

Map Orkney Month

Imagining Archaeological Mappings

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During March 2015 a new map of Orkney was created. This counter-map¹ was made by residents and visitors from their everyday journeys, favourite walks, island tours, encounters, and significant places and objects. The map is an unfamiliar Orkney, revealed through the experience and creativity of its inhabitants and contributions from outside. Participants were asked to carry a handheld Global Positioning System (GPS), or use their smart phone, to map their day and record a 'site' of their choice; a kind of countywide archaeological walkover survey. Map Orkney Month was as much about process, an archaeology of the event itself and the drawing out of alternative heritage, rather than polished cartography and recording archaeology. This 'counter' position challenges archaeological practice and power structures, the generation and dissemination of archaeological knowledge, and the way we engage with and give agency to others as a discipline.

This article will introduce this project and its processes by dipping into a selection of the contributions. Full details of the project and how it unfolded can be found on the Public Archaeology 2015 blog². The story told here draws more thematically across the Map Orkney Month assemblage and proposes new modes of archaeological cartography. Map Orkney Month was archaeological in conception, but multi-disciplinary in its outlook, bringing together elements of archaeology, geography, cartography and arts practice. For me, this sort of project exposes the importance of an archaeology of the present within the new sub-field of Contemporary Archaeology³. Indeed, an archaeology of the contemporary world *should*, and can only be, all of these things.

The politics of archaeological cartography are then briefly discussed in order to contextualise the innovative approach employed here. Archaeologists and the discipline of archaeology have tended to use cartography - in a multitude of guises – in highly codified and power-

loaded ways. Part of the approach used here, as will become clear, aims to break down these power structures and experiment with the democratisation of archaeology⁴. To push this even further, imaginative sites⁵ were included in the project as a direct challenge to the subjectivity / objectivity and fact / fiction dichotomies, generation of knowledge, narrative and the use of memory in archaeology.

In this way, the *imagining* of archaeological mappings, as stated in the article title, challenges archaeologists and others to think about (archaeological) mapping in a new way. And at the same time asks us to *imagine* the Map Orkney Month assemblage without the usual cartographic signposts. The individual contributions are ‘maps’ in themselves. As such, this article contains no overall map - only fragments will be shared - leaving the rest to your imagination.



1, 2: Rowena Baker, Kirkwall Bay 15/03/15: *My mapping day started with feeding the hens and helping my daughter revise for her National Fives. We both then went to Hatston Slip for rowing practice with the Orkney Rowing Club, rowing a traditional Fair Isle Yole and getting a ‘Viking Eye’ view of the Orkney landscape. Afterwards, back home and more revision, followed by a walk down the field to the shore from where we can see the buoy marking the site of the Royal Oak (sunk by a German U-boat in 1939 during WWII). While walking along the shore and within sight of the Royal Oak buoy I found part of a poppy wreath that may have been laid down on the wreck on the 14th October to commemorate the loss of 883 young lives.*

Project background

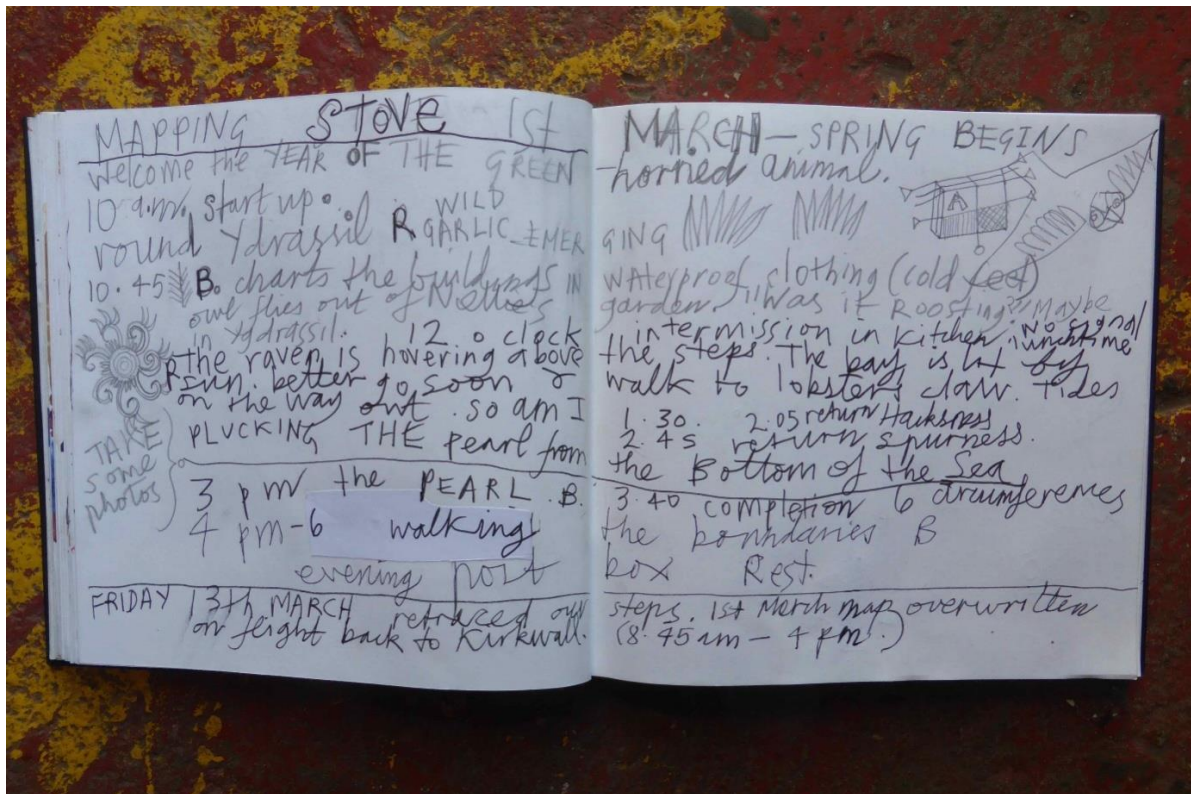
Map Orkney Month was part of Public Archaeology 2015 (PA2015), an online project aimed at engaging the public in archaeology and archaeological themes in a creative and innovative way⁶. Whilst all projects are based in the UK, its online presence has given it global outreach. Six archaeologists and six non-archaeologists each contributed a month long project during the year. During March I embarked upon an archaeological public mapping project. In doing so, Map Orkney Month responded directly to one of the central themes behind the Public Archaeology project - that ultimately archaeology will and should also be undertaken by non-archaeologists, breaking down the control and authority of the discipline and its role in translating the past and present. As several archaeologists have recently suggested or discussed, we are all archaeologists now⁷, but what does this mean in terms of participatory mapping in archaeology? As PA2015 curator James Dixon suggests, the overall project ‘will be realised by archaeologists inspiring non-archaeologists to action’⁸. Whilst initially the case for Map Orkney Month, I think in the end the non-archaeologists have provided much of the inspiration to archaeology, and certainly to me. The project took this idea in a certain direction, by not only handing complete control to the mappers but also dispensing with an explicit interest in the past. Some of the mappers were also archaeologists as they (we) too are also part of the community⁹.



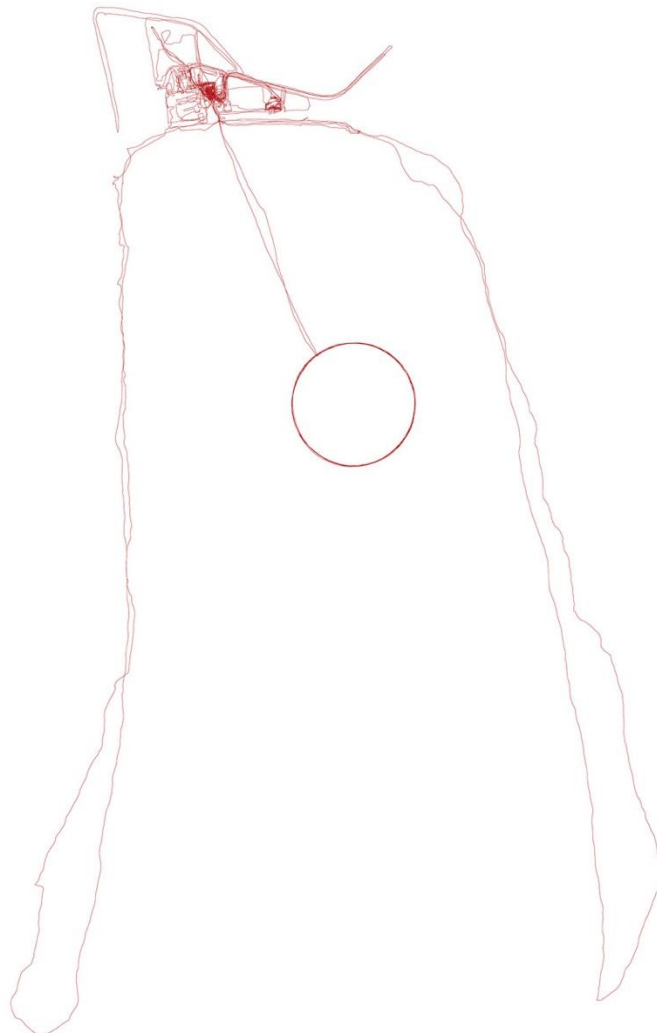
3: Norna Sinclair, Stromness 12/03/15: A *VERY* windy start to the day and an invigorating walk to the viewpoint on top of Brinkie's Brae, looking over Stromness to Hoy. I continued on round the west shore to my special groatie buckie beach (small cowrie shell, the finding of

which brings good luck!). Then on past the Point 'o' Ness and through Stromness. Later a quick 'nip tae the toon' via Waulkmill Bay, Orphir.

The role of 'archaeology' within Map Orkney Month was loose, and most of the 'archaeological' emerged from participants as they operated under a perceived archaeology banner (i.e. Public Archaeology 2015, archaeological survey). Guidelines for participants suggested that sites could be heritage or non-heritage related, and the *archaeology* was left up to them. The result was that many of the project outcomes were non-archaeological, but were *inspired* by archaeology, albeit in non-traditional and more-than-representational ways. For example, mapping everyday journeys with GPS is nothing new, but Map Orkney Month facilitated new and unique explorations; creating new networks of people, places and things - some of the main themes for archaeological studies of the past, present and future.



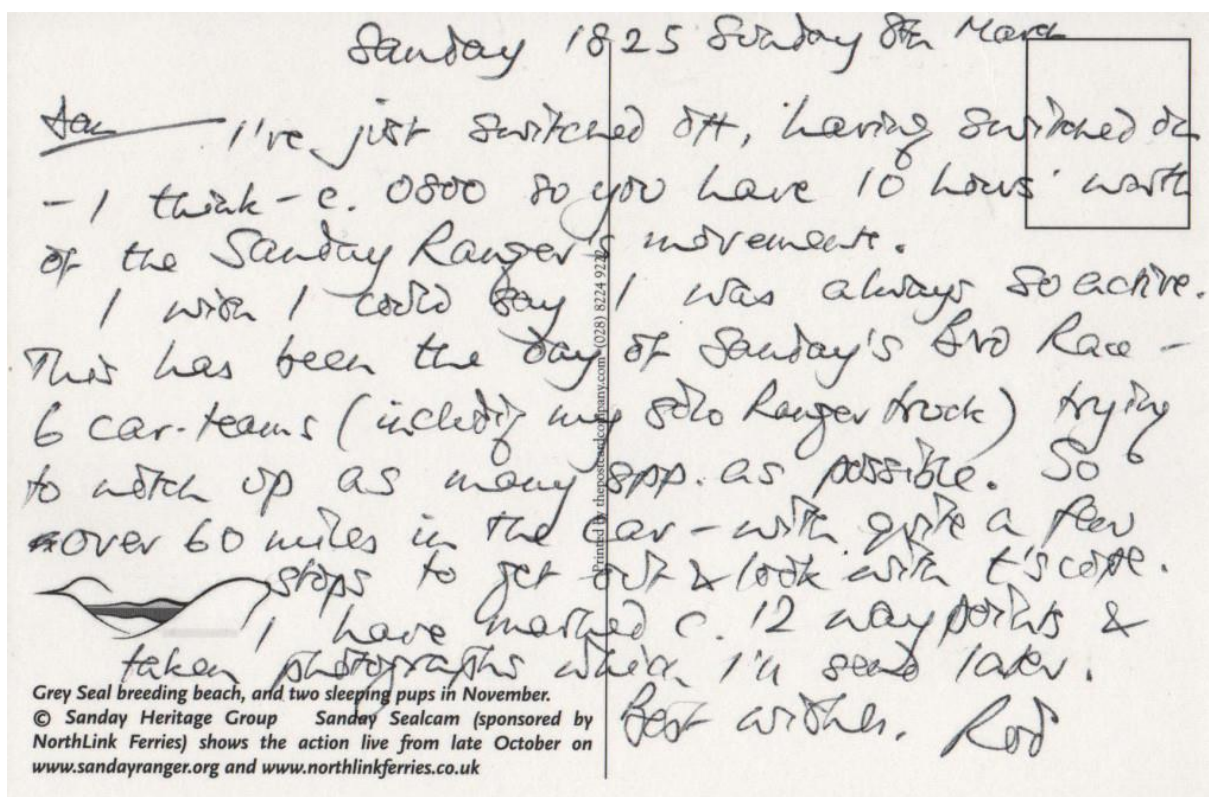
4,5,6: Rosey Priestman and Brendan Colvert, Stove, Sanday 01 & 13/03/15: *Forming the Pearl. In the introduction to 'The Diary of Patrick Fea of Stove, Orkney 1766-1796' Bill Hewison writes how the Vikings saw the island of Sanday as shaped like a lobster stretching its arms towards Norway with Stove clamped in its tail¹⁰. I have always remembered this differently. Stove is the pearl the lobster holds in its claw. Gardemeles, the farm on the sands, became Stove sometime in the 1500s. The Bay grew and the farm was rebuilt, each time further back from the sea. Old stones emerge from the sand. Clamped or held like a treasure. We have mapped the present Stove, the model farm and its burnt outbuildings, and walked around the perfect circle of the pearl in the sands of the bay.*



7: *Forming the pearl, Stove Bay, Sanday; walking a perfect 133m diameter circle in the sands of the bay.*



The project takes the idea of an archaeological walkover survey and unfolds it. Such surveys are used to assess the archaeological resource within a given area by walking, mapping, photography and written description. Walkover surveys are commonly used in developer-funded and research-led archaeology and aim to provide an objective account of heritage assets, although in the latter more experimental and phenomenological practice is common¹¹. In the case of Map Orkney Month, the walkover methodology provides a 'snap shot' survey, that draws together a wide range of sites where their perceived archaeological 'value' is of little significance. Of interest here is the use of GPS and walking in archaeological fieldwork practice, capturing the way heritage is woven into everyday life, and in particular the application of participatory mapping in archaeology. The aim is to move on from the 'this is what we do, come and have a go if you like' approach used in some community archaeology projects, to one where the participant is an active and creative agent¹². In particular, participatory mapping could be a powerful tool for investigating an archaeology of the present that has political and social meaning; an accessible and richer archaeology that allows everyone to meaningfully contribute. In this way Map Orkney Month has resulted in quite a different group of sites and interactions.



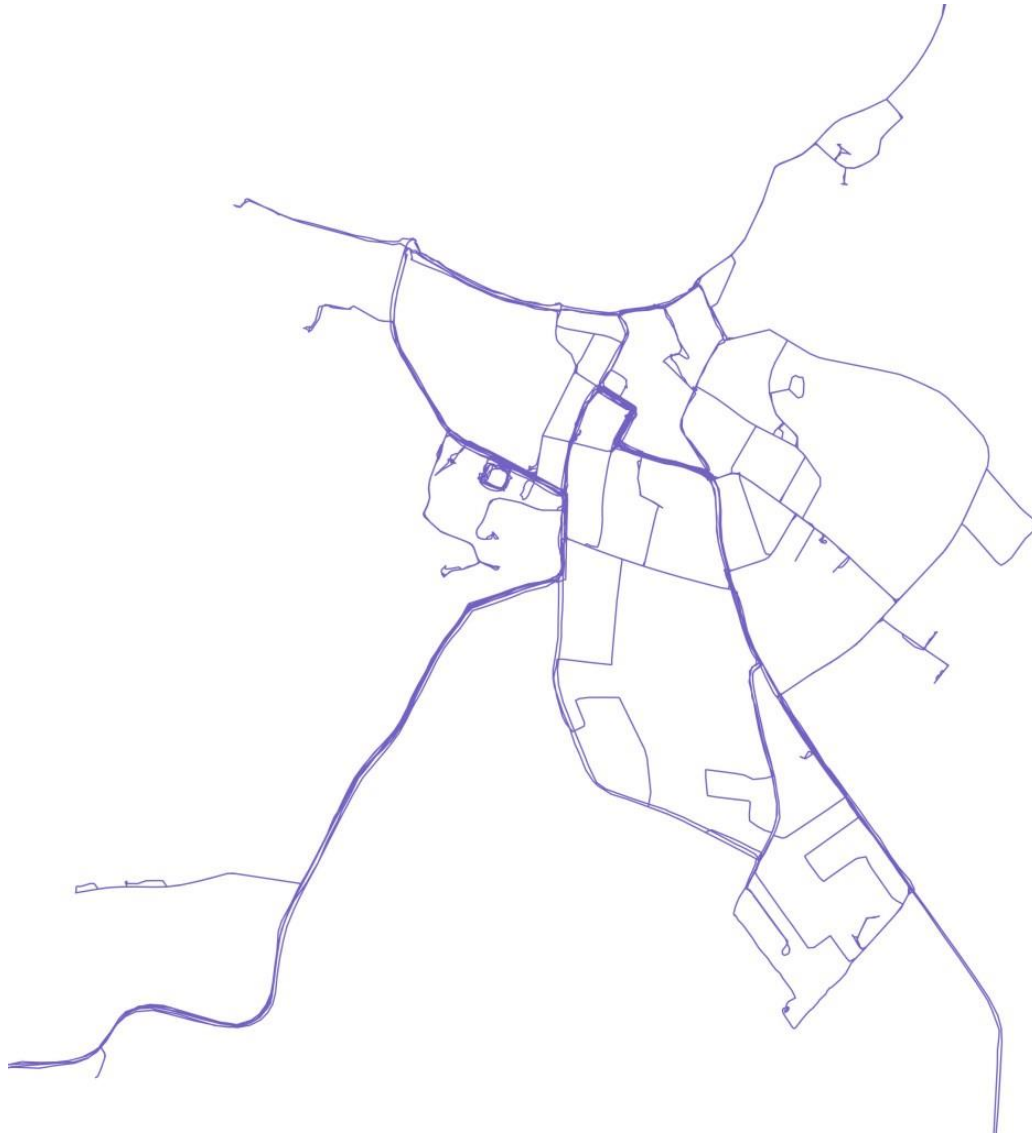
8: Rod Thorne 08/03/15. Postcard from Sanday with a summary of the day.

Map Orkney Month

In the lead up to March 2015, a call for participants was made using local media (BBC Radio Orkney, The Orcadian newspaper, posters and web content) with the aim of finding a group of participants, hopefully spread throughout the archipelago. Once the group was assembled and a timetable worked out, GPS were posted out to islands or delivered to houses (there were up to seven GPS circulating to allow for postage, travel and downloading time). The majority of people borrowed a small GPS receiver, but some used a GPS app on their smart phones and others drew sketch maps. I wanted to keep the technical side of things down to a minimum for participants and not let this put people off the project. I had considered using open access online mapping (e.g. Google) but decided to cut out the emphasis on technology where possible and explore using a loaning system, trust and the postal service. Despite this, the project was still too ‘techy’ for some and the majority of people had never used a GPS before.



9,10: *The materiality of Map Orkney Month behind the scenes*



11: Mark Cook, Kirkwall 07/03/15: *A typical day in the taxi never knowing where my journey will take me and who will be my traveling companion. Sometimes they are regulars and we have a few minutes to blether and catch up, other times it's someone I've not met before, and like speed dating on wheels I have a limited time to find out about their story!*

I was to act as the facilitator (or curator) for the project, and did not guide or even ask the 30 participants what they were planning. The mapping and content was very much in their hands. The only guidelines were that participants had a single day (midnight to midnight) to map and they were asked to record a 'site' during their travels. An information sheet was provided showing basic GPS operation tips, mapping with a smartphone, and a short practical

GPS workshop was occasionally held on the doorstep. On the sheet, some pointers were given, such as:

- You could forget about the GPS and use it to passively record your day, or take a deliberate walk to a certain place/site or even draw-by-walking – it's up to you.
- Don't worry about taking the same route more than once.
- Why not take a new route or go somewhere you have been meaning to visit for a while and record it?
- Your site doesn't have to be archaeological or heritage related. It will *become* a site through you recording it.
- Why not collaborate with others?

Participants were encouraged to mark a waypoint¹³ at their site (although not essential) and record it using photography, sound recordings or video. I asked for a small piece of text describing the day, but again this was not essential.



12: Jo Inkster, Rousay 01/03/15: *A typical Sunday on the farm for this time of year. Cattle feeding duties followed by a wet and windy hack out on my favourite horse Storm. Rode out*

to the Westside of Rousay and my Waypoint picture is taken looking out over Quandale (site of the General Burrough's Clearances) towards the Mainland. The rest of my day was spent with more cattle feeding, a quick dog walk and some time in the workshop.

Mapping was undertaken on all the main permanently inhabited islands in the archipelago, and on most days during March, often with multiple contributions per day. The repertoire of the traditional walkover survey – that of walking – was expanded to include all modes of transport: islander plane, ferry, rowing boat, bus, car, push bike and of course walking. Despite what many initially thought, however, it was not about covering ground, charting large areas or recording everything. The emphasis (from my point of view at any rate) was on everyday journeys, less familiar places, stories and creating – or drawing out - heritage sites through enacting or choreographing the project. Participants were free to interpret this in their own way, with some recording part of the day or a short walk, some recording numerous sites, and others keen to show the archaeological highlights of their island. For example, island wide tours of archaeological sites and viewpoints were undertaken on Sanday, Stronsay and Flotta (See [panorama from the Witter, Flotta](#)). Some took recording everyday journeys literally and stuck to their normal routine, for example travelling to work or going to the gym. For some the journey formed most of the contribution, for example a photo essay of the ferry trip from Westray to Kirkwall. Others chose a day that they knew something different was happening, and some undertook choreographed mini-projects, for example mapping Stove farm on Sanday and drawing a perfect circle in the bay (see above), introducing the story of Peedie Pete on Hoy and visiting red phone boxes in the West Mainland on a bicycle (15,16 below).

For me, the most powerful experience of the project was giving away the control; posting out the technical equipment and basic know-how, not asking what participants were planning, and waiting for the GPS to be posted back or data emailed. The results from this brand of public archaeology were experimental and unexpected. Some of the most exciting contributions arrived as a surprise in the project email account after people mapped on their smart phones, for example a trip out to North Ronaldsay ‘between planes’ from The Mainland (14 below).



13, 14: Helga Tulloch, North Ronaldsay 04/03/15: *Isabella and I went out between planes to feed the sheep at Cruesbreck and hens at Verracott, pick up a dehumidifier and managed to fit in a walk round the West Beach and pancakes at Purtabreck.*

A particular highlight of Map Orkney Month was a live ‘phone box conference’ around the West Mainland. Ian cycles around Orkney, and other places in the UK, to find red telephone boxes and see if they still work. He live tweets the number and waits for people to call to participant in a ‘phone box conference’ (Twitter: @phoneboxconf). The point is not the phone boxes themselves, but the ability to hold conversations in them. His contribution to

Map Orkney Month provided an intriguing snap shot of this technology as it fades away unnoticed; mapping obsolescence.

15, 16: Ian Garman, West Mainland 08/03/15: *Sunday 8th March was West Mainland's turn for a phone box conference. While the GPS would track where I went, I was keen to share success and failure in real-time on Twitter (although the paradox is I need a mobile phone signal to send a tweet.). Who called? Six people in total: from Orkney, mainland Scotland, England and Wales. For once, most of the callers were folk I didn't already know. So two successful conferences from the last two working red phone boxes I could find in West Mainland. Who knows how long even they will last?*



PhoneboxConferencing
@phoneboxconf

WORKING PHONE in Birsay! To be part of the conference, call 01856721269. Here till noon at least.

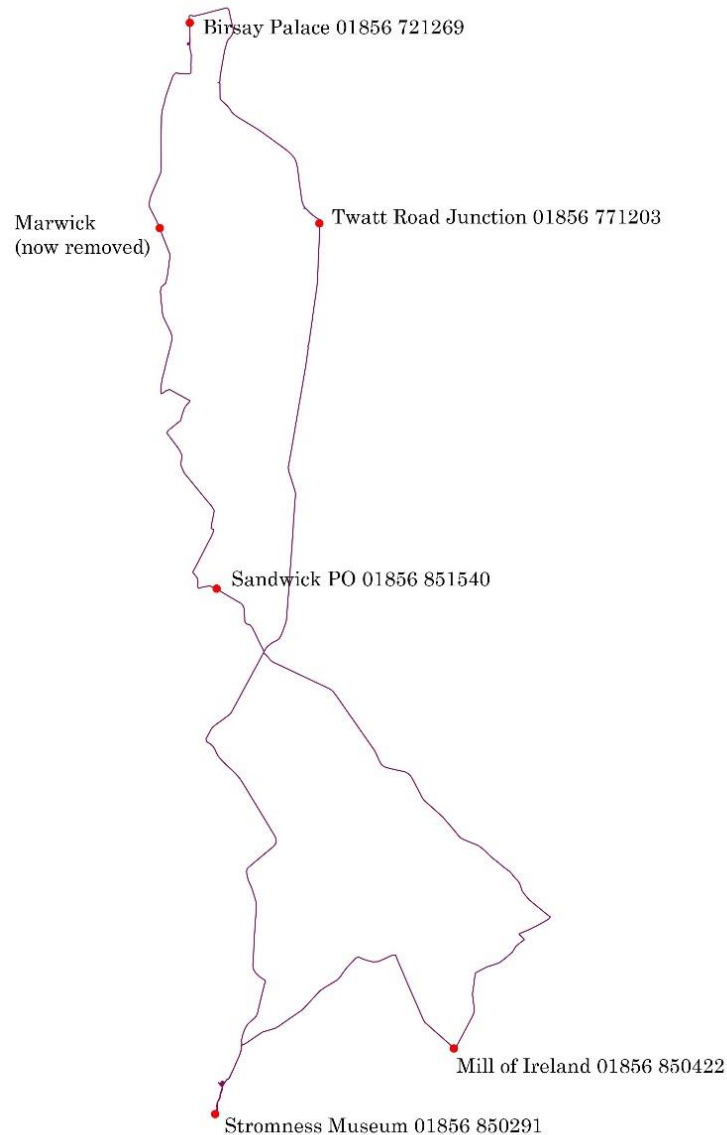


RETWEET

1



11:34 AM - 8 Mar 2015



17

Imaginary contributions

Imaginary sites, as introduced above, provided an additional innovative angle to Map Orkney Month. The aim was to push archaeological counter mapping further and destabilise archaeological authority, tradition and power structures. Imaginary sites could be made by people within Orkney or elsewhere, negating the need to actually be within the county or physically enact their journeys or visit their sites. In other words, an imaginary site can be anything you want it to be, as long as it was 'within' or had some connection to Orkney. The call for imaginary contributions extended the scope for participating in the project from

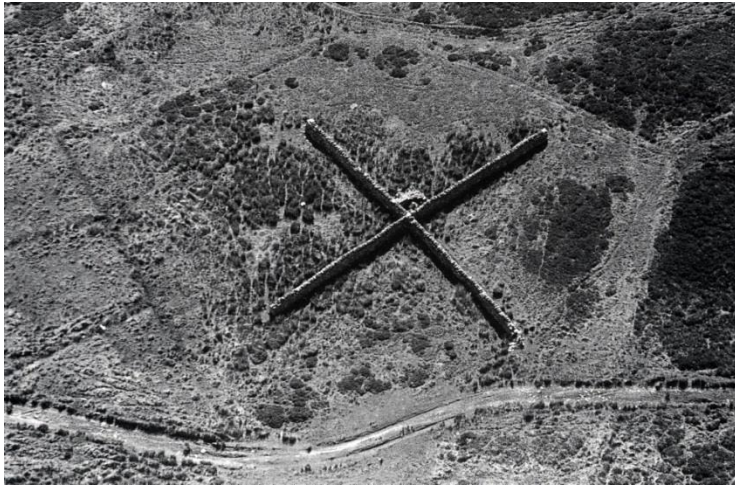
elsewhere. Several imaginary contributions were received from throughout the UK, Bergen in Norway and some from within Orkney itself.

In one multi-authored contribution, other team members from the Public Archaeology 2015 project joined forces to follow an imaginary tour of Orkney devised by James Dixon. The group mapped a collective journey having arrived at Kirkwall airport, following a route west to Skara Brae calling at sites on the way. The ‘mapping’, however, was situated in the landscape around which they lived. The results were an intriguing blend of imaginings and juxtapositions where central London and other places in the UK were transposed onto the rural Orcadian landscape¹⁴.

Inspired by this, Lara Band and Dave Webb undertook a particularly detailed mapping disjuncture in London. They mapped the population of the Orkney archipelago (c. 21,000) onto an equivalent area of population in East London – approximately 1.5 by 2.5 km - centred on Kirkwall Place (Kirkwall is the capital of Orkney). This psycho-geographical tour took in city versions of James Dixon’s prompts, translating the rural onto the urban¹⁵.



18, 19: Lara Band and Dave Webb 01/03/15: ... *emerging on the northern side we headed westwards and, nearing the coast we reached the site of four Great Rings. Turning south we searched for Skara Brae in Temple Street and though the settlement did not take the form we were expecting, imagining and hoping for, by its angularity and simplicity of form we did believe we'd found it. Though we'd found Rings in several places before, the actual Ring of Brodgar should have been somewhere near the corner of Old Bethnal Green Road and St Jude's Road. In fact, it appeared on Middleton Green.*



20: Sheep shelter, Keely Laing, The Mainland (Orkney Library & Archive)

Back in Orkney, Rebecca Marr took us on an imaginary journey around the islands using photographs held by the Orkney Library and Archive.

Rebecca Marr, Kirkwall 04/03/15: *When, after my commute from Stromness, I arrive at Orkney Library and Archives in Kirkwall the journey begins. Travelling in my workroom I can cover astonishing distances; Papay and North Ronaldsay before tea break, Hoy and Wyre after lunch. Visiting places fleetingly or sometimes lingering longer, I do this through the photography of Gunnie Moberg¹⁶. I decided to map the photographs in Gunnie Moberg's first publication '[Stone Built](#)' published in 1979 by [Stromness Books and Prints](#)¹⁷ (which happens to be where my physical GPS mapped journey began).*

Finally, Mark Cook shared an old photograph that played an intriguing part in causing him to live in Orkney.



21: Mark Cook, View of Scapa Flow (via Wei Ha Wei, China) 07/03/15: *My photo is a large panoramic print that's approximately 100 years old. We were given it as a present nearly 20 years ago and told it was Scapa Flow in Orkney. We had for many years wanted to visit Orkney, and when we finally did we brought the picture with us to find the location, and quickly confirmed it was not around Orkney after all and also noticed it was inscribed 'Wei*

Ha Wei, China'. Nevertheless, we loved Orkney and 9 months later had moved here. The picture, therefore, is an imaginary view of Scapa Flow from Houton Tower which I visited on the way home on Saturday.

For some, imaginary contributions may be a step too far, but I contend that Map Orkney Month offers up the potential of multi-vocal cartography for an archaeology in-and-of the-present¹⁸ that is both archaeological *and* non-archaeological; archaeological cartography that is critical, multi-disciplinary and creative. As such, Map Orkney Month was an archaeology with, and of, the participants as they went to familiar places, made detours, constructed new stories, imaginings and connections, and found other networks and material relationships. As usual, the most interesting results from any project are those that are unexpected, and Map Orkney Month had results like this every day.

Imaginary sites blur the distinction between reality and non-reality, fact and fiction and past and present as the Map Orkney Month archive moves into the future. They play on our remoteness to the past and how we interpret it, even if we are there in direct contact with the material. It exposes the role of imagination, memory work and storytelling involved in many aspects of archaeological interpretations. If you are not told, the photograph will always be Scapa Flow.

Archaeological cartography

Archaeologists make maps in a variety of ways from a bewildering array of primary and secondary data, based on antiquarian beginnings and grounded in the modernist project. Maps and plans are still hand drawn on excavation projects, despite the increased use of digital technology such as laser scanning and photogrammetry. Archaeologists routinely make maps of sites, landscapes and regions at a range of scales using various sources: hand drawn plans, measured survey, geophysical and landscape survey, aerial photographs, GPS survey, satellite imagery etc. Archaeologists, along with artists¹⁹, were quick to adopt new GPS technology in the mid-1990s and new media now forms a sub-discipline(s) of archaeology (e.g. digital archaeology²⁰). Yet these cartographic traditions in archaeology are often highly codified, digital archaeology aside; codes that are very specific to archaeology (e.g. drawing conventions, symbols, colours, scales etc) and the skills involved are often privileged (e.g. hierarchy of site personnel, organisations)²¹.

Karen O'Rourke has classified artistic walking projects as 'top-down', where participant walks are structured and controlled by the artist, or 'bottom-up', where the participant is the active agent²² (although interestingly the *idea* for the project can still come from above²³. Bottom-up projects in archaeology are instigated by the participants or community, and often facilitated by archaeologists). Almost all mapping in archaeology, be it professional or participant focussed, is top down. For example, students and volunteers are readily trained in drawing plans and maps, and taught archaeological recording practices (e.g. undergraduate field schools and Scotland's Rural Past project, where volunteers are trained in 'archaeological code'). The process of planning a large open area excavation is often collaborative and relatively egalitarian. Yet the process and results are highly structured and ultimately conform to agreed standards, objectives and outcomes (e.g. conforming to professional field manuals and Chartered Institute for Archaeologists guidelines). In short, archaeological maps and plans are highly structured and codified; they possess, create and reinforce authority²⁴.

All this is fine, and hard to deny in a professional and academic discipline. The result, however, is that archaeology has experimented much less with giving away control and authority, and exploring bottom-up approaches to survey and mapping. Notable exceptions would include Scotland's Urban Past Project where less traditional outcomes such as film are now being foregrounded. In this way, we should strive to free the mapping process and map-makers from traditional expectations and outputs. Does mapping-as-process even need to include maps?

Professional archaeology is becoming increasingly good at training others in archaeological practice, but rarely does it give out the authority to 'do what you like' with that knowledge, and filtering or authenticating the results. In addition, can we really free ourselves from the military rooted top down way of seeing inherent in cartography, GPS technology²⁵ and archaeological traditions? The digital revolution has opened up cartography to the masses (e.g. Google Earth, Google Sketch Up, Smartphone GPS²⁶), and in the same way the public are starting to bypass archaeologists and get on with archaeology themselves. Map Orkney Month may not achieve all of this, but exposes some of these issues for debate.



22: Sian Thomas, Graemsay 11/03/15: *My mapping day on Graemsay dawned with an average wind speed of about 47mph with gusts about 60 mph. But, undaunted, I donned waterproofs and wellies, with GPS firmly in a pocket and set off first to feed my hens at Sandside. I could barely stand up and the hens were getting blown about, so no photo opportunity there. The stone hen house is part of the old farm buildings and gets some shelter from the wind. The 5ft garden dyke that leads to the buildings also helps, especially as I'm quite short! But as soon as I get away from any shelter I'm nearly blown over. Not the time for a walk along the shore yet then.*

Shanks and Pearson's deep maps provide inspiration and comparison for innovative mapping projects in archaeology and beyond²⁷. Deep maps attempt

*to record and represent the grain and patina of place through juxtapositions and interpretations of the historical and the contemporary, the political and the poetic, the factual and the fictional, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place.*²⁸

Map Orkney Month provides all of this at once, but as a 'snapshot', situating all these pasts very much in the present. This compression of time, through lived experience, everyday journeys and the choreography of the mapping process, provides a collective interpretation of

what Orkney is *now*, rather than a rehearsed and researched historical account, even though many archaeological sites were included.

My journey in innovative mapping developed during a recent archaeological residency at Papay Gyro Nights contemporary art festival²⁹ on the island of Papa Westray (Papay), Orkney involving myself and Antonia Thomas. Here, as archaeologist in residence, I mapped artists and festival spaces, creating archaeologies *with* rather than *of* the festival, and followed these spaces and materials into the future³⁰. This project facilitated a creative engagement with our own practice and allowed us to push and subvert archaeological mapping practices (e.g. non-representational archaeologies). I have also undertaken participatory counter-mapping where alternative sites were recorded at iconic Neolithic sites such as the Ring of Brodgar and Ness of Brodgar in Orkney (for example, carrier bags, car tyres and archaeological tools³¹). Here the focus was on ephemera, and transitory sites and materials, using GPS as a tool for exploration, rather than facilitating an explicit interest in the Neolithic.

From these projects, I would add to O'Rourke's distinctions of 'top-down' and 'bottom-up' participatory mapping discussed above³², to include 'passive' and 'active' mapping with GPS. Passive mapping records movements such as journeys, activities and events as they happen, whilst active mapping involves deliberate wayfaring by walking and consciously drawing with the body in space. Drawing by walking, and the digital lines left by using a GPS (perceived in the field through praxis or in digital reality on the laptop screen and printed page), were not considered by Ingold in his biography of the line³³, but are central modes of practice in all of my mapping projects. My approach on Papay foregrounded a more-than-representational archaeology that focused on practice and process, rather than - or as equal to - outcomes. This is an archaeology that does not follow traditional practice (e.g. maps that show, and could be used to locate, sites or finds³⁴) and results in unexpected outcomes.

Materiality

Map Orkney Month engaged materials, archaeological and non-archaeological, in numerous ways and generated new assemblages in the process. A small archive was created, of digital data (GPS and GIS data, photographs and the blog) along with artefacts such as postcards, notes on slips of paper, reused jiffy bags, worn zip seal bags used to carry GPS receivers and the GPS units themselves. Much of this material was circulated amongst fellow participants

via me; an exchange of materials between those who had briefly or never met. The materiality of the project is therefore the relationship between humans, non-humans and material (things, places, sites).

Other material connections were made between participants, beyond the materiality of the project. Groatie Buckie shells were found and not found in Stromness and Egilsay (it is the *finding*, not the objects themselves that bring good luck). Sound recordings made by Fran Hollinrake exposed the workings of the cathedral clock in delicate detail, followed by chimes and locking the large door: stone steps, brass cogs, timber door, iron lock, bronze bell. Perhaps the most ephemeral but powerful object was the weathered fragment of a poppy wreath found by Rowena Baker near the Royal Oak washed up like other jetsam on the shore: in plastic we shall not forget.



23, 24: Fran Flett-Hollinrake: *Custodian of St Magnus Cathedral, Kirkwall 18/03/15: Mid-morning I get a visit from our friend Paz who is staying with us for a week. He was with us in 1999 when we saw the total eclipse in Devon, and he has come up to see the eclipse in Orkney. At the same time, Sophie the apprentice stonemason comes in; the three of us climb the cathedral tower and wind the clock.*

The clock is 100 years old this year, and is proper clockwork that needs to be wound every day. There are three parts to wind and it takes about 5 minutes to do the job. After that, we climb to the very top of the tower and go out onto the parapet to see Kirkwall laid out below in the sunshine. The cruise ship Marco Polo can be seen berthed at Hatston Pier

After a long, busy day (during which over 500 visitors have come through the cathedral doors), I wait for the bells to chime five o'clock, then I lock the big front door and head for home.

[*Listen to clock winding here*](#)

Conclusions

Map Orkney Month was an unusual mapping project for archaeology. Firstly, it was process led and allowed the project to create itself with little or no guidance. The original aim was to make a map, but in the end the finished map was not the most important part and the contributions stood so powerfully for themselves. For this reason, this article does not contain a 'final' map³⁵, leaving this to your imagination³⁶. Instead, certain connections and material objects created or found during the project tell this story for me. For example Rod Thorne's postcard, the groatie buckie shell, the winding of the cathedral clock and the fragment of commemorative wreath all make a new map of their own, individually and combined. Map Orkney Month, therefore, is a myriad of 'maps'.

Secondly, participants were active agents who mapped 'passively' or 'actively' as they chose. In doing so, the project was bottom-up, as nearly everything was left to the mappers, although the original conception and curation was mine³⁷. Significantly, this approach seeks to destabilise archaeological power structures and critique knowledge generation within the discipline.

Thirdly, the project was not explicitly archaeological, but combined archaeology, geography, cartography and arts practice, which I would argue is one of its strengths. This brand of archaeological cartography focuses on an archaeology of the present, of surfaces (physical and metaphorical), without an explicit interest in the past or the need to record archaeology for archaeology's sake. All sites recorded within Map Orkney Month have meaning and were 'generated' or 'drawn into the foreground' in some unique way by the participants and the project.

More significantly, feedback from participants suggests that Map Orkney Month has led people to think about archaeology in a new way (i.e. it is not all about digging holes or the past), learn how to use GPS, explore the potential of their smart phone, discover GIS, think

about space in a new way and most importantly find new threads of inspiration that they are now continuing to follow.

In a way, the ‘idea of the new map’ was just a way of channelling an alternative archaeology project. By giving away the control, archaeologists can learn from non-archaeologists’ approaches which are replete with creativity and connections that may not necessarily have been made. Above all, Map Orkney Month challenged people to make new connections with familiar places; as one participant said to me, ‘you are changing the way people think about space, which is really hard to do’.

[Listen to the end of the day at St Magnus here](#)

Acknowledgements

Thanks to Phil Cohen for inviting me to contribute to Living Maps and Waypoints editor Barbara Brayshay. Many thanks to James Dixon for the inspiration that is Public Archaeology 2015 and fellow team members, what a year! I’m indebted to all of the participants of Map Orkney Month, for their creativity and generosity, without whom there would have been no project. Particular thanks here to Rowena Baker, Norna Sinclair, Rosey Priestman, Brendan Colvert, Rod Thorne, Mark Cook, Jo Inkster, Helga Tulloch, Ian Garman, Tonje Birkeland, Lara Band, Dave Webb, Rebecca Marr, Sian Thomas, Fran Flett-Hollinrake and other imaginary contributors who are quoted or their contribution referenced in this article. Thanks to Orkney Library and Archive for permission to reproduce Sheep fort, skerry south of Ruskholm by Gunnie Moberg. Thanks to Antonia Thomas and Barbara Brayshay for commenting on drafts. All photographs are by participants unless indicated. Quotes from participants are shown in italics. All maps are by the author and based on raw unedited data collected by participants. All errors and omissions are my own.

Endnotes

¹ Counter-mapping, in this context, is an alternative to the traditional practices of mapping landscapes and sites in archaeology.

² Map Orkney Month: <https://publicarchaeology2015.wordpress.com/category/map-orkney-month> accessed 05/11/15

³ Graves-Brown, P, Harrison, R & Piccini, A 2013. Introduction. In P Graves-Brown, R Harrison & A Piccini (eds) 2013 *The Oxford Handbook of the Archaeology of the Contemporary World* 1-26.

⁴ Holtorf, C 2007. *Archaeology is a Brand! The meaning of Archaeology in Contemporary Popular Culture*. Oxford: Archaeopress. p 119; on democratisation through digital archaeology and the internet, see Richardson, L 2013. 'A Digital Public Archaeology?' *Papers from the Institute of Archaeology* (23)1: 10: 1-12. <http://dx.doi.org/10.5334/pia.431> accessed 05/11/15.

⁵ Imaginary sites are: fictional, exist but were not actually visited, provide disjuncture in time and space, or those that make links through the actions or creativity of the mapper.

⁶ Public Archaeology 2015 project blog: <https://publicarchaeology2015.wordpress.com> accessed 05/11/15

⁷ Holtorf, C 2005. *From Stonehenge to Las Vegas: Archaeology as Popular Culture*. Lanham, MD: Altamira p 160, and Shanks, M 2012. *The Archaeological Imagination*. Walnut Creek, California: Left Coast Press 2012, Chapter 1, have both suggested that 'we are all archaeologists now' in the context of archaeology and popular culture and the archaeological imagination. Cornelius Holtorf has more recently asked the question 'are we all archaeologists now' in Holtorf, C 2016. 'Introduction'. In C Holtorf (ed) Forum: Are we all archaeologists now? *Journal of Contemporary Archaeology* 2.2: 217-219. <http://dx.doi.org/10.1558/jca.v2i2.28463> accessed 02/02/16. The consensus, from a range of archaeologists and non-archaeologists, is mixed and demonstrates that this statement is far from a simple matter. Map Orkney Month suggests, perhaps, that there is some 'archaeologist' within all of us, and that 'non-archaeologists' can draw out contemporary archaeologies in new and different ways. Moreover, are trained archaeologists *all* archaeologists, or are there other parts to the whole? I certainly do not restrain myself from wandering into other disciplines, but at the same time argue that even my more experimental cross-disciplinary work and mappings *are* part of archaeology, in a drive to explore innovative forms of practice *within* rather than outside the discipline. This process aims to invite others in, and even let them take the lead in some circumstances, rather than viewing alternative power and control structures as a threat.

⁸ Dixon, J 2014. 'Project Details'. Public Archaeology 2015 blog <https://publicarchaeology2015.wordpress.com/project-details/> accessed 05/10/15.

⁹ This is something that archaeologists and other professionals very easily forget.

¹⁰ Hewison, WS (ed.) 1997. *The Diary of Patrick Fea of Stove, Orkney 1766-1796*. East Linton: Tuckwell Press, p 11.

¹¹ For experimental practice see Aldred, R O 2015. *An archaeology of movement: A methodological study*. PhD thesis, University of Iceland, Moore, J & Hammond, R 2015. 'A percentage for art? Integrating artistic practice and archaeological survey'. Presentation given at European Association of Archaeologists conference, Session CA3, Glasgow 05/09/15 (see www.yaarp.org.uk accessed 05/11/15) and Lee, D & Thomas, A 2015. Archaeologies in between: walking (in)visible lines. *Flettverk* #2 (SCENE), 4-13. Available at: <http://tidsskriftet-flettverk.no> accessed 05/11/15. For phenomenology, or experiential approaches, see recent discussions by Brück, J 2005. 'Experiencing the past? The development of a phenomenological archaeology in British prehistory' *Archaeological Dialogues* 12(1): 45-72, Hamilton, S, Brown, R, Combes, P, Herring, E, & Saeger-Thomas, M 2006. 'Phenomenology in practice: towards a methodology for a 'subjective' approach' *European Journal of Archaeology* 9(1): 31-71 and Tilley, C 2008. 'Phenomenological approaches to landscape archaeology'. In *Handbook of Landscape Archaeology* B David & J Thomas (eds.). Walnut Creek (CA): Left Coast Press, 271-276.

¹² Ideas employed by Dixon, J 2015. 'Buildings archaeology without the recording'. Presentation given at European Association of Archaeologists conference, Session LV6 Creative Archaeologies, Glasgow 05/09/15.

¹³ A waypoint is a point on the earth's surface recorded with coordinates using a GPS device.

- ¹⁴ <https://publicarchaeology2015.wordpress.com/2015/03/29/map-orkney-month-week-4-winding-the-clock-drawing-stromness-and-imaginary-journeys-from-elsewhere/> accessed 05/11/15
- ¹⁵ <https://publicarchaeology2015.wordpress.com/2015/03/31/imaginary-tours-of-orkney-from-elsewhere-mapping-archipelagos-in-east-london/> accessed 05/11/15
- ¹⁶ <https://gunniemobergarchive.wordpress.com/> accessed 05/11/15
- ¹⁷ <https://gunniemobergarchive.wordpress.com/publications/stone-built/http/> accessed 05/11/15
- ¹⁸ Harrison 2011
- ¹⁹ O'Rourke, K 2013. *Walking and mapping: artists as cartographers*. Cambridge, MA: Massachusetts Institute of Technology Press, p xvii
- ²⁰ Richardson 2013
- ²¹ See Edgeworth, M 2006. *Acts of Discovery: An Ethnography of Archaeological Field Practice* (eBook published by M. Edgeworth) for an ethnography of archaeological field practice, specifically around the act of discovery.
- ²² *ibid*, xviii
- ²³ Casey, S & Davies, G 2015. Lines of engagement: drawing walking tracking. *Journal of Visual Art Practice* 14(1) pp 72-83.
- ²⁴ Lucas, G *Critical Approaches to Fieldwork: Contemporary and Historical Archaeological Practice*. London: Routledge 2001, Lucas, G *Understanding the Archaeological Record*. Cambridge: Cambridge University Press 2012.
- ²⁵ However much GPS technology is democratised, we can never get away from its routes in military technology, thus it is ultimately about power and control; it could be switched off or (re)scrambled at any time.
- ²⁶ Crampton, JW & Krygier, J 2006. 'An introduction to critical cartography'. *ACME: An International E-Journal for Critical Geographies* 4 (1) pp 11-33.
- ²⁷ For example their early deep mapping around the abandoned farmstead of Esgair Fraith, near Lampeter, Wales see Pearson, M & Shanks, M 2001. *Theatre/Archaeology*. London: Routledge pp 154-162, and Pearson's explorations of his home village Hibaldstow, North Lincolnshire (Pearson, M *In Comes I: Performance, Memory and Landscape*. Exeter: University of Exeter Press 2006), and theatre making in Cardiff (Pearson, M *Marking Time: Performance, Archaeology and the City*. Exeter: University of Exeter Press 2014).
- ²⁸ Shanks and Pearson 2001, pp 64-65
- ²⁹ <http://www.papaygyronights.papawestray.org/> accessed 05/11/15
- ³⁰ Lee, D & Thomas, A Archaeologists-in-Residence at Papay Gyro Nights: Experience, expectations and folklore-in-the-making. Paper presented at *Contemporary and Historical Archaeology in Theory* (CHAT) Conference 2013, UCL London 09/11/13. Available at <https://archaeologistsinresidence.wordpress.com/2013/11/16/archaeologists-in-residence-at-papay-gyro-nights-experience-expectations-and-folklore-in-the-making/> accessed 05/10/15
- ³¹ see for example <https://archaeologistsinresidence.wordpress.com/2015/06/01/kirkwall-grammar-school-s1-rapid-counter-mapping-of-the-ring-of-brodgar/> accessed 05/11/15
- ³² O'Rourke 2013 xviii
- ³³ Ingold, T *Lines: A Brief History*. London: Routledge, 2007.
- ³⁴ See <https://archaeologistsinresidence.wordpress.com/2014/04/13/collaborative-drawings/> accessed 05/11/15
- ³⁵ Or dots on a map – the typical archaeological anti-phenomenological visualisation.
- ³⁶ Maps as process, practices and mappings, see Kitchin, R and Dodge, M 'Rethinking maps'. *Progress in Human Geography* 31(3) 2007 pp 331-344.
- ³⁷ See Casey and Davies (2015) p 72 for discussion of the walked line used to 'embody and exchange information and creative experience' and O'Rourke's (2013) p xviii bottom-up participant-led mapping in an arts context.