



[SUMMARY COLLECTION OPENARCH 2013]

In this document all the summaries are collected. This means that all the lectures have been summarized. The lectures have been recorded as well. There are no summaries of the workshops, only the theory. Pictures have been taken from the workshop and from the food workshop and a professional video is available.



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Inhoud

Tuesday 23 April - Day 1	Fout! Bladwijzer niet gedefinieerd.
Room A 09:45-10:45 Wim van der Weiden.....	4
Room A 10:45-11:30 Yvonne Kuhfus.....	5
Room B 10:45-11:30 Gunter Schöbel.....	6
Room A 11:45-12:30 Paul Stork	7
Room B 11:45-12:30 Ruben Smit	8
Room A 14:15- Annemarie Pothaar	9
Room B 14:15- 15:00 Don Blaauw.....	10
Room B 15:00- 15:45 Hanne Marckmann	11
Room A 15:45- 16:00 Bas Eenhoorn, Major Alphen aan den Rijn.....	11
Room A 16:00- 17:00 Janneke Kuysters.....	12
Wednesday 24 April - Day 2	Fout! Bladwijzer niet gedefinieerd.
Room A 9:45- 10:30 Jaap Hogendoorn	14
Room A 10:45- 12:30 Yohan Creemers	15
Room A 13:00- 13:45 Mark Driessen	16
Room B 13:00- 13:45 Rüdiger Kelm	17
Room A 13:45- 14:30 Monica van den Dries.....	18
Room B 13:45-14:30 Alan Outram	20
Room A 14:30- 15:30 Boudewijn Goudswaard	20
Room B 14:30- 15:30 Bill Schindler	22
Thursday 25 April - Day 3	Fout! Bladwijzer niet gedefinieerd.
Room A 9:35- 10:40 Peter Jongste and Leo Wolterbeek	23
Room A 10:40-11:10 David Richardson.....	24
Room A 11:10- 11:40 Dorothee Olthof	25
Room A 11:40- 12:00 Lieke Visser	26
Room A 12:30- 14:30 Bastiaan Smit.....	27



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WP3 – Dialogue with the Visitor

Tuesday 23-04-2013 - Day 1

Archeon and Vinimatum

Dialogue with the Visitor

9:30	Jack Veldman, director of Archeon Welcome and introduction of Archeon	
9:45	Wim van der Weiden Chairman of the European <u>Museum</u> Academy, former museum director of Museon, Naturalis, Anno. <i>Reaching the Unreachable – dialogue with visitors-to-be</i>	
	ROOM A	ROOM B
10:45	Yvonne Kuhfus is actrice, writer, art director for Rijksmuseum, van Gogh museum, Singer museum, Wallraf-Richartz Museum. <i>Engaging and educating children through theatre in a museum</i>	Gunter Schöbel is director of the Pfahlbaumuseum Unteruhldingen , and president of the board of EXAR. Experimental Archaeology and the Dialogue with the Visitor
11:30	Coffee	
11:45	Paul Stork is partner at Fabrique, a multi-disciplinary bureau focusing on strategy, branding, visual identity and interactive media. Fabrique is responsible for websites such as ah.nl, d-reizen.nl, madurodam.nl, flexa.nl en rijksmuseum.nl. <i>Dialogue</i>	Ruben Smit is a lecturer at the Reinwardt Academy of Cultural Heritage, Amsterdam: museum learning, interpretation , exhibiting and theoretical museology/heritage studies. <i>Rethinking the experience from a learners point of view</i>
12:30	Plenary discussion on the morning lectures	
13:00	Lunch and guided tour in Archeon (optional at 13:30)	
	ROOM A	ROOM B
14:15	lecture and workshop Annemarie Pothaar has worked for a national park, historical museums, archaeological open-air museums and the Dutch Royal Armouries. <i>Active participatory workshop & theory on Creating Great Visitor Experiences</i>	Don Blaauw is director of studio NoMoreMondays, which develops interactive concepts and creations for mobile users and interactives in museums. <i>A playful dialogue with the mobile visitor</i>
		14:45 - 15:00 coffee
		Hanne Marckmann is advertising and new media expert and is an educator and researcher at the Utrecht School of the Arts, focusing on learning through play. <i>The playful dialogue</i>
15:45	Welcome by Bas Eenhoorn Mayor of the City of Alphen aan den Rijn former castellum at the Roman Limes	
16:00	Janneke Kuysters Senior Advisor for Resultants. Former sales director of Efteling, Bataviawerf. <i>The economic and social relevance of heritage sites</i>	
17:00	Spare time	
19:00	Reception in Medieval Monastery	
20:00	Medieval Dinner	



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Room A 09:45-10:45 Wim van der Weiden

Reaching the unreachable – Dialogue with the visitor-to-be

New plans in the Netherlands → create a national museum of history.

We have to attract people which never go to museum:

- We go to them, for example in shopping malls or in the free newspapers.

38% of the people go to a museum; the other 62% never goes to a museum. These numbers have to change, raise the percent of people that are going to museums.

Museums are not about the collection they are exposing, but about the people that are coming.

For that we have to find something that surprise the people, we can do that with:

- Give the people an opportunity to identification with their environment
- Let them see a link with the actuality.
- They have to imagine themselves doing it

Getting in touch with the people!

- Know how you are talking to.
- Ask them what they want to know
- Know what you want to say (and what you are talking about)
- Use appropriate language, less is more
- Make sure people understand you
- Ask them if they like it, if not change it

Use the internet as a second museum, virtual museum. Here you use the same methods for getting in touch with people.

There are three different kinds of visitor of a museum:

- Paddlers 85%
- Swimmers 10%
- Divers 5%

Most of the time you are working for paddlers, keep this in mind!



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Room A 10:45-11:30 Yvonne Kuhfus

Theatre for children in the museum

Theatre is the most effective way to educate children about art

What kind of theatre is possible in a museum?

- Historical reenactment
- Participatory theatre, become a character of the theme
- Teachers in role
- Theatre lessons
- Theatre play in auditorium
- Theatrical tour, only Yvonne Kuhfus does this.

Yvonne gives theatrical tour for schools age 6-9.

- First they get a museum lesson
- The students come when the museum is still closed. So they are the only one.
- Once there the museum teacher tells them about the museum.
- A stranger climbs out of the cage and don't know who she are. The children will help her to remember everything. The children are also confused.
- She sees a painting and remembers she is a painting. The children don't believe her and asks where your frame is. She lost her frame. A long the way they discover the big secret of the museum.

The children are learning through excitement, interaction, helping, with a mission, involved.
Everyone has their only learning style.

Learning styles:

- Concrete experience (doing)
- Reflective observation (watching)
- Abstract conceptualization (thinking)
- Active experimentation (feeling)

In what Yvonne does, all the above learning styles are involved. And the most important is that they have fun!!

With the knowledge the children get at the lesson, they are helping the character and are emotionally involved. The children have to make the connection with the lesson and what's happening in the museum. This way they learn more.



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Also Yvonne want to teach the children that painting are not boring but living things and that they are fun. They are learning, but don't see it that way.

The challenges with the theoretical tour for the makers:

- Different department with different goals
- Failing technique
- Annoying parents
- An audience of only two children

IMPROVISE AND BE FLEXIBLE.

Only a good product is not enough. Publicity makes it a success or not.

Examples:

- Press
- Website with film
- Mailing
- Calling schools
- Flyers

'A museum is not boring at all!'

Room B 10:45-11:30 Gunter Schöbel

Experimental archaeology is a scientific way to reconstruct old processes by test in an inductive way. Visitors are fascinated in the hand-on-activities and the demonstrations that come forth from the experiments. For a museum experimental archaeology can be scientific combined with participation of visitors.

Visitors want to be involved. Guides.

Dialogue with the visitors

Experimental archaeology can create a good image about a process/event but it can also present false images.

Images can leave a big impression. The visitor always learns.

Educational standards change.

Jung and old can learn together. The adults can share their knowledge/experiences with the children. The adults can learn. Children learn from each other. (These are all forms of museum experiences).

Solutions must be based on prehistoric events.

Analysis of relics and trace elements.

Exhibitions, visitors are curious to know and eager to experiment.



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Experimental archaeology is a great opportunity but also a good training for universities in the future. It is a challenge.

(Dialogue with (Englishman)

There is no support for experimental archaeology. Answer: need to work together.)

Reconstruction can be really frustrating. Find a way to interact, translation between science and the rest.

Room A 11:45-12:30 Paul Stork

Websites and the dialogue with the visitor: case studies of various museums

An example: Rijksmuseum

On a website it is important to focus on imagery. People don't read much on the websites, so it is important to use lots of images. The information will be beyond the picture. The people have to click on it.

Everybody can from the way we do it → super simple. We have a maximum of twelve items on the website. Visitors are really happy when you make a website super simple.

Participation is also an important aspect. People can make their own collection on the website or make their own studio. People can do this on the website which will cause the participation of the people.

The most important thing is that we can convince the museum to make the website tablet first. So the website was first only for the tablet. Everything especially for the letters is larger, so it is easier to read and easier to navigate on the website. This is even more simplicity than the other website.

Another important aspect is responsive. It has to change the size of the website to the format of the screen.

Some extreme results of the website:

- The average visiting time of a website is 9 minutes and 14 minutes on the iPad.
- Average pages per visit is 8 and for the iPad 10
- 1,8 million unique visitors for the last 6 months

Some statistics, secrets and lies by the websites. Important to analyze your website and know how it is visited by people. Some examples:

- If your website is not tablet friendly you will measure low tablet usage. If you make your website tablet friendly, more tablet users will visit your website and be pleased about it.
- Is 3 min visit duration good enough?
- IOS is used enormously but sold less.
- Tablet statistics during TV time (we measured more tablet than desktop users during TV program)



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So go tablet first, go iPad (for now)
be responsive and adapt.

It is also good to think about that people want to touch and reach out to things. Also communication is listening. We can listen on all kinds of levels. For example people leave messages on the website or will like you.

SO REACH OUT AND TOUCH!

Room B 11:45-12:30 Ruben Smit

What ingredients are necessary for durable, high quality and profound experiences?

Rethinking the experience from a learner's point of view.

Environment is ever changing. How can we deal with that?

(Exhibition photo's to know the atmosphere of the exhibition).

Process of creating meaning: perception --> emotion--> experience --> meaningful experience--> creation of meaning.

1: emotion/feeling (thought/cognition)

2: sensation

3: experience

Experience realms: entertainment, educational, esthetical, escapist. You need to participate, be part of it to learn. You need to be part of an event to learn, you can't let the learning come.

Experience is everything. We need to find the key to go from experience to transformation.

Data (research, creation, gathering, discovery) → information (presentation, organisation) → knowledge (conversation, storytelling) → wisdom (evaluation, interpretation, contemplation), the experience is around the knowledge; a museum like Archeon offers an experience. The context is from the data, upwards. We are producers when we have data and information, then we make it an experience. The visitor needs to find his/hers own way.

Learning toolkit: intellectual, immersive, intuitive, and imaginative.

Allow the visitors to make up their minds. We need to give them space, allow the visitors to have a moment of inspiration/enthusiasm.



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Room A 14:15- Annemarie Pothaar

Creating great visitor experiences an active participatory

The theory

Deconstructing the visitor experience. Dialogue with the visitor.

Reasons for visiting a museum, you get six emotional rewards:

- Interaction
- Active
- Learn
- Comfortable surrounding
- A sense of doing something worthwhile
- Challenging new or unusual experiences

You can't influence the inside of the visitor but can influence the outside dimension, you do control that.

The eight parameters:

- Visitor flow
- Visitor journey
- Components & age suitability
- Experience value
- Experience quantity
- Learning audit
- Marketing appeal

Experience Quality, 6 element groups for focus and improvement:

- Skills and senses
- Action and activity
- Motion
- Emotion and reaction
- Surroundings

After the theory the people go outside they split into four groups. When they are back they have to present their findings.



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Room B 14:15- 15:00 Don Blaauw

Teens think museums are: Boring, for old people, cold.

But we have open air museums, nice people work there and excavation is cool but for excavation knowledge is needed. Tournaments and other events can make history come to life. Staff makes things interesting.

An open air museum gives visitors a chance to do things, just like in games.

It's great to make a game but not with buttons, it's great to make a game with real life objects.

Multiplatform game developed and produced.

Playful dialog with the visitor.

There is more about the staff of an open air museum; these are people that can tell a story. But in such a museum there's not always somebody there. It's then just the objects in a house. In an open air museum it's not just about the staff, it's about the surroundings. The environment needs to tell a story as well.

Visitors need to play.

Are museums too stubborn to accept the fact that the online world plays a big part in visitors their lives?

Myths about technology:

No magic cure, it's not always a good thing to use technology. Sometimes chaos can come of it.

QR-code fails

Social media, is a good thing when it's good... it's a bad thing when the media is negative about the company.

Apps = experience, it doesn't make you successful

Ask yourself if the visitors really want to share their story, or if they just want to hear.

Cool techniques; don't use codes or technique because it's there but because it is useful.

Tips for a museum:

GPS, audio tours.

Add adventures, be able to walk on your own, no need for a guide. For example, quests or adventures.

Pre/post visit connections

RFID technique, collect information, you can read it later, make your own story out of the information you collected

Stay in touch, have a character to write a letter/story for example.

Deputize the players, make the visitors part of the museum, have them help you complete certain sorts of experiments.

Plan your day

AR inspirations,

Runners games, have the visitors follow a story, see where they went etc.



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Linking inside with outside

Intergenerational

NEVER REPLACE THE CHARACTER, the story must be told.

Room B 15:00- 15:45 Hanne Marckmann

The playful dialogue: project open air museum Arnhem (Eindhoven?) applied play & game design, research, writing, teaching, lectures/workshops, consulting. Classroom game, battle of dondervoort. (multimedia game). Beestenbende (university museum Utrecht), teamgame. Utrecht vs. Amersfoort (facebook game voor tourism Utrecht). When you make something digital, don't spend too much because you cannot be sure what the outcome will be. Enormous loss in not something to go for.

Why and how to use games.

Why are games and play an interesting alternative: when a game is played players change their behavior. Their knowledge, attitude and.... Changes. Technology is new (games like Sims). The popularity of games has increased.

Digital games can be useful for open air museums:

Contextual design, what things are going on? What is the behavior? Activities etc.

Museum is more about stories than it is about things

Lots of playing and little are going on

Technology should not distract from the surroundings.

Interactivity in a museum

Website of the museum'

Learning through shared experiences

Design choice: mixing digital and analogue

MAIN PLAYERS ARE EMPLOYEES

Employees are members. Visitors can be members but they need to prove themselves.

Room A 15:45- 16:00 Bas Eenhoorn, Mayor Alphen aan den Rijn

Recorded on video.



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Room A 16:00- 17:00 Janneke Kuysters

The economic and social relevance of heritage sites.

Dialogue with stakeholders.

Everything that is done for the museum/site is as much as can be done. (?) Heritage site/museum functions within a greater system. Topics: economic and social relevance, who cares? Influence on dialogue with stakeholders. Importance of heritage sites seen from a new perspective. Change of playing field, gain more influence. Playing fields? Economic, society. Museums are part of the leisure economy. People come to your museum because the visitors like to be there. Society: jobs, citizen pride, sense of place, dynamic and inspiring environments.

Leisure economy: Stakeholder (relevant/interest), limited supply= scarcity, with limited supply the value and price increases.

Leisure demand: experience, authenticity, thematic development, globalization, price/value issues, growth, amount spent by Dutchmen in the Netherlands.

People are more informed about prices etc. people cut off on spending.

Distance people are willing to travel is decreasing. People are just not prepared to travel far, maximum of 40 km (this for museums). Leisure demand 2: residents and tourists, increasing the value of demand (spending on site): length of stay, number of visitors, amount spent. Producer: connection is important, consumer: everything else is important as well like the shop at the beginning, the eating opportunities.

Leisure supply 2: dilemma 1: space, funding, quality, scale of companies versus profitability

Government budget cuts versus need for development.

Opportunities:

Leisure industry is labor intensive, and needs a flexible mostly low educated workforce; history and transformation are a good match, outdoor activities very popular, room for product development, increasing importance city marketing.

Impact on a community: citizen pride, storytelling, theme's stimulate social and economic entrepreneurship, value of options, jobs, city marketing, (inter-)national links.

Improving the dialogue: heritage sites play an important role in a local/regional and international context, understanding the impact of the site for society and local/regional economy reveals the stakeholders, the site creates/adds value for stakeholders, find ways to use this value.

How: look for relevant, stakeholders, make it tangible, and ask things.



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WP3 – Dialogue with the Visitor
Archeon and Vinimatum

Wednesday 24 April - Day 2
Dialogue with Skills

9:30	Welcome and introduction to the second day: concept of <i>The Future of Food</i>	
9:45	Jaap Hogendoorn is Archeon employee since 1997 and currently the head of historical building reconstructions and art director of historical theatre in Archeon. <i>Putting on a show</i>	Food workshops in Archeon (the whole morning) Cooking in different time periods: - Mesolithic cooking with hot stones - Bronze Age soup, bread , stew, beer - Roman Age snacks - Medieval breadmaking, beer- brewing , preparing a meal
10:30	Coffee	
10:45	Yohan Creemers is chairman of the board at IxDA Nederland, partner at Ylab. <i>Routing, Wayfinding and the visitors experience</i>	
12:30	Lunch in the Monastery	
13:00	Mark Driessen is lecturer and researcher of Archaeology, Leiden University. <i>The Udruh Archaeological Project: an international and interdisciplinary research program</i>	Rüdiger Kelm is director of the Archaeological-Ecological Museum Albersdorf. <i>Food, drink and culinary practices in ancient times</i>
13:45	Monique van den Dries is lecturer and researcher of Archaeology (heritage management), Leiden University. <i>A dialogue with the 'visitor' of Tell Balata</i>	Alan Outram is Head of Archaeology at Exeter University. <i>Food and fat in prehistory: some examples from experimental archaeology</i>
14:30	Boudewijn Goudswaard is director of Missing Link. <i>Telling tales of the spot on the spot</i>	Bill Schindler is an associate Professor of Anthropology and Archaeology at Washington College in Chestertown, Maryland <i>Interpreting Prehistoric Foodways to the Public: An Opportunity and Responsibility</i>
15:30	Food tasting in the Medieval Cloister garden	
16:30	Bus leaves for Leiden for the evening programme	
17:15	A visit to the Dutch National Museum of Antiquities (Rijksmuseum van Oudheden – RMO), including a exclusive preview of their upcoming expositions.	
19:00	Boat trip through the Medieval city centre (OpenArch members only)	
19:45	Bus leaves for Archeon	
20:30	Dinner and evening programme	



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Room A 9:45- 10:30 Jaap Hogendoorn

The how and why of historical shows and theatre

They are using the park as a décor for fantasy events, because it's a big market.

Why do we put on a show?

- We can inform and entertain an audience at the same time (infotainment)
- There will be a total experience
- Informing the visitors

Creating a world or an experience:

- The importance to create a "believable" experience
- Setting
- Persons/actors
- Actions, use your tools the right way
- Equipment, make sure you use the right materials and it have to fit in the theme

How to make a show:

- Defying targets, what's the target group, how long should it be?
Shows based on:
Original play, you have to base it on the modern audience. It has to contain humor, style and speed. You have to be careful with violence in the show and adjust to the target group.
Or are written on base of historical and/or archeological facts.
- A roadmap: Forming a team, pre discussion with team leaders, brainstorm, writing/re-writing/discussion, making costumes, rehearsal, playing
- Ingredients: (Life) Music, what we use, storyteller, actors and fighters, props
The music can enhance all actions, playing the moment, can direct the audience
- Practical matters of importance: Safety (safety plan), electrical sound amplification, location set-up

Tips and tricks:

- Invite the audience into the play
- Make a total concept, example make posters which announce the actors and when it will happen.
- To improve the abilities of the actors you can hire an extern expert which will train your employees.
- Have fun with your own show
- Practice a lot



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Room A 10:45- 12:30 Yohan Creemers

Routing, way finding and the visitors experience

An app like Google maps where you can plan a route, but with the expansion that you can switch through centuries.

Also it is possible to find your way in buildings.

Routing is like telling what people have to do. In a museum you have to seduce them instead of direct them. In the most companies there is limited choice in choosing your own route. This is an aspect of persuasive routing. Other aspects persuasive routing are:

- Authority, like a guide who will take you through a route.
- Need for certainty
- Story, mostly gives people a purpose to follow a route.
- Collecting
- Curiosity, you can get people attention with curiosity
- Surprise

Routing is one thing, but way finding is something else. It is connected though.

For way finding you have to use your memory, perception and decision making. Some helpful stuff is:

Orientation:

- GPS
- Maps
- Landmarks

Cognitive map:

- Procedural memory: You remember which turns you make and which way you go, but aren't paying attention to the surroundings
- Spatial map: When someone is taking a route multiple times. They remember how the area is organized. Spatial organization, spatial boundaries a spatial correspondence are three aspect of the spatial map.

Navigating:

- Stories, people tell each other how they take the route, so they are telling them stories.
- Follow the crowd, The crowd is going where it is happening
- Looking at patterns
- Signage, there are five design guidelines for good signs. The sign have to be conspicuous, readable, understandable, consistent and appealing.



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Visitor experience, you know it when you experience it.

The design of an experience, an experience has some layers:

- Surface, the outside of the experience, what people can see
- Structure, the relation between the different parts of the experience
- Concept, the idea of the experience, what they want to achieve with the experience.
- Scope, the requirements of the experience
- Strategy: three things are important for the strategy, the goal of the visitor, who is your target group, the goal of the organization.

For making an experience you can begin by every layer of an experience. There is one rule for this is that you have to finish the layer below before going to another layer.

Concept is the hardest layer, because you have to use your own imagination and creativity.

Room A 13:00- 13:45 Mark Driessen

Petra and Udhruh, local heritage and the dialogue with the visitor

Udhruh is a Roman military camp.

Udhruh legionary fortress/town 4,7 Ha. Small excavation trenches → 2,0 – 3,5 m till bedrock

So the whole fortress is around 100.00 m³

When they are going to discover the place they did the following:

First they do field surveys, archeological research aims for several things they found a connection with some funeral runes. They started around Durum at 25 m². They were starting to write and map every building and surroundings of Durum. They were looking for insights in the strategy, infrastructural and socio-economic embedding. The Durum was several layers deep. The annual rainfall was 100 mm a year. This is nothing for us, so there was a lack of water in the region.

Because of that there was a lot of erosion.

They were storing the water in Qantas, a water conservation and irrigated field system. This was made to contain and spread the water. The Qanat had some vertical channels and one horizontal channel. The vertical channels were connected with the one horizontal channel.

They build these channels very strong to resist something like an earthquake.

They took samples from the water of the channels, the reservoirs and the Qanat and send these to the lab for further investigation.



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Key interests:

- Archeological research
- Heritage investigation and conservation. Heritage management
- Sustainable tourism
- Sustainable approach

It's a shame if the heritage is damaged by the investigation. So there must be a plan and money for conservation. When they started with the field survey, they came in touch with the locals. And it is important what they think of udhruh and what they think of the researchers.

It was strange that there weren't any tourists, but it us very important. Petra- Wadi Musa is on the list for places you have to go before you die. For the locals the tourism and archeology go hand in hand.

Petra- Wadi Musa is a cash cow for Jordan, they have 3000-5000 visitors a day. The wishes for the locals are that the visitors stay longer and are spread. Next to Petra there are several souvenir shops.

We can learn from the past. We can use the different systems for our own future. We can get some ideas for the future, some of the desert we can use here. This is because some of the systems are still working after so long.

Room B 13:00- 13:45 Rüdiger Kelm

Food, drink and culinary practices in ancient times .

Dialogue with skills

Food and drink are basic needs. Customs, traditions... sometimes seems far away and can give a negative image. Reconstruction of prehistoric times can have different sources. Original recipes are found. Food gives a great explanation for our own eating. drinking habits. Develop for modern things as well, not just from archaeology. There are also experiences with food-preparation in Albersdorf.

Results of evaluation:

Specifics?: mostly only demonstrations, often on special occasions, cooking with different foods, cooking in temporary kitchens/displays. Results are focused on dissemination and effectiveness. Recipes are generally taken from period of time. Problems existing with preparations: getting correct ingredients, little knowledge, takes a lot of time and a lot of work, hygienic control is low.

Problem existing practical: visitors are interested in tasting, this is not always allowed because of the hygienic reasons, preparing and cooking is not that interesting. Also running several different activities at the same time is hard, time control, different expectations, weather.

Health and safety: freshness, food is not offered because of laws, safety measures, work for the staff can be very unhealthy. Difficulties for ingredients: rare/expensive/time consuming

Obligations and restrictions: strict laws, prepare food in professional kitchens.

Relation nowadays food: question of rubbish, use of animal and plant material, discussion about the differences between ancient and modern times. Little information/discussion about sustainability questions at open are museums. Other problems: lack of information, prehistoric cooking is a way to get more aware



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about our own food, prehistoric cooking is a good way to explain research, isolation of cooking staff at OAM's.

Concluding remarks: ideas, problems and restrictions about prehistoric

Results: practical and interesting demonstrations are important for mediation, very time consuming and expensive, health and safety, difficult to collect the right ingredients. Great possibilities for discussions in OAM's work, gives practical possibility to explain scientific research in a vivid and understandable way.

Room A 13:45- 14:30 Monique van den Dries

Speaking on a new project in Palestine

A dialogue with the visitor of Tell Balata

The park is still under construction, so there is no data yet. But will tell everything where they are now.

The Tell Balata is from the Bronze Age 1700- 1200 BC

The Tell Balata was very important for Palestine. In 2010 the Park project started. To protect it from further delay. The project is funded and it is a joined venture. They wanted to make a park from the site.

Important goals of the project are:

- The management must be better
- Help building the capacity of the archeology
- Involving the local community

The site to tell is located in the middle. It is surrounded by lots of houses. There are many uses for the site:

- Children use it as a playground
- Students use it as a learning ground

On 55% of the ground are living inhabitants. The dialogue with the stakeholders is very important, because there living a lot of people.

They have to discuss with the local team and the local community centre on the approach.

They wanted to learn their opinion. There are around 20 stakeholders and 20 additional partners/target groups. They have to start a dialogue with them.

Oral History aims:

- To preserve stories and knowledge about the site
- Gather views and opinions about the park
- Involvement in conversation



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They held 26 interviews with the locals and the results were:

- Community highly values the site
- Support the plans
- Lack of historical knowledge
- Workers wants to be educated

To stimulate the dialogue with the locals was to create a logo for the park. The locals could do this for themselves and help the developers.

Education:

- Make the cultural history available in Arabic
- Inspire teachers
- Introduce sustainable approach

With this they made a teachers handbook, with lessons that were ready to use. After some research they added lessons about the nature as well.

Tourism development plan

Main objective: develop promotion strategy to attract more visitors.

There were some challenges, political situations and difficulties with Israeli tourism.

To conclude:

- Dialogue for TBAP crucial
- No evaluation results yet, but local appreciate it
- More references to activities
- More local interest in dialogue with the community



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Room B 13:45-14:30 Alan Outram**Food and fat in prehistory.**

Can we extend beyond demonstrations? Can we meaningfully communicate the scientific significance of the demonstrations? Can we meaningfully communicate....?

Experiments are great to give the impression of the environment but it doesn't work for "divers". Food processing:

Cooking methods: hot stones, pots used in the fire (cooking with pots, does fat mix etc.).

Form of consumption: feasts.

Bone fat production: marrow and grease extraction.

Importance of fats:

More calories than carbohydrates and proteins by a ration, carriers of some essential vitamins and minerals, essential fatty acids, tastes good, protein sparing action in low carbohydrate diets, many craft uses, fuel. Fat is a large component of a diet. Hunters and gatherers in northern parts can have protein poisoning. Damage to organs, inefficient, turn in energy instead of muscle → muscle turning into energy with lack of fat.

Identifying peri-mortem fractures:

1. Spiral or helical fracture outline
2. Acute or obtuse angle of fracture to cortical surface
3. Smooth fracture surface
4. Percussion cones. impact scars

Bone grease can be used. (mostly by Norsemen)

Identifying grease processing

1. Examine fracture patterns, 2. fragmentation patterns, 3. taphonomic factors, 4. archaeological evidence for rendering, 5. consider economic and environmental context.

Room A 14:30- 15:30 Boudewijn Goudswaard**The Visitors experience: case study of the Betuwelijn Archaeological dig**

Telling tales of the spot on the spot. Connecting the story of the spot to the development of the spot.

So what is the problem? We can exploit the public values of heritage much better. We have to find product and heritage in their own way. Every generation gets the opportunity to rewrite their space.

We need to think carefully how we build each layer up.

Nowadays there is nothing more to see than a railway and that is tragic. With all the interaction with the locals and all the money that has been spent, there only one thing left. Economic books.

Malta legal obligation to handle your heritage. Also known as spatial quality.

- Obstruction
- Start for ID & soc.coh
- Academic sectarian hobby
- Belongs to all of us



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- Form-function dilemma

Louis Vuitton is linking heritage to the product they sell. That's why lots of people buy their ugly bags.

There are three questions that need to be asked every day:

- What is valuable
- What do we do with it, Balancing heritage with management goals, like knowledge production, knowledge guardianship, knowledge application (the use of the heritage, how will you divide your money, time and attention)
- How can heritage contribute to public goals?

There are some public goals that have to be met. What can heritage do for the population?

Heritage has high potential for lots of problems in the society. We have to reverse the view on heritage. All the different stakeholders have to sit on the table. They have to talk about their goals, instead of their stakes and interests. When you put these goals together you can achieve much more.

There are some steps to take by creating a label (brand) for the heritage(branding strategy):

Step 1: creating the story, the identity of the area. This will become a profile of the area.

Step 2: create a selection framework. The ambition that you have about the stories.

Step 3: create a picture or image about the future.

So you go from identity to an image. These two are very different from each other. Between the identity and the image you put the ambition.

The profile means that you have a deeper story and that is based on the heritage. It shows that you have researched the heritage. Step two we will combine the potential of the place, the development and the heritage as the storylines of the heritage. So we have to look what the best storyline is for the place. At the end you see the image of the area and will be making a brand for the place.

The brand will be shown in the physical world, digital world and the virtual world.

Conclusions:

- Heritage is valuable
- Pre-condition for sustainable spatial development
- Is used and managed properly:
 - leave ivory towers
 - Balancing goals
 - Engagement; round table
 - Mutual interest



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Room B 14:30- 15:30 Bill Schindler

Interpreting prehistoric food ways to the public, an opportunity and responsibility.

Some Technologies are connected to food. No need for a license to give food advice. There are important lessons we can learn from the past about diets. In recent decades our relationship with food has deteriorated to the point where most of us do not even know the people that are rising, harvesting, butchering, packaging, shipping or preparing our food and the biggest problem is... the people don't even care about it.

We have the ability to tell the story that needs telling.

It all began with domestication. Through technological innovation humans became the first domesticated species on the face of the earth. For the first time we could process food, extra somatically to:

- Predigest foods
- Detoxify foods
- Increase nutrients in food
- Increase bioavailability of nutrients
- Make foods safe
- Increase diet breadth

All of this increases the nutrient density in foods and at the same time requires our bodies to work less.

Our gut is only 60% of what is expected from a similar ...

Ribcage is decreased in size.

Dental size is decreased.

Growing brain is expensive. Less nutrition but growing brain.

Accomplish this?: 1. We sought out nutrients dense food 2. We developed technologies that allowed us to process food to extract more nutrition.

Australopithecines- introduction of underground storage organs, fermentation, meat???- increased brain size

Homo habits: introduction of meat, use of tools to process food extra somatically, drastic jump in brain size, reduction in post canine tooth size

Homo erectus- use of fire to process food, jump in brain size, reduction in post canine tooth size, reduction in gut

Homo sapiens- Neolithic revolutions....

Opportunity & responsibility:

- Create context
- Get participants excited
- Break down inhibitions
- Allow participants to move beyond their comfort zone.

The presentations of prehistoric food ways must go beyond merely presenting cooking over a fire... it should have a purpose.

Interpretation of prehistoric life is based upon the analysis of the residues of past technologies.

Case studies:

- Technology of food acquisition
- Technology of primitive food processing and preparation
- Differences in how technologies are employed in prehistoric and modern diets.

Education, context, responsibility: push the limits it is worth the effort.



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WP3 – Dialogue with the Visitor

Archeon and Vinimatium

Thursday 25 April - Day 3

Dialogue with the Visitor

9:30	Welcome and introduction 3rd day Room A	
9:35	Peter Jongste is project manager, senior consultant and senior archaeologist with Hazenberg Archaeology. Presenting with Leo Wolterbeek , founder of Woud & Beek, specializing in historical architectural reconstructions. <i>Involving the visitor in the reconstruction of a Bronze Age farmhouse. Including a visit to the reconstruction in Archeon</i>	
10:40	David Richardson trained from 1986 till 1988 with Southampton Archaeology Unit. He started Legio Secundo Augusta a Roman Living History Society" initially taking part in events for English Heritage - National Trust - Museum Services in 1987. David introduced Living History into schools. He began film works supplying props, sets, extras & costume to the - BBC - History Channel - National Geographic - Time Team etc. <i>"For" and "Against" presenting in the "first person" OR To be or not to be</i>	
11:10	Dorothee Olthof is on the board of the Dutch Society for Experimental Archaeology <i>The dialogue with adult visitors</i>	
11:40	Lieke Visser is coordinator of the prehistoric section of Archeon <i>Dialogue with Children</i>	
12:00	Lunch in the monastery	
12:30	Workshop Bastiaan Smit and Bart van Gerwen	Room B12:30 - 15:30 OpenArch Steering Committee Meeting
	Bastiaan Smit works as a storyteller and actor for Stadsavonturen and others. <i>Telling the story, how to create an experience</i> Bart van Gerwen is director of Wind Mee Werken and Works as storyteller and actor for Stadsavonturen	
14:30	Coffee	
16:00	EXARC Annual General Meeting (AGM)	Free time for those not attending the EXARC AGM, time to visit the park
17:00	Bus to Archeon from the hotel	
19:00	Roman Dinner Traditional Roman party	



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Room A 9:35- 10:40 Peter Jongste and Leo Wolterbeek

Peter Jongste

Living in the Rhine Meuse delta during the middle bronze age 1500-1050 BC.

Excavation of Eigenblok.

Lots of information about occupation. Around 1500 BC something happened in the Netherlands. Regularity, everything was in order. Buildings were well preserved because it's covered by clay of the water area. The grounds were good for agriculture etc. there are problems with the water in the middle bronze age because the sea rose. The people cut the forests away for fuel for metal working. Pete is a big problem.

In the middle Bronze Age heavy houses couldn't be built because of the clay. People lived in the area where a river used to be it was a good area for agriculture.

(the rest is about the excavation of the middle Bronze Age long house and the reconstruction about it.)

The bottoms of the posts were not pointy but flat or even a little round because the ground was soft.

Eventually the houses were just abandoned. Fences were made to divide the old houses from each other.

Footprints of the people who lived in Eigenblok in the middle Bronze Age were found but also hoof prints were there.

Leo Wolterbeek

The building of Eigenblok in practice. The longhouse is reconstructed in Archeon.

It could be built in a different way than the way it was reconstructed but it will never be known because there is not much information about it.

People helped with the reconstruction of the walls. The roof itself can last for a long time, but this only when it's kept dry. For the covering of the roof different materials can be used. Reed can be used. For one of the walls other material is used: reed on the outside and loam on the inside.

Room A 10:40-11:10 David Richardson

To be or not to be 2000 years old.

Reenactment. It began poorly, beating each other up just for fun but now it's all very professional. They do it because of love for what they do. They can also do it because of an interest in the subject. There has been a trend towards first person presentation. It's difficult to get big groups towards a site. It's not really being stimulated. But for most schools it's more practical to ask a roman group/ Open air staff inside a classroom.

English people are different than the people from the continent. First person presentation doesn't work in the UK. Being accepted is a very positive thing. They know we are not real Romans but the question is always asked.



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Room A 11:10- 11:40 Dorothee Olthof

The dialogue with the adult visitor. Dorothee is archaeologist.

VAEE is the Dutch network for Archaeological experiments and education.

Didarachtik: Adult Education in Archaeological Open Air Museums.

It would be useful to focus on adult education. In most of the museums there is a lot to do for the children, but what can the adults do?

Most of the time they only can walk around and enjoy their children. Because children are an easy target group, but Adults in the other hand are a whole other (more diverse and complicated) target group.

So why?

- Most museums are financed by public money, The museums can widen their audience, Museums can learn from adult learners, Binds a museum to its surrounding community

The topics of discussion during Didactic:

- Visitor surveys, Adult learning styles and museum learning. People have different learning styles. If we want to know more about people, we have to know more about the learning theories. For example Kolb and Gardner (multiple intelligences). A very important notion is that education isn't the same as learning. Museum learning must not be confused with school education. But people do learn in a museum.

We have to keep in mind people learn at different ways. Open Air Museums can be a very rich learning environment, but we have to allow them.

We have to complete the picture! Put furniture in the houses, dress the actors. Keep in mind that the ideas we have known (today) will be outdated a couple of years after.

If we want to make the picture complete we have to put people in. we can call this living history or live interpretation. To provide a learning experience it has to be good. Quality is essential for a good learning experience:

- Effective live interpretation focuses on the needs and wishes of the visitors.
- The picture needs to be as authentic as possible.
- Be honest about what you don't know
- Stupid questions don't exist
- Have fun and be enthusiastic about what you do

The use and role of crafts: see the learning pyramid.

Returning visitors:

- Define your USP's, create good products that fit your USP, know what your visitor expects, be social and make people feel welcome and provide seating and social interaction

Conclusion



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The most important part about a dialogue with the adult visitor (or actually any visitor) is exactly this dialogue: A conversation between two people, see the dictionary.
The dialogue makes AOAM's unique and interesting.

Room A 11:40- 12:00 Lieke Visser

Dialogue with children

Is working at Archeon as coordinator of the prehistoric section.

Children see the world differently.

Children of the age 0-3 → the world is still a faraway place, they are focused upon themselves mostly, and everything is new.

Thought system, is a theory by Jean Piaget. It is a box where you put things in, take some things out and replace things. If you get new information it can be absorbed (it fits without problem), it can be assimilated (it is made to fit) and accommodated (the system is adjusted).

Knowledge is cumulative → People have hat stands in their heads. The more hooks there are, how better the information will stick.

Children age 4-6 → the world has grown, and they are the first approachable age-group. This group learns with all their senses, learn most by playing and pretending, they remember only details and they love repetition. This group doesn't have a concept of history beyond that of 'now' and 'not now'. The present is much bigger than the past for this group. The past is in the present.

Children age 6-8 → have a bigger world. They are eager to learn, but are yet unhindered by knowledge. When telling these group things you have to remember that they have much to learn, like number above 1000, timelines and history. You get a lot of blank stares.

Children age 9-11 → this is the first group who will have some pre-historic knowledge of history. The teacher gets his information from fiction and non-fiction. Everything this group knows is mostly the first book they read about it. It doesn't have to be fiction.

Children age 11-15 → they are more independent from adults and will look to their peers to decide how to react. This doesn't have to mean how they feel. So how they act might not be how they feel.

Children 16-18 → they will have calmed down. This group acts more like adults and has a better idea on who they are. They don't have to show you.

Any age really (if you don't know what to do): Hey look, a chicken!



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Room A 12:30- 14:30 Bastiaan Smit

Workshop performance and storytelling.

Start → reenactment, tools that are used by actors.

Clear your mind with everything you come in with.

A way to clean your mind is to get your body into shape.

Important lessons learned from the example with the hat:

- Know what you're coming for
- Do what your asked
- Always be aware of yourself, of the spot and the audience
- You have to decide that the square meter is yours.

These lessons can be of comfort and it is good to remind them.

Never start with an apology! Objects provide safety so a good reason to fiddle about. Also show the object to your audience.

- Get comfortable with the object; make contact with your object.
Never turn your back on the audience. Keep yourself open to all.
Choose what you want to tell or not.

The presentation:

To be able to reach your audience:

- Choose your place well
- Be aware of your voice
- Know your audience
- Be a host



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