documentation (data sets, photographs, and so forth) to source communities as a way of sharing the fruits of the research.

## Reference 3 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

## Reference 4 - 1.98% Coverage

Payment to interviewees is compensation for their help and time, but does not generally constitute a transfer of property: they are not selling their stories, information or history. When we work with tribal cultural specialists it is imperative that the specialist is made aware of what the information will be used for and how the information will be disseminated.

## Files\register of professional archaeologists - § 5 references coded [ 8.78% Coverage]

## Reference 1 - 0.96% Coverage

recognize a commitment to represent Archaeology and its research results to the public in a responsible manner

## Reference 2 - 1.03% Coverage

accurately, and without undue delay, prepare and properly disseminate a description of research done and its results;

## Reference 3 - 1.43% Coverage

every archaeologist has responsibility for appropriate dissemination of the results of her/his research to the appropriate constituencies with reasonable dispatch.

## Reference 4 - 2.66% Coverage

Results reviewed as significant contributions to substantive knowledge of the past or to advancements in theory, method or technique should be disseminated to colleagues and other interested persons by appropriate means such as publications, reports at professional meetings, or letters to colleagues.

## Reference 5 - 2.69% Coverage

While contractual obligations in reporting must be respected, archaeologists should not enter into a contract which prohibits the archaeologist from including her or his own interpretations or conclusions in the contractual reports, or from a continuing right to use the data after completion of the project.

Files\\society for american archaeology - § 1 reference coded [ 3.28% Coverage]

## Reference 1 - 3.28% Coverage

Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible.

Files\\society for historical archaeology - § 2 references coded [ 12.07% Coverage]

## Reference 1 - 3.87% Coverage

Historical archaeologists have a duty to disseminate research results to scholars in an accessible, honest and timely manner.

## Reference 2 - 8.20% Coverage

Historical archaeologists have a duty to encourage education about archaeology, strive to engage citizens in the research process and publicly disseminate the major findings of their research, to the extent compatible with resource protection and legal obligations.

Files\\society of africanist archaeologists - § 4 references coded [ 5.30% Coverage]

## Reference 1 - 1.24% Coverage

accurate recording and timely dissemination of results is essential in every case, especially where conservation of that heritage is not possible

## Reference 2 - 0.62% Coverage

produce appropriate and comprehensive documentation in a timely fashion

## Reference 3 - 1.13% Coverage

explaining the nature and results of their research both locally and nationally within African countries, as well as internationally

## Reference 4 - 2.31% Coverage

The free flow of archaeological information is a key element in furthering understanding of the past. This is jeopardised when information is misused, through failure to give appropriate credit for work done by others or outright plagiarism of oral or written communications.

## Open Access

Files\\American School of Oriental Research - § 1 reference coded [ 1.14% Coverage]

Reference 1 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

## Presentation

Files\\American School of Oriental Research - § 4 references coded [ 7.81% Coverage]

Reference 1 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 2 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015

lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

Reference 3 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>

- a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

Reference 4 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the Journal of Cuneiform Studies ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that

was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as “the cuneiform exception” and its limits will be reviewed every three years.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.70% Coverage]

Reference 1 - 1.70% Coverage

to hold at least one conference annually on a matter or matters related to archaeology, either in conjunction with the Annual General Meeting or otherwise, and to organise the holding of such other conferences, seminars, symposia and related meetings as may be considered appropriate;

Files\\cifa - § 1 reference coded [ 1.00% Coverage]

Reference 1 - 1.00% Coverage

Where results are felt to be substantial contributions to knowledge or to the advancement of theory, method or technique, they shall be communicated as soon as reasonably possible to colleagues and others by means of letters, lectures, reports to meetings or interim publications, especially where full publication is likely to be significantly delayed.

Files\\register of professional archaeologists - § 1 reference coded [ 2.66% Coverage]

Reference 1 - 2.66% Coverage

Results reviewed as significant contributions to substantive knowledge of the past or to advancements in theory, method or technique should be disseminated to colleagues and other interested persons by appropriate means such as publications, reports at professional meetings, or letters to colleagues.

## Publication

Files\\American School of Oriental Research - § 8 references coded [ 9.71% Coverage]

Reference 1 - 0.04% Coverage

publication

Reference 2 - 0.15% Coverage

undertake a prompt and complete final publication

Reference 3 - 0.57% Coverage

obtain permission from project, archive, collection or museum directors prior to the first publication or initial presentation of material from a project, archive, collection or museum

Reference 4 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Reference 5 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 6 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015  
lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

Reference 7 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>  
a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;

- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

#### Reference 8 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the Journal of Cuneiform Studies ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

#### Files\Archaeological Institute of America - § 2 references coded [ 5.00% Coverage]

##### Reference 1 - 2.11% Coverage

the encouragement and support of archaeological research and publication

##### Reference 2 - 2.90% Coverage

to the valuation of such artifacts through authentication, acquisition, publication, or exhibition.

#### Files\Archaeological Society of Virginia - § 4 references coded [ 12.67% Coverage]

##### Reference 1 - 3.23% Coverage

make sure that enough manpower and equipment are available to complete the project, from its initial field stages through artifact processing and final report.

##### Reference 2 - 3.42% Coverage

records and final reports should be written in terms understandable to other researchers in the field. If new or unclear terms are used, they should be adequately defined.

##### Reference 3 - 3.99% Coverage

Researchers should also recognize their larger mission of educate the public at large through archeologically responsible means, such as media public displays, and other educational activities.

Reference 4 - 2.02% Coverage

accurately and promptly prepare and circulate reports on work undertaken under his/her direction.

Files\\Australian Archaeological Association - § 1 reference coded [ 3.35% Coverage]

Reference 1 - 3.35% Coverage

4.2 Members will disseminate the results of their work as widely as possible using plain language where appropriate.

Files\\Canadian Archaeological Association - § 3 references coded [ 5.82% Coverage]

Reference 1 - 1.37% Coverage

produce an adequate document worthy of the destruction of the archaeological remains;

Reference 2 - 2.63% Coverage

recognize that documentation of an archaeological record should, within a reasonable period of time, become available to others with legitimate research interests;

Reference 3 - 1.83% Coverage

contribute to the CAA Web Page, and promote where appropriate electronic publication of archaeological materials.

Files\\European Association of Archaeologists - § 3 references coded [ 8.77% Coverage]

Reference 1 - 2.70% Coverage

Adequate reports on all projects should be prepared and made accessible to the archaeological community as a whole with the minimum delay through appropriate conventional and/or electronic publishing media, following an initial period of confidentiality not exceeding six calendar months.

Reference 2 - 4.86% Coverage

Archaeologists will have prior rights of publication in respect of projects for which they are responsible for a reasonable period, not exceeding ten years. During this period they will make their results as widely accessible as possible and will give sympathetic consideration to requests for information from colleagues and students, provided that these do not conflict with the primary right of publication. When the ten-year period has expired, the records should be freely available for analysis and publication by others.

Reference 3 - 1.21% Coverage

Written permission must be obtained for the use of original material and acknowledgement to the source included in any publication.

Files\\Institute of Archaeologists of Ireland - § 4 references coded [ 2.34% Coverage]

Reference 1 - 0.07% Coverage

to publish a

Reference 2 - 0.42% Coverage

A member shall facilitate the production of the Excavations Bulletin.

Reference 3 - 0.66% Coverage

A member shall facilitate any other publications projects undertaken by or in association with the Institute.

Reference 4 - 1.18% Coverage

A member shall abide by copyright legislation; in particular a member must obtain written permission for the use of all original material, and acknowledge the source in any subsequent publication.

Files\\australian association of consulting archaeologists - § 2 references coded [ 5.47% Coverage]

Reference 1 - 3.22% Coverage

5.1 A member shall keep informed about developments in her/his field of expertise and be willing to share such knowledge to improve the general standard of archaeological work.

Reference 2 - 2.25% Coverage

6.1 A member shall report on work accurately, promptly and in the manner that best serves the public, the employer or client.

Files\\cifa - § 5 references coded [ 6.16% Coverage]

Reference 1 - 1.00% Coverage

Where results are felt to be substantial contributions to knowledge or to the advancement of theory, method or technique, they shall be communicated as soon as reasonably possible to colleagues and others by means of letters, lectures, reports to meetings or interim publications, especially where full publication is likely to be significantly delayed.

## Reference 2 - 1.25% Coverage

A member is responsible for the analysis and publication of data derived from projects under his/her control. While the member exercises this responsibility he/she shall enjoy consequent rights of primacy. However, failure to prepare or publish the results within 10 years of completion of the fieldwork shall be construed as a waiver of such rights, unless such failure can reasonably be attributed to circumstances beyond the member's control

## Reference 3 - 1.43% Coverage

It is accepted that the movement of archaeologists from one employment to another raises problems of responsibility for the publication of projects. This ultimate responsibility for publication of a piece of work must be determined either by the contract of employment through which the work was undertaken, or by agreement with the original promoter of the work. It is the responsibility of the member, either as employer or employee, to establish a satisfactory agreement on this issue at the outset of work.

## Reference 4 - 1.00% Coverage

A member, in the event of his/her failure to prepare or publish the results within 10 years of completion of the fieldwork and in the absence of countervailing circumstances, or in the event of his/her determining not to publish the results, shall if requested make data concerning the project available to other archaeologists for analysis and publication.

## Reference 5 - 1.48% Coverage

A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project . While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

## Files\\council of virginia archaeologists - § 2 references coded [ 3.91% Coverage]

## Reference 1 - 1.62% Coverage

give a professional opinion, make a public report, or give legal testimony on any archaeological matter for which she/he has no expertise;

## Reference 2 - 2.29% Coverage

all records and reports shall be written in terms understandable to others, professional, avocational, and non-archaeologist; if new or unclear terms are used, they shall be clearly defined; and

Files\\nautical archaeology society - § 1 reference coded [ 2.82% Coverage]

Reference 1 - 2.82% Coverage

Recognises that best endeavours should be made to disseminate the results of research in appropriate publications and other media within a reasonable time.

Files\\new zealand archaeological association - § 2 references coded [ 12.00% Coverage]

Reference 1 - 6.97% Coverage

Members have an obligation to the discipline of archaeology, and agree to undertake their investigations by acceptable archaeological techniques, and present the results of their work accurately, fully and fairly.

Reference 2 - 5.04% Coverage

Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.

Files\\plains anthropological society - § 1 reference coded [ 1.21% Coverage]

Reference 1 - 1.21% Coverage

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means.

Files\\register of professional archaeologists - § 4 references coded [ 8.77% Coverage]

Reference 1 - 1.03% Coverage

accurately, and without undue delay, prepare and properly disseminate a description of research done and its results;

Reference 2 - 1.26% Coverage

undertake research that affects the archaeological resource base unless reasonably prompt, appropriate analysis and reporting can be expected;

Reference 3 - 2.66% Coverage

Results reviewed as significant contributions to substantive knowledge of the past or to advancements in theory, method or technique should be disseminated to colleagues and other interested persons by appropriate means such as publications, reports at professional meetings, or letters to colleagues.

Reference 4 - 3.82% Coverage

Failure to complete a full scholarly report within 10 years after completion of a field project shall be construed as a waiver of an archaeologist's right of primacy with respect to analysis and publication of the data. Upon expiration of such 10-year period, or at such earlier time as the archaeologist shall determine not to publish the results, such data should be made fully accessible to other archaeologists for analysis and publication.

Files\\society for american archaeology - § 2 references coded [ 5.73% Coverage]

Reference 1 - 3.28% Coverage

Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible.

Reference 2 - 2.45% Coverage

An interest in preserving and protecting in situ archaeological sites must be taken in to account when publishing and distributing information about their nature and location.

Files\\society for historical archaeology - § 1 reference coded [ 5.30% Coverage]

Reference 1 - 5.30% Coverage

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.13% Coverage]

Reference 1 - 1.13% Coverage

explaining the nature and results of their research both locally and nationally within African countries, as well as internationally

## Timeliness

Files\\Archaeological Society of Virginia - § 2 references coded [ 5.40% Coverage]

Reference 1 - 2.02% Coverage

accurately and promptly prepare and circulate reports on work undertaken under his/her direction.

Reference 2 - 3.38% Coverage

except in emergency (rescue) situations, engage in research without producing an analysis and report within a reasonable period after the conclusion of that project.

Files\\Canadian Archaeological Association - § 3 references coded [ 5.79% Coverage]

Reference 1 - 1.22% Coverage

present archaeology and research results in a timely and responsible manner;

Reference 2 - 2.63% Coverage

recognize that documentation of an archaeological record should, within a reasonable period of time, become available to others with legitimate research interests;

Reference 3 - 1.94% Coverage

To communicate the results of archaeological investigations to Aboriginal communities in a timely and accessible manner.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.70% Coverage]

Reference 1 - 2.70% Coverage

Adequate reports on all projects should be prepared and made accessible to the archaeological community as a whole with the minimum delay through appropriate conventional and/or electronic publishing media, following an initial period of confidentiality not exceeding six calendar months.

Files\\cifa - § 6 references coded [ 6.17% Coverage]

Reference 1 - 0.71% Coverage

A member shall accurately and without undue delay prepare and properly disseminate an appropriate record of work done under his/her control, which may include the deposition of primary records and unpublished material in an accessible public archive.

## Reference 2 - 0.78% Coverage

A member shall not initiate, take part in or support work which  
Chartered Institute for Archaeologists 6  
Code of conduct Last updated 15-Dec-2014!  
materially damages the historic environment unless reasonably prompt and appropriate  
analysis and reporting can be expected.

## Reference 3 - 1.00% Coverage

Where results are felt to be substantial contributions to knowledge or to the  
advancement of theory, method or technique, they shall be communicated as soon  
as reasonably possible to colleagues and others by means of letters, lectures, reports  
to meetings or interim publications, especially where full publication is likely to be  
significantly delayed.

## Reference 4 - 1.25% Coverage

A member is responsible for the analysis and publication of data derived from projects  
under his/her control. While the member exercises this responsibility he/she shall enjoy  
consequent rights of primacy. However, failure to prepare or publish the results within  
10 years of completion of the fieldwork shall be construed as a waiver of such rights,  
unless such failure can reasonably be attributed to circumstances beyond the member's  
control

## Reference 5 - 1.43% Coverage

It is accepted that the movement of archaeologists from one employment to  
another raises problems of responsibility for the publication of projects. This ultimate  
responsibility for publication of a piece of work must be determined either by the  
contract of employment through which the work was undertaken, or by agreement  
with the original promoter of the work. It is the responsibility of the member, either as  
employer or employee, to establish a satisfactory agreement on this issue at the outset  
of work.

## Reference 6 - 1.00% Coverage

A member, in the event of his/her failure to prepare or publish the results within  
10 years of completion of the fieldwork and in the absence of countervailing  
circumstances, or in the event of his/her determining not to publish the results, shall  
if requested make data concerning the project available to other archaeologists for  
analysis and publication.

## Files\\council of virginia archaeologists - § 3 references coded [ 3.31% Coverage]

## Reference 1 - 1.50% Coverage

represent archaeology and its results to the general public in a responsible,  
understandable, informative, and timely manner;

Reference 2 - 0.91% Coverage

accurately and promptly prepare and properly distribute reports of work done

Reference 3 - 0.90% Coverage

refuse any reasonable request from a qualified colleague for research data.

Files\\nautical archaeology society - § 1 reference coded [ 2.82% Coverage]

Reference 1 - 2.82% Coverage

Recognises that best endeavours should be made to disseminate the results of research in appropriate publications and other media within a reasonable time.

Files\\plains anthropological society - § 1 reference coded [ 1.21% Coverage]

Reference 1 - 1.21% Coverage

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means.

Files\\register of professional archaeologists - § 3 references coded [ 6.11% Coverage]

Reference 1 - 1.03% Coverage

accurately, and without undue delay, prepare and properly disseminate a description of research done and its results;

Reference 2 - 1.26% Coverage

dertake research that affects the archaeological resource base unless reasonably prompt, appropriate analysis and reporting can be expected;

Reference 3 - 3.82% Coverage

Failure to complete a full scholarly report within 10 years after completion of a field project shall be construed as a waiver of an archaeologist's right of primacy with respect to analysis and publication of the data. Upon expiration of such 10-year period, or at such earlier time as the archaeologist shall determine not to publish the results, such data should be made fully accessible to other archaeologists for analysis and publication.

Files\\society for american archaeology - § 2 references coded [ 7.13% Coverage]

Reference 1 - 3.85% Coverage

If there is a compelling reason, and no legal restrictions or strong countervailing interests, a researcher may have primary access to original materials and documents for a limited and reasonable time, after which these materials and documents must be made available to others.

Reference 2 - 3.28% Coverage

Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible.

Files\\society for historical archaeology - § 1 reference coded [ 3.87% Coverage]

Reference 1 - 3.87% Coverage

Historical archaeologists have a duty to disseminate research results to scholars in an accessible, honest and timely manner.

Files\\society of africanist archaeologists - § 1 reference coded [ 0.62% Coverage]

Reference 1 - 0.62% Coverage

produce appropriate and comprehensive documentation in a timely fashion

## Thematic Unit: Ethical Codes

### Code Adoption

Files\\American Rock Art Research Association - § 1 reference coded [ 5.46% Coverage]

Reference 1 - 5.46% Coverage

The ARARA Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987.

Files\\American School of Oriental Research - § 1 reference coded [ 0.45% Coverage]

Reference 1 - 0.45% Coverage

To accomplish this goal, President Harrison created an ad hoc Ethics Working Group to support a broad consultation and policy development process.

Files\\Archaeological Institute of America - § 1 reference coded [ 4.48% Coverage]

Reference 1 - 4.48% Coverage

The following Code of Ethics was approved by the Council at its December 29, 1990 meeting, and amended at its December 29, 1997 meeting and January 8, 2016 meeting.

Files\\European Association of Archaeologists - § 1 reference coded [ 1.29% Coverage]

Reference 1 - 1.29% Coverage

The following text was approved by the members of the Association at the Annual Business Meeting, held in Ravenna (Italy) on 27 September 1997

Files\\ICOMOS - § 1 reference coded [ 0.42% Coverage]

Reference 1 - 0.42% Coverage

These Ethical Principles were adopted by the 18th General Assembly (Florence, 2014) to replace the Ethical Commitment Statement adopted by the 13th General Assembly (Madrid, 2002).

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.46% Coverage]

Reference 1 - 1.46% Coverage

to improve archaeological standards throughout the island of Ireland, including through the adoption of a Code of Practice and guidelines on professional practice, and the promotion of the continued professional development of its members;

Files\\new zealand archaeological association - § 2 references coded [ 12.95% Coverage]

Reference 1 - 4.24% Coverage

This Code of Ethics was adopted by the New Zealand Archaeological Association at its Annual General Meeting at Kaikoura on 26 May 1993

Reference 2 - 8.71% Coverage

Its purpose is to ensure that members of the Association are aware of the various professional and ethical obligations that archaeologists have and to ensure that they behave in an ethical manner consistent with the principles of the Treaty of Waitangi Te Tiriti o Waitangi.

Files\\society for american archaeology - § 1 reference coded [ 4.57% Coverage]

Reference 1 - 4.57% Coverage

At its April 10, 1996 meeting, the SAA Executive Board adopted the Principles of Archaeological Ethics, reproduced below, as proposed by the SAA Ethics in Archaeology Committee. The adoption of these principles represents the culmination of an effort begun in 1991 with the formation of the ad-hoc Ethics in Archaeology Committee.

Files\\world archaeological congress - § 1 reference coded [ 2.18% Coverage]

Reference 1 - 2.18% Coverage

Adopted by WAC Council in 1990 at WAC-2, Barquisimeto, Venezuela

## Code Amendment

Files\\American Rock Art Research Association - § 1 reference coded [ 6.29% Coverage]

Reference 1 - 6.29% Coverage

The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

Files\\American School of Oriental Research - § 4 references coded [ 2.65% Coverage]

Reference 1 - 0.78% Coverage

This document will be reviewed annually by a subcommittee of ASOR's Board of Trustees that is empowered to record concerns and to bring forward for discussion to ASOR's Board of Trustees any action that may contravene the guidelines contained in this policy.

Reference 2 - 0.34% Coverage

It is assumed that ASOR's standing committees will create written policies that relate to their sphere of action.

Reference 3 - 1.24% Coverage

Where any conflict exists between this policy and another policy created by an ASOR committee, this document shall serve as the guide, alongside the provisions of ASOR's policies on Investment and Spending, Joint Ventures, Non-Discrimination, Records Retention, Whistleblowers, and Website and Social Media Privacy; and the Conflict of Interest Statement for the American Schools of Oriental Research.

Reference 4 - 0.29% Coverage

This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

Files\\Archaeological Institute of America - § 1 reference coded [ 4.48% Coverage]

Reference 1 - 4.48% Coverage

The following Code of Ethics was approved by the Council at its December 29, 1990 meeting, and amended at its December 29, 1997 meeting and January 8, 2016 meeting.

Files\\European Association of Archaeologists - § 1 reference coded [ 0.78% Coverage]

Reference 1 - 0.78% Coverage

amended at the Annual Business Meeting in Riva del Garda (Italy) on 19 September 2009.

Files\ICOMOS - § 3 references coded [ 1.66% Coverage]

Reference 1 - 0.42% Coverage

These Ethical Principles were adopted by the 18th General Assembly (Florence, 2014) to replace the Ethical Commitment Statement adopted by the 13th General Assembly (Madrid, 2002).

Reference 2 - 0.55% Coverage

ICOMOS National and International Scientific Committees may set additional ethical principles provided that they are not in contradiction to the ICOMOS Statutes, to these Ethical Principles and any other relevant ICOMOS doctrinal text.

Reference 3 - 0.69% Coverage

The Ethical Principles shall be reviewed at least every six years by the ICOMOS Board who shall submit a report to the General Assembly in conformity to Article 10 of the Statutes. Any amendments to the ICOMOS Ethical Principles shall be adopted by the ICOMOS General Assembly on the proposal of the Board.

Files\plains anthropological society - § 1 reference coded [ 1.05% Coverage]

Reference 1 - 1.05% Coverage

By applying for or renewing my Plains Anthropological Society membership, I agree to abide by the Code of Ethics of the Plains Anthropological Society as it exists or may be revised in the future.

Files\saskatchewan archaeological society - § 1 reference coded [ 0.04% Coverage]

Reference 1 - 0.04% Coverage

Amendments to the Policies shall be by a majority vote of the Board.

Files\texas archaeological society - § 2 references coded [ 34.71% Coverage]

Reference 1 - 19.00% Coverage

The Executive Committee shall serve as an Ethics Committee and shall be responsible for upholding the ethical standards of the Society by making recommendations to the Board of Directors for appropriate action.

Reference 2 - 15.71% Coverage

The Executive Committee, acting as the Ethics Committee, shall establish and amend guidelines for the disposition of complaints, subject to approval of the Board of Director

## Disciplinary Procedures

Files\\Australian Archaeological Association - § 2 references coded [ 12.28% Coverage]

Reference 1 - 4.37% Coverage

1.4 Members whose actions are detrimental to the interests of the Association may be subject to disciplinary procedures as defined by the Constitution.

Reference 2 - 7.92% Coverage

4.3 Any person can notify the Executive Committee of a member's conduct which they believe to be detrimental to the interests of the Association. Complaints may activate procedures outlined in Section 32 (Expulsion of Members) of the Constitution, including rights of appeal.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.44% Coverage]

Reference 1 - 2.44% Coverage

Questions of professional ethics and professional conduct may be raised by contacting the Secretariat, which will put the matter to the Board if necessary. The Board may convene a group, composed of past EAA presidents, to advise on particular issues which may arise.

Files\\ICOMOS - § 2 references coded [ 0.92% Coverage]

Reference 1 - 0.32% Coverage

The ICOMOS National and International Scientific Committees shall disseminate the Ethical Principles and ensure their implementation.

Reference 2 - 0.60% Coverage

Failure to act in conformity with the Ethical Principles may constitute misconduct. Alleged instances of misconduct shall be reviewed and discussed with the member concerned and may after review result in sanctions, as set out in Article 7 of the ICOMOS Statutes.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.78% Coverage]

Reference 1 - 0.78% Coverage

A member shall report to the Institute any incentive or inducement offered to compromise his/her/their professional standards.

Files\\cifa - § 2 references coded [ 1.16% Coverage]

Reference 1 - 0.86% Coverage

A member's duty to ensure that the Code of conduct is observed includes providing information in response to a request from the Chair or his/her nominee, and/or giving evidence to such panels and hearings as may be established for the purposes of investigating an alleged breach of the Institute's by-laws.

Reference 2 - 0.30% Coverage

This requirement is without prejudice to the provisions of Rule 1.10 regarding confidential information.

Files\\ontario archaeological society - § 1 reference coded [ 9.57% Coverage]

Reference 1 - 9.57% Coverage

Members are obligated to notify the Board of Directors of any material breach of these ethical guidelines, and we support initiatives that the Board may implement to obtain fair resolution to such breach, or to resort to remedies as provided for in our constitution.

Files\\register of professional archaeologists - § 1 reference coded [ 1.01% Coverage]

Reference 1 - 1.01% Coverage

nor and comply with the spirit and letter of the Register of Professional Archaeologist's Disciplinary Procedures.

Files\\saskatchewan archaeological society - § 3 references coded [ 0.42% Coverage]

Reference 1 - 0.11% Coverage

The Board may in its discretion, censure and/or inform the Membership of any member who is shown to have willfully acted against any of the Society's Bylaws, Code of Ethics

Reference 2 - 0.09% Coverage

A member is entitled to a fair hearing before the Board before he/she is censured. The proceedings of this hearing shall be properly recorded

Reference 3 - 0.21% Coverage

In a case where the Board takes a decision to censure a member, the member has the right to make his/her statement of the case to the general membership at the Annual General Meeting and the Board and shall have the opportunity to make a statement in rebuttal. The assembled membership shall vote on what course of action to take.

## Membership

Files\\American Rock Art Research Association - § 2 references coded [ 3.30% Coverage]

Reference 1 - 2.67% Coverage

enjoins its members, as a condition of membership

Reference 2 - 0.64% Coverage

membership

Files\\Australian Archaeological Association - § 4 references coded [ 16.99% Coverage]

Reference 1 - 3.52% Coverage

to provide an organisation for the discussion and dissemination of archaeological information and ideas in archaeology;

Reference 2 - 1.18% Coverage

to publicise the work of the Association.

Reference 3 - 4.37% Coverage

1.4 Members whose actions are detrimental to the interests of the Association may be subject to disciplinary procedures as defined by the Constitution.

Reference 4 - 7.92% Coverage

4.3 Any person can notify the Executive Committee of a member's conduct which they believe to be detrimental to the interests of the Association. Complaints may activate procedures outlined in Section 32 (Expulsion of Members) of the Constitution, including rights of appeal.

Files\\ICOMOS - § 3 references coded [ 1.26% Coverage]

Reference 1 - 0.77% Coverage

The Ethical Principles shall apply to all members of ICOMOS. In addition, the Ethical Principles shall apply to all National and International Scientific Committees and other ICOMOS bodies. Hence, provisions pertaining to "members" shall apply to Committees and other ICOMOS bodies as well, with the necessary and appropriate changes.

Reference 2 - 0.31% Coverage

By joining ICOMOS and by maintaining their ICOMOS membership, members signify their agreement to adhere to these Ethical Principles.

Reference 3 - 0.18% Coverage

ICOMOS members are collegial, loyal and considerate towards other members.

Files\\cifa - § 6 references coded [ 4.12% Coverage]

Reference 1 - 0.40% Coverage

A member has a duty to ensure that this Code is observed throughout the membership of the Institute, and also to encourage its adoption by others.

Reference 2 - 0.86% Coverage

A member's duty to ensure that the Code of conduct is observed includes providing information in response to a request from the Chair or his/her nominee, and/or giving evidence to such panels and hearings as may be established for the purposes of investigating an alleged breach of the Institute's by-laws.

Reference 3 - 0.30% Coverage

This requirement is without prejudice to the provisions of Rule 1.10 regarding confidential information.

Reference 4 - 0.68% Coverage

A member shall ensure, as far as is reasonably practical, that all work for which he/she is directly or indirectly responsible by virtue of his/her position in the organisation undertaking the work, is carried out in accordance with this Code.

Reference 5 - 0.66% Coverage

A member may find himself/herself in an ethical dilemma where he/she is confronted by competing loyalties, responsibilities or duties. In such circumstances a member shall act in accordance with the Principles of the Code of conduct.

Reference 6 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Files\\plains anthropological society - § 2 references coded [ 2.59% Coverage]

Reference 1 - 1.55% Coverage

Membership in the Society should not be used or represented as credentials in enterprises that encourage commercialization of objects, nor should the resources of the Society, such as the Plains Anthropologist, be used in furtherance of the commercial exploitation of such material.

Reference 2 - 1.05% Coverage

By applying for or renewing my Plains Anthropological Society membership, I agree to abide by the Code of Ethics of the Plains Anthropological Society as it exists or may be revised in the future.

Files\\saskatchewan archaeological society - § 2 references coded [ 0.35% Coverage]

Reference 1 - 0.13% Coverage

Members shall encourage others who are not members of the Society to comply with heritage laws, and shall offer assistance to such persons so as to encourage protection and conservation of the resource.

Reference 2 - 0.21% Coverage

In a case where the Board takes a decision to censure a member, the member has the right to make his/her statement of the case to the general membership at the Annual General Meeting and the Board and shall have the opportunity to make a statement in rebuttal. The assembled membership shall vote on what course of action to take.

Files\\texas archaeological society - § 3 references coded [ 74.63% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

Reference 2 - 20.17% Coverage

If a complaint is filed alleging a violation under Section 1 above, it shall be processed in accordance with the Ethics Committee Guidelines for Disposition of Complaints and referred to the Board of Directors for final action.

Reference 3 - 15.71% Coverage

The Executive Committee, acting as the Ethics Committee, shall establish and amend guidelines for the disposition of complaints, subject to approval of the Board of Director

Files\\world archaeological congress - § 1 reference coded [ 4.88% Coverage]

Reference 1 - 4.88% Coverage

To establish equitable partnerships and relationships between Members and indigenous peoples whose cultural heritage is being investigated.

## Society Affiliation

Files\\American Rock Art Research Association - § 2 references coded [ 21.41% Coverage]

Reference 1 - 17.41% Coverage

Using the name of the American Rock Art Research Association, the initials of ARARA, and/or the logos adopted by the Association and the identification of an individual as a member of ARARA are allowed only in conjunction with Rock Art projects undertaken in full accordance with accepted professional archaeology standards

Reference 2 - 4.00% Coverage

members may use their affiliation with ARARA for identification purposes

Files\\Australian Archaeological Association - § 3 references coded [ 21.76% Coverage]

Reference 1 - 4.37% Coverage

1.4 Members whose actions are detrimental to the interests of the Association may be subject to disciplinary procedures as defined by the Constitution.

Reference 2 - 9.48% Coverage

3.4 Members will negotiate equitable agreements between archaeologists and the Indigenous communities whose cultural heritage is being investigated. AAA endorses and directs members to the current guidelines regarding such agreements published by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Reference 3 - 7.92% Coverage

4.3 Any person can notify the Executive Committee of a member's conduct which they believe to be detrimental to the interests of the Association. Complaints may activate procedures outlined in Section 32 (Expulsion of Members) of the Constitution, including rights of appeal.

Files\\Canadian Archaeological Association - § 1 reference coded [ 5.21% Coverage]

Reference 1 - 5.21% Coverage

Recognizing that the heritage of Aboriginal Peoples constitutes the greater part of the Canadian archaeological record, the Canadian Archaeological Association has accepted the Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples. Members of the Association have agreed to abide by those Principles.

Files\ICOMOS - § 2 references coded [ 0.55% Coverage]

Reference 1 - 0.35% Coverage

ICOMOS members must respect the ICOMOS Statutes and those of their National Committees, and the By-laws of their International Scientific Committees.

Reference 2 - 0.20% Coverage

ICOMOS members must not put the financial standing of ICOMOS and its Committees at risk.

Files\Institute of Archaeologists of Ireland - § 9 references coded [ 10.37% Coverage]

Reference 1 - 0.95% Coverage

to promote contact, collaboration and co-operation between professional archaeologists on the island of Ireland and the organisations to which they belong;

Reference 2 - 0.81% Coverage

to establish contact with similar organisations of professional archaeologists, whether national or international in form or scope;

Reference 3 - 0.07% Coverage

to publish a

Reference 4 - 1.70% Coverage

to hold at least one conference annually on a matter or matters related to archaeology, either in conjunction with the Annual General Meeting or otherwise, and to organise the holding of such other conferences, seminars, symposia and related meetings as may be considered appropriate;

Reference 5 - 1.99% Coverage

A member practising in any form of association with a person who is not a member shall ensure that the agreement controlling such association incorporates a requirement that the Code of Professional Conduct and all other Codes of Conduct from time to time adopted by the Institute are observed in all matters pertaining to the practice.

Reference 6 - 0.78% Coverage

A member shall report to the Institute any incentive or inducement offered to compromise his/her/their professional standards.

Reference 7 - 1.46% Coverage

A member, by adopting the professional standards outlined in the Codes of Conduct from time to time adopted by the Institute, shall, by so doing, be providing his/her/their

client/employer with a professional level of archaeological service.

Reference 8 - 1.94% Coverage

A member shall treat the affairs of his/her/their client or employer in strict confidence, except where the professional standards of the Institute have been compromised by the actions of the client or employer. This shall not preclude members from obligations relating to the dissemination of archaeological information.

Reference 9 - 0.66% Coverage

A member shall facilitate any other publications projects undertaken by or in association with the Institute.

Files\australian association of consulting archaeologists - § 1 reference coded [ 3.46% Coverage]

Reference 1 - 3.46% Coverage

16.1 On any job where a qualified archaeological assistant is necessary or required, a qualified archaeologist who is a member of this Association should be given preference of employment.

Files\cifa - § 1 reference coded [ 0.33% Coverage]

Reference 1 - 0.33% Coverage

A member shall conduct himself or herself in a manner which will not bring archaeology or the Institute into disrepute

Files\nautical archaeology society - § 1 reference coded [ 2.44% Coverage]

Reference 1 - 2.44% Coverage

. Recognises the imperative to support activities that inform and educate a wider public about the aims and achievements of the Society.

Files\plains anthropological society - § 2 references coded [ 2.59% Coverage]

Reference 1 - 1.55% Coverage

Membership in the Society should not be used or represented as credentials in enterprises that encourage commercialization of objects, nor should the resources of the Society, such as the Plains Anthropologist, be used in furtherance of the commercial exploitation of such material.

Reference 2 - 1.05% Coverage

By applying for or renewing my Plains Anthropological Society membership, I agree to abide by the Code of Ethics of the Plains Anthropological Society as it exists or may be revised in the future.

Files\\register of professional archaeologists - § 4 references coded [ 3.44% Coverage]

Reference 1 - 0.55% Coverage

ort knowledge of violations of this Code to proper authorities;

Reference 2 - 1.01% Coverage

nor and comply with the spirit and letter of the Register of Professional Archaeologist's Disciplinary Procedures.

Reference 3 - 0.94% Coverage

submit a false or misleading application for registration by the Register of Professional Archaeologists.

Reference 4 - 0.93% Coverage

use to comply with any request or demand of an employer or client which conflicts with the Code and Standards;

Files\\saskatchewan archaeological society - § 2 references coded [ 0.20% Coverage]

Reference 1 - 0.07% Coverage

Members shall endeavour to serve the objectives of the Bylaws, Policies and practices of the Society.

Reference 2 - 0.13% Coverage

Members shall encourage others who are not members of the Society to comply with heritage laws, and shall offer assistance to such persons so as to encourage protection and conservation of the resource.

Files\\society of africanist archaeologists - § 2 references coded [ 2.37% Coverage]

Reference 1 - 1.10% Coverage

supporting and being accessible to archaeological and other heritage organisations, both within Africa and beyond the continent

Reference 2 - 1.28% Coverage

SAfA's Sexual Harassment Policy provides definitions and procedures concerning harassment for the Society and is published on the Society's web site.

Files\\texas archaeological society - § 3 references coded [ 54.88% Coverage]

Reference 1 - 19.00% Coverage

The Executive Committee shall serve as an Ethics Committee and shall be responsible for upholding the ethical standards of the Society by making recommendations to the Board of Directors for appropriate action.

Reference 2 - 20.17% Coverage

If a complaint is filed alleging a violation under Section 1 above, it shall be processed in accordance with the Ethics Committee Guidelines for Disposition of Complaints and referred to the Board of Directors for final action.

Reference 3 - 15.71% Coverage

The Executive Committee, acting as the Ethics Committee, shall establish and amend guidelines for the disposition of complaints, subject to approval of the Board of Director

## Thematic Unit: Maladaptives

### Bribe

Files\ICOMOS - § 1 reference coded [ 0.78% Coverage]

Reference 1 - 0.78% Coverage

ICOMOS members must avoid, or as appropriate properly disclose, any real or apparent conflict of interest that could compromise the independent, impartial and objective nature of their work. ICOMOS Members and Committees must not accept or offer gifts, largesse or other inducements that could affect or be seen to affect their independence.

## Commodification

Files\\American School of Oriental Research - § 3 references coded [ 0.53% Coverage]

Reference 1 - 0.18% Coverage

commodity to be exploited for private enjoyment or profit

Reference 2 - 0.31% Coverage

refrain from activities that contribute directly or indirectly to the illicit markets for antiquities

Reference 3 - 0.04% Coverage

exhibition

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.61% Coverage]

Reference 1 - 1.61% Coverage

the commodification of archaeological sites and artifacts through selling and trading is unethical.

Files\\European Association of Archaeologists - § 3 references coded [ 8.30% Coverage]

Reference 1 - 2.91% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.

Reference 2 - 2.33% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any activity that impacts the archaeological heritage which is carried out for commercial profit which derives directly from or exploits the archaeological heritage itself.

Reference 3 - 3.07% Coverage

It is the responsibility of archaeologists to draw the attention of the competent authorities to threats to the archaeological heritage, including the plundering of sites and monuments and illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the competent authorities.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.00% Coverage]

Reference 1 - 1.00% Coverage

a member shall not under any circumstances personally collect or deal in antiquities, nor shall the member advise for reward any who engage in the trade in antiquities.

Files\\cifa - § 1 reference coded [ 1.23% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

Files\\council of virginia archaeologists - § 1 reference coded [ 0.58% Coverage]

Reference 1 - 0.58% Coverage

buy, sell, or exchange archaeological artifacts

Files\\nautical archaeology society - § 2 references coded [ 8.52% Coverage]

Reference 1 - 2.33% Coverage

Will not associate itself with, nor derive a profit or advantage from, the sale of cultural heritage material for private benefit.

Reference 2 - 6.19% Coverage

This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.

Files\\ontario archaeological society - § 1 reference coded [ 7.69% Coverage]

Reference 1 - 7.69% Coverage

We oppose the purchase, sale and trading of genuine archaeological artifacts, and believe that licensed archaeologists hold artifacts in trust for the people of Ontario until a suitable repository can be found.

## Files\\plains anthropological society - § 4 references coded [ 6.58% Coverage]

## Reference 1 - 1.22% Coverage

Consequently, the Society discourages its members from participating in the appraisal, trade, sale, or purchase of these objects as commercial goods in manners not consistent with their field of anthropological practice.

## Reference 2 - 1.84% Coverage

Such commercialization confuses scientific value with monetary value of the material and creates questions about the focus of our work. Professionals should, therefore, avoid taking actions for the purpose of establishing the commercial value of objects from sites or property that may lead to their destruction, dispersal, or misuse.

## Reference 3 - 1.55% Coverage

Membership in the Society should not be used or represented as credentials in enterprises that encourage commercialization of objects, nor should the resources of the Society, such as the Plains Anthropologist, be used in furtherance of the commercial exploitation of such material.

## Reference 4 - 1.98% Coverage

Payment to interviewees is compensation for their help and time, but does not generally constitute a transfer of property: they are not selling their stories, information or history. When we work with tribal cultural specialists it is imperative that the specialist is made aware of what the information will be used for and how the information will be disseminated.

## Files\\register of professional archaeologists - § 3 references coded [ 5.82% Coverage]

## Reference 1 - 1.51% Coverage

avoid and discourage exaggerated, misleading, or unwarranted statements about archaeological matters that might induce others to engage in unethical or illegal activity;

## Reference 2 - 2.08% Coverage

support and comply with the terms of the UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property, as adopted by the General Conference, 14 November 1970, Paris.

## Reference 3 - 2.23% Coverage

knowingly be involved in the recovery or excavation of artifacts for commercial exploitation, or knowingly be employed by or knowingly contract with an individual or entity who recovers or excavates archaeological artifacts for commercial exploitation.

Files\\society for american archaeology - § 4 references coded [ 13.67% Coverage]

Reference 1 - 3.31% Coverage

The Society for American Archaeology has long recognized that the buying and selling of objects out of archaeological context is contributing to the destruction of the archaeological record on the American continents and around the world.

Reference 2 - 3.77% Coverage

The commercialization of archaeological objects - their use as commodities to be exploited for personal enjoyment or profit - results in the destruction of archaeological sites and of contextual information that is essential to understanding the archaeological record.

Reference 3 - 2.53% Coverage

Archaeologists should therefore carefully weigh the benefits to scholarship of a project against the costs of potentially enhancing the commercial value of archaeological objects

Reference 4 - 4.06% Coverage

Whenever possible they should discourage, and should themselves avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation, and display.

Files\\society for historical archaeology - § 2 references coded [ 10.53% Coverage]

Reference 1 - 3.15% Coverage

Historical archaeologists shall not sell, buy, trade, or barter items from archaeological contexts.

Reference 2 - 7.38% Coverage

Historical archaeologists shall avoid assigning commercial value to historic artifacts except in circumstances where valuation is required for the purposes of appraisal and insurance or when valuation is used to discourage site vandalism.

Files\\society of africanist archaeologists - § 3 references coded [ 6.61% Coverage]

Reference 1 - 1.52% Coverage

SAfA recognizes that the buying and selling of archaeological objects is contributing to the destruction of the archaeological record on the African continent and around the world.

Reference 2 - 2.79% Coverage

It is the responsibility of archaeologists to draw the attention of the appropriate authorities to these threats to the archaeological heritage, including the plundering of sites and the illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the appropriate authorities

Reference 3 - 2.30% Coverage

Wherever possible, they should discourage, and avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation and display.

Files\\texas archaeological society - § 1 reference coded [ 38.75% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

## Looting

Files\\American School of Oriental Research - § 5 references coded [ 7.79% Coverage]

Reference 1 - 0.24% Coverage

enforce the prohibition and prevention of the looting of archaeological sites

Reference 2 - 2.22% Coverage

studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage. Looting is an illegal act that breaks the association between artifact and context. A looted artifact may be considered stolen property. Therefore, archaeological heritage that is looted is more likely to travel through illicit channels of distribution and/or exportation, which involve processes that may mask or confuse the identification of the artifact or its true findspot.

Reference 3 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 4 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015  
lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

Reference 5 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the *Journal of Cuneiform Studies* ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication

or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as “the cuneiform exception” and its limits will be reviewed every three years.

Files\\Archaeological Institute of America - § 1 reference coded [ 3.95% Coverage]

Reference 1 - 3.95% Coverage

Inform appropriate authorities of threats to, or plunder of archaeological sites, and illegal import or export of archaeological material.

Files\\Archaeological Society of Virginia - § 1 reference coded [ 2.69% Coverage]

Reference 1 - 2.69% Coverage

engage in activities which violate the UNESCO Convention governing the illicit import, export, and ownership of cultural property.

Files\\Australian Archaeological Association - § 1 reference coded [ 2.47% Coverage]

Reference 1 - 2.47% Coverage

2.3 Members will neither engage in nor support the illicit trade in cultural heritage.

Files\\European Association of Archaeologists - § 2 references coded [ 5.97% Coverage]

Reference 1 - 2.91% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.

Reference 2 - 3.07% Coverage

It is the responsibility of archaeologists to draw the attention of the competent authorities to threats to the archaeological heritage, including the plundering of sites and monuments and illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the competent authorities.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.00% Coverage]

Reference 1 - 1.00% Coverage

a member shall not under any circumstances personally collect or deal in antiquities, nor shall the member advise for reward any who engage in the trade in antiquities.

Files\\cifa - § 1 reference coded [ 1.23% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

Files\\ontario archaeological society - § 1 reference coded [ 7.69% Coverage]

Reference 1 - 7.69% Coverage

We oppose the purchase, sale and trading of genuine archaeological artifacts, and believe that licensed archaeologists hold artifacts in trust for the people of Ontario until a suitable repository can be found.

Files\\plains anthropological society - § 1 reference coded [ 1.22% Coverage]

Reference 1 - 1.22% Coverage

Consequently, the Society discourages its members from participating in the appraisal, trade, sale, or purchase of these objects as commercial goods in manners not consistent with their field of anthropological practice.

Files\\register of professional archaeologists - § 2 references coded [ 4.31% Coverage]

Reference 1 - 2.08% Coverage

support and comply with the terms of the UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property, as adopted by the General Conference, 14 November 1970, Paris.

Reference 2 - 2.23% Coverage

knowingly be involved in the recovery or excavation of artifacts for commercial exploitation, or knowingly be employed by or knowingly contract with an individual or entity who recovers or excavates archaeological artifacts for commercial exploitation.

Files\\society for american archaeology - § 1 reference coded [ 3.31% Coverage]

Reference 1 - 3.31% Coverage

The Society for American Archaeology has long recognized that the buying and selling of objects out of archaeological context is contributing to the destruction of the archaeological record on the American continents and around the world.

Files\\society for historical archaeology - § 1 reference coded [ 3.15% Coverage]

Reference 1 - 3.15% Coverage

Historical archaeologists shall not sell, buy, trade, or barter items from archaeological contexts.

Files\\society of africanist archaeologists - § 1 reference coded [ 2.79% Coverage]

Reference 1 - 2.79% Coverage

It is the responsibility of archaeologists to draw the attention of the appropriate authorities to these threats to the archaeological heritage, including the plundering of sites and the illicit trade in antiquities, and to use all the means at their disposal to ensure that action is taken in such cases by the appropriate authorities

Files\\texas archaeological society - § 1 reference coded [ 38.75% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

## Occupied Territories

Files\\American School of Oriental Research - \$ 1 reference coded [ 0.06% Coverage]

Reference 1 - 0.06% Coverage

occupied territory

## Politicized Archaeology

Files\\American School of Oriental Research - § 1 reference coded [ 0.48% Coverage]

Reference 1 - 0.48% Coverage

avoid the alteration of archaeological heritage and cultural property which is intended to conceal or destroy cultural, historical or scientific evidence;

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 15.37% Coverage]

Reference 1 - 15.37% Coverage

We are an apolitical, multi-ethnic, religiously neutral organisation, committed to non-discriminatory treatment of others in all aspects of our work. We operate in accordance with the Equality Act;

Files\\plains anthropological society - § 1 reference coded [ 1.10% Coverage]

Reference 1 - 1.10% Coverage

they should be truthful and responsible for the factual content of their statements, but they should also give consideration to the social and political implications of the information they disseminate

## Site Protection from Warfare

Files\\American School of Oriental Research - § 5 references coded [ 5.78% Coverage]

Reference 1 - 0.40% Coverage

protect archaeological heritage from adverse effects resulting from military actions, warfare, and local political instability

Reference 2 - 0.46% Coverage

urge all governments to adhere to the terms of the Convention for the Protection of Cultural Property in the Event of Armed Conflict and its First Protocol

Reference 3 - 0.21% Coverage

developing action plans in the event of civil or military disturbance

Reference 4 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the *Journal of Cuneiform Studies* ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

Reference 5 - 1.40% Coverage

they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

## Site Protection

Files\\American School of Oriental Research - § 3 references coded [ 0.60% Coverage]

Reference 1 - 0.05% Coverage

site protection

Reference 2 - 0.32% Coverage

In the case of site excavation, such plans include the protection of sites after the conclusion of research

Reference 3 - 0.23% Coverage

protect the world's archaeological and cultural heritage from destruction

Files\\Archaeological Institute of America - § 2 references coded [ 6.09% Coverage]

Reference 1 - 2.14% Coverage

to the  
protection and preservation of the world's archaeological resources

Reference 2 - 3.95% Coverage

Inform appropriate authorities of threats to, or plunder of archaeological sites, and illegal import or export of archaeological material.

Files\\Archaeological Society of Virginia - § 3 references coded [ 7.46% Coverage]

Reference 1 - 1.14% Coverage

actively support the preservation of threatened sites.

Reference 2 - 2.95% Coverage

engage in any illegal/unethical conduct related to archeological matters, or knowingly permit the use of his/her name in support of such conduct.

Reference 3 - 3.38% Coverage

except in emergency (rescue) situations, engage in research without producing an analysis and report within a reasonable period after the conclusion of that project.

Files\\Canadian Archaeological Association - § 2 references coded [ 5.23% Coverage]

Reference 1 - 3.14% Coverage

The objectives of the Canadian Archaeological Association include promoting, protecting and conserving the archaeological heritage of Canada, and the dissemination of archaeological knowledge.

Reference 2 - 2.09% Coverage

excavations should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals;

Files\\ICOMOS - § 1 reference coded [ 0.52% Coverage]

Reference 1 - 0.52% Coverage

Where cultural heritage is in immediate danger or at risk, ICOMOS members offer all possible assistance that is practicable and appropriate, provided that it does not put their own health and safety or that of others in jeopardy

Files\\australian association of consulting archaeologists - § 1 reference coded [ 1.92% Coverage]

Reference 1 - 1.92% Coverage

8.1 A member shall not knowingly misrepresent the needs, problems or possible consequences of a project.

Files\\cifa - § 1 reference coded [ 1.06% Coverage]

Reference 1 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

Files\\nautical archaeology society - § 3 references coded [ 6.57% Coverage]

Reference 1 - 2.18% Coverage

Supports all activities that further the recording, preservation and responsible management of the cultural heritage.

Reference 2 - 3.20% Coverage

Respects the letter and spirit of national legislation and that of international legislation, codes of practice and charters that are designed to protect the cultural heritage.

Reference 3 - 1.19% Coverage

uch intrusion is justified by sound archaeological imperatives;

Files\\society for american archaeology - § 3 references coded [ 9.27% Coverage]

Reference 1 - 3.77% Coverage

The commercialization of archaeological objects - their use as commodities to be exploited for personal enjoyment or profit - results in the destruction of archaeological sites and of contextual information that is essential to understanding the archaeological record.

Reference 2 - 3.05% Coverage

Archaeologists should reach out to, and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record.

Reference 3 - 2.45% Coverage

An interest in preserving and protecting in situ archaeological sites must be taken in to account when publishing and distributing information about their nature and location.

Files\\society for historical archaeology - § 1 reference coded [ 7.38% Coverage]

Reference 1 - 7.38% Coverage

Historical archaeologists shall avoid assigning commercial value to historic artifacts except in circumstances where valuation is required for the purposes of appraisal and insurance or when valuation is used to discourage site vandalism.

Files\\society of africanist archaeologists - § 1 reference coded [ 3.32% Coverage]

Reference 1 - 3.32% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\world archaeological congress - § 1 reference coded [ 4.80% Coverage]

Reference 1 - 4.80% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting indigenous cultural heritage.

## Thematic Unit: Material Culture

### Antiquities

Files\\American Rock Art Research Association - § 1 reference coded [ 0.70% Coverage]

Reference 1 - 0.70% Coverage

antiquities

Files\\American School of Oriental Research - § 2 references coded [ 0.20% Coverage]

Reference 1 - 0.10% Coverage

the illicit trade of antiquities

Reference 2 - 0.10% Coverage

the trade in illicit antiquities

Files\\Archaeological Institute of America - § 2 references coded [ 12.64% Coverage]

Reference 1 - 4.18% Coverage

Refuse to participate in the trade in undocumented antiquities and refrain from activities that give sanction, directly or indirectly, to that trade

Reference 2 - 8.46% Coverage

Undocumented antiquities are those that are not documented as belonging to a public or private collection before December 30, 1970, when the AIA Council endorsed the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property;

Files\\Australian Archaeological Association - § 1 reference coded [ 2.47% Coverage]

Reference 1 - 2.47% Coverage

2.3 Members will neither engage in nor support the illicit trade in cultural heritage.

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.61% Coverage]

Reference 1 - 1.61% Coverage

the commodification of archaeological sites and artifacts through selling and trading is unethical.

Files\\Institute of Archaeologists of Ireland - § 2 references coded [ 1.51% Coverage]

Reference 1 - 0.52% Coverage

A member shall abide by the legislation governing sites and monuments and antiquities

Reference 2 - 1.00% Coverage

a member shall not under any circumstances personally collect or deal in antiquities, nor shall the member advise for reward any who engage in the trade in antiquities.

Files\\council of virginia archaeologists - § 2 references coded [ 3.26% Coverage]

Reference 1 - 0.58% Coverage

buy, sell, or exchange archaeological artifacts

Reference 2 - 2.68% Coverage

engage in any activities that violate the UNESCO Convention prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, as adopted by the General Conference, 14 November, 1970, Paris.

Files\\texas archaeological society - § 1 reference coded [ 38.75% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

Files\\world archaeological congress - § 1 reference coded [ 6.11% Coverage]

Reference 1 - 6.11% Coverage

Members shall not interfere with and/or remove artefacts or objects of special cultural significance, as defined by associated indigenous peoples, without their express consent.

## Archaeological Remains or Sites

Files\\American Rock Art Research Association - § 1 reference coded [ 1.33% Coverage]

Reference 1 - 1.33% Coverage

archaeological remains

Files\\American School of Oriental Research - § 7 references coded [ 3.86% Coverage]

Reference 1 - 0.10% Coverage

material traces of the human past

Reference 2 - 0.08% Coverage

archaeological heritage

Reference 3 - 0.05% Coverage

site protection

Reference 4 - 0.32% Coverage

In the case of site excavation, such plans include the protection of sites after the conclusion of research

Reference 5 - 1.06% Coverage

studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage

Reference 6 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 7 - 1.40% Coverage

they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or

when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

Files\\Archaeological Institute of America - § 4 references coded [ 18.01% Coverage]

Reference 1 - 4.21% Coverage

archaeological data recovered in authorized projects should be made available for scholarly study and the results shared for the benefit of the public

Reference 2 - 4.28% Coverage

Seek to ensure that the exploration of archaeological sites is conducted according to best practices under the direct supervision of trained personnel;

Reference 3 - 5.56% Coverage

Refuse to participate in or support work on archaeological sites that is not undertaken under the supervision of trained personnel nor permit such work to be undertaken on property they own or control;

Reference 4 - 3.95% Coverage

Inform appropriate authorities of threats to, or plunder of archaeological sites, and illegal import or export of archaeological material.

Files\\Archaeological Society of Virginia - § 2 references coded [ 3.54% Coverage]

Reference 1 - 2.40% Coverage

environmental and cultural features of a site should be fully and accurately mapped and recorded by appropriate means.

Reference 2 - 1.14% Coverage

actively support the preservation of threatened sites.

Files\\Australian Archaeological Association - § 4 references coded [ 23.72% Coverage]

Reference 1 - 2.67% Coverage

to publicise the need for the study and conservation of archaeological sites and collections

Reference 2 - 6.13% Coverage

Members will endeavour to ensure that archaeological sites and materials which they investigate are managed in a manner which conserves the archaeological and cultural heritage values of the sites and materials.

Reference 3 - 5.45% Coverage

3.2 Members acknowledge the special importance to Indigenous peoples of ancestral remains and objects and sites associated with such remains. Members will treat such remains with respect.

Reference 4 - 9.48% Coverage

3.4 Members will negotiate equitable agreements between archaeologists and the Indigenous communities whose cultural heritage is being investigated. AAA endorses and directs members to the current guidelines regarding such agreements published by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Files\\Canadian Archaeological Association - § 2 references coded [ 4.49% Coverage]

Reference 1 - 1.85% Coverage

The archaeological record includes in-situ materials and sites, archaeological collections, records and reports.

Reference 2 - 2.64% Coverage

Before undertaking responsibility for any excavation that destroys a portion of the archaeological record, members of the Canadian Archaeological Association must:

Files\\European Association of Archaeologists - § 3 references coded [ 5.77% Coverage]

Reference 1 - 1.07% Coverage

It is the duty of every archaeologist to ensure the preservation of the archaeological heritage by every legal means.

Reference 2 - 2.36% Coverage

In carrying out such projects, archaeologists will wherever possible, and in accordance with any contractual obligations that they may have entered into, carry out evaluations of the ecological and social implications of their work for local communities.

Reference 3 - 2.33% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any activity that impacts the archaeological heritage which is carried out for commercial profit which derives directly from or exploits the archaeological heritage itself.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 0.52% Coverage]

Reference 1 - 0.52% Coverage

A member shall abide by the legislation governing sites and monuments and antiquities

Files\\cifa - § 6 references coded [ 4.60% Coverage]

Reference 1 - 1.07% Coverage

A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.

Reference 2 - 0.47% Coverage

A member shall strive to conserve archaeological sites and material as a resource for study and enjoyment now and in the future and shall encourage others to do the same.

Reference 3 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

Reference 4 - 0.71% Coverage

Where destructive investigation is undertaken, particularly in the case of projects carried out for pure research, the member shall ensure that it causes minimal attrition of the historic environment consistent with the stated objects of the project.

Reference 5 - 1.18% Coverage

In all

Chartered Institute for Archaeologists 5

Code of conduct Last updated 15-Dec-2014!

projects, whether prompted by pure research or the needs of rescue, consideration shall be given to the legitimate interests of other archaeologists; for example, the upper levels of a site should be conscientiously excavated and recorded, within the exigencies of the project, even if the main focus is on the underlying levels.

Reference 6 - 0.46% Coverage

A member shall ensure that the objects of a research project are an adequate justification for the destruction of the archaeological evidence which it will entail.

Files\\council of virginia archaeologists - § 1 reference coded [ 3.96% Coverage]

Reference 1 - 3.96% Coverage

when conditions permit, the interests of other archaeologists and the potential for other research projects shall be considered, and information retrieval, recording and analysis shall be conducted accordingly, for example, prehistoric information should be systematically recovered, even if the primary project focus is historic.

Files\\new zealand archaeological association - § 2 references coded [ 11.17% Coverage]

Reference 1 - 4.62% Coverage

Members have an obligation to ensure, wherever possible, the protection preservation and conservation of the sites and objects they deal with.

Reference 2 - 6.55% Coverage

Members shall seek to identify, and shall negotiate with, and obtain the informed consent of representatives authorised by the people whose cultural sites are the subject of investigation or management.

Files\\plains anthropological society - § 2 references coded [ 1.93% Coverage]

Reference 1 - 0.64% Coverage

Members of the Society agree to work for the long-term conservation and protection of sites, records and collections.

Reference 2 - 1.28% Coverage

The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations.

Files\\register of professional archaeologists - § 1 reference coded [ 0.91% Coverage]

Reference 1 - 0.91% Coverage

undertake any research that affects the archaeological resource base for which she/he is not qualified;

Files\\society for american archaeology - § 5 references coded [ 19.81% Coverage]

Reference 1 - 3.31% Coverage

The Society for American Archaeology has long recognized that the buying and selling of objects out of archaeological context is contributing to the destruction of the archaeological record on the American continents and around the world.

Reference 2 - 3.77% Coverage

The commercialization of archaeological objects - their use as commodities to be exploited for personal enjoyment or profit - results in the destruction of archaeological sites and of contextual information that is essential to understanding the archaeological record.

Reference 3 - 2.45% Coverage

An interest in preserving and protecting in situ archaeological sites must be taken in to account when publishing and distributing information about their nature and location.

Reference 4 - 5.51% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records, and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Reference 5 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society for historical archaeology - § 2 references coded [ 14.36% Coverage]

Reference 1 - 7.20% Coverage

Historical archaeologists have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity.

Reference 2 - 7.16% Coverage

Historical archaeologists have a duty to collect data accurately during investigations so that reliable data sets and site documentation are produced, and to see that these materials are appropriately curated for future generations.

Files\\world archaeological congress - § 2 references coded [ 11.03% Coverage]

Reference 1 - 5.60% Coverage

o acknowledge the importance of indigenous cultural heritage, including sites, places, objects, artefacts, human remains, to the survival of indigenous cultures.

Reference 2 - 5.44% Coverage

To acknowledge the special importance of indigenous ancestral human remains, and sites containing and/or associated with such remains, to indigenous peoples.

## Artifact

Files\\American School of Oriental Research - § 2 references coded [ 0.06% Coverage]

Reference 1 - 0.03% Coverage

artifact

Reference 2 - 0.03% Coverage

artifact

## Human Remains

Files\\Australian Archaeological Association - § 1 reference coded [ 5.45% Coverage]

Reference 1 - 5.45% Coverage

3.2 Members acknowledge the special importance to Indigenous peoples of ancestral remains and objects and sites associated with such remains. Members will treat such remains with respect.

Files\\Canadian Archaeological Association - § 2 references coded [ 3.61% Coverage]

Reference 1 - 1.66% Coverage

To acknowledge the cultural significance of human remains and associated objects to Aboriginal peoples.

Reference 2 - 1.94% Coverage

To respect protocols governing the investigation, removal, curation and reburial of human remains and associated objects

Files\\cifa - § 1 reference coded [ 1.07% Coverage]

Reference 1 - 1.07% Coverage

A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.

Files\\nautical archaeology society - § 1 reference coded [ 2.52% Coverage]

Reference 1 - 2.52% Coverage

Recognises that human remains and other sensitive cultural material must be treated with respect and in accordance with the prevailing law.

Files\\new zealand archaeological association - § 3 references coded [ 15.26% Coverage]

Reference 1 - 5.57% Coverage

To acknowledge the importance of the indigenous cultural heritage, including sites, places, objects, artefacts, and human remains, to the survival of indigenous cultures

Reference 2 - 4.88% Coverage

To acknowledge the special importance of ancestral human remains, and sites containing and/or associated with such remains, to the indigenous people.

Reference 3 - 4.81% Coverage

Members shall not interfere with or remove human remains without being requested by or having the express consent of the authorised representatives.

Files\ontario archaeological society - § 1 reference coded [ 10.30% Coverage]

Reference 1 - 10.30% Coverage

We affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.

Files\saskatchewan archaeological society - § 1 reference coded [ 0.15% Coverage]

Reference 1 - 0.15% Coverage

Members shall respect the dignity and remains of the human societies, including those that are the subject of any investigation, acknowledging the sanctity and cultural importance that such remains may hold for all people.

Files\world archaeological congress - § 3 references coded [ 15.48% Coverage]

Reference 1 - 5.60% Coverage

o acknowledge the importance of indigenous cultural heritage, including sites, places, objects, artefacts, human remains, to the survival of indigenous cultures.

Reference 2 - 5.44% Coverage

To acknowledge the special importance of indigenous ancestral human remains, and sites containing and/or associated with such remains, to indigenous peoples.

Reference 3 - 4.44% Coverage

Members shall not interfere with and/or remove human remains of indigenous peoples without the express consent of those concerned.

## Oral History

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.72% Coverage]

Reference 1 - 2.72% Coverage

To respect the cultural significance of oral history and traditional knowledge in the interpretation and presentation of the archaeological record of Aboriginal peoples.

Files\\cifa - § 1 reference coded [ 1.07% Coverage]

Reference 1 - 1.07% Coverage

A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.

## Provenience

Files\\American School of Oriental Research - § 3 references coded [ 4.24% Coverage]

Reference 1 - 2.22% Coverage

studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage. Looting is an illegal act that breaks the association between artifact and context. A looted artifact may be considered stolen property. Therefore, archaeological heritage that is looted is more likely to travel through illicit channels of distribution and/or exportation, which involve processes that may mask or confuse the identification of the artifact or its true findspot.

Reference 2 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 3 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015  
lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

Files\\Archaeological Institute of America - § 1 reference coded [ 4.18% Coverage]

Reference 1 - 4.18% Coverage

Refuse to participate in the trade in undocumented antiquities and refrain from activities that give sanction, directly or indirectly, to that trade

Files\\council of virginia archaeologists - § 2 references coded [ 4.76% Coverage]

Reference 1 - 1.48% Coverage

an easily understandable system for identifying and recording provenience information shall be established and maintained

Reference 2 - 3.29% Coverage

When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.

Files\\register of professional archaeologists - § 2 references coded [ 3.56% Coverage]

Reference 1 - 0.92% Coverage

If specimens are collected, a system for identifying and recording their provenience must be maintained.

Reference 2 - 2.64% Coverage

ring accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

## Repatriation

Files\\Australian Archaeological Association - § 1 reference coded [ 8.43% Coverage]

Reference 1 - 8.43% Coverage

Members recognise the importance of repatriation of archaeological materials for both Indigenous and non-Indigenous communities of concern and they support and advocate the necessity to properly manage archaeological materials in accordance with agreements with communities of concern.

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.94% Coverage]

Reference 1 - 1.94% Coverage

To respect protocols governing the investigation, removal, curation and reburial of human remains and associated objects

Files\\ontario archaeological society - § 1 reference coded [ 10.30% Coverage]

Reference 1 - 10.30% Coverage

We affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.

## Tangible Cultural Heritage

Files\ICOMOS - § 1 reference coded [ 0.47% Coverage]

Reference 1 - 0.47% Coverage

ICOMOS members acknowledge and respect the diverse tangible and intangible values of cultural heritage that enrich human culture and that may hold different meanings for different groups and communities.

## Underwater Archaeology

Files\\American School of Oriental Research - § 3 references coded [ 2.94% Coverage]

Reference 1 - 0.04% Coverage

under water,

Reference 2 - 1.50% Coverage

s called for in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;<sup>3</sup> the 1972 UNESCO World Heritage Convention,<sup>4</sup> the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage,<sup>5</sup> and the 2013 Noto Statement on the Future of Underwater Cultural Heritage Protection and Preservation in the Mediterranean;<sup>6</sup> and, where relevant, encourage States to ratify and implement these conventions

Reference 3 - 1.40% Coverage

they may consider for inclusion in ASOR publications and presentation venues research that has been undertaken in occupied territory and its contiguous waters as defined by the United States Department of State when that research is required strictly to safeguard, record or preserve the archaeological heritage of the occupied territory, or when permission of the competent national authorities of the occupied territory has been obtained by the researcher.

Files\\nautical archaeology society - § 2 references coded [ 6.09% Coverage]

Reference 1 - 3.10% Coverage

act in accordance with the letter and the spirit of international codes of practice and charters that are designed to protect and preserve the underwater cultural heritage;

Reference 2 - 2.99% Coverage

Recognises that best endeavours should be made to encourage and educate others to take an interest in nautical archaeology and to develop their experience and skills.

Files\\society for historical archaeology - § 1 reference coded [ 7.20% Coverage]

Reference 1 - 7.20% Coverage

Historical archaeologists have a duty to encourage and support the long-term preservation and effective management of archaeological sites and collections, from both terrestrial and underwater contexts, for the benefit of humanity.

## UNESCO 1970

Files\\American School of Oriental Research - § 4 references coded [ 7.32% Coverage]

Reference 1 - 1.50% Coverage

s called for in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;<sup>3</sup> the 1972 UNESCO World Heritage Convention,<sup>4</sup> the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage,<sup>5</sup> and the 2013 Noto Statement on the Future of Underwater Cultural Heritage Protection and Preservation in the Mediterranean;<sup>6</sup> and, where relevant, encourage States to ratify and implement these conventions

Reference 2 - 0.02% Coverage

UNESCO

Reference 3 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>

- a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

Reference 4 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the *Journal of Cuneiform Studies* ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

Files\\Archaeological Institute of America - § 1 reference coded [ 8.46% Coverage]

Reference 1 - 8.46% Coverage

Undocumented antiquities are those that are not documented as belonging to a public or private collection before December 30, 1970, when the AIA Council endorsed the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property;

Files\\Archaeological Society of Virginia - § 1 reference coded [ 2.69% Coverage]

Reference 1 - 2.69% Coverage

engage in activities which violate the UNESCO Convention governing the illicit import, export, and ownership of cultural property.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.91% Coverage]

Reference 1 - 2.91% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.

Files\\ICOMOS - § 1 reference coded [ 0.73% Coverage]

Reference 1 - 0.73% Coverage

ICOMOS members must take cognisance of the doctrinal texts adopted by the ICOMOS General Assembly. They inform themselves about the international conventions, recommendations and operational guidelines related to cultural heritage adopted by UNESCO and other international organisations that apply to their work.

Files\\cifa - § 1 reference coded [ 0.34% Coverage]

Reference 1 - 0.34% Coverage

where appropriate with national and international treaties, conventions and charters including annexes and schedules

Files\\council of virginia archaeologists - § 1 reference coded [ 2.68% Coverage]

Reference 1 - 2.68% Coverage

engage in any activities that violate the UNESCO Convention prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, as adopted by the General Conference, 14 November, 1970, Paris.

Files\\nautical archaeology society - § 1 reference coded [ 3.20% Coverage]

Reference 1 - 3.20% Coverage

Respects the letter and spirit of national legislation and that of international legislation, codes of practice and charters that are designed to protect the cultural heritage.

Files\\ontario archaeological society - § 1 reference coded [ 7.17% Coverage]

Reference 1 - 7.17% Coverage

We respect and support all relevant Ontario, Canadian and International legislation and/or Conventions that deal with the practice of archaeology, and the preservation of any nation's heritage.

Files\\register of professional archaeologists - § 1 reference coded [ 2.08% Coverage]

Reference 1 - 2.08% Coverage

support and comply with the terms of the UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property, as adopted by the General Conference, 14 November 1970, Paris.

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.12% Coverage]

Reference 1 - 0.12% Coverage

Members shall behave in accordance with the spirit, as well as the letter, of provincial and Canadian laws and international conventions dealing with archaeological heritage.

Files\\society of africanist archaeologists - § 1 reference coded [ 2.65% Coverage]

Reference 1 - 2.65% Coverage

Archaeologists will not engage in, or allow their names to be associated with, any form of activity relating to the illicit trade in antiquities and works of art, covered by the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property.

## Thematic Unit: Process

### Artifact Collection

Files\\American Rock Art Research Association - § 1 reference coded [ 1.59% Coverage]

Reference 1 - 1.59% Coverage

artifacts shall be collected

Files\\American School of Oriental Research - § 1 reference coded [ 1.14% Coverage]

Reference 1 - 1.14% Coverage

consider Open Access repositories in data management plans, so that, following publication, the resulting collections, records, and associated documentation, whether in traditional or digital formats and with the metadata necessary to allow these data to remain intelligible, can be preserved and made accessible to other scholars and, where appropriate, to the public.

Files\\Archaeological Society of Virginia - § 2 references coded [ 9.51% Coverage]

Reference 1 - 6.11% Coverage

when conditions permit, the potential for other research projects should be considered while the site is being excavated, and information retrieval should be conducted accordingly. For example, prehistoric objects should be systematically retrieved, even if the site's focus is primarily historic.

Reference 2 - 3.40% Coverage

When artifacts are being processed, the researcher should initiate a generally understandable system to ensure that site provenance and relationships are preserved.

Files\\Australian Archaeological Association - § 1 reference coded [ 2.67% Coverage]

Reference 1 - 2.67% Coverage

to publicise the need for the study and conservation of archaeological sites and collections

Files\\cifa - § 1 reference coded [ 1.23% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where

such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

Files\\new zealand archaeological association - § 2 references coded [ 10.94% Coverage]

Reference 1 - 4.62% Coverage

Members have an obligation to ensure, wherever possible, the protection preservation and conservation of the sites and objects they deal with.

Reference 2 - 6.32% Coverage

Members shall not interfere with or remove artefacts or objects of special cultural significance without the express consent of the authorised representatives of the appropriate cultural group.

Files\\register of professional archaeologists - § 2 references coded [ 2.51% Coverage]

Reference 1 - 1.59% Coverage

ensure the availability of adequate and competent staff and support facilities to carry the project to completion, and of adequate curatorial facilities for specimens and records;

Reference 2 - 0.92% Coverage

If specimens are collected, a system for identifying and recording their provenience must be maintained.

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.15% Coverage]

Reference 1 - 0.15% Coverage

Members shall respect the dignity and remains of the human societies, including those that are the subject of any investigation, acknowledging the sanctity and cultural importance that such remains may hold for all people.

## Authentications and Valuations

Files\\American School of Oriental Research - § 4 references coded [ 5.95% Coverage]

Reference 1 - 0.10% Coverage

authentications and valuations

Reference 2 - 0.05% Coverage

authentication

Reference 3 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>

- a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

Reference 4 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;
- b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;
- c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the *Journal of Cuneiform Studies* ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

Files\Archaeological Institute of America - § 1 reference coded [ 2.90% Coverage]

Reference 1 - 2.90% Coverage

to the valuation of such artifacts through authentication, acquisition, publication, or exhibition.

Files\plains anthropological society - § 2 references coded [ 3.06% Coverage]

Reference 1 - 1.22% Coverage

Consequently, the Society discourages its members from participating in the appraisal, trade, sale, or purchase of these objects as commercial goods in manners not consistent with their field of anthropological practice.

Reference 2 - 1.84% Coverage

Such commercialization confuses scientific value with monetary value of the material and creates questions about the focus of our work. Professionals should, therefore, avoid taking actions for the purpose of establishing the commercial value of objects from sites or property that may lead to their destruction, dispersal, or misuse.

## Conferences and Meetings

Files\\Australian Archaeological Association - § 1 reference coded [ 1.22% Coverage]

Reference 1 - 1.22% Coverage

to convene meetings at regular intervals;

Files\\register of professional archaeologists - § 1 reference coded [ 2.66% Coverage]

Reference 1 - 2.66% Coverage

Results reviewed as significant contributions to substantive knowledge of the past or to advancements in theory, method or technique should be disseminated to colleagues and other interested persons by appropriate means such as publications, reports at professional meetings, or letters to colleagues.

## Digital Archaeology

Files\\American School of Oriental Research - § 1 reference coded [ 0.05% Coverage]

Reference 1 - 0.05% Coverage

digital formats

Files\\Canadian Archaeological Association - § 1 reference coded [ 1.83% Coverage]

Reference 1 - 1.83% Coverage

contribute to the CAA Web Page, and promote where appropriate electronic publication of archaeological materials.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.70% Coverage]

Reference 1 - 2.70% Coverage

Adequate reports on all projects should be prepared and made accessible to the archaeological community as a whole with the minimum delay through appropriate conventional and/or electronic publishing media, following an initial period of confidentiality not exceeding six calendar months.

## Excavation

Files\\American Rock Art Research Association - § 1 reference coded [ 0.64% Coverage]

Reference 1 - 0.64% Coverage

excavation

Files\\American School of Oriental Research - § 3 references coded [ 0.65% Coverage]

Reference 1 - 0.09% Coverage

archaeological excavations

Reference 2 - 0.09% Coverage

investigations in field sites

Reference 3 - 0.47% Coverage

ensure that all individuals participating in the excavation, survey, study or other research shall be fully qualified to carry out their responsibilities

Files\\Archaeological Institute of America - § 1 reference coded [ 5.56% Coverage]

Reference 1 - 5.56% Coverage

Refuse to participate in or support work on archaeological sites that is not undertaken under the supervision of trained personnel nor permit such work to be undertaken on property they own or control;

Files\\Archaeological Society of Virginia - § 1 reference coded [ 6.11% Coverage]

Reference 1 - 6.11% Coverage

when conditions permit, the potential for other research projects should be considered while the site is being excavated, and information retrieval should be conducted accordingly. For example, prehistoric objects should be systematically retrieved, even if the site's focus is primarily historic.

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.64% Coverage]

Reference 1 - 2.64% Coverage

Before undertaking responsibility for any excavation that destroys a portion of the archaeological record, members of the Canadian Archaeological Association must:

Files\\European Association of Archaeologists - § 1 reference coded [ 2.20% Coverage]

Reference 1 - 2.20% Coverage

Archaeologists have a duty to keep themselves informed of developments in knowledge and methodology relating to their field of specialisation and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\Institute of Archaeologists of Ireland - § 2 references coded [ 3.11% Coverage]

Reference 1 - 1.46% Coverage

to improve archaeological standards throughout the island of Ireland, including through the adoption of a Code of Practice and guidelines on professional practice, and the promotion of the continued professional development of its members;

Reference 2 - 1.65% Coverage

A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 1.92% Coverage]

Reference 1 - 1.92% Coverage

8.1 A member shall not knowingly misrepresent the needs, problems or possible consequences of a project.

Files\\cifa - § 4 references coded [ 3.59% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

Reference 2 - 0.71% Coverage

Where destructive investigation is undertaken, particularly in the case of projects carried out for pure research, the member shall ensure that it causes minimal attrition of the historic environment consistent with the stated objects of the project.

Reference 3 - 1.18% Coverage

In all projects, whether prompted by pure research or the needs of rescue, consideration shall be given to the legitimate interests of other archaeologists; for example, the upper levels of a site should be conscientiously excavated and recorded, within the exigencies of the project, even if the main focus is on the underlying levels.

Reference 4 - 0.46% Coverage

A member shall ensure that the objects of a research project are an adequate justification for the destruction of the archaeological evidence which it will entail.

Files\\nautical archaeology society - § 2 references coded [ 2.59% Coverage]

Reference 1 - 1.19% Coverage

uch intrusion is justified by sound archaeological imperatives;

Reference 2 - 1.40% Coverage

he persons undertaking such work are qualified and competent to undertake it;

Files\\new zealand archaeological association - § 1 reference coded [ 4.81% Coverage]

Reference 1 - 4.81% Coverage

Members shall not interfere with or remove human remains without being requested by or having the express consent of the authorised representatives.

Files\\plains anthropological society - § 1 reference coded [ 1.28% Coverage]

Reference 1 - 1.28% Coverage

The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations.

Files\\register of professional archaeologists - § 1 reference coded [ 2.07% Coverage]

Reference 1 - 2.07% Coverage

Insofar as possible, the interests of other researchers should be considered. For example, upper levels of a site should be scientifically excavated and recorded whenever feasible, even if the focus of the project is on underlying levels.

Files\\society of africanist archaeologists - § 2 references coded [ 6.21% Coverage]

Reference 1 - 1.24% Coverage

rchaeological activities should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals.

Reference 2 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

Files\\texas archaeological society - § 1 reference coded [ 38.75% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

Files\\world archaeological congress - § 1 reference coded [ 6.55% Coverage]

Reference 1 - 6.55% Coverage

Prior to conducting any investigation and/or examination, Members shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation.

## Field Safety

Files\\American School of Oriental Research - § 1 reference coded [ 0.24% Coverage]

Reference 1 - 0.24% Coverage

developing action plans in the event of civil or military disturbance, or injury

Files\\European Association of Archaeologists - § 1 reference coded [ 1.04% Coverage]

Reference 1 - 1.04% Coverage

The management of all projects must respect national standards relating to conditions of employment and safety.

Files\\ICOMOS - § 1 reference coded [ 0.52% Coverage]

Reference 1 - 0.52% Coverage

Where cultural heritage is in immediate danger or at risk, ICOMOS members offer all possible assistance that is practicable and appropriate, provided that it does not put their own health and safety or that of others in jeopardy

Files\\Institute of Archaeologists of Ireland - § 2 references coded [ 1.89% Coverage]

Reference 1 - 1.01% Coverage

A member acting as an employer shall abide by all relevant employer law, and shall be scrupulous in arranging for the welfare and proper remuneration of the staff engaged.

Reference 2 - 0.88% Coverage

A member shall observe health and safety legislation, and shall adopt a Safety Statement specific to a given archaeological commission or project.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 23.49% Coverage]

Reference 1 - 23.49% Coverage

The ethical standards which apply to the BISI's activities (including research, teaching, consultancy, outreach, and fundraising work) arise from the basic principle that such activities should neither include practices which directly impose a risk of serious harm nor be indirectly dependent upon such practices

Files\\cifa - § 2 references coded [ 0.96% Coverage]

Reference 1 - 0.53% Coverage

A member shall give due regard to the requirements of health and safety legislation relating to employees or to other persons potentially affected by his or her archaeological activities.

Reference 2 - 0.43% Coverage

A member shall ensure that adequate insurance cover is maintained for persons or property which may be affected by his or her archaeological activities.

Files\\texas archaeological society - § 1 reference coded [ 38.75% Coverage]

Reference 1 - 38.75% Coverage

A member may be expelled from the Society upon vote of the Board of Directors for violation of the terms and conditions of any Federal or State antiquities laws or regulations, as they exist or shall be hereafter amended or enacted; for the practice of buying and selling artifacts for commercial purposes, for the disregard of proper archeological field techniques, or for the willful destruction or distortion of archeological data.

## Rescue or Salvage Archaeology

Files\\council of virginia archaeologists - § 1 reference coded [ 2.26% Coverage]

Reference 1 - 2.26% Coverage

except in emergence ("rescue" or salvage) situations, engage in any activity that affects the archaeological resource base without producing an analysis and report within a reasonable period

## Thematic Unit: Research

### Archival Research

Files\\American School of Oriental Research - § 2 references coded [ 0.63% Coverage]

Reference 1 - 0.06% Coverage

libraries, archives

Reference 2 - 0.57% Coverage

obtain permission from project, archive, collection or museum directors prior to the first publication or initial presentation of material from a project, archive, collection or museum

Files\\society of africanist archaeologists - § 1 reference coded [ 3.32% Coverage]

Reference 1 - 3.32% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\world archaeological congress - § 1 reference coded [ 6.55% Coverage]

Reference 1 - 6.55% Coverage

Prior to conducting any investigation and/or examination, Members shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation.

## Research Design

Files\\American School of Oriental Research - § 2 references coded [ 0.13% Coverage]

Reference 1 - 0.05% Coverage

research designs

Reference 2 - 0.08% Coverage

develop a research design

Files\\Archaeological Society of Virginia - § 4 references coded [ 13.12% Coverage]

Reference 1 - 4.99% Coverage

He/she should:

avoid heading projects for which his/her qualifications and background are insufficient; or enlist the support of associates who can fill in deficiencies; or change the scope of the project to conform to his/her areas of experience.

Reference 2 - 1.43% Coverage

complete thorough background research before beginning the project.

Reference 3 - 4.35% Coverage

develop a research proposal in advance which clearly states the nature of the project to be undertaken, the objectives of the research, the method(s) to be used, and a projected time frame for the project's completion.

Reference 4 - 2.35% Coverage

A member should follow his/her plan of research, except if changing circumstances or needs force changes to the plan.

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.09% Coverage]

Reference 1 - 2.09% Coverage

excavations should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals;

Files\\European Association of Archaeologists - § 1 reference coded [ 0.73% Coverage]

Reference 1 - 0.73% Coverage

A research design should be formulated as an essential prelude to all projects.

Files\\ICOMOS - § 2 references coded [ 0.86% Coverage]

Reference 1 - 0.31% Coverage

ICOMOS members ensure that the general scope and context of their work, including constraints of any kind, are adequately explained.

Reference 2 - 0.55% Coverage

ICOMOS members make every effort to ensure that important decisions on projects for the conservation of cultural heritage are not taken solely by the author of the project but are the result of a collective and interdisciplinary reflection.

Files\\Institute of Archaeologists of Ireland - § 1 reference coded [ 1.92% Coverage]

Reference 1 - 1.92% Coverage

A member, when undertaking an archaeological commission or project, shall formulate and submit to the client, and any other prescribed bodies, a Project Design, describing the objectives of the commission or project, the scope of the professional archaeological services to be provided and any special circumstances.

Files\\cifa - § 2 references coded [ 0.85% Coverage]

Reference 1 - 0.46% Coverage

A member shall ensure that the objects of a research project are an adequate justification for the destruction of the archaeological evidence which it will entail.

Reference 2 - 0.39% Coverage

A member shall ensure that experimental design, recording, and sampling procedures, where relevant, are adequate for the project in hand.

Files\\council of virginia archaeologists - § 3 references coded [ 8.59% Coverage]

Reference 1 - 2.83% Coverage

evaluate the adequacy of her/his qualifications for the demands of the project and minimize the inadequacies by acquiring additional expertise, by bringing in associates with the necessary expertise, or by changing the scope of the project;

Reference 2 - 4.09% Coverage

develop a systematic project plan in advance which clearly states the project's objective, takes into account previous relevant research, employs appropriate methods, projects a reasonable time schedule, and provides for economical use of the resource base (whether excavation site or artifact collection) consistent with project objectives;

Reference 3 - 1.67% Coverage

A member should follow her/his project plan, except to the extent that unforeseen circumstances or changing needs require changes to the plan.

Files\\nautical archaeology society - § 1 reference coded [ 1.19% Coverage]

Reference 1 - 1.19% Coverage

uch intrusion is justified by sound archaeological imperatives;

Files\\register of professional archaeologists - § 4 references coded [ 7.44% Coverage]

Reference 1 - 1.00% Coverage

The archaeologist has a responsibility to prepare adequately for any research project, whether or not in the field.

Reference 2 - 2.09% Coverage

assess the adequacy of her/his qualifications for the demands of the project, and minimize inadequacies by acquiring additional expertise, by bringing in associates with the needed qualifications, or by modifying the scope of the project;

Reference 3 - 2.88% Coverage

develop a scientific plan of research which specifies the objectives of the project, takes into account previous relevant research, employs a suitable methodology, and provides for economical use of the resource base (whether such base consists of an excavation site or of specimens) consistent with the objectives of the project;

Reference 4 - 1.47% Coverage

conducting research, the archaeologist must follow her/his scientific plan of research, except to the extent that unforeseen circumstances warrant its modification.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.24% Coverage]

Reference 1 - 1.24% Coverage

rchaeological activities should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals.

Files\\world archaeological congress - § 1 reference coded [ 8.10% Coverage]

Reference 1 - 8.10% Coverage

To seek, whenever possible, representation of indigenous peoples in agencies funding or authorising research to be certain their view is considered as critically important in setting research standards, questions, priorities and goals.

## Research

Files\\American School of Oriental Research - § 4 references coded [ 0.87% Coverage]

Reference 1 - 0.49% Coverage

ASOR's Mission is to initiate, encourage and support research into, and public understanding of, the cultures and history of the Near East from the earliest times:

Reference 2 - 0.03% Coverage

research

Reference 3 - 0.03% Coverage

research

Reference 4 - 0.32% Coverage

In the case of site excavation, such plans include the protection of sites after the conclusion of research

Files\\Archaeological Institute of America - § 1 reference coded [ 2.11% Coverage]

Reference 1 - 2.11% Coverage

the encouragement and support of archaeological research and publication

Files\\Archaeological Society of Virginia - § 7 references coded [ 23.75% Coverage]

Reference 1 - 2.38% Coverage

A member has a responsibility to prepare for any research project he/she undertakes, whether in the field or otherwise

Reference 2 - 1.43% Coverage

complete thorough background research before beginning the project.

Reference 3 - 2.40% Coverage

environmental and cultural features of a site should be fully and accurately mapped and recorded by appropriate means.

Reference 4 - 6.11% Coverage

when conditions permit, the potential for other research projects should be considered while the site is being excavated, and information retrieval should be conducted accordingly. For example, prehistoric objects should be systematically retrieved, even if the site's focus is primarily historic.

Reference 5 - 4.06% Coverage

At the minimum, results of research should be reported and filed with the appropriate interested parties, including public agencies within a reasonable amount of time after the completion of a project.

Reference 6 - 3.99% Coverage

Researchers should also recognize their larger mission of educate the public at large through archeologically responsible means, such as media public displays, and other educational activities.

Reference 7 - 3.38% Coverage

except in emergency (rescue) situations, engage in research without producing an analysis and report within a reasonable period after the conclusion of that project.

Files\\Australian Archaeological Association - § 1 reference coded [ 3.35% Coverage]

Reference 1 - 3.35% Coverage

4.2 Members will disseminate the results of their work as widely as possible using plain language where appropriate.

Files\\Canadian Archaeological Association - § 2 references coded [ 4.75% Coverage]

Reference 1 - 2.09% Coverage

excavations should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals;

Reference 2 - 2.66% Coverage

To acknowledge that Aboriginal people have a fundamental interest in the protection and management of the archaeological record, its interpretation and presentation.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 9.96% Coverage]

Reference 1 - 9.96% Coverage

We support and collaborate with individuals and organisations who strive to contribute to research and public education about Iraq;

Files\\australian association of consulting archaeologists - § 4 references coded [ 10.48% Coverage]

Reference 1 - 2.25% Coverage

6.1 A member shall report on work accurately, promptly and in the manner that best serves the public, the employer or client.

Reference 2 - 3.13% Coverage

7.1 The consultant's findings, recommendations, etc., shall be based upon professional knowledge and opinion and should avoid exaggerated and ill-founded statements.

Reference 3 - 1.92% Coverage

8.1 A member shall not knowingly misrepresent the needs, problems or possible consequences of a project.

Reference 4 - 3.18% Coverage

13.1 A member shall not use confidential non-archaeological information acquired during work for an employer or client without due permission from that employer or client.

Files\\cifa - § 1 reference coded [ 0.71% Coverage]

Reference 1 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

Files\\council of virginia archaeologists - § 5 references coded [ 8.24% Coverage]

Reference 1 - 1.10% Coverage

know and comply with all laws and regulations applicable to her/his archaeological research.

Reference 2 - 0.90% Coverage

refuse any reasonable request from a qualified colleague for research data.

Reference 3 - 1.37% Coverage

recommend or participate in any research which does not comply with the requirements of the Standards of Performance.

Reference 4 - 2.83% Coverage

evaluate the adequacy of her/his qualifications for the demands of the project and minimize the inadequacies by acquiring additional expertise, by bringing in associates with the necessary expertise, or by changing the scope of the project;

Reference 5 - 2.04% Coverage

uncollected material such as environmental or cultural features, depositional sequences, and the like, shall be fully, accurately, and appropriately recorded and mapped;

Files\\nautical archaeology society - § 1 reference coded [ 3.82% Coverage]

Reference 1 - 3.82% Coverage

Recognises that bona fide requests for information concerning research should not be refused provided that the request is consistent with prior rights of publication and other archaeological responsibilities

Files\\new zealand archaeological association - § 1 reference coded [ 5.04% Coverage]

Reference 1 - 5.04% Coverage

Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.

Files\\plains anthropological society - § 2 references coded [ 4.01% Coverage]

Reference 1 - 1.21% Coverage

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means.

Reference 2 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

Files\\register of professional archaeologists - § 6 references coded [ 7.60% Coverage]

Reference 1 - 1.03% Coverage

accurately, and without undue delay, prepare and properly disseminate a description of research done and its results;

Reference 2 - 1.26% Coverage

undertake research that affects the archaeological resource base unless reasonably prompt, appropriate analysis and reporting can be expected;

Reference 3 - 1.07% Coverage

commend or participate in any research which does not comply with the requirements of the Standards of Research Performance.

Reference 4 - 0.50% Coverage

inform herself/himself of relevant previous research;

Reference 5 - 1.67% Coverage

Uncollected entities such as environmental or cultural features, depositional strata, and the like, must be fully and accurately recorded by appropriate means, and their location recorded.

Reference 6 - 2.07% Coverage

Insofar as possible, the interests of other researchers should be considered. For example, upper levels of a site should be scientifically excavated and recorded whenever feasible, even if the focus of the project is on underlying levels.

Files\\society for american archaeology - § 1 reference coded [ 4.76% Coverage]

Reference 1 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society for historical archaeology - § 1 reference coded [ 5.30% Coverage]

Reference 1 - 5.30% Coverage

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

Files\\society of africanist archaeologists - § 3 references coded [ 5.00% Coverage]

Reference 1 - 1.17% Coverage

They support the development and maintenance of archaeological research and heritage management capabilities in all African countries.

Reference 2 - 0.51% Coverage

comply with all relevant legislation and research protocols

Reference 3 - 3.32% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\world archaeological congress - § 1 reference coded [ 6.55% Coverage]

Reference 1 - 6.55% Coverage

Prior to conducting any investigation and/or examination, Members shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation.

## Thematic Unit: Stakeholders

### Affected Groups

Files\\American School of Oriental Research - § 2 references coded [ 0.43% Coverage]

Reference 1 - 0.21% Coverage

show sensitivity toward and respect for groups affected by research

Reference 2 - 0.22% Coverage

including the general public in the host nation of the research project;

Files\\Archaeological Society of Virginia - § 1 reference coded [ 2.66% Coverage]

Reference 1 - 2.66% Coverage

be sensitive to and respect the concerns of groups whose cultural history is the subject of archeological or anthropological study.

Files\\Australian Archaeological Association - § 3 references coded [ 27.61% Coverage]

Reference 1 - 7.31% Coverage

Members will negotiate and make every reasonable effort to obtain the informed consent of representatives of the communities of concern whose cultural heritage is the subject of investigation. Members cannot assume that there is no community of concern.

Reference 2 - 11.88% Coverage

Members recognise that there are many interests in cultural heritage, but they specifically acknowledge the rights and interests of Indigenous peoples. AAA endorses and directs members to the current guidelines for ethical research with Indigenous parties published by the Australian Institute of Aboriginal and Torres Strait Islander Studies (<http://www.aiatsis.gov.au/research/ethics/GERAIS.html>).

Reference 3 - 8.43% Coverage

Members recognise the importance of repatriation of archaeological materials for both Indigenous and non-Indigenous communities of concern and they support and advocate the necessity to properly manage archaeological materials in accordance with agreements with communities of concern.

Files\\Canadian Archaeological Association - § 3 references coded [ 6.27% Coverage]

Reference 1 - 2.64% Coverage

Canadian archaeologists conduct their activities according to the principles of scholarly practice and recognize the interests of groups affected by their research.

Reference 2 - 0.96% Coverage

promote public interest in, and knowledge of, Canada's past;

Reference 3 - 2.66% Coverage

To acknowledge that Aboriginal people have a fundamental interest in the protection and management of the archaeological record, its interpretation and presentation.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.36% Coverage]

Reference 1 - 2.36% Coverage

In carrying out such projects, archaeologists will wherever possible, and in accordance with any contractual obligations that they may have entered into, carry out evaluations of the ecological and social implications of their work for local communities.

Files\\ICOMOS - § 1 reference coded [ 0.42% Coverage]

Reference 1 - 0.42% Coverage

ICOMOS members acknowledge the value of community involvement in cultural heritage conservation. They collaborate with people and communities associated with cultural heritage.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 6.72% Coverage]

Reference 1 - 6.72% Coverage

We believe in working to enable Iraqis to reclaim their histories, cultures and identities

Files\\australian association of consulting archaeologists - § 1 reference coded [ 2.59% Coverage]

Reference 1 - 2.59% Coverage

3.1 A member shall be sensitive to, and respect the legitimate concerns of groups whose cultural background is the subject of investigations.

Files\\cifa - § 1 reference coded [ 1.07% Coverage]

Reference 1 - 1.07% Coverage

A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.

Files\\council of virginia archaeologists - § 1 reference coded [ 1.86% Coverage]

Reference 1 - 1.86% Coverage

be sensitive to and respect legitimate concerns of groups whose culture histories are the subjects of archaeological, anthropological, or historical study;

Files\\nautical archaeology society - § 1 reference coded [ 2.31% Coverage]

Reference 1 - 2.31% Coverage

Recognises that site owners and other interested parties must be treated with respect and in accordance with the prevailing law.

Files\\new zealand archaeological association - § 5 references coded [ 27.04% Coverage]

Reference 1 - 3.79% Coverage

Members recognise that they have obligations to any group whose cultural background is the subject of investigation.

Reference 2 - 6.55% Coverage

Members shall seek to identify, and shall negotiate with, and obtain the informed consent of representatives authorised by the people whose cultural sites are the subject of investigation or management.

Reference 3 - 5.34% Coverage

Members shall ensure that the authorised representatives of the peoples whose sites are being investigated are kept informed during all stages of the investigation.

Reference 4 - 5.04% Coverage

Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.

Reference 5 - 6.32% Coverage

Members shall not interfere with or remove artefacts or objects of special cultural significance without the express consent of the authorised representatives of the appropriate cultural group.

Files\plains anthropological society - § 6 references coded [ 10.47% Coverage]

Reference 1 - 2.19% Coverage

Anthropologists have ethical obligations to the people, species and materials they study and to the people with whom they work. Members of the Society agree to carry out their research with an awareness of the purpose, potential impacts, and sources of funding, and a respect for colleagues, those studied, those providing information, and all other relevant parties potentially affected by their work.

Reference 2 - 1.98% Coverage

Anthropologists should make the results of their research available to sponsors, students, decision-makers, source communities, and other interested persons, while protecting the confidentiality and/or anonymity of people and information (as negotiated or understood) and the integrity of cultural resources, communities, and individuals being studied.

Reference 3 - 1.27% Coverage

Where possible and where requested, researchers should provide copies of all publications, reports, and other documentation (data sets, photographs, and so forth) to source communities as a way of sharing the fruits of the research.

Reference 4 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

Reference 5 - 1.48% Coverage

Prior to initiating research activities, anthropologists should obtain the consent of persons being studied, providing information, owning or providing access to material being studied, or otherwise identified as having interests which might be affected by research.

Reference 6 - 0.74% Coverage

They should recognize their debt to the societies in which they work and their obligation to reciprocate with people in appropriate ways.

Files\\register of professional archaeologists - § 1 reference coded [ 1.21% Coverage]

Reference 1 - 1.21% Coverage

sensitive to, and respect the legitimate concerns of, groups whose culture histories are the subjects of archaeological investigations;

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.15% Coverage]

Reference 1 - 0.15% Coverage

Members shall respect the dignity and remains of the human societies, including those that are the subject of any investigation, acknowledging the sanctity and cultural importance that such remains may hold for all people.

Files\\society for american archaeology - § 2 references coded [ 9.59% Coverage]

Reference 1 - 4.86% Coverage

Responsible archaeological research, including all levels of professional activity, requires an acknowledgment of public accountability and a commitment to make every reasonable effort, in good faith, to consult actively with affected group(s), with the goal of establishing a working relationship that can be beneficial to all parties involved.

Reference 2 - 4.73% Coverage

Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public.

Files\\society of africanist archaeologists - § 3 references coded [ 6.94% Coverage]

Reference 1 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

Reference 2 - 0.99% Coverage

Members of SAfA recognise and respect the role of African communities in matters relating to their cultural heritage.

Reference 3 - 0.98% Coverage

encouraging both African and non-African publics to support and involve themselves in archaeological stewardship

Files\\world archaeological congress - § 2 references coded [ 8.57% Coverage]

Reference 1 - 4.13% Coverage

To acknowledge that the indigenous cultural heritage rightfully belongs to the indigenous descendants of that heritage.

Reference 2 - 4.44% Coverage

Members shall not interfere with and/or remove human remains of indigenous peoples without the express consent of those concerned.

## Avocational Archaeologists

Files\\council of virginia archaeologists - § 3 references coded [ 7.01% Coverage]

Reference 1 - 2.11% Coverage

be sensitive to and respect the legitimate interests of avocational archaeologists and make all reasonable attempts to encourage their participation in archaeological projects

Reference 2 - 2.61% Coverage

communicate, cooperate with, and give due respect to other professional or avocational archaeologists who have interests in, and rights to, information about sites, areas, collections, or other archaeological matters;

Reference 3 - 2.29% Coverage

all records and reports shall be written in terms understandable to others, professional, avocational, and non-archaeologist; if new or unclear terms are used, they shall be clearly defined; and

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.09% Coverage]

Reference 1 - 0.09% Coverage

Members shall endeavour to act in such a manner as to maintain the integrity and competence of the profession and avocation of archaeology.

## Client

Files\\Institute of Archaeologists of Ireland - § 5 references coded [ 6.53% Coverage]

Reference 1 - 0.49% Coverage

A member shall not use an office or position of trust to attract potential clients.

Reference 2 - 1.46% Coverage

A member, by adopting the professional standards outlined in the Codes of Conduct from time to time adopted by the Institute, shall, by so doing, be providing his/her/their client/employer with a professional level of archaeological service.

Reference 3 - 1.92% Coverage

A member, when undertaking an archaeological commission or project, shall formulate and submit to the client, and any other prescribed bodies, a Project Design, describing the objectives of the commission or project, the scope of the professional archaeological services to be provided and any special circumstances.

Reference 4 - 0.73% Coverage

A member will respond promptly and courteously to a client's complaint in relation to the member's professional service.

Reference 5 - 1.94% Coverage

A member shall treat the affairs of his/her/their client or employer in strict confidence, except where the professional standards of the Institute have been compromised by the actions of the client or employer. This shall not preclude members from obligations relating to the dissemination of archaeological information.

Files\\cifa - § 3 references coded [ 3.97% Coverage]

Reference 1 - 1.43% Coverage

It is accepted that the movement of archaeologists from one employment to another raises problems of responsibility for the publication of projects. This ultimate responsibility for publication of a piece of work must be determined either by the contract of employment through which the work was undertaken, or by agreement with the original promoter of the work. It is the responsibility of the member, either as employer or employee, to establish a satisfactory agreement on this issue at the outset of work.

Reference 2 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within

limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

Reference 3 - 1.48% Coverage

A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project . While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

Files\\council of virginia archaeologists - § 6 references coded [ 13.18% Coverage]

Reference 1 - 1.48% Coverage

respect the interests of her/his employer or client, so far as is consistent with the public welfare and the Statement of Ethics

Reference 2 - 1.33% Coverage

refuse to comply with any request or demand of an employer or client which conflicts with this Statement of Ethics;

Reference 3 - 1.88% Coverage

recommend to employers or clients the employment of other expert consultants when faced with archaeological or related problems beyond her/his own competence

Reference 4 - 4.65% Coverage

Confidential information is here defined as non-archaeological information gained in the course of employment which the employer or client has requested to be held confidential or the disclosure of which would be detrimental or embarrassing to the employer or client. Information ceases to be confidential when the employer or client so indicates or when such information becomes publicly known.

Reference 5 - 1.55% Coverage

use confidential information for the advantage of herself/himself or a third person or to the disadvantage of an employer or client;

Reference 6 - 2.31% Coverage

accept compensation or anything of value for recommending the employment of another archaeologist or other person, unless such compensation is fully disclosed to the potential employer or client

Files\plains anthropological society - § 1 reference coded [ 2.20% Coverage]

Reference 1 - 2.20% Coverage

In all dealings with employers, persons hired to pursue archaeological or anthropological research, or to apply that knowledge, should be honest about their qualifications, capabilities, and aims. In working for governmental agencies or private businesses, they should be especially careful not to promise or imply acceptance of conditions contrary to professional ethics or competing commitments.

Files\register of professional archaeologists - § 7 references coded [ 9.94% Coverage]

Reference 1 - 1.11% Coverage

respect the interests of her/his employer or client, so far as is consistent with the public welfare and this Code and Standards;

Reference 2 - 0.93% Coverage

use to comply with any request or demand of an employer or client which conflicts with the Code and Standards;

Reference 3 - 1.52% Coverage

commend to employers or clients the employment of other archaeologists or other expert consultants upon encountering archaeological problems beyond her/his own competence;

Reference 4 - 0.67% Coverage

use confidential information to the disadvantage of the client or employer;

Reference 5 - 1.19% Coverage

use confidential information for the advantage of herself/himself or a third person, unless the client consents after full disclosure;

Reference 6 - 1.83% Coverage

accept compensation or anything of value for recommending the employment of another archaeologist or other person, unless such compensation or thing of value is fully disclosed to the potential employer or client;

Reference 7 - 2.69% Coverage

While contractual obligations in reporting must be respected, archaeologists should not enter into a contract which prohibits the archaeologist from including her or his own interpretations or conclusions in the contractual reports, or from a continuing right to use the data after completion of the project.

## Development

Files\ICOMOS - § 1 reference coded [ 0.31% Coverage]

Reference 1 - 0.31% Coverage

ICOMOS members recognise the economic, social and cultural role of heritage as a driver of sustainable local and global development.

## Fund

Files\\American School of Oriental Research - \$ 1 reference coded [ 0.01% Coverage]

Reference 1 - 0.01% Coverage

fund

## Funding or Funding Bodies

Files\\American School of Oriental Research - § 1 reference coded [ 0.05% Coverage]

Reference 1 - 0.05% Coverage

funding bodies

Files\\plains anthropological society - § 2 references coded [ 4.17% Coverage]

Reference 1 - 2.19% Coverage

Anthropologists have ethical obligations to the people, species and materials they study and to the people with whom they work. Members of the Society agree to carry out their research with an awareness of the purpose, potential impacts, and sources of funding, and a respect for colleagues, those studied, those providing information, and all other relevant parties potentially affected by their work.

Reference 2 - 1.98% Coverage

Anthropologists should make the results of their research available to sponsors, students, decision-makers, source communities, and other interested persons, while protecting the confidentiality and/or anonymity of people and information (as negotiated or understood) and the integrity of cultural resources, communities, and individuals being studied.

Files\\world archaeological congress - § 1 reference coded [ 8.10% Coverage]

Reference 1 - 8.10% Coverage

To seek, whenever possible, representation of indigenous peoples in agencies funding or authorising research to be certain their view is considered as critically important in setting research standards, questions, priorities and goals.

## Funding

Files\\American School of Oriental Research - \$ 2 references coded [ 0.04% Coverage]

Reference 1 - 0.03% Coverage

funding

Reference 2 - 0.01% Coverage

fund

## Indigenous

Files\\Australian Archaeological Association - § 5 references coded [ 29.37% Coverage]

Reference 1 - 8.53% Coverage

2.4 Members recognise the importance of repatriation of archaeological materials for both Indigenous and non-Indigenous communities of concern and they support and advocate the necessity to properly manage archaeological materials in accordance with agreements with communities of concern.

Reference 2 - 2.57% Coverage

3.1 Members acknowledge the importance of cultural heritage to Indigenous communities.

Reference 3 - 5.45% Coverage

3.2 Members acknowledge the special importance to Indigenous peoples of ancestral remains and objects and sites associated with such remains. Members will treat such remains with respect.

Reference 4 - 3.35% Coverage

3.3 Members acknowledge Indigenous approaches to the interpretation of cultural heritage and to its conservation.

Reference 5 - 9.48% Coverage

3.4 Members will negotiate equitable agreements between archaeologists and the Indigenous communities whose cultural heritage is being investigated. AAA endorses and directs members to the current guidelines regarding such agreements published by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Files\\Canadian Archaeological Association - § 13 references coded [ 29.66% Coverage]

Reference 1 - 5.21% Coverage

Recognizing that the heritage of Aboriginal Peoples constitutes the greater part of the Canadian archaeological record, the Canadian Archaeological Association has accepted the Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples. Members of the Association have agreed to abide by those Principles.

Reference 2 - 1.39% Coverage

actively cooperate in stewardship of archaeological remains with aboriginal peoples;

Reference 3 - 1.66% Coverage

To recognize the cultural and spiritual links between Aboriginal peoples and the archaeological record.

Reference 4 - 2.66% Coverage

To acknowledge that Aboriginal people have a fundamental interest in the protection and management of the archaeological record, its interpretation and presentation.

Reference 5 - 1.55% Coverage

To recognize and respect the role of Aboriginal communities in matters relating to their heritage.

Reference 6 - 2.87% Coverage

To negotiate and respect protocols, developed in consultation with Aboriginal communities, relating to the conduct of archaeological activities dealing with Aboriginal culture.

Reference 7 - 2.77% Coverage

To encourage partnerships with Aboriginal communities in archaeological research, management and education, based on respect and mutual sharing of knowledge and expertise.

Reference 8 - 1.18% Coverage

To support formal training programs in archaeology for Aboriginal people.

Reference 9 - 2.09% Coverage

To recognize and respect the spiritual bond that exists between Aboriginal peoples and special places and features on the landscape.

Reference 10 - 1.66% Coverage

To acknowledge the cultural significance of human remains and associated objects to Aboriginal peoples.

Reference 11 - 1.94% Coverage

To respect protocols governing the investigation, removal, curation and reburial of human remains and associated objects

Reference 12 - 2.72% Coverage

To respect the cultural significance of oral history and traditional knowledge in the interpretation and presentation of the archaeological record of Aboriginal peoples.

Reference 13 - 1.94% Coverage

To communicate the results of archaeological investigations to Aboriginal communities in a timely and accessible manner.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 2.59% Coverage]

Reference 1 - 2.59% Coverage

3.1 A member shall be sensitive to, and respect the legitimate concerns of groups whose cultural background is the subject of investigations.

Files\\cifa - § 1 reference coded [ 1.07% Coverage]

Reference 1 - 1.07% Coverage

A member shall take into account in the planning and execution of historic environment projects the legitimate concerns of individuals or group(s) about places, objects, human remains or intangible heritage that they believe to hold significant cultural or religious meaning or connotations, provided that the member knew or reasonably ought to have known about those concerns.

Files\\council of virginia archaeologists - § 1 reference coded [ 1.86% Coverage]

Reference 1 - 1.86% Coverage

be sensitive to and respect legitimate concerns of groups whose culture histories are the subjects of archaeological, anthropological, or historical study;

Files\\new zealand archaeological association - § 13 references coded [ 67.51% Coverage]

Reference 1 - 3.79% Coverage

Members recognise that they have obligations to any group whose cultural background is the subject of investigation.

Reference 2 - 6.74% Coverage

Members recognise that, in Aotearoa, archaeologists have a particular obligation to recognise the rights of the tangata whenua. Both in Aotearoa and elsewhere, they have obligations to the indigenous peoples

Reference 3 - 5.57% Coverage

To acknowledge the importance of the indigenous cultural heritage, including sites, places, objects, artefacts, and human remains, to the survival of indigenous cultures

Reference 4 - 3.86% Coverage

To acknowledge the importance of protecting the indigenous cultural heritage for the well-being of indigenous people.

Reference 5 - 4.88% Coverage

To acknowledge the special importance of ancestral human remains, and sites containing and/or associated with such remains, to the indigenous people.

Reference 6 - 4.70% Coverage

To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.

Reference 7 - 4.70% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting the indigenous cultural heritage.

Reference 8 - 5.23% Coverage

To encourage the establishment of equitable partnerships and relationships with the indigenous peoples whose cultural sites are being investigated or managed.

Reference 9 - 6.55% Coverage

Members shall seek to identify, and shall negotiate with, and obtain the informed consent of representatives authorised by the people whose cultural sites are the subject of investigation or management.

Reference 10 - 5.34% Coverage

Members shall ensure that the authorised representatives of the peoples whose sites are being investigated are kept informed during all stages of the investigation.

Reference 11 - 5.04% Coverage

Members shall ensure that their work results in written reports, copies of which shall be presented to the representatives of the identified cultural group.

Reference 12 - 4.81% Coverage

Members shall not interfere with or remove human remains without being requested by or having the express consent of the authorised representatives.

Reference 13 - 6.32% Coverage

Members shall not interfere with or remove artefacts or objects of special cultural significance without the express consent of the authorised representatives of the appropriate cultural group.

Files\ontario archaeological society - § 2 references coded [ 14.77% Coverage]

Reference 1 - 4.47% Coverage

We respect the right of First Nations to play a primary role in the conduct of any aboriginal archaeological investigation.

Reference 2 - 10.30% Coverage

We affirm that every reasonable effort should be made to consult and cooperate with First Nations in the stewardship, conservation, and display of aboriginal artifacts, and that the wishes of First Nations must be respected concerning disturbance and re-interment of human remains.

Files\plains anthropological society - § 2 references coded [ 1.61% Coverage]

Reference 1 - 0.85% Coverage

Members should work with tribal representatives to ensure sensitive materials and information are treated and stored in a culturally appropriate manner.

Reference 2 - 0.76% Coverage

Tribal members have unique and specialized knowledge applicable to Plains Anthropology. This knowledge is their intellectual property.

Files\register of professional archaeologists - § 1 reference coded [ 1.21% Coverage]

Reference 1 - 1.21% Coverage

sensitive to, and respect the legitimate concerns of, groups whose culture histories are the subjects of archaeological investigations;

Files\society for american archaeology - § 1 reference coded [ 4.73% Coverage]

Reference 1 - 4.73% Coverage

Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public.

Files\world archaeological congress - § 15 references coded [ 81.63% Coverage]

Reference 1 - 5.60% Coverage

o acknowledge the importance of indigenous cultural heritage, including sites, places, objects, artefacts, human remains, to the survival of indigenous cultures.

Reference 2 - 3.93% Coverage

To acknowledge the importance of protecting indigenous cultural heritage to the well-being of indigenous peoples.

Reference 3 - 5.44% Coverage

To acknowledge the special importance of indigenous ancestral human remains, and sites containing and/or associated with such remains, to indigenous peoples.

Reference 4 - 4.92% Coverage

To acknowledge that the important relationship between indigenous peoples and their cultural heritage exists irrespective of legal ownership.

Reference 5 - 4.13% Coverage

To acknowledge that the indigenous cultural heritage rightfully belongs to the indigenous descendants of that heritage.

Reference 6 - 4.80% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting indigenous cultural heritage.

Reference 7 - 4.88% Coverage

To establish equitable partnerships and relationships between Members and indigenous peoples whose cultural heritage is being investigated.

Reference 8 - 8.10% Coverage

To seek, whenever possible, representation of indigenous peoples in agencies funding or authorising research to be certain their view is considered as critically important in setting research standards, questions, priorities and goals.

Reference 9 - 6.55% Coverage

Prior to conducting any investigation and/or examination, Members shall with rigorous endeavour seek to define the indigenous peoples whose cultural heritage is the subject of investigation.

Reference 10 - 5.95% Coverage

Members shall negotiate with and obtain the informed consent of representatives authorized by the indigenous peoples whose cultural heritage is the subject of investigation.

Reference 11 - 6.03% Coverage

Members shall ensure that the authorised representatives of the indigenous peoples whose culture is being investigated are kept informed during all stages of the investigation.

Reference 12 - 4.40% Coverage

Members shall ensure that the results of their work are presented with deference and respect to the identified indigenous peoples.

Reference 13 - 4.44% Coverage

Members shall not interfere with and/or remove human remains of indigenous peoples without the express consent of those concerned.

Reference 14 - 6.11% Coverage

Members shall not interfere with and/or remove artefacts or objects of special cultural significance, as defined by associated indigenous peoples, without their express consent.

Reference 15 - 6.35% Coverage

Members shall recognise their obligation to employ and/or train indigenous peoples in proper techniques as part of their projects, and utilise indigenous peoples to monitor the projects.

## Museum

Files\\American School of Oriental Research - § 3 references coded [ 1.00% Coverage]

Reference 1 - 0.03% Coverage

museums

Reference 2 - 0.41% Coverage

support and encourage efforts to document the archaeological heritage through surveys, inventories, display and study of artifacts

Reference 3 - 0.57% Coverage

obtain permission from project, archive, collection or museum directors prior to the first publication or initial presentation of material from a project, archive, collection or museum

Files\\Archaeological Institute of America - § 2 references coded [ 11.36% Coverage]

Reference 1 - 2.90% Coverage

to the valuation of such artifacts through authentication, acquisition, publication, or exhibition.

Reference 2 - 8.46% Coverage

Undocumented antiquities are those that are not documented as belonging to a public or private collection before December 30, 1970, when the AIA Council endorsed the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property;

Files\\European Association of Archaeologists - § 1 reference coded [ 1.88% Coverage]

Reference 1 - 1.88% Coverage

Arrangements should also be made before starting projects for the subsequent storage and curation of finds, samples, and records in accessible public repositories (museums, archive collections, etc).

Files\\nautical archaeology society - § 1 reference coded [ 6.19% Coverage]

Reference 1 - 6.19% Coverage

This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.

Files\\society of africanist archaeologists - § 2 references coded [ 7.28% Coverage]

Reference 1 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

Reference 2 - 2.30% Coverage

Wherever possible, they should discourage, and avoid, activities that enhance the commercial value of archaeological objects, especially objects that are not curated in public institutions, or readily available for scientific study, public interpretation and display.

## Public Discourse

Files\\American School of Oriental Research - § 3 references coded [ 0.85% Coverage]

Reference 1 - 0.05% Coverage

public discourse

Reference 2 - 0.58% Coverage

provide the public and elected/appointed representatives of the public the necessary data to ensure appropriate decision making with respect to preservation of archaeological heritage;

Reference 3 - 0.22% Coverage

including the general public in the host nation of the research project;

Files\\Archaeological Institute of America - § 1 reference coded [ 4.21% Coverage]

Reference 1 - 4.21% Coverage

archaeological data recovered in authorized projects should be made available for scholarly study and the results shared for the benefit of the public

Files\\Australian Archaeological Association - § 2 references coded [ 6.87% Coverage]

Reference 1 - 3.52% Coverage

to provide an organisation for the discussion and dissemination of archaeological information and ideas in archaeology;

Reference 2 - 3.35% Coverage

4.2 Members will disseminate the results of their work as widely as possible using plain language where appropriate.

Files\\Canadian Archaeological Association - § 5 references coded [ 8.49% Coverage]

Reference 1 - 2.57% Coverage

A fundamental commitment to stewardship is the sharing of knowledge about archaeological topics to a broader public and to enlist public support for stewardship.

Reference 2 - 1.07% Coverage

communicate the results of archaeological work to a broad audience;

Reference 3 - 0.96% Coverage

promote public interest in, and knowledge of, Canada's past;

Reference 4 - 1.22% Coverage

support and be accessible to local archaeological and other heritage groups;

Reference 5 - 2.66% Coverage

To acknowledge that Aboriginal people have a fundamental interest in the protection and management of the archaeological record, its interpretation and presentation.

Files\australian association of consulting archaeologists - § 1 reference coded [ 2.25% Coverage]

Reference 1 - 2.25% Coverage

6.1 A member shall report on work accurately, promptly and in the manner that best serves the public, the employer or client.

Files\cifa - § 1 reference coded [ 1.06% Coverage]

Reference 1 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

Files\council of virginia archaeologists - § 2 references coded [ 6.06% Coverage]

Reference 1 - 1.75% Coverage

avoid exaggerated, misleading, or unwarranted statements which might encourage others to engage in unethical or illegal archaeological activity.

Reference 2 - 4.31% Coverage

The results of an archaeological project shall be disseminated to appropriate and interested parties, including public agencies, within a reasonable amount of time following project completion. This includes not only sharing of research results with professional colleagues, but also the education of the public through the media, displays and other activities.

Files\new zealand archaeological association - § 1 reference coded [ 5.34% Coverage]

Reference 1 - 5.34% Coverage

Members shall ensure that the authorised representatives of the peoples whose sites are being investigated are kept informed during all stages of the investigation.

Files\ontario archaeological society - § 1 reference coded [ 7.73% Coverage]

Reference 1 - 7.73% Coverage

We believe that it is the responsibility of archaeologists to disseminate the results of research to the archaeological community as well as to the general public in an easily accessible manner, medium and format.

Files\register of professional archaeologists - § 1 reference coded [ 0.93% Coverage]

Reference 1 - 0.93% Coverage

- Archaeologists have an obligation to accede to reasonable requests for information from the news media.

Files\society of africanist archaeologists - § 2 references coded [ 1.65% Coverage]

Reference 1 - 1.13% Coverage

explaining the nature and results of their research both locally and nationally within African countries, as well as internationally

Reference 2 - 0.52% Coverage

promoting public interest in, and knowledge of, Africa's past

Files\world archaeological congress - § 1 reference coded [ 6.03% Coverage]

Reference 1 - 6.03% Coverage

Members shall ensure that the authorised representatives of the indigenous peoples whose culture is being investigated are kept informed during all stages of the investigation.

## Public Outreach

Files\\American School of Oriental Research - § 6 references coded [ 1.49% Coverage]

Reference 1 - 0.09% Coverage

outreach to the general public

Reference 2 - 0.56% Coverage

educate diverse publics regarding historical and archaeological interpretations of the past and the methods used in archaeology and history to understand human behavior and culture;

Reference 3 - 0.30% Coverage

enlist public support for the preservation and scientific study of the archaeological heritage;

Reference 4 - 0.18% Coverage

use archaeological heritage for the benefit of all people

Reference 5 - 0.15% Coverage

make every effort to act cooperatively with them.

Reference 6 - 0.22% Coverage

including the general public in the host nation of the research project;

Files\\Archaeological Society of Virginia - § 3 references coded [ 9.75% Coverage]

Reference 1 - 4.06% Coverage

At the minimum, results of research should be reported and filed with the appropriate interested parties, including public agencies within a reasonable amount of time after the completion of a project.

Reference 2 - 3.99% Coverage

Researchers should also recognize their larger mission of educate the public at large through archeologically responsible means, such as media public displays, and other educational activities.

Reference 3 - 1.69% Coverage

represent archeology and its results to the general public in a responsible manner.

Files\\Australian Archaeological Association - § 2 references coded [ 6.02% Coverage]

Reference 1 - 2.67% Coverage

to publicise the need for the study and conservation of archaeological sites and collections

Reference 2 - 3.35% Coverage

4.2 Members will disseminate the results of their work as widely as possible using plain language where appropriate.

Files\\Canadian Archaeological Association - § 8 references coded [ 12.85% Coverage]

Reference 1 - 1.28% Coverage

access to knowledge from the past is an essential part of the heritage of everyone;

Reference 2 - 1.48% Coverage

present archaeological information in an objective and well informed manner in all contexts.

Reference 3 - 2.57% Coverage

A fundamental commitment to stewardship is the sharing of knowledge about archaeological topics to a broader public and to enlist public support for stewardship.

Reference 4 - 1.26% Coverage

encourage the public to support and involvement in archaeological stewardship

Reference 5 - 0.96% Coverage

promote public interest in, and knowledge of, Canada's past;

Reference 6 - 1.31% Coverage

explain appropriate archaeological methods and techniques to interested people;

Reference 7 - 1.22% Coverage

support and be accessible to local archaeological and other heritage groups;

Reference 8 - 2.77% Coverage

To encourage partnerships with Aboriginal communities in archaeological research, management and education, based on respect and mutual sharing of knowledge and expertise.

Files\\European Association of Archaeologists - § 1 reference coded [ 2.37% Coverage]

Reference 1 - 2.37% Coverage

In achieving that end archaeologists will take active steps to inform the general public at all levels of the objectives and methods of archaeology in general and of individual projects in particular, using all the communication techniques at their disposal.

Files\\ICOMOS - § 4 references coded [ 1.42% Coverage]

Reference 1 - 0.32% Coverage

ICOMOS members use their best endeavours to ensure that the public interest is taken into account in decisions relating to cultural heritage.

Reference 2 - 0.42% Coverage

ICOMOS members acknowledge the value of community involvement in cultural heritage conservation. They collaborate with people and communities associated with cultural heritage.

Reference 3 - 0.37% Coverage

COMOS members support the promotion of public awareness, including appreciation of, access to and support for cultural heritage, at the local and global level.

Reference 4 - 0.31% Coverage

ICOMOS members ensure that the general scope and context of their work, including constraints of any kind, are adequately explained.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 9.96% Coverage]

Reference 1 - 9.96% Coverage

We support and collaborate with individuals and organisations who strive to contribute to research and public education about Iraq;

Files\\cifa - § 1 reference coded [ 1.06% Coverage]

Reference 1 - 1.06% Coverage

A member shall accept the responsibility of informing the public of the purpose and results of his/her work and shall accede to reasonable requests for access to sites (within limitations set laid down by the funding agency or by the owners or the tenants of the site, or by considerations of safety or the well being of the site) and for information for dispersal to the general public.

Files\\council of virginia archaeologists - § 2 references coded [ 5.81% Coverage]

Reference 1 - 1.50% Coverage

represent archaeology and its results to the general public in a responsible, understandable, informative, and timely manner;

Reference 2 - 4.31% Coverage

The results of an archaeological project shall be disseminated to appropriate and interested parties, including public agencies, within a reasonable amount of time following project completion. This includes not only sharing of research results with professional colleagues, but also the education of the public through the media, displays and other activities.

Files\\nautical archaeology society - § 3 references coded [ 11.62% Coverage]

Reference 1 - 6.19% Coverage

This clause is not intended to apply to the disposal of such material to a bona fide cultural institution for conservation, research or public display or to the payment by such an institution of a reward for the remuneration of expenses or the furtherance of activity that supports and promotes the understanding or management of cultural heritage.

Reference 2 - 2.99% Coverage

Recognises that best endeavours should be made to encourage and educate others to take an interest in nautical archaeology and to develop their experience and skills.

Reference 3 - 2.44% Coverage

. Recognises the imperative to support activities that inform and educate a wider public about the aims and achievements of the Society.

Files\\ontario archaeological society - § 1 reference coded [ 7.73% Coverage]

Reference 1 - 7.73% Coverage

We believe that it is the responsibility of archaeologists to disseminate the results of research to the archaeological community as well as to the general public in an easily accessible manner, medium and format.

Files\\plains anthropological society - § 2 references coded [ 2.48% Coverage]

Reference 1 - 1.27% Coverage

Where possible and where requested, researchers should provide copies of all publications, reports, and other documentation (data sets, photographs, and so forth) to source communities as a way of sharing the fruits of the research.

Reference 2 - 1.21% Coverage

Members are encouraged to present the knowledge they gain through research, within a reasonable amount of time, to interested public and professional communities in an accessible form through publication or other means.

Files\\register of professional archaeologists - § 1 reference coded [ 0.96% Coverage]

Reference 1 - 0.96% Coverage

recognize a commitment to represent Archaeology and its research results to the public in a responsible manner

Files\\society for american archaeology - § 7 references coded [ 18.89% Coverage]

Reference 1 - 3.88% Coverage

Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation

Reference 2 - 3.05% Coverage

Archaeologists should reach out to, and participate in cooperative efforts with others interested in the archaeological record with the aim of improving the preservation, protection, and interpretation of the record.

Reference 3 - 1.00% Coverage

enlist public support for the stewardship of the archaeological record

Reference 4 - 0.80% Coverage

communicate archaeological interpretations of the past

Reference 5 - 4.73% Coverage

Many publics exist for archaeology including students and teachers; Native Americans and other ethnic, religious, and cultural groups who find in the archaeological record important aspects of their cultural heritage; lawmakers and government officials; reporters, journalists, and others involved in the media; and the general public.

Reference 6 - 2.15% Coverage

Archaeologists who are unable to undertake public education and outreach directly should encourage and support the efforts of others in these activities.

Reference 7 - 3.28% Coverage

Within a reasonable time, the knowledge archaeologists gain from investigation of the archaeological record must be presented in accessible form (through publication or other means) to as wide a range of interested publics as possible.

Files\\society for historical archaeology - § 2 references coded [ 13.50% Coverage]

Reference 1 - 5.30% Coverage

Historical archaeologists have a duty to adhere to professional standards of ethics and practices in their research, teaching, reporting, and interactions with the public.

Reference 2 - 8.20% Coverage

Historical archaeologists have a duty to encourage education about archaeology, strive to engage citizens in the research process and publicly disseminate the major findings of their research, to the extent compatible with resource protection and legal obligations.

Files\\society of africanist archaeologists - § 2 references coded [ 5.50% Coverage]

Reference 1 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

Reference 2 - 0.52% Coverage

promoting public interest in, and knowledge of, Africa's past

## Thematic Unit: Theoreticals

### Archaeological Heritage

Files\\American School of Oriental Research - § 10 references coded [ 1.82% Coverage]

Reference 1 - 0.08% Coverage

archaeological heritage

Reference 2 - 0.08% Coverage

archaeological heritage

Reference 3 - 0.58% Coverage

provide the public and elected/appointed representatives of the public the necessary data to ensure appropriate decision making with respect to preservation of archaeological heritage;

Reference 4 - 0.08% Coverage

archaeological heritage

Reference 5 - 0.12% Coverage

archaeological and cultural heritage

Reference 6 - 0.57% Coverage

encourage partnerships among governments, developers, and specialists such as archaeologists, historians and conservators for the study and conservation of archaeological heritage;

Reference 7 - 0.08% Coverage

archaeological heritage

Reference 8 - 0.08% Coverage

archaeological heritage

Reference 9 - 0.08% Coverage

archaeological heritage

Reference 10 - 0.08% Coverage

archaeological heritage

## Archaeology as Non-Renewable Resource

Files\\Canadian Archaeological Association - § 3 references coded [ 4.83% Coverage]

Reference 1 - 3.03% Coverage

We expect that the members of the CAA will exercise respect for archaeological remains and for those who share an interest in these irreplaceable and non-renewable resources now and in the future

Reference 2 - 0.65% Coverage

This record is unique, finite and fragile

Reference 3 - 1.15% Coverage

Archaeological remains are finite, fragile, non-renewable and unique.

Files\\cifa - § 2 references coded [ 1.18% Coverage]

Reference 1 - 0.47% Coverage

A member shall strive to conserve archaeological sites and material as a resource for study and enjoyment now and in the future and shall encourage others to do the same.

Reference 2 - 0.71% Coverage

Where such conservation is not possible he/she shall seek to ensure the creation and maintenance of an adequate record through appropriate forms of research, recording, archiving of records and other relevant material, and dissemination of results.

Files\\council of virginia archaeologists - § 1 reference coded [ 3.96% Coverage]

Reference 1 - 3.96% Coverage

when conditions permit, the interests of other archaeologists and the potential for other research projects shall be considered, and information retrieval, recording and analysis shall be conducted accordingly, for example, prehistoric information should be systematically recovered, even if the primary project focus is historic.

Files\\nautical archaeology society - § 1 reference coded [ 1.40% Coverage]

Reference 1 - 1.40% Coverage

Recognises the non-renewable nature of cultural heritage wherever situated

Files\\plains anthropological society - § 2 references coded [ 4.08% Coverage]

Reference 1 - 1.28% Coverage

The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations.

Reference 2 - 2.80% Coverage

Members of the Society should cooperate with interested public sectors in the preservation, protection, and interpretation of the archaeological and anthropological record. These activities may include stewardship; public education on methods, techniques, and theory; and public dissemination of research findings. In doing so members should make every reasonable effort to consult with groups affected by ongoing research and professional activities in order to establish beneficial working relations.

Files\\register of professional archaeologists - § 1 reference coded [ 0.91% Coverage]

Reference 1 - 0.91% Coverage

undertake any research that affects the archaeological resource base for which she/he is not qualified;

Files\\society for american archaeology - § 2 references coded [ 6.85% Coverage]

Reference 1 - 2.09% Coverage

The archaeological record, that is, in situ archaeological material and sites, archaeological collections, records and reports, is irreplaceable.

Reference 2 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society of africanist archaeologists - § 1 reference coded [ 3.32% Coverage]

Reference 1 - 3.32% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

## Context

Files\\American School of Oriental Research - § 5 references coded [ 8.88% Coverage]

Reference 1 - 1.07% Coverage

studies of the past are enhanced when an artifact is clearly associated with an intact archaeological context. Artifacts which lack a defined archaeological findspot or provenience have a greater potential to undermine the integrity of archaeological heritage in view of the possibility of admitting suspect artifacts into archaeological heritage.

Reference 2 - 0.85% Coverage

authors of publications or presentations should be transparent when introducing data of uncertain reliability to the realm of public knowledge, particularly when research and publication involves artifacts that lack an archaeological findspot or that are illegally exported.

Reference 3 - 1.16% Coverage

authors of publications or presentations should identify clearly any artifact that 5  
The ASOR Policy on Professional Conduct Approved by the ASOR Board of Trustees on April 18, 2015  
lacks an archaeological findspot in a prominent manner in the text of the publication and the caption of its illustration and, if intermixed with artifacts having provenience, also in the index or catalog.

Reference 4 - 2.49% Coverage

the publications and presentation venues of ASOR shall not serve as the initial place of publication or announcement of any object acquired by an individual or institution after April 24, 1972, which is the date of entry into force of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, with the following exceptions:<sup>7</sup>

- a. the object was documented as already being in a collection before April 24, 1972; and further, if that object is no longer in its country of origin, it must have been legally exported;
- b. the object was acquired after April 24, 1972 but it is considered to be a forgery and is published as a forgery;
- c. the object's publication or announcement serves primarily to emphasize the degradation of archaeological heritage.

Reference 5 - 3.31% Coverage

a limited exception to the publication and presentation policy noted immediately above is available for cuneiform texts because

- a. in zones of conflict since the early--1990s, most prominently in Iraq and Syria but also elsewhere, looting of cuneiform tablets has occurred on a truly massive scale;

b. cuneiform texts may be authenticated more readily than other categories of epigraphic archaeological heritage;

c. the content of a cuneiform text can provide information independent of archaeological provenience.

Therefore, in accord with the policy that was established by ASOR's Board of Trustees in November, 2004, the Journal of Cuneiform Studies ("JCS"), its related annual book publications, and the ASOR Annual Meeting may serve as the initial place of publication or announcement of a cuneiform text that lacks archaeological provenience and that was acquired by an individual or institution after April 24, 1972, if all the conditions outlined in paragraph E.6 have been satisfied. This is to be known as "the cuneiform exception" and its limits will be reviewed every three years.

Files\\council of virginia archaeologists - § 1 reference coded [ 3.29% Coverage]

Reference 1 - 3.29% Coverage

When project data (i.e., artifacts, records, etc.) are being processed, analyzed, and stored, the researcher shall establish and maintain an easily understandable system to ensure that provenience, contextual relationships, and other identifying information are preserved.

Files\\register of professional archaeologists - § 2 references coded [ 4.95% Coverage]

Reference 1 - 2.31% Coverage

The methods employed in data collection must be fully and accurately described. Significant stratigraphic and/or associational relationships among artifacts, other specimens, and cultural and environmental features must also be fully and accurately recorded.

Reference 2 - 2.64% Coverage

ring accessioning, analysis, and storage of specimens and records in the laboratory, the archaeologist must take precautions to ensure that correlations between the specimens and the field records are maintained, so that provenience contextual relationships and the like are not confused or obscured.

Files\\society for american archaeology - § 1 reference coded [ 3.77% Coverage]

Reference 1 - 3.77% Coverage

The commercialization of archaeological objects - their use as commodities to be exploited for personal enjoyment or profit - results in the destruction of archaeological sites and of contextual information that is essential to understanding the archaeological record.

## Culture History or Cultural History

Files\\American School of Oriental Research - § 3 references coded [ 0.21% Coverage]

Reference 1 - 0.06% Coverage

cultural histories

Reference 2 - 0.03% Coverage

culture;

Reference 3 - 0.12% Coverage

archaeological and cultural heritage

## Expertise

Files\\Canadian Archaeological Association - § 3 references coded [ 4.57% Coverage]

Reference 1 - 1.48% Coverage

where conservation is not an option, ensure accurate recording and dissemination of results;

Reference 2 - 1.61% Coverage

possess adequate training, support, resources and facilities to undertake excavation and analysis;

Reference 3 - 1.48% Coverage

present archaeological information in an objective and well informed manner in all contexts.

Files\\European Association of Archaeologists - § 2 references coded [ 3.13% Coverage]

Reference 1 - 2.20% Coverage

Archaeologists have a duty to keep themselves informed of developments in knowledge and methodology relating to their field of specialisation and to techniques of fieldwork, conservation, information dissemination, and related areas.

Reference 2 - 0.93% Coverage

Archaeologists should not undertake projects for which they are not adequately trained or prepared.

Files\\ICOMOS - § 5 references coded [ 1.65% Coverage]

Reference 1 - 0.32% Coverage

ICOMOS members give the best professional advice and services they can on cultural heritage conservation within their area of expertise.

Reference 2 - 0.22% Coverage

ICOMOS members maintain, refine and update their knowledge on cultural heritage conservation.

Reference 3 - 0.44% Coverage

ICOMOS members carrying out work on cultural heritage use all reasonable skill, care and diligence to ensure that decisions on cultural heritage conservation are well founded and informed.

Reference 4 - 0.39% Coverage

ICOMOS members ensure that their decisions on cultural heritage conservation are based on sufficient knowledge and research and on current standards for good practice.

Reference 5 - 0.29% Coverage

COMOS members make every effort to ensure that viable options are explored, and that chosen options are adequately justified.

Files\\Institute of Archaeologists of Ireland - § 8 references coded [ 8.62% Coverage]

Reference 1 - 1.46% Coverage

to improve archaeological standards throughout the island of Ireland, including through the adoption of a Code of Practice and guidelines on professional practice, and the promotion of the continued professional development of its members;

Reference 2 - 0.49% Coverage

A member shall not distort professional advice or recommendations for any reason.

Reference 3 - 0.85% Coverage

A member shall not imply skills not attested to by his/her/their qualifications or experience or use such qualifications in a misleading way.

Reference 4 - 1.84% Coverage

A member, before accepting an archaeological commission or project, shall satisfy himself/herself/themselves that he/she/they can provide or source the technical, specialist and administrative resources required to complete it to the professional standards from time to time adopted by the Institute.

Reference 5 - 1.17% Coverage

A member shall not offer for reward opinion or recommendations without reference to adequate first-hand inspection of the physical evidence or the consideration of the full evidence available.

Reference 6 - 0.37% Coverage

A member shall tender advice both objectively and critically.

Reference 7 - 0.78% Coverage

A member, where specialist advice is required, shall at all times seek such advice from a specialist qualified in their given field.

Reference 8 - 1.65% Coverage

A member shall have a duty to maintain a continual professional development and thereby develop their knowledge and professional skills relating to their field of specialisation, and to techniques of fieldwork, conservation, information dissemination, and related areas.

Files\\australian association of consulting archaeologists - § 2 references coded [ 7.02% Coverage]

Reference 1 - 3.52% Coverage

9.1 A member shall advise the employer or client to engage other expert consultants for aspects of a project beyond her/his own competence. No concealed fee shall be accepted for such referrals.

Reference 2 - 3.50% Coverage

14.1 A member shall not be described as or claim to be an archaeological consultant unless she/he can act as an independent and unbiased adviser and has suitable qualifications and experience.

Files\\cifa - § 9 references coded [ 6.05% Coverage]

Reference 1 - 0.84% Coverage

A member shall not offer advice, make a public statement, or give legal testimony  
Chartered Institute for Archaeologists 3  
Code of conduct Last updated 15-Dec-2014!  
involving archaeological matters, without being as thoroughly informed on the matters concerned as might reasonably be expected.

Reference 2 - 0.27% Coverage

A member shall not undertake archaeological work for which he or she is not adequately qualified.

Reference 3 - 0.52% Coverage

A member shall have regard to his/her skills, proficiencies and capabilities and to the maintenance and enhancement of these through appropriate training and learning experiences.

Reference 4 - 0.79% Coverage

A voting member shall ensure that they carry out a minimum of 50 hours of continual professional development activity in any two-year period, and shall be able to provide evidence of this to the Institute on request and according to such procedures required by the Board of Directors.

Reference 5 - 1.43% Coverage

A member shall inform current or prospective employers or clients of inadequacies in his/her qualifications for any work which may be proposed; he/she may of course seek to minimise such inadequacies by acquiring additional expertise, by seeking the advice or involvement of associates or consultants, or by arranging for modifications of the work involved; similar considerations apply where a member, during the course of a project, encounters problems which lie beyond his/her competence at that time.

Reference 6 - 1.22% Coverage

A member shall work towards the development and continuous improvement of the profession by contributing to, and challenging, existing knowledge and professional practice where appropriate, by devising and validating new techniques, by ensuring that others benefit from his/her own experience and knowledge and by using his/her best endeavours to foster a culture of continuous professional development and career progression.

Reference 7 - 0.20% Coverage

A member shall prepare adequately for any project he/she may undertake.

Reference 8 - 0.32% Coverage

The member shall keep himself/herself informed about developments in his/her field or fields of specialisation.

Reference 9 - 0.46% Coverage

A member shall give due regard and appropriate support to the training and development of employees, colleagues or helpers to enable them to execute their duties.

Files\\council of virginia archaeologists - § 7 references coded [ 12.12% Coverage]

Reference 1 - 2.31% Coverage

Archaeology is a profession, and the privilege of professional practice requires professional morality and responsibility, as well as professional competence, on the part of each practitioner.

Reference 2 - 1.21% Coverage

undertake any activity that affects the archaeological resource bases for which she/he is unqualified

Reference 3 - 1.62% Coverage

give a professional opinion, make a public report, or give legal testimony on any archaeological matter for which she/he has no expertise;

Reference 4 - 1.21% Coverage

engage in dishonest, fraudulent, deceitful or misleading conduct regarding archaeological matters.

Reference 5 - 1.06% Coverage

stay informed and knowledgeable about developments in her/his area(s) of specialization

Reference 6 - 1.88% Coverage

recommend to employers or clients the employment of other expert consultants when faced with archaeological or related problems beyond her/his own competence

Reference 7 - 2.83% Coverage

evaluate the adequacy of her/his qualifications for the demands of the project and minimize the inadequacies by acquiring additional expertise, by bringing in associates with the necessary expertise, or by changing the scope of the project;

Files\\nautical archaeology society - § 1 reference coded [ 1.40% Coverage]

Reference 1 - 1.40% Coverage

he persons undertaking such work are qualified and competent to undertake it;

Files\\new zealand archaeological association - § 2 references coded [ 11.66% Coverage]

Reference 1 - 6.97% Coverage

Members have an obligation to the discipline of archaeology, and agree to undertake their investigations by acceptable archaeological techniques, and present the results of their work accurately, fully and fairly.

Reference 2 - 4.70% Coverage

To acknowledge and recognise indigenous methodologies for interpreting, curating, managing and protecting the indigenous cultural heritage.

Files\\plains anthropological society - § 5 references coded [ 7.61% Coverage]

Reference 1 - 1.08% Coverage

They should make clear the empirical bases upon which their reports stand, be candid about their qualifications and philosophical biases, and recognize and make clear the limits of their expertise.

Reference 2 - 1.07% Coverage

Anthropologists have a duty to be informed about ethical issues relating to their work, and should periodically receive training on cultural sensitivity, current research activities and ethics.

Reference 3 - 1.10% Coverage

Anthropologists are subject to the general moral rules of scientific and scholarly conduct and should not deceive or knowingly misrepresent their qualifications, work or the work of their colleagues.

Reference 4 - 2.20% Coverage

In all dealings with employers, persons hired to pursue archaeological or anthropological research, or to apply that knowledge, should be honest about their qualifications, capabilities, and aims. In working for governmental agencies or private businesses, they should be especially careful not to promise or imply acceptance of conditions contrary to professional ethics or competing commitments.

Reference 5 - 2.16% Coverage

Given the destructive nature of archaeological excavation, members should ensure they have adequate training, experience, facilities, and other support necessary to conduct proper research, to minimize impacts, and to proceed consistent with the foregoing principles. In addition, members of the Society should not agree to perform or attempt to perform work for which they are not qualified.

Files\register of professional archaeologists - § 8 references coded [ 9.92% Coverage]

Reference 1 - 1.51% Coverage

avoid and discourage exaggerated, misleading, or unwarranted statements about archaeological matters that might induce others to engage in unethical or illegal activity;

Reference 2 - 1.57% Coverage

give a professional opinion, make a public report, or give legal testimony involving archaeological matters without being as thoroughly informed as might reasonably be expected;

Reference 3 - 0.95% Coverage

engage in conduct involving dishonesty, fraud, deceit or misrepresentation about archaeological matters;

Reference 4 - 0.91% Coverage

undertake any research that affects the archaeological resource base for which she/he is not qualified;

Reference 5 - 0.86% Coverage

stay informed and knowledgeable about developments in her/his field or fields of specialization;

Reference 6 - 1.52% Coverage

commend to employers or clients the employment of other archaeologists or other expert consultants upon encountering archaeological problems beyond her/his own competence;

Reference 7 - 2.09% Coverage

assess the adequacy of her/his qualifications for the demands of the project, and minimize inadequacies by acquiring additional expertise, by bringing in associates with the needed qualifications, or by modifying the scope of the project;

Reference 8 - 0.50% Coverage

inform herself/himself of relevant previous research;

Files\\saskatchewan archaeological society - § 1 reference coded [ 0.09% Coverage]

Reference 1 - 0.09% Coverage

Members shall endeavour to act in such a manner as to maintain the integrity and competence of the profession and avocation of archaeology.

Files\\society for american archaeology - § 2 references coded [ 8.65% Coverage]

Reference 1 - 3.88% Coverage

Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation

Reference 2 - 4.76% Coverage

Given the destructive nature of most archaeological investigations, archaeologists must ensure that they have adequate training, experience, facilities, and other support necessary to conduct any program of research they initiate in a manner consistent with the foregoing principles and contemporary standards of professional practice.

Files\\society of africanist archaeologists - § 2 references coded [ 5.84% Coverage]

Reference 1 - 4.97% Coverage

Responsible archaeological work in Africa is conducted by qualified professionals in the field, and is based on establishing a positive working relationship with all of the parties involved. This includes local people, institutions such as museums and universities and

appropriate government agencies. At the local level, it is essential to obtain appropriate permissions (either verbal or written), to respect traditional beliefs and to restore the site surface in a timely fashion, unless superceding factors, such as conservation or the construction of display facilities, intervene.

Reference 2 - 0.87% Coverage

possess adequate training, support, resources and facilities for excavation, analysis and curation;

## Exploration

Files\\American School of Oriental Research - § 1 reference coded [ 0.05% Coverage]

Reference 1 - 0.05% Coverage

explorations.

Files\\Archaeological Institute of America - § 1 reference coded [ 4.28% Coverage]

Reference 1 - 4.28% Coverage

Seek to ensure that the exploration of archaeological sites is conducted according to best practices under the direct supervision of trained personnel;

## Intangible Cultural Heritage

Files\ICOMOS - § 1 reference coded [ 0.47% Coverage]

Reference 1 - 0.47% Coverage

ICOMOS members acknowledge and respect the diverse tangible and intangible values of cultural heritage that enrich human culture and that may hold different meanings for different groups and communities.

Files\cifa - § 1 reference coded [ 0.06% Coverage]

Reference 1 - 0.06% Coverage

intangible heritage

Files\plains anthropological society - § 1 reference coded [ 1.98% Coverage]

Reference 1 - 1.98% Coverage

Payment to interviewees is compensation for their help and time, but does not generally constitute a transfer of property: they are not selling their stories, information or history. When we work with tribal cultural specialists it is imperative that the specialist is made aware of what the information will be used for and how the information will be disseminated.

Files\register of professional archaeologists - § 1 reference coded [ 1.21% Coverage]

Reference 1 - 1.21% Coverage

sensitive to, and respect the legitimate concerns of, groups whose culture histories are the subjects of archaeological investigations;

## Intellectual Product

Files\\American School of Oriental Research - § 1 reference coded [ 0.56% Coverage]

Reference 1 - 0.56% Coverage

acknowledge others' material contributions and intellectual products with citation of the source or other appropriate courtesy, such as listing of team members or authorial credit;

Files\\Institute of Archaeologists of Ireland - § 2 references coded [ 2.09% Coverage]

Reference 1 - 1.46% Coverage

A member shall not engage in any business which could lead to a conflict of interest or be inconsistent with the proper discharge of his/her/their professional responsibilities and the maintenance of his/her/their professional independence.

Reference 2 - 0.63% Coverage

A member will regard any given research as the intellectual property of the member(s) responsible for it.

Files\\australian association of consulting archaeologists - § 1 reference coded [ 4.62% Coverage]

Reference 1 - 4.62% Coverage

5.8 A member shall plan and complete any work as carefully and competently as possible under the circumstances and remembering that the information gained matters in terms of the discipline of archaeology as well as the problems of the employer or client.

Files\\cifa - § 1 reference coded [ 1.48% Coverage]

Reference 1 - 1.48% Coverage

A member shall respect contractual obligations in reporting but shall not enter into a contract which prohibits the member from including his/her own interpretations or conclusions in the resulting record, or from a continuing right to use the data after completion of the project . While a client employer may legitimately seek to impose whatever conditions of confidentiality he/she wishes, a member shall not accept conditions which require the permanent suppression of archaeological discoveries or interpretations.

Files\council of virginia archaeologists - § 1 reference coded [ 2.03% Coverage]

Reference 1 - 2.03% Coverage

exercise reasonable care to prevent her/his employees, colleagues, associates, and others whose services are utilized from revealing or using confidential information.

Files\nautical archaeology society - § 1 reference coded [ 3.65% Coverage]

Reference 1 - 3.65% Coverage

Will recognise and uphold the copyright and other intellectual property rights of other researchers and where legitimate use is made of the work of other parties this will be appropriately acknowledged.

Files\ontario archaeological society - § 2 references coded [ 10.35% Coverage]

Reference 1 - 4.55% Coverage

We encourage archaeological licence holders to sign the freedom of information declaration that accompanies their licence

Reference 2 - 5.80% Coverage

We believe that differing hypotheses must be freely proposed and tested, and that we will contribute to collective knowledge through constructive criticism.

Files\plains anthropological society - § 1 reference coded [ 0.76% Coverage]

Reference 1 - 0.76% Coverage

Tribal members have unique and specialized knowledge applicable to Plains Anthropology. This knowledge is their intellectual property.

Files\register of professional archaeologists - § 1 reference coded [ 2.69% Coverage]

Reference 1 - 2.69% Coverage

While contractual obligations in reporting must be respected, archaeologists should not enter into a contract which prohibits the archaeologist from including her or his own interpretations or conclusions in the contractual reports, or from a continuing right to use the data after completion of the project.

Files\society for american archaeology - § 2 references coded [ 3.90% Coverage]

Reference 1 - 2.25% Coverage

Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record.

Reference 2 - 1.65% Coverage

As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.

Files\\society of africanist archaeologists - § 1 reference coded [ 2.36% Coverage]

Reference 1 - 2.36% Coverage

Intellectual property, as contained in the knowledge and documents created through the study of archaeological resources, is part of the archaeological record. As such it should be treated in accord with the principles of stewardship rather than as a matter of personal possession.

## Landscape

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.09% Coverage]

Reference 1 - 2.09% Coverage

To recognize and respect the spiritual bond that exists between Aboriginal peoples and special places and features on the landscape.

## Non-Destructive

Files\\American Rock Art Research Association - § 2 references coded [ 5.02% Coverage]

Reference 1 - 0.95% Coverage

non-destructive

Reference 2 - 4.07% Coverage

shall not be undertaken for the sole purpose of exposing subsurface Rock Art

Files\\Canadian Archaeological Association - § 1 reference coded [ 2.09% Coverage]

Reference 1 - 2.09% Coverage

excavations should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals;

Files\\European Association of Archaeologists - § 1 reference coded [ 1.29% Coverage]

Reference 1 - 1.29% Coverage

Where preservation is impossible, archaeologists will ensure that investigations are carried out to the highest professional standards.

Files\\The British Institute for the Study of Iraq - § 1 reference coded [ 11.09% Coverage]

Reference 1 - 11.09% Coverage

Serious harm includes, for example, failure to respect the interests of human beings and damage to items of cultural value or the natural environment.

Files\\cifa - § 1 reference coded [ 0.78% Coverage]

Reference 1 - 0.78% Coverage

A member shall not initiate, take part in or support work which

Chartered Institute for Archaeologists 6

Code of conduct Last updated 15-Dec-2014!

materially damages the historic environment unless reasonably prompt and appropriate analysis and reporting can be expected.

Files\\plains anthropological society - § 1 reference coded [ 1.28% Coverage]

Reference 1 - 1.28% Coverage

The membership recognizes that even systematic scientific archaeological excavations are inherently destructive. As a result, it supports the practice and promotion of stewardship for the benefit of present and future generations.

Files\\society for american archaeology - § 1 reference coded [ 5.51% Coverage]

Reference 1 - 5.51% Coverage

To this end, they should encourage colleagues, students, and others to make responsible use of collections, records, and reports in their research as one means of preserving the in situ archaeological record, and of increasing the care and attention given to that portion of the archaeological record which has been removed and incorporated into archaeological collections, records, and reports.

Files\\society of africanist archaeologists - § 1 reference coded [ 1.24% Coverage]

Reference 1 - 1.24% Coverage

archaeological activities should be no more invasive/destructive than determined by mitigation circumstances or comprehensive research goals.

## Past as Irreplaceable

Files\\American School of Oriental Research - § 1 reference coded [ 0.16% Coverage]

Reference 1 - 0.16% Coverage

the limited, irreplaceable record of the human past

Files\\Archaeological Society of Virginia - § 2 references coded [ 7.25% Coverage]

Reference 1 - 6.11% Coverage

when conditions permit, the potential for other research projects should be considered while the site is being excavated, and information retrieval should be conducted accordingly. For example, prehistoric objects should be systematically retrieved, even if the site's focus is primarily historic.

Reference 2 - 1.14% Coverage

actively support the preservation of threatened sites.

Files\\cifa - § 1 reference coded [ 1.23% Coverage]

Reference 1 - 1.23% Coverage

A member shall not knowingly be employed by, or otherwise contract with, an individual or entity where the purpose of the contract is directly to facilitate the excavation and/or recovery of items from archaeological contexts for sale, and where such sale may lead to the irretrievable dispersal of the physical and/or intellectual archive, or where such sale may result in an undispersed archive to which public access is routinely denied.

## APPENDIX E: CODES OF ETHICS WITHIN PROFESSIONAL ORGANIZATIONS

Society Name	Ethical Code?	Breach Ramifications?	Method of Amending Code?	Last Updated?
Advisory Council on Underwater Archaeology	N	N	N	2011
American Anthropological Association	Y	N	Y	2012
American Rock Art Research Association	Y	N	N	2016
American Schools of Oriental Research	Y	N	N	2015
Archaeological Institute of America	Y	Y	Y	2016
Archaeological Society of Athens	N	N	N	N
Archaeological Society of Slovenia	N	N	N	N
Archaeological Survey of India	N	N	N	N
Archaeology Data Service	N	N	N	N
Archeological Society of Virginia	Y	N	N	Unknown
Asociația Studenților în Arheologie	N	N	N	N
Association for Industrial Archaeology	N	N	N	N
Association of Local Government Archaeological Officers	N	N	N	N
Association of Young Irish Archaeologists	N	N	N	N
Australian Archaeological Association	Y	Y	N	Unknown
Australian Association of Consulting Archaeologists	Y	N	N	Unknown
Biblical Archaeology Society	N	N	N	N
British Archaeological Association	N	N	N	N
British Institute for the Study of Iraq	Y	N	N	Unknown
Cambrian Archaeological Association	N	N	N	N
Canadian Archaeological Association	Y	N	N	Unknown
Center for Maritime Archaeology and Conservation (CMAC)	N	N	N	N
Center for Ocean Exploration and Archaeological Oceanography	N	N	N	N
CILAC	N	N	N	N
City of London Archaeological Society	N	N	N	N
Clifton Antiquarian Club	N	N	N	N
Clwyd-Powys Archaeological Trust	N	N	N	N
Cornwall Archaeological Society	N	N	N	N
Cornwall Heritage Trust	N	N	N	N
Council for British Archaeology	N	N	N	N
Council of Virginia Archaeologists	Y	N	Y	2010
Cumberland and Westmorland Antiquarian and Archaeology Society	N	N	N	N
Deutsche Gesellschaft für Ur- und Frühgeschichte	N	N	N	N
Dyfed Archaeological Trust	N	N	N	N
Egypt Exploration Society	Y	N	N	Unknown
English Heritage	N	N	N	N
Europae Archaeologiae Consilium	N	N	N	N
European Association of Archaeologists	Y	N	Y	2009
Federation of Archaeological Managers and Employers	N	N	N	N
Fondazione Ras	N	N	N	N
Friends of Herculaneum Society	N	N	N	N
Glamorgan-Gwent Archaeological Trust	N	N	N	N
Global Heritage Fund	N	N	N	N
Greater London Industrial Archaeology Society	N	N	N	N
Greek Archaeological Service	N	N	N	N
Gwynedd Archaeological Trust	N	N	N	N
Hendon and District Archaeological Society	N	N	N	N
Heritage Lincolnshire	N	N	N	N
Historic England	N	N	N	N
Industrial Heritage Association of Ireland	N	N	N	N

Society Name	Ethical Code?	Breach Ramifications?	Method of Amending Code?	Last Updated?
Institute for Digital Archaeology	N	N	N	N
Institute for Field Research	N	N	N	N
Institute for the Study and Integration of Graphical Heritage Techniques	N	N	N	N
Institute of Archaeologists of Ireland	Y	N	N	2006
Institute of Nautical Archaeology	N	N	N	N
International Council on Monuments and Sites	Y	Y	Y	2014
International Union for Prehistoric and Protohistoric Sciences	N	N	N	N
Iowa Archeological Society	Y	N	N	Unknown
Israel Antiquities Authority	N	N	N	N
Israel Exploration Society	N	N	N	N
Japanese Archaeological Association	N	N	N	N
Kent Archaeological Society	N	N	N	N
Korean Archaeological Society	N	N	N	N
London and Middlesex Archaeological Society	N	N	N	N
Maidenhead Archaeological & Historical Society	N	N	N	N
Maison de l'Orient et de la Méditerranée	N	N	N	N
Maritime Archaeology Sea Trust	N	N	N	N
Maya Research Program	N	N	N	N
Midwest Archaeological Conference	N	N	N	N
Nautical Archaeology Society	Y	N	N	2007
New World Archaeological Foundation	N	N	N	N
New Zealand Archaeological Association	Y	N	N	2014
Ontario Archaeological Society	Y	Y	N	2003
Oxfordshire Architectural and Historical Society	N	N	N	N
Plains Anthropological Society	Y	N	N	Unknown
Polish Centre of Mediterranean Archaeology	N	N	N	N
Royal Archaeological Institute	N	N	N	N
Royal Commission on the Ancient and Historical Monuments of Wales	N	N	N	N
Royal Commission on the Historical Monuments of England	N	N	N	N
Saskatchewan Archaeological Society	Y	Y	Y	2013
Schweizerischer Burgenverein	N	N	N	N
Société Jersiaise	N	N	N	N
Society for American Archaeology	Y	N	Y	1996
Society for East Asian Archaeology	N	N	N	N
Society for Historical Archaeology	Y	Y	N	2015
Society for Industrial Archeology	N	N	N	N
Society for Lincolnshire History and Archaeology	N	N	N	N
Society of Africanist Archaeologists	Y	N	Y	2016
Society of Antiquaries of London	N	N	N	N
Society of Antiquaries of Newcastle upon Tyne	N	N	N	N
Society of Antiquaries of Scotland	N	N	N	N
Society of Primitive Technology	N	N	N	N
Somerset Archaeological and Natural History Society	N	N	N	N
South African Archaeological Society	N	N	N	N
Southeastern Archaeological Conference	Y	N	N	N
Suffolk Institute of Archaeology	N	N	N	N
Supreme Council of Antiquities	N	N	N	N
Surrey Archaeological Society	N	N	N	N
Sussex Archaeological Society	N	N	N	N
Sustainable Preservation Initiative	N	N	N	N
Swedish National Heritage Board	N	N	N	N

Appendix E: Codes of Ethics Within Professional Organizations

Society Name	Ethical Code?	Breach Ramifications?	Method of Amending Code?	Last Updated?
Tennessee Division of Archaeology	N	N	N	N
The Archaeological Conservancy	N	N	N	N
The Bristol and Gloucestershire Archaeological Society	N	N	N	N
The International Committee for the Conservation of the Industrial Heritage	N	N	N	N
The Prehistoric Society	N	N	N	N
Thoroton Society of Nottinghamshire	N	N	N	N
Trevithick Society	N	N	N	N
Vietnam Institute of Archaeology	N	N	N	N
West Lothian Archaeological Trust	N	N	N	N
Wiltshire Archaeological and Natural History Society	N	N	N	N
Woolhope Naturalists' Field Club	N	N	N	N
World Archaeological Congress	Y	N	N	1990
World Monuments Fund	N	N	N	N
York Archaeological Trust	N	N	N	N
Yorkshire Archaeological and Historical Society	N	N	N	N

## APPENDIX F: DATA COLLECTION FORMS

**IN-GAME DATA COLLECTION: ARTIFACTS**

Recorder	<input type="text"/>	Game	<input type="text"/>
Also Present	<input type="text"/>	Case Study #	<input type="text"/>
Date	<input type="text"/> 	Board/Level/	<input type="text"/>
Start Time	<input type="text"/> 		
End Time	<input type="text"/> 		

**ARTIFACT LOCATION**

Description of Location

Context

**ARTIFACT MATERIAL**

Metal

Ceramic

Lithic

Other

**ARTIFACT IDENTIFICATION**

Inscription

ID Provided

ID Possible

**ARTIFACT CONDITION**

Intact/Complete

Broken/Complete

Incomplete

**ARTIFACT DISPOSITION**

Left In-Situ

Removed

Curated/Conserved

Sold

**ASSOCIATED DATA**

Ethics Sheet

Screenshot

Video Capture

**IN-GAME DATA COLLECTION: ETHICS**

Recorder	<input type="text"/>	Game	<input type="text"/>
Also Present	<input type="text"/>	Case Study #	<input type="text"/>
Date	<input type="text"/> 	Board/Level/ Zone	<input type="text"/>
Start Time	<input type="text"/> 		
End Time	<input type="text"/> 		

**NARRATIVE ENCOUNTERED**

Description of Narrative

**BEHAVIORAL STANDARDS**

Citations/Authorial Credit	<input type="text"/>
Duty of Care	<input type="text"/>
Anti-Discrimination Policies	<input type="text"/>
Additional Ethical Codes	<input type="text"/>
Research Collaboration	<input type="text"/>

**STAKEHOLDERS**

Engage with Stakeholders	<input type="text"/>
Impacts of Fieldwork	<input type="text"/>
Public Results	<input type="text"/>
Indigenous Outreach	<input type="text"/>

**RESEARCH**

Research Design	<input type="text"/>
Provide Findings	<input type="text"/>
Skillset	<input type="text"/>
Data Misuse	<input type="text"/>
Non-Renewable Resource	<input type="text"/>

**COMMODIFICATION**

Looting/Commodification	<input type="text"/>
-------------------------	----------------------

**ASSOCIATED DATA**

Artifact Sheet	
Screenshot	<input type="text"/>
Video Capture	<input type="text"/>

Archaeological Ethics, Video-Games, and Digital Archaeology:

A Qualitative Study on Impacts and Intersections

Volume 4 of 4: Glossary, Bibliography, Ludography

Laura Meghan Dennis

PhD

University of York

Archaeology

April 2019

# Volume 4: Table of Contents

Glossary.....	847
Bibliography.....	867
Ludography.....	900

# GLOSSARY

This glossary is comprised of terms derived from archaeology, anthropology, games studies, and the game industry. Terms are listed alphabetically and as individual units, or phrases, as they appear in the thesis text, for ease of negotiation. Where abbreviations are listed, the corresponding full-length name or phrase is also noted.

*These definitions are the working definitions I utilized during the course of research, and where they may differ from other published definitions, their usage within this text should be read according to their definitions provided herein.*

## A

### *AAA*

A term used within the video-game industry to indicate games created with the highest level of development and marketing budgets. Triple A games are considered flagship titles for video-game studios and are analogous to blockbusters within Hollywood movie studios.

### *analogue (archaeological) practice*

The traditional suite of analytical and field practices in use prior to the advent of digitally situated methods. Analogue practice is firmly grounded in “dirt” archaeology and excavation.

### *antiquities*

Antiquities are artifacts or objects of cultural patrimony. The term is most often employed in place of the term *artifact* to remove the negative connotation associated with the looting and sale of artifacts.

### *archaeogaming*

Archaeogaming is the utilization and treatment of immaterial space to study created

culture, specifically through video-games.

*art asset*

A piece of art that is included in a video-game. This may be a background painting, a rendered level, a discrete object, or a menu.

*artificial intelligence*

A machine or digital entity possessing the capacity to utilize reason and act with agency beyond any dependence on human-contributed programming. Entities possessing artificial intelligence in effect possess intelligence as present in humans, the inclusion of 'artificial' being intended to distinguish between a non-human and human entity.

*Association for UK Interactive Entertainment (UKIE)*

The primary trade association for the video-game industry within the United Kingdom.

*avocational archaeologist*

One who is interested in, and participates ethically in, archaeology, but without formal certification through the academic system in fieldwork, analysis, or theory. Avocational archaeologists are distinguished from professional archaeologists in that they do not make archaeology their primary profession, and distinguished from pothunters or collectors in that they participate in archaeology without a desire for monetary profit.

**B**

*black market antiquities/black market artifacts*

The market for artifacts and objects of cultural patrimony that exists outside of legal channels of procurement, import and export, and regulated sale. Black market antiquities are supplied by the looting of archaeological contexts, sometimes to order, as buyers make demands on the market.

*blog*

A website comprised of discrete entries or posts, each written to a particular topic. Entries are presented in reverse chronological order, with newer entries appearing first, and older entries appearing below. Originally a venue for online journaling, blogs (or weblogs), are now employed as tools for public outreach and the dissemination of research data and progress.

## C

*characterization*

The process of creating emotional resonance between players and non-player characters encountered during play through character design.

*colonialism*

The political and economic control of one group by another, wherein the controlling group replaces the institutions of the controlled group, often to the detriment of the controlled group. Colonialism manifests itself in archaeology through assumptions that the archaeologists and experts inherently know more, or know better, about objects of cultural patrimony or cultural landscapes than the cultural groups associated with those objects or landscapes. In digital archaeology, colonialism manifests itself as practices that limit the participation of non-experts, gating access to data or analysis behind technological barriers such as expensive software or internet access.

*commercial archaeologist*

An archaeologist who works primarily outside of academia in the private sector, or in a public-private sector partnership. Projects for commercial archaeologists often involve salvage archaeology or archaeology as part of the planning process ahead of development.

*commodification*

The transformation of a good, service, person, or object into a unit for sale or economic gain. The commodification of artifacts is the transformation of an artifact from an object of cultural memory or scientific study into an object for monetary profit. The commodification of the archaeological record is the process by which heritage value is replaced by economic value.

*community archaeology*

Archaeology that overtly involves communities in the planning and direction of archaeological research that impacts or is related to them, their local space, or their local heritage. Community archaeology differs from the related term *public archaeology* in that it involves the community in the acts of archaeology, instead of just working in their interest.

*context sheet*

A form, which can be digitally inputted or paper-based, on which is recorded information collected during the process of excavation. A typical context sheet includes such information as the location and assigned designation of the archaeological site, what kind of information is being recorded, descriptions of anything encountered during excavation, and a brief interpretation of findings in relation to the rest of the site.

*cultural patrimony*

Objects containing cultural or traditional importance to a group, such that they are integral to the beliefs and history of that group. Though the term originally, and often still legally, only applies to artifacts and objects of portable material culture, it is increasingly being applied to landscapes.

**D**

*design documents*

A written description of a piece of software intended to outline the important features of that program such that it could be coded based on the specifications in the document. Design documents are often written by non-programmers to give to programmers, serving as important step between concept and execution of a program.

*digital excavation*

The utilization of archaeological methods as applied in digital or immaterial spaces. This may include clear translations, such as excavations conducted in games like *Minecraft* (see also *archaeogaming*) to mimic real-world field archaeology, or more abstract practices such as the excavation of the file structure of a hard-drive or lines of code within a program.

*digital heritage management*

The utilization of digital techniques of recording, data management, visualization, and access strategies to preserve cultural and built heritage.

*digital practice*

The set of practical methodologies, theoretical philosophies, and ethical codes that, when combined, create a mode of practice that allows for the standardized treatment of archaeology in a non-material space such as the internet or through the use of software.

*digital space*

The concept that as the material world has space and a physicality that can be measured and manipulated in the abstract, so does the immaterial world.

*doxxing (also doxing)*

The internet search for, and public dissemination of, private and personally identifying information such as name, social security number, and address, with malicious intent.

Doxxing is a technique of internet harassment.

## **E**

### *ebook*

An electronic or digital version of a book intended to be read on portable devices such as phones and tablets.

### *Entertainment Software Association (ESA)*

The primary trade association for the video-game industry in the United States. The ESA counts as members most AAA video-game studios and is involved in lobbying and political causes related to the industry.

### *ethical breach*

The act of violating an ethical guideline. This can be intentional or unintentional, but requires that there be a standardized ethical code stating appropriate and inappropriate behavior. If there is no standardized code, then a formal breach does not occur, though community standards may still be violated.

### *ethical code*

A collection of standards, (in the case of archaeologists) designed for an individual profession or organization to delineate the overall set of professional behaviors which they expect members of the group to adhere to.

### *ethical compliance*

Adhering in practice to the established ethical guidelines set out in an ethical code by an individual profession or organization.

### *ethical intent*

A normative position within deontological ethics that judges an ethical choice as moral

or immoral based on its positioning in relation to following or not following a stated ethical guideline.

*ethical guideline*

The individual standard within an overall ethical code that governs behavior in a particular situation.

*ethnocentrism*

A judgement of inferiority of the culture of an outside group based on the standards of the observer's culture.

*ethnography*

The anthropological description of a culture or community based on embedded participation within that culture or community. In digital practice and archaeogaming, ethnography differs from traditional ethnographic practice as it is based on the time a researcher is logged in to the virtual space, but not for their entire daily life, nor for the entire daily lives of their subjects.

*experiential play*

The use of play as a tool of active experience rather than passive reception. In the case of archaeogaming, experiential play is used to connect the researcher or player to the experience of participating in archaeology, rather than viewing archaeology through the experience of others as when viewing a film or a television program. Experiential play is related in theoretical basis to ludology.

F

*false object pedigree*

A document, either written or implied, that creates a falsified history of legal

procurement and ownership for an artifact or object of cultural patrimony. False object pedigrees are utilized by looters and unscrupulous participants in the art market to bring objects onto the market that would otherwise be proscribed from sale by national or international law.

*first person perspective*

A viewpoint rendered from the perspective of the player character. This perspective may or may not show the player character's hands and arms.

## G

*game companions*

Non-player-characters (NPCs) who temporarily accompany player characters on missions or during segments of a game. These companions may have their own narrative arcs and related quests, or may be present purely to provide combat advantages to the player character.

*game console*

The physical hardware device used to run the software containing a video-game. Early consoles were effectively single-purpose computers, but recent iterations can also play external (non-game) media and possess internet connectivity.

*game product*

The software of a video-game, as intended as a commercial product by a game development studio.

*GamerGate*

A self-styled consumerist movement concerned with ethics in video-game journalism, GamerGate is indirectly responsible for creating a hostile climate within gaming for

women, people of color, and individuals from already marginalized groups such as the trans and genderqueer communities. They are also directly responsible for multiple acts of internet harassment against similarly profiled individuals who work in the gaming industry.

*game space*

The two-part space in which games take place, encompassing both the immaterial space of narrative and play within the game itself, and the space in the material world in which the game is played, critiqued, discussed, and negotiated.

*game world*

The universe of immaterial space in which a game's narrative is located.

*gamification*

The use of elements of video-game play to other areas of non-play activities.

Gamification may be used to enable goal-reaching behaviors, such as applying the 'leveling' method of game play to exercise or weight loss activities, or may be used as a marketing tool to engage consumers with a product.

*gated content*

Elements of a game, which may include narrative or access to equipment, that are not available to the player until some other condition is met. Gated content can be level gated, where the player character must be sufficiently advanced to access the content, or can be paywall gated, where the player must have paid an additional sum of real money to access the content. Gated content in archaeogaming can be inaccessible if the player chooses not to engage in unethical behaviors, therefore preventing themselves from having enough in-game money, reputation, or skills, to bypass the coded response that keeps the content from them.

*graphical user interface (GUI)*

A type of user interface that allows users to interact with a digital system through the manipulation of icons, buttons, and visual prompts. GUIs allow users to interact with a system without the entry of text or typed commands.

## H

*hardware*

The physical components of a machine or computer-based system.

*hardware generation*

The iteration of hardware that is designed to run a particular type of software at a particular time. Hardware generations may be loosely grouped together between different manufacturers. For example, the Super Nintendo Entertainment System (SNES) is considered to be the same hardware generation as the Sega Genesis/Sega Master System, as though they were running proprietary games on proprietary hardware, their games occupy the same period of time in production and use and were in competition with one another for consumer attention.

## I

*illicit antiquity*

An artifact that while not illegal to possess, transport, or sell, is only technically legal because of loopholes or unclear legislation. An illicit antiquity may become an illegal antiquity with time and/or legislative clarification.

*illicit behavior*

Behavior related to the possession, transport, or sale of artifacts that while technically legal, acts against the intent of legislation and/or community standards. Illicit behavior

may become illegal behavior with time, legislative clarification, or community action.

*illegal antiquity*

An artifact which is illegal to possess, transport, or sell, due to it being looted from an archaeological context, stolen from a context of cultural patrimony, or intentionally mislabeled or misrepresented in order to facilitate transfer when it would otherwise be prohibited.

*illegal behavior*

The act of committing a crime that is prohibited due to local, national, or international legislation.

*immaterial worlds*

Self-contained universes of space and, potentially, narrative that exist outside of the material world in which we live our day-to-day lives.

*indigenous peoples*

A people with specific rights granted to them by virtue of their historical, cultural, or linguistic ties to a particular area, wherein their association with or occupation of the area supersedes all other claims.

*informed consent*

Being made fully aware of any conditions or possible ramifications of interaction, and giving permission (typically for participation in a study or interview) with that knowledge in mind.

*internal game narrative*

The combined storyline, world-building details of a story's universe, and ethical and moral standards that together make up the reality of a video-game's world in which a player character participates.

*inventory*

A method of visually displaying all objects collected by a player in the course of game-play.

**J****K****L***Lara Croft*

The main character within the Tomb Raider franchise of video-games. Lara Croft was originally an explorer and collector of artifacts. In the second version of the game's universe she became the daughter of an archaeologist, and then in the most recent version of the game's universe became an archaeology student and graduate of University College London.

*looting*

The removal of artifacts or objects of cultural patrimony from their original context without proper permission, usually through non-scientific and clandestine excavation.

*Ludology*

The study of games, specifically from the position that games should be understood on their own terms, apart from any storylines, narratives, or representational elements within them.

**M**

*material culture*

The physical evidence of a culture.

*material space*

The “real” or non-virtual world.

*McGuffin*

An object or narrative element within a story that motivates a character or advances a plot while serving no other purpose.

*memoranda of understanding (MoU)*

A formal agreement between two (or more) parties. In the case of archaeology, a MoU sets out the terms by which artifacts and objects of cultural patrimony are to be legally imported (or not) between countries. A MoU sets policies on border controls, repatriation, sale, and the required documentation for importation.

*MMO (also MMOG and MMORPG)*

Online games whose server or servers support large numbers of player simultaneously. Variants of the massive multiplayer online include massively multiplayer online games, and massive multiplayer role-playing games.

*MUD*

A text-based game played by multiple players online. ‘Multi-user dungeons’ traditionally feature a fantasy genre, reflecting the form’s origins in tabletop gaming and Dungeons and Dragons, but variants into other genres are now common.

*multiplayer game*

A game that allows for multiple players at once. It differs from MMOs and MUDs in that multiplayer games are either played within a single copy of a game, or are limited in

number by design decisions.

*museology*

The field dedicated to studying and managing museums.

## N

*narrative*

A story. In video-games, narrative is told explicitly. This can be through mechanics or direct narration.

*narrative trope*

A commonly recurring rhetorical or story device that borders on cliché within a given type of media. An example of a narrative trope within video-games is the damsel in distress trope, wherein the male main character must overcome evil and travel across the breadth of the world to rescue the female princess/girlfriend.

*non-destructive archaeology*

The concept that the excavation portion of archaeology, which is inherently destructive towards the site being excavated, can be practiced in virtual worlds or immaterial spaces, allowing for the development of better field techniques and methodologies.

*non-governmental organization (NGO)*

A non-profit group organized on the local or national level to provide services or aid in lieu of those services being provided by a governmental entity.

*non-player character (NPC)*

Any character within a video-game who is not controlled by the player, or by another player, in the case of multiplayer games. Non-player characters exist within games to populate the game world and to further the game's narrative.

## O

*online collective*

A website, akin to a blog, wherein multiple authors contribute to an overall topic, but do so as individual authors.

*orthographic perspective*

A viewpoint rendered via a lack of perspective and through fixed axes. This perspective can be from the side (as in a game like *Super Mario Brothers*), can be from above (as in a game like the original *Legend of Zelda*) or can be from above and to the side (as in a game like *Tombs & Treasure*.)

## P

*parser (also, text-based parser)*

An input system that takes typed input from the player and simplifies it to something the game can understand.

*participant observation*

The study of a group through living within the community and participating in daily life and activities. Within archaeogaming, participant observation can mean joining a guild on a raid, participating in in-game activities, and taking part in group email lists or forums. Participant observation in material space is a practice of embedding totally, while within immaterial space it is confined to times when the researcher is playing or is online.

*player*

A real person playing a game.

*player character*

The character within a game controlled by a player.

*player item crafting (also, crafting)*

The creation of resources, items, or structures within a video-game through the direct actions of player characters. Often facilitated through collecting raw materials and processing them.

*play-through*

The experience, from beginning to end, of an internal game narrative.

*point-and-click*

An interface popularized through late 1980s and early 1990s adventure games, wherein players interacted with objects and characters through pointing the mouse at a object or character and clicking on them, on the space where they were meant to travel to, or on a text-decorated button that caused an action to occur.

*professional society*

A non-profit organization representing the needs of a particular group of professionals. Professional societies differ from lobbying organizations in that they are usually composed of members of the profession, and not external individuals. Professional societies differ from industry representative groups in that they offer memberships on the individual level and not the corporate or company level.

*pseudoarchaeology*

An interpretation of the past made without use of the scientific method or accepted archaeological practice, usually concerned with the supernatural or extra-terrestrial.

**Q**

**R***radical transparency*

Under radical transparency, all practices of data collection, methodological choices, and theoretical choices used by researchers are open and explained to the public. Alongside this, researchers are reflexive of their own responses to the researching, giving a greater insight into the process of analysis, and removing power structures and hierarchies that separate the researcher from the public.

**S***screenshot*

A still picture of a moment of game time, taken either through built-in means within the game or hardware itself, or through the use of external recording devices.

*secondary application of authorial intent*

The use of Photoshop or similar image-manipulation software to clarify elements of a screenshot to better highlight the aspects important to data collection and analysis.

*server*

In the context of a massive multiplayer online game, the server is the particular iteration of the game world on which play occurs. A game may have multiple servers with different rule-sets for play.

*single-player game*

A game wherein there is only one player.

*software*

The program or collected lines of code that make up a game.

*speculative fiction*

A work of fiction in which the setting is located outside of the real world. This may include elements of futurism and/or the supernatural.

*swatting*

The act of contacting emergency services with false information concerning in-progress violence or terrorism to engage the police to raid an address.

**T**

**U**

**V**

*video-game*

Within this text, the preferred spelling and reference term video-game has been selected to refer to products that are primarily entertainment-focused in intent, and accessible via media that require visual interfaces (such as screens or monitors) and interactivity through the use of a keyboard, mouse, or specialized proprietary piece of hardware.

Video-game was chosen over other common spellings such as videogame and video game. The spelling video-game indicates the relationship between the two aspects of the experience of the product, and also intimates the ways in which those two characteristics of form are dependent upon one another. A video-game requires that certain technologies are present to drive the experience, and that the end goal of the experience is structured play, governed by a pre-determined ruleset. Where discussed

game experiences or technologies of play do not fit this definition, it is noted within the text, and clarification is provided.

## W

### *World of Warcraft*

A massively multiplayer online roleplaying game developed and released by Blizzard Entertainment. *World of Warcraft*, or WoW, is believed to have the highest numbers of subscribers ever for a single product, at over 10 million. WoW set many forms and tropes followed by later similar game products.

## X

## Y

## Z

## BIBLIOGRAPHY

*Note: All efforts have been made to ensure that digitally situated publications (including web-pages, blogs, articles, and reports) have been preserved via persistent linking, either through associated DOIs or through the creation of permanent links. In one case, however (Saskatchewan Archaeological Society (2013)), all publicly available digital versions were lost prior to online preservation. In this instance a copy of the reference text is available in Appendix C.*

Aarseth, E. (1997). *Cybertext: perspectives on ergodic literature*. Baltimore and London: The Johns Hopkins University Press.

Aitchison, K. (2004). Supply, demand and a failure of understanding: addressing the culture clash between archaeologists' expectations for training and employment in 'academia' versus 'practice'. *World Archaeology*, 36(2). [Online]. Available at: <https://doi.org/10.1080/0043824042000260988>

Aitchison, K. (2019). *State of the archaeological market*. Landward Research. [Online]. Available at: <https://perma.cc/US93-RU7R> [Accessed 20 March 2019].

Alderman, K. L. (2011). Honor amongst thieves: organized crime and the illicit antiquities trade. *Indiana Law Review* [Online]. Available at: <https://perma.cc/L9F3-FVFN>. [Accessed 15 March 2019].

Allen, M. (2017). Axial coding. *The sage encyclopedia of communication research methods*. [Online]. Available at: <https://dx-doi-org.libproxy.york.ac.uk/10.4135/9781483381411.n33> [Accessed 20 March 2019].

Altice, N. (2015). *I am error: the Nintendo family computer/entertainment system platform*. Cambridge: MIT Press.

American Rock Art Research Association (2019). Ethics. [Online]. American Rock Art Research Association. Available at: <https://www.arara.org/> [Accessed 19 March 2019].

American Schools of Oriental Research (2017). *Policy on professional conduct*. [Online]. American Schools of Oriental Research. Available at: <https://perma.cc/2VVY-54YK> [Accessed 15 March 2019].

American Veterans Archaeological Recovery (2019). About AVAR. [Online]. American Veterans Archaeological Recovery, US. Available at: <https://perma.cc/3C9G-LVAY> [Accessed 29 March 2019].

Antoine, D. (2014). Regarding the dead: human remains in the British Museum. In A. Fletcher, D. Antoine, and J.D. Hill, (Eds). *Regarding the Dead: Human Remains in the British Museum*. London: The British Museum Press, pp. 3-9.

Apperley, T. (2013). Modding the historians' code: historical verisimilitude and the counterfactual imagination. In M.W. Kapell, A.B. Elliott, (Eds). *Playing with the past: digital games and the simulation of history*, pp.185-198.

Archaeological Institute of America (2016). Code of Ethics. [Online]. Available at: [https://www.archaeological.org/sites/default/files/files/Code%20of%20Ethics%20\(2016\).pdf](https://www.archaeological.org/sites/default/files/files/Code%20of%20Ethics%20(2016).pdf) [Accessed 19 March 2019].

Archaeological Society of Virginia. (2019). Archaeological Society of Virginia. [Online]. Available at: <https://www.virginiaarcheology.org/> [Accessed 19 March 2019].

Ashrafiyan, H. (2017). Can artificial intelligences suffer from mental illness? A philosophical matter to consider. *Science and engineering ethics*, 23(2). [Online]. Available at: <https://doi.org/10.1007/s11948-016-9783-0> [Accessed 15 March 2019].

Atalay, S., Clauss, L.R., McGuire, R.H. and Welch, J.R. (2014). Transforming archaeology. In S. Atalay, L.R. Clauss,, R.H. McGuire, J.R. Welch, (Eds). *Transforming archaeology: activist practices and prospects*. London and New York: Routledge, pp.7-28.

AtariAgeA (n.d.) *Quest for Quintana Roo standard label*. [Online]. AtariAge. Available at: <https://perma.cc/3NLY-29TH> [Accessed 27 March 2019].

AtariAgeB (n.d.) *Quest for Quintana Roo silver label*. [Online]. AtariAge. Available at: <https://perma.cc/MLU6-GGUP> [Accessed 27 March 2019].

Atari Compendium (2019). *ATARI VCS/2600 FAQ*. [Online]. Atari Compendium. Available at: <https://perma.cc/B2DH-MJVE> [Accessed 27 March 2019].

Australian Archaeological Association (n.d.). *Code of ethics*. [Online]. Australian Archaeological Association. Available at: <https://perma.cc/MF5X-2GCZ> [Accessed 15 March 2019].

Australian Association of Consulting Archaeologists. (2019). *Code of ethics*. [Online]. Available at: <https://www.aacai.com.au/about-aacai/code-of-ethics/> [Accessed 19 March 2019].

Aycock, J. (2016). *Retrogame archaeology: exploring old computer games*. New York, Springer.

Aycock, J. and Copplestone, T. (2018). Entombed: an archaeological examination of an Atari 2600 game. *The Art, Science, and Engineering of Programming*, 3(2). [Online] Available at: <https://doi.org/10.22152/programming-journal.org/2019/3/4> [Accessed 15 March 2019].

Aycock, J. and Reinhard, A. (2017). Copy protection in Jet Set Willy: developing methodology for retrogame archaeology. *Internet Archaeology*, 45. [Online]. Available at: <https://doi.org/10.11141/ia.45.2> [Accessed 15 March 2019].

Bainbridge, W.S. (2012). *The warcraft civilization: social science in a virtual world*. Cambridge: MIT Press.

- Bainbridge, W.S. (2018). *Computer simulations of space societies*. New York City: Springer, pp. 195-221. [Accessed 15 March 2019].
- Baker, L. (2016). Controlling the market: an analysis of the 1970 UNESCO rule on acquisition and the market for unprovenanced antiquities. *Stanford Journal of International Law* 52(2). [Online] Available at: <https://heinonline.org/HOL/P?h=hein.journals/stanit52&i=337> [Accessed 15 March 2019].
- Banek Zorica M., Sosic Klindzic R. (2019) Do we need (digital)archeology literacy?. In S. Kurbanoglu. et al. (Eds). *Information literacy in everyday life*. New York: Springer, 221-230.
- Bardill, J., Bader, A.C., Nanibaa'A, G., Bolnick, D.A., Raff, J.A., Walker, A. and Malhi, R.S. (2018). Advancing the ethics of paleogenomics. *Science*, 360(6387). [Online]. Available at: <https://doi.org/10.1126/science.aaq1131> [Accessed 20 March 2019].
- Barker, S. (2017). *PSX 2017: Uncharted series lifetime sales top 41.7 million units*. [Online]. Push Square. Last updated: 10 December 2017. Available at: <https://perma.cc/62PA-XR8R> [Accessed 29 March 2019].
- Barnett, J. and Coulson, M. (2010). Virtually real: a psychological perspective on massively multiplayer online games. *Review of General Psychology*, 14(2). [Online] Available at: <https://doi.org/10.1037/a0019442> [Accessed 15 March 2019].
- Bartel, C. (2015). Free will and moral responsibility in video games. *Ethics and Information Technology*, 17(4). [Online] Available at: <https://doi.org/10.1007/s10676-015-9383-8> [Accessed 15 March 2019].
- Batchelor J. (2017). *East meets west: Yosuke Matsuda on growing square enix's global empire*. [Online]. gamesindustry.biz. Last updated: 27 November 2017. Available at: <https://perma.cc/YMR7-8TSD> [Accessed 29 March 2019].
- Baxter, J.E. (2016) *Archaeological field schools: a guide for teaching in the field*. London and New York: Routledge.
- Bendremer, J.C. and Richman, K.A. (2006). Human subjects review and archaeology: a view from Indian country. In C. Scarre and G. Scarre, (Eds). *The ethics of archaeology: philosophical perspectives on archaeological practice*. Cambridge: Cambridge University Press, pp.97-114.
- Benjamin, R.P. (2006). *Engaging the past to develop black identity and social inclusion*. Unpublished: University of Liverpool, PhD.
- Bergman, C.A. and Doershuk, J.F. (2003). Cultural resource management and the business of archaeology. In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp. 85-98.

- Bezio, K.M. (2016). Artifacts of empire: orientalism and inner-texts in Tomb Raider. In C. Duret and C.M. Pons, (Eds). *Contemporary research on intertextuality / video games*. Hershey: IGI Global, pp. 189-208.
- Bhattacharya, K. (2015). Coding is not a dirty word: theory-driven data analysis using nvivo. In S. Hai-Jew (Ed)., *Enhancing Qualitative and Mixed Methods Research with Technology*. Hershey, IGI Global, pp. 1-30.
- Bieder, R.E. (2000). The representations of Indian bodies in nineteenth-century American anthropology. In D.A. Mihesuah, (Ed). *Repatriation reader: who owns American Indian remains*. Lincoln: University of Nebraska Press, pp.19-36.
- Billieux, J., Van der Linden, M., Achab, S., Khazaal, Y., Paraskevopoulos, L., Zullino, D. and Thorens, G. (2013). Why do you play World of Warcraft? an in-depth exploration of self-reported motivations to play online and in-game behaviours in the virtual world of Azeroth. *Computers in Human Behavior*, 29(1). [Online] Available at: <https://doi.org/10.1016/j.chb.2012.07.021> [Accessed 15 March 2019].
- Bird, A. (2019). *Synthetic spaces and indigenous identity: decolonizing video games and rom hacking Super Mario Bros*. Unpublished paper. Presented at The Interactive Pasts Conference 2. 9 October 2018. Hilversum.
- Blain, J. and Wallis, R.J. (2004). Sacred sites, contested rites/rights: contemporary pagan engagements with the past. *Journal of Material Culture*, 9(3). [Online] Available at: <https://doi.org/10.1177%2F1359183504046893> [Accessed 15 March 2019].
- Bland, R. (2009). The development and future of the Treasure Act and Portable Antiquities Scheme. In S. Thomas and P. Stone, (Eds). *Metal detecting and archaeology*. Suffolk, Boydell Press, pp. 63-86.
- Blau, S. and Skinner, M. (2005). The use of forensic archaeology in the investigation of human rights abuse: Unearthing the past in East Timor. *The International Journal of Human Rights*, 9(4). [Online]. Available at: <https://doi.org/10.1080/13642980500349857> [Accessed 20 March 2019].
- Boellstorff, T. (2015). *Coming of age in second life: an anthropologist explores the virtually human*. Princeton: Princeton University Press.
- Boellstorff, T., Nardi, B., Pearce, C. and Taylor, T.L. (2012). *Ethnography and virtual worlds: a handbook of method*. Princeton: Princeton University Press.
- Bohrer, F.N. (2011). *Photography and archaeology*. London: Reaktion Books.
- Bonacchi, C. (2016). Digital media in public archaeology. In G. Moshenska, (Ed). *Key Concepts in Public Archaeology*. London: University College London Press, pp. 1–16.

- Bond, S. (2016). *The ethics of 3d-printing Syria's cultural heritage*. [Online]. Forbes. Available at: <https://perma.cc/H3KF-823U> [Accessed 15 March 2019].
- Borck, L. And Thompson, A. (2018). *The miseducation of the public and the erasure of Native Americans*. [Online]. The AAA Blog. Available at: <https://perma.cc/9JPN-4ZTP> [Accessed 15 March 2019].
- Bourgonjon, J., Vandermeersche, G. and Rutten, K. (2017). Perspectives on video games as art. *CLCWeb: Comparative Literature and Culture*, 19(4). [Online]. Available at: <https://doi.org/10.7771/1481-4374.3024> [Accessed 15 March 2019].
- Bowman, B. A. (2008). Transnational crimes against culture: looting at archaeological sites and the "grey" market in antiquities. *Journal of Contemporary Criminal Justice*, 24(3). [Online]. Available at: <https://doi.org/10.1177/1043986208318210>. [Accessed 15 March 2019].
- Brady, J.E., Peterson, P.A. and Fogelin, L. (2008). Re-envisioning ancient Maya ritual assemblages. In L. Fogelin, (Ed). *Religion, Archaeology, and the Material World: Center for Archaeological Investigations, Occasional Paper No. 36*. [Online]. Available at: <https://perma.cc/QD8Q-G3XM> [Accessed 15 March 2019].
- Breglia, L.C. (2005). Keeping world heritage in the family: a genealogy of Maya labour at Chichén Itzá. *International Journal of Heritage Studies*, 11(5). [Online] Available at: <https://doi.org/10.1080/13527250500337421> [Accessed 15 March 2019].
- Brennan, A. and Lo, N.Y. (2010). The environment. In J. Skorupski, (Ed). *The Routledge companion to ethics*. London and New York: Routledge, pp. 780-792.
- British Institute for the Study of Iraq (n.d.). *Ethical practice policy*. [Online]. The British Institute for the Study of Iraq. Available at: <https://perma.cc/T9SY-MVfy> [Accessed 15 March 2019].
- British Institute for the Study of Iraq. (2019). *Governance*. [Online]. Available at: <http://www.bisi.ac.uk/content/governance> [Accessed 19 March 2019].
- British Museum (2019). *The Turquoise Mosaics, back-ornament, mosaic, human remains, Aztec, Mixtec, Mexico*. [Online] The British Museum. Last updated: n.d. [Accessed 1 April 2019].
- Brodie, N. (2006). Smoke and mirrors. In E. Robson, L. Treadwell, and C. Godsen (Eds). *Who owns objects? the ethics and politics of collecting cultural objects*. Oxford: Oxbow Books, pp. 1-14.

- Brodie, N. (2014). Provenance and price: autoregulation of the antiquities market? *European Journal of Criminal Policy and Research*. [Online]. Available at: <https://doi.org/10.1007/s10610-014-9235-9>. [Accessed 15 March 2019].
- Brodie, N. (2015). The internet market in antiquities. In F. Desmarais (Ed). *Countering illicit traffic in cultural goods: the global challenge of protecting the world's heritage*. [Online]. Available at: <https://perma.cc/CEC2-J7JK> [Accessed 15 March 2019].
- Brodie, N. and Renfrew, C. (2005). Looting and the world's archaeological heritage: the inadequate response. *Annual Review of Anthropology*, 34. [Online] Available at: <https://doi.org/10.1146/annurev.anthro.34.081804.120551> [Accessed 15 March 2019].
- Brookes, S. (2008). Archaeology in the field: enhancing the role of fieldwork training and teaching. *Research in Archaeological Education*, 1(1). [Online]. Available at: <https://perma.cc/QZ29-BZA3> [Accessed 20 March 2019].
- Brooks, M.M. and Rumsey, C. (2007). The body in the museum. In V. Cassman, N. Odegaard, and J. Powell, (Eds). *Human remains: a guide for museums and academic institutions*. Oxford: AltaMira Press, pp. 261-289.
- Bruckman, A. (2002). Studying the amateur artist: a perspective on disguising data collected in human subjects research on the internet. *Ethics and Information Technology*, 4(3). [Online] Available at: <https://doi.org/10.1023/A:1021316409277> [Accessed 15 March 2019].
- Caillois, R. (2001). *Man, play, and games*. Urbana and Chicago: University of Illinois Press.
- Cameron, D. and Carroll, J. (2004). 'The story so far...': the researcher as a player in game analysis. *Media International Australia incorporating Culture and Policy*, 110(1). Online. Available at: <https://doi.org/10.1177/1329878X0411000109> [Accessed 20 March 2019].
- Canadian Archaeological Association (n.d.). *Principles of ethical conduct*. [Online]. Canadian Archaeological Association. Available at: <https://perma.cc/89C6-XEKL> [Accessed 15 March 2019].
- Card, J.J. and Anderson, D.S. (Eds.). (2016). *Lost city, found pyramid: understanding alternative archaeologies and pseudoscientific practices*. Tuscaloosa: University of Alabama Press.
- Carley, K. (1993). Coding choices for textual analysis: a comparison of content analysis and map analysis. *Sociological Methodology*, 23. [Online]. Available at: [https:// DOI: 10.2307/271007](https://doi.org/10.2307/271007) [Accessed 15 March 2019].

- Carpenter, N. (2016) *Uncharted 4 sold 2.7 million units in its first week*. [Online]. IGN News. Last updated: 23 May 2016. Available at: <https://perma.cc/U5VM-KUMS> [Accessed 29 March 2019.]
- Carr, D. (2007). The trouble with Civilization. In T. Krzywinska and B. Atkins (Eds). *Videogame, player, text*. Manchester: Manchester University Press, pp. 222-236.
- Carras, M.C., Kalbarczyk, A., Wells, K., Banks, J., Kowert, R., Gillespie, C. and Latkin, C. (2018). Connection, meaning, and distraction: a qualitative study of video game play and mental health recovery in veterans treated for mental and/or behavioral health problems. *Social Science & Medicine*, 216. [Online]. Available at: <https://doi.org/10.1016/j.socscimed.2018.08.044> [Accessed 15 March 2019].
- Carta, G. (2017). Metadata and video games emulation: an effective bond to achieve authentic preservation? *Records Management Journal*, 27(2). [Online]. Available at: <https://doi.org/10.1108/RMJ-10-2016-0037> [Accessed 15 March 2019].
- Carver, M. (2007). Archaeology journals, academics and open access. *European Journal of Archaeology*, 10(2-30). [Online]. Available at: <https://doi.org/10.1177/1461957108095981> [Accessed 20 March 2019].
- Champion, E. (2016). *Critical gaming: interactive history and virtual heritage*. London and New York: Routledge.
- Chan, L. (2004). Supporting and enhancing scholarship in the digital age: the role of open access institutional repositories. *Canadian Journal of Communication*, 29(3). [Online]. Available at: <https://doi.org/10.22230/cjc.2004v29n3a1455>
- Chapman, A. (2016). *Digital games as history: how videogames represent the past and offer access to historical practice*. London and New York: Routledge.
- Chartered Institute for Archaeologists (2014). *Code of conduct*. [Online]. Chartered Institute for Archaeologists. Available at: <https://perma.cc/GQ5V-8U8E> [Accessed 15 March 2019].
- Chee, J. (2016). *Meet Passion Republic, The Malaysian studio who saved Uncharted 4: A Thief's End*. [Online]. Gamehubs. Last updated: 9 May 2016. Available at: <https://perma.cc/LH4E-KDUX> [Accessed 15 March 2019].
- Chudah (2017). Steam user review of C14 Dating. 11 November 2017. *Steam*. [Online]. Available at: <https://perma.cc/G3MW-LM2T> [Accessed 29 March 2019].
- Claassen, C. (2000). Homophobia and women archaeologists. *World Archaeology*, 32(2). [Online]. Available at: <https://doi.org/10.1080/00438240050131162> [Accessed 20 March 2019.]

- Clancy, K.B., Nelson, R.G., Rutherford, J.N. and Hinde, K. (2014). Survey of academic field experiences (SAFE): trainees report harassment and assault. *PLoS One*, 9(7). [Online]. Available at: <https://doi.org/10.1371/journal.pone.0102172> [Accessed 15 March 2019].
- Clarke, M.J. (2014). Branded worlds and contracting galaxies: the case of Star Wars Galaxies. *Games and Culture*, 9(3). [Online] Available at: <https://doi.org/10.1177/1555412014537552> [Accessed 15 March 2019].
- Coe, W.R. (1962). A summary of excavation and research at Tikal, Guatemala: 1956-61. *American Antiquity*, 27(4). [Online]. Available at: <https://doi.org/10.2307/277674> [Accessed 15 March 2019].
- Coeckelbergh, M. (2018). What do we mean by a relational ethics? growing a relational approach to the moral standing of plants, robots and other non-humans. In A. Kallhoff, M. Di Paola, and M. Schörghenheimer, (Eds). *Plant ethics*. London and New York: Routledge, pp. 110-121.
- Colley, S. (2015). Ethics and digital heritage. In T. Ireland and J. Schofield, (Eds). *The ethics of cultural heritage*. Springer, New York, NY, pp. 13-32.
- Colwell-Chanthaphonh, C. and Ferguson, T.J. (2006). Trust and archaeological practice: towards a framework of virtue ethics. In C. Scarre and G. Scarre, (Eds). *The ethics of archaeology: philosophical perspectives on archaeological practice*. Cambridge: Cambridge University Press, pp.115-130.
- Cooley, H. R. (2004). It's all about the fit: the hand, the mobile screenic device and tactile vision. *Journal of Visual Culture*, 3(2). [Online]. Available at: <https://doi.org/10.1177/1470412904044797> [Accessed 15 March 2019].
- Copenhaver, A., Mitrofan, O. and Ferguson, C.J. (2017). For video games, bad news is good news: news reporting of violent video game studies. *Cyberpsychology, Behavior, and Social Networking*, 20(12). [Online]. Available at: <https://doi.org/10.1089/cyber.2017.0364>
- Copplestone, T. (2017). Designing and developing a playful past in video games. In A. Mol, C.E. Ariese-Vandemeulebroucke, K. Boom, and A. Politopoulous, (Eds). *The Interactive Past: Archaeology, Heritage, and Video Games*. Leiden: Sidestone Press, pp. 85-97.
- Copplestone, T.J. (2017). But that's not accurate: the differing perceptions of accuracy in cultural-heritage videogames between creators, consumers and critics. *Rethinking History*, 21(3). [Online]. Available at: <https://doi.org/10.1080/13642529.2017.1256615> [Accessed 15 March 2019].
- Copplestone, T.J. (2019) *Untitled*. Unpublished: University of York, PhD.

- Corbin, J.M. and Strauss, A. (1990). Grounded theory research: procedures, canons, and evaluative criteria. *Qualitative Sociology*, 13(1). [Online]. Available at: <https://doi.org/10.1007/BF00988593> [Accessed 15 March 2019].
- Council of Virginia Archaeologists (2010). ByLaws of the Council of Virginia Archaeologists. [Online]. Council of Virginia Archaeologists. <https://perma.cc/KSN6-E4FU> [Accessed 21 January 2019].
- Crossland, Z. (2000). Buried lives: Forensic archaeology and the disappeared in Argentina. *Archaeological Dialogues*, 7(2). [Online]. Available at: <https://doi.org/10.1017/S1380203800001707> [Accessed 20 March 2019].
- Croucher, K., Cobb, H., and Brennan, A. (2008). *Investigating the role of fieldwork in teaching and learning archaeology*. Liverpool: The Higher Education Academy's Subject Centre for History, Classics and Archaeology.
- Cucina, A. and Tiesler, V. (2014). Mortuary pathways and ritual meanings related to Maya human bone deposits in subterranean contexts. In G.D. Wrobel, (Ed). *The bioarchaeology of space and place*. New York: Springer, pp. 225-254.
- Curtis, N.G. (2003). Human remains: the sacred, museums and archaeology. *Public Archaeology*, 3(1). [Online]. Available at: <https://doi.org/10.1179/pua.2003.3.1.21> [Accessed 20 March 2019].
- Dennis, L.M. (2016). Archaeogaming, ethics, and participatory standards. *SAA Archaeological Record*, 16(5), pp. 29-33.
- DeSilvey, C. (2017). *Curated decay: heritage beyond saving*. Minneapolis, University of Minnesota Press.
- Desmarais, F. (2015). An international observatory on illicit traffic in cultural goods. In F. Desmarais (Ed). *Countering illicit traffic in cultural goods: the global challenge of protecting the world's heritage*. [Online]. Available at: <https://perma.cc/CEC2-J7JK> [Accessed 15 March 2019].
- Dillon, R. (2016). *The golden age of video games: the birth of a multibillion dollar industry*. Boca Raton, London, and New York: AK Peters/CRC Press.
- Diskin, P. (2004). Nintendo Entertainment System Documentation. [Online]. Available at: <https://perma.cc/DX4Z-A3AE> [Accessed 15 March 2019].
- Dombrowski, D.A. (1981). Atlantis and Plato's philosophy. *Apeiron*, 15(2). [Online]. Available at: <https://doi.org/10.1515/APEIRON.1981.15.2.117> [Accessed 15 March 2019].

- Doumas, C.G. (2013). Managing the archaeological heritage: the case of Akrotiri, Thera (Santorini). *Conservation and Management of Archaeological Sites*, 15(1). [Online]. Available at: <https://doi.org/10.1179/1350503313Z.00000000050> [Accessed 15 March 2019].
- Dunning, J. (2016). *Japanese sales chart: uncharted 4 helps ps4 win another week*. [Online]. PlayStationLifeStyle.net. Last updated: 18 May 2016. Available at: <https://perma.cc/9EQG-UH26> [Accessed 29 March 2019].
- Egenfeldt-Nielsen, S., Smith, J.H. and Tosca, S.P. (2013). *Understanding video games: the essential introduction*. London and New York: Routledge.
- Ellenberger, K.H. (2018). *Perception and practice: doing public archaeology*. Unpublished: State University of New York at Binghamton, PhD.
- England, N.C. (2011). *A grammar of Mam, a Mayan language*. Austin: University of Texas Press.
- Entertainment Software Association (2018.) *2018 sales, demographic, and usage data essential facts about the computer and video game industry*. [Online]. Available at: <https://perma.cc/MRL2-KERK> [Accessed 15 March 2019].
- Ertürk, N. (2006). A management model for archaeological site museums in Turkey. *Museum management and curatorship*, 21(4). [Online]. Available at: <https://doi.org/10.1080/09647770600802104> [Accessed 15 March 2019].
- Eskelinen, M. (2001). The gaming situation. *Game Studies*, 1(1). [Online]. Available at: <https://perma.cc/TP63-UVZB> [Accessed 15 March 2019].
- Ethnologue (2019a). Mam. [Online] Available at: <https://perma.cc/5WXZ-FZUW> [Accessed 15 March 2019].
- Ethnologue (2019b). Yucatec. [Online] Available at: <https://perma.cc/82VW-G3S8> [Accessed 15 March 2019].
- Ethnologue (2019c). Nahuatl. [Online]. Available at: <https://perma.cc/Q265-UFU5> [Accessed 15 March 2019].
- European Association of Archaeologists (1998). *EAA principles of conduct for archaeologists involved in contract archaeological work*. [Online]. European Association of Archaeologists. Available at: [https://www.e-a-a.org/EAA/About/EAA\\_Codes/EAA/Navigation\\_About/EAA\\_Codes.aspx?hkey=714e8747-495c-4298-ad5d-4c60c2bcbda9#contract](https://www.e-a-a.org/EAA/About/EAA_Codes/EAA/Navigation_About/EAA_Codes.aspx?hkey=714e8747-495c-4298-ad5d-4c60c2bcbda9#contract) [Accessed 21 January 2019].

European Association of Archaeologists (2009). *EAA code of practice*. [Online]. European Association of Archaeologists. Available at: [https://www.e-a-a.org/EAA/About/EAA\\_Codes/EAA/Navigation\\_About/EAA\\_Codes.aspx?hkey=714e8747-495c-4298-ad5d-4c60c2bcbda9#practice](https://www.e-a-a.org/EAA/About/EAA_Codes/EAA/Navigation_About/EAA_Codes.aspx?hkey=714e8747-495c-4298-ad5d-4c60c2bcbda9#practice) [Accessed 21 January 2019].

European Association of Archaeologists (2019). *EAA membership*. [Online]. European Association of Archaeologists. Available at: [https://www.e-a-a.org/EAA/Membership/About\\_EAA\\_Membership/EAA/Navigation\\_Membership/About\\_EAA\\_membership.aspx?hkey=e2fb27d8-33ae-43fa-bf07-e437ada501ed](https://www.e-a-a.org/EAA/Membership/About_EAA_Membership/EAA/Navigation_Membership/About_EAA_membership.aspx?hkey=e2fb27d8-33ae-43fa-bf07-e437ada501ed) [Accessed 21 January 2019].

Everill, P. (2016). British commercial archaeology: antiquarians and labourers; developers and diggers. In Y. Hamilakis and P. Duke, (Eds). *Archaeology and capitalism*. Walnut Creek: Left Coast Press, pp. 119-136.

Fagan, B. (2000). Education is what's left: some thoughts on introductory archaeology. *Antiquity*, 74(283). [Online]. Available at: <https://doi.org/10.1017/S0003598X00066357> [Accessed 20 March 2019].

Fagan, B.M. (1970). A new approach to introductory archaeology. *Antiquity*, 44(176), 310-313.

Fagan, G.G. (Ed.). (2006). *Archaeological fantasies: how pseudoarchaeology misrepresents the past and misleads the public*. London and New York: Routledge.

Falstein, F. (2009). Include structures that adapt to player needs. In C. Bateman, (Ed). *Beyond game design: nine steps toward creating better videogames*. Boston: Cengage Learning, pp. 213-233.

Fernández-Vara, C. (2011). From open mailbox to context mechanics: shifting levels of abstraction in adventure games. *Proceedings of the 6th International Conference on Foundations of Digital Games*, Bordeaux, 28 June – 1 July.

Flick, C., Dennis, L.M., and Reinhard, A. (2017). Exploring simulated game worlds. *ORBIT Journal*, 1(2). [Online]. Available at: <https://doi.org/10.29297/orbit.v1i2.46> [Accessed 15 March 2019].

Fluri, J. (2019). What's so funny in Afghanistan?: jocular geopolitics and the everyday use of humor in spaces of protracted precarity. *Political Geography*, 68. [Online]. Available at: <https://doi.org/10.1016/j.polgeo.2018.08.011> [Accessed 20 March 2019].

Fothergill, B. and Flick, C. (2017). Chickens in video games: archaeology and ethics inform upon complex relationships. In A. Mol, C.E. Ariese-Vandemeulebroucke, K. Boom, and A. Politopoulous, (Eds). *The Interactive Past: Archaeology, Heritage, and Video Games*. Leiden: Sidestone Press, pp. 53-72.

- Frankel, M.S. (1989). Professional codes: why, how, and with what impact? *Journal of business ethics*, 8(2-3). [Online]. Available at: <https://doi.org/10.1007/BF00382575> [Accessed 15 March 2019].
- Frasca, G. (2003). Ludologists love stories, too: notes from a debate that never took place. *Proceedings of Levelup 2003, DIGRA*. Utrecht University, Utrecht, 4-6 November.
- Freeman, R.E. (1984). *Strategic management: a stakeholder approach*. Boston, Pitman.
- Garber, J.F. (1986). The artifacts. In R.A. Robertson and D.A. Freidel (Eds). *Archaeology at Cerros, Belize, Central America, Vol. I*. Dallas: Southern Methodist University Press, pp. 117–26.
- Garza, C.E. and Powell, S. (2001). Ethics and the past: reburial and repatriation in american archaeology. In T. L. Bray, (Ed). *The future of the past: archaeologists, Native Americans, and repatriation*. New York and London: Routledge, pp. 37-56.
- Gero, J.M. (1994). Excavation bias and the woman at home ideology. *Archeological Papers of the American Anthropological Association*, 5(1). [Online]. Available at: <https://doi.org/10.1525/ap3a.1994.5.1.37> [Accessed 15 March 2019].
- Geuss, M and Orland, K. (2014). *Landfill excavation unearths years of crushed Atari treasure [Updated]*. [Online]. Ars Technica. Last updated: 26 April 2014. Available at: <https://perma.cc/KN8Q-65QR> [Accessed 13 January 2019].
- GiantBomb (2018). *Tombs & Treasure*. [Online]. GiantBomb. Last updated: 20 October 2018. Available at: <https://www.giantbomb.com/tombs-treasure/3030-8976/> [Accessed 15 March 2019].
- Giappone, K. (2015). Self-reflexivity and humor in adventure games. *Game Studies*, 15(1). [Online]. Available at: <https://perma.cc/KB7B-DH28> [Accessed 19 March 2019].
- Giblin, J. (2014). Archaeological ethics and violence in post-genocide Rwanda. In A. González-Ruibal and G. Moshenska (Eds). *Ethics and the archaeology of violence*. New York: Springer, pp. 33-49.
- Gill, D. (2010). Looting matters for classical antiquities: contemporary issues in archaeological ethics. *Present Pasts*, 1(1). [Online]. Available at: <http://doi.org/10.5334/pp.14> [Accessed 20 March 2019].
- Gillespie, S. D. (2003), Chapter 8. teaching archaeology as anthropology. *Archeological Papers of the American Anthropological Association*, 13(1). [Online]. Available at: <https://doi.org/10.1525/ap3a.2003.13.1.87> [Accessed 19 March 2019].

- Gillespie, S.D. (2004). Training the next generation of academic archaeologists. *The SAA Archaeological Record*, 4(2). [Online]. Available at: <https://perma.cc/9YQ4-HXDY> [Accessed 19 March 2019].
- Glaiel, T. (2018a). Using achievement stats to estimate sales on steam. 29 June 2018. *Medium*. Available at: <https://perma.cc/9KYD-HYNW> [Accessed 29 March 2019].
- Glaiel, T. (2018b) Estimated steam-distributed player totals. [Online]. Available at: <https://perma.cc/U43R-ZQ9K> [Accessed 29 March 2019].
- Gnecco, C. and Dias, A.S. (2015). On contract archaeology. *International Journal of Historical Archaeology*, 19(4). [Online]. Available at: <https://doi.org/10.1007/s10761-015-0305-6> [Accessed 20 March 2019].
- Goddard, M. (2015). Opening up the black boxes: media archaeology, 'anarchaeology' and media materiality. *New Media & Society*, 17(11). [Online]. Available at: <https://doi.org/10.1177/1461444814532193> [Accessed 15 March 2019].
- Godfrey, A. (2015). 'A golden shining moment': the true story behind Atari's ET, the worst video game ever. [Online]. The Guardian. Last updated: 30 January 2015. Available at: <https://perma.cc/DUR4-ZY6K> [Accessed 15 March 2019].
- González-Tennant, E. (2013) New heritage and dark tourism: a mixed methods approach to social justice in Rosewood, Florida, *Heritage & Society*, 6(1). [Online]. Available at: <https://doi.org/10.1179/2159032X13Z.0000000007> [Accessed 20 March 2019].
- Good, O. (2014). *More scenes from the excavation of Atari's E.T. landfill*. [Online]. Polygon. Last updated 27 April 2014. Available at: <https://perma.cc/ZN62-9U8V> [Accessed 15 March 2019].
- Goodhand, J. (2000). Research in conflict zones: ethics and accountability. *Forced Migration Review*, 8(4), 12-16.
- Gowlett, J.A.J. (1990). Indiana Jones: crusading for archaeology? *Antiquity*, 64(242). [Online]. Available at: <https://doi.org/10.1017/S0003598X00077449> [Accessed 15 March 2019].
- Graham, S. (2016). Review of evolving planet [game]. *Internet Archaeology*, 42. [Online]. Available at: <https://doi.org/10.11141/ia.42.4> [Accessed 15 March 2019].
- Grieve, G.P. (2017). An ethnographic method for the study of religion in video game environments. In V. Šisler, K. Radde-Antweiler, and X. Zeiler, (Eds). *Methods for studying video games and religion*. London and New York: Routledge, pp. 71-84.
- Guins, R. (2014). *Landfill legend: a bit of game after*. Cambridge: MIT Press.

- Guins, R. (2017). New...now?: or why a design history of coin-op video game machines. *American Journal of Play*, 10(1). [Online]. Available at: <https://perma.cc/L37V-GABJ> [Accessed 15 March 2019].
- Guttenbrunner, M., Becker, C. and Rauber, A. (2010). Keeping the game alive: evaluating strategies for the preservation of console video games. *International Journal of Digital Curation*, 5(1). [Online]. Available at: <https://doi.org/10.2218/ijdc.v5i1.144> [Accessed 15 March 2019].
- Hall, M.A. (2004). Romancing the stones: archaeology in popular cinema. *European Journal of Archaeology*, 7(2). [Online]. Available at: <https://doi.org/10.1177/1461957104053713> [Accessed 15 March 2019].
- Hall, S. (1973). Encoding and decoding in the television discourse.
- Halmhofer, S. (2018). What's the harm? It's just a show. 30 April 2018. *Bones, Stones, and Books*. [Online]. Available at: <https://perma.cc/LV58-VPGG> [Accessed 15 March 2019].
- Hamilakis, Y. (2003). Iraq, stewardship and 'the record': an ethical crisis for archaeology. *Public Archaeology*, 3(2). [Online]. Available at: <https://doi.org/10.1179/pua.2003.3.2.104> [Accessed 15 March 2019].
- Hamilakis, Y. (2004). Archaeology and the politics of pedagogy. *World Archaeology*, 36(2). [Online]. Available at: <https://doi.org/10.1080/0043824042000261031> [Accessed 19 March 2019].
- Hanna, M. (2015). Documenting looting activities in post-2011 egypt. In F. Desmarais (Ed). *Countering illicit traffic in cultural goods: the global challenge of protecting the world's heritage*. [Online]. Available at: <https://perma.cc/CEC2-J7JK> [Accessed 15 March 2019].
- Hardy, S. A. (2015a). The conflict antiquities trade: a historical overview. In F. Desmarais (Ed). *Countering illicit traffic in cultural goods: the global challenge of protecting the world's heritage*. [Online]. Available at: <https://perma.cc/CEC2-J7JK> [Accessed 15 March 2019].
- Hardy, S. A. (2015b). Virtues impracticable and extremely difficult: the human rights of subsistence diggers. In A. González-Ruibal and G. Moshenska (Eds). *Ethics and the archaeology of violence*. New York: Springer, pp. 229-239.
- Harry, B., Sturges, K.M. and Klingner, J.K. (2005). Mapping the process: an exemplar of process and challenge in grounded theory analysis. *Educational Researcher*, 34(2). [Online]. Available at: <https://doi.org/10.3102/0013189X034002003> [Accessed 15 March 2019].
- Head, S.M. (2019). "Archaeological Fantasies". Podcast. Available at: <https://perma.cc/F56Z-2PSJ> [Accessed 15 March 2019].

- Hernández-Pérez, M. and Ferreras Rodriguez, J.G. (2014). Serial narrative, intertextuality, and the role of audiences in the creation of a franchise: an analysis of the Indiana Jones saga from a cross-media perspective. *Mass Communication and Society*, 17(1). [Online]. Available at: <https://doi.org/10.1080/15205436.2013.788192> [Accessed 15 March 2019].
- Hiriart, J.F.V. (2017). Designing and using game environments as historical learning contexts. *Proceedings of the 2017 Computer Applications and Quantitative Methods in Archaeology Conference (CAA 2017)*. Computer Applications & Quantitative Methods in Archaeology. Atlanta, 14-16 March.
- Hodges, J.A. (2017). How do i hold this thing? controlling reconstructed Q\* berts. *New Media & Society*, 19(10). [Online]. Available at: <https://doi.org/10.1177/1461444817717511> [Accessed 15 March 2019].
- Hollowell, J. (2006). Moral arguments on subsistence digging. In C. Scarre and G. Scarre, (Eds). *The ethics of archaeology: philosophical perspectives on archaeological practice*. Cambridge: Cambridge University Press, pp. 69-93.
- Hollowell, J. and Nicholas, G. (2008). Intellectual property issues in archaeological publication: some questions to consider. *Archaeologies*, 4(2). [Online]. Available at: <https://doi.org/10.1007/s11759-008-9073-9> [Accessed 20 March 2019].
- Hollowell-Zimmer, J. (2003). Digging in the dirt -- ethics and "low end looting". In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp. 45-56.
- Holtorf, C. (2004). Doing archaeology in popular culture. In H. Bolin, (Ed). *The Interplay of Past and Present*. Södertörn Archaeological Studies. Huddinge: Södertörn University College.
- Holtorf, C. (2013). On pastness: a reconsideration of materiality in archaeological object authenticity. *Anthropological Quarterly*, 86(2). [Online]. Available at: <https://www.jstor.org/stable/41857332>
- Horowitz, R.A. (2018). Technological choice and raw material availability: lithic production implements in western Belize. *Lithic Technology*, 43(3). [Online]. Available at: <https://doi.org/10.1080/01977261.2018.1482608> [Accessed 15 March 2019].
- Huggett, J. (2015). A manifesto for an introspective digital archaeology. *Open Archaeology*, 1(1). [Online]. Available at: <https://doi.org/10.1515/opar-2015-0002> [Accessed 15 March 2019].
- Huggett, J. (2016). Let's talk about digital archaeology. 10 May 2016. Introspective Digital Archaeology. [Online]. Available at: <https://perma.cc/47EJ-REHS> [Accessed 21 March 2019].

- Huggett, J. (2018). Reuse remix recycle: repurposing archaeological digital data. *Advances in Archaeological Practice*, 6(2). [Online]. Available at: <https://doi.org/10.1017/aap.2018.1>
- Huhtamo, E. (2016). The four practices? Challenges for an archaeology of the screen. In D. Chateau and J. Moure (Eds). *Screens*. Amsterdam: Amsterdam University Press, pp. 116-124.
- Huizinga, J. (1955). *Homo ludens: a study of the play-element in culture*. Boston: Beacon.
- Human Tissue Act, 2004. ch. 30. London: The Stationary Office.
- Hussein, T. (2016). *Top UK sales. uncharted 4 has strongest debute in series history*. [Online]. Gamespot. Last updated 16 May 2016. Available at: <https://www.gamespot.com/articles/top-10-uk-sales-uncharted-4-has-strongest-debut-in/1100-6439822/> [Accessed 29 March 2019].
- ICOMOS (2014). *ICOMOS ethical principles*. [Online]. ICOMOS. <https://perma.cc/3GVQ-5EPH> [Accessed 15 March 2019].
- Inclusive, Accessible, Archaeology (2007). *Archaeology for all*. [Online] IAA Project Team, UK. Available at: <https://perma.cc/B6MT-C32N> [Accessed 29 March 2019].
- Indick, W. (2014). *Ancient symbology in fantasy literature: a psychological study*. Jefferson: McFarland.
- INEGI (2010) Indigenous languages. [Online]. INEGI. Available at: <https://perma.cc/SY7G-VDJL> [Accessed 15 March 2019].
- Institute for Digital Archaeology (2019). *The Institute for Digital Archaeology*. [Online]. Institute for Digital Archaeology, UK. Available at: <https://perma.cc/H5WT-GGL7> [Accessed 20 March 2019.]
- Institute of Archaeologists of Ireland (2019). Codes of Conduct. [Online]. Available at: <https://www.iai.ie/codes-of-conduct/> [Accessed 19 March 2019].
- Internet Archive (2014). Quest for Quintana Roo. [Online]. Internet Archive. Available at: [https://archive.org/details/a8b\\_Quest\\_for\\_Quintana\\_Roo\\_1984\\_Sunrise\\_Software\\_US\\_a](https://archive.org/details/a8b_Quest_for_Quintana_Roo_1984_Sunrise_Software_US_a) [Accessed 15 March 2019].
- Ireland, T. and Schofield, J. (Eds). (2015). *The ethics of cultural heritage*. Springer, New York, NY.
- Jenkins, H. (2004). The cultural logic of media convergence. *International journal of cultural studies*, 7(1). [Online]. Available at: <https://doi.org/10.1177/1367877904040603> [Accessed 15 March 2019].

- John, M., Kurzhals, K., Koch, S. and Weiskopf, D. (2017). A visual analytics approach for semantic multi-video annotation. *Proceedings of the 2nd Workshop on Visualization for the Digital Humanities (VIS4DH)*, Phoenix, 2 October.
- Johnson, C. (1724). *A general history of the robberies and murders of the most notorious pyrates*. London.
- Jones, D.G. and Harris, R.J. (1998). Archaeological human remains: scientific, cultural, and ethical considerations. *Current Anthropology*, 39(2). Available at: <https://doi.org/10.1086/204723> [Accessed 20 March 2019].
- Kaestle, F.A. and Horsburgh, K.A. (2002). Ancient DNA in anthropology: methods, applications, and ethics. *American Journal of Physical Anthropology: The Official Publication of the American Association of Physical Anthropologists*, 119(S35) [Online]. Available at: <https://doi.org/10.1002/ajpa.10179>
- Kaizer, T. (2016). The future of Palmyrene studies. *Journal of Roman Archaeology*, 29. [Online]. Available at: <https://doi.org/10.1017/S1047759400073025>. [Accessed 15 March 2019].
- Kalata, K. (2008). *Tombs & Treasure*. [Online]. HG101. Available at: <https://perma.cc/ERF4-XN5Z> [Accessed 15 March 2019].
- Kansa, E. (2012). Openness and archaeology's information ecosystem, *World Archaeology*, 44(4). [Online]. Available at: <https://doi.org/10.1080/00438243.2012.737575> [Accessed 20 March 2019].
- Kansa, E.C. and Kansa, S.W. (2011). Toward a do-it-yourself cyberinfrastructure: open data, incentives, and reducing costs and complexities of data sharing. In E.C. Kansa, S.W. Kansa, and E. Watrall, (Eds). *Archaeology 2.0: new approaches to communication and collaboration*. [Online]. Cotsen Digital Archaeology Series. Available at: <https://escholarship.org/uc/item/1r6137tb> [Accessed 20 March 2019].
- Kapell, M.W. and Elliott, A.B. (Eds.). (2013). *Playing with the past: digital games and the simulation of history*. New York and London: Bloomsbury Publishing.
- Kee, K., Graham, S., Dunae, P., Lutz, J., Large, A., Blondeau, M. and Clare, M. (2009). Towards a theory of good history through gaming. *Canadian Historical Review*, 90(2). [Online]. Available at: <https://doi.org/10.3138/chr.90.2.303> [Accessed 15 March 2019].
- Kehoe, A.B. (2016). *Controversies in archaeology*. London and New York: Routledge.
- Kelker, N.L. and Bruhns, K.O. (2016). *Faking ancient mesoamerica*. London and New York: Routledge.

- Keogh, B. (2014). Across worlds and bodies: criticism in the age of video games. *Journal of Games Criticism*, 1(1). [Online]. Available at: <https://perma.cc/K85J-X8J7> [Accessed 15 March 2019].
- Kersel, M.M. and Chesson, M.S. (2013). Looting matters: early bronze age cemeteries of Jordan's southeast Dead Sea plain in the past and present. In S. Tarlow and L. Nilsson Stutz (Eds). *The Oxford handbook of the archaeology of death and burial*. Oxford: Oxford University Press, pp. 677-694.
- Kim, J. (2014). Interactivity, user-generated content and video game: an ethnographic study of Animal Crossing: Wild World. *Continuum*, 28(3). [Online]. Available at: <https://doi.org/10.1080/10304312.2014.893984> [Accessed 15 March 2019].
- King, K.A. and Hornberger, N.H. (2006). Quechua as a lingua franca. *Annual Review of Applied Linguistics*, 26. [Online]. Available at: <https://doi.org/10.1017/S0267190506000092> [Accessed 15 March 2019].
- King, T., McDavid, C., Holtorf, C., Estevan, A.V., and Moshenska, G. (2016). Is public archaeology a menace?. *AP: Online Journal in Public Archaeology*, 2. [Online]. Available at: <http://dx.doi.org/10.23914/ap.v2i0> [Accessed 20 March 2019].
- Kintigh, K. (2006). The promise and challenge of archaeological data integration. *American Antiquity*, 71(3). [Online]. Available at: <https://doi.org/10.1017/S0002731600039810> [Accessed 20 March 2019].
- Klemm, C. and Pieters, W. (2017). Game mechanics and technological mediation: an ethical perspective on the effects of mmorpg's. *Ethics and Information Technology*, 19(2). [Online]. Available at: <https://doi.org/10.1007/s10676-017-9416-6> [Accessed 15 March 2019].
- Klesert, A.L. and Powell, S. (1993). A perspective on ethics and the reburial controversy. *American Antiquity*, 58(2). [Online]. Available at: <https://doi.org/10.1017/S000273160005722X> [Accessed 15 March 2019].
- Kroll (2013). *Disney Takes Over Rights to 'Indiana Jones' Franchise*. [Online]. Variety. Available at: <https://perma.cc/PMC9-EUAS> [Accessed 15 March 2019].
- Lee, J.H., Clarke, R.I. and Perti, A. (2015). Empirical evaluation of metadata for video games and interactive media. *Journal of the Association for Information Science and Technology*, 66(12). [Online]. Available at: <https://doi.org/10.1002/asi.23357> [Accessed 15 March 2019].
- Lercari, N., Shulze, J., Wendrich, W., Porter, B., Burton, M. and Levy, T.E. (2016). 3-D digital preservation of at-risk global cultural heritage. *GCH '16 Proceedings of the 14th Eurographics Workshop on Graphics and Cultural Heritage*. Genova, 5-7 October.

Lipkin, N. (2013). Controller controls: haptics, ergon, teloi and the production of affect in the video game text. In M. Wysocki (Ed). *Ctrl-alt-play: essays on control in video gaming*, p.34. Jefferson: McFarland, pp. 34-45.

Lucas, G. (2002). *Critical approaches to fieldwork: contemporary and historical archaeological practice*. London and New York: Routledge.

LucasArts (2010) *About us*. [Online]. LucasArts. Available at: <https://www.webcitation.org/5v4Eho6ag?url=http://www.lucasarts.com/company/about/page3.html> [Accessed 15 March 2019].

Mackenzie, R. (2018). Sexbots: customizing them to suit us versus an ethical duty to created sentient beings to minimize suffering. *Robotics*, 7(4). [Online]. Available at: <https://doi.org/10.3390/robotics7040070> [Accessed 15 March 2019].

Maier, H. (2015). Games as cultural heritage: copyright challenges for preserving (orphan) video games in the EU. *Journal of Intellectual Property, Information Technology and Electronic Commerce Law*, 2. [Online]. Available at: <https://heinonline.org/HOL/P?h=hein.journals/jipitec6&i=126> [Accessed 15 March 2019].

Majewski, J. (2018). The elder scrolls v: skyrim and its audience as a world-building benchmark for indigenous virtual cultural heritage. Unpublished: Bond University. PhD.

Marwick, B., d'Alpoim Guedes, J., Barton, C.M., Bates, L.A., Baxter, M., Bevan, A., Bollwerk, E.A., Bocinsky, R.K., Brughmans, T., Carter, A.K. and Conrad, C. (2017). Open science in archaeology. *SAA Archaeological Record*, 17(4). [Online]. Available at: <https://perma.cc/NGZ6-VD8P>

Massy, L. (2008). The antiquity art market: between legality and illegality. *International Journal of Social Economics*, 35(10). [Online]. Available at: <http://dx.doi.org/10.1108/03068290810898936>. [Accessed 15 March 2019].

Matsuda, D. (1998). The ethics of archaeology, subsistence digging, and artifact looting in central america: point, muted counterpoint. *International Journal of Cultural Property*, 7(1). [Online]. Available at: <https://doi.org/10.1017/S0940739198770080>. [Accessed 15 March 2019].

May, S.J.M. (2009). Then tyger fierce took life away: the contemporary material culture of tigers. In C. Holtorf and A. Piccini, (Eds). *Contemporary archaeologies: excavating now*. Oxford: Peter Lang, pp. 65-80.

Mazariegos, O.C. (2017). *Art and myth of the ancient Maya*. New Haven and London: Yale University Press.

- McDonald, P. (2013). On couches and controllers: Identification in the video game apparatus. In M. Wysocki (Ed.), *Ctrl-alt-play: Essays on control in video gaming*. Jefferson, NC: McFarland, pp. 108–120.
- McDonough, J.P., Olendorf, R., Kirschenbaum, M., Kraus, K., Reside, D., Donahue, R., Phelps, A., Egert, C., Lowood, H. and Rojo, S. (2010). *Preserving virtual worlds final report*. Preserving Virtual Worlds. [Online]. Available at: <https://perma.cc/8ECB-RPTB> [Accessed 15 March 2019].
- McKee, H.A. and Porter, J.E. (2009). Playing a good game: ethical issues in researching MMOGs and virtual worlds. *International Journal of Internet Research Ethics*, 2(1). [Online]. Available at: <https://www.globethics.net/gel/4426030> [Accessed 15 March 2019].
- McLuhan, M. (1994). *Understanding media: the extensions of man*. Cambridge: MIT Press.
- McManamon, F.P. (1991). The many publics for archaeology. *American Antiquity*, 56(1). [Online]. Available at: <https://doi.org/10.1017/S0002731600067299> [Accessed 15 March 2019].
- McManamon, F.P. (1994). Presenting archaeology to the public in the USA. In B.L. Molyneaux, B.L. and P.G. Stone, (Eds). *The presented past: heritage, museums and education*. London and New York: Routledge, pp. 61-81.
- Meyers Emery, K. and Reinhard, A. (2015). Trading shovels for controllers: A brief exploration of the portrayal of archaeology in video games. *Public Archaeology*, 14(2). [Online]. Available at: <https://doi.org/10.1080/14655187.2015.1112693> [Accessed 20 March 2019].
- Meyers, M.S., Horton, E.T., Boudreaux, E.A., Carmody, S.B., Wright, A.P. and Dekle, V.G. (2018). The context and consequences of sexual harassment in southeastern archaeology. *Advances in Archaeological Practice*, 6(4). [Online]. Available at: <https://doi.org/10.1017/aap.2018.23> [Accessed 15 March 2019].
- Mihesuah, D. (2000). American Indians, anthropologists, pothunters, and repatriation: ethical, religious, and political differences. In D.A. Mihesuah, (Ed). *Repatriation reader: who owns American Indian remains*. Lincoln: University of Nebraska Press, pp. 95-105.
- Mills, A.J., Durepos, G., and Wiebe, E. Selective coding. *The sage encyclopedia of communication research methods*. [Online]. Available at: <https://dx-doi-org.libproxy.york.ac.uk/10.4135/9781412957397.n56> [Accessed 20 March 2019].
- Montfort, N. and Bogost, I. (2009). *Racing the beam: The Atari video computer system*. Cambridge: MIT Press.

- Morgan, C.L. (2016). Analog to digital: transitions in theory and practice in archaeological photography at Çatalhöyük. *Internet Archaeology*, 42. Available at: /doi.org/10.11141/ia.42.7 [Accessed 15 March 2019].
- Morley, S.G. and Sharer, R.J. (1994). *The ancient Maya*. Stanford: Stanford University Press.
- Morris, S. (2004). Shoot first, ask questions later: ethnographic research in an online computer gaming community. *Media International Australia incorporating Culture and Policy*, 110(1). [Online]. Available at: <https://doi.org/10.1177/1329878X0411000106> [Accessed 20 March 2019.]
- Mortara, M., Catalano, C.E., Bellotti, F., Fiucci, G., Houry-Panchetti, M. and Petridis, P. (2014). Learning cultural heritage by serious games. *Journal of Cultural Heritage*, 15(3). [Online]. Available at: <https://doi.org/10.1016/j.culher.2013.04.004> [Accessed 15 March 2019].
- Moser, S. (2007). On disciplinary culture: archaeology as fieldwork and its gendered associations. *Journal of Archaeological Method and Theory*, 14(3). [Online]. Available at: <https://doi.org/10.1007/s10816-007-9033-5> [Accessed 15 March 2019].
- Moshenska, G. (2014). The archaeology of (flash) memory. *Post-Medieval Archaeology*, 48(1), 255-259.
- Moshenska G. and González-Ruibal A. (2015). Introduction: the only way is ethics. In A. González-Ruibal and G. Moshenska (Eds). *Ethics and the archaeology of violence*. New York: Springer, pp. 1-17.
- Murray, J. (1997). *Hamlet on the holodeck: the future of narrative in cyberspace*. Cambridge: MIT Press.
- Nardi, B. (2010). *My life as a night elf priest: an anthropological account of world of warcraft*. Ann Arbor: University of Michigan Press.
- Native American Graves Protection and Repatriation Act of 1990. (Pub L No. 101-601) and NAGPRA Regulations (43 CFR § 10). Washington, DC: Government Printing Office.
- Nautical Archaeology Society (n.d.). *NAS Statement of principles*. [Online]. Nautical Archaeology Society. Available at: <https://perma.cc/SL93-5GW3> [Accessed 15 March 2019].
- Nelson, R.G., Rutherford, J.N., Hinde, K. and Clancy, K.B. (2017). Signaling safety: characterizing fieldwork experiences and their implications for career trajectories. *American Anthropologist*, 119(4). [Online]. Available at: <https://doi.org/10.1111/aman.12929> [Accessed 15 March 2019].

- New Zealand Archaeological Association (2019). Governance. [Online]. Available at: <https://nzarchaeology.org/about-nzaa/nzaa-governance> [Accessed 19 March 2019].
- Newman, M.Z. (2017). *Atari age: the emergence of video games in America*. Cambridge: MIT Press.
- Nguyen, T. (2010). *Uncharted 2: Among Thieves Single-Player Developer Interview*. [Online]. 1up. Available at: <https://web.archive.org/web/20161107045947/http://www.1up.com/features/uncharted-2-thieves-story-interview> [Accessed 15 March 2019].
- Nooney, L. (2013). A pedestal, a table, a love letter: archaeologies of gender in videogame history. *Game Studies*, 13(2). [Online]. Available at: <https://perma.cc/K4AL-4MAW> [Accessed 15 March 2019].
- Nulman, E. (2014). Representation of women in the age of globalized film. *Journal of Research in Gender Studies*, 4(2). [Online]. Available at: <https://heinonline.org/HOL/P?h=hein.journals/jogenst4&i=2168> [Accessed 15 March 2019].
- O'Mahoney, T. (2015). Enabled archaeology. BAJR Guide 41. [Online]. Available at: <https://perma.cc/D9VG-MDRD> [Accessed 29 March 2019].
- Obrdlik, A.J. (1942). "Gallows humor" - a sociological phenomenon. *American Journal of Sociology*, 47(5). [Online]. Available at: <https://doi.org/10.1086/219002> [Accessed 20 March 2019].
- Ontario Archaeological Society (2017). *The OAS statement of ethical principles*. [Online]. Ontario Archaeological Society. Available at: <https://perma.cc/2NA3-7MM9> [Accessed 15 March 2019].
- Operation Nightingale (2019). Guidance: operation nightingale. [Online]. Gov.UK., UK. Available at: <https://perma.cc/M5Q2-LD2A> [Accessed on 29 March 2019].
- Ornes, S. (2014). News feature: mapping the lost megalopolis. *Proceedings of the National Academy of Sciences of the United States of America*, 111(43). [Online]. Available at: <https://doi.org/10.1073/pnas.1417601111> [Accessed 1 March 2017].
- Parikka, J. (2012). New materialism as media theory: medianatures and dirty matter. *Communication and Critical/Cultural Studies*, 9(1). [Online]. Available at: <https://doi.org/10.1080/14791420.2011.626252> [Accessed 19 March 2019].
- Parisi, D. (2015). A counterrevolution in the hands: The console controller as an ergonomic branding mechanism. *Journal of Games Criticism*, 2(1). [Online]. Available at: <https://perma.cc/V5A5-M3Z9> [Accessed 15 March 2019].

- Parisi, D. and Archer, J.E. (2017). Making touch analog: The prospects and perils of a haptic media studies. *New Media & Society*, 19(10). [Online]. Available at: <https://doi.org/10.1177/1461444817717517> [Accessed 15 March 2019].
- Parks, S. and McAnany, P.A. (2012). Archaeology and indigenous peoples. In D. Nichols and C. Pool, (Eds). *The Oxford handbook of Mesoamerican archaeology*. Oxford: Oxford University Press, pp.106-113.
- Parmington, A. (2011). *Space and sculpture in the Classic Maya City*. Cambridge: Cambridge University Press.
- Paterson, M. (2017). On haptic media and the possibilities of a more inclusive interactivity. *New Media & Society*, 19(10). [Online]. Available at: <https://doi.org/10.1177/1461444817717513> [Accessed 15 March 2019].
- Pearce, C. (2011). *Communities of play: emergent cultures in multiplayer games and virtual worlds*. Cambridge: MIT Press.
- Pearson, M.P., Schadla-Hall, T. and Moshenska, G. (2011). Resolving the human remains crisis in british archaeology. *Papers from the Institute of Archaeology*, 21. [Online]. Available at: <http://doi.org/10.5334/pia.369> [Accessed 20 March 2019].
- Penix-Tadsen, P. (2016). *Cultural code: video games and Latin America*. Cambridge: MIT Press.
- Penn, Z. (Director). (2014). *Atari: Game Over*. [Film]. United States: Fuel Entertainment.
- Perkins, P., Spaeth, D.A., and Trainor, R.H. (1992). Computers and the teaching of history and archaeology in higher education. *Computers & Education*, 19(1-2). [Online]. Available at: [https://doi.org/10.1016/0360-1315\(92\)90021-V](https://doi.org/10.1016/0360-1315(92)90021-V) [Accessed 20 March 2019].
- Perry, J.E. (2004). Authentic learning in field schools: preparing future members of the archaeological community. *World Archaeology*, 36(2). [Online]. Available at: <https://doi.org/10.1080/0043824042000261004> [Accessed 15 March 2019].
- Perry, S. and Morgan, C. (2015). Materializing media archaeologies: the MAD-P hard drive excavation. *Journal of Contemporary Archaeology*, 2(1). [Online]. Available at: <http://dx.doi.org/10.1558/jca.v2i1.27083> [Accessed 15 March 2019].
- Plains Anthropological Society. (2019). Code of Ethics. [Online]. Available at: <https://plainsanthropologicalsociety.org/content/code-ethics> [Accessed 19 March 2019].
- Poor, N. (2014). Computer game modders' motivations and sense of community: A mixed-methods approach. *New Media & Society*, 16(8). [Online]. Available at: <https://doi.org/10.1177/1461444813504266> [Accessed 15 March 2019].

- Powis, T.G., Horn III, S., Iannone, G., Healy, P.F., Garber, J.F., Awe, J.J., Skaggs, S. and Howie, L.A. (2016). Middle preclassic period Maya greenstone "triangulates": forms, contexts, and geology of a unique mesoamerican groundstone artifact type. *Journal of Archaeological Science: Reports*, 10. [Online]. Available at: <https://doi.org/10.1016/j.jasrep.2016.08.022> [Accessed 15 March 2019].
- Pyburn, K.A. (2008). Public Archaeology, Indiana Jones, and Honesty. *Archaeologies*, 2(4). [Online]. Available at: <https://doi.org/10.1007/s11759-008-9071-y> [Accessed 15 March 2019].
- Pyburn, K.A. (2017). Developing archaeology. In P. Gould and K.A. Pyburn, (Eds). *Collision or Collaboration*. New York: Springer, pp. 189-199.
- Qizilbash, A. (2016). *Uncharted 4 first week sales surpass 2.7 million*. [Online]. PlayStation. Blog. Last updated 23 May 2016. Available at: <https://perma.cc/7GHT-4XQD> [Accessed 15 March 2019].
- Rainey, F. (1970). Tikal: a fourteen year program now completed. *Expedition*, 12(2). [Online]. Available at: <https://perma.cc/3GYQ-A799> [Accessed 15 March 2019].
- Rathouse, W. (2016). Contemporary pagans and the study of the ancestors. In H. Williams and M. Giles, (Eds). *Archaeologists and the dead: mortuary archaeology in contemporary society*. Oxford: Oxford University Press, pp. 333-344.
- Register of Professional Archaeologists (n.d.). *Code and standards*. [Online]. Register of Professional Archaeologists. Available at: <https://perma.cc/8ERU-QKS7> [Accessed 15 March 2019].
- Reichmuth, P. and Werning, S. (2006). Pixel pashas, digital djinns. *ISIM Review*, 18. [Online]. Available at: <https://perma.cc/HD8P-NAR4> [Accessed 15 March 2019].
- Reinhard, A. (2015). Excavating Atari: where the media was the archaeology. *Journal of Contemporary Archaeology*, 2(1). [Online]. Available at: <http://dx.doi.org/10.1558/jca.v2i1.27108> [Accessed 15 March 2019].
- Reinhard, A. (2017). Quantum entanglement and video-games. 26 September 2017. *Archaeogaming*. [Online]. Available at: <https://perma.cc/9H2H-2RTS> [Accessed 15 March 2019].
- Reinhard, A. (2018). Lapidibus memoriae in No Man's Sky. [Online]. *Archaeogaming*. 5 April 2018. Available at: <https://perma.cc/G38N-6QJC> [Accessed 15 March 2019].
- Reinhard, A. and Graham, S. (2015). *Archaeogaming map (revised)*. [Online]. Archaeogaming.com. Last updated: 18 December 2015. [Accessed on 1 April 2019].

Richardson, L.-J. (2018). Ethical challenges in digital public archaeology. *Journal of Computer Applications in Archaeology*, 1(1). [Online]. Available at: <http://doi.org/10.5334/jcaa.13> [Accessed 20 March 2019].

Richardson, L.J. and Almansa-Sánchez, J. (2015). Do you even know what public archaeology is? Trends, theory, practice, ethics. *World Archaeology*, 47(2). [Online]. Available at: <https://doi.org/10.1080/00438243.2015.1017599> [Accessed 20 March 2019].

Ridanpää, J. (2014). Geographical Studies of Humor, *Geography Compass*, 8. [Online]. Available at: <https://doi.org/10.1111/gec3.12159> [Accessed 20 March 2019].

Rimmer, M. (2016). 3D Printing Jurassic Park: copyright law, cultural institutions, and makerspaces. *Pandora's Box*, 2016. [Online]. Available at: <https://perma.cc/YR6W-BBLE> [Accessed 15 March 2019].

Robbins, K. J. (2013). Balancing the scales: exploring the variable effects of collection bias on data collected by the Portable Antiquities Scheme. *Landscapes*, 14(1). [Online]. Available at: <http://dx.doi.org/10.1179/1466203513Z.0000000006>. [Accessed 15 March 2019].

Roberts, C.A. (2013). Archaeological human remains and laboratories: attaining acceptable standards for curating skeletal remains for teaching and research. In M. Giesen, (Ed). *Curating human remains: caring for the dead in the United Kingdom*. Woodbridge: The Boydell Press, pp. 99-108.

Rodríguez-Álvarez, E. (2017). MOOCs and archaeological advocacy: the interpretation of past societies in the digital era. *Advances in Archaeological Practice*, 5(1). [Online]. Available at: <https://doi.org/10.1017/aap.2016.9> [Accessed 19 March 2019].

Rollinger, C. (2018). Battling the gods: an interview with the creators of "apotheon" (2015). *thersites. Journal for Transcultural Presences and Diachronic Identities from Antiquity to Date*, 7. [Online]. Available at: <https://perma.cc/D9LY-YCG2>

Roulston, K. and Shelton, S.A. (2015). Reconceptualizing bias in teaching qualitative research methods. *Qualitative Inquiry*, 21(4). [Online]. Available at: <https://doi.org/10.1177/1077800414563803> [Accessed 15 March 2019].

Rubio-Campillo, X. (2018). Learning by design: the use of video game mechanics to explain the past. Unpublished paper presented at Communicating the Past in the Digital Age. 12 October 2018. Cologne.

Ruggill, J.E., McAllister, K.S., Kocurek, C.A. and Guins, R. (2015). Dig? dug!: field notes from the Microsoft-sponsored excavation of the Alamogordo, NM Atari dump site. *Reconstruction: Studies in Contemporary Culture*, 15(3).

Saber, D. and Webber, N. (2017). 'This is our call of duty': hegemony, history and resistant videogames in the middle east. *Media, Culture & Society*, 39(1). [Online]. Available at: <https://doi.org/10.1177/0163443716672297> [Accessed 15 March 2019].

Salerno M.A. and Zarankin A. (2015). Discussing the spaces of memory in Buenos Aires: official narratives and the challenges of site management. In A. González-Ruibal and G. Moshenska (Eds). *Ethics and the archaeology of violence*. New York: Springer, pp. 89-112.

Sanjek, R. and Tratner, S.W. (Eds.). (2016). *eFieldnotes: The makings of anthropology in the digital world*. Philadelphia: University of Pennsylvania Press.

Saskatchewan Archaeological Society (2013). *Bylaws of the Saskatchewan Archaeological Society*. [Online]. Saskatchewan Archaeological Society. Available at: <https://thesas.ca/about/> [Accessed 27 October 2016].

Saskatchewan Archaeological Society (2019). About. [Online]. Available at: <https://thesas.ca/about/> [Accessed 19 March 2019].

Sauber, W. (2008). Palenque - Maske des Pakal. [Online]. Wikimedia Commons. Last updated: 26 November 2008. [Accessed 1 April 2019].

Scarre, G. (2006). Can archaeology harm the dead? In C. Scarre and G. Scarre, (Eds). *The ethics of archaeology: philosophical perspectives on archaeological practice*. Cambridge: Cambridge University Press, pp. 181-198.

Scherer, A.K. (2012). The classic maya sarcophagus: veneration and renewal at Palenque and Tonina. *Res: Anthropology and Aesthetics*, 61(1). [Online]. Available at: <https://doi.org/10.1086/RESvn1ms23647833> [Accessed 15 March 2019].

Shackelford, L., Huang, W.D., Craig, A., Merrill, C., Chen, D. and Arjona, J. (2018). A formative evaluation on a virtual reality game-based learning system for teaching introductory archaeology. *E-Learn: World Conference on E-Learning in Corporate, Government, Healthcare, and Higher Education (AACE)*. Las Vegas, 15 October.

Shanks, M. and Svabo, C. (2013). Archaeology and photography: a pragmatology. In A. González-Ruibal, (Ed). *Reclaiming Archaeology*. London and New York: Routledge, pp. 89-102.

She (2000). Sex and a career. *World Archaeology*, 32(2). [Online]. Available at: <https://doi.org/10.1080/00438240050131153>

Sicart, M. (2011). *The ethics of computer games*. Cambridge: MIT Press.

Sicart, M. (2013). *Beyond choices: The design of ethical gameplay*. Cambridge: MIT Press.

Simmons, S.E. and Shugar, A.N. (2013). Archaeometallurgy in ancient Mesoamerica. In A. Shugar and S.E. Simmons, (Eds). *Archaeometallurgy in Mesoamerica: Current Approaches and New Perspectives*. Boulder: University Press of Colorado, pp. 1-28.

Singleton, T.A. and Orser, C.E. (2003). Descendant communities: linking people in the present to the past. In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp.143-152.

Sköld, O. (2015). Documenting virtual world cultures: memory-making and documentary practices in the City of Heroes community. *Journal of Documentation*, 71(2). [Online]. Available at: <https://doi.org/10.1108/JD-11-2013-0146> [Accessed 15 March 2019].

Sloan, R.J. (2015). Videogames as remediated memories: commodified nostalgia and hyperreality in Far Cry 3: Blood Dragon and Gone Home. *Games and Culture*, 10(6). [Online]. Available at: <https://doi.org/10.1177/1555412014565641> [Accessed 15 March 2019].

Smith, J.H. (2006). *Plans and purposes how videogame goals shape player behaviour*. Unpublished: IT University of Copenhagen, PhD.

Smith Nicholls, F. (2018). Virtual Dark Tourism in The Town of Light. In E. Champion (Ed.) *The Phenomenology of Real and Virtual Places*. London and New York: Routledge, pp. 223-237.

Society for American Archaeology (1996). *Principles of archaeological ethics*. [Online] Society for American Archaeology. Available at: <https://perma.cc/W788-ABT4> [Accessed 15 March 2019].

Society for American Archaeology (2014). *Editorial policy, information for authors, style guide, and copyright permission for american antiquity, latin american antiquity, and advances in archaeological practice*. [Online]. Society for American Archaeology. Available at: <https://perma.cc/3BEA-TBPS> [Accessed 15 March 2019].

Society for American Archaeology (2019). *Member categories and rates*. [Online]. Society for American Archaeology. Available at: <https://perma.cc/8E2V-E8XA> [Accessed 15 March 2019].

Society for Historical Archaeology (n.d.). *SHA ethics principles*. [Online]. Society for Historical Archaeology. Available at: <https://perma.cc/CQ9D-A393> / [Accessed 15 March 2019].

Society of Africanist Archaeologists (2017). *Statement of professional behavior*. [Online]. Society of Africanist Archaeologists. Available at: <https://perma.cc/2UHX-5HUN> [Accessed 15 March 2019].

- Solima, L., and Tani, M. (2016). Do not touch! how 3d printing can open the way to an accessible museum! *XXVIII Sinergie Annual Conference: Management in a Digital World. Decisions, Production, Communication*, University of Udine, Udine. 9-10 June.
- Soliman, J.A. and Kan, MM. (2004). Grounded theory and NVivo: wars and wins. *Proceedings of QualFT21104: International Conference on Qualitative Research in IT & IT in Qualitative Research*. Griffith University, Brisbane, 24-26 November.
- Sotamaa, O. (2009). *The player's game: towards understanding player production among computer game cultures*. Unpublished: University of Tampere. PhD.
- Spielvogel (1984). *1984 in Tulum*. [Online]. Wikimedia Commons. Last updated: 7 February 2018. Available at: <https://perma.cc/WMX3-3BQW> [Accessed 1 April 2019].
- Stacey, R.J., Cartwright, C.R. and McEwan, C. (2006). Chemical characterization of ancient mesoamerican 'copal' resins: preliminary results. *Archaeometry*, 48(2). [Online]. Available at: <https://doi.org/10.1111/j.1475-4754.2006.00259.x> [Accessed 15 March 2019].
- Steele, C. (2008). Archaeology and the forensic investigation of recent mass graves: ethical issues for a new practice of archaeology. *Archaeologies*, 4(414). [Online]. Available at: <https://doi.org/10.1007/s11759-008-9080-x> [Accessed 20 March 2019].
- Steinke, J. (2012). Portrayals of female scientists in the mass media: End times for a media history paradigm. In A.N. Valdivia (Ed). *The International Encyclopedia of Media Studies*. [Online]. Available at: <https://doi.org/10.1002/9781444361506.wbiems070> [Accessed 15 March 2019].
- Stewart, N. (2009). *Ethics: an introduction to moral philosophy*. Malden: Polity.
- Švelch, J. (2013). Indiana Jones fights the communist police: local appropriation of the text adventure genre in the 1980s Czechoslovakia. In N.B. Huntemann, B. Aslinger B, (Eds). *Gaming Globally*. New York: Palgrave Macmillan, pp. 163-181.
- Swain, H. (2002). The ethics of displaying human remains from British archaeological sites. *Public Archaeology*, 2(2). [Online]. Available at: [10.1179/pua.2002.2.2.95](https://doi.org/10.1179/pua.2002.2.2.95) [Accessed 20 March 2019].
- Tarlow, S. (2006). Archaeological ethics and the people of the past. In C. Scarre and G. Scarre, (Eds). *The ethics of archaeology: philosophical perspectives on archaeological practice*. Cambridge: Cambridge University Press, pp.199-216.
- Taylor, T.L. (2009). *Play between worlds: exploring online game culture*. Cambridge: MIT Press.

- Telegames USA (1989). Introducing Telegames game cartridges. *Atarian Video Game Magazine*, 1(3), pp. 14. [Online]. Available at: <https://archive.org/details/atarian-03/page/n15>
- Teper, T.H. and Kraemer, B. (2002). Long-term retention of electronic theses and dissertations. *College & Research Libraries*, 63(1). [Online]. Available at: <https://perma.cc/7QQ9-L3JR> [Accessed 19 March 2019].
- Texas Archaeological Society (2019). *Bylaws*. [Online]. Available at: <https://www.txarch.org/> [Accessed 19 November 2018].
- Thomas, S. (2013). Portable antiquities: archaeology, collecting, metal detecting. *Internet Archaeology*, 33. [Online]. Available at: <http://dx.doi.org/10.11141/ia.33.12>. [Accessed 15 March 2019].
- Thompson, J.E.S. (1990). *Maya history and religion* (Vol. 99). Norman: University of Oklahoma Press.
- TV Tropes (2019a) *Video game / asteka ii: templo del sol aka: taiyou no shinden asteka ii*. [Online]. TV Tropes. Available at: <https://perma.cc/4TJP-UUPV> [Accessed 15 March 2019].
- TV Tropes (2019b) *Mayincatec*. [Online]. TV Tropes. Available at: <https://perma.cc/9PGB-MRLF> [Accessed 15 March 2019].
- Ubelaker, D.H. and Grant, L.G. (1989). Human skeletal remains: preservation or reburial? *American Journal of Physical Anthropology*, 32. [Online]. Available: <https://doi.org/10.1002/ajpa.1330320511> [Accessed 15 March 2019].
- UK Interactive Entertainment (2018). UK Video Games Fact Sheet. [Online]. Available at: <https://perma.cc/9BTV-SDCD> [Accessed 20 March 2019].
- Underberg, N.M. and Zorn, E. (2013). *Digital ethnography: anthropology, narrative, and new media*. Austin: University of Texas Press.
- UNESCO (1970). Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Adopted by the General Conference at Its Sixteenth Session, Paris, 14 November 1970. UNESCO. [Online]. Available at: <https://perma.cc/ZS5H-CNMX> [Accessed 15 March 2019].
- United Nations Office of the High Commissioner for Human Rights (1990). *Convention on the rights of a child*. Available at: <https://perma.cc/LB8P-43MM> [Accessed 15 March 2019].
- U.S. Department of the Interior: Indian Affairs (2018). *Tribal leaders directory*. [Online] U.S. Department of the Interior: Indian Affairs. Available at: <https://perma.cc/BJ8G-78RJ> [Accessed 15 March 2019].

- US Geological Survey (1924). Map of Ruins of Chichen-Itza. Yucatan, Mexico. 1924. [Online]. US Geological Survey. Last updated: n.d. Available at: <https://perma.cc/4KEV-RW73> [Accessed 1 April 2019].
- Valentine, R. (2019). *Shadow of the tomb raider ships 4.12 million*. [Online]. gamesindustry.biz. Last updated: 19 February 2019. Available at: <https://perma.cc/YUL5-BGG7> [Accessed 29 March 2019].
- Van Mol, C. (2017). Improving web survey efficiency: the impact of an extra reminder and reminder content on web survey response. *International Journal of Social Research Methodology*, 20(4). [Online]. Available at: <https://doi.org/10.1080/13645579.2016.1185255> [Accessed 15 March 2019].
- Van Nuenen, T. (2017). Touring the Animus: Assassin's Creed and chronotopical movement. *Loading...*, 10(17), 22-39.
- Van Reybrouck, D. and Jacobs, D. (2006). The mutual constitution of natural and social identities during archaeological fieldwork. In M. Edgeworth, (Eds). *Ethnographies of archaeological practice: Cultural encounters, material transformations*. Oxford: Altamira, pp.33-44.
- Walker, P.L. (2000). Bioarchaeological ethics: a historical perspective on the value of human remains. In M. Katzenberg and S.R. Saunders, (Eds). *Biological anthropology of the human skeleton*. Hoboken: Wiley Publishing, pp. 3-40.
- Watkins, J. (2003). Archaeological ethics and American Indians. In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp. 129-141.
- Weiss, L.J. (2007). The role of museums in sustaining the illicit trade in cultural property. *Cardozo Arts & Entertainment Law Journal*, 25(2). [Online]. Available at: <https://heinonline.org/HOL/P?h=hein.journals/caelj25&i=843> [Accessed 15 March 2019].
- Wendland, W. B. (2006). Intellectual property and the protection of traditional knowledge and cultural expressions. In B. T. Hoffman, (Ed). *Art and cultural heritage: law, policy and practice*. Cambridge, Cambridge University Press, pp. 327-339.
- Westin, J. and Hedlund, R. (2016). Polychronia—negotiating the popular representation of a common past in Assassin's Creed. *Journal of Gaming & Virtual Worlds*, 8(1). [Online]. Available at: [https://doi.org/10.1386/jgvw.8.1.3\\_1](https://doi.org/10.1386/jgvw.8.1.3_1) [Accessed 15 March 2019].
- White, E.D. (2018). Around the witches' circle: exploring wicca's usage of archaeological sites. In J. Leskovar and R. Karl, (Eds). *Archaeological Sites as Space for Modern Spiritual Practice*. Newcastle: Cambridge Scholars Publishing, pp.182-193.

- White, N.M., Weisman, B.R., Tykot, R.H., Wells, E.C., Davis-Salazar, K.L., Arthur, J.W. and Weedman, K. (2004). Academic archaeology is public archaeology. *The SAA Archaeological Record*, 4(2). [Online]. Available at: <https://doi.org/10.1525/ap3a.2003.13.1.87> [Accessed 19 March 2019].
- Whitley, T.G. (2004). CRM training in academic archaeology. *The SAA Archaeological Record*, 4(2). [Online]. Available at: <https://perma.cc/Z3QY-E7Z3> [Accessed 20 March 2019].
- Wiersma, T. (2003). Ruins by TW. [Online]. Wikimedia Commons. Last updated: 2 October 2005. Available at: <https://perma.cc/9QTZ-8EM6> [Accessed 1 April 2019].
- Wilk, R.R. (1985). The ancient Maya and the political present. *Journal of Anthropological Research*, 41(3). [Online]. Available at: <https://doi.org/10.1086/jar.41.3.3630596> [Accessed 15 March 2019].
- Wilkinson, T.M. (2012). Consent and the use of the bodies of the dead. *Journal of Medicine and Philosophy*, 37(5). [Online]. Available at: <https://doi.org/10.1093/jmp/jhs041> [Accessed 20 March 2019].
- Williams, T. (2015). Syria: the hurt and the rebuilding. *Conservation and Management of Archaeological Sites*, 17(4). [Online]. Available at: <http://dx.doi.org/10.1080/13505033.2016.1175908> [Accessed 1 March 2017].
- Wilson, A.T. and Edwards, B. (Eds.). (2015). Open Source Archaeology: Ethics and Practice. [Online]. De Gruyter Open. Available at: <https://perma.cc/QGS7-2U9N> [Accessed 20 March 2019].
- Wirman, H. (2014). Gender and identity in game-modifying communities. *Simulation & Gaming*, 45(1). [Online]. Available at: <https://doi.org/10.1177/1046878113519572> [Accessed 15 March 2019].
- Wolf, M.J. (2018). Transmedia world-building: history, conception, and construction. In M. Freeman and R. Rampazzo Gambarato, (Eds). *The routledge companion to transmedia studies*. London and New York: Routledge, pp. 141-147.
- Wolley Vawser, A.M. (2004). Teaching archaeology and cultural resource management. *The SAA Archaeological Record*, 4(2). [Online]. Available at: <https://perma.cc/9YQ4-HXDY> [Accessed 19 March 2019].
- World Archaeological Congress (n.d.). *Code of ethics*. [Online] World Archaeological Congress. Available at: <https://perma.cc/6L3G-27JE> [Accessed 15 March 2019].
- Worrell, S., Pearce, J., Moorhead, S, and Walton, P. (2011). Finds Reported Under the Portable Antiquities Scheme. *Britannia*, 38. [Online]. Available at: <https://doi.org/10.1017/S0068113X11000717>. [Accessed 15 March 2019].

- Wright, E. (2018). On the promotional context of historical video games. *Rethinking History*, 22(4). [Online]. Available at: <https://doi.org/10.1080/13642529.2018.1507910> [Accessed 15 March 2019].
- Wright, R.P. (2003). Gender matters - a question of ethics. In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp. 225-238.
- Wylie, A. (1996). Ethical dilemmas in archaeological practice: looting, repatriation, stewardship, and the (trans) formation of disciplinary identity. *Perspectives on Science*, 4(2). [Online]. Available at: <https://perma.cc/27P3-N4LX> [Accessed 15 March 2019].
- Wylie, A. (2003). On Ethics. In L. Zimmerman, K.D. Vitelli, and J. Hollowell-Zimmer, (Eds). *Ethical issues in archaeology*. Oxford: Altamira Press, pp. 3-16.
- Yates, D. (2016). Museums, collectors, and value manipulation: tax fraud through donation of antiquities. *Journal of Financial Crime*. [Online]. Available at: <http://dx.doi.org/10.1108/JFC-11-2014-0051>. [Accessed 15 March 2019].
- Young, R. (2015). Going fifth freedom: fighting the war on terror in the Splinter Cell: Blacklist video game. *Critical Studies on Terrorism*, 8(1). [Online]. Available at: <https://doi.org/10.1080/17539153.2015.1009750> [Accessed 15 March 2019].
- Zimmerman, L.J. (1994). *Sharing control of the past*. [Online]. Archaeology. Last Updated 26 February 1999. Available at: <https://perma.cc/RYA9-N8UE> [Accessed 20 March 2019].
- Zimmerman, L.J. (2014). *Repatriation acts: before NAGPRA*. In C. Smith, (Ed). *Encyclopedia of global archaeology*. New York: Springer, pp. 6298-6303.

# LUDOGRAPHY

Activision (1982) *Pitfall* [game, Atari 2600] Activision, United States of America.

Alientrap Games Inc. (2015) *Apotheon* [game, PlayStation 4] Alientrap Games Inc., Canada.

Bethesda Game Studios (2011) *The Elder Scrolls V: Skyrim* [game, Xbox 360] Bethesda Softworks, United States of America.

BioWare Austin (2011) *Star Wars: The Old Republic* [game, personal computer] Electronic Arts, United States of America.

Blizzard Entertainment (2014). *Hearthstone* [game, personal computer] Blizzard Entertainment, United States of America.

Blizzard Entertainment (2004) *World of Warcraft* [game, personal computer] Blizzard Entertainment, United States of America.

Blizzard Entertainment (2016) *Overwatch* [game, personal computer] Blizzard Entertainment, United States of America.

Core Design (1996) *Tomb Raider* [game, PlayStation] Eidos Interactive, United Kingdom.

Dibble, H.L., McPherron, S., and Roth, B. (2002) *Virtual Dig* [game, personal computer] McGraw-Hill Higher Education, United States of America.

Eidos Montreal (2018) *Shadow of the Tomb Raider* [game, PlayStation 4] Square Enix, Canada.

Eric Barone (2016) *Stardew Valley* [game, personal computer] Chucklefish, United States of America.

Hello Games (2016) *No Man's Sky* [game, PlayStation 4] Hello Games, United Kingdom.

Linden Lab (2003) *Second Life* [virtual world, personal computer] Open Source, United States of America.

LucasArts (1993) *Indiana Jones and the Fate of Atlantis* [game, personal computer] LucasArts, United States of America.

Maxis (2000) *The Sims* [game, personal computer] Electronic Arts, United States of America.

Mojang (2011) *Minecraft* [game, personal computer] Mojang, Sweden.

Naughty Dog (2016) *Uncharted 4: A Thief's End* [game, PlayStation 4] Sony Computer Entertainment, United States of America.

Nihon Falcom (1991) *Tombs & Treasure* [game, Nintendo Entertainment System] Infocom, United States of America.

Nintendo (1985) *Super Mario Brothers* [game, Nintendo Entertainment System] Nintendo, Japan.

Nintendo (1987) *The Legend of Zelda* [game, Nintendo Entertainment System] Nintendo, Japan.

Price, T.D. and Gebauer, A.B. (1988) *Adventures in Fugawiland* [game, personal computer] McGraw-Hill Higher Education, United States of America.

Riot Games (2009) *League of Legends* [game, personal computer] Riot Games, United States of America.

SCE: Santa Monica Studio (2005) *God of War* [game, PlayStation 2] Sony Computer Entertainment, United States of America.

Ubisoft Montreal (2017) *Assassin's Creed Origins* [game, Xbox One] Ubisoft, Canada.

VSS. Inc. (1984) *Quest for Quintana Roo* [game, Atari 2600] Telegames, Inc, United States of America.

Winter Wolves (2016) *C14 Dating* [game, personal computer] Winter Wolves, United States of America.