

DIDARCHTIK

GRUNDTVIG Learning Partnership

2010 - 2012

Manual of Didarchtik, a cooperation in EXARC with nine organisations from six different European countries



Introduction Partners Meetings & Workshops

www.Didarchtik.EXARC.net



Education and Culture DG

Lifelong Learning Programme

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In this publication every partner contributed to its own part and therefore reflects the view of the individual author.



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Cover:

Informal get together of participants to the workshop in Kanzach, Germany of the Didarchtik Project, 7 - 10 April 2011.

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INTRODUCTION

2009, at a formal EU meeting in Amsterdam, EXARC came to understand the potential of the Grundtvig Lifelong Learning Programme (LLP) for its members. Therefore the international association of archaeological open-air museums and experimental archaeology (EXARC) decided to recommend to their members to start a Grundtvig program.



14 members agreed to it and assembled for a preparatory meeting at the Archäologisches Freilichtmuseum in Oerlinghausen (Germany). Two programmes were set up – one called “Zeitgeist” and one called “Didarchtik”.

In the following we will focus on the process of Didarchtik. Nine organisations from six different European countries cooperate in EXARC under the name Didarchtik. This name is merging the phrases Didactics and Archaeology.

EXARC is an ICOM (International) affiliated Organisation. Its aim is to raise the standard of scientific research and public presentation among its membership through collaborative projects, conferences and publications (www.exarc.net). Therefore it supports its members by organising small-scale collaborations and international partnerships, like it did for this project.

Fig 1. (Above) Participants at the preparation meeting of both Zeitgeist and Didarchtik, in Oerlinghausen, Germany, February 2010.

Didarchtik

Most of the partners are archaeological open-air museums (six). Three partners are institutions dealing with ancient technology. Bäckedal Folkshögskola (SE) is an adult education institute in ancient crafts with a long standing. VAEE (NL) is a network of 200 professionals in archaeological experimentation and education. EXARC is the association of archaeological open-air museums.

The partners were (in alphabetical order):

- Archäologisches Zentrum Hitzacker (DE)
- ArcheoParc Schnalstal / archeoParc Val Senales (IT)
- Bachritterburg Kanzach (DE)
- Bäckedals Folkhögskola (SE)
- Butser Ancient Farm (UK)
- Ciutadella Ibèrica de Calafell (CAT)
- EXARC (NL) **Coordinator of the Project**
- Parco Archeologico Didattico del Livelet (IT)
- Vereniging voor Archeologische Experimenten en Educatie/VAEE (NL)

Our concrete objectives for this project had been:

- To create a network to exchange experiences and knowledge in ancient technology
- To learn to better connect to our adult public
- To understand the diversity of our public in age, generation range and background
- To learn from each other how to exhibit and animate history to the public
- To find out more about adult learning processes
- To learn from each other how to explain science to non-scientists
- To explore new ways of educating the adult public.

At first sight these aims sounded quite broad and ambitious, but all of them had been reasons why we were all looking forward to this project. We wanted to improve our work. Mainly we needed to know more about our adult visitors and how adult learning processes work. Dealing with the education of adults we realized that our pedagogic staff members are the communicators. So, the focus has been widened to include the question of how to improve their training as well.

The project started on the 1st of August 2010 –and ended on the 31st of July 2012; during this period six meetings were held all over Europe. In our “Motivation Manual”, composed by one of our Italian partners (Parco Archeologico didattico del Livelet), we would like to share our experience with the project and give some support to others for future projects.

In our manual we gathered all information of what we learned during these meetings and are also introducing the institutions who were contributing to our project either by organizing one of the meetings or by being responsible for one of the products.

Looking back on the last two years, I think I can identify three phases we went through during our project:

First phase

One can describe this first phase as the enthusiastic moment. What a brilliant idea! To meet people all over Europe, working in almost the same fields. Probably facing similar challenges, but perhaps with different solutions. This program would give us the chance to learn more about the needs of our students, visitors and staff members. Names of institutions will no longer be only names but filled with individuals, with people. Also we hoped the project would help our own staff to gather different kinds of experiences by being involved on a very direct and personal level.

Second phase

This phase can best be described with the word “disillusion”. We had to learn that, even if the project was going quite well, we were dealing with different kinds of people. Social interaction has not always been easy. The instrument of “communication” was not used all the time in an appropriate way. We had to get used to communicating in a foreign language and using specific communication techniques to solve problems. But we managed to stick it out, solved most of the problems and with the “wind under our wings” from the first phase we sailed on.

Third phase

This phase I like to classify as the consolidating phase. We now know each other much better and improved our understanding of our individual problems and needs. The personal expectations became more realistic. With slightly tempered expectations everything became less strenuous. At least I found out that we did not only learn about the specific aims of the projects but also about social interaction skills.

However, through all this period we have learned a lot about how to better address adult visitors, about the mechanisms of adult learning processes and how we can be more successful by improving the training of our staff. We did so by learning from each other and from the lecturers, who all worked in a specific field within the defined aims of the Grundtvig program.

Being asked if I would do a project like this again, with all its extra work and the sometimes stressful cooperation, I would surely answer: “YES!”



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DESCRIPTION OF PARTNERS

Out of 25 members of EXARC interested in joining a Learning Partnership, nine entered into Didarchtik. Not only were they spread over Europe, when putting the group together it was important to have a great variety of museums and institutions. The partners who joined the application were all accepted by their National Agencies: a very good start!

2.1 Archäologisches Zentrum Hitzacker (Germany)

The Archäologisches Zentrum Hitzacker (“Archaeological Centre of Hitzacker”), i.e. AZH, founded in 1990, is part of a nature reserve and covers an area of 1.5 hectares. It sports three “Bronze Age” longhouses one of which burnt down in 2008 but was replaced in 2010. Besides that, there is a House of the Dead, a labyrinth, a well, a “Grubenhäuser” and a pedagogic environmental path. One of the longhouses contains a modern exhibition. Visitors get a good idea of the Bronze Age and how “we got to know what we know” - i.e. some appreciation for archaeology. The words “understanding” and “experiencing” are keywords in dealing with the public. Much is explained about the characteristics of the region in prehistory-it is worth mentioning that continuous habitation has been proven from Stone Age up to the present day.

The AZH goals are:

- continuation of excavations in the area and presenting the results;
- the reconstruction and presentation of archaeological finds from the direct vicinity;
- the “experiencing” of the recreational area with the AZH by different public, university and school focused events, following the trends of living archaeology;
- experimental archaeology.

Themes presented are, for example, water transport, stone tools or textile techniques always firmly based on local archaeological evidence.

Contacts between archaeologists in the area and the AZH itself are close, mainly because the centre was founded by the regional archaeologist himself. Public interest in excavation is rising, but this does not necessarily lead to increasing financial investments into archaeology as a profession.

The number of schools attending educational programs has been very important since the beginning. Both,



groups of pupils and adults, can in advance book guided tours and an “action program” taking from two and a half to five hours - not just about prehistoric techniques and ways of life, but also about the theory behind the centre and the archaeological methods. During the activity programs, people can try out different tools and techniques.

At the archaeological centre people can learn about the life during the Bronze Age in a interactive and lively way.

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Fig 2. (Above)
View over the
Archäologisches
Zentrum Hitzacker.

Fig 3. (Below) Wall
painting inside the
maze.



2.2 ArcheoParc Schnalstal / archeoParc Val Senales (Italy)



Fig 4 and 5.

ArcheoParc im
Schnalstal. Copyright
archeoParc Val
Senales, Grüner

ArcheoParc im Schnalstal

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ArcheoParc Schnalstal / archeoParc Val Senales is situated at Madonna di Senales at a height of some 1,500 m. on an area covering 4000 m². Visible from the museum building and from its open-air annex is Val di Tisa Valley with its mountain ridge, behind which was found the Iceman at 3,210 m above sea level. The purpose of this archaeological park is to recreate the Neolithic as vividly as possible.

In 2011 the museum is celebrating its tenth year of activity. Since 2006 the museum opening season lasts from April to November. During the seven months the archeoParc is open to the public each year it attracts between 23 and 30.000 visitors. About one third of the visitors are pupils from the schools of the region, one third are seasonal tourists from abroad and another third are local visitors.

The archaeoParc can be considered as South Tyrol's first hands-on archaeology museum and it differs from other museums by its unconventional architecture: In terms of construction, shape and building material, the low-energy museum building is a homage to the Neolithic originals that archaeology has unearthed, and follows an imaginary vista sweeping across the Val di Tisa Valley up to Giogo Tisa Ridge. Along the way different topics are presented, ranging from the oldest human traces in the alpine region to the Iceman and his lifestyle and economic adaptation. Life-size house models based on the archaeological evidence convey an idea of how our forebears might have lived.



2.3 Bachritterburg Kanzach (Germany)

In the years between 1999 and 2004 the community of Kanzach reconstructed a wooden castle complex of the 13th/14th century, the **Bachritterburg**. It's the result of the cooperation between medieval archaeologists, architectural researchers, architects and craftsmen specialised in historical methods. The result of this effort wasn't an exact copy of the complex which used to stand here on the "Schlösslesberg" 700 years ago. Rather, they built the castle which, according to the current state of research, should have been standing here: a castle made of wood. It used to be the residence of a member of the lower nobility with an impressive keep, a defensive palisade, a functional farm building as well as barn, outhouse, a blacksmith's shed, kitchen garden, well and storage building.

The castle is regularly brought to life again by medieval re-enactment groups who, following scientific standards, recreate a picture of medieval everyday life. For a couple of days ladies, knights, servants, maids, merchants and craftsmen the castle back into the High or Late Middle Ages. This concept of a "Living History-Museum" in its present form is unique in Germany. The buildings as well as the furnishing with furniture and objects – from toys to tools – are modelled on objects of the 13th/14th century. As a result the museum gives a lively and apperceptive impression of everyday life in the Middle Ages. Beyond that this concept leaves a lot of room for educational programmes as well as for the conveyance of information to adults.



Fig 6. (Above) A castle made of wood at Bachritterburg Kanzach.

Bachritterburg Kanzach im ArchäoPark Federsee

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Fig 7. (Below) Living history actors demonstrate textile crafts - in the background the historic herb garden.



2.4 Bäckedals Folkhögskola (Sweden)

Swedish folkbildning is the collective name for the activities conducted by the country's folk high schools and study associations in the form of courses, study circles and cultural activities. Folkbildning is a part of the liberal non-formal educational system. Every year, several million Swedes participate in folkbildning activities.

Folkbildning – for lifelong learning

People want to learn and develop in many different contexts in all phases of life. Swedish folkbildning meets this need – and thereby contributes to societal development and growth. But folkbildning also has an intrinsic value because well-informed and active citizens constitute the core of democracy. Folkbildning is open to everyone in society. In folkbildning, everyone participates on equal terms, but based on different conditions. People seek knowledge and development through folkbildning for various reasons. All of these reasons are meaningful – regardless of whether it is a question of personal development, increasing the chances of finding a new job, or simply a desire to learn. In study associations and folk high schools, opportunities of lifelong learning are provided through a rich offering of courses and educational programmes – everything from study circles where a small group meets a few times in their leisure time, up to multi-year, full-time courses of study at folk high schools.



In study associations and folk high schools, opportunities of lifelong learning are provided through a rich offering of courses and educational programmes – everything from study circles where a small group meets a few times in their leisure time, up to multi-year, full-time courses of study at folk high schools.

Bäckedals Folkhögskola

Bäckedal is a Folk High School / independent adult education college with courses in ancient technology and traditional knowledge. The school is independent concerning religion, party politics and the business-world and the education is funded by the Swedish state. All over 18 years of age can attend our courses. Shorter courses are open for children as well. The courses in ancient techniques (among others Man Nature Technique - MNT) started 1982 at Bäckedals Folkhögskola and were founded by Tomas Johansson who was also one of the founders of EXARC. The reconstructed houses were built 1996-1997. At Bäckedals Folkhögskola teachers and pupils work practically with ancient technology and a broad variety of materials and techniques on an everyday basis. We want to encourage our students to ask question of how, when and why peoples' lives and their technology changes through time. While working with our hands new questions arise and by trial and error we gain new knowledge and new questions. There have also been many experiments executed at Bäckedal over the years, mostly with an approach of experiencing prehistory and history with more than a "scientific" approach. Students have also been part of archaeological experiments, for example manufacturing artefacts for others. Though scientific archaeological experiments (that are measurable and repeatable) are not the goal with the courses, you do have possibilities to develop this part further. Your continuation course for example could very well offer a possibility for students to execute an archaeological experiment with our teachers as mentors and a possibility to engage the other students in the process. Bäckedal has approximately 600 participants per year, both at long and short courses. Between 400 and 450 of them are participating at our craft courses. The institution has 19 staff members.



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Fig 8. (Above) Ariel view over the buildings of Bäckedals Folkhögskola.

Fig 9. (Left) Adult students at Bäckedals Folkhögskola making fire near one of the (re)constructed huts.

2.5 Butser Ancient Farm (United Kingdom)



Butser Ancient Farm near Chalton in southern England has been an archaeological research site since 1972. The farm was originally set up on Little Butser, a spur of Butser Hill in Hampshire. It was established with support from the Council for British Archaeology as a site for archaeologists to test their theories, and under the influence of the first appointed director Peter Reynolds became a centre of excellence for experimental archaeology in Britain. In 1991 the farm moved to its present site at Bascomb Copse to become an independent organisation.

Our aim is to promote a greater understanding of the distant past in Britain for all, whether in formal education in schools, colleges and universities or more informally for members of the general public. Today the farm covers an area of nine acres and has buildings which are all based on excavated data from sites in Britain. To date there are reconstructions of five Iron Age round houses and a Roman villa as well as other constructions based on the evidence of posthole patterns, such as a granary, haystacks, storage buildings and a chicken house.



Butser Ancient Farm is a busy place. The farm is open to the general public throughout the year, offering an insight into life in Britain during the Iron Age and the Roman period. We hold a number of weekend events concentrating on particular themes relating to everyday life such as cooking, pottery, art and decoration. The farm also celebrates the four festivals that were observed here in the past. Imbolc marks the beginning of spring, Beltain celebrates the beginning of summer, Lughnasa is the start of the harvest and Samhain is the Iron Age new year. These events help us to raise funds for particular projects.

During the course of the past year 15000 school pupils have visited the farm. These pupils range in age from 5 to 18 years old. They come for a variety of reasons. They may be studying Iron Age and Roman Britain, Saxons, Vikings, prehistoric life, Latin, classical studies,

archaeology. Our education team is able to focus on a wide range of topics and offer a tremendous range of skills. Our education programme for pupils is “hands on”, enabling visitors to get a better understanding of life in the distant past in Britain by actively engaging in various tasks relating to their topic. These activities include spinning wool, excavating, building a wattle fence and daubing a wall of a house.

All of these events and activities enable us to continue to offer a facility where archaeological experiments can take place. Butser Ancient Farm conducts its own experiments and trials. At present we have just completed the fifth roundhouse, a rebuild from Danebury near Andover. This house is constructed not of wattle and daub, but has an oak planked wall as this appears to be shown by the excavated data. Iron smelting experiments continue and we are conducting trials with the crops involving their cultivation and storage. All of this contributes to our goal of promoting education of our heritage for all.

Fig 10. (Above) Aerial view over Butser Ancient Farm.

Fig 11. (Below) The roundhouse at Butser Ancient Farm Little Woodbury, built 2008.

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2.6 Ciutadella Ibèrica de Calafell (Catalonia)



Excavations

This archaeological site, also known as Alorda Park, was systematically excavated between 1983 and 1992 under the direction of Joan Sanmartí and Joan Santacana. During these excavations, almost 70% of the enclosures located inside the settlement walls were uncovered. From 1992 until today, a number of further digs have been carried out by the archaeological company ROCS, S.C.P. who have completed the excavation of nearly the entire settlement.

Reconstructions

1992 saw the reconstruction of a large part of the settlement, following the example set by Scandinavian countries, particularly the Iron Age site of Eketorp (in the Swedish island of Öland). Reconstruction work was only carried out after a detailed technical study, and following proper experimental archaeology guidelines. The interior of the enclosure was furnished with replicas, based on the original objects found at the excavation site.

Organisme Autònom Municipal Fundació Castell de Calafell

This public body was created in 2005 with the aim to preserve, to manage, to communicate and to boost the local archaeological and historical heritage. The organisation is affiliated to the Culture Department of the Council which also has a Heritage technician that supports the tasks of the organism. The three main sites that the organisation opens to the general public are:

- The Archaeological Open-Air Museum “Ciutadella Ibèrica de Calafell”
- The medieval Castle “Santa Creu de Calafell”
- The 19th century fishermen’s house which used to be the home of the famous Spanish poetise and author Carlos Barral. “Museu Carlos Barral”.

All three sites are opened to the public the whole year round. Ciutadella Ibèrica and the medieval castle are open every day except Monday, Museu Casa Barral only on weekends and during holidays.

What does the organisation do?

Their principal task consists of the running of the Archaeological Open-Air Museum Ciutadella Ibèrica. This site is located on the grounds of a real archaeological site dating from the 6th century up to the 1st century BC, which is associated with “Cossetan” tribe of the Iberian Iron Age Culture. The buildings of the museum were reconstructed on top of the foundations of the Iron Age remains in the years from 1990 – 1995.

The main aim of the corporation is to give an added value to the site, in order to make it more visible so it can offer better qualified services.

The main programmes of the sites are:

- Education and Activities Program: Under this program we develop activities for schools in relation with the national curricula, and activities for families and non-school groups, such as tourist groups.
- Preservation Program: This program covers the maintenance of the archaeological site
- Experimental Archaeology Program: Under this program, in accordance with the University of Barcelona and ICAC (Institut Català d’Arqueologia Clàssica), we develop our main experiments in ancient architecture, and other experiments such as a pottery kiln.

History of the Archaeological Open-Air Museum Ciutadella Ibèrica de Calafell
The Iberian Citadel is an experimental archeology center, an archaeological excavation site where the visitor can see how an Iron Age community lived 2.500 years ago. It is the first archaeological site of the Iberian Peninsula using a reconstruction based on experimental archeology techniques.



Ciutadella Ibèrica de Calafell - Ajuntament de Calafell

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Fig 12. (Above left) Bread oven with the backdrop of the Ciutadella Ibèrica de Calafell.

Fig 13. (Above right) Glass floor in the medieval Castle “Santa Creu de Calafell”, showing original remains.

2.7 EXARC (The Netherlands)



International Association of Archaeological Open-Air Museums (EXARC)

EXARC is an organisation affiliated to ICOM, the International Council of Museums. EXARC is the international umbrella organisation of Archaeological Open-Air Museums (AOAM) and Experimental Archaeology, a network of professionals who are working in archaeological open-air museums as well as in experimental archaeology. They exchange experiences, tips & tricks and best practice and are working to achieve better quality for the people involved, their (experimental) work and archaeological open-air museums in general.

With **EXARC members** in over 25 countries we offer a strong supportive network through which experimental archaeologists and staff at archaeological open-air museums exchange knowledge, experience and best practice. Themes cover not only the presentation of archaeology to the public, experimental archaeology, skills, living history and interpretation, but also exchange of staff, dialogue with visitors, marketing & communication and of course museum management.

The EXARC JOURNAL (established 2004) is a discussion platform, the leading journal for those involved in experimental archaeology or archaeological open-air museums, featuring the latest developments in fieldwork, academic research and museum studies. For example we discuss archaeological experimenting, (re)construction, the use of models in education as well as live interpretation including “living history”. The EXARC Journal is published in English with detailed summaries in French and German. Most of the Journal is freely accessible online (www.journal.exarc.net).

EXARC EU Projects: EXARC supports its members by organising small-scale collaborations and international partnerships, often with the help of substantial European Union grants. Our projects raise the profile of the participants and allow other members to benefit from their experience. New ideas are developed continuously and are discussed by the members of EXARC. You can read about our present cooperation projects online at: www.projects.exarc.net.

From its beginning in 2001, EXARC has proven to be an international network. The informal contacts between colleagues have led to several kinds of cooperation. The ease with which EXARC can provide with likeminded and similarly organised partners across Europe has been put to use in (among others) three EU Culture projects: Delphi (3 members, 2005), liveARCH (8 members, 2006-2009) and OpenArch (11 members, 2011-2015). EXARC also has been successful in bringing together a dozen of its members to start the LifeLong Learning Programme (2010-2012) under Grundtvig. These adult education partnerships go by the names Zeitgeist and Didarchtik. All partners in all our projects are members of EXARC and this way, their intensified cooperation is beneficial to many more. With this

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Fig 14. (Left) Medieval semi-outdoor cooking area at the Middelaldercentret, Denmark, one of the EXARC members.

Fig 15. (Below) Dyed wool, as produced by many EXARC members across Europe.

cooperation, we can focus on issues or themes which are important for archaeological open-air museums or experimental archaeology, but doing it even better with each other's help and EU funding. It is especially important to bring together people who would otherwise never have met and see: a good neighbour is very important, but contact with a faraway colleague with so much to compare with is equally important!

EXARC's next major community-building development is the expansion of our online **Marketplace** (www.exarc.net/marketplace) which aims to showcase our members' skills – from ancient crafts to museum management, from education to experimental archaeology – linking buyers and sellers in an international network. It has been created with the help of the Didarchtik Project.

The EXARC Secretariat is available for any ideas about a cooperation project. If it is feasible and enough EXARC members are interested, we will help you realise your project.



2.8 Parco Archeologico Didattico del Livelet (Italy)

Livelet Educational Archaeological Park

The prehistoric remains found in Colmaggione di Tarzo and the desire to develop the lake area in Revine led to the Livelet project being put together by the Province of Treviso. The Park was opened in 2007 and since 2009 it is managed by UNPLI Treviso.

The area of Livelet is located on the western shore of the Lago Lake, one of the two Revine lakes. The lakes of Revine are located in the beautiful setting of the Pre-Alps north of Treviso, bordering the Belluno Pre-Alps. The area is also known as Vallata and hosts two peri-glacial lakes: Santa Maria and Lago, sole survivors of the passage of the ancient Piave glacier. The area is also very interesting from a naturalistic point of view: the flat lakeside area is characterized by typical wetland vegetation and the realisation of the Livelet was taken on with respect of the habitat and in harmony with the native vegetation and the needs of the local fauna.

The reconstruction of the pile-dwelling village of Livelet was based on studies of the type of settlements found in archaeological sites in wet or lakeside environments in Northern Italy and on ethnographic studies, as there are not yet any certain archaeological data available on the type of construction used by the people that settled the Colmaggione site.

The three pile-dwellings built in the Park are in full-scale and lie in the proximity of the water. They have been built in three different ways: one is on wooden planks supported by stout wooden piles directly on the water, one is on dry land and the third is partly on a reclaimed area, half on land and partly above water. The interior reproductions respectively represent the Neolithic, Copper Age and Bronze Age; the periods during which the Revine Lakes were inhabited in prehistory, according to the data collected in the Colmaggione site.

The choice of material was based on those which were also available to the ancient inhabitants of the region. Thus the structural foundations were made of chestnut, pine, oak and cornel, while larch was chosen for the most important parts of the dwellings for its resistance in a wet environment and because it was used in other pile dwellings in Northern Italy - even if there is no archaeological evidence for it in the Revine area. The roofs were made using crossed strips of lake reeds, and the walls are made of this material as well, fixed to the structural elements and then covered with a mixture of clay, straw and sand.

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<http://livelet.provincia.treviso.it>



Wherever it was possible the reconstruction was made using methods and materials which were also available in the past so at the Livelet is possible to go on a journey into Prehistory and experience daily life in ancient times by visiting the dwellings. The guided tours are characterized by interaction with materials and reconstructed tools that were used in everyday life from Neolithic to Bronze Age.

The Livelet is opened from middle of February until the middle of November. During the week it is open for schools and organized groups of visitors, who can chose from a wide range of activities and labs, in addition to the guided tour to the pile dwellings. On Sunday it is open to the general public and families and for them there are guided tours available as well as a number of special events, connected with experimental and imitative archaeology, cultural traditions and environment of the area, usually in collaboration with different local players. Most of these events take place on the third Sunday of every month, during National Holidays and on some summer evenings. The aim is to promote the history and the environment of the Revine area to a growing public consisting mainly of children but also of adults.



Fig 16. (Above) Several of the houses at Parco Archeologico Didattico del Livelet.

Fig 17. (Left) Most houses at Livelet are lake dwellings.

2.9 Vereniging voor Archeologische Experimenten en Educatie/VAEE (The Netherlands)



The VAEE (Vereniging voor Archeologische Experimenten en Educatie) is the Dutch association for experimental and educational archaeology. It is a platform for everybody interested in experimental archaeology and archaeological education. Among the 200 members are universities, archaeological (open-air) museums, individuals working in experimental or educational archaeology, re-enactors and people interested in ancient crafts.

The VAEE has a number of work groups who organize meetings, experiments and activities on different subjects: stone, textiles, food, bronze, iron, wood, all things maritime and education. It is up to the coordinators of each work group how often such activities take place. The board also organizes meetings for the members. Every year there is a workshop-weekend, for instance, where VAEE-members can meet and learn ancient techniques, like flint knapping, spinning, sewing, working leather or forging.

Apart from this practical work, the association also advises museums or individuals on the execution of archaeological experiments or educational activities. To keep its members informed and up to date, the VAEE publishes a printed Bulletin three times a year. Articles range from reports about archaeological experiments and educational projects to reviews of books and exhibitions. Besides that, members receive a digital newsletter six times a year, filled with information about the association, interesting exhibitions, congresses and activities in the Dutch archaeological open-air museums.

The VAEE is a voluntary association; the board members, the workgroup coordinators and the editors of the Bulletin do not get paid for their work. The VAEE is completely funded by the membership-fees and gets no government subsidies.

Fig 18. (Above) Adult education workshop organised by VAEE near Apeldoorn, the Netherlands.

Fig 19. (Left) Making fire is not that easy! Practicing different skills during the adult education workshop.



VAEE

Bosrode 23
2317 BN Leiden
The Netherlands
www.vae.nl

MEETINGS & WORKSHOPS

In the planning of Didarchtik, we thought the best way of learning from each other would be by organising workshops with all partners involved, as well as several specialists. Although we did not have enough chances for all partners to host a workshop, all partners were involved in the workshops as well as the other tasks & products of Didarchtik.

3.1 Program Reusel (The Netherlands) organized by EXARC

1st Meeting of Didarchtik, 21 - 24 September 2010

Theme: the “Kick Off” meeting

Tuesday, 21 September

20:00h Settling in at the hostel Hollanderhoeve.
Dinner

Wednesday, 22 September

08:00h Breakfast
09:00h Introduction Didarchtik (Roeland Paardekooper)
09:30h Who is who, presentation of flyers. Status quo: how many adult visitors etcetera
Basic questions:

- What organisation do you represent?
- Who are you?
- What do you bring to Didarchtik and what do you intend to get out of it?

11:00h Break
11:30h Goals of the project, finalising the dates
13:00h Lunch (please bring something of your own country / region)
14:00h Our services (much of it will be presented online)
15:00h Break
15:30h Workshop Stone Age
18:00h Time to Yourself
20:00h Dinner

Thursday, 23 September

08:00h Breakfast
09:00h Who is doing what and when? To-do list per partner
11:00h Break
11:30h Introduction into administration and finances

- Do's & Don'ts
- What costs are eligible, how do we pay for the products, etc.

13:00h Lunch
14:00h Our PR and the greater goal (if necessary more about money)
15:00h Next meeting: Catalonia
15:30h Break with PR Group photo
16:00h Monitoring & evaluation of the project (Annemarie Pothar)

- Including payment for this time (session? Event? Season?), getting the forms and declarations signed, reporting

18:00h Time to Yourself
20:00h Dinner
Taking a walk or whatever people like to do

Friday, 24 September

08:00h Breakfast, packing
09:00h Leaving for the city – visit to HOME Eindhoven: www.homeindhoven.nl
12:00h Lunch
13:00h End of the meeting

3.1.1 Introduction to the meeting



Fig 20. The people present at the kick-off meeting in Reusel, the Netherlands.

Participants: 13

This was the start-up meeting of the project where we were supposed to make some important decisions, e.g.:

- **Goals of the project**
- **Who is doing what, when and how (meetings, products)**
- **Administration and finances**
- **PR**
- **Monitoring and evaluation of the project**

Unfortunately, the atmosphere was very tense, because of a heavy discussion concerning the finances of the project. The subject was very time consuming. One of the negative effects was that not only we did not take a decision about finances, we hardly took any decisions at all because we were too busy bickering about money. This was a pity. We even forgot to decide how we were going to decide things during this project: by majority voting or do we all have to agree about something? This posed a problem in the further course of the project, until we solved it halfway through the project during the meeting in Kanzach, Germany.

But there were good things, too, during this session. We began with an introduction of all the partners: who is who, what kind of museum/institution does one represent, what do we all hope to contribute to and get out of Didarchtik. Then we talked about when we were going to meet during the next two years (where had already been decided during a meeting in Oerlinghausen) and what the meetings were going to be about.

We discussed the services we are supposed to offer and which are posted in our application form. It turned out that some people were a bit surprised by the range of services, as these were a bit different from what was discussed at our preparatory meeting in Oerlinghausen. For instance, the visitor survey and the workshop on audio and video files were of less interest to all partners.

Products:

- **Motivation manual:** a sort of diary of our experiences with useful tips and things (best and worst practices) of every meeting for others to profit by. Livelet is to write a contribution after each meeting and send it around to the other partners, so they can comment/contribute. After quite a bit of discussion it is decided that we are not going to work on-line on this and that there is not going to be a blog.
- **Online helpdesk:** it already exists, through EXARC. Roeland Paardekooper has set up an e-mail address for the project so all partners can be reached: didarchtik@exarc.net
- **Dictionary:** with common archaeological terms for people who give tours in archaeological open-air museums. Val Senales will start the list and then will send it around to the other partners so they can contribute and translate into their own language.
- **Online audio + video-files:** online films on the websites of museums, so visitors can prepare their visit or get some extra information after their visit. As there was not much interest, this will be a short presentation by a specialist in this field on how to do it.
- **Online network on ancient technology:** in Germany there already are some networks, like Archaeoforum. EXARC will think about a way of how to use existing networks.
- **Ongoing publication of articles about the project:** all partners should send the articles they write as a PDF to Roeland, to be published on the Didarchtik website.
- **Visitor Survey System:** we need to understand our audience and know what they want before we can start improving our programs for them. So we need a survey for adult visitors to help us understand their needs and wishes in archaeological open-air museums. All questions should focus on adult education (not with parking problems, museum shops or other stuff). The survey will be drafted during the meeting in



Fig 21. Making a Stone Age tool requires developing new skills and cooperation techniques, as Diederik Pomstra taught us at the workshop in Reusel, the Netherlands.

during the meeting and eventually it was approved by the other partners. VAAE is also going to monitor the project.

In between all this deciding and talking we took some lovely walks near the wonderful B&B where we were staying, we did a workshop about making and using a flint tool, trying to find out how to involve adults with hands-on learning tools, we ate good food and had interesting informal discussions about our work, our museums and archaeology in general.

On Friday there was an excursion to HOME, the archaeological open-air museum in Eindhoven.

- Calafell and should be used during the summer season of 2011, so we can use the results in 2012. Perhaps SurveyMonkey is a good (and inexpensive) tool for processing the results.
- Handbook: Hitzacker is going to write the handbook. After each meeting they are going to write a chapter about the subject of the meeting, practical tips, lists of where to purchase things that are related to the subject of the meeting etc. Then they will send it around to all partners, so they can contribute information about their own countries. It is going to be an online growing and working document, which will continue to exist under supervision of EXARC after the project is finished.
- PR: each museum should publish something about the project on their websites, in their local papers etc. and send all articles to Roeland Paardekooper. EuroREA (the EXARC Journal) will also be a platform for articles about the project.
- Finances: Roeland Paardekooper tells us all about the do's and don'ts concerning Didarchtik finances (travel expenses, administration, etc.)
- We decide that we will send adverts and perhaps some articles to the journal EuroREA.
- We decide that partners who organize a meeting will pay for the costs of the meeting itself while the visiting partners will only pay for their travel expenses, food and lodging.
- Evaluation: VAAE will do the evaluation of the project. After each meeting the participants are required to fill out an evaluation form. VAAE presented the form

This meeting was organised by

EXARC (The Netherlands)



International Association of Archaeological Open-Air Museums (EXARC)
 EXARC is an organisation affiliated to ICOM, the International Council of Museums. EXARC is the international umbrella organisation of Archaeological Open-Air Museums (AOAM) and Experimental Archaeology, a network of professionals who are working in archaeological open-air museums as well as in experimental archaeology. They exchange experiences, tips & tricks and best practice and are working to achieve better quality for the people involved, their (experimental) work and archaeological open-air museums in general...

See page 14 for more info

3.2 Program Calafell (Catalonia) organized by Ciutadella Ibèrica de Calafell

2nd Meeting of Didarchtik, 15 - 18 November 2010

Theme: "Didarchtik – Lifelong Learning"

Monday, 15 November

	Arrivals – morning (10 am – 12 pm)
13:00h	Checking into the Hotel Kursaal
13:30h	Lunch at Hotel Kursaal
20:00h	Meeting Point in the Hall of Hotel Kursaal
20:30h	Bus to the "fonda l'antiga"
21:00h	Welcome dinner in "Fonda l'Antiga": We will introduce you to the typical Catalan dinner in the atmosphere of this nice 19th Century house located in the medieval village of Calafell, uptown.

Tuesday, 16 November

	Location of the meeting: Museu Casa Barral (Avinguda de Sant Joan de Déu, 18)
09:00h	Meeting – Discussion about DIDARCHTIK – EXARC (R.P. Paardekooper, EXARC)
11:00h	Coffee Break
11:15h	Lecture: National Agency in Catalonia – European perspective of Adult Learning + Grundtvig programme Mercè Travé, Dpt. Educació – Generalitat de Catalunya
12:00h	Side visit: Walking from Museu Casa Barral to the Open-Air Museum Ciutadella Ibèrica de Calafell
12:30h	Visit to the Archaeological Open-Air Museum "Ciutadella Ibèrica de Calafell" Welcome parliaments by Mr. Jordi Sánchez Solsona, mayor and Maria Teresa Cumplido Mancebo, councilor of Culture and Education.
13:30h	Lunch in the same museum, outdoors.
14:30h	Walking back from Open-Air Museum "Ciutadella Ibèrica de Calafell" to "Museu Casa Barral"
15:00h	Lecture: Introduction and examples of the program for adults "Service Learning" applied to cultural heritage Esther Luna, professor from the Universitat de Barcelona
16:00h	Round table: Presentation of the activities and strategies of adult learning in the Partner museums.
20:00h	Dinner – We will suggest different restaurants in the area

Wednesday, 17 November

09:00h	Lecture: Theoretical framework of Teaching and Learning (Pedagogical theories, Piaget and others) Isabel Boj, Schola Didactica Activa, S.L.
10:00h	Lecture: Theoretical framework of the visitor's survey Antoni Laport, Artimetria, Estratègies per la Cultural
10:30h	Coffee Break
11:00h	Workshop about creating our own visitor survey
13:30h	Lunch in the same place - catering
14:30h	Presentation of the next meeting in Kanzach + preparing the press release + picture. Remember: After the meeting, homework (publish press release + survey)
15:30h	Walking from the Museu Casa Barral to the harbour of Segur de Calafell
16:00h	Trip with a typical Catalan fishing boat (Llagut = lute)
18:00h	Bus from the harbour of Segur de Calafell to the cellar AUGUSTUS FORUM
18:30h	Visit to the cellar AUGUSTUS FORUM where the world famous wine "Penedès" is made
20:30h	Bus from AUGUSTUS FORUM to "Fonda l'Antiga"
21:00h	Farewell dinner with "xató" and "paella" in L'Antiga

Thursday, 18 November

Departures

3.2.1 Introduction to the meeting

Fig 22. The participants at the second workshop of Didarchtik, outside the walls of the museum in Calafell.



Participants: 23

When we organised the Didarchtik meeting of Calafell, we built the program with the basis and needs of partners: The need to know about pedagogical methods to teach through historical heritage, the need to know deeply the Grundtvig program and the need to know how to do an excellent and professional visitor’s study.

Mercè Travé: She is the person responsible of the National Contact Point of the Grundtvig Program - Catalan Delegation. We invited her to explain to us the general framework of the Grundtvig program and other opportunities open to us. This way, the National Contact Point is also informed about what national partners are working on around Europe.

Pedagogical methodology:

Ester Luna: She is a professor in the Department of Methods of Research and Diagnosis in Education, of the University of Barcelona. She has been focusing her research in the so called service - learning, also known as “community education” and considered an educational practice based on the same principles and pedagogical basis. We could define Service - Learning as a method of teaching that combines formal instruction with a related service in the community. Supporters of this theory claim that learning is enhanced through direct application in appropriate social contexts of principles and practices taught through formal instruction concurrent with guided

Fig 23. Staff give a guided tour, focusing on the issues they have with adult education.



reflection of the student’s experiences. This Service-Learning practice has also been applied to learn about historical heritage.

Isabel Boj: She is a courageous woman who started a small company 21 years ago with the aim to make heritage, history and archaeology more comprehensible to the public and, mainly, to children. She is also running one of the most famous prehistoric settlement excavation sites in the Iberian Peninsula, Atapuerca, and has a lot of experience in developing education programs for archaeological settlements and museums. Her experience is of great value and use in our daily work.

Visitor’s studies:

Antoni Laporte: He started a consultant business called ARTIMETRIA in 1998, about cultural and heritage management. The company has mainly focused their services in establishing studies to better understand the target groups of the museums and heritage sites.

3.2.2 Papers of the lectures

1. Esther Luna: **Historic Preservation**, (Available on the website as PPT)
2. Isabel Boj, Núria Castellano, Eva Poblador: **Putting in value heritage. Schola Didàctica Activa** (See below)
3. Antoni Laporte: **Visitor Studies**, (Available on the website as PPT)



Putting in value heritage. Schola Didàctica Activa

| Isabel Boj, Núria Castellano, Eva Poblador

Schola Didàctica Activa is a company emerged from a project, started in 1990. This project was an answer to the growing demand of didactic activities and projects related to the spreading of History and Cultural Heritage. The idea of starting this kind of company came from archaeologists. We thought the historical science had to be studies in a way different from the one we were used to. The method used was the same scientific method applied to, for example, an archaeological dig. Basically, the scientific method starts by posing a certain question, followed by the formulation of a hypothesis, the development of an investigation based on primary and secondary sources and the statement of the conclusions.

Generally, the historic discipline has paid little attention to the didactic approach. From the last decades of the twentieth century, a lot of schools centres provided scientific laboratories where the pupils could experiment actively. On the other side, speaking about historic discipline, we have not found a way to create the same kind of laboratory for the research and experiencing of social science. Neither are we aware of the existence of such a laboratory at any school centre. This idea of a social science's laboratory has been formulated by some specialists such as Drs Francesc Xavier Hernandez and Joan Santacana. This social science's laboratory would provide replicas of archaeological items and different materials and allow the handling and manipulation of these items and materials, the conducting of experiments and the formulation of hypothesis by the pupil.

Through the realization of didactic workshops and with these didactic resources, Isabel and Robert mean to explain and treat History in a didactic way.

Thanks to these early approaches Schola Didàctica Activa S.L, came into existence. It's a company whose principal aim is to create resources and carry out didactic activities in order to do research into History and Cultural Heritage. To carry it out, we use a method based on active pedagogy which tries to further the participant's involvement and sensitizing towards the past. All this process starts with active and attractive activities.

Fig 24. Walking over the walls of the Ciutadella Ibèrica de Calafell.

The general aims are:

- To develop strategies that can generate a stronger interest in History and Heritage: The activities developed in the museums or heritage sites, both for school classes and the general public, have an important aim: to make the visitor relive the time in which the heritage element existed. Through a didactic way, we manage to give greater value to heritage and at the same time we improve the connection between people and their native sites.
- To create a consistent vocabulary for discussing themes of History and Heritage
Our aim is not the knowing or explaining of concepts in order to parade all our vast knowledge. We are neither teachers nor guides. We pursue one aim: to make people think. We have to give the public new points of view, new facts, updated information whenever possible.
- To create activities and materials addressed both to cultural-oriented tourists and pupils.
Our educational activities give school groups and other visitors the opportunity to relive the past. But the approach will be a different one: open-air workshops, cultural activities and guided tours. All these offers for programmes have been studied and created following the latest trends in didactic archaeology. The specialized guides will lead the visitors into the past.
- To become familiar with the past in order to understand the problems of the present
At first it is hard to see that the knowledge of the past provides a means to understand the present. And it's little wonder, too, since few scientists made it a priority to share their knowledge with the rest of the society. Therefore, even if the goal can't be to bury the general public under a huge amount of facts, it's important to continuously stimulate people, to show them emotions and new points of view in order to understand the dynamics of history.

But we have also some specific aims which are:

- To create didactic activities and materials dealing with historical, archaeological, art- and heritage-related topics.
- To create didactic projects addressing themes of history and heritage: here we begin with an idea, we develop it with the help of the heritage team, we create the ideal materials and we offer the results in the shape of didactic programmes to the visitors.
- To manage heritage sites: although is not our main aim, we have managed and will continue to manage some heritage sites dating from the Palaeolithic till the Middle Ages. This is a complex project because it involves not only the management of the site and its presentation and the creation of the didactic concept but also dealing with "politicians".

The products we offer are:

- Didactic workshops: The workshops can be carried out either at a school centre, at a museum or at a Heritage's site.
- Heritage visits: Our visits are didactic, motivating and above all try to make people think.
- Historical-themed school camps
- Didactic materials: models, exercise books or presentation kits
- Didactic projects
- Heritage Management projects

The general features of these products are:

- The aim of our activities is to stimulate the participant's connection with the past in order to establish links with their heritage. That can only be reached by active and hands-on participation.
- When the workshop takes place, we apply scientific methods and let the participant become the protagonist. The principal strategies are the observation, comparison, identification, formulation of hypothesis, analysis, deduction, participation and statement of the conclusions.

History workshop

For us, a workshop is "a didactic experience whose aim is to work out individual learning strategies". The workshops consist of experimental activities which combine different learning strategies, also needing different materials. Material is supplied which can't normally be found in schools or museums such as: models, replicas and didactic materials. With the aid of these materials, students can carry out a "research project" adapted to their abilities.

Heritage visits

Our guided visits, targeted to all kinds of public, do have one basic aim: to make the visitor relive a certain period of History. The guide is not only a guide but through reflections and questions he generates an interest in the Heritage site. The visits can be carried out with all kinds of public as long as the activity is adapted to their needs. We offer guided visits for schools, specialised visits (tours led by a specialized guide or addressing a particular topic) and also we do theatrical visits (the guide then is disguised as a person from the past) and night visits.

1. Our projects are addressed to educational centres, public administration, public and private entities connected with history and heritage and especially to museums and Heritage sites.
2. Speaking about Heritage, one of our main kind of clients are the museums. Schola Didáctica Activa S.L. adjusts its work to the museum's necessities. Some of them only need the company occasionally in order to do some Workshops during a short period of time. That would be the case, for example, with some of the local museums. They cannot afford to create a new programme and we rent out ours.
3. Other museums, like the Gaudi's Centre in Reus (Tarragona) asked for a specially tailored programme complete with didactic material for each kind of public and the training of the museum's staff.
4. But there are museums needing all kind of activities: creation of projects, workshops for families, cultural activities, urban guides, didactic dossiers, material. One such example is the History Museum of L'Hospitalet de Llobregat. One of the latest activities we have done for them is an urban guided tour to discover the time and places related to Quico Sabaté, one of the maquis (revolutionaries) during the Franco's dictatorship.
5. When we are talking about heritage we tend to focus on archaeological sites or historical heritage. But there's another kind of heritage, not easy to see, that of music. We have a special project which focuses on a combination of music and peace at the Pau Casals's Museum. At this museum we have created a comprehensive programme, addressed to all kinds of people: school classes, specialized groups, families or members of the general public. The Villa Casals is situated on the Beach of Sant Salvador in El Vendrell. Today it is a museum evoking the familiar atmosphere and presenting the beauty of the house at its best. As you walk through the original rooms, you can discover the life and work of Pau Casals, thanks to an accurate and modern museography. The fact that the Museum is located at Pau Casals's house lets the visitors get a better picture of the man's character. The furniture, the works of art and his personal items are accompanied by original letters and audio-visuals with his music, photographs and Pau Casals quotes. These sources help make the visit a richer and more pleasant experience. But why do we have to explain who Pau Casals was? We should value the man not only for his music but also for his integrity, his solidarity with and defence of peace, human rights and his country. We can learn from his convictions and actions in order to make a better world. We focus our attention on these topics: effort, artist, freedom, war, peace, exile, compromise, solidarity, dialogue, dignity.....
6. As a general rule, Heritage and History have always been spread in a passive way. The cultural heritage has been traditionally displayed as if it was a treasure: it was just meant to be contemplated. This is the case with the Archaeological Museum of Catalunya. The museum is located in the former Palace of Graphic Arts which was built for the 1929 World's Fair in Barcelona. The rooms were not adapted to the visitors' needs and comfort, the exhibition areas were obsolete, and the presentation was not attractive.
7. For these reasons, the guides not only had to reduce their roles to simple transmitters of knowledge but they also had to make do with replicas and some dioramas owed by the museum to try to convey to the visitors the value of their heritage. Fortunately, the situation is changing and the museum is being renovated, including the didactic material and the selection of exhibits and audio-visuals. These measures will help the visitors to better understand what they're contemplating and to waken their curiosity about the past.
8. Whenever a museum or heritage site asks us for a tour concept or programme, our first aim is to personalize the offered service bearing in mind both the existing heritage and the kind of public the activity is targeting. Maybe you are familiar with Lloret de Mar, a city in the Costa Brava famous for its mix of sun, sex and "fiesta". The city council is worried about this reputation and therefore wanted to attract different kinds of tourists visiting the city. So they asked us to create a new cultural programme incorporating elements of local heritage. We began with the Santa Clotilde's gardens, located in a very beautiful setting, with an awesome view across the sea. Although some guided visits were carried out there, we made a special guide tour, combining the historical facts with some mythological elements. After the summer, we created the school class programme, with theatrical visits for little children, and activity trails for older pupils. The first year our own staff led the visits but then we trained new local guides in order for them to take over. After this experience, a new museum was created, the sea Museum, and we provided the didactic concept, with workshops, materials as well as the training of the guides. Right now we are involved in the project focusing on the medieval castle. The didactic concept has shown new ways to stress the value of the local heritage and it has attracted a different kind of tourism.
9. Although it is not our main aim, we have also managed some heritage sites. The first one was Calafell castle. This castle is located on top of a long hill and was built 1000 years ago, in the beginning of the Middle Ages. The Romanesque church, the cistern, the prison, the basement of the palace and the town wall are the only elements that have survived. As that of Lloret, the tourism of Calafell is based on a combination of sun, beach and parties. However, the city council wanted to improve the attractions available to the tourists. Our aims of this management project were:

- To increase the offer of cultural activities in order to promote the castle. We also created activities targeted to the general public as well as to tourists and school classes. We offered educational activities, didactic visits and theatrical visits.
- To raise the number of visitors. At the end of our management, the number of visitors had increased, and now the castle is a reference point in that area, not only for the general public but also for the schools.
- To encourage local entities and local companies to commit themselves to the project and the Heritage. This is one of the most important aims, because in order to preserve and spread the heritage you must learn to love it. So the implication of these local agents is essential.

10. Finally our recent experience with heritage's management has been with the Atapuerca's sites. Atapuerca is one of the most important sites related to the Pliocene and it is also a Unesco World Heritage Centre. The caves of the Sierra de Atapuerca contain rich fossil evidence of the earliest human beings in Europe, dating from more than one million years ago.

There, in the area of the Sierra de Atapuerca sites we manage two visitor centres: One at Atapuerca village and the other one in Ibeas de Juarros village (both of whom are the official owners of the respective sites), and also an archaeological park in Atapuerca village. When we began five years ago, 45.000 people were visiting the sites. Last year there were 135.000 visitors. Nowadays in the Sierra de Atapuerca sites we employ 25 guides who give daily tours of the caves and the Archaeological Park. In January, when the sites are closed to the public due to the cold winter, we further train the team of guides in various fields. It is very important for them to update their knowledge of recent prehistoric research results, as well as to learn about experimental techniques such as knapping flint, making fire or pottery.

We offer a special programme to adult visitors and a different one for schools. We have prepared a worksheet booklet for drawing and writing in that is an important tool during the visit. We also do workshops for students and for children in summer.

11. Our aims are similar to those of Calafell:

- To offer a number of high-quality cultural activities. That only can be achieved thanks to an active, innovate and varying programme of events. We have created activities targeted to students, since there had not been any workshops at all. And we also present the latest results of the research of human evolution to the public. A task made easier by the support we receive from the archaeologists of Atapuerca.
- To raise the number of visitors. At the end of our management, the number of visitors has increased from 45.000 to 135.000.

But the great significance of the site implicates other aims:

- For instance, we tried to further the economic development of the territory. That was achieved with the involvement of the city councils and the Junta of Castilla-Leon. Visitors reach the sites by bus and come back to the villages, where they can eat or rest.
- In addition to this, we have trained a team of local staff with the purpose of creating a team of professional guides. The result of all this is the management of the sites and the archaeological park. And since the beginning of this summer, we have been managing the school class program of the Human Evolution Museum of Burgos.

12. To sum it up, we think that the heritage has to be spread to all kinds of people. To reach this aim, we must create an attractive service for the visitors and ensure that the guides are professionals. As far as the management of the heritage sites is concerned, the involvement of all the agents of the vicinity is essential to the success of the project, whose aim is to promote and protect the heritage, because it's ours.

This meeting was organised by

Ciudadella Ibèrica de Calafell (Catalonia)



Organisme Autònom Municipal Fundació Castell de Calafell

This public body was created in 2005 with the aim to preserve, to manage, to communicate and to boost the local archaeological and historical heritage.

The organisation is affiliated to the Culture Department of the Council which also has a Heritage technician that supports the tasks of the organism. The three main sites that the organisation opens to the general public are:

- The Archaeological Open-Air Museum "Ciudadella Ibèrica de Calafell"
- The medieval Castle "Santa Creu de Calafell"
- The 19th century fishermen's house which used to be the home of the famous Spanish poetise and author Carlos Barral. "Museu Carlos Barral".

See page **13** for more info

3.3 Program Kanzach (Germany) organized by Bachritterburg Kanzach

3rd Meeting of Didarchtik, 7 - 10 April 2011

Theme: "Living History"

Thursday, 7 April

18:30h	Welcome (R. Obert and mayor Hölz)
	Introduction of participants
20:00h	Welcome dinner

Friday, 8 April

	What does the term "Living History" (LH) mean? LH as a part of museum work
09:00h	1. International definitions – "What are we talking about?" (Annemarie Polthaar)
	2. LH in the Bachritterburg: to make a virtue of necessity, LH as concept and the network (Rudolf Obert, Werner Schiefer)
10:30h	Coffee break
11:00h	LH as „Edutainment“ or „what do you remember?“ (Susanne Wiermann)
11:45h	Presentation of the next meeting in Båkedals Folkhögskola
12:30h	Lunch
14:00h	Discussion (Roeland Paardekooper)
15:15h	Coffee break
16:00h	Innovative cultural interpretation using the example of the Federseemuseum Bad Buchau (Dr. Ralf Baumeister)
17:00h	Guided tour of the Prehistoric Village/Federseemuseum (Rudi Walter)
20:00h	Dinner at Bad Buchau

Saturday, 9 April

	I. Practical Experience/Motivation
09:00h	Practical experience with LH (Annemarie Polthaar)
10:30h	Coffee break
	II. Quality Criteria
11:00h	Team work/round table "Quality criteria and standards of LH (Annemarie Polthaar, Roeland Paardekooper)
12:30h	Lunch
	III. LH and the team
14:00h	Bremer Geschichtenhaus – a social sculpture museum theatre as a sphere of education for the staff (Sara Fruchtmann)
15:30h	Coffee break
16:00h	Guided tour of the Bachritterburg / on-site-discussions with LH-actors
19:00h	Knights' dinner in the tavern of the Bachritterburg

Sunday, 10 April

Departures

3.3.1 Introduction to the meeting

Fig 25. Group picture at the Bachritterburg Kanzach.



**Contributors: 3, Actors: 6
Totally 35 participants**

Subordinated topic:

Living History Interpretation in view of visitors, museum staff and actors

Intentions:

In a first step it should be tried to find the common term to clarify „Living History“ (LH) as a part of historical interpretation in museums, particularly with regard to its international definition. The main topic of the meeting should be the impact of LH as „Edutainment“, involving

the question: “What does the visitor remember?” After all, another essential intention was to benefit from the experiences of the LH-actors. Their practical experiences should have an essential influence on formulating the quality standards of LH, as well. The definition of these quality standards for LH was one of the main goals of this meeting.

Living History at the Bachritterburg

The lecture of the director of the Bachritterburg showed that – in the beginning – they tried to “make a virtue out of necessity”. Beginning in 2004 mainly Federal German Living-History reenactors came to the Bachritterburg. Starting with presentations where the audience remained quite passive, they grew to be increasingly „interactive“ in the succeeding years.

By now the Bachritterburg cooperates with approx. 20 LH-groups covering nearly all timeframes of the High and Late Middle Ages. They all present a vivid and qualified idea of history and everyday’s life in the Middle Ages. Although they attach great importance to authenticity there is also a certain mixture between information and entertainment, the so-called “Edutainment”. The director of the museum tried to implement the learning theory approach of the LH-concept at Kanzach according to Piaget, Aebly and Bruner.

A survey, completed in 2011, showed that the visitors highly appreciate the interpretation offered by LH-groups at Kanzach. LH-events are continuously well-attended.

Quality criteria and standards of Living History interpretation

Historical interpretation performed by actors doesn’t have a long tradition in German museums. However, there is a growing need for a definition of standards and guidelines for the quality of historical interpretations. Often

there is a demand for LH to meet the requirements of scientific findings of historiography, quality requirements of visitors and the museums’ task of transferring knowledge. LH is booming but standards are still pending. Obviously broad consent only exists with regard to 4 topics: quality requirements regarding material, historical knowledge and didactic concepts (dramaturgic conveying).

These parameters were the main points for discussion in different workshops of this meeting. However the time scheduled was set too short. Inevitably the results didn’t exceed the surface. At another meeting in March 2012 actors of Living History contributed further to these drafts. The results are shown in the following table (See page 36).

Fig 26. A Dutch workshop on live interpretation and learning theories.



3.3.2 Papers of the lectures

1. Rudolf Obert: **Living History in the Bachritterburg: to make a virtue out of necessity. Living History as concept and the network Living History of the Bachritterburg**, (Available on the website as PPT)
2. Susanne Wiermann: **Living History as “Edutainment” for visitors or: “what do you remember?”**, (Available on the website as PPT)
3. Sven Hinrich Siemers: **Quality criteria for Living History at the Bachritterburg Kanzach** (See below)
4. Sara Fruchtmann: **The Bremer Geschichtenhaus – Living History as a social sculpture** (See below)

Quality criteria for Living History at the Bachritterburg Kanzach

| Sven Hinrich Siemers

We all have a certain picture of “the” past in our heads. It was formed from childhood on. At first there were the visits to castles – intact or ruins, palaces, heritage sites or old towns. Even before I can be aware of my own memory, there are photos of myself as a baby in the middle of remains of stone-walls. We can add narrations of the relations. The first picture-books and later on the youth non-fiction-books and the school-lessons. And among the strongest pictures stand of course the movies like ‘Ivanhoe’ or ‘Robin Hood’ and the wonderful ‘Prince Vaillant’-Comicbooks. Later on museums and non-fiction-books must be added. Today's youth get presented moreover premade picture within Video- or computer-games, the internet and so called ‘medieval’ markets.

The picture of a certain period is usually stamped by the pictures we consume on it. So ‘medieval’ markets, movies or exceptional finds like “Ötzi” character very crucial the typical picture, which the majority of people connect with this period of history. For us as museums-scientists does this mean, that his work is in competition with movies, computer-games, tv-programs and high-gloss magazines. Even if the collective consciousness regularly adjudges a higher credibility to a qualified text or a museums-presentation than to a movie or a novel – the pictures stamp themselves far more deep into the memory than a text, which might only be understood with a certain pre-knowledge. So if the museum-maker is not willing to lose influence on the social picture on the historic periods extensively, he had to compete with the picture-, movie- and event-producers. Therefore we can use four-dimensional reconstructions, called ‘Living History’. To be comprehended as a museum, we had to make the imparting of scientific knowledge the base of our reconstruction work. This means, we had to work methodical neat and stay understandable – our reconstructions should be duplicatable everytime and be given a detailed reference. If we supplement to the knowledge, we had to mark it or communicate it. If we had no sufficient foundation for a reconstruction, we should – or we must leave the field to fantasy, literature and moviemakers.

Quality criteria for Living History at the Bachritterburg Kanzach

- The selection of the Living History-interpretors bases on personal dialogs condiering the base of the interpretors reconstructions, his reflexion of the historical foundations, his imparting and reflection of reconstruction problems
- A close contact between scientist and interpreter: Learning from each other.
- The preparation of interpreter experiments or presentations with a jointly discussion before, during and after the presentation.
- The selection of the interpretors should be chronological homogeneous, if necessary several presentation grounds should be clearly marked – and banned for the unsuitable interpretors.
- There must be a clear assignment from the rooms within the castle to the social groups, e.g. no slaves dining at the knights rooms.
- No costumed visitors should be allowed during the presentation times.
- Every interpreter must be willing to give informations to the visitors during presentation (= opening) hours. Therefore a retreatment zone must be offered to the interpretors.
- The modern elements within the museums must be clearly communicated between museums-personal, interpretors and visitors.
- Historical inappropriate performances (e.g. a king, high nobility, larger knights groups or urban middle classes) should not be shown, if possible be isolated as clearly marked guests.
- If animals are shown there should be used historical species.

The Bremer Geschichtenhaus – Living History as a social sculpture

| Sara Fruchtmann

My first encounter with what was later to become the Bremer Geschichtenhaus took place in 2005, when I was asked to take a look at a building in the oldest part of Bremen – the Schnoor. This house, known as the St. Jakobus Packhaus has a long and varied history. It first housed a charitable institution for impoverished widows (that was in the 17th and 18th century). Then it was a warehouse, and when the merchandise stopped coming in on the nearby river, it was simply left to fall into disrepair while all around it the Schnoor was being lovingly restored and turned into a tourist attraction. Finally, it was taken over by the city of Bremen, restored and made the home of an exhibition about the history of our town. The idea of this exhibition was to combine 400 years of Bremen history with the latest in multi-media, which at that time meant computer-animated films, sound effects and even artificial smells. This project was not successful and the exhibition was closed. What remained was the beautiful old building, and within it, three floors of exhibition space with various historical settings installed around large film-screens. The question was: What was now going to happen to the building?

If you will come with me on this my first visit I can show you -as in a film scene- what I saw:

It is yet another grey Bremen afternoon. Somebody produces a key to the building. We unlock the door, and switch on the lights. Nothing happens. The lights don't work. Gradually our eyes adjust to the half-dark, lit up by only a few small windows. Then the sun suddenly penetrates the dimness - and we see the dust. There is dust everywhere, dust dancing in the shafts of warm sunlight in front of the windows, dust covering the old floorboards in thick layers. Stacks of important looking papers line the walls - they look as though they've been dumped there by someone who was in a hurry to leave. The place could easily be part of a ghost town.

Then, quite unexpectedly, in the middle of an empty room, we come across a billiard-table, covered in cobwebs. It just stands there, all by itself in that beautiful half-light. In retrospect, I never found out what it was doing there, or what eventually happened to it.

We now reach the exhibition space and here it is more than just dim and gloomy, it's practically dark. And we find ourselves facing a ship. Or rather, half a ship. The other half disappears into the wall, it looks like the starboard side is in the next building. But otherwise it is complete, a bit smaller than in life, but real. And you can go aboard. So that is what we do, and at once five mature professional adults are turned into children: giggling, nudging one another and wanting nothing more than to play pirates. Next we discover a tiny little house with a thatched roof – and of course we all have to go in, one after the other it is that small... Then we come upon a living room furnished from some undefined era, then what looks like a workshop – all in all we see about ten small staged historical scenes depicting a specific but uncertain moment in time. They appear to be the home or the working-place of somebody – somebody who just happens not to be around at this moment, but could well come back any time.

Finally we end up in a mock-up replica of a miniature Bremen market-place, with the surrounding buildings painted on the enclosing semi-circular wall. And there we stand, trying to recognize the buildings, to figure out, which is which, what is still there today - and guess in which century we might have landed. It is the early twentieth century, behind us lie 350 years of Bremen's history.

Fig 27. An intense workshop in Germany on living history and adult public.



The tour I have just described today is the route that visitors take through the Bremer Geschichtenhaus. As we did, they move from scenes set in the mid-17th century onwards through history until they end up in that little marketplace at the beginning of the 20th century. Their passage through time takes them from one historical scene to the next – but today, visitors meet people at each historical scene, at every station they encounter some character from that time.

Our approach to history

Up to now, what I have been trying to do, was to make my first experience of the place imaginable for you – by using my feelings and sensory impressions to draw you in, to make contact and evoke images. This is how we present history at the Bremer Geschichtenhaus: as a personal experience for the audience.

Aboard the ship, for instance, you might meet the captain. He wants you to sign on, as his entire crew has just died of the plague. You already know about the plague, as you have come to the port to get away from it! Just minutes ago, you were talking to a woman who warned you that people were dying left right and centre from the highly contagious disease. Her tiny hut stands in the what used to be the poorest part of Bremen, the Schnoor, and it has a white cross painted on its door, to indicate that someone there has caught the pestilence. The woman advised you to leave as soon as possible, but before you go she wants your opinion on the healing-powers of wolf's meat. Wolf's meat is supposed to be a wonderful cure for the plague (you apply it to the boils) – only she can hardly afford it. Anyhow, most of what you can get these days is just cat's or dog's meat. Best to trust in a Godfearing Life as the safest protection. Still, if you can leave, you should – and she sends you on to the port.

And there you are now, listening to the captain who seems completely unconcerned about the whole matter. The captain is bragging about the excellent features of his sleek new ship, a "Fleute", to you, his prospective crew. Fleute is flute in Dutch and this type of ship is named for its elegant form, and a "Fleute" really is the latest in ships! There are only eleven of them around in the year 1700. The captain talks about the improved living conditions on board and safer trade routes, but when he finds out that you are totally unwilling to spend the rest of the day lugging stones for ballast aboard the ship - he sends you on into the next century.

This is a taste of the kind of historical experience you can have at the Bremer Geschichtenhaus – or rather one of many different experiences you could have, depending on whether you meet this captain, or another one, or maybe a cabin-boy or perhaps a wealthy lady seeking transport. There are many different characters you might encounter during your visit, a variety of people with different stories to tell and different points of view.

But no matter whom you meet, they will try to draw you in, to make contact and to evoke images. "Images" as in the painting of pictures – where in a similar way you don't use the fabric reality is made of. You can't use grass to paint grass ... You do something quite different in order to create the appearance of grass and convey your impression of what you saw. At the Bremer Geschichtenhaus, we produce images of how things could have been. These images are highly subjective, it is based on our interpretation of detailed historical research. It is not realistic, in the way a film shot in the seventeenth century might be. But apart from the fact that there was no film industry in the seventeenth century, and even film-making is a highly subjective process - the dialogue would be incomprehensible as the language has changed too much. Our subjective approach is made clear in every story that is told, and further emphasized by that fact that the clothes are clearly costumes and reality is made up of props and scenery. We invite our visitors to join in an excursion to a place where the past meets the imagination.

This process is related to what Aleida Assmann and her husband Jan Assmann in their theory of memory call the "communicative" versus the official "cultural" memory. Communicative memory is the recollections and life experiences of living generations that are passed on to the next generation or the one after – by telling stories. Obviously, the experiences narrated at the Bremer Geschichtenhaus are not the experiences of the people talking about them. However, the style of acting that I work with for our project uses elements of this kind of storytelling and is modelled on informal oral day-to-day communication.

To achieve this, I need to base my work on improvisation, and improvisation alone; there are no stage texts, no role texts and no written records for the character used in the process. Because of this, on your second visit, even if you meet the same character again at the same historical scene, this time round he or she may tell a completely different story. Perhaps there are numerous children in the group, and the captain might switch to the subject of piracy or the lady describing the plague will leave out the gory details –or add a few, if kids are teenagers...

As you can see, the comparison I made earlier to painting is inadequate. The way we stage history is multi-faceted and therefore much more like a sculpture than a painting – a moving sculpture perhaps.

This explains why my first thoughts on seeing the house five years ago were not about acting or the theatre but "moving sculpture" and "rhythm". This may seem strange, because as a film-maker and as the daughter of a theatre and film director, I spent my childhood and most of my adult life around studios and behind the stage. When I was a child, we had props for toys that were the envy of all the neighbourhood children. Clearly, what I should have thought in these theatre-like surroundings was: "Actors!". But instead, the first idea that entered my head was: "Rhythm" - acting came later. Rhythm is in fact essential to this form of public staging of history. Rhythm is what

holds together the many short episodes and although 350 years of Bremen history cannot be described in a little over an hour, it is rhythm that conveys the impression of moving onward through time. This is similar to what happens when you see a well made documentary about someone's life and end up feeling you have in some way shared it. The feeling doesn't come from the numerous facts you have amassed (you will have forgotten most of them by the time the film ends). The impression of having experienced time is due to the editing and therefore to the rhythm of the film. As in a painting or a sculpture, what makes a film seem "real" is not the amount of reality it contains, the "realness" you achieve is the result of your work as an artist. It is not realistic to put dots of red paint in the green grass – but it will make the grass look greener. If in a documentary over the break-up of a marriage, the decision to separate was probably not reached in one short conversation. But you can film His version of the event and then Hers – and then cross-cut the two, talking about what they lived through, and you create an impression of what it was like, or , of what you think it was like.

I am not at all certain, that the possibility of a direct encounter with history exists. You can't stick grass on your canvass. But you can create an impression of what it could have been like. This is what we try to do at the Bremer Geschichtenhaus.

Who are the performers?

To use a form of acting in order to make history come alive was really the obvious thing to do. The historical scenes didn't just call for acting, they were shouting out loud for it. The real challenge was who I decided should do the performing.

My idea had to do with the institution who had bought the building and were seeking a way to reopen the exhibition: The "bras" –that is the name of this institution- is what in German is called a "Beschäftigungsträger". Beschäftigungsträger create jobs outside the job-market for unemployed people, to help them develop new skills and regain self-confidence. And these were the people I chose as my performers.

Everybody told us it wasn't going to work. How could we achieve the necessary quality of performance? How would people from all kinds of professional background –and very often, no background at all- deal with performing in front of an audience? How could former heroin-addicts, physically or mentally handicapped or people with severe psychological problems (and very many of my colleagues fall into one or several of these categories) cope with the long hours of performing every day of the week?

Well, they can, and they do. Over the past few years I must have worked on performances for the exhibition with at least a hundred people and several hundreds have participated in the daily training that is compulsory for everyone at the Bremer Geschichtenhaus, whether they are directly involved in the exhibition, work at ticket-office, make our costumes or serve coffee to visitors. With an average of 100 visitors per day there is certainly plenty of work to do. All our 130 participants wear costume and all areas are open to the public – so everyone involved represents the Geschichtenhaus, and helps to give the place its atmosphere – and to do this well, training is required. Naturally, I cannot do all of it myself and I have a team of five assistants working with me.

But why does it work?

One reason is that people in general are capable of more than they are given credit for. Humans have been performing since the first ritual was enacted. In the right surroundings and with proper training anybody is able to deliver a satisfactory performance in front of an audience. I am sure you could do it. This won't make you an actor or an actress since acting requires a tremendous amount of dedication and skill. When Joseph Beuys said that "Everyone is an artist" he was speaking of a basic human ability and not of the need for all of us to become highly gifted and specialized professionals.

If my work at the Bremer Geschichtenhaus was aimed at acting as an art-form, the result would be amateurish in the worst sense: Performers would try to imitate the art of actors – and fail.

But this isn't what we do.

We don't work from a written script; therefore no-one has to make a text come alive. There is no necessity for perfect speech - the audience is much closer to the performers than it can in the theatre. Groups of between one and twenty visitors come to a historical setting, they sit or stand right in front of, or next to a performer – they are part of the scene, as opposed to a theatre-audience. The tremendous energy needed to project a character over a distance is not required; As a matter of fact, stage-acting under these circumstances would be quite inappropriate.

Imagine a tiny stage not even two meters from where you are now sitting. The light is blinding. You see the thick make-up covering, Hamlet's face. His speech is loud and clear and rings in your ears. He is in mental agony, with no one to direct it at, other than you. After five minutes you would be totally exhausted.

I have had one or two actors working at the Bremer Geschichtenhaus. They soon discovered that much of what they knew about acting didn't work in this situation. A different approach was needed in order to perform here. What they –and everybody else working at the Bremer Geschichtenhaus- needs to learn, is intuitive, emotionally intelligent interaction with the audience. How to establish immediate and personal contact. How to adapt to the many different kinds of visitors and make contact with one group after the other, each of them with its own specific expectations and needs. How to respond to them spontaneously in what seems like a chance encounter in an everyday situation, without losing the abstract grasp of history and your credibility as a historical character. If this sounds difficult, then because it is.

But it can be learned. I have developed a method that makes it possible for participants who have never performed in front of an audience to do what is required of them and that highly successfully. The method allows them to develop the skills required to perform and at the same time to develop personally.

How does this method work?

The most important facet is that we focus on body-mind-interaction as the basis for our training.

At the centre of every performance is the body of the performer. It is all he or she has to hold on to when confronted with an audience. The body is the instrument you must learn to play, if you wish to perform.

We do this constantly in every day life. Anyhow – we breathe. And the way we breathe influences the way we speak, communicating what we think and feel to anyone listening. I hope, speaking to you, I have not been too tense to breathe properly. If I have been gasping for air, you will have noticed my extreme nervousness and insecurity and will have concluded something like: “She is totally unsure of what she is talking about”. If, on the other hand, I was too calm, my lack of tension would be conveyed by my flat and monotonous voice and your pulse-rate by now would be lowered to the point where you would be falling asleep. The body speaks. In every word, through its posture and with every movement and gesture that we make.

The body communicates in two directions simultaneously: outwards to the listener or the audience as well as inwards to the performer. Try this: hunch up your shoulders and hang your head. Then say, out loud or quietly to yourself: “I am doing great, I can cope with this, I am self confident and optimistic.” It can’t be done. The body is telling you that what you are saying can’t be true. It is a good thing that our body is constantly expressing who we are and how we feel, because otherwise all those pent up emotions would probably make us explode. But our physical attitude influences our mental and emotional state. This “body-feedback” is what I use to achieve a credible performance. Now picture yourself at your computer, writing a difficult text. Sooner or later you find yourself in the hunched up position I described, and what do you do? You stretch; you get up and walk around or get yourself a cup of tea. By straightening up you don’t simply prevent a back-ache but you are also find new courage for dealing with your task. You are using body-mind-interaction. In this way you can make yourself sad and hopeless, or confident and energetic, or generate any other state of mind and emotion that you need for a performance.

In the beginning most participants at the Bremer Geschichtenhaus are in the hunched up state we have been talking about. Life has inflicted on them enough setbacks for this posture to become chronic. Learning to stand upright helps them both to make a more self-confident impression whilst performing but also –due to body-feedback- actually gives them greater self-confidence and improves their sense of their own value. The experience of body-mind interaction is what I use as the basis for every performance.

Gesche Gottfried was a murderess, who poisoned several husbands, her entire family, many friends and a few people she hardly knew at all (She was executed in Bemen in 1831). She also was a product of her time: As a social climber she worked hard to learn how to behave like a lady.

Let me try and show you her posture:

Stand up straight, but narrow. Narrow shoulders, arms glued to the body. No wide expressive gestures, no freedom of movement. Narrow stance, feet close together, small steps, no running, no jumping. Tight, vertical breathing, therefore a thin voice, no shouting. Don’t laugh out loud, don’t stare. Lower your eyes, don’t let your teeth show.

• • • • •

Women occupy little space in the world, Women don’t assert themselves. They may disapprove, but they don’t attack. Once this physical posture or physical habitus has been incorporated, women are incapable of attacking. Gesche Gottfried’s parents arranged her marriage to a wealthy syphilitic drunkard. When she understood the bargain they had made, she could not “fight back”. Her “social corset” limited the possibilities for her to express anger or resentment to the point where her use of poison –without wanting to justify what she did- becomes understandable. There is such a thing as physical history. The attitudes and beliefs of an era are imprinted in the bodies of its people. This is the “social habitus” that Pierre Bourdieu writes about, and it is an aspect of history that cannot be shown in any other way than by performing.

There is also a direct and very short path leading from adopting Gesches physical posture to speaking as she could have spoken and feeling how she could have felt. Obviously, she is not being re-created, but an impression of how she might have been is presented in the most direct way. There is more to it than this but without this physical core, nothing that is said can be convincing, and most of it will not be remembered.

I find the character of Gesche extremely irritating so let me introduce a different figure, the Bremen fish-wife Lucie Flechtmann who used to sell fish in the Bremen market place. She was a hard-working woman from a completely different social class and I feel much more at home with her.



Fig 28. Dressing up is not just fun to do, but a great way of conveying a message.

In the same way that I have just chosen, every participant at the Bremer Geschichtenhaus is free to choose their part and we develop each performance individually, constructing characters that are historically possible and at the same time based on the personality of the performer. It is each time an adventure for performers and the director alike. The people I work with are already threatened by a loss of identity because they have experienced years of unemployment. Some of them have never had a job to help them define who they are. Ideally, we are who we are, no matter what we do. In reality, all of us here have a professional identity and would suffer if we lost it.

If performing meant adopting the personality of a stranger the effect would probably be further destabilisation of the individual. Instead, my work is to bring the character to life as close as possible to the character of the performer. And this is the only way it can be done.

Actors can bring to life a historical character devised by a playwright and presented to them by a director who knows exactly what he or she wants from the character. For my performers, the seemingly endless possibilities of actors don't exist. For them, there are ninety-nine ways that will fail, and often only one that will work. This one way incorporates as much as possible of who the performer is, merged with who the historical figure could have been. For every performer I develop a new story and a historical identity to suit their personality, their abilities, their experiences, their convictions and their sense of humour.

That way I get a convincing performance and at the same time allow participants to become more self-aware and encourage them to have a dialogue with the historical character they have chosen. In this dialogue both sides ask the same questions: "Who are you? How do you live, what do you think and feel?"

Our job at the Bremer Geschichtenhaus is to supply the answers a historical character could have given. We break down the abstract historical complexities of the official "cultural memory" and tell participants about the life-experiences, the beliefs and emotions of individual people from the past. Some of these we all know, because we still share them. Some no longer exist in our part of the world and much of what we can say, think and feel today was not applicable to someone living in, say, the seventeenth century. We place the character within a historical context, offering restrictions and new possibilities to the performers. They in turn, pass on their awareness of the historical character to the audience.

There is a constant dialogue with history going on at the Bremer Geschichtenhaus. It is not unusual for me to find two participants in their lunch-break having a heated discussion about whether this or that interpretation of a historic event is the correct one. With ongoing research, weekly seminars and discussion rounds, we nonetheless need to prevent our colleagues from adopting the position of the "expert". No-one likes an expert. Most people really don't want to be lectured at. It makes them feel small and uninformed, and it overtaxes our limited ability to assimilate information by listening. But what we learn through an actual experience (and learn it without even noticing), will remain. This is particularly noticeable with children. Often children who have their birthday-party at the Geschichtenhaus, inform me that they've been here before and then they start to reel off what they learned about the history of our town.

The Geschichtenhaus as a social sculpture

I keep returning to the importance of establishing contact because it is indeed crucial.

Let me compare this to sculpting once more: If you are making a sculpture, the most important question is not what materials you use. Line up the most beautiful materials in a row or join them together in any old way – you won't get a sculpture. The important question is, how you join them together. Where do you want one plain to end and the next one to begin – what contact do they make? How do they meet, do they clash here, or merge gently there? How intense is the dialogue between one surface and another? What rhythm can you achieve between the surfaces?

The rhythm pervading a tour through the Bremer Geschichtenhaus, the verbal but more importantly the non-verbal dialogue and contact with the audience, the triangular dialogue with history – all this seems to follow rules of sculpting.

But it is a living sculpture. It varies and moves constantly and defines itself in motion – more like an organism than like a mechanical structure. In the same way societies are organic. And if you were to visit the Bremer Geschichtenhaus, you might get the feeling that –moving for instance through the 17th century, you are in some way walking along a street, just meeting the neighbours. You are experiencing a fictional society – a social sculpture.

Another aspect: You won't, in your tour of the house find one focal point, there is no leading actor or dramatic climax, as in a film or in a play. In the same way, though some parts of a sculpture may be more strongly emphasized than others, each part is of equal importance and it is the joint effect of all parts together that makes the whole so successful.

The "organism" the Bremer Geschichtenhaus consists of 130 individuals. Among the many different forms of employment, we offer a project for people who are learning German. Participants spend one day a week at school and four working days at the Geschichtenhaus. There is also a project for psychologically troubled individuals that involves special socio-psychological training. We offer jobs that are subsidized, but where participants pay taxes and social insurance, but also so called "one Euro jobs" / in-jobs, where they don't. Another twenty young colleagues are there to get additional job-training. They take classes to improve their computer-skills, do service-training and learn event-management. Our thirty volunteers are retired teachers, or housewives with time to spare, or former participants who have found work and now come in on weekends to keep in touch and help us run the house. There is, as you see, a large variety of people, of varying social backgrounds and each group has a different form

of involvement. In the work we do –as with the sculpture- every part of this organism, every participant has the same value and is equally important. We do have a hierarchy, but it is merely used as a functional structure. Participants are in charge of certain aspects, some are responsible for running the whole operation in our absence. But there are no privileges, everyone is treated equally, and we all use the German familiar address of “Du”. If I dump my coat somewhere in the exhibition I will be in trouble from my colleagues for breaking the rules. The Geschichtenhaus is no democratic paradise, there is far too much work to be done and on some days the constant stream of problems and crises can be hell.

But we work hard at creating an atmosphere where everyone has the same right to be, and to be the way they are. No-one is an expert at what they do, everyone is learning. Numerous mistakes happen all the time. But we don't criticize and we discourage criticism amongst participants. Fear of making mistakes is the surest way to fail.

Where employees are treated like cogs in a machine they will do their job in constant fear of failure, because they know that if they can't function properly, they will be exchanged – like the broken parts of a machine.

They will be eyeing one another up, hoping to discover someone else's mistake, before they themselves are found to have made one. They will try to cover up and cause greater problems than the original mistake could have. They are tense and stressed and will pass on, the way they feel to customers.

At the Bremer Geschichtenhaus visitors very often comment on the friendly atmosphere. They gratefully acknowledge that there is an openness and a kind of emotional warmth, which comes from the way we treat one another. The Bremer Geschichtenhaus has the character of a social sculpture because we try to make working life what it should be.

Let me tell you about one particular colleague. Her name is Carla, and I have asked her permission to describe her here: Carla is smaller than I am, and quite compact. She has weak eye-sight and wears thick glasses. From childhood on she has had a rare speech defect that is related to stammering – if you have seen “The Kings Speech”, she sounds a lot like George VI. This is related to a severe anxiety-disorder. Her life has been a series of speech-training and psychotherapy.

She is one of the bravest people I know. She has fought her way through several near mental breakdowns during training, to the point where she felt ready to perform in front of an audience, despite the fact that she can never be quite sure whether the words she is thinking will actually come out of her mouth. The first historical scene she did was the plague – you remember that little hut with the white cross on the door. She seemed to feel she fitted in there.

We worked a long time on her performance – finding ways around that stammer, things she can do when she feels it coming on. I showed her the dramatic effect she can achieve, by using her delayed speech. I also got her so securely anchored in the character she had developed that she could draw strength from this her alter-ego.

But, more important than anything that I did: she discovered how talented she is. Carla is very intelligent and good with words. She is totally unafraid when confronted with an audience – she has spent her whole life dealing with a kind of stage-fright, and overcoming it. What does she have to lose? She dealt brilliantly with the plague, and moved on from there to play the fish-wife Lucie Flechtmann and, finally, Gesche Gottfried. But I do wish you could have seen her performing for two high-ranking politicians who came to visit, as they do from time to time. They were the two most beautifully groomed young men I have ever seen and I really think they should have changed out of their expensive suits for this particular occasion. We had asked Helga to join us and them for coffee in the conference room and tell them about her experience at the Geschichtenhaus. Which she did in a couple of well chosen sentences. But then she got up and started to perform: She gave them a bit of the plague, then switched smoothly to Fisch-Lucie and from there made an elegant transition to Gesche Gottfried, telling them she had not tampered with the cookies they were eating. Finally, she curtsied to them and left after saying (and this is really what she said): “And now, gentlemen, if you will be so good as to excuse me, I have work to do”. And left.

Carla is highly valued at the Bremer Geschichtenhaus. Her development has been spectacular, but everybody develops here, development is our *raison d'être*, that's what we're here for. I would say that the wish for personal growth is what makes participants want to work here, be they long-term unemployed, or volunteers, or trainees. And if there is such a thing as an atmosphere of growth you can find it here. Five years ago, we had 12 participants, now it is 130. Not a day passes without someone taking his or her next step, or all of us together doing something we haven't done before. It is much easier to find a challenge and hitherto unknown or untried personal resources at work than at home. Working together has always been what made us develop. History is about development. Work as a social sculpture is a personal development, shared with others, and -in our case- with the audience.

This meeting was organised by

Bachritterburg Kanzach (Germany)



In the years between 1999 and 2004 the community of Kanzach reconstructed a wooden castle complex of the 13th/14th century, the **Bachritterburg**. It's the result of the cooperation between medieval archaeologists, architectural researchers, architects and craftsmen specialised in historical methods. The result of this effort wasn't an exact copy of the complex which used to stand here on the “Schlösslesberg” 700 years ago. Rather, they built the castle which, according to the current state of research, should have been standing here: a castle made of wood. It used to be the residence of a member of the lower nobility with an impressive keep, a defensive palisade, a functional farm building as well as barn, outhouse, a blacksmith's shed, kitchen garden, well and storage building.

See page **10** for more info

3.3.3 Results of the meeting

Results of the workshop at Kanzach on 10th March 2012, shared by 15 members of Living History presenter groups “Historia Vivens, Tempora Nostra, Familia Swevia, die Reisecken, Evocatio Hunoli, Communitas Monacensis, Anno 1250, die Hessenritter, More Majorum”, and Annemarie Pothaar and Eugene Bakkes , VAAE Netherlands, Dr. Sven Hinrich Siemers, Museumsverband Nordfriesland, Bianca Pfirmann and Rudolf Obert, Bachritterburg Kanzach as well. This list is not intended to be exhaustive.

Quality Criteria Living History Interpretation

Quality Criteria	Soft skills	Content	Logistics	Short description
1. Inclusion (Meeting the requirements of marginal groups) 2. Standard / level adapted to visitors	X		X	In order to allow everybody to learn / experience it is important to adapt to the conversational partner, i.e. by presentations in foreign languages, child-oriented language and the catering to the special needs of disabled people.
Motivation for interaction According welcome, view to public appeal	X			The interpreter should not stay in the background but seize the initiative in walking up to and involve the visitor. Apart from his active interaction, basic honesty, sociable body language and inviting behaviour is required.
1. Temporary language and Identification of modern elements 2. Transparency	X	X		Interested people should be offered the chance to understand, how the interpreters formed their opinions and on what grounds the shown reconstructions are based. It is better to consciously use modern accessories, such as glasses or displays than to use pseudo historic wooden cups or racks/stands for arms. This way, e.g. modern protective clothing doesn't pose a problem.
1. Honesty, admitting to ignorance and gaps in knowledge 2. clear conveying of personal view and opinion	X	X		In order to transport only well-founded knowledge to the visitor it is important to admit to gaps in knowledge and not to make false statements. If personal opinions or ideas should be transported this should be clearly expressed: “We don't know for sure but I could imagine, that ...“
Strict observance of the chronological and regional concept in the selected form of interpretation		X		Interpretations should be inherently consistent and be based on spatio-temporal source material
Verifiable and source-oriented interpretation and methods		X		Finds as well as iconographic and written sources should be the basis for all interpretations
Consistency of material		X		Historic replica should be made of the same material as used for the original objects. Iron shouldn't be replaced by stainless steel, linen not by cotton.
Reflection (third-party evaluation, consulting other museums, self-evaluation)	X			In order to improve continuously in terms of content and method it is important to get the feedback of visitors and organisers and to scrutinise and to reflect one's efforts (self-evaluation and third-party evaluation)
Diversified services (fields of experience)	X			Since everybody has got different needs, interests and learning methods it is important to present different areas of life at that time, but also to present them in different ways: by educating, entertaining, making people feel welcome or simply by an aesthetic presentation. Visitors should be free to remain inactive.
Visitor-oriented presentation	X			To get in touch with visitors it is important to organize an open and inviting presentation and not to hide behind barriers.

Quality Criteria	Soft skills	Content	Logistics	Short description
- Staff motivation	X			An essential basis for a successful presentation is to convey the feeling that the presenters like their job and are eager to share their knowledge.
Contact between LH staff groups: solidarity, co-operation, professionalism, critical faculty	X			Interacting feedback as well as an active and cooperating exchange between the presenters is required.
Hands-on apperception	X			The presenters try to make the museum a place where learning with all senses will be possible.
Evaluation should be made by academically trained museum personnel			X	Evaluation and selection of the presenters (quality control) is a part of the responsibility of the museum.
If life animals are part of the presentation presenters have to be trained in handling them. Historical animal breeds should be preferred		X	X	If someone attempts to integrate animals to the presentation, the animals must be treated both appropriately and attentively. Also safety should be ensured for both man and beast. In order to keep the presentation inherently consistent, emphasis should be put on using historical animal breeds and kinds of harness.
Value-neutral presentation (religiously, politically)	X			As usual, if knowledge is passed on, strict neutrality is required. The conveyance of historical topics always involves certain risks. In this context interpreters have to assume responsibility. The visitors should be free to form their own ideas. Ambiguities and irony can easily be misinterpreted.
Readiness for research / learning / firsthand experience		X		In order to meet the needs of the visitors' desire of knowledge the presenter must be ready to delve into the subject and to pay attention to topics related to the relevant era and its interpretation. This includes conducting their own experiments to share firsthand experiences with the visitors.
Logical consistence with regard to social environment and milieu		X		The interpretation / presentation should aim to reflect the historical social circumstances and conditions.
Background knowledge with regard to objects and interpretation		X		The interpreter must be able to give background information on utilized and displayed objects and condition, i.e. term, function, value etc. of an artefact.
1. Ordinary case (rule) versus exceptional case (refers to interpretation only) 2. Verifiability over wishful thinking		X		Any period has got exotica and exceptional pieces. Even though these pieces are exciting, above all visitors need every-days-objects to understand the period of history. Aspects that distinguish the periods should be emphasised. "Imports" should be explained according to their regional verifiability.
Museum should provide consumable material			X	Consumable material such as wood, coal, water etc. should be provided by organizers.
Possibility to retreat for interpreters			X	Interpreters need breaks and periods of rest as well as break rooms to retreat to.
Character / authenticity / reliability / reality awareness / avoiding of fantasy language	X			With all due respect to the requirements from the public it is most important to stay authentic. The presenter has to remain reliable. This includes a distanced review of his interpretations, remaining firmly in the presence and the avoiding of fantasy languages.
Authentic wear marks		X		It is not always possible to trace back to the last detail and to the original authentic natural resource (animal, plant). The level of feasibility should be as high as possible. In any case the product has to at least give the impression of being manufactured historically.

3.4 Program Sveg (Sweden) organized by Bäckedals Folkhögskola

4h Meeting of Didarchtik, 14 - 17 June 2011

Theme: "Adult Learning the Bäckedal Way"

Tuesday, 14 June

	Arrival
16:45-17:30h	Dinner
20:30h	Room 1, first floor in the main building
	Welcome: Härjedalen, a personal view (Eva Springe, Ellinor Sydberg)

Wednesday, 15 June

07:45h	Breakfast
08:45h	Gathering outside the main entry, formation of groups
09:00h	The reconstructed buildings at Bäckedal - a walk in the surroundings
10:00h	Coffee break in the open air, by the pond / in the gym
10:30h	Workshop: Aja Petterson, Eva Springe, Susanne Swedjemark and Ellinor Sydberg
	The thread as a symbol and a necessity. Ironing and the "Eurovision fire contest"
12:00h	Lunch
13:30h	Workshops: <ul style="list-style-type: none"> • Asa Wilhelmsson: Wood working • Aja Petterson and Susanne Swedjemark: Leather and fur • KG Lindblad: Iron
14:30h	Coffee break in the open air by the pond / in the gym
15:00h	The workshops continue
16:45h	Dinner
18:00h	Midway evaluation (meeting for the Decision Takers) <ul style="list-style-type: none"> • Dorothee Olthof and Andreas Mensert
19:30h	Gathering round the fire by the river Ljusnan

Thursday, 16 June

07:45h	Breakfast
09:00h	Workshop: "Eurovision fire contest" by the Viking House (KG Lindblad)
10:15h	Coffee break
10:45h	Discussion: Adult learning (Emma Jönses, Annemarie Pothaar)
12:30h	Lunch
14:00h	Presentation of the next meeting at Arceoparc in Val Senales
	Progress of the glossary (Johanna Niederkofler, Irene Egger)
15:30h	Coffee break
16:00h	The state of progress of the project (Roeland Paardekooper)
	The rest of us will take a walk in the surrounding woods. The path is called Björntrampen, The Bearwalk (Aja Petterson, Emma Jönses)
18:30h	Farewell dinner

Friday, 17 June

07:45h	Breakfast
	Departure

3.4.1 Introduction to the meeting



Fig 29. The people of Didarchtik having travelled to Sveg, Sweden, together with the colleagues of Bäckedals Folkhögskola.

Participants: 31

The workshops and the Bäckedal Way

Our basic pedagogy is that all people's knowledge, experience, thoughts and reflexions add to the growing knowledge in the group. There is not "one single answer" which someone possesses. Maybe we did not succeed completely. Your experiences and our expectations were different, and there was not enough time for us to bring forth our idea.

The first exercise was that every group should put together a jigsaw, where every group member was a piece of the puzzle. What we wanted to show was that everybodys knowledge, thoughts and reflections contributes to the puzzle.

We had many discussions about which groups we should form for the workshop. We wanted you to be able to try a subject which was of interest to you. Furthermore, we wanted to divide you into groups of equal size. The result was a compromise where you tried one subject more thoroughly, and you could only look into the other workshops to learn about the other subjects.

A few hours are not enough to get to know a technique. We hoped that after one workshop you would be inspired to seek more knowledge on your own. We wanted to give you that "spark of inspiration".

Our teaching method has grown from what we have learned from our students. If the "spark of inspiration" has been there with the students, and they have been eager to learn, then we have encouraged them to try out new approaches and to do experiments. Sometimes we have failed but we have always gained experience which has led us to progress. We teach about what we know, but we also end with some questions about what we do not know.

The idea to transform fibres from short to weak ones into long and strong ones, which was done in the workshop, is a way of illustrating that together we can know more and be stronger, than if we were alone. It is also important to get to know a material and its possibilities and limitations.

Our idea with the fire contest was that you would find burning material in a partly new biotope, both known and unknown materials. The fire was done to encourage cooperation and thinking about how to arrange the material for the best result, that is, a high and quick fire. (Usually, of course, we want to make fires that burn slowly)

Examples of three workshops are:

- The wood workshop, to make a wood whisk
- The forging workshop, making of a metal whisk
- The skin workshop, working with skin and sewing with leather strings

These are examples of three of our areas of techniques.

The idea behind testing the whisks, and whip the cream, was to have a discussion about how much material, time and energy we need.

Our time together was too short to show how we, together with our students, build up a pedagogy, a way of working. We wanted to show that knowledge is something that grows together with our students, in what we do together. It is important to really have a good relation with every student, and to show that everyone is of great importance for the whole group.

3.4.2 Papers of the lectures

1. Ellinor Sydberg: **Ancient Technology – an everyday practice (See below)**
2. Åsa Wilhelmsson: **Ancient Technology – an everyday practice Part 2 (See below)**
3. Aja Petterson: **Exploring old methods for modern-day use of the beaver as a (complete) resource (See below)**

Ancient Technology – an everyday practice

| Ellinor Sydberg

Our presentation from the Folk High School of Bäckedal will be in three parts. I will start and try to give a picture of some of Tomas Johansson's ideas and thoughts which underlies the programmes at Bäckedal. Åsa Wilhelmsson will continue to talk about the courses today and our goals and visions for the future. Finally Aja Petterson will give an example from our everyday practice. All three of us work as teachers at Bäckedal.

The beginning

In 1980 Tomas founded the Institute for Ancient Technology dedicated to research, teaching and documentation. Two years later, in February 1982 the first class started. I was one of twelve participants. Some of us already continued as teachers in the following year. We all began an exciting journey to regain practical everyday knowledge. A journey that now has been running for 30 years. I remember from our first years that people looked at us with some suspicion. Journalists loved to call it the course for those who wanted to freeze and starve. That has changed.

When Tomas started the programme he had already formulated his great goal – “To preserve ancient technology, in a living tradition” and this is important because as he said: “The only way to preserve technical processes is in the nerve system of the living person”. One step towards this goal was to start educating people.

Why is it important to preserve ancient technology? Tomas wrote his arguments as follows and he could say to us: Even if I wake you up Sunday morning at 6 o'clock you should be able to reel off these arguments.

Firstly...

1. It's easier to understand and analyse a society if you have knowledge of its technology.

The second argument...

2. It's an efficient and interesting way to teach about our history through practical demonstrations. I also believe it can be a way to get interested in and more easily understand natural sciences. I especially think of biology and chemistry. Why not more ancient technology in our primary schools?

3. It is also an important part of our cultural heritage. Practical knowledge is as worthy of preserving as are the objects.

4. It might be useful in a modern society exposed to disturbances

5. It represents a gigantic amount of experiences which we still can find useful today.

And finally...

6. It's exiting and fun.

This last argument was there only in the beginning, it was not “valuable” enough, but maybe it should be on the first place because this is one of the main reasons why people want to participate in our courses.

The first course at Bäckedal was addressed to people who worked or planned to work within a pedagogic field. The goal was, apart from giving basic knowledge in ancient technology through practice to give an understanding about some of the ideals of knowledge that have dominated the history of man and to relate them to the situation of today. Tomas talked a lot about the fact that there is a difference in value between the practical and the theoretical ideal of knowledge. I don't believe this has changed but since the end of the 80ies or beginning of the 90ies there has been both research and a discussion about the concept of knowledge.

Our aim at Bäckedal is to increase the knowledge and understanding of ancient everyday life. Tomas Johanssons ideas and thoughts still characterize the programmes but everything changes through time and together with our students we form our goals and visions for the future.

I will end my part of this presentation with a quotation from an old Greek, Herakleitos. He once said: “Pedagogy is not filling a pail, it's lighting a fire”. That was one of Tomas qualities as an educationalist, but indeed he taught us how to make fire without matches.

Ancient Technology – an everyday practice Part 2

| Åsa Wilhelmsson

Ellinor has given us a retrospect on the thoughts and ideals that have shaped the different courses at Bäckedal. I will now continue by trying to give you a glimpse of the situation of today and our goals and visions for tomorrow.

1. TODAY

Today there are a number of different courses running at Bäckedal concerning prehistoric or ancient technology and traditional knowledge.

We have shorter courses lasting from a weekend up to 4 weeks, for example forging, bronze casting, silver smithing, felting, skin tanning, the making of glass beads etc.

Furthermore we have our longer courses lasting a semester or more concerning different textile techniques, forging, skin tanning and the course MNT (Man Nature Technique). MNT has grown and evolved since the start more than 25 years ago. Today the course lasts one year and contains a large number of different techniques and use of a variety of materials supervised by more than 10 different teachers.

There is also a continuation course available where the students have the chance to shape their own course together with a mentor. This could for example be a possibility to conduct an archaeological experiment or to focus on a specific technique or material.

2. FOLKBILDNING/Popular adult education

Since 2012 the Folk High School of Bäckedal is owned by the "Regionförbundet Jämtlands län", but the school is independent concerning religion, party politics and the business world. The education is open to all over 18 years of age. The education is voluntary.

The students are supposed to play an active part in planning their course, and to implement and evaluate the course they are attending. Our courses are SUPPOSED to be shaped by the students, their wishes and orientations.

3. TODAY

The average student of today is younger than in the beginning which affects the education. Another fact we have to face is that the number of applications has declined over a number of years. There are a variety of interacting causes for this fact – some of them more or less beyond our reach - concerning for example student economy, but I will not go into those here and now. We do take this fact seriously and would like to see it as a challenge - to take our time to consider our goals and visions, to sharpen our arguments for the importance of ancient technology and traditional knowledge and to ask ourselves Why we do what we do? Why we find it so important? And how to reach out to students?

This has of course been an ongoing process from the start and many of the thoughts and ideas that Tomas formulated 30 years ago are as vivid and important today.

One very important issue for us is to not only look into our own matters, 'looking after our own house' - as one might interpret this picture - but to open up for contacts with others working with prehistoric technology and traditional knowledge in one way or another - and to find ways of sharing and exchanging questions, knowledge and discoveries. An important question is: How can we find meeting points? And another challenge as we see it is to document our practice in a way that makes it available to others.

4. OUR GOAL

Our goal is to teach ancient techniques and traditional knowledge - to inspire our students to ask questions and to seek knowledge and to encourage curiosity and the will to excel - but we also want to create an environment that makes it natural to contemplate over techniques, materials and human conditions from an historical and prehistoric perspective - as well as pondering over our own situation today.

How have peoples lives changed through time? How do technological changes affect people and their environment? What is sustainable development and a rich life? How do you want the future to be?

With something to do for the hands, the mind creates new thoughts and questions and makes way for new knowledge and understanding.

There is, as we see it, a great potential in working practically with different types of materials and techniques year by year together with people with different backgrounds and different skills and experiences - when ancient technology is an everyday practice! Question raised by students one year may lead to new knowledge... and several more questions, years later. The pieces in a puzzle may fall into place. This is a process of knowledge - were both success and failure may lead to new questions and new knowledge.



Fig 30. Flint knapping is an ancient technology requiring mental and physical skills.

generations of men, women and children **MUST** be appreciated and valued rightfully. This is surely as important today as ever. Many of these skills and knowledge are today on the brink of extinction, and we do not have the time to sit and wait for better times.

We believe that knowledge about human conditions through time gives us an understanding of our own situation today and a humbleness and tolerance towards other cultures and other ways of life - and a will to shape the future. I will now end my part with this picture. It might be hard to see - but there is a glow amongst all that old grass - a glow well worth taking care of. And as long as there is a glow there is hope. Isn't there? And we want to blow some life into that glow and to keep that fire Thomas once lit alive and burning.

And now Aja will give you a glimpse of our every day practice.

Most of the time we have both our feet closer to what one would call experience archaeology rather than experimental archaeology. Some of our practices are not even possible or desirable to measure or repeat. Over the years we have conducted some smaller experiments ourselves and also been a part of others', and we would like to develop this part further, but it is not the main goal with our education.

5. OUR VISION

In our vision we want to strengthen the chain of knowledge between the people that lived before us and those yet to come.

We want to show that ancient technologies and traditional knowledge is a force to be reckoned with in the future.

We strongly believe that knowledge and skills passed on from one person to another -from one nervous system to another! - is essential both for human survival and well-being as well as a sustainable development.

Now living and breathing bearers of culture - people with knowledge and skills gathered and guarded by

Fig 31. One of the ancient buildings on the territory of Bäckedals Folkhögskola.



Exploring old methods for modern-day use of the beaver as a (complete) resource

| Aja Petterson

My name is Aja Petterson and I work with prehistoric techniques and processes at Bäckedal's folk high school, primarily with traditional methods of tanning and dressing skins. As you have already heard, our task at the school is to increase our knowledge and understanding of prehistoric techniques and traditional knowledge.

We have several ways of doing this.

We can carry out trials based on archaeological materials or an archaeological question, where we try to control as many variables as possible to make the trials realistic and measurable.

We also perform trials that are not based on a particular archaeological issue, but spring from ideas developed at the school. These sometimes raise archaeological questions later on.

What I would like to show you now are the results of efforts and trials carried out over several years. These are by no means performed using strict scientific methods. Instead, our method has been primarily pedagogical – to find new knowledge, to be curious, and to be open to the many possible opportunities presented by the material.

The focus of the work has been the idea that, prehistorically, the beaver might have been a resource that was used in its entirety. To fully use the possibilities of a material, you have to become familiar with the techniques and methods as well as with the material itself. Pushing the limits of a material takes time for both successful and unsuccessful trials. For tanning, to take one example, you need about ten hides from a particular species to be able to understand the character and properties of its skin.

Background

In former times, the beaver was a very common animal in the forests of Europe, Asia, and North America. However, demand for its skin and the castor (from its castor glands), as well as for arable land, led to the beaver's extinction in large parts of Europe and Asia. The castor hat was made out of felted beaver wool, and it became a fashion trend that brought the beaver close to total extinction in the 18th and 19th centuries. The beaver did become extinct in Sweden in the 19th century, together with our knowledge of how it was used. In the early 20th century, the beaver was reintroduced from Norway, where it had managed to remain in one habitat. Today, the beaver strain is re-established, and it has become so strong that it is now part of the general hunting. At Bäckedal we have worked with beavers over many years, to learn how to make use of it as fully as possible. Hunters that supplied us with beavers or beaver hides were interviewed. Some of us have accompanied hunters going beaver trapping, and we have listened to lectures on beavers.



Fig 32. Stone Age hut used in outdoor education programmes.



Fig 33. Making a birch bark container, using roots to sew it together.

Trials and conclusions

We cooked beaver meat.

- The meat is lean and coarse-fibred; under the skin along the back, there is a fatty layer running all the way down to the tail, which is made up entirely by fat and sinews. The meat tasted distinctly of beaver, but good. The fatty tail is edible.
- We explored the possibilities of the bones. The beaver’s bones are short and small in comparison with bones from reindeer and elk, which are better suited to make needles and scrapers with. But the bones in the beaver’s paws can be used to make amusing buttons.
- We tried using the teeth for woodworking. The beaver’s teeth grow continuously during its lifetime, and they are hollow. That makes them difficult to use in woodworking.
- We tried spinning. The fibre is short and unruly, but with a spinning hook it is possible to spin a thread that is later twisted into a double-threaded yarn for better durability.
- We made castor hats by felting (i.e. wet-felting) beaver wool using a mercury solution.
- We also tried it without the mercury solution. It is possible, but the wool easily separates. Several layers of beaver wool and roll felting (“rulltovning”) worked best.
- We prepared hides scraped with scrapers made out of steel, bone, and wood, and used fat, bark, and urine as tanning agents. Fat from the brain or urine gave the best results.
- The beaver’s fur is thick, warm, and durable. It is of a manageable size and weight, compared to an elk’s hide, which is much heavier, more cumbersome, and with hairs that break more easily when used.
- We removed the hair from (defleeced) some skins and tanned it to thin leather and chamois leather using fat or bark.
- The hairless tail gives a strong, inelastic leather with a beautiful structure.

The beaver has stimulated our curiosity, and there are still many unanswered questions. A few examples:

- Is it possible that yarns and threads were once spun by wool from fox, wolf, beaver, and bear?
- Is it possible to distinguish scrapers used only for beavers in the archaeological material?
- Are there rock carvings of beavers?
- Did the beaver help to create the bog landscape?
- Is it possible that the beaver was the unglamorous staple food of its time, the everyday spaghetti Bolognese (bangers and mash)?

This meeting was organised by

Bäckedals Folkhögskola (Sweden)



Swedish folkbildning is the collective name for the activities conducted by the country’s folk high schools and study associations in the form of courses, study circles and cultural activities. Folkbildning is a part of the liberal non-formal educational system. Every year, several million Swedes participate in folkbildning activities. People want to learn and develop in many different contexts in all phases of life. Swedish folkbildning meets this need – and thereby contributes to societal development and growth. But folkbildning also has an intrinsic value because well-informed and active citizens constitute the core of democracy.

See page 11 for more info

3.5 Program Val Senales (Italy) organized by ArcheoParc Schnalstal / archeoParc Val Senales



Fig 34. The village
Val Senales, photo
Dorothee Olthof

5th Meeting of Didarchtik, 20 - 23 September 2011

Theme: "We´ll come back!"

Tuesday, 20 September

06:30h	Glacier Tour to Iceman's place of discovery [Meeting point: reception]
15:00h	Visit to the Valley [Meeting point: reception]
17:00h	Welcome drinks [archeoParc, 3rd floor]
20:00h	Dinner [Hotel Goldenes Kreuz]

Wednesday, 21 September

09:00h	Welcome and introduction to the conference [archeoParc, 3rd floor], (Karl Josef Rainer, mayor of the local community, Senales, Italy, Ilaria Pulini (to be confirmed), chair of Exarc, Modena, Italy, Sissi Prader, chair of Südtiroler Museumsverband (umbrella association of the privat museums in South Tyrol), Merano, Italy, Alexander Rainer, Johanna Niederkofler, archeoParc Val Senales)
09:30h	Lecture: Informal learning activities of adults on holidays (working title), (Marcus Herntrei, EURAC research, Institute for Regional Development and Location Management, Bolzano, Italy)
10:15h	Lecture: Education strategies for adult (repeat) visitors in museums. (Ilse Pürstl, Art educator and exhibition designer, Salzburg, Austria)
10:45h	Coffee and snacks [Balcony]
11:15h	Workshop: Adult repeat visitors in museums – to be continued
	Warm Up (getting to know each other, expectations, apprehensions, formulating of questions for the afternoon session) [Conference room], (Ilse Pürstl)
12:30h	Lunch [Balcony]
14:00h	Short presentations and discussion [Conference room] <ul style="list-style-type: none"> • Duties and responsibilities in adult education and special needs of frequenters in informal adult education services (working title), (Paul Rösch, Director of Touriseum (tourism museum of South Tyrol) and chairman of URANIA (adult education organization), Merano, Italy) • Examples for events and special offers directed to repurchasers in book market (working title), (Hermann Gummerer, Director of folio Verlag, publishing company, Bolzano, Italy) • Characteristics and needs of frequent travelers (working title), (Wolfgang Niederhofer Director of Vai e Via, travel company, Bolzano, Italy) • Get and stay in contact with sneakers (re)purchasers (working title), (Gregor Niederkofler, Brand manager of New Balance Italy, Chiusa, Italy)
16:00h	Coffee [Balcony]
16:30h	Time for leisure activities <ul style="list-style-type: none"> A) Guided tour to the Oberriederhof farm and dairy with Petra and Jonny [Meeting point: reception] B) Rope Climbing at Vernagt Lake with Klaus, Andreas and Ludwig [Meeting point: entrance archeoParc]
19:30h	Dinner [Hotel Goldenes Kreuz]

Thursday, 22 September

- 09:00h archeoParc at a glance – Guided tour and activities for adults at archeoParc Val Senales [Meeting point: entrance archeoParc], (Johanna Niederkofler, Ernst Gamper, Dario Ferroni, Irene Egger)
- 11:00h Coffee and Snacks [Balcony]
- 11:30h Workshop continues [Conference room]
- 12:30h Lunch [Balcony]
- 14:00h Workshop continues [Conference room]
- 15:30h Meeting at Butser Ancient Farm 2012 (Maureen Page, Director of Butser Ancient Farm, UK, and colleagues)
- 16:00h Coffee
- 16:15h Workshop: Conclusion (review, evaluation)
- 17:00h Resting Time
Meeting of Didarchtik partners representatives [archeoParc, 3rd floor]
- 18:30h Walk or transfer to Mastaunalm [Meeting point: reception]
- 19:30h Dinner with typical dishes and music at Mastaunalm offered by the Mayor of Schnals municipality
- 22:30h Torch-light walk or transfer back to the hotel

Friday, 23 September

- Departures
- Visit the South Tyrol Museum of Archeology at Bolzano, where Ötzi is displayed since 1998, or go to the Val Senales Glacier by cable car, close to the place of his discovery. [own arrangement]

3.5.1 Introduction to the meeting



Participants: 18

The conference, from 20th to 23rd September 2011, has offered a challenging program including lectures and workshops by practitioners and scientists from museum and adult education business, tourism, economics, leisure, publishing sector, and regional development research. Constant re-adaption of museum education strategies is vital to address the needs of returning visitors to archaeological open-air museums, just like it is in any other field or service industry. The participants from different European countries have been analyzing and discussing behavior characteristics of returning visitors, issues and current trends as well as new ways and strategies in adult visitor education service. In addition the conference has provided a variety of additional leisure activities including rope climbing, hiking and different guided tours and visits.

The conference is only one component of a two-year European Union funded Learning Partnership called “Didarchtik”, its aim is to empower the project partners to improve their adult education services.

Fig 35. Workshop in Val Senales, photo Dorothee Olthof

3.5.2 Papers of the lectures



Fig 36. Workshop in Val Senales, photo Dorothee Olthof

Lectures and Workshops (alphabetical order) in summary

1. Irene Egger, Dario Ferroni, Ernst Gamper and Johanna Niederkofler, archeoParc Val Senales: **archeoParc at a glance**
2. Hermann Gummerer, Director of folio Verlag, publishing company, Bolzano, Italy: **Examples for events and special offers directed to repurchasers in book market**

Abstract

What are the structural characteristics of a publishing house such as Folio? What are the parallels with a museum? Revenues, scope of action, production range, duration of presence on the market, features of supply, features of the products (backlist vs. original).
 At the publishing house, to whom is a “return campaign” for customers directed? Retailers (bookstores) or end customers (readers) – who are their counterparts in the museum? How are repeat customers won over? By guaranteeing competence, providing usefulness, ensuring continuity, expecting challenge, allowing participation, arousing sympathy.
gummerer@folioverlag.com

3. Marcus Herntrei, EURAC research, Institute for Regional Development and Location Management, Bolzano, Italy: **Strategic Product Development as a Tool for Customer Retention,**

Abstract

Museums are in increasing competition with other leisure and education activities, which makes the acquisition of new visitors difficult and the development of customer retention strategies more important. One of the keys for customer retention is their satisfaction. The approach of strategic product development may help museums to continuously maintain and develop their products and services for ensuring new experiences and high levels of customer satisfaction for regular and new visitors.
Marcus.Herntrei@eurac.edu

4. Gregor Niederkofler, Brand Manager of New Balance Italy, Gartner Sports, Bolzano, Italy, Chiusa, Italy: **Get and stay in contact with sneakers (re)purchasers**

Abstract

In today's footwear industry consumers are exposed to multiple brands and an oversupply of trends, choices and stimuli. The loud promotion and advertising often leads to an information overflow. In such a situation it is more important than ever to know one's loyal consumers, the repurchasers, to be able to respond to their needs and requests.

The goal is to define the term "repurchaser" in the footwear industry. Special marketing activities to get and to stay in contact with (re)purchasers will be shown at the example of the footwear brand New Balance. The presentation will be rounded off by suggestions and thoughts about consumers/visitors who come back.
niederkofler@gartner-sport.com

4. Maureen Page, Director of Butser Ancient Farm, UK: **Didarchtik meeting at Butser Ancient Farm 2012**

5. Ilse Pürstl, Art educator and exhibition designer, Salzburg, Austria: **Keep the buzz going. Education strategies for adult repeat visitors in museums**

Abstract

With dwindling budgets and visitor numbers, museums and cultural institutions are now redefining their role in society. There is a conceptual change from objects to people, from passive to active. Lifelong learning is currently being recognized as a way to describe the motivations of adult visitors. The talk will explore ways how we can actively encourage learning, debate, critical thought and action in museums. Building relationships with adult visitors through participatory projects can help adults unleash their creative potential and turn them into a sustainable audience.

Workshop

This workshop aims to churn up ideas that help to keep the relationship between the various program activities and the adult visitor dynamic and meaningful. Attendees who participate in this workshop will explore ways to put these ideas to practical use at their [respective institutions](#).

i.r.puerstl@aon.at

6. Paul Rösch, Director of Touriseum (tourism museum of South Tyrol) and chairman of URANIA (adult education organization), Merano, Italy: **Oases of spiritual well-being as places that people return to**

Abstract

Cultural attractions and amenities, as oases of spiritual well-being, provide us with a space to live in harmony with our own thoughts, feelings and desires. Visitors are happy to return to attractive oases of well-being: to create these, we constantly need to address the cultural requirements of our visitors as well as how we present our own museums.

Paul.Roesch@touriseum.it

This meeting was organised by

ArcheoParc Schnalstal / archeoParc Val Senales (Italy)



ArcheoParc Schnalstal / archeoParc Val Senales is situated at Madonna di Senales at a height of some 1,500 m. on an area covering 4000 m². Visible from the museum building and from its open-air annex is Val di Tisa Valley with its mountain ridge, behind which was found the Iceman at 3,210 m above sea level. The purpose of this archaeological park is to recreate the Neolithic as vividly as possible.

See page 9 for more info

3.6 Program Chalton (United Kingdom) organized by Butser Ancient Farm



Fig 37. Reasons adults would not visit the South Downs National Park.

6th Meeting of Didarchtik, 11 - 15 June 2012

Theme: "Promoting adult learning for different groups of visitors"

Monday, 11 June

- 19.00h Arrive and settle in to Sustainability Centre, Maple Inn or Causeway B&B
- 19.00h Welcome drinks + nibbles.
- 20.00h Evening meal at Sustainability Centre – vegetarian

Tuesday, 12 June

- 08.30h Pick up from Sustainability Centre
- 09.15h Assemble at Butser Ancient Farm
- 09.30h Brief Welcome: Self guided visit to farm site with guide book
- 10.45h Tea
- 11.15h Presentation – What attracts visitors? How can initial perceptions enhance/impede learning?
Discussion in mixed groups
- 12.30h Lunch
- 13.30h Guided Lecture Tour
- 15.00h Discussion in "own site" groups
- 15.30h Cream tea
- 16.00h Roundhouse building competition
- 17.00h Return to Sustainability Centre, Maple Inn or Causeway B&B for rest
- 20.00h Pick up from Sustainability Centre
- 20.30h Evening Meal – Red Lion Country Pub

Wednesday, 13 June

- 08.30h Pick up from Sustainability Centre
- 09.15h Assemble at Butser Ancient Farm
- 09.30h Presentation by John Evans: Visitors with special needs
- 10.00h Activity and discussion
- 11.30h Petersfield – free time
- 13.30h Lunch at Butser Ancient Farm
- 14.30h Demonstrations/ adult workshops
- 16.30h Tea + feedback discussion
- 18.00h Dressing up (optional). Roman hairdressing by VAEE
- 18.30h Roman feast in the villa

Thursday, 14 June

- 08.30h Pick up from Sustainability Centre
- 09.15h Assemble at Butser Ancient Farm
- 09.30h Presentations
- Other adult learning at our sites
 - Work placements
 - Volunteers
 - Friends of the farm
 - Staff
- 10.30h Discussion: in own groups 'What can we do to promote learning for these groups?'
- 11.00h Tea + Presentation of the products
- 12.00h Lunch
- 13.30h Visit to Portsmouth Dockyards
- 17.00h Return to Sustainability Centre, Maple Inn or Causeway B&B
- 17.00h Decision makers of each group meet to discuss reporting preparations
- 19.30h Return to Butser Ancient Farm for celebration barn dance Sleepover in the roundhouse for any who wishes to stay.

Friday, 15 June

Breakfast and goodbyes.

3.6.1 Introduction to the meeting



Fig 38. Amanda Elmes explaining strategies how to reach adults in the South Downs National Park.

Participants: 43

The meeting at Butser June 12th – 14th, 2012 focussed on teaching adults through themed products and artefacts. The meeting discussed how an education visit with organised activities for adult learners can be handled versus non-organised visits of adults.

We focussed on what attracts visitors to sites and things that might prove to be obstacles. We looked at a variety of adult learners during the week, including those with special needs, volunteers, staff, work experience and workshop participants. The aim was to encourage delegates to assess their individual sites and how they approach adults.

By mid-2012, the Learning Partnership Didarchtik came to an end with a last workshop, at Butser Ancient Farm in the UK. Many subjects we had touched upon over the previous two years came back on the table – just as needed: this was the moment to look back on our experiences and see if we had learned something.

Besides wrapping up our experiences, it was an extra-long workshop to get to know one of the oldest archaeological open-air museums in the UK, and with an enormous international reputation.

The Butser team had made an effort to offer us a very diverse program, forcing us to think, evaluate Butser and ourselves. On arrival on Day 1, we were stopped at the car park which leads to the entry of Butser. Over the summer of 2012, a new entrance building is being constructed and when we got there, the old building had already been removed, so the entrance area was modest. Each of us got a paper guidebook and we were sent into the site, to discover Butser at our own pace. For most of us this was the first visit to Butser – and this is the way most adult visitors who visit, away from the main events, will discover the site. Other sources of information are the furnished houses and the information panels that go with them. Most of us thought we got a good overview of Butser this way, also because we are used to these kind of sites. However, when we got a guided tour by one of Butser's employees in the afternoon we realised we had missed a lot!

A good presentation was given by the South Downs National Park. Butser is located within this park which covers an area of over 100 miles wide from east to west, not far from London. Although the South Downs attract many visitors and create valuable partnerships, there is still unexplored territory in the sense that certain adult visitor groups are missing; there is discussion about returning visitors et cetera. The Park has similar issues as some archaeological open-air museums but has a wider network and more possibilities we can learn from. One clear thing: the direct environment of a museum and the facilities around are very important as many people do not come to this area just to visit Butser. They want coffee, a hotel and something else to do the next day.

Early on Day 2, we got a presentation by John Evans, disability rights consultant and activist. He presented in a seemingly very simple way one of the most challenging issues for our type of museums: "diversity, disability and inclusion for all in all activities". It is vital we work in a diverse and inclusive way in order to ensure we have the participation of different kinds of people in the world we live in. There are many different kinds of disabilities; therefore there is not one approach which fits all. They do not want to be patronised or treated differently from anybody else, as having an impairment does not make people less intelligent. What Mr Evans referred to can be simply summarised as good customer service. Disability or not, no two visitors are the same, so each needs a custom fit approach. There are wheelchair users who need certain practical adaptations in a museum; blind or deaf people require other adjustments and so do those who are autistic, have a learning/intellectual disability or any other. All this doesn't have to cost a lot more. An old poster in the Netherlands printed on a mirror says: "have you ever met a normal person? Well, did you like it"? We will have to approach each of our visitors as meaningful individuals.

In the afternoon, we attended four different activities, four workshop for adults. The activities were themed with metal casting, wool spinning and dyeing, cooking a Roman dinner and making mini-frescoes (pendants). We were purposefully given a lot of hands on experience and information, less attention to the techniques of 'teaching adults' – this was something we should be able to extract after two years of Learning Partnership. Most participants completely got into these four activities, a welcome experience!

Following on that, we were challenged to build our own roundhouse! Three teams were made and the idea was to build a house with the materials offered, without explanation. This required each team to discuss, get a plan and execute it – not all material was ready made! It was a follow up to the competition we had had in Bäckedal Sweden, on making a fire and again, it was good to do a similar activity or touch upon a similar issue as before in this project and see if we had made any progress in understanding how to get such a job done.

The evening we spent in the Roman Villa at Butser, having a great dinner with original Roman recipes.

On Day 3, we started with four presentations by Butser people, each of them telling how they deal with adults and adult education. Not only visitors get educated in a museum, but the staff itself as well! Staff themselves are getting regular training, including health and safety but also on contents (the story being told has many sides to it: from a basic story 'what is the Iron Age' up to how do you construct a round roof and why do you have such funny pigs). Butser has about 200 volunteers. To them, being involved is made very easy, the structure is loose and they learn by talking with the employees and they learn by doing. Volunteers are not just unemployed or retired people, also people at the start of their career are able to get relevant experience at Butser, benefitting both the museum and the volunteers. Some of these young people, especially the ones with a more complicated background, who are listed at a school for special needs children are spending some of their time at Butser where they can learn by doing things. This is good for their self-esteem and offers them another way of looking at life. The last category we heard about were Butser's Friends. Many of them started once as volunteers, in the 1980s and 1990s but they do not have the energy anymore to be actively involved in for example coppicing wood. Many of those have found that by being a donor of money; they get a sense of belonging in return and the feeling of having done something good.

3.6.2 Papers of the lectures

1. Amanda Elmes – What attracts adults visitors to the South Downs National Park? (See below)
2. John Evans: Visitors with special needs (See below)

What attracts adults visitors to the South Downs National Park?

| Amanda Elmes

What attracts visitors to the South Downs National Park?

South Downs visitor profile headlines:

1. 39 million visitor days per year
2. Total visitor spend of £333 million
3. 8,046 jobs sustained by tourism industry

South Downs National Park has 7 agreed special qualities:

1. Diverse, inspirational landscapes and breathtaking views
2. Rich variety of wildlife and habitats including rare and internationally important species
3. Tranquil and unspoilt places
4. An environment shaped by centuries of farming and embracing new enterprise
5. Great opportunities for recreational activities and learning experiences
6. Well-conserved historical features and a rich cultural heritage
7. Distinctive towns and communities

Who visits?

In line with national trends, those who visit the SDNP are more likely to be older adults, in employment, car owners, and from higher occupational grades. Those least likely to visit are young adults, people in lower social groups, and particularly those in low income jobs and those who do not own a car.

Reasons for visiting

- Going for a walk (25%)
- Visit to a tourist attraction or place of interest (24%)
- Relaxing/enjoying the view (19%)
- Day visitors on holiday and staying visitors were more likely to be visiting a tourist attraction or place of interest compared to a day visitor from home

The top four main reasons for choosing a site were:

1. the views/scenery/landscape (68%)
2. the ease of access to get to and/or its closeness to home (33%)
3. its peace and quiet (29%)
4. its appeal as a place good for walking (29%).

The National Countryside Recreation Survey of 1990, estimated that as many as 6 out of 10 visits are made by only 1 in 10 of the population (link to barriers)

Barriers in order of importance:

- Too busy
- Health
- Old age
- Disability
- Weather
- Interest
- Access
- Cost

What would persuade non-visitors to come?

For 71% of non and lapsed visitors, little could be done to encourage them to visit the South Downs. 10% replied that better transport services would encourage them to visit/visit more, with 7% requesting more information i.e.: adverts, leaflet drops etc.

Visitor distribution

- The particular landscape features and visitor facilities available at a site will have an impact on the type of visitors who visit and the volume of visitation
- A number of factors influence the distribution of visitors including ease of access factors: such as availability of public transport and car parking and other associated facilities. Awareness of alternative sites is also a factor influencing destination choice
- Only 5.7% of visits to the SDNP are to a specific attraction

How we can encourage more visitors in these challenging economic times?

See case study of the Hampshire Heritage attractions – separate A4 handout

Fig 39. Full attention during one of the presentatins at Butser Ancient Farm.



How initial perceptions enhance/impede learning? – and what do we want them to learn?

<5% set out to learn/challenge/achieve!! For most it's all about the enjoyment and health benefits :-)

Whatever the motivation for choosing the site (described earlier), when visitors arrive, more practical aspects become more important such as the cleanliness and availability of public toilets, easy car parking, and having somewhere to snack.

Visitors need to be engaged on a 'stairway to stewardship'

Future improvements that could be made to enhance visitor enjoyment included the need for more disabled parking bays, the provision of public toilets/more toilets, to improvement regarding access to the site and getting around for wheel chair users, and better/more signs and notices to assist with the navigation of sites

SDNP Interpretation survey revealed that the great majority (94%) is aimed at general visitors. Only 3% is targeted at a specific audience and only 2% is intended for a specific age group.

53% of the interpretive media are provided on arrival at a site. 42% form part of the core experience. Less than 5% are viewed before or after visiting, mostly websites.

Only 11% of audited interpretation was deemed to engage interest "a lot". Ideally this is the level that interpretation should attain if it is often to capture public imagination.

Background information

Changing times

While the general characteristics of visitors may not have changed significantly over the past decade, there is evidence that changes are taking place within key market segments. These include:

- Growing interest in active sports and recreation as part of a healthier lifestyle. In 2001, the British spent £3bn on participation in sports and keeping fit. Health consciousness is the most important underlying factor for growth.
- Growing concern about the environment. This has led to more active interest in wildlife, nature conservation and sustainability.
- Increased participation in activities on an independent basis, rather than with a club or an organisation.
- Available income and leisure time. Large disposable incomes have increased in most advanced industrial societies. However, work pressures and a long hours culture, means a squeeze on leisure time. This is particularly evident in the UK - compared with the rest of the EU for example, full-time employees in the UK work on average the longest hours per week in the main job and this is true for both men and women. In 1999 around 22% full-time workers worked in excess of 48 hours a week. The impact of the global recession on this trend is yet to be fully understood.
- Ageing of the population. Around a quarter of the population is over 55 years of age and this group is forecast to grow by 15% over this decade. This group has more time for leisure and more disposable income than previous generations of the age. It is not unreasonable to expect this group to be of greater marketing significance in the future.

Visitor behaviour

- On average, 68% of all visitors expected to spend between one and four hours at the site where they were interviewed.
- 84% of visitor groups had travelled to the site that day by private car.

Visitor centres tended not to be used extensively by local visitors, with only 38% of the sample having visited a ViC during their last visit.

Fig 40. Where would we be without good (period) food?



Visitors with special needs

| John Evans

Introduction

First of all I would like to extend my appreciation to the hosts of this important event for inviting me along today to make a presentation about people and their differences and who need access to what you are doing. In this particular case we are talking about the different kinds of disabled people. Our world is changing rapidly, and there is a calling for real inclusion for all people. All organisations working within the public and independent sector need to address this issue head-on. What can we do to include people with a diversity of needs? I'm really pleased that the Butser Ancient Farm Educational Trust recognises this issue and wanted a person of my calibre and impairment to provide a presentation on this subject, outlining why it is important for projects in this arena to deal with this now, in other words in your case archaeological sites and access to them. I would like to use the time I have today to share with you my thoughts about what you should be doing to include people with different impairments and diversity to be able to also enjoy your facilities, archaeological sites and learning faculties. I hope we can then have some questions and a brief discussion on this. I would like to keep this as interactive as possible so I might be asking you questions as we go along in order to break it up a little. Before I make my presentation, perhaps what might be helpful is if I say a few words about myself to explain what I do in my work so that you know a little about me and my background as well. I would refer to myself as a disability rights consultant and activist working towards trying to challenge the discrimination and exclusion which occurs against disabled people in society. My areas of expertise are independent living, disability legislation and human rights and working towards social change. I work locally in this area but most of my work now is at a national and European level. In fact I have just returned from Denmark where I was speaking at a conference last Thursday and Friday. I am passionate about my work and the need for real change in order to include people with different impairments in mainstream society. I could say a lot more about myself, but I'm here today to talk about this wider issue and how I can help you be more inclusive in your work.

Importance of Diversity

I think it is vital we work in a diverse and inclusive way in order to ensure we have the participation of different kinds of people in the world we live in. Disabled people despite their differences and different impairments are in many respects no different from anybody else here today and have the same needs, interests, aspirations and desires just like you and may want to also enjoy the fruits of your archaeological work. This is not a particular vocation for everybody but there are some who are as fascinated as yourselves in this field of work. This is why your doors should be wide open to them inviting them in to share your unique projects. So what do you need to do to include these people? I suppose we could break some of these people with diverse needs into different groups so you can see the different needs they have and how best to go about satisfying them. Someone like myself for instance, is a wheelchair user. This means you have to make your archaeological site wheelchair friendly and accessible to so that I can visit and explore the site without any environmental barriers. Part of this is making sure that attitudes do not create barriers as well. We do not want to be patronised or treated differently from anybody else and if you think we need any particular assistance or help, then you simply ask. Never assume 2 wheelchair users require the same things. What I think I'm talking about is good customer service. People who are open-minded and responsive to the needs of others regardless of the impairments whether they are in wheelchairs, blind, deaf, autistic, have a learning/intellectual disability or any other. What about other kinds of disabled people who might be blind or visually impaired, deaf or have difficulty with their hearing? What do we need to do to include these people? Would somebody like to help me out and tell me what you think would be required in this situation. Yes, deaf people would need sign language interpreters or perhaps captions explaining what the different parts of this site or other archaeological sites are and what your intentions are for the future? Communication is the big issue here which might also mean speaking slower, clearer and not using jargon. Blind and visually impaired people would of course need something completely different like having information in Braille or on tape/CD to be able to listen to either before or after. They might need somebody to assist in showing them around your site explaining to them your work and the surroundings. People with learning disabilities will need information in easy read version so they can understand it. Actually, since I have come across easy read materials I prefer using this format for comprehensive documents and reports as it is much easier to read. They are more to the point, precise and just give you the meaning broken down in a very specific way. It saves much time. They might also need people to accompany and escort them around different sites. All this doesn't have to cost a lot more either weekly or sites available and accessible to others as you find this can also be helpful for older people and other younger people with extreme impairments.

This meeting was organised by

Butser Ancient Farm (United Kingdom)



Butser Ancient Farm near Chalton in southern England has been an archaeological research site since 1972. The farm was originally set up on Little Butser, a spur of Butser Hill in Hampshire. It was established with support from the Council for British Archaeology as a site for archaeologists to test their theories, and under the influence of the first appointed director Peter Reynolds became a centre of excellence for experimental archaeology in Britain. In 1991 the farm moved to its present site at Bascomb Copse to become an independent organisation.

See page **12** for more info

Looking back at the project as a whole

| Roeland Paardekooper, EXARC Director, Coordinator of Didarchtik

Looking back at the two years of Didarchtik, VAAE (NL) performed an evaluation, which included feedback from almost all Didarchtik partners. VAAE has been instrumental in evaluating each step in the project, for which many thanks. EXARC likes to thank all organisations and individuals involved in making Didarchtik work. It has truly been part of lifelong learning to all of us.

At the beginning our ambitions and hopes were aimed high and we did not know what exactly to expect. We for sure did a lot of travelling and by the end of the two years we have a much better understanding of each other and of adult education in our field of work. The highlights were the five workshops we have had. Unfortunately, partly due to heavy workload when back home, there was little contact between the meetings. Coordination was kept simple and much of what we did was more 'bottom-up' than 'top-down'. While the meetings went great (content, social value), the work on the products was not as much team work as hoped for. Also, the products were not perceived as being as useful for the partners as the meetings were. Traveling all over Europe and meeting likeminded people was a great experience for all. All partners are more aware of the needs and wishes of adults and of the way they learn. Some of the theories presented in the workshops were very useful, but it takes another step, to make them applicable to our daily work. This step we have to take ourselves.

A project like Didarchtik brings people together with different ambitions and ideas on how to run a project. There always is a tension between doing what is promised in the application on the one hand, and doing what is good for the involved partners on the other. Basically the project application should be relevant enough both for the EU and for the partners. Although we had a preparatory meeting in Oerlinghausen to collect ideas for the application, partners were less involved in the process of actually writing the Didarchtik application and EXARC was not sure how high to aim with the application in order to actually be accepted and low enough to still be feasible to execute.

Didarchtik partners also have ideas for future projects like on volunteers or finding some other "common interest" among EXARC members like lake dwelling, or the relation with the schools. Another idea is a project on crafts, where each meeting is dedicated to one type of craft, like textiles, building and bronze casting. This way the craftspeople of museums all over Europe can meet and exchange ideas and practices.

There was a huge interest of EXARCs membership for the Grundtvig Learning Partnerships – and there are great future possibilities. EXARC itself has also learned a lot: keeping communication with all (prospective) partners clear at all times and offering a good structure from the beginning to the end of the project, this way providing security for all, and an instant overview of what is happening and what is still needed. This will also mean, EXARC will be more involved in both activities and products. We will also be active in writing the application together with the partners and wrapping up the project in the end. The next time we will know better what to expect and can design the project and the products better to suit our needs. In general, the Didarchtik partners have been very positive about these two years or as somebody puts it: "...it was a good introduction to the subject of adult learning in archaeological open-air museums. Now we want to explore some of the subjects more in depth, so bring on the next project!"

DIDARCHTIK

GRUNDTVIG Learning Partnership 2010 - 2012