What are you looking at?

Editors:
Jaime Almansa Sánchez & Elena Papagiannopoulou

www.arqueologiapublica.es

AP:
Online Journal in Public Archaeology

AP: Online Journal in Public Archaeology is edited by JAS Arqueología S.L.U.
What are you looking at?

Editors:
Jaime Almansa Sánchez and Elena Papagiannopoulou

www.arqueologiapublica.es

AP: Online Journal in Public Archaeology

AP: Online Journal in Public Archaeology is edited by JAS Arqueología S.L.U.
INDEX

Editorial
Jaime Almansa Sánchez and Elena Papagiannopoulou

Forum:
The looting of archaeological heritage (Part II)
Sabita Nadesan, Ivana Carina Jofré Luna & Sam Hardy

Forum:
Archaeology as a tool for peacemaking
Adi Keinan-Schoonbaert, Ghattas J. Sayej & Laia Colomer Solsona

Roșia Montană: When heritage meets social activism, politics and community identity
Alexandra Ion

Using Facebook to build a community in the Conjunto Arqueológico de Carmona (Seville, Spain)
Ignacio Rodríguez Temiño & Daniel González Acuña

In Search of Atlantis:
Underwater Tourism between Myth and Reality
Marxiano Melotti

The past is a horny country
Porn movies and the image of archaeology
Jaime Almansa Sánchez

Points of You
The forum that could not wait for a year to happen #OccupyArchaeology
Yannis Hamilakis, with a response by Francesco Iaconno

Review
Cultures of Commodity Branding
David Andrés Castillo
Review  
Cultural Heritage in the Crosshairs
Ignacio Rodríguez Temiño

Review  
US Cultural Diplomacy and Archaeology
Ignacio Rodríguez Temiño

Review  
Archaeological intervention on historical necropolises
Rafael Greenberg

Review  
Arqueológicas. Hacia una Arqueología Aplicada
Xurxo Ayán Vila

Review  
Breaking New Ground
Doug Rocks-MacQueen

Review  
Cultural Heritage and the Challenge of Sustainability
Jaime Almansa Sánchez

Review  
Archaeology in Society and Daily Live
Dawid Kobiałka
Cultures of Commodity Branding by Andrew Bevan and David Wengrow presents two different worlds that usually have not been related. This compilation is a refreshing approach to an unusual topic in archaeology: brand marketing and mass media related with the possibilities of public archaeology, understanding public archaeology as a way to study a concrete field in order to improve our knowledge and develop the environment and the community around the object of study.

Unfortunately, archaeology is not a well-known discipline to the general public and sometimes its field of study is confined only to ancient history or prehistoric times. As a matter of fact, the public gets informed about archaeology mainly from films and novels, full of stereotypes, which does not help, and sometimes the latter contribute to creating myths about this science and its specialists.

I began reading this book with the eyes of a semiologist and, to be honest, I enjoyed this work and was introduced to a new point of view about one of my favourite topics: the semantics of branding. The articles in this book are divided in
two categories: the first one consists of the studies about the History of Branding (Ch.1-2-7-8-9) and the second one (Ch. 3-4-5-10) includes articles about the way the brand functions and how the values of the products represented are shown. Completing this selection is the excellent *Introduction* by David Wengrow, who explains why it is necessary to study this topic from an archaeological and anthropological point of view:

*Contemporary branding strategies should not be studied merely as part of the long-term history of commoditisation, but also as part of its opposite: that is, the history of decommoditisation, on a continuum with techniques of gift-giving, ritual, and sacrifice, which have long been a focus of research in archaeology and anthropology* (30).

The above is followed by a piece of advice which we should take seriously:

*There is a lesson here for archaeologists who would minimise the role of consumer demand in premodern economies, and equally for experts in contemporary marketing who would identify consumer manipulation of brand values as a recent trend, contingent upon technologies such as the Internet* (28).

The book’s starting point is Naomi Klein’s *No logo*, with a clear objective: to demonstrate that the origin of brands is not in the 19th century but dates further back, and it can be traced in different periods and far away cultures.

Andrew Bevan reflects on the origin of brands and how the production of standardised objects began in “Making and Marking Relationships: Broken Age Brandings and Mediterranean Commodities”. This article proves how brands were a consequence of a regular and regulated market. By the same token, we can also consider “Commodities, Brands, and Village Economies in the Classic Maya Lowlands” by Jason Yaeger. This article analyses *utilitarian goods* and *prestige*
goods, and establishes a comparison between the Ancient World and the Mayas with interesting conclusions about their system of values and their point of view of commercial relationships based in local achievements in Central America. It is particularly useful to think about the fact that the Mayas’ production and acquisition of goods was different, for example, from that of the Mediterranean cultures, and influenced the manufacturing of commodity products and the mechanism of standardisation.

After this review of Antiquity, we jump to Preindustrial times and the ways of branding explained in the article “Of Marks, Prints, Pots, and Becherovka: Freemasons’ Branding in Early Modern Europe” by Marcos Matinón-Torres. This work shows the Freemasons’ Branding as the link between the industrial era in terms of Branding and merchandising and how a brand that is nowadays popular in the Czech Republic and Slovakia uses medieval symbology to recreate the values implicit in its logo, which is fascinating in terms of the semantics of logotypes and products.

The explanation of the semantic behaviour of the object was a popular topic during the 60’s and 70’s, and it is possible to find excellent works by Eco (1979, 1992), Baudrillard (1972, 1981), and Barthes (1964, 1970), that incorporated in their theories a critique of the political economy of the sign and the simulacrum of the object. From the 60’s until Klein’s new perspective, the critique centred its interest mainly on semantic questions about the object, the target, and the mental impression people had.

This special relationship between the product, the consumer, and the brand has been amply studied following an occidental point of view and sometimes forgetting emerging countries and their position in these arenas. Brands and logos are not only products made by designers but also marketing labs. It has always been a usual reaction to the commercial process: a new product needs to be known, to be desired, and to be sold. Logos and brands can be connected with the idea of magic and irrational thinking because they are not only objects,
but also a way to get the promise of the seller, permitting a transference of the properties located in the advertisement.

Jean-Pierre Warnier gives us an excellent example of how a culture can transform old patterns to new ways in “Royal Branding and the Techniques of the Body, the Self, and Power in West Cameroon”. In this article, ancient rituals between the king of small realms and subjects are described through the simple application of lotions and body creams. The magic and power of these rituals are now included in some popular brands that, thanks to marketing techniques, have gained a social prestige.

We can also appreciate the work by Alison J. Clark: “The Second-Hand Brand: Liquid Assets and Borrowed Goods” refers to the new system of merchandising offered in the Internet era, a new world that challenges the traditional methods of analysis and the typical conception of how the market works and why we are experiencing new habits of consumption.

Another article I found provoking is “The Work of an Istanbulite Imitasyoncu” by Magdalena Crăciun because of the paradox it contains: fake brands not only are not a problem for the Turkish, but they also power the capitalist machine due to the increasing capability of brands to develop power to arrive to a potential target without being a problem for the final target. This happens because the fake not only copies the standard object, legally designed and registered with copyright, but also tries to assume the properties of the original. The paradox is that the standardised model itself makes possible a faster and cheaper fake that can compete with the real.

“The Attribution of Authenticity to Real and Fake Branded Commodities in Brazil and China” by Rosana Pinheiro-Machado continues in the same vein. In this article, this notion of real or fake for the countries more specialized in the illegal commerce of fake brands in the world is the main topic. There is a reflection about what makes the brand and its proprieties, and how it is or it is not possible to separate them from the original:
The important thing was the simulacrum itself, and, in this sense, the fake item was a good strategy to acquire brandy goods. “Look at my Louis Vuitton/Rolex…,” some informants told me, pointing at their replicas. In these situations, the question that remains is: Is the brand attached only to the genuine piece? (126)

The common points between the two articles are an evidence of the power of global trends and global advertising, and what’s more, an analysis of how an occidental concept is understood in emerging countries where the majority of the population is not familiar with concrete commercial strategies and advertising values.

In this regard, the work “The Real One: Western Brands and Competing Notions of Authenticity in Socialist Hungary” by Ferenc Hammer also offers a vision about this phenomenon in a socialist country and its evolution in the course of decades, using a study based in the relevance of the jeans in this historical context and how this type of clothing was loaded with values and social connotations.

To sum up, in my opinion, *Cultures of Commodity Branding* is a complete reflection of the History of Branding and offers a good panorama for new studies in Semantics of the Sign. Last but not least, I also appreciate the fact that this book presents archaeology in an unusual and attractive way, linking the mass media and pop culture with serious and rigorous articles on modern anthropology in order to help us understand better the world where we live.

**References**


Almansa-Sánchez, J. Audiences... A review of the CASPAR session at TAG-on-Sea 2013 (Bournemouth University) - 11 February

Papagiannopoulou, E. Multivocality and Technology: Review of a lecture at the Irish Institute of Hellenic Studies at Athens (IIHSA) - 14 February

Touloupa, S. A 30-year retrospect of the Greek Ministry of Culture educational programmes: an insider’s insight - 25 April

Touloupa, S. When Public Archaeology is conflated with Cultural Tourism - 7 July

Ion, A. Some thoughts on the 20th European Association of Archaeologists Conference in Istanbul - 26 September

You can read them at:

http://arqueologiapublica.blogspot.com/ - Reviews
HOW TO CONTRIBUTE

AP: Online Journal in Public Archaeology welcomes original contributions that match the aims of the journal and have not been previously published anywhere else, or are not on the way to be published elsewhere. Being online and free can be understood as a sign of quality degradation, but this is not a barrier. It is just a way to adapt from the very first moment to the new panorama in research, where the Internet is the main vehicle for transmission, and more specifically in our field, where the prices of journals are unaffordable for any researcher that is not linked to a research institution. We try to give the widest publicity to the journal, to make it Public.

Having made this clear, the papers can be sent in different ways:

-Mail:

AP: Online Journal in Public Archaeology
JAS Arqueología S.L.
Plaza de Mondariz, 6
28029 – Madrid
(Spain)

-Email:

jasarqueologia@gmail.com

-Filemail.com:

Filemail.com (www.filemail.com) is a free tool to send large files that exceed the upload limit of a normal email account (Gmail, for example, permits up to 25 Mb). It is a useful way of sending, for example, large images. In this case, please contact us via email first in case we are not able to get them immediately (the link expires in three days). Of course, any other similar application can be also accepted, like WeTransfer or Dropbox.

STYLE

Length:

Full articles - We will only accept papers of less than 10,000 words (including notes and references) with a maximum of 10 figures (tables are counted as text).
Work reports – We will only accept papers of less than 5,000 words (including notes and references) with a maximum of 5 figures (tables are counted as text).

Reviews – We will only accept papers of less than 2,000 words (including notes and references) with 1 figure, that in case of book reviews will be the cover. In other events (conferences, film festivals...), the figure must clearly reflect the event.

Presentation:

To follow the indications of Public Archaeology (www.maney.co.uk/journals/pua), and aiming to standardize the procedures from our side, all material should follow the MHRA Style Guide, which can be freely downloaded from:


Figures:

The quality of figures should be good enough to be clear in a PDF file. There will not be any weird rule for the submission of the files. Just submit the figures in any readable format (able to be edited in Adobe Photoshop®). Every camera, software of scanner can make good quality images, so just submit originals. If any figure is subject to copyright it will be essential to attach a written permission from the holder of the rights. To avoid any inconvenience, we encourage the publication of self-owned images. In any case, the author will be responsible for any violation of copyright issues.

Notes and references:

It is preferable to avoid footnotes in the text, just quote or explain in brackets.

For references use Harvard style (Author 2010: 322) followed by a final bibliography. For example: ‘according to Author (2010: 123) Public Archaeology can be...’ or ‘it has been pointed out (Author 2010: 13) that...’ etc.

Multiple citations should be in alphabetical order and separated by a semi-colon, (Author et al., 1990; Creator and Author 2003; Producer 1982).

Where an author has several publications from the same year, distinguish them with ‘lower-case’ letters (Author 2010a, 2010b). Do not use ibid.
In the final bibliography follow the system below:

**Thesis**


**Journal article**


**Book**


**Edited book**


**Section in book**


**Internet reference**


(As it is an online publication, all the quotes referring to an Internet address should be active links).

In the case of any other kind of reference not mentioned here, please contact the editor.
Once the article has been received:

The process for the acceptance of papers will be easy and fast. Once the article has reached the editor, the decision will be taken in less than 48 hours. Papers rejected from the editor will not be considered again unless they undertake major changes. Correspondence will not be continued for those papers. If the paper is pre-accepted by the editor, it will be peer-reviewed by two different experts in the common blind process. After that, the author will be given feedback and advice in order to go over the article, which will be corrected again to check if it meets the requirements of the reviewers. Once this process has finished, the article will be edited as it will appear on the journal and returned to the author for a final check (only spelling mistakes or other details, not changes on the text). The commitment of the journal is to be able to complete the whole process in less than two months.

Work reports and reviews will not need to pass the peer-review process, but will be commented by the editor.

We will be publishing one volume per year (first trimester) and although we are willing to receive papers the whole year, full articles for next-year’s volume should be sent before October in order to complete the process with time.

If you have any queries, please do not hesitate to contact the editor at: jasarqueologia@gmail.com
LIST OF DONORS

We want to thank all the people that is helping to maintain this journal. Especially those that chose to use one of the procedures in the donations page. Every little help is welcome to continue with this project, and we expect to increase this list year by year with your help.

Thank you very much:

Vicky Papagiannopoulou
Giannis Papagiannopoulos
Alipio Sánchez
Mª Ángeles Sánchez
José Mª Almansa
Mayca Rojo
Gaëlle Cerruti
Carlos Tejerizo
Jacob Hilton
Patrice L. Jeppson
Gemma Cardona
AP: Online Journal in Public Archaeology

Editors:
Jaime Almansa Sánchez & Elena Papagiannopoulou
Email: almansasanchez@gmail.com

Assistant editors:
Dominic Walker
Amanda Erickson Harvey
Kaitlyn T. Goss

Reviews editor:
Alexandra Ion

Assistant production editor:
Alejandra Galmés Alba

Edited by:
JAS Arqueología S.L.U.
Website: www.jasarqueologia.es
Email: jasarqueologia@gmail.com
Address: Plaza de Mondariz, 6, 28029 - Madrid (Spain)

Cover Image: What are you looking at? (CAC)

Copyright © 2014 JAS Arqueología S.L.U. (edition) & Authors (content)

ISSN: 2171-6315

AP Journal is a peer-reviewed journal devoted exclusively to Public Archaeology. It is freely distributed online on the Website:

www.arqueologiapublica.es

You can also follow us on:

Blogger:
http://arqueologiapublica.blogspot.com/

Twitter:
http://twitter.com/APjournal

Facebook:
http://www.facebook.com/APJournal