

Appendix L

Peta Knott - Education Officer- Nautical Archaeology Society

Q1

Danielle Newman: Not one of the questions on here, but I was wondering if you could describe to me what your role is within the Nautical Archaeology Society?

Peta Knott: My role in a nutshell is that I do everything Mark doesn't do. Mark, our CEO, does half of everything and I do the other half. A bit more realistically and useful for you is that I run the Education programme. I'm also starting to take on international training partners so I do a lot of liaising with people on the phone and through email. I've also been working in person to help organise courses and designing program and ways to engage with people. Also gauging interest and talking to people about what they might like to learn, what might be useful. Also, talking to other stakeholders about how we can help facilitate maritime heritage and access learning. So organising education programs with other organisations and anything else that comes up. So we get so many cold calls that turn out to be really fruitful and could lead to TV programmes been made about us for public access. It is very varied. But the education programme and educational training it's essentially what my job is.

Q2

DN: Brilliant. Do you think that the challenges are providing access to maritime heritage, so that's physical and intellectual and cultural challenges, do you think that dictates how you design maritime heritage programming?

PK: Absolutely, the first example that comes to mind is that we have a very enthusiastic volunteer in the Nautical Archaeology Society who is blind. He wants to be involved in everything that he possibly can but that is limited. He also has a carer that he brings along so he can come to an event who is in a wheelchair. So between the two of them they are wonderful and enthusiastic but they do provide some challenges and so as a result we are now trying to develop some additional programming that they will be able to participate in. So that is definitely the immediate challenge that comes to mind. On a more everyday basis I plan education programs and I try to have them as diverse in both interests and cost and geography and still sometimes that isn't suitable. I have lots of members and people saying I'm really interested in coming to this course but it's on the wrong day it's in the wrong place it's too expensive and various other issues. I think that there are many many challenges and so I try as best I can to spread all sorts of different courses around the country from the UK perspective. But it is challenging. And also from an international perspective it is also very challenging. We are trying to overcome this through different ways particularly through e-learning so that would become very useful. So yes, there are many different challenges. We recently encountered cultural issues, cultural challenges with translating our course. So previously our international colleagues, from all around the world, have translated the courses that we give them, well that they pay for, into their own languages. So we have one that has been in Arabic for 10 years but we are now translating our E-Learning course into Arabic and so that will make it even more

available as opposed to the dozen or so people who received training face to face without international training partners. Now it will be available to anyone who speaks Arabic. We know that's going to be a very big challenge because, as I've just discovered from talking to people recently, so I didn't know this, but there are many different types of Arabic. So one of the challenges that we need to overcome these apparently if you write it it's the same but if you speak it there are many different Arabic words or dialects. But everyone reads the same thing. So challenge met and defeated but we still have to do the translation. And of course there is always the cost because as a charitable organisation we have to get funding for projects where we can. From our membership, from external grants though increasingly there is less and less available from that, and we want to try and spread access to maritime heritage as much as possible. But we still need to earn a salary and we try to keep costs as low as possible but sometimes that isn't low enough for our members or for people who want to do the course. Although it's wonderful to have organisations like CITIZAN who provide free training that sometimes can be counterproductive for us in that people stay well CITIZAN are doing that for free why can't you? And we work in partnership with them and it's great but sometimes that can cause a mental issue or perception I suppose with people wondering why we can't do that for free. I have to say sorry, I'm enthusiastic about trying to keep it as low-cost as possible but sometimes costs need to be met.

DN: Yeah, if you guys had a big pile of HLF money it would make things easier to offer for free.

PK: I would love that. For your record, we did have HLF funding from the Dutch government last year to run training programs for free relating to the Rooswijk Project. That was great because we had so many people turning up because I was for free. But just to make sure they still turned up we charge them £20 and that was seen as also giving value to the course because if you just offer it for free then people want to know why is free? What am I going to get out of it? Is it just something that you did overnight? But because we put a minimal cost value on it, it ensured that they would turn up and that was really good. Behind the scenes they still got the course for free because we actually gave them "free" NAS memberships. But everyone is happy and it worked out great, but we can't do that all the time which is unfortunate.

Q3

DN: Do you believe that access to Maritime heritage is being or could be provided as access to terrestrial heritage?

PK: No, unfortunately. I would love to say yes. I've had various discussions with people about how there are all sorts of various VR apps that you can use, facilities that you can use, but anyone can walk or use a wheelchair and go to visit a terrestrial site as long as it's permissible for whatever reason. But not everyone can physically go on a dive site. Yes, they can have a virtual drive, and that's very popular right now, but that still isn't the same experience. Everyone says that it is an immersive experience when you use virtual reality and yes it is amazing but it's still not the same. So it's perhaps being a little pedantic but I think we try our best and we need to keep trying to deal with this but we are never going to replicate the true feeling of excitement, of cold, of wonder that you get when you

experience underwater sites. I mean, obviously with maritime sites that aren't under water you can. But for the pure distinction between terrestrial and under water no I don't think you can provide access the same level but that doesn't mean that we shouldn't try.

Q4

DN: What do you think is the perceived effect of the public's fascination with treasure Hunting on the perception of maritime archaeology?

PK: I have to take a deep breath before answering this. I try, at all cost, whenever I can to re-educate people about the differences between maritime archaeology and treasure hunting. I think that there is a great negative effect that treasure hunting has on maritime archaeology. Popular culture, the media, movies, really don't do anything to stop that and very much support it. Because it's exciting and it generates headlines and it sells tickets. I think the archaeological community can always strive to do more to show how archaeology can be as exciting as treasure hunting and actually is better in the long run. Even on my train journey to this interview, I was talking about how Indiana Jones is a very bad example of an archaeologist to a child who is very interested in that sort of thing. And she left going ok I understand. Of course it's great to have some sort of historical aspect in popular culture, but I think that we could do a lot better to try and show how archaeology can be sexy. When it's archaeology and not treasure hunting. But it's going to be a long journey because it is just something that is prevalent all over the world and you can't help but be excited about gold and treasure and things like that. I think we can use that and try and say actually gold is really exciting because it doesn't disintegrate underwater and it doesn't tarnish so it is going to survive. And coins are really exciting because they tell us a date, not because they are shiny, but because they give us a date. So we can try and twist it around to our benefit but it's going to be hard work.

Q5

DN: What do you believe is the most effective way to change the public perception through engagement?

PK: I'd say it with the experience. Actually experiencing archaeology for itself and experiencing heritage. So not having it behind closed doors so that's why I think having public engagement in archaeology as a separate thing is really good so we can have as much emphasis as possible on engaging with it. People these days expect to see behind closed doors. They want to see concert, they want to see a TV show, but actually they want to go on YouTube and see the actors and the pop stars and see people behind the scenes. So I think that's what people expect these days, they want the behind the scenes of archaeology whether that's seeing it on videos as outtakes but it's also actually experiencing it for themselves. It has to be done in controlled situations, but actually been able to say this is how it's happening and this is how we do archaeology. It's not all Indiana Jones with whips and Laura Croft going through the jungle it's very time laborious. And actually, that's why I have mixed feelings about Time Team because I love it, but it doesn't take 3 days it takes so

much longer and I think we really need to show how the time it takes is worth it. It's just a constant activity, a constant thing, that we have to show wherever possible. It's all very well to have nice museums and signs to show you what it is, but I think actually getting people to get their hands dirty and ankles wet to actually see and experience for themselves what archaeology is actually about. To the benefit of archaeology of course you don't want to compromise. But I think there are many ways in which we do that.

Q6

DN: How do you think the messages never been delivered by public access initiatives are being perceived and received?

PK: This is really mixed. I think sometimes it works and sometimes the message doesn't get through and that's going to be the case with everything I suppose. You just have to have really clear messages and directives. I have an example from the other day where the Nautical Archaeology Society has worked with PADI, the diving institution, and we created what's called a Wreck Detective course. It's an awareness course where people learn and do an underwater course on how to do a drawing of a shipwreck, how to how to know what the pointy end is and what the blunt end is, and how to take photos. It's a general awareness course and it gets people who are in the PADI discipline to almost, hopefully, come over to our side and learn more. Now, I just had a discussion with someone where, it may have been a bit of a language barrier as well, but they perceived the word detective to be aligned with treasure hunter. Which is definitely not what we want. There is this perception, this misinterpretation, that's that's what that means. We don't want to encourage that, we want people to be able to discover and to be Detectives, but not touch. This person has interpreted, and I think there are likely to be others, who have slightly misinterpreted it as something do with treasure hunting. It's a fine line for us to try and get into the PADI discipline and all the divers who are there, who want to be able to say "come and have a look with us and learn more". Ultimately, we are trying to get into a different audience, but we have to be very careful about the language we use and how we actually represent that and that's just one example. It can be so nuanced and just the way the things are... I mean there is so much information out there, but we have to be so very precise on how actually do that because things can be misinterpreted. And like I said before we want to be constantly emphasising with archaeology actually is and make sure the things are cool for the sake of being archaeology.

DN: It's very true what you say. Even within my postgrad group we have arguments about what words to use and what to say. About using words as hooks to bring people. We say look, if we want to compete with treasure hunting and other un-ethical projects, we have to find a way of getting their audience engaged. Like what you said with the coin. You have to show the value beyond it being a shiny thing.

PK: Treasure is another really tricky word. And we need to reclaim it to ourselves or find something else. Probably find something else.

DN: No! We need to reclaim it. Because it is the right word for the intellectual thing is that we can find them for what we have. Just because somebody else uses the term doesn't

mean that we have to go "you can have it" to use in society and you can have those connotations... The cultural connotations of it. Sorry, it's just that I've gotten into some really heated conversations about people's with using that word. I think it's all about just the finding the terms when you go into something, and you have to work your definition of a word into a conversation when you know it's contentious.

PK: You have to say for the purpose of this discussion this is how I define it

DN: Exactly! This is how I'm using it and if you find it uncomfortable let me know and we can come to an arrangement. Welcome to the 21st century, we negotiate the use of words. It's a good thing but like you said it's problematic and it's an extra layer on top of everything that we're doing.

Q7

DN: What do you think of when you hear the term heritage models?

PK: Confusion! I have no idea what it means so it makes me think of high levels theoretical where's I'm much more of a practical hands on person. So I'd love to hear what you think it means?

DN: Right. So I know your job is a busy one but do you ever have time to read literature even broadly about pedagogy...

PK: I would love to but no.

Q8

DN: How do you design engagement initiatives?

PK: I have a yearly calendar plan, and I should have started a lot earlier than I did last year for this year, but I have to think about the core subjects that we have in our education program, so our introduction courses. I think about them because they are the core syllabus and they are underwater and they're above the water, so I have to have a few of those scattered about the country. And then I have some extra some specialty subjects and I have to think what have we not done yet or done for a while. We offer a cycle of courses to keep people, new people, coming through and trained. So I'll have a few of them scattered. We also look at what's trending lately, so photogrammetry is very popular at the moment so we have had heaps of photogrammetry courses. And then it's also things like so is there a project that we are funding for? Something of interest? Or maybe a protected wreck has just been designated and we've been told that would be a really good thing for us to do a project on. Then I will do that. I also try to think geographically as well as thinking about skills, but try to provide a broad spectrum of education programming all around the country. And also for different levels so so far this year I've planned a few university courses and things for school students as well as the general public. And also, quite excitingly, things for disabled people. In some respect is there a plan but it's also very reactive. We have a lot of requests for courses, usually from dive clubs who say "I want to do this? can you do

it?" And I'll say yep when do you want to do it? So some of it is quite reactive, but it is usually based on a year cycle and along the tides. They are many different factors and I have an amazing Google Calendar. Beyond that there are many core subjects that are in our syllabus and I kind of work around and rotate them. I look at other things like is there a museum exhibition on at the moment that would be really good to run an event for? Some of it is very planned and some was quite reactive.

Q9

DN: How to the practicalities, so things like national interests and target audiences, funding and staffing affect the aims and delivery of public programming at NAS?

PK: Shall I start with funding? It's pretty crucial because if we don't have funding you can't do anything. We try and get funding from as many places as possible but usually our courses are paid for, or at least the cost are covered, by the participants. Which can be challenging if you don't get enough participants. In terms of the national interest there tends to be fluctuations in what's trending, I'm not check national interests but more archaeological interest but last year everything for us was very focused on the Rooswijk and luckily we were asked to provide the outreach for that which fed into existing relationships which was good. That meant it was a very Dutch and British focus so that affected what we were doing. Target audiences.... We have many, many, target audiences and we try to provide for them as well as diversifying spread our message as far as possible. We do have facilities to run programs for school children, not too much at the moment because we don't have the time, so it does tend to be more of the general public interest because we're trying to get a broad range. Not necessarily professionals, we're trying to get some more university students involved, but also we are trying to get industry interested as well so hopefully they will see that we can provide our early access but awareness of heritage to maritime industry. And also they don't have to worry about money so that's a good thing, hopefully a win for everyone. We do try and target as greater variety of audiences as possible that are within the realms of possibility. Staffing is an incredible challenge because there are not enough of us and we are in the process of hopefully getting more staffing but we are lucky because right now we have a huge number of contractors and volunteers that help achieve things. Without them we wouldn't be able to run, but of course is always nice to have more staff because without them it's a great challenge.

Q10

DN: How do you evaluate your heritage engagement initiative?

PK: I'm glad you asked. I am very proud of a new feedback form that I just designed. So we always do feedback forms at the end of the NAS courses, so people who do or courses know that there's a lot of paperwork involved and one of those is the feedback form which we used to help us improve and find out more about demographics and how people found out about a course. We also look at what they perceived about a course. I felt that the previous form was not particularly instructive for us. We would ask people what they like about the course and they all said it was great. That's great, but we know how we can improve course, which we always want to do. We want to know what they really liked so the new

form engages that a little bit more effectively. We also do that for our e-learning. We are working on our feedback forms and we are always talking to participants throughout the courses. I try and get the other tutors to do that as well so we can try and gauge interest. We are very receptive and we also up and get emails saying thank you for that, now how about this. So we always engage. We do regular surveys, surveymonkey is awesome. So we try and guess what people want and how we can deliver that. Obviously, we get lot of suggestions and we can't always act on them, but we are always after that kind of feedback from people. I will try to be as receptive as possible. The core feedback that we get is from those participation forms at the end of every course.

Q11

DN: What do you think makes engagement successful?

PK: Passionate tutors, an interesting subject. Although not necessarily because you can make a very mundane subject interesting if you have a passion for it. Enthusiastic participants. I think it has to be a combination of all of those. I mean maritime heritage is pretty awesome in its own right, we just have to work out how to distil that. I'm not tell it to the audience but make it a participatory experience. We have such a variety of people who do their courses and they are going to bring all sorts of things from their own lives to the course, so that's what makes it so interesting. I always love teaching the courses. So I think it's all about enthusiasm from the tutor subject and also an engaged audience and participants.

Q12

DN: Do you feel that the public is willing and interested to engage with maritime heritage?

PK: Yes I do. There are a few barriers that we've already talked about and I think that is usually finances and geography, which sometimes you can't do much about them but sometimes you can control it a little bit. I do think there is a general, maybe even an overwhelming interest in maritime heritage. I think it because it's a bit unknown it's the other. Particularly if it's under water it's a bit mysterious and that can be good and that can be bad. It can be good because we can build on that kind of mystery and get people engaged with that and get their interest but I can be bad because it makes it very challenging for people to be able to see and understand what it is that we do. I think particularly as an island everyone is very close to the sea. So I think in the UK definitely. I was privileged to live in Tasmania for 3 years and my goodness it's an island that's very much in touch with it's heritage. I was very easily able to engage with people there. I think Island people, or at least people with island mentalities, helps. So you have to try and cash in on that. But I think in general maritime is an interest because it out there and it's a bit mysterious.

Q13

DN: how do you believe that your background helped you deliver engagement programming?

PK: I've had a long history of public engagement though I didn't realise it at the time. When I got thrust into it, I realised that I've essentially been doing engagement works since undergrad. I was an education officer at a classical archaeology museum in Australia and I had to give the same presentation 5 times a day to students of all ages from kindergarten to university. So I learnt how to engage with different audiences even though I was repeating the same subject matter, I learnt how to tailor it. And then I worked in museums for quite a long time, and that was more of a tangible experience. How to create exhibitions and how that works and the nuances of a text panel or how to write a label and how you can work on it for hours to try and get the final product so that you can engage with people. So I've had, just to random occurrences, some very random, I think I've developed a lot of skills and have experiences that have helped me get where I am today. Which I'm very proud about because I am very excited and I've had jobs where public engagement isn't the priority and by the end of the day has been because I can't help myself. So I think it's just so important when you're working in the industry of heritage and archaeology to remember that it's for everyone. I'm not going to say at criminal, I think that's too strong, but it's bad to try and keep it from the people that the heritage is from. So I think that no matter what it is there should always be some attempt to try and show this is what we doing with your heritage, we are looking after it for you. Even if it's a commercial pipeline or something, something that people perceive is big business and big development. In this country archaeology is everywhere which is why I love this country. It's going to be there so you may as well share it with everyone in an interesting way.

Q14

DN: do you think that heritage engagement programming has changed since you became involved in it?

PK: Yes, definitely. Particularly in the last few years, with all the virtual reality and digital. That is at the forefront and if you're not doing it you yourself are ancient history. Back when I was doing undergrad and I was being an education officer we had artefacts to work with and that was great, to handle all the artefacts. But we didn't do digital anything and now you just get your mobile phone out and you can look at a reconstruction of an ancient site, or you can go diving on a shipwreck doing a virtual dive trail. So I think that that broadens the scope a lot more for people if I don't have to go to a physical institution, to have more public engagement. It means our audiences become a lot broader, it also means that we have to become more careful to get the right message across as we talked about earlier. Also, people have higher expectations now. You can't just take a pretty picture of an underwater shipwreck and go look isn't this amazing. They go yes but I want a 3D model and to be able to spin it and zoom in on it and find out what bits are. They want to see a crab scuttling across there to make it seem more realistic. So people of all ages..even 3 year olds have a high expectations for digital engagement now. I think that yes, it's definitely changed and we have to make sure to keep up with the times with public engagement so that we stay relevant.

Q15

DN: What do you believe your role is in heritage management?

PK: Heritage management is another thing that we really need to define isn't it. I see heritage management as being another thing, that I'm contributing to it. I'm not really sure about my answer to this one. Heritage management to me always seems very development and government oriented. But I see that, like I was saying before, just because it's a big developer that's putting a pipeline in or a wind farm in we need to tell the story of what's happening on the seabed where that wind farm is being put in. So we need to work with heritage management. I think that's very important. Sorry!

DN: No that's a fine answer, there are no wrong answers here and some of these questions are put in just to generate responses and see what the answers are or aren't.

PK: Can I say something else? Having thought about this the NAS does a lot of designated wreck things so we are the licences for several wrecks along the coast. So I suppose in that regard we are assisting with heritage management in that we provide regular reports do Historic England about the state of the wreck. We also run dive trails on them and are constantly checking the wrecks and doing surveys. So in that respect we are contributing to heritage management. Because we can say, this is the condition of the site and it needs attention or it's fine. I suppose that a direct example of how we contribute to heritage management. I'm not sure that commercial archaeology unit is going to employ as to do an examination of where to put a pipeline in. But maybe that's something in the future.

Q16

DN: Do you consider yourself an archaeologist or an educator?

PK: You do like the difficult questions! I have training in archaeology, I have 2 degrees in archaeology. I have no training in being an educator, I have experience, lots of experience. So I suppose it depends what day it is, really what hour it is. The NAS is amazing because it has such a range of activities that we do. I suppose that was one of the things that was really attractive but it does make it hard for me to answer about what it is I do. I have to think well today has a Friday so. We do do archaeology, like I said, with the protected wrecks. We do actually go out and do survey. We have, in the past done, excavation and maybe in the future we will again. I'm scheduling lots of field trips and field work this year, one on an intertidal site and one on a submerged site. And so we will be doing archaeology but I will be an educator. Not really an educator but more of a facilitator because these people have already received training, because I made sure that they had, otherwise they can't come. We will be facilitating them getting more experience but the outcome will be that we will be doing archaeology. So I suppose I like to be both.

Q17

DN: Another tough one, sorry. Do you believe your work is for the benefit of archaeology or the public?

PK: I would say archaeology, if it came to it. I mean archaeology is non-renewable, and I'm not saying that people are disposable!! But with archaeology there are protected sites for a reason and so if there is a site where we say I'm sorry public but you can't go there because

if we go there it won't last. That does describe pretty much every site, but with some places it's going to exacerbate the situation. So we say, with respect, we aren't going there. Where possible it is for the benefit of the public because it's all part of a cycle. You want the public to see a site so they understand the benefit of it, so they respect the archaeology which in turn contributes to the benefit of the archaeology. I'm going to say both again.

Q18

DN: Why do you believe that we are engaging with the public?

PK: Because it's their heritage so it would be disrespectful to both the archaeology and the public to not. So that's why we do it. Unfortunately, that's not the attitude in all countries which I've just been discussing with them international people recently. I think it's wonderful the situation that we have in the UK of how we do it for the respect of archaeology and heritage. It would be nice for that to happen in all countries.

Q19

DN: How do you think we've arrived at this point in heritage engagement?

PK: Well I'm going to talk about the cliché, which is the Mary Rose. I mean, we can't look past the Mary Rose, because that's the reason I'm here today. I mean the NAS programme came out of it. I completed the last education programme in Australia, became a tutor, and now I'm responsible for the whole thing. So the Mary Rose, for me, and I think there are many people in the UK, started it. I think in other countries they have also been these key moments where perception has shifted people have gone "this is an amazing shipwreck let's not pillage it. Let's see what we can learn from it. Maybe save and conserve it. Maybe raise it." But oh, we have raised too many of them and we have no money left. Let's find another way of doing it. So we don't raise Mary Rose and Vasa's anymore, but I think they were definitely a contributing factor for various reasons. For our education programme and for general interest. You can't deny the Mary Rose is still doing a very good job of bringing people into understand maritime heritage. 30 whatever it is years later. So I think these key moments and these key finds, and they're not all shipwrecks, there are all sorts of other sites around the world they have contributed to this but I think that the UK that's probably where it is. I think that also NAS has been crucial to get us to where we are now. We have a big remit and also had a big influence. As I was just able to tell UNESCO at the meeting last week, if you have interested people and the passion and good message that's how we where we are today. Dedication.

Q20

DN: Now we are under the blue sky thinking part of this. I see you're very excited. And you have notes! Brilliant! If you could design a public access initiative with no concern over any mediating issues what would you design?

PK: I had a lot of fun with this one. It's not particularly specific because I like to think that it's a flexible model. The kind of parameters that I placed on it is that it has to be a nice site

in warm water. It is underwater because I just thought that was my area as opposed to something that isn't wet. Not necessarily a shipwreck, but it's a warm water and it's somewhere that's relatively accessible for open water divers. Relatively close to the coast and shallow. So those of the parameters. The things I wanted to keep in mind was that there was going to be some kind of long-term permanent infrastructure of some sort on the shore that would facilitate in dealing with divers who visit the site and also the passing parade of people who don't get wet. It would be very targeted at experiences for both divers and non divers. I was talking about this to a friend and she said make sure you put a ramp in so that disabled divers can get in and I went yes because that's happening more and more. So we have a ramp. So it's long-term facilities and also markings on the seabed to facilitate people exploring. It's self-sustaining, so my idea is that there has to be a cafe or something to make it more self-sustaining. That's important because it's great to have boom and bust projects but they are wonderful and then they disappear. So access for all, for deaf people, for blind people, for people in wheelchairs. On the shore base I went from a bus shelter to a room on the side of a cafe to maybe even a museum. It would be a place where you would have a tactile version of the site, so you would have a tactile version the people could feel and see. They would also be a virtual reality component, but that wouldn't have to be in the infrastructure it could just be on a phone. Here is the QR code you can just zoom around and have a virtual reality experience which takes it beyond being in a physical place so people can take something with them. One very important thing is that it has to have a local connection, so it needs the support of the local people so they feel engaged with it. It has to engage with tourists as well because you can be as enthusiastic as you want about your site but if you don't get tourists... They are the ones with the money. But the diving I thought there would be some sort of assisted tours with guides like we did the historic wrecks. So we give a bit of background on what you're going to see, give you a guide book that has just enough information so that you still feel like your exploring but you can make sense of what you're seeing on the seabed. That would also relate back to the rest of maritime heritage and the rest of history. It would provide enough information for that kind of thing, but also make it so people don't feel like they're dictated to. There is a really cool thing right now where you can put QR codes under water and take an underwater tablet there and virtual reality can appear as a reconstruction. Apparently it works but I can see a lot of water in tablets. Good thing money doesn't matter. So we would have a QR code so you can reconstruct the site underwater. I thought it could be crowdfunded so there's a sense of engagement. You know how you have a reward for if you donate a certain amount of money? we would have rewards like a coffee table book of whatever the site is and the kids book. I had a friend suggest and make it yourself site, so you can buy a little kit and build your own wreck site or sunken city. And then I said you needed to have the reconstructed site but then you need to be able to take bits off so you could see the site in its current situation. So basically, merchandise to help with sustaining the project. So coffees help, merchandise helps, but everything has to be done respectfully so that you're not just cashing in. Not at adding Stonehenge blazed on everything. Donation box. Hopefully people feel engaged enough for that. They would also be events so that people would be able to dive but have other ways to participate, so maybe some courses on conservation. And NAS courses. Things to target certain events relating to the site and to fit in with local celebrations. things that will help the locals keep engaging with the site because if there is a special event going on than they see things new.

Q21

DN: What do you think needs to change in order for something like this to happen?

PK: Well I can already see that there are few bits of legislation that would need to change. I've done this as a model but if we do this in the Mediterranean then we've got the beautiful blue waters a lot of tourists, but all sorts of legislation and it would just be a mind field to get into. So I would say that depending on where this was there's always legislation. Funding is a barrier. Public perception is a barrier. I mean, it would very much have to be done in consultation with the locals because they can be a barrier as well because if they see that someone from the outside muscling in and saying we need to help look after your heritage. There there don't worry we will take care of it for you. So they would have to be relationships built and that's a long-term thing. It's not just hi were having a community meeting, it's something developed over weeks months and years. I'm not sure that something to change for it to be something to consider. It might be that the somewhere that has awesome legislation, so it really does depend. Things aren't really changing but we need to have a breaking down of the barriers and the building up of archaeology as being cool for the sake of it being archaeology. You are right, we need to reclaim the word treasure. Should make a bumper sticker for that.

Q22

DN: We could sell it in the Gift Shop. So why would this be your ideal approach?

PK: Because of engages with everyone and it would help sustain the site. Oh, I also would have another thing. So you would have flicker monitoring so you take a picture of site and uploaded to Flickr so the people would feel engaged if they are participating, even if they are a tourist. So I think that is very much of the participation, which is one of the core mantras behind NAS is that you learn through participation. It's all very well to be lectured, unless you actually do it for yourself you don't have that full understanding. So I see this is very participatory and literally targets people across all ages and abilities. And I see it is very important that it self-sustaining because I think there are so many really great ideas out there and programs and other things but if they're not self-sustaining I just asked why? You need to have longevity to it otherwise it's just a flash in a pan.