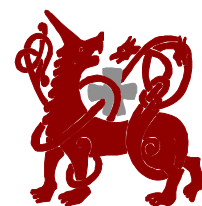




# ARCHAEOLOGICAL OPEN AIR MUSEUMS

## Guidelines

**for quality development plans including increased awareness  
on quality issues for all the eight partners in the liveARCH  
project that can be used as manuals on quality assessment at  
living history museums  
or for  
Archaeological Open Air Museums  
and for working with living history and live interpretation**



**Fotevikens Museum**



**Hartmut Prasch, Museum für Volkskultur, Schloss Porcia (D); “Experiences on setting up guidelines to improve museum quality and standards within different approaches of museum work”.**

“Everywhere in the world of museums, discussions are going on about if and how today’s museums can face the new demands of the public for edutainment and infotainment. Professionalism and logistics as well as presentation standards, financial base and public quality are new terms in discussions about museums – and, at the same time, the number of museums is still increasing worldwide” (Prasch 2007, 1).

“These are some points of view which started a worldwide discussion over the past few years on museum accreditation systems and proof of quality, and how these should be defined.” (Prasch 2007, 2).

***The Quality Manual is produced by the members in the Foteviken Project Team:***

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# CHAPTER 1

## INTRODUCTION

*liveARCH – an EU project initiated by EXARC, [www.exarc.eu](http://www.exarc.eu)*

In 2006, the organization called EXARC, organizing Archaeological Open Air Museums and archaeological experimental institutions in Europe, decided to apply for an EU project to develop the concept of Archaeological Open Air Museums and the various aspects of this type of museum, including for example the dialogue with the visitors, science and handicrafts. This project, called *liveARCH*, [www.livearch.eu](http://www.livearch.eu) received funding from the Culture 2000 programme 2007-2009.

An important objective was to produce a set of standards for Archaeological Open Air Museums that adapts the ICOM standards to this type of museum. A further objective was therefore to apply for affiliated membership status for EXARC within the ICOM, the International Council of Museums.

### The Museum concept

*The ICOM Mission statement*

“A museum is a non-profit, permanent institution in the service of society and its development, is open to the public, and acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

(ICOM Statutes, approved in Vienna (Austria) – August 24, 2007. Art. 3, Section 1).

“A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.”

“(b) In addition to institutions designated as "museums" the following qualify as museums for the purposes of this definition:

(...)(viii) cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity)”.

(ICOM Constitution, Article 2, paragraph 1., last amendment Barcelona 2001 [www.icom.museum](http://www.icom.museum))

ICOM is the international organization of museums and museum professionals who are committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible. Created in 1946, ICOM is a non-governmental organization (NGO) maintaining formal relations with UNESCO and having a consultative status with the United Nations' Economic and Social Council.

As a not for profit organization, ICOM is financed primarily by membership fees and supported by various governmental and other bodies. It carries out part of UNESCO's program for museums. Based in Paris (France), the ICOM Headquarters houses both the ICOM Secretariat and the UNESCO-ICOM Museum Information Centre.

The ICOM Strategic Plan adopted by the General Assembly is implemented by the ICOM Secretariat as well as National and International Committees who contribute to the realization of ICOM's programs.

ICOM's activities respond to the challenges and needs of the museum profession and are focused on the following themes:

- Professional cooperation and exchange
- Dissemination of knowledge and raising public awareness about museums
- Training of personnel
- Advancement of professional standards
- Elaboration and promotion of professional ethics
- Professional practice and performance in Archaeological Open Air Museums should respect the ICOM Code of Ethics for Museums (ICOM 2006, [www.icom.museum](http://www.icom.museum)).

## Guidelines for AOAM

The *liveARCH* project expects the long-term results to be a high-quality presentation of important aspects of European history in an exciting and involving manner, combining local enthusiasm and the knowledge base of established academic institutions, contributing to a sustainable and viable local economy. We further expect an increased cultural dialogue, an increase in highly skilled presenters and increased visitor numbers to institutions as AOAM. In the future, visitors will have a new and exciting experience. Another long-term result envisaged is a strengthened role of living history as a major method of disseminating history on a European level.

Archeological Open Air Museums are contributing to their local economies and maintaining social stability, whilst at the same time mediating between the local and the European dimensions.

The concept is based on authenticity, accuracy and academic research in the fields of reconstructions of buildings and landscapes, artifacts and behavior.

The *liveARCH* project is focusing on living history, aimed at disseminating historical knowledge and promoting a greater interest in our common European cultural heritage among the general public.

The eight Archaeological Open Air Museums that are partners of *liveARCH* are responsible for different themes in the project. These themes are also part of the end results of the project and in these guidelines.

The aim of the quality and sustainability development themes in this EU project is to work out a manual and a set of guidelines (Archaeological Open Air Museum manual = AOAM manual) for running and developing sites, organizations and living history within a museum context. The basis for this are the ICOM regulations for museums adapted to the criteria and best practice for Archaeological Open Air Museums.



## What do we have in common?

The liveARCH partner museums have a number of features in common. As the liveARCH partnership, to a high degree, also reflects the diversity of all EXARC members, most of these joint characteristics are also shared by most EXARC members.

One common feature is the desire to tell a story, a story about the local history (prehistory), and to create a dialogue with the visitor while telling the story, involving the visitor in the local story. Archaeological experiments and reconstructions are the basis of any storytelling relating to prehistoric periods.

There are also different methods and ways of creating this dialogue between the Museum/ storyteller and the visitor, and the partners/members of liveARCH/EXARC have adopted different strategies. There are very important and big differences between experimental archeology and how to interpret it for scientific purposes and how to mediate it to the public.

The archaeological reconstructions are carried out as scientific experiments as one subject, and another is how to make

- reconstructions made for demonstration for the public
- for live interpretation,
- it available for the disabled and to have quality in mind when building it.

*“What are we – and who for?”*

The first step is to know who we are before we can compare others to ourselves and before we can proceed with quality issues.

Who are we? Are we museums, experts in experimental archaeology, archaeologists, pedagogues that present archaeology and history, reconstructions, sites for presentation, experimental sites etc?

The membership of EXARC encompasses all these different actors. Most of these actors are contained within the concept of Archaeological Open Air Museums, but not all.

The definitions have been evolved by the team at the Museum of Foteviken that are also responsible for developing quality and sustainability plans for EXARC.

At the third *liveARCH* meeting November 7th-12th 2007 at the Museum of Foteviken it was decided that all museums that full fill the criteria, should be labelled

Archaeological Open Air Museums.

The current document is meant to act as a guideline to certify those members of EXARC that want to be Archaeological Open Air Museums.

Defining ourselves also means defining our place in the international field of heritage organizations: other types of museums, ICOM, UNESCO and other colleagues. We concluded that it will be most important to set up standards which are congruent to internationally accepted museum standards (ICOM).

The certification and qualification of Archaeological Open Air Museums must be achieved – and accepted by the world of museums.

Those members who wish to certify themselves as AOAM based on ICOM standards should ably do so by acquiring the basics from this manual.

## **Result**

The eight members in *liveARCH* will act as pilot museums, using the beta version of the AOAM manual. Each co-organizer will execute a self-evaluation which will lead to an individual quality development plan. The quality development plan will be assessed on a self-evaluation basis and be enhanced according to standards which have been set up in this project. The accreditation for the AOAM will be self evaluation concepts based on guidelines and SWOT analyses to make a developed plan for increased awareness and best praxis.

When the criteria and lowest level have been fulfilled, EXARC can approve and certify the organization as fully worthy.



### **Living History Museum with Re-enacting and Live Interpretation**

The development of reconstructed prehistoric buildings and environments into networks of such prehistoric sites working with interpretation and mediation started in Denmark with their historic workshops. In Sweden, the Swedish Network 'Living History' was established on 26 October 1999 in Ås. The first Chair of this network also co-founded the European network called EXARC, and continued as the Chair of EXARC until he passed away in 2003.

At the annual meeting of the Swedish network the 15th of October 2000 at the Museum of Foteviken, the idea of a European organisation for Archaeological Open Air Museums was launched for the first time by Tomas Johansson (Swedish network), Björn M Buttler Jakobsen (Swedish network), Roeland P. Paardekooper (representing the Dutch network) and Geir Sør-Reime (county archaeologist in Rogaland, Norway). The founding meeting of EXARC took place at the Archaeological Open Air Museum Oerlinghausen on the 16th of February 2001, with Martin Smith as host.

A look back over the shoulder reveals that the prehistoric village concept from the 1990-ies departed from the more traditional, museum-style way of making archaeological data more living. In these villages, the traditional museum exhibits with original objects were complemented with more experience-based constructions from outside the museum walls. The intention was to present history within a landscape.

From the onset, the focal point of many Archaeological Open Air Museums was on giving the visitor an experience of a prehistoric environment. The visitor should experience a kind of time-travel, transcending the present day, simply by going through the gates of the Archaeological Open Air Museum, and encountering people from another time period, and, without any prior knowledge, be able to make up his or her own mind on what the houses from that period looked like, and what the people looked like, how they worked and socialized.

Initially, school classes were a major visitor group, and the students were invited to participate in experimental and hands-on activities of various kinds.

Today, there is a number of this kind of prehistoric villages throughout Europe, with the aim of reconstructing a past reality based on archaeological sources. In general, these villages had a high degree of attractiveness during the last two decades of the 20th century.

## The Partners in *liveARCH* and their teams



### **The Scottish Crannog Centre (SC), [www.crannog.co.uk](http://www.crannog.co.uk)**

*Responsible for:* **Dialogue with the visitors**

What is the best method of transferring information between the museum and the visitor? Which methods and concepts are best for dealing with different visitor groups? Activities for children and school visits.

Dealing with attitudes for example: behaviour, codes of conduct, language skills, answering tricky questions. Dealing with methods (didactics, psychology) when working with presentation of techniques. Training in dialogue and acting, including role-playing, 1:st to 3:rd person.

Working with museum environments, signposting and guiding.



### **Araisi Archaeological Museum Park at the Latvian National History Museum (LV), [www.history-museum.lv](http://www.history-museum.lv)**

*Responsible for:* **Dialogue with the skills**

How to develop knowledge and experience to be used in the live interpretations.

The fine details of historical skills vary from period to period but the basics are generally the same. This applies to different handcraft skills. The method and quality of the presentations are important and also how to make the presenters more confident and more accurate.



### **Matrica Múzeum és Régészeti Park (HU), [www.matricamuzeum.hu](http://www.matricamuzeum.hu)**

*Responsible for:* **Dialogue with the science**

There are two target groups: academics on the one hand and the AOAM staff who communicate with the public about the past in living history museums on the other.

It is a challenge to the academic establishment to address issues that are relevant to living history presentations, to do more research with interest to the general public. Therefore broadening staff competence in teaching history, updating them on current research, is very important.

# LOFOTR

## VIKING MUSEUM

institutions.

**Lofotr Viking Museum (NO), [www.lofotr.no](http://www.lofotr.no)**

*Responsible for: Marketing of AOAM*

The objective is to raise awareness about marketing and communication strategies and to discuss ways of improving partner marketing and joint marketing of living history and to raise the image of living history, both among the general public and among academic



**Pfahlbaumuseum Unteruhldingen (DE), [www.pfahlbauten.de](http://www.pfahlbauten.de)**

*Responsible for: Running event*

To encourage the public to visit living history events; visitors to the living history museums, the co-organizers and similar living history museums and the living history groups and companies throughout Europe. It is also important to enhance the attractiveness of living history events.



**Historisch OpenluchtMuseum Eindhoven (leader) (NL), [www.HOMEindhoven.nl](http://www.HOMEindhoven.nl)**

*Responsible for: Staff exchange*

For different professionals in the living history museums, staff exchange will be tailored to their knowledge and needs. Therefore members of staff will be sent to work for a shorter period in an other similar museum, in order to exchange knowledge and experience. As a result, the local AOAM should achieve a higher standard more easily.





**Parco Archeologico e Museo all'aperto della Terramara di Montale (IT) [www.parcomontale.it](http://www.parcomontale.it)**

*Responsible for:* **Exhibition**

To compile a list of those organisations in Europe dealing with experimental archaeology, pedagogical mediation for schools etc, live interpretation consultants, handicrafts and re-enactors which can be used in AOAMs. All this presented in a catalogue. The catalogue will present a number of living history museums and their activities, set in a pan-European cultural context.

Presentation material to show what living history is all about, including its goals and its potential, focusing on European cultural history and demonstrating the continuity of skills and crafts through time and space.



**The Museum of Foteviken (SE), [www.foteviken.se](http://www.foteviken.se)**

*Responsible for:* **Quality & Sustainability Development**

Guidelines for Archaeological Open Air Museums and guidelines working with living history and live interpretation.

Enhancement of the visitor experience as well as the professionalism of AOAM. To raise awareness and to design an improved manual for organizations who wish to become an AOAM. This must include knowledge and awareness of the concepts behind authenticity, accuracy and academic research in the fields of reconstructions of buildings and landscapes, artifacts and social behaviour.

The concept of Archaeological Open Air Museums is not homogenous throughout Europe. The concept is relatively well-defined in the Nordic countries, whereas the Nordic concepts are quite different from the concept in other countries. This is related especially to the method of live interpretation and mediation in the living history concept. This concept is an integrated part of Nordic Archaeological Open Air Museums, but not so in many other countries.

As the concept of 'living history' is not shared by all Archaeological Open Air Museums, the concept of Archaeological Open Air Museum is the concept that unites such museums throughout Europe. The concept of 'living history' then becomes an additional asset at such museums that use this method of interpretation and mediation with the public.

# **Didactics of material culture at an Archaeological Open Air Museum – a case study**

## **Learning through experience - a study of visitors' experiences and learning at Foteviken open air museum**

*A thesis based on visitors' experiences and learning in order to gain insights into the correspondence between museum goals and audience gains from visiting an Archaeological Open Air Museum.*

By: Ane Riis Svendsen

## Introduction

As a graduate student (and now Master of Arts (Education) Programme in Educational Theory and Curriculum Studies: Material Culture), I have followed the LiveARCH project since the fall of 2007. My focus of attention has been on the didactics (see below for a discussion of the different meanings of this term) of material culture as it comes into play on Archaeological Open Air Museums. Specifically, the museum at The museum of Foteviken formed the basis for a case study to be used in my final thesis at the Danish School of Education (DPU), University of Aarhus. At the workshop, *“Didaktik for Children and Adults”* (at the seminar *“Quality and sustainability”* in Sweden), we facilitated a discussion among participants from various museums regarding different didactical and methodological approaches to the dissemination of knowledge at different museums. This workshop, in combination with my own observations (among these participant observation) and interviews with visitors at The museum of Foteviken, formed the empirical basis of my thesis.

My aim was to investigate what motivated the audience to visit an Archaeological Open Air Museum – to explore what they experience, and what they learn by visiting this particular type of museum. What do visitors expect and what do they actually get – in their own opinion – from visiting The museum of Foteviken? In addition, I wanted to analyze how well these statements correlated with any pre-defined goals of the museum. Simply put, do the various strategies, methods and practices applied at The museum of Foteviken Museum actually obtain the intended results?

In the thesis, the LiveARCH project is used as a discursive framework in order to identify any similarities and/or discrepancies between the themes and discussions taking place within the LiveARCH framework and the expectations and experiences brought up by actual visitors during interviews.

In order to obtain an in-depth view into the experiences and learning of visitors, my choice of methodological approaches draws strongly on qualitative methods of research. I used interviews in order to gain first-hand impressions of the visitors' own perceptions, experiences and stated preferences, while I used observations (of both verbal and non-verbal actions) in order to – with all the relevant uncertainties of the chosen methodology in mind – “verify” the accuracy of my interviews.

## The thesis and its results

Below I have included the abstract from my thesis, followed by elaborations on certain aspects. (Even though some repetitions may occur, I believe including my abstract is a good way to let the reader know the actual wording of the thesis):

Experiences and learning are keywords in a knowledge society in which life-long learning has become a credo, and where consumption and culture walk hand-in-hand in an ever growing experience economy. Contemporary museums, therefore, find themselves challenged by a wide variety of competing attractions, many of which successfully utilize experience as a strategic tool. As a consequence, museums of today are caught between, on one hand, the need to cater for an experience oriented audience, while, on the other, meeting their obligations as cultural torchbearers.

This (potential) divide between creating experiences and actually passing on knowledge – the act of teaching/learning – is exactly what The museum of Foteviken, the object of my research, is trying to bridge. On these so-called Archaeological Open Air Museums, the past is displayed in full-scale – meaning in life-size reconstructions of, for example, an ancient village, based on interpretations of archaeological findings and other historical sources. Since visitors can move freely throughout the village – i.e. can go inside as well as among the houses – he or she is effectively taken on a journey in time where all senses come in to play. Hence, it is one of my claims in this thesis that this particular type of museum is fairly well-prepared for the competition mentioned above.

Nevertheless, the questions are posed of how the LiveARCH museums carry out the dissemination of knowledge in a way that allows for both the creation of experiences as well as maintain their cultural-political legitimacy? How well do actual visitor-experiences correspond to the agreed goals of the museums? And last, but not least, what improvements might be made in the future? Guided by a social constructivist framework, and utilizing qualitative methods of research, i.e. interviews with groups of visitors and participant observations, these questions have been sought and answered in this thesis.

My analysis of statements by interviewees at The museum of Foteviken has shown great variation in both the learning that has occurred and the type of experiences visitors have had. Regarding the latter, the experiences range from immediate, aesthetic sensory impacts to experiences with identity-enhancing potential. Regarding the learning aspect, data shows both cases of purely “assimilative learning”, where new knowledge is sought fitted in with existing knowledge, and so-called “accommodative learning”, where cognitive frames must be re-ordered. As a common denominator for all respondents, though, is the fact that they want to engage in social learning, i.e. learning that takes place in a relationship with surroundings and other people.

As a result of my exploration of the above mentioned, and contrary to my point of departure, it is my claim that to capture both the notion of learning and that of experience, as these take place at The museum of Foteviken, it is necessary to view the two as one inseparable term, since what characterizes learning at The museum of Foteviken is exactly that it is experience-oriented. As a result, I have invented the

hopefully useful term “experience-learning” (i.e. “oplevelsesl ring” in Danish which carry slightly different connotations, but we will leave that aside) in order to capture this type of learning. Below, I will look further into this concept.

## **Experience Learning**

Experience Learning captures the kind of learning through experience that takes place at The museum of Foteviken museum. In my view, it constitutes, a comprehensive frame through which to analyze visitor experience. Thus, the concept includes both a learning perspective to capture the internal adaptation of knowledge in the learning process, as well as the various driving forces (emotions) associated with the process. It focuses on the interaction that takes place in the meeting between my respondents and the museum. At the same time, the concept also contains the perspective of experience, with its focus on the sensory aspect of the visit and the ‘physical’ memory. In this perspective, the physical experience plays a facilitating role in the learning process.

As an example of experience learning, I will briefly mention one instance from my study. For a couple of days I followed a Swedish school-class whose accommodation in a Viking house at first generated rather mixed feelings among the children (and parents, lest we forget). Eventually, though, this particular part of their visit made the strongest impression overall. This was the case because their personal boundaries were challenged – and they survived! The experience further gave room for reflections by the students (or pupils given their young age) on their own lives compared to that of the Vikings – that is to say on their own role in the historical line of past, present, and maybe even future.

I believe this example illustrates the importance of focusing on the experience, of organizing the experience, and facilitating different aspects of an experience, in order for learning to take place.

## **What did they learn?**

The content of this learning experience, unfortunately, cannot be measured or weighed, but must be seen in an educational perspective. The type of learning the school-class experienced may be called general education. Thus, students expressed that they had gained knowledge about both themselves as individuals, as part of a collective, and about their surroundings. That is to say, they have gained an enhanced consciousness of history. The experience learning that the respondents claim to have experienced during their visit must be seen in an educational perspective. In my interviews, the respondents thus express that they use experience learning in the development of their own identity. They do this by linking their experiences and newly-gained knowledge at The museum of Foteviken to their own life-world.

As a note, I would like to add that regarding the sustainability of fact-oriented historical knowledge in the memories of the respondents – a central part, after all, of visiting The museum of Foteviken – it lies outside the scope of my thesis to draw conclusions. To obtain that kind of data, one would have to re-visit the same people after their departure from the museum for more interviews – possibly on several occasions with certain time intervals.

## **What The Museum of Foteviken already do well – and where improvements might be made**

In my analysis, I used three themes as points of departure. I focused on “time travelling”, on the possibility of self-identification, as well as on distancing oneself. In the following, I will briefly elaborate and conclude on these concepts.

### **The Time Travel**

One of The museum of Foteviken’s main objectives is to take the visitors on a journey through time and I found it most interesting to see whether they succeeded. “Time-travelling”, in this particular sense, can have an external dimension in which you, in the present, move in the physical space of the past – e.g. the narrow streets and full-scale houses at The museum of Foteviken. But time-travelling also has an internal dimension through the use of one’s imagination to “experience” the past.

My study indicates that The museum of Foteviken is able to activate both the internal and external dimensions related to time-travelling. This is exemplified by my informants as they state that moving through the reconstructed historical settings, in combination with the stories and historical knowledge passed on by the staff at The museum of Foteviken, caused them to “travel” back in history. When activating both the inner and outer aspects of travelling through time, the opportunity of visitors to actually “live” what they experience is greatly increased.

It appeared that especially children achieved this kind of experience, and quite a lot is done at The museum of Foteviken to facilitate both of the aforementioned aspects of journeying through time. With regard to tourists, the museum might consider doing even more to make sure that the visitors play an active role during their stay. In this regard, my study indicates that the didactic reflections by visitors on their own role in the learning process is very important, and that this applies for children as well as adults.

### **1st and 3rd person interpretation**

The staff at The museum of Foteviken guides the audience using both 1st and 3rd person dissemination. The 1st person disseminator will take the audience on the aforementioned journey in time. With this particular mode of passing on knowledge, the guide can effectively catch the interest of the visitors. Simply put, good stories get visitors to “live” their experiences and enable them to draw parallels – that is, to identify similarities and differences – between life as it was lived in a Viking village like The museum of Foteviken and their own everyday life. At the same time, each guide can also step back from the historical role playing and instead take on the part as a more “informative” or “neutral” 3rd person disseminator. In this way, the visit becomes more than “just” an elaborate play because it thereby becomes a professional historical dissemination embedded in archaeological and historical academic traditions.



The role playing (1st person dissemination) that I observed in my study proved to be quite successful in activating the visitors personal journey through time. The fascinating tales from the rough life of a real Viking makes it easy for visitors to familiarize themselves with the everyday life of the Vikings. The possibility to interchange between the two modes of dissemination provides the tour guide with the opportunity to tailor the tours to match the (perceived, at least) characteristics of different groups. A group of younger school children may need more good stories, while other visitors' expectations might be met better by a more traditional fact-based approach.

However, it is important to keep a clear division between the two types of dissemination. My study shows both children and adults express doubts about when a real Viking stands before them, when role playing is employed and when they are presented with factual knowledge. In my view, it is not conducive to the goal of learning when visitors are left confused between facts and fiction.

### **Identification, Distancing & Dialogue**

An additional advantage of shifting between 1st and 3rd person dissemination is the possibility for each tour guide to facilitate the visitors' identification with their experiences at The museum of Foteviken. Identification is important in order for the visitors to acknowledge the relevance of their visit – to feel the visit is worth their while (and money), so to speak. Identification takes place, for example, when the disseminator is able to connect the experiences at The museum of Foteviken to the everyday experiences of school children by showing the differences between children's lives now and then.

At the same time, it is necessary to leave room for distancing – meaning to ensure some distance between the visitors and what they experience at the museum. The visitors should not be left in doubt that what they experience at an open-air museum is neither the “real” present nor “real” past. Rather it is an interpretation of the past in the present. As an example from my study of this confusion are my interviewees from England who displayed some disappointment as they discovered that the Vikings at The museum of Foteviken did not in fact descend from real Viking lineage – and were actually paid to be there.

The visitors in my study expressed that they looked for points of identification with their everyday life in what they experience at The museum of Foteviken. A Danish couple thus explained that they used their perception of the Viking lifestyle as an image of “the good life”, and that they were inspired in their everyday life by this particular way of living.

Finally, it became clear during my study that the most important factor in the process of passing on knowledge is the living dialogue between museum disseminator and the audience. Without exception, my interviewees point to the dialogue with the Vikings at The museum of Foteviken as the most memorable part of their visit.

## Didactics (and Didaktik)

The subject of didactics is concerned with the nature (purpose, goal, substance etc.) of education and learning processes. It deals with questions of how teaching is carried out and, in this instance, how dissemination is planned and executed at Archaeological Open Air Museums. During my study at The museum of Foteviken and my work with the LiveARCH project in general it became clear how important it is to acknowledge the different meanings and connotations that different pedagogic traditions apply to the term “didactics”. These country-/region-specific differences mirror, of course, the different ways in which one museum carries out dissemination compared to another. In my opinion, therefore, it is not particularly fruitful to apply a set of uniform standards to be followed by all the LiveARCH museums. What facilitates learning when dealing with Scottish students does not necessarily generate the same outcome when applied to Swedish students, and vice versa.

In Denmark, the study of didactics (“didaktik”, to be more precise) is related to the continental European pedagogic tradition. It has a special significance in the German language area and in Scandinavia. Thus, even though it deals with teaching/learning and its written basis like the Anglo-American concept of curriculum (“lehrplan” and “curriculum”, respectively), the concept of “didaktik” refers to a particular pedagogic tradition.

Research in the tradition of didaktik is distinctive in that it is analytically reflective, philosophically interpretive and critical. In this tradition, the teacher (or the disseminator or guide when referring to a museum) is expected to be able to take part in discussions about the educational aims and contents and to contribute to the development of the educational “toolbox”.

Grounded in this tradition, I will recommend that the individual disseminator/museum guide takes part in all three faces of the process of didaktik/didactics (planning, actual dissemination, and evaluation). Preferably, the disseminator is also aware of the pedagogic tools and psychological processes involved in experiencing and learning.

In this article, I have (fairly) briefly presented the general didactical contemplations and pedagogical and psychological perspectives of my final thesis at DPU, Aarhus. It is my hope that these will be taken as constructive inputs to the general didactical discussion of how dissemination is carried out at your individual museums, as well as inspire the exchange of experiences and ideas.

## CHAPTER 2



### **Live interpretation at an Archaeological Open Air Museum**

Living history is a broad term used to cover any live interaction between museum/site staff and visitors. This includes many “living history” type of activities, ranging from non-costumed demonstrations of historical craft to storytelling and costumed first- and third-person interpretation, and is also used to include activities such as guided tours, educational workshops, theatre performances and demonstrations.

At AOAM, live interpretation with re-enactors in the environment is one method used in the reconstructed areas when other methods are not used such as leaflets, signboards, telephone guides etc.

To create an interesting showcase around the reconstruction and the history, the AOAM wish to relate a well-prepared dramaturgical performance. Staff involved in this interaction and interpretation needs training for this.

In an AOAM, theoretical archaeological knowledge and old written sources are used in an attempt to bring different facts to life with methods such as live interpretation. In this way, a connection of understanding is achieved between the academic world and a wider public. This educational approach may take different directions. Often the term Living History is mentioned. This is a broad term used to describe historically authentic activities in an appropriate context, often AOAM. Interpreters engaged in Living History may be in role or simply in a costume.

The re-enacting coordinated by AOAM should be based on scientific knowledge. By adding the methods of living history and re-enacting, the visitors gain a better insight into how the house was constructed and what the living conditions were like. It became possible to “see” the people from the period behind the object.

As a way of disseminating information, it differs from other methods in that, to a great extent, information is passed on in a live format from the re-enactor /interpreter to the audience.

The quality of communication: good guides with solid background knowledge can be assured of more empathy than people dressed up but not properly trained and well taught.

Live interpretation in 1:st and/or 3:rd person can be one of the best methods for making dialogue with the visitor come alive.

At an AOAM, both methods are used depending on the situation. First person requires special skills and practice so it is essential that the right person is selected for this. Third person can be played by guides as the first step towards living history. It is important that whatever method we choose we are consistent with the communication and information policy decided upon for the dialogue with visitors at your AOAM.

Not all AOAMs need to have guide tours, people with costumes. Using costumes as a part of the living history adds considerable value to the pedagogical presentation. It is a method which can be considered when the AOAM is working with live interpretation in the reconstructed area. The costume helps to visualize the past and differentiate and alienate the guide from the visitor. A costume adds information levels beyond the traditional forms of communication. In general, period dress is important, but it needs to be authentic and the guide wearing it needs to know what it is based on.

## **IMTAL – Europe, [www.imtal-europe.com](http://www.imtal-europe.com)**

Archaeological Open Air Museums are using the IMTAL-Europe concept and terminology when working with live interpretation.

The International Museum Theatre alliance was established in US in 1990 to promote theatre and live performers in interpretive techniques in cultural institutions. IMTAL-Europe is an affiliated group established to foster live interpretation in museum, AOAM, galleries, science centres and historical sites across Europe.

### **Museum theatre and live interpretation**

What is the difference between museum theatre and live interpretation?

They are more similar than different. Both can be performance, script or scenario-based or completely spontaneous and improvised.

The term “theatre” tends to be used by trained actors with a strong interest in the past who work in this field, often in traditional museums and galleries (i.e. non-historic context).

The term “live interpretation” tends to be used by those who come from a non-acting background, but who have training in history and a flair for the dramatic, and often takes place in historic contexts (AOAM, Open Air Museums, historic houses).

It is the quality and appropriateness of theatre or live interpretation (rather than any slight difference in approach) which counts. The aim of both is to communicate facts, concepts and / or an historical period as authentically and memorably as possible.

### **Museum Theatre (IMTAL)**

A specific kind of interpretation that employs fictional activity to communicate ideas, facts and concepts. A museum-theatre performer assumes the role of a character (as a solo gallery character, an interpreter or as part of a play or scenario) - in order to entertain and educate visitors. They take on the role of a particular character in a particular circumstance in order to help visitors appreciate and understand the story in hand and, through that, some aspect of the host museum or site.

### **Drama and theatre as part of the education of the staff**

Training in live interpretation as a skill like pedagogics, is an aim that we are looking into at AOAM. Profound knowledge concerning the period being represented is far more important than the acting. When we use this kind of communication it has to be done at a very high level and well trained personnel are needed. Even more than drama techniques, we must be sure that the guides have a very high level of knowledge and know every useful source of information concerning the specific past in which they are going to communicate.

### **Theatre is not live interpretation**

Theatre has a script. Live interpretation is creative theatre and is one method which can be used at AOAM. Live interpretation is improvisation and therefore we work from a definite plot in order to maintain high quality. Improvisation is important, even



if there is a prewritten script for the scene, but do not attempt it if you lack the self confidence in knowing your character, or if you do not possess sufficient detailed knowledge of the subject.

### **Living history**

Living history is very broadly and sometimes misleadingly used (see key definition) and tends to describe a context (AOAM) as much as any activity (like theatre or live interpretation) which may happen there

### **Re-enacting**

Re-enacting mainly involves hobbyist amateurs, often experts, who take part in large or small re-enactments of battles or other costume events with major visual impact as a lecture activity rather than as a profession. In re-enacting, the emphasis tends to be on non-verbal visual impact at a distance rather than one-to-one dialog between interpreter and audience, which is often the case with museum theatre or live interpretation (see key definitions)

### **Re-enactment (IMTAL)**

A detailed recreation (often by a large number of people) – of a single short-termed historical event (such as a battle, designed to attract a large number of spectators), where action, costume and combat often take precedence over the spoken word.

### **Role-Play (IMTAL)**

Where the audience as well as the interpreter take on a role or roles within a particular scenario or performance which supports the plot; which may or may not involve advance preparation and the wearing of appropriate costume.

### **First Person interpretation (IMTAL)**

Where an interpreter assumes a particular role, often (but not always) in appropriate costume, either from the premise that he / she has moved forward through time to the present, or that his / her audience has moved backwards through time to his / her past.

### **Third Person Interpretation (IMTAL)**

Where an interpreter dresses in appropriate costume and has full knowledge of the life of a particular character or a specific era, but does not assume that role (i.e. can speak authoritatively about the character's life and times, but remains a 21st century person discussing the past).

### **Story-Telling (IMTAL)**

Where the interpreter focuses on relating a particular story rather than on wearing an authentic costume or playing a particular character.



## QUESTIONS CHAPTER 2:

**Question 1:** What kind of mediation types that IMTAL uses do you practice at your museum?

**Question 2:** What kind of mediation types that IMTAL uses don't you practice at your museum?

**Question 3:** Why do they not fit your organisation?

**Question 4:** Do you mix 1st and 3rd person interpretation? If so please describe how?

**Question 5:** We do not use neither 1st person interpretation nor 3rd person interpretation. Instead we use:

**Question 6:** Is didactics of great importance in your organisation? Please describe further.

## CHAPTER 3

### *Defining who is, and who can be an AOAM*

#### **The EXARC organization**

EXARC is an international organization of AOAM's and other facilities involved in pedagogical, experimental archaeology, meditation and interpretation. EXARC's aim is to establish a high standard of both scientific research and presentation.

This means that members of EXARC firstly need to define whether they belong to the group of organizations that can be recognized and certified as Archaeological Open Air Museums, and whether this is a desired goal for the EXARC's members organizations. In order to be recognized and certified as an AOAM, a number of criteria must be met.

Members can be organizations working with meditation or /and interpretation purpose of Culture heritages. Members in the association EXARC are not automatically the same as an AOAM member.

#### **What is what?**

The analysis made by The Museum of Foteviken project team of the different activities concerning the presentation and dissemination of our history revealed a wide range of definitions and nomenclature at active sites.

**Appendix 1** gives the common breakdown of terminology used in Europe, and how it is interpreted. This was the reason behind establishing criteria for different types of location in Europe. It was felt to be important to define terms and their significance and usage for both phenomena and sites. This is so that in the future the same concepts and functions can be applied between partners throughout Europe.

One of our aims is therefore that notions such as Archaeological Open Air Museum, Archaeological Experimental Centre, Archaeological Education Centre, have the same content for all users.

#### **Archaeological Open Air Museum**

Museum with reconstructions of prehistoric buildings. Houses based on historical and archaeological facts and on the basis of archaeological data, showing life and reconstructions or activities from the past.

#### **Open Air Museum**

Exhibiting its collections out-of-doors. Historical, original buildings, either built on-site or moved there. Empty or furnished. Can also be a reconstructed house. To show and preserve historical, artistic heritage, cultural landscape, ancient way of life including replicas of ancient buildings)

## Living History Museum

Museum with re-constructed historical environment, staff interacting, and containing clothing from the period in question. Original or reconstructed historical environment, re-enactors or staff interacting with visitors. Detailed way of interpreting the past, with reconstructed environment, costumed guides. You can do, see and experience that time period and people play a role.

## Activities and sites that do not meet AOAM criteria

*- Establishments only for mediation and interpretation of experimental archaeology*

Archaeological Experimental Centre or location– for science

An Archaeological Experimental Centre or location is a non-profit permanent outdoor facility for experimental archaeology and the demonstration thereof. It is open to students, persons interested in experimental archeology and to educational groups. It is appropriately staffed and runs with an appropriate operating budget. This type of organization is not an AOAM. However, it is often included in an AOAM but in a designated area separated from the historical reconstructions in the AOAM. It can become an AOAM after fulfilling the museum criteria and if the main purpose is for visitors to meditate on experimental archeology based on scientific results.



## Establishment for School mediation

*Educational locations only for information to schools*

Archaeological Educational Centre or location - for education

An Archaeological Educational Centre or location is a non-profit permanent outdoor facility which is open to educational groups. It is appropriately staffed and runs with an appropriate operating budget. This type of organization is not an AOAM. However, it is often included in an AOAM but in a special area separated from the historical reconstructions in the AOAM.





### *Resource for AOAM*

- Resource that can consult or work for AOAM in a group or as individuals. Consultants whose work is based on conducting work for site locations, organizations or AOAMs.



### *Project that will become AOAM*

- Project which aims to become or develop into an above-mentioned organization or establishment



*Re-enactment sites*

Activities designed only for the group working there.





- Sites without reconstructed buildings  
Site museum, visitor centres, open air museum etc

## Visitor Centre – not a museum?

A Visitor Centre is an institution for the dissemination of knowledge of natural or cultural heritage. One special type is the interpretation center; a kind of new-style museum, often associated with Visitor centers or Eco museums, and located close to cultural, historic or natural sites.

The presentation strategy is user friendly, interactive and it often uses “stenographic exhibitions.” Non-core jobs such as conservation and research are services usually performed by specialized, external entities”(http://en.wikipedia.org/wiki/Interpretation\_centre).

“Unlike the (traditional) museums, interpretation centers do not aim to collect, conserve and study objects; rather they enable visitors to gain a better appreciation of the site’s natural and cultural values by providing the necessary information. These centers work to educate and to raise awareness” (Izquierdo et al. 2005, 31).



**EXARC**

An organization made for develop and a raise quality for AOAM and similar organizations based on ICOM regulations

**liveARCH**

an EU project made to develop EXARC

	<b>AOAM</b>	<b>Pedagogically site</b>	<b>Experimental archeologically site</b>	<b>Project</b>	<b>Recurs</b>
<b>For whom</b>	Visitors	School  Training place for people working with pedagogically work in museum	Archaeologist  Students  Handcraft people	For the target group planed for Planed to be Aoam or Site	AOAM  Pedagogically site and Experimental archeologically site
<b>What facilities in separated area can the organisation handle</b>	Aria for pedagogically work with schools  Aria for experimental archeologically work with schools  Resources archeologically, pedagogically, handcraft, etc  Classic/traditional exhibitions				
<b>Guides</b>	Yes - if they like to have it	Yes - if they like to have it	Yes - if they like to have it		
<b>People dressed in historically clothing</b>	Yes if they like to , but it have to be based on research and good quality	Yes if they like to , but it have to be based on research and good quality	No		
<b>Living history concept and re-enacting</b>	Yes if the like to and they can work with both 1 and 3 person at the same time	Yes if the like to and they can work with both 1 and 3 person at the same time			
<b>Tools</b>	Historical	Historical	Historical and modern separated and in a mix		
<b>Sign boards</b>	Only if not working with living history	Yes	Yes		
<b>Which can be part a classic museum</b>	Yes all this parts	Yes all this parts	Yes all this parts		

## **Non-Open Air Museums**

Organizations etc. that are not defined as Archaeological Open Air Museums and designed for commercial purposes only

## **Theme Park – commercial - not a museum**

“Theme parks attempt to create the atmosphere of another place and time, and usually emphasize one dominant theme around which architecture, landscape, rides, shows, food services, costumed personnel, retailing are orchestrated (.). Most theme parks are isolated, self-contained units. Furthermore, it should be noted that most theme parks are developed, targeted and managed as private sector companies, and are commercial enterprises.”(Kemperman 2000, 14).

*“Theme parks are extreme examples of capital intensive, highly developed, user-oriented, man modified, recreational environments” (Pearce 1988, 60).*

## QUESTIONS CHAPTER 3:

**Question 7:** Do you work as an Archaeological Experimental Centre or location– for science?

**Question 8:** Do you work as an Archaeological Experimental Centre or location– for education?

**Question 9:** Do you work as a resource for AOAM as a person or as a group?

**Question 10:** Are you a Project that will become AOAM?

**Question 11:** Are you a Re-enactment site not intended for visitors?

**Question 12:** Are you a site without reconstructed buildings?

**Question 13:** Are you a Visitor Centre – not a museum?

**Question 14:** Are you a commercial Theme Park?



## CHAPTER 4

### Definition / characteristics AOAM

Serious Open Air Museums represent scientific information with “the purpose of study, education and enjoyment” (International Council of Museums, 2004).

“The title “open-air museum” cannot be denied to a museum whose buildings, completely or partially, as copies or true-to-scale reconstructions, are rebuilt according to original patterns, are properly furnished and open to the public.” These concessions can be made only under the condition that: “the original buildings of the type portrayed are no longer available (and) the copies or reconstructions are made according to the strictest scientific methods”

(ICOM declaration: 9th July 1956/1957 Geneva, section 6).

Archaeological Open Air Museum is an excellent definition of what we are and what we are doing.

### This also provides the following definitions

An Archaeological Open Air Museum is a non-profit permanent institution with outdoor true to scale architectural reconstructions primarily based on archaeological sources. It holds collections of intangible heritage resources and provides an interpretation of how people lived and acted in the past; this is accomplished according to sound scientific methods for the purposes of education, study and the enjoyment of its visitors.

This definition of an Archaeological Open Air Museum can be broken down into the following key words:

- a. Museum (see #A)
- b. Archaeological (see #B)
- c. True to scale architectural reconstructions in the open air (see #C)
- d. Collections of intangible heritage resources (see #D)
- e. Connected to scientific research (see #E)
- f. Appropriate interpretation with organisation of activities for visitors (see #F)

### Background Information to the definition / characteristics

#### #A Museum

“A museum is a non-profit<sup>3</sup>, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM Statutes, approved in Vienna (Austria) – August 24, 2007. Art. 3, Section 1).

Professional practice and performance in Archaeological Open Air Museums should respect the ICOM Code of Ethics for Museums (ICOM 2006, [www.icom.museum](http://www.icom.museum)).



## **#B Archaeological**

Archaeological data is the primary source of information of what is reconstructed and interpreted.

## **#C True-to-scale architectural reconstructions in the open air**

Archaeological Open Air Museums deal with outdoor true-to-scale reconstructed buildings. These can be constructed and interpreted only under the condition that: “the original buildings of the type portrayed are no longer available (and) the copies or reconstructions are made according to the strictest scientific methods” (ICOM declaration: 9th July 1956/1957 Geneva, section 6).

The authenticity of materials and techniques used should be clearly accounted for through written and accessible records, quoting the sources of information on which the reconstructions are based. An honest assessment of each reconstruction should be feasible.

## **#D Collections of intangible heritage resources**

The overall presentation of an Archaeological Open Air Museum holds collections of intangible heritage resources and provides an interpretation of how people lived and acted with reference to a specific context of time and place.

## **#E Connected to scientific research**

The connection between scientific research and any specific Archaeological Open Air Museum is provided by the active role of a trained archaeologist among the staff or an archaeological counsellor belonging to an affiliated organisation.

## **#F Appropriate interpretation with organisation of activities for visitors**

Depending on the nature and number of visitors, different kinds of interpretation can be appropriate. These activities can involve (but are not limited to) guided tours, educational programmes, presentation of experimental archaeological research, demonstrations of ancient crafts and techniques, live interpretation and living history activities.

## **Registered museums must have competence in several areas:**

*They must have:*

1. An acceptable constitution – this has to show that the governing body, be it university, local authority or board of trustees, has appropriate authority to run the museum in their care.

2. A clear purpose and a planned approach to management. This is usually demonstrated in a forward plan or at least by the existence of a statement of purpose and key aims.
3. Acceptable provision for care of collections, including an acquisition and disposal policy, appropriate documentation systems and conservation and security systems.
4. Public services appropriate to the nature, scale and location of the museum.
5. Regular access to professional curatorial advice, but not necessarily through the employment of a professional curator. The alternative that is allowed is to appoint a curatorial adviser who must have valid qualifications and experience. This is a voluntary role.
6. An acceptable financial basis and compliance with all relevant legal, planning and safety requirements.

A yearly self completed report by the museum, to show changes and suchlike. To monitor any trends.

The AAM Accreditation Commission definition of a museum:

Be a legally organised not-for-profit institution or part of a not-for-profit institution or governmental entity

Be essentially educational in nature

Have a formally stated mission

With one full-time paid professional staff person who has museum knowledge and experience, and is delegated authority and allocated financial resources sufficient to operate the museum effectively

Present regularly scheduled programmes and exhibits that use and interpret objects for the public according to accepted standards

Have a formal and appropriate programme of documentation, care and use of collections and / or tangible objects

Have a formal and appropriate programme of maintenance and presentation of exhibits.

## **An Archaeological Open Air Museum is:**

1. Non-for profit institution (a surplus has to be used only for the museum's needs).
2. It should be open to the public for at least 800 hours per year,
3. Have a minimum of one person employed full-time all year round or contracted.
4. Be in the service of society and for its development (no primary commercial interests).
5. Fulfil the aims of a museum:
6. The reconstructions should be built with a high authenticity of material, and techniques.
7. Work with experimental archaeology
- 8 Interpretation of experimental archaeology
- 9 Living history and re-enacting can be methods used for interpretation at the AOAM
- 10 The presentation should demonstrate a complex context.
- 11 The presentation should reach different ages and classes of society.
- 12 The presentation should be up to date, informative, and educationally useful. Communication with the visitor should work with pedagogically- based programmes and should educate as well as entertain.
- 13 There must be a scientific director or at least a committee of prehistorians guiding the museum.
14. There should be quality management.
15. Archaeological Open Air Museums use reconstructions based on experimental archaeology and interpretation of archaeological artefacts and historical sources.

## **Quality criteria for AOAM**

- Authenticity
- Knowledge
- Accuracy
- Based on scientific research

It is recognised that its responsibilities encompass determination of the appropriateness (or otherwise) of proposals, monitoring of progress and attainment of agreed aims and objectives. In order to undertake these tasks, its procedures for assessing quality accept the basic quality principles of fitness for purpose and conformance to requirements. In other words, the AOAM will seek proposals which demonstrate that the intended works are appropriate mechanisms for the achievement of aims and objectives while also striving to determine that the proposals deliver the stated product.

To these ends AOAM will expect to receive proposals which, in stating how the criteria will be met, also provide the following information:

- a clear statement of Aims and Objectives
- tasks to achieve Objectives
- a programme of tasks
- monitoring points within the programme

## QUESTIONS CHAPTER 4:

*Do these statements fit your organization? Please answer yes or no. If no, please describe why.*

### Question 15:

A Museum

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM Statutes, approved in Vienna (Austria) – August 24, 2007. Art. 3, Section 1).

Professional practice and performance in Archaeological Open Air Museums should respect the ICOM Code of Ethics for Museums (ICOM 2006, [www.icom.museum](http://www.icom.museum)).

### Question 16:

B Archaeological

“Archaeological data are the primary source of information of what is reconstructed and interpreted.”

### Question 17:

C True-to-scale architectural reconstructions in the open air

Archaeological Open Air Museums deal with outdoor true-to-scale reconstructed buildings. These can be constructed and interpreted only under the condition that: “the original buildings of the type portrayed are no longer available (and) the copies or reconstructions are made according to the strictest scientific methods” (ICOM declaration: 9th July 1956/1957 Geneva, section 6).

The authenticity of materials and techniques used should be clearly accounted for through written and accessible records, quoting the sources of information on which the reconstructions are based. An honest assessment of each reconstruction should be feasible.

### Question 18:

D Collections of intangible heritage resources

The overall presentation of an Archaeological Open Air Museum holds collections of intangible heritage resources and provides an interpretation of how people lived and acted with reference to a specific context of time and place.

### Question 19:

E Connected to scientific research

The connection between scientific research and any specific Archaeological Open Air Museum is provided by the active role of a trained archaeologist among the staff or an archaeological counsellor belonging to an affiliated organisation.

**Question 20:**

F Appropriate interpretation with organisation of activities for visitors

Depending on the nature and number of visitors, different kinds of interpretation can be appropriate. These activities can involve (but are not limited to) guided tours, educational programmes, presentation of experimental archaeology research, demonstrations of ancient crafts and techniques, live interpretation and living history activities.

*Please comment on the statements underneath the headline “Registered museums must have competence in several areas:” with yes or no. If no, please describe why.*

*Please comment on the statements below with yes or no. If no, please describe why.*

**Your institution is/has:****Question 21:**

- Not-for profit (a surplus has to be used only for the museum’s needs).

**Question 22:**

- Open to the public at least 800 hours per year

**Question 23:**

- A minimum of one person employed full-time all year round or contracted.

**Question 24:**

- In the service of society and for its development (no primarily commercial interests).

**Question 25:**

Fulfilling the aims of a museum.

**Question 26:**

- Reconstructions built with a high authenticity of material and techniques?

**Question 27:**

- Working with experimental archaeology

**Question 28:**

- Interpreting experimental archaeology?

*Please comment on the statements below with yes or no. If no, please describe why.*

**Question 29:**

The presentation should demonstrate a complex context.



**Question 30:**

The presentation should reach different ages and classes in society.

**Question 31:**

The presentation should be up to date, informative, and educationally useful. Communication with the visitor should work with pedagogically- based programmes and should educate as well as entertain.

**Question 32:**

There must be a scientific director or at least a committee of prehistorians guiding the museum.

**Question 33:**

There should be quality management.

**Question 34:**

Archaeological Open Air Museums are using reconstruction based on experimental archaeology and interpretation of archaeological artefacts and historical sources.

**Question 35:**

Do you have a clear statement of aims and objectives for your museum?

**Question 36:**

Do you have tasks to achieve objectives for your museum?

**Question 37:**

Do you have a programme of tasks for the museum?

**Question 38:**

Do you have monitoring points within the programme for your museum?

## CHAPTER 5:A

### The reconstructions and the historical environments at AOAM

#### Introduction

The Classic Museum and the Archeological Open Air Museum are museums of different kinds, complementary to each other. Archeological Open Air Museums have emerged as independent institutions compared with Classical Museums. They are therefore not necessarily connected to a Classical Museum but can exist independently. Nevertheless, sometimes there is a tight connection between, the two types of institution. Both museum types have the aim of raising interest in a certain period in history and to offer information and understanding about this period. They are simply two different ways of reaching this goal.

AOAM stands for the time period where we do not have fully complete houses or artifacts which can be used hands-on by visitors and will thereby make a complement to the classic open air museum by showing the original houses and artifacts brought together to one place.

An AOAM is a reconstructed settlement consisting of reconstructed houses and environment for a decided time period. The field of action is foremost based on a visiting public. At the establishment and the AOAM there will be a proper entrance with basic services, such as toilets etc.

In addition to the reconstructed settlement, specially prepared areas for educational work for schools and experimental archaeology can be made available. The separated experimental archaeological areas are designed for use by school groups and for students conducting scientific research. As an option to additional areas for educational purposes, the reconstructed areas at the AOAM can be used (but not at the same time) by ordinary visitors.

An AOAM is a place with reconstructed buildings based on historical and archaeological information, where a range of methods are used to educate, interpret, and present history and archaeology.

AOAM reconstructions are interpretations based on the existing material. The input may vary and interpretations may provoke. It is the result/effect that counts. No historic data or scientific methods of their interpretation should be rejected, since there are very limited resources. But we should constantly review our aims, contexts, resources etc. Therefore there is no single answer or method of approach.

Interpretation of a site is unique and requires appropriate solutions. If you do not have enough archaeological or other data to allow detailed reconstruction, then your buildings are based on a mix of fact and speculative tradition. This gives an overall impression of the theme/style of the towns and villages as they would be.

Reconstructions are excellent for bringing the past to life - as long as they are based on something real, and as long as what is real and what is guesswork is made clear to the visitors.

Reconstructions made in an AOAM for public mediation and interpretation are based on trial and interpretations of archaeological theory. The reconstructed tool, clouding

or buildings are not only the result of the experimental archaeology, but an interpretation of the archaeological material, and the scientific knowledge accumulated. Every reconstruction has to undergo a planning stage, where the suitability and cost aspects have to be taken into consideration. Other criteria must be examined, such as security, safety, quality, economy and sustainability.

There is a delicate balance to be achieved, where the aim must always be to give the audience the most authentic experience possible within the framework of other practical limitations.

At the AOAM, the reconstructions are built with a high level of authenticity of material and techniques.

AOAM offers the visitors/visitor an idea of a historical reality that once existed, which is as correct or “true” as possible. Since the reconstructed environments are based on academic subjects such as history and archaeology, the truth is but an interpretation. Compared to the number of artefacts that once existed, the preserved material from which we gained our knowledge represents only a very small fraction, almost nothing.

To reconstruct a historical environment, these different variables are used:

- A. Preserved artefacts, plants, macro-remains, animal bones, wood etc.
- B. Preserved written sources, which describe environments of that time
- C. Different physical features being geographically conditioned
- D. Historic, national, economic conditions
- E. Common human logic, human functional behaviour and creativity

What then does it mean to make a quality assurance of an AOAM? Ultimately it means that one certifies that the buildings and the environment, which have been reconstructed, are authentic, based on the most up-to-date scientific research. The problem is only that when using these variables, making a quality assurance of one and the same AOAM, it has to be carried out in different ways. When it comes to point A and point B one can produce a form, which describes the actual factual material used during the reconstruction. When it comes to point C, the factual material tends to become more indistinct. The landscape of today differs considerably from the prehistoric landscape. Here the reality has to be interpreted from geological or botanical conditions and so on. Nevertheless, one dares to state that the setting created from this material has a high degree of accuracy, based on the evidence to hand.

Points D and point E are much more difficult. Here it is easy to approximate fantasies or a make-believe world. However, if these points are not used during the reconstructions, the settings and surroundings created will become a falsification. It is therefore a matter of course that the material represented by points D and E are a vital and mandatory part of a reconstructed environment. However, even this material can be granted a quality assurance. The most important thing to bear in mind is the way one informs the visitors about what kind of basic principles have been followed during the building of the reconstructions. It can never be wrong to transform hypotheses into a three-dimensional reality, as long as there is openness about what

lies behind the way of thinking; about what is based on well-known facts and what is based on assumptions.

## **Progressing from experimental project to historical information and becoming an AOAM**



### **Background**

When experimental archaeology was established in Europe, it was principally in order to interpret theoretical hypotheses.

Based on results of archaeological digs and analyses, archaeological experiments were conducted with the aim of erecting large structures such as buildings. In order to accomplish this with tools and techniques typical of the period in question, these were first necessary to test in experiments.

Lejre research centre in Denmark lies at the forefront of experimental archaeology. Analysis and practical tests on artefacts and tools formed the basis of this activity which began in 1964. An entire village was built, based on building patterns from the Iron Age, about 400 A.D. The success enjoyed by Lejre sparked an enormous interest in how people lived in the past. Lejre served as a model on which to create similar buildings from times past, so-called “historical workshops”. This idea spread later to other parts of Scandinavia and then Europe.





An important event in Swedish experimental archaeology was when the Institute for Ancient Technology was established in 1980 in Östersund in northern Sweden. The initiator and driving force behind this project was Tomas Johansson and the associated activities were integrated into Bäckedal folk high-school's curriculum.. Under his guidance, the institute developed into the leader in its field in Sweden.

As with the project Past in the Present, the institute not only worked with archaeology but also with related research disciplines including natural science, anthropology and older craftsmanship skills.

An important product stemming from this institute was the magazine "Ancient Technology" which, during its 15 years of publication, was produced in some 2000-3000 copies and included close to 800 pages in total. The institute's internet site was also very extensive and created interest in experimental archaeology far beyond the project's geographic area of operations.



The interest in experimental archaeology which became popular in the Nordic countries during the 1970s and 80s resulted in many “ancient houses” coming into being. The phenomenon spread to the European mainland. During the actual construction, a strong social bond was forged between the enthusiasts behind the project. Frequently they had plans from archaeological excavations on which to base their reconstructions. This documentation often consisted in turn of surveys of the major structural components from the main bearing frame. In most of the original buildings, only traces of prop holes, of stone and clay walls, or of floors, remain. Evidence of preserved organic items is extremely rare. Using this basic data it is fairly easy to recreate the original basic design, its structural supports at ground level, as well as the places for doors, hearths, livestock quarters and so on. However, important details such as walls, flooring and fixtures were missing, as was virtually all organic material. It can therefore be concluded that most ancient buildings which were erected were shells without a soul. They were a technical description transformed into three-dimensional reality.

Since the excavation plan was strictly adhered to, the resulting reconstruction left the impression that a prehistoric moment in time had been captured by what the dig had



revealed. Consequently, rebuilding along these lines, as well as focusing on the essentials, is also a monument to the archaeological results. As the re-built structure was completed, it entered the memorial stage. The building's environment became a static object, a state which naturally did not exist during pre-historic times. A building during that era was very much a living entity: repairs would have been necessary, extensions added, and sections pulled down.



## QUESTIONS CHAPTER 5:A

*Please answer the questions below with yes or no. If no, please describe why.*

**Question 39:**

Are your reconstructions made for public mediation and are interpretations of them based on trial and interpretations of archaeological theory?

**Question 40:**

Are the reconstructed tools, clothing and buildings the results of experimental archaeology, and an interpretation of the archaeological material, and the scientific knowledge accumulated?

**Question 41:**

Has the reconstruction undergone a planning stage, where musicological criteria, the suitability and cost aspects has been taken into consideration?

**Question 42:**

Have criteria's, such as security, safety, quality, economy and sustainability been taken under consideration?

*Please comment the following statements about what you been using when you have made your reconstruction and if there is something you have not been using please explain why.*

To reconstruct a historical environment, these different variables are used:

**Question 43:**

Preserved artefacts, plants, macro-remains, animal bones, wood etc.

**Question 44:**

Preserved written sources, which describe environments of that time.

**Question 45:**

Different physical features being geographically conditioned.

**Question 46:**

Historical, national, economic conditions

**Question 47:**

Common human logic, human functional behaviour and creativity

## CHAPTER 5:B

### Visitors and the experimental environments

As long as a building is part of an experimental project, it is supervised by people with experience of archaeology and knowledge of history. If the building then becomes somewhere which the general public has access to, a considerable number of problems arise. One of these is that advance knowledge of the subject matter is completely lacking. How do visitors react to the site, and how does the visit colour the individual's view of former times? Unfortunately the impression is often a negative one.





The classic error when recreating an old building is that focus is restricted to what is known with certainty, the architectural structure itself. This is a function of the area of research from which the domestic environment was created, i.e. archaeology. When studying the documentation material from a house excavation, it is tempting to believe that a great deal is known about that particular house. This is frequently not the case. If the truth be known, the material is almost always deficient when it comes to building a whole house. This is especially true when it comes to the structure of the interior, where one is at the mercy of “research hypotheses”, ethnological comparisons and human logic.

A feature common to all reconstructed ancient buildings is that, in the absence of factual knowledge, interiors have been made as simple as possible. This primitive solution is however the first thing that strikes the uninitiated, that is the majority of visitors, with overwhelming consequences. Compared to the pyramids of Egypt,, Grecian temples and the houses of Pompei, a visitor to a museum village will have his suspicions confirmed that early Europeans were extremely primitive beings! Where is the line to be drawn between fact and fiction? How does one solve the problem of inadequate source material? These are two issues which all Archaeological Open Air Museums should prioritise.

Another important aspect which becomes apparent when moving from a monument to a living environment is that when building the house, the process of construction should be as close to what was typical of the original as possible, while maintenance on the other hand is overlooked almost entirely. Modern materials are forbidden, even if these are not visible and even if they would have considerably prolonged the life of the building. Structures built in this “correct” way naturally had an experimental value but this is comparatively short-lived in relation to the cost and labour required, and not least when the long-term usage of the site is taken into consideration.





One example of how things can go wrong is if a clay-daubed house is built. Such houses become damp and inhospitable rather quickly since they are not inhabited continuously, and the indoor temperature is therefore not constant. This kind of living environment, with flaking walls, obviously does not represent conditions of the time. A clay-daubed house survives better when exposed to the heat that is generated by continuous occupation. These conditions are not replicated in our re-built ancient houses, which frequently stand empty for most of the year. There are solutions to these problems, such as placing concealed insulation fabric and macadam under the entire ground. The gains are twofold: the house stands for much longer, and the picture of what the house was like on the inside, without damp or flaking walls, is more realistic.



The museum is administrated by means of an adequate organization with a clear organizational plan, including a budget and operational policy. A marketing plan

which covers the areas of branding, segmenting of visitors, analyses of competitors, SWOT analyses and a visitors' survey, all in relation to the budget, is vital in order to oversee the future.

As an organization running a business aimed at the public, operational and maintenance considerations, finance and quality, are all components which must be weighed along with how information about the museum reconstruction is conveyed at an AOAM.

Many sites in Scandinavia, including The museum of Foteviken, have worked with clear guidelines in their efforts to represent history adequately through re-constructed buildings and environments. Attention has therefore been paid not only to the archaeological interpretation but also to operative and maintenance aspects, safety and modifications to cater for the handicapped. So when creating a site for living history and reflection, it is essential to have planned and checked that conditions for meeting the stringent academic requirements based on AOAM's criteria are met. Among such prerequisites are adapting to work on the ground, choice of materials, operation and maintenance, safety and catering for the handicapped. As far as existing reconstructions are concerned, it is important to analyse whether the potential for modifying the buildings to allow for these last-named concerns is justified.



## Buildings and environments reconstructed for spreading information at an AOAM

*The reconstructed houses intended for mediation are different from those built as an experimental task*

It is important to tell the visitors that the original experiments were conducted archaeologically and give them the reasons for the modern adaptations (if they ask). This is only if there is no experimental purpose for the reconstruction.

In the houses erected as an experiment, both modern tools and techniques can be used, depending on the type of question asked, archaeological or experimental. This presupposes that this is part of a concept "How it is done", for then it is clear whether one is demonstrating an experiment and that this is not part of living history nor, consequently, a stage in mediation with live interpretation. It will also be equally wrong if the experiment retains its character of resulting from an experimental archaeological project, in an environment designed for living history, if it contains modern features.

These could be a burnt-out smelting oven, or an empty building structure (merely a remnant of a result) frequently with modern elements close by. If we then admit visitors, they will form a completely inaccurate picture of our story. In other words, if we are to transform archaeological theory to scientific experimental project, we must also follow the same professional method when presenting our interpretation to the public.





## Use of modern tools and technique

Modern and ancient tools are and can be used to build houses to be used for live interpretation in an AOAM. If the area is a building site then it cannot be a part of the living environment in the AOAM until completed as an integral part of the mediation area.

If it is decided that the reconstruction should be built mostly with modern tools it should however be possible to tell the visitors about how an ancient house or construction is built using ancient tools. This means that at least part of the reconstruction should be built with ancient tools as an experience and as an experiment. This knowledge of how to use ancient tools and techniques makes it possible for us to demonstrate the methods used for building the reconstruction. In other words, when working with live interpretation, historically interpreted tools and techniques are employed.





## **Adapting a reconstruction to requirements for fire-protection and suitability for disabled persons**

As a condition of being open to the public we are obliged to adapt to existing regulations. It is absolutely necessary not only for safety reasons but, at an AOAM, modifications are necessary in order to comply with modern standards. Just explain it to the visitors. The aim is still to make the structure as authentic as possible (documentation).

This can result in extra doors being installed as emergency exits for safety reasons, that doorways must be widened and ramps built to cater for handicapped visitors. In certain cases signs and fire extinguishers are put in place. These modern attributes have influences on the dramatic effect of the visitor's learning experience.

For sustainability, financial and safety reasons, draining of the grounds, hidden bolt constructions as safety features etc, are admissible as long as they do not affect the exterior look and are based on scientific study and match AOAM criteria for best practice.





To guarantee that the houses last longer, modern material and methods can be used when concealed or not obvious. Underneath the turf roofs, the birch-bark is replaced by modern material, which is not visible. Rubber carpets are placed underneath every house, in order to prevent damp and moisture from penetrating.

The rubber carpets also solve the vital problem as to how visitors experience the houses. Historically, the houses were continuously occupied. This meant that they were always warmed up and the damp and moisture kept away. Nowadays when a house is reconstructed, it is usually only occupied daily for a couple of hours at a time, resulting in it becoming exposed to more damp than in the period being presented.

### **Demonstration of reconstructed houses based on experimental archaeology, or houses built for dissemination of knowledge?**

It is natural that many of the sites exhibiting reconstructed buildings are based on experiment. This entails that a group of enthusiasts, students or a research team have built a structure for experimental purposes. This is the case throughout Europe, and buildings have been raised over the last 20 years for scientific reasons. This implies that certain practical and safety considerations have not been taken into account when erecting the structures. The houses' primary purpose has not been to pass on facts about our social history. When visitors are catered for and we switch from experimental monument to the spreading of knowledge, several carefully planned decisions have to be taken into consideration.

Attempts to implement areas for mediation as an afterthought result in complicated and unsatisfactory solutions both from the educational/informational and dramaturgical points of view. These can be just as unacceptable as incurring extra costs e.g. for drainage round the whole building. The optimal solution is of course to have decided in advance that the houses are to be used as information centres, and to incorporate this function throughout the project, with regard to maintenance, safety and modifications for the handicapped.



## Empty or furnished houses

The house interiors

Interiors should be decided on and explained (iconography, written sources, archaeological sources)

The rooms need not be furnished although it gives a much better live interpretation. In case of a lack of archaeological information, similar archaeological contexts where more data is available, or ethnographical parallels and a bit of point E. should be used. The interpretation has to be documented.

Without furniture or other objects, small or large, the houses may give the visitor a primitive picture.

**An AOAM can choose the methods themselves within the framework of IMTAL's definitions how to meet the public and present the reconstructed environments.**

The environments and buildings created in the AOAM sites can be presented for the public in a variety of ways.





## Prior to the visit - entrance

In order for the visitor to form a more complete picture, understand the context and the period being described, there should be an information centre where the tour begins. It may consist of one or more posters or signs, a mini-exhibition or perhaps a film. The concept can vary but the main purpose is to create a platform which helps the visitor interpret more easily what he or she will encounter later on.

Depending on the nature and number of visitors, different kinds of interpretation can be appropriate. These activities can involve (but are not limited to) guided tours, educational programmes, presentations of experimental archaeological research, demonstrations of ancient crafts and techniques, live interpretation and living history activities.



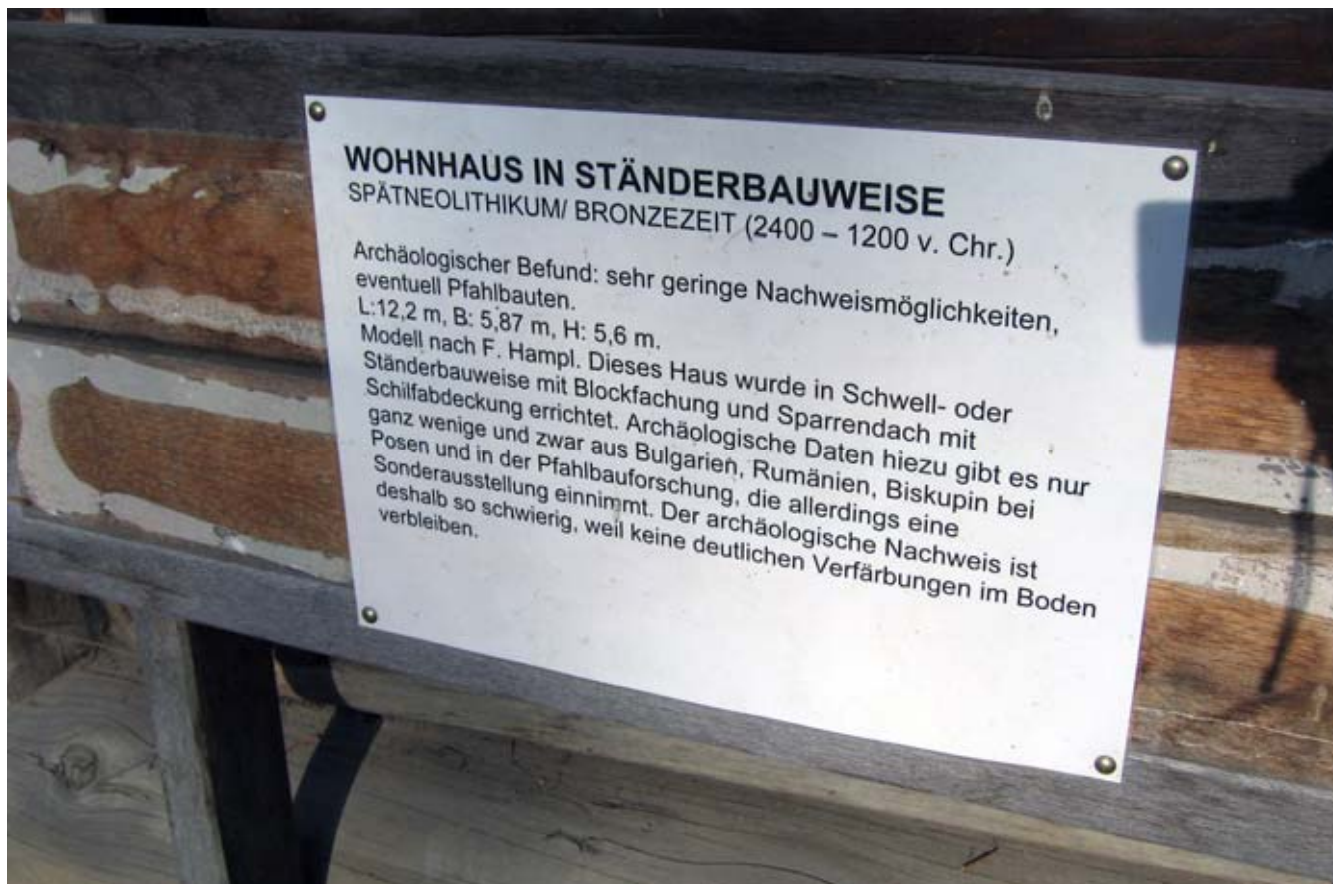
## Signs

A conventional way of displaying signs is to describe buildings, events, techniques. These tend to be rather lengthy and too much for many visitors. In the case of handicapped groups, other considerations come into play when it comes to design and positioning. Visitors may be confined to wheelchairs or have impaired vision.

Signboards can be one answer –when used in the right way. Using signboards in the mediation zone is good as long as the museum personnel are aware of whether the signboard is a positive feature of the interaction or whether it disrupts “the overall picture”.

A signboard mounted in the main attraction itself or in its immediate vicinity will take away the “magic” of the reconstruction. This is most evident when trying to create a “life picture” from the past and a signboard is placed in the middle of the picture.

One way to overcome this is to mount the board directly on the ground, so as not to disturb the surroundings.





### **AOAM guided tour as compared to being unaccompanied**

Having a guide helps to anchor knowledge and to arouse interest in reflecting about archaeological / historical questions. The guide leads the visitors through the whole process of reconstruction. He/she can explain what the archaeological data behind reconstruction is and what kind of interpretation formed the basis of the buildings.

Conducting the tour in modern clothes is a "third person" method of description, which can be enlivened by introducing a "first person" storytelling passage. A guided tour where clothes from the time period are worn, provides a broader spectrum and the opportunity to switch from first to third person throughout the whole tour.





## Audio guide

Ipod or similar



One way of reducing the need for guides is to invest in some form of audio guide. What is lost is the interaction between visitor and guide, the result of which the “living” communication disappears.



## Information map

This can be used in several different concepts, for example as factsheets, “memory” or “follow-up” notes after visiting the exhibition and seeing a film. This information makes it easier to find one’s way in the different environments when wandering around alone, e.g after a guided tour.

## AOAM hands-on in the interpretation

Archaeology by itself deals with what human beings have left behind in the past. Thus an AOAM without the human element is not possible. All artifacts are somehow connected with the human element. An important part of the mediation is hands-on and the opportunity to try techniques.

In AOAM we are not likely to use glass showcases, which means that we are able to demonstrate the use of our reconstructions with people.

Live interpretation, living history and re-enacting are methods used for the mediation and interpretation at the AOAM. These methods can be combined with traditional guided tours.

This may be the best way of presenting the environment at the AOAM. Thus it is a way of bringing history closer to the public and a much better indirect way of learning, as more information is usually absorbed if the visitor has eye contact and uses other senses.

## AOAM signboards and live interpretation at the same time is NO

The question of authenticity could be communicated through signs or leaflets/handouts where the scientific basis of the reconstructions can be substantiated and live interpretation is not used. If the living history method is being used as the major mediator, then signboards are not needed. The re-enactor probably communicates this information in context more successfully. Combining the two methods detracts from the dramaturgical element of live interpretation.

## AOAM signboards in the environment

Even if some methods do not mix well with live interpretation concepts like signboards, they can still be used on their own or with maps, leaflets and audioguides when you have a low budget and cannot afford staff, or alternatively during the off-season.

## Certain methods cannot be combined

I.) You can either use the furnished reconstructed houses or empty houses.

II.) You can use furnished reconstructed houses and a reconstructed outdoor environment with guides and re-enactors dressed in costume, performing live interpretation

III.) You can use furnished reconstructed houses and a reconstructed outdoor environment– or guided tours with guides in modern clothes, and/or and mixed with signboards

IV.) You cannot combine re-enactors in costume, performing live interpretation with guides in modern clothes, or/and mixed with modern signboards next to the houses



### **Open environments and theft**

The process of interpretation always takes into consideration aspects connected with social organization and human behaviour. Our surroundings are three-dimensional. As early as when Artur Hazelius built Skansen and Nordiska Museet at the end of the 19th century, the main idea was not displaying objects in glass cases. Exhibits were shown in rooms with three walls and roped-off areas. Skansen consists of local environments typical of different parts of Sweden, houses complete with their characteristic interiors. Certain sections are cordoned off in order to protect original objects. In Germany one went further, dividing buildings with glass sheets so that



visitors became observers, “looking in “ at history, becoming non-participants, prohibited from moving freely in the environments.

This is one of the attractive features about AOAMs, where the artefacts too are replicas which can be replaced if stolen or damaged. Costly yes, but a risk has to be taken if we wish to be successful. And this includes considering the risk of damage to and theft of reconstructed artefacts.



### How to accommodate essential modern equipment

Certain equipment is required by safety regulations to be in place, even if we might prefer otherwise. One example of this is fire extinguishers. However, one of the smarter sides to human behaviour is that we are unable to “see” such items which are necessary for safety or other reasons. On the other hand, it is essential in this

type of museum environment to avoid modern features such as visible spotlights, power sockets, cables or hose, tables and interiors.

If we take a re-enactor wearing a wristwatch, the public are likely to react in the same way as if Nike trainers were combined with period dress. Neutral glasses may be accepted but definitely not sunshades. See appendix 2 for an example of guidelines for re-enactors.

The same is true of historical environments. Most things can be concealed – indirect lighting, contacts, cables and so on. Even tools or utensils which may not last the whole season when made in a traditional way, will last longer if made with modern adhesive and concealed pins. This is preferable to losing the artefact halfway through the season or being compelled to repair it with visible galvanised bolts.





## AOAM

AOAM is achieved when knowledge is imparted about the reconstructed buildings, environments, tools and equipment used, that one has designed for a visiting public. Even the intangible collection needs to be expressed to visitors.

## QUESTIONS CHAPTER 5:B

**Question 49:**

Are your reconstruction an experimental project and has therefore become an untouchable monument today or from the very beginning? Are you today using it for live interpretation?

**Question 50:**

Have you changed the monument to be used for the public, taking into consideration matters like: disabled people, maintenance, security?

**Question 51:**

Have you altered it for live interpretation with furnishing and re-enactors?

If your reconstructed building or tools not from the beginning are an experimental reconstruction but the reconstruction and the tools from the very beginning are for the museums visitors where the consideration for disabled people, maintenance, security and live interpretation has been planned for, do you then have (please answer the following questions with yes or no):

**Question 52:**

Made ground work taking in consideration the draining of the ground to lower the wetness of the building and the maintenance cost?

**Question 53:**

Do you have the doors made wider and special paths for wheelchairs?

**Question 54:**

Have you used hidden modern material in the roof, floor, fundament or walls? If yes, please explain what, how and why.

**Question 55:**

If yes on the question above, please describe how you have implemented and made it invisible without disturbing the live mediation of the building.

**Question 56:**

Have you as a part of making the reconstruction for the public been using ancient tools to prove that it can have been done this way?

**Question 57:**

Can the public take part and see how and which historical tools you have been using in the reconstruction?

**Question 58:**

Do you use empty houses or do you use houses with interiors?

**Question 59:**

Do you use puppets? If your answer is yes, please describe how and where.

**Question 60:**

Do you use interactive puppets? If your answer is yes, please describe how and where.

**Question 61:**

Do you use dressed up re-enactors or people dressed in modern clothes?

**Question 62:**

Do you use guides?

**Question 63:**

Do you use re-enactors?

**Question 64:**

If you use guides, are they dressed in historical clothes or in modern clothing?

**Question 65:**

*Do other personnel wear historical clothes? Please answer the following questions with yes or no:*

1. Staff at the entrance:
2. Staff in the museum shop:
3. Office staff:
4. Staff in the restaurant:
5. Other personnel? Please state which:

**Question 66:**

Do you use audio guide?

**Question 67:**

Do you have an entrance where the visitor could get background information to the historical context in which they shall enter? If yes, please describe in which way you mediate this context.

**Question 68:**

Do you use leaflets so that the visitors can orientate themselves and get deeper knowledge from what they see?

**Question 69:**

Do you use this together with the guide or not?

**Question 70:**

Do you use other published material in order to increase the interactivity? If yes, please describe what.

**Question 71:**

Do you use printed/digital material in order to prepare the visitors before their visit?

**Question 72:**

Do you use printed material that the visitors can work with at home?

**Question 73:**

Do you use signboards?

**Question 74:**

Are the signboards attached directly to the reconstruction? Or is it put on a post hole in front of the reconstruction? Are you using the signboards in another way, please describe.

**Question 75:**

Do you mix signboards with re-enactors or/and guides dressed up in historical clothing? If you do, please explain why.

**Question 76:**

Are you aware of that the dramaturgy used in Q75 gives a bad and interference communication with the visitor and should not be used?

*How do you cope with the possibility for visitors to enter the houses and be able to experience hands on (please answer the following questions):*

**Question 77:**

Do you have any fences like rope, glass etc to distance the public from the environment? If yes, please explain why?

**Question 78:**

Do you use artificial light in the reconstruction? If yes,

- a.) Are they visible modern lights?
- b.) Are they hidden indirect light?
- c.) Are they implemented light like electrical candles, face fire etc?

Please describe what you are using and why and also why you not are only using daylight and fireplaces and “candles”.

**Question 79:**

Are you using other modern equipment that can be hidden? If so do you try to hide it? If not why?

**Question 80:**

*Describe how you work with mediation (schools/tourists). Do you use:*

*Interactive media? If yes, please describe what:*

Iphone?

Recorded/live sound in order to heighten the background effect? If your answer is yes, please describe what.

Speaker in loudspeaker (for example during guidance)?

Interactive buttons? If yes, please describe in what context.

Movie integrated in the historical environments? If yes, please describe where and why.



## CHAPTER 6

### Dialogue with the visitors

The enterprise is organized in a structured way to enable “*dialogue with the visitor*”. Information about the building and its surroundings can be conveyed using several methods, such as signposting, guided tours, and not least with the aid of living history and re-enactment.

When it comes to expanding and quality assurance, SWOT analyses and different guidelines and toolkits are employed. A visitors’ survey is also a useful way of analysing “*dialogue with visitors*” in order to support the AOAM’s role in popularising knowledge. See **appendix 3** for an example of a visitors’ survey.

## QUESTIONS CHAPTER 6

### Question 81:

Do you have a dialogue with the visitors so you can be able to analyse and improve the AOAM's mediation?

Make a SWOT analyse to check the visitors surveys and other input to get you started in a process to improve your dialogue with the visitors.

Strengths

Weaknesses

Opportunities (beyond your control)

Treats (beyond you control)

Strengths	Weaknesses
Opportunities (beyond your control)	Treats (beyond you control)

## CHAPTER 7

### Dialogue with Science

In order to maintain high scientific standards, research is a key component. Converting archaeological interpretations, historical sources and the results of experimental research into environments for houses and methods of spreading information, is one of AOAM's strongest arguments for meeting a demanding public of the future and a "hands-on" concept. This is being achieved through "Dialogue with Science". It is possible to use a common reporting system and quality forms as support, and sufficient analysis as a basis for construction. We can also add the step of converting from building experimentally to building with the intention of communicating factual knowledge to visitors to an AOAM.

Research work is one of the most important components if the scientific standard of the information presented is to retain a high level. Transforming interpretations of archaeology, historical sources and the results of experimental research to domestic environments, and to methods of spreading knowledge, is one of AOAM's strongest arguments for meeting a demanding audience in the future with a "hands-on" concept. This is achieved through "Dialogue with Science".

We can also use common reporting systems and quality forms as a support, and adequate analysis as a foundation for building our structures. Points can be included here about converting from an experimental building to one intended for imparting information to visitors at an AOAM.

### AOAM and Collections

The primary aim of the AOAM is not to collect artefacts and to make collections. This is, in the first instance, the responsibility of the classic museum.

Although it can be of interest for an AOAM to show ancient artefacts in combination with the reconstruction, the chief priority of an AOAM is to show reconstructed artefacts in reconstructed houses.

If an AOAM has a tangible collection it shall be handled in accordance with the rules of ICOM:

### AOAM and the collection of experimental results and knowledge

Besides these artefact collections, AOAM should also possess a collection of experiment documentation, restored artefacts and data and demonstration material for temporary exhibitions. Common logic and human functional handling should be applied with strict rules because of the difference between 21st century and prehistoric civilization, and the huge difference in the degree of knowledge about humanity in different ages.

### **AOAM and collection of reconstructed tools and materials**

AOAM have a lot of new reconstructed products, everything from reconstructed houses to personal possessions.

As these are going to be used hands-on in the museum, they cannot be treated as normal artefacts. They have to be both repairable and exchangeable.

It is always very important that the tools are based on fact and documented so that they can be reproduced.

### **AOAM and collections of intangible heritage resources**

AOAM, also have a responsibility not only for the tangible collections but also for the intangible cultural heritage, especially the security of the resources. This involves an increase in awareness within the corresponding institutions. International collaboration in particular will be supported by this.

The overall presentation of an Archaeological Open Air Museum holds collections of intangible heritage resources and provides an interpretation of how people lived and acted with reference to a specific context of time and place.





## Example on how to control quality and science background of the reconstruction

### Quality assessment

Please see the example below and if you do not have your own documentation system please fill in this document (**appendix 4**).

This document is important for the evaluation of the reconstruction – replica – re-enactment. Your work will be added to a database where others can find inspiration and perhaps learn something new. The documents are to be used on large and small items, from a house to a nail. And please, write only what you know.

Answer these questions in short sentences. Avoid the use of abbreviations. Please list literature including title, author, outlet date and publisher. Use this form for 1 (one) item only. If you have several items, please fill out a separate form for each.

Start the registration of this form by giving us your name and/or organisation and address.

Example from AOAM Avalsnes, Norway in the Eu project Destination Viking Living History

**Registration date:** Ex 2002-11-18

2004-10-18

**Construction date/period:** Ex 2002-09 to 2002-11

2004-01 to 2004-11.

**Name:**

Karl Johan Gundersen

**Organisation:** name and type

The Avaldsnes project

**Adr:**

Rådhuset, 4250 Kopervik. Norway

**Tel. nr:**

+47 52 85 75 00

**e-mail:**

karl.johan.gundersen@karmoyped.no

**Type of object /item:** E.g. “house”, “knife”, “trousers”, “brooch” etc.;

Boathouse

**Designation of original:**

**1. Academic research:**

1.1: **Archaeological evidence;** Where was the original found (e.g. Denmark, Sealand, Tissø/Fugledgård, dwelling-house, fase 3)? Where is it published (author, title - periodica,

year, publisher, isbn/issn)? How did you become aware of the object? Approximate dating?

Large boathouse excavated in 1991 in Remiesøy, an island in Rogaland county, Western Norway.

1.2: **Other evidence;** Old buildings, ethnological evidence, experimental archaeology, written sources, pictures or work of art, or - did you invent the object yourself?

Other boathouses in Norway

1.3: **Collaboration with Research Institute;** Name and address of institutions involved in the process of creating this object?

Stavanger Archaeological Museum. Box 478, 4001 Stavanger. Norway.

1.4: **Collaboration with other sites/organisations;** Name and address of persons or groups involved in the process of creating this object?

Jochen Komber, archaeologist and responsible for the drawings and planning of the reconstruction. Lars Tveit, specialist in traditional building. Didrik Hereid, owner of the firm that built the boathouse.

## 2. Authenticity:

2.1: **Academia type or term;** academic type description of the object recorded to literature.

Ex Jan Petersen Axe type M. Material, shape, dating (referred to literature under 1:1). If you are not sure then get help from your local museum.  
Viking boathouse.

2.2: **Deviation from archaeological evidence and Regional identity;** E.g. changes from the original farmstead structure, adjusted to the local conditions or using Gotlandic penannular brooches in Norway.

This is the first boathouse of its kind excavated in Norway.

2.3: **Relation to other findings;** Other archaeological findings in close context with this object that strengthen the interpretation of the object? E.g. other buildings, artefacts.

This is very special compared to other boathouses.

2.4: **Relation to other regions;** Was this object also found in other regions? If so, which?

No.

## Description of copy:

### 3. Accuracy

3.1: **Relation/match to archaeological evidence;** Describe any changes made, intentionally to the object. E.g. a second door due to fire regulations or the sword had to be shortened to make it safer for use or the original material could not be obtained or was too

expensive (please explain why; insufficient skills? insufficient finance? insufficient data?)

The building was constructed on stones instead of posts inserted into the ground due to the ground being very wet, and to avoid it from rotting.

**3.2: Materials;** What material(s) did you use?

Pine, oak and juniper.

**3.3: Tools used;** List tools used in creating the object. Separate replica tools from modern tools.

Mostly modern tools, but also some old tools (axe, chisel,).

**3.4: Quality of craftsmanship;** E.g. educated or self learned blacksmith or bought by other producer (name and address).

We used a firm specialising in traditional building.

**3.5: Construction method;** Short description of the work process.

Rafters going all the way to the ground, bent over a square frame. From the exterior it resembles a boat turned upside down. The rafters are covered with horizontal boards.

## 4. Use

**4.1: How;** List of uses and where you intend to use the object.

The boathouse is to be used as a venue for feasts, parties, concerts and lectures but it can also be used as a boathouse.

**4.2: History of uses;** Have the uses changed?

The building was mainly intended for use as a boathouse, probably a "leidangsnaust" which was a boathouse for the royal navy. Boathouses have been used for large public gatherings, e.g. king Hakon Hakonsen was crowned in a boathouse.

**4.3: Original main use;** From archaeological evidence.

A "leidangsnaust" as described above.

**4.4: Changes due to use:** Has the object been changed to adapt its usage? If so, how? Have other things been fitted/added to the object? If so, which things?

We have concealed a modern kitchen in the north end behind a wall. That was done to make it easier to use the house effectively during feasts and parties.

**4.5: Finace, durability and repairs:** This record is for large objects only, such as buildings. How was the replica paid for? Is it still good to use? Has there been need for repairs? If so, why?

The house was paid for by money from the municipality, the county, sponsors and EU project. As yet we have done no repairs.

**4.6: Documentation and publishing;** Do you report back to a research institute on the use of the object (name and address.)? Do you or others publish anything on its use (if so list

references)?

We are going to publish an article about it in the magazine “Viking Heritage” soon.

**4.7: Archaeological evidence — maintaining, developing and credibility;** Do you consider your use as being consistent with the original use of the object? Is the wear and tear on the object consistent with archaeological evidence?

If we want to, the house can be used as a boathouse at any time.







## QUESTIONS CHAPTER 7

**Question 82:**

Do you have a dialogue with science at Universities and experimental archaeologists so you can be able to improve the AOAM’s knowledge and scientific level?

*Make a SWOT analyse to check the dialogue with science at Universities and experimental archaeologists to get you started in a process to improve your knowledge and scientific level.*

Strengths	Weaknesses
Opportunities (beyond your control)	Treats (beyond you control)

**Question 83:**

Do you have a collection? Yes or no.

**Question 84:**

If yes: is your collection tangible and are you following the ICOM rules?

**Question 85:**

Do you have an intangible collection?

**Question 86:**

How do you document, register and store your intangible collection?

**Question 87:**

Do you have a collection of experimental projects and equipment?

**Question 88:**

Do you have a documentation of your experimental projects and equipment?

**Question 89:**

Do you have a collection of re-constructions?

**Question 90:**

Do you have a documentation of what your tangible artefacts, intangible tools, experimental project and equipment your reconstructions is based on.

**Question 91:**

Do you have guidelines for how to operate the intangible culture heritage in your area?

## CHAPTER 8

### Dialogue with the skills

Progressing from scientific interpretation and theory to methods of production requires a dialogue between research and craftsman where the AOAM is a frontrunner in using knowledge about how to build the structure, about the artefacts, and about methods for educating and informing. Thus cooperation and “dialogue with skills” cannot be ignored.

Quality: AAAA, preservation of reconstructions, quality of craftsmen and the outcomes they produce. Exchange of skills and knowledge in crafts.

Converting scientific interpretations and theory to methods of production requires a dialogue between researcher and craftsman where AOAM is at the forefront for utilizing knowledge about erecting buildings, manufacturing objects, and methods of conveying information. Co-operation and “dialogue with the skills” cannot therefore be neglected.

In the AOAM there are three kinds of activities that are related to ancient crafts:

- firstly – archaeological experiments for the improvement of the knowledge in the field of re (constructions) of the past,
- secondly – production of reproductions for the presentations of past for the development of museum exhibitions and educational programmes,
- and thirdly– demonstrations of ancient crafts to the visitors of AOAM.

Ideally, all these activities are implemented in the framework of one project, thereby they supplement each other and provide more effective use of the museum resources available. These activities can be implemented as a long-term project, as well as in short-term. It is important that the difference between all these kinds of activities is always clearly defined and understandable not only for the museum specialists but also to visitors.

During the course of planning, constructing and maintenance of past (re)constructions, a wide array of questions shall be addressed such as: What shall be necessary for sustainable use of the reconstruction? What shall be appropriate? What will be the sources of financing? What are the skills, knowledge and education? What does the authenticity mean? What will be the gain of visitors? What do they want to know? What is the responsibility of museums for the scientific part?

The (re) construction of AOAM is one of the most important methods of interpretation of the past. It is set forth by the application of the opportunities offered by the “living history” in the course of creation of natural size exhibits– copies in the circumstances proper or close to the ancient scenes. In the process of reproduction it is important to ensure:

- the results of the academic research. In the course of reconstruction works it should follow that the object of reconstruction corresponds to the



archaeological evidence. The archaeological evidences are often insufficient; therefore, generally, in the process of application of the archaeological material of any reconstruction building various possible reconstruction models shall be formed. All the things to be done should have a specific target and justification and that should always be explained to colleagues and visitors.

- It should be explained what sciences, analogies and guesswork are involved in the reconstructions. If there is a lack of archaeological evidence, it is important to use the evidence obtained not only from the excavations from a particular site and the archaeological monuments of the neighborhood, but also from the wider region that culturally and chronologically corresponds with it, as well as the analogues of the European region and the constructive logics.
- the authenticity, is based on scientific research of archaeological data available and the knowledge provided by archaeological experiment; The requirements brought forward to the craftsmen and scientists of AOAM differ from those postulated in classical museums. The purpose of AOAM is to show a full size scene and the related activities in a way that, in our opinion, have existed in ancient times. Modern man has a tendency to generalize and simplify things in order that they comply with the historic times and be presented as archaic. Frequently such methods are based on a fact that the ancient context is not any more obvious today. Nevertheless, it is possible to conceive the context of the specific time period and to communicate to the visitors an image that in our opinion could provide our visitors with an acceptable and factual “time travel” experience.
- and accuracy - practical skills in creation of the presentations of the ancient history should be as close as possible to ancient contexts; Here the results experimental archaeology can be used to improve ancient skills and knowledge. The ancient craft should be respected and accepted that we can only come close to it.
- In the work of AOAM, more important is the quality of the craftspeople in the course of implementation of any particular activity, not the number of the craftspeople involved in the activity. No less important is the ability of the craftsmen to operate in the museum like scene. Therefore the museums give priority to involvement of the craftsmen approved by the other museums.
- From another aspect, an employee without the prejudice of modern crafts will often be more valuable and open to creative work and training in the projects implemented within the archaeological projects of the museum. In such conditions, the modern networking type of the public organization shall not be appropriate for the traditions of ancient knowledge and transmission of skills. Presumably, still the best method for the training of ancient crafts would be “learning by doing”. The thing that is demanded from the craftsman, working at AOAM, is an ability to think independently, abandoning as much as possible the modern working rules and methods. There should be an active interest in the thing being done in order to find new working methods and solutions, there should exist a daring to experiment on and to transfer any know-how to other experts and visitors.
- A portrayal of the ideal craftsman/woman working at the AOAM should be the following: always being self-critical, with a comprehensive knowledge in archaeology, mastered in historical crafts, being able to strictly separate

between the archaeological, ethnographical and modern, always operating according to the ancient past, not only taking into consideration the present concepts, having a good knowledge of the primitive analogy, etc.

- In the conditions of the museum it is also important that the applicability of the recreated replicas, processes and scenes correspond to the needs and provisions of the present day. In AOAM, (re)constructions are not only concerned with constructions of the past, they are also deal with the ways we use these constructions today. Reconstructions may have a varied public application: they can be used as archaeological experiments and objects of scientific and museological research; premises for visits of school groups (for workshops, overnight stay, shelter in the event of bad weather); exhibitions (demonstration of reconstructed objects, “living history” activities); premises for voluntary work (acquiring skills, place for overnight stay etc); in some cases they can also be a working place for staff members, a gift shop or a venue for various other undertakings. However, three major imperatives must be observed in relation with this:
  1. Sufficient financial and other resources should be planned and provided not only for the building of the reconstruction, but also for its maintenance, as well as for its further use in respect with the objectives and needs of the museum.
  2. It is necessary to comply with the existing rules and regulations when presentation of the past is established. Since the reconstructions of ancient buildings and environments function as public sites, they have to comply with all modern requirements present - fire safety, construction rules etc. Although the visitors expect to see, for example, an Iron Age or Middle Age building as it existed in ancient times, the observance of the effective legislation often brings in a considerable dissonance. When presenting “living history”, it is often impossible to explain the problem without disturbing the context of the presentation. Therefore these “innovative improvements” must be hidden, as much as possible, from the eyes of the modern visitor.
  3. In the practical reconstruction work, modern technologies should often be applied in order to decrease costs of reconstruction and ensure its continuous use at the AOAM . The aim of the reconstructions is to obtain exhibits (ancient scenes) that will be preserved for a long period of time and be resistant against the load created by the visitor. When modern tools or techniques are used, they must not be evident to the visitor or if not possible to hide, it should be appropriately explained. The solution to the contradictions of a correct presentation of the scene of the past to the society including any economic and other pressures should be established **in each particular museum**. But the question of how to apply the present to the ancient technologies and vice versa will always remain open,.

4. For the attainment of high quality scientific and museologic archaeological reconstructions (scenes, processes and objects) and their effective application in the museum, it is necessary to have a good team of specialists within various fields, successfully collaborating towards the attainment of a mutual aim. These work teams are most often composed of museum professionals and the reproducers of the ancient crafts and objects. In practice, the aims, expectations and apprehension of these two parties of the team quite often differ. Museum experts are more focused on a specific, scientifically grounded final result, whilst the craftsmen and demonstrators are more attracted by participation in the process itself. Therefore, it is very important that before the work starts, the aims and the expected results are completely clear and acceptable to all partners involved in this process.

There is a diversity of AOAM: ancient workshops, prehistoric villages, ancient technologies centers, parks, museums etc. The same kind of diversity exists in the way in which the open air reconstructions are combined with the exhibitions of classical museums. It is possible to define the major quality guidelines that can be applied to most of these public sites in relation with ancient crafts. At the same time, every museum has to be reviewed as an individual and unique unit, and evidently a kind of modification of guidelines and rules will be present at each of the sites. It must be acknowledged that the decisive role in reaching qualitative results will be played by the professionals of each of institution who will apply these guidelines in every particular place and in relation with objectives of every particular museum product (exhibition, event, educational program etc.) they are going to present to the public.

## QUESTIONS CHAPTER 8

*In an AOAM there are a number of activities that are related to ancient crafts:*

**Question 93:**

What resources do you have to base the skills, knowledge and education for making the reconstruction?

**Question 94:**

How does your museum cope with the high level of authenticity?

**Question 95:**

Do you have a plan for the scientific level of the skill and handcraft?

**Question 96:**

How do you follow the object of reconstruction corresponds to the archaeological evidence to get the results of the academic research?

**Question 97:**

How do you provide the knowledge based on the scientific research of archaeological data available and the knowledge provided by archaeological experiment – to make it authentic?

**Question 98:**

How do you achieve the accuracy by using the practical skills in creation of the presentations of the ancient history if it should be as close as possible to ancient contexts?

**Question 99:**

Do you use necessary knowledge for sustainable reconstructions?

**Question 100:**

How do you make your reconstruction appropriated?

**Question 101:**

How are you financing you reconstructions?



## CHAPTER 9

### Marketing an AOAM

The museum is administrated by means of an adequate organization with a clear organization plan, including a budget and operational policy. A marketing plan which covers the areas of branding, segmenting of visitors, analyses of competitors, SWOT analyses and a visitors' survey, all in relation to the budget, is vital in order to oversee the future.

#### Corporate identity

A corporate identity has been produced for marketing the museum and site in the marketing analysis and summary of marketing goals

#### Marketing analysis

The marketing analysis for the different areas of enterprise is one of the main instruments for the growth of the organization and of its profitability.

#### Marketing plan

A clear marketing plan exists, with marketing material specific for each target group. There is also a policy statement on taking part in fairs.

#### Museum shop policy

A clear policy on what products or product groups are to be sold.

#### SWOT and analyses

The marketing plan is based on analyses which have been carried out. SWOT has been used within all segments to obtain a clear picture of how to develop in the future.

#### Network

A clear concept on how to work with networks such as various authorities, the corporate sector, club activities and individual visitors. One hopes this concept includes the results to attain these target groups and how these are communicated.

## QUESTIONS CHAPTER 9

**Question 102:**

Do you have a marketing plan for the next year? If not, please make one using appendix 5.

**Question 103:**

Do you have a marketing budget for the next year?

**Question 104:**

Do your logo and colour code match your profile?

**Question 105:**

Do you use it every time when there is something associated with you?

**Question 106:**

What is your profile (describe in one sentence):

**Question 107:**

What is your Image (describe)

**Question 108:**

Does your image match your profile?

**Question 109:**

If not what doesn't match (describe)

**Question 110:**

Can you work with the things that doesn't match your profile and change people how they think about you?

**Question 111:**

If you can, how:

**Question 112:**

If not, can you change your profile into another direction so the peoples image can change?

**Question 113:**

Do you have a slogan, if you do write it down (if it's in your mother tongue please translate it to English)?

**Question 114:**

If yes, does it match your profile?

**Question 115:**

Do you have a profile package? (Vector-logo, CMYK-profile, slogan)

**Question 116:**

Does your marketing plan state what segmenting of visitors is your best target group?

**Question 117:**

What is your target group?

**Question 118:**

Does your marketing plan state what medium is best used for you?

**Question 119:**

What medium does your marketing plan state?

**Question 120:**

Do you stick to your marketing plan?

**Question 121:**

If no explain why:

**Question 122:**

Do your marketing plan state how you can attain statistics regarding to the use of different media?

**Question 123:**

Do you attain visitor statistics so you can match it towards the target group in your marketing plan?

## CHAPTER 10

### How to run an Archeological Open Air Museum

The museum is administrated through an adequate organization with a clear detailed organization plan, budget and operating policy.





## Management

### Vision and target

The first objective is analysing who you are, who the customer is and on what mission and vision the organization bases its interpretation and mediation. A development plan with steps and goals has to be prepared and followed up. A plan for running and maintaining the environment, the service facilities and the reconstruction also have to be put down on paper. One aspect of this is the short- and long- term goals.

### The organization's business areas

To be better able to make partial target analyses the organizations and businesses should be separated into different operational areas. This includes running and maintenance costs.

### Priority, resources and evaluation systems

Vision / mission /goals. From estimated targets a detailed plan should be made for:

- Running the operation. This includes routines and future developments.
- A list of priorities to be drawn up based on actual resources, including evaluation of competence of personnel
- It should also include a step-by-step evaluation plan

### Staff management and running the organization

To run the AOAM a distinct organization has to be put in place.

Main features:

- Work duties easy to interpret
- A well- planned operational policy
- How to handle full-time and temporary staff in different seasons.
- Staff training plan
- Salary policy
- Control document for managing the different concepts

A detailed schedule for meetings and evaluations between personnel and key persons in the organization is important. Teambuilding and social exchange also form part of the organization plan.

### Appropriate staff

AOAM have a permanent organization so that at least one person can be contacted all year round.

## Organized management

The organization has a clear purpose and a planned approach to management. (This is usually demonstrated in a forward plan or at least by the existence of a statement of purpose and key aims).



## Public

### Open to the public

The AOAM is to be open to the public during a season decided upon in advance.

### **Controlled entrance**

The Museum has a controlled entry (not necessarily an entrance fee).

### **Parking space**

The AOAM has a parking space next to the AOAM entrance.

### **Restaurant or cafeteria**

The AOAM has an area where visitors can buy refreshments next door or on site.

### **Shop**

The AOAM has a museum shop with controlled quality products including replicas of artefacts showing the AOAM time period, local products, and some local souvenirs.

### **Toilets**

Toilets and handicap facilities are available.

### **Child care**

The AOAM has child care facilities in the toilet areas.





## Finance

## **Financial plan**

To maintain the economical running of the AOAM, a short and long term financial plan should be prepared, with a budget and follow-up prognoses. The plan should cover a period of not less than three years.

## **Annual budget**

The organization has an appropriate annual operating budget.

## **Earning generators**

The organization is divided into segmented business areas which should be self-sufficient. An appropriate plan for each segment will also give a clear picture how each respective department will cope today and tomorrow.

## **Donors and sponsors**

In the organization a clear documented policy should exist on how to handle and work with sponsors and donors.

## **Applying for funds**

There should be a clear policy on who is to handle work and responsibilities when applying for funds for participation in EU projects.

## **Friends' association**

Introduced to clarify the roles and cooperation between museum and the association. There are regulations governing this point.

## **Relations with the press**

Handling press material, and who in the organization is responsible for contacts with the press, are included in the policy on press relations.



## Operations and Maintenance

### Modern properties and areas

A detailed maintenance schedule for modern buildings and areas open to the public is included in the organization plan. Funds are available for short- and long-term measures. An analysis and development plan for service areas, premises and other modern buildings has been prepared and is under constant review.

### Museum areas, reconstruction environments and buildings

For those buildings and environments which have been constructed for museum purposes, a schedule is in place for management and maintenance on a daily, weekly and monthly basis. Differences in construction methods between experimental buildings and those used for live interpretation have been taken into account.

A sustainable development plan with new attractions and educational goals has been produced.

### Insurance policy for the properties

A policy which includes insurance issues for modern and museum facilities shall be implemented.

### Plan for handicapped visitors and for accessibility

As required in the case of public buildings, a clear policy document has been produced which describes how museum premises have been modified with regard to existing regulations, and also to goals for accessibility set by organizations representing the handicapped.





## Safety and the environment

### Safety plan

In order to safeguard collections, and to guarantee business both for employees and third persons, there is a document governing solutions for on-site safety. There is also a policy document on managing the safety of staff and visitors, which also covers insurance questions.

Human resources and sharing of responsibility exists for these areas of business.





### **Environment plan**

Attention has been paid to existing policy regarding the preservation of our environment. An environment plan based on a clearly stated position, but which is adjusted to the activity being pursued.

### **Working environment**

The work environment has high priority. Clear directives on assimilating personnel are in place.

## QUESTIONS CHAPTER 10

**Question 124:**

Please make an analyze of who you are compared with your customers including your mission and vision:

**Question 125:**

Make a development plan with steps and goals for your museum (short and long term goals):

**Question 126:**

Do you have a plan for running and maintaining the environment, the service facilities and reconstructions? Yes or NO?

**Question 127:**

If no, please make one:

**Question 128:**

Have you separated your organisation and business into different operational areas?

**Question 129:**

Do you have a staff management plan which also include a sustainable and stress friendly environment, if not make one?

**Question 130:**

Do you have a plan for, if not make one:

- Work duties easy to interpret
- A well- planned operational policy
- How to handle full-time and temporary staff in different seasons.
- Staff training plan
- Salary policy
- Control document for managing the different concepts

**Question 131:**

Do you at least have one person that can be contacted all year around at your AOAM?

**Question 132:****Are you:**

Open to the public YES/NO?



**Do you have:**

- Controlled entrance YES/NO?
- Parking space YES/NO?
- Shop YES/NO?
- Restaurant or cafeteria YES/NO?
- Toilets YES/NO?
- Child care YES/NO?

**Question 133:**

Do you have:

- Annual budget Yes/No?
- Earning generators Yes/No?
- Donors and sponsors Yes/No?
- Applying for funds Yes/No?
- A friends' association Yes/No?
- Relations with the press Yes/No?

**Question 134:**

Do you have a maintenance schedule for a daily, weekly and monthly basis in your organization plan?

**Question 135:**

Do you have relations with a organizations representing the handicapped so the goals for accessibility is met?

**Question 136:**

Do you have a Safety plan?

**Question 137:**

Do you have an environment plan? If not, please make one.

# List of appendixes

## APPENDIX 1

**Names and definitions of different kinds of phenomenon which are dealing with interpretations of mediation used in the partners countries.**

**Archäologisches Freilichtmuseum** (Germany), **Arkeologisk friluftsmuseum**(Sweden)  
See Archaeological Open Air Museum”

### Terms covering this type of work

#### **A living museum**

Name for a museum that works with living history.  
Living history of discoveries  
Role-play - shows living history with an interactive scene

#### **Ancient farm**

Ancient Farm. Reconstructed ancient household  
Time line  
A series of events used to specify a period of time.

#### **Iron Age Settlement**

Reconstruction of an Iron Age village.

#### **Time trail**

A timeline put on a trail to walk round for visitors.

### Museum “on the spot” to show what is found and hidden in the landscape

#### **Site Museum**

nearby a site - museum on the spot. On an original historic or prehistoric site. Gives a deeper explanation of the site history

#### **Archeopark**

Archaeological location of monuments, reconstructions or exhibitions

#### **Arch Park**

Can be an on-site museum, archaeological site with a conceptual walk, outdoors you can see archaeological finds - reconstructions of prehistoric periods

**Museum Park**

Out-door activities, exhibitions, garden, collections of exhibits in a natural environment with a lot of or reconstructed environment

**Archäologisch Themapark**

See Theme Park

**Archaeological Park**

An open-air site with archaeological remains referring to a specific archaeological cultural context

Archaeological-Ecological Centre

Stone Age centre

Histotainment Park

**Centre working with experimental archaeology for the sciences****Centre of experimental archaeology**

Site with experimental archaeological activity. Not necessarily open to the public. Main focus - archaeological experiments related to demonstrations of ancient techniques. Different methods, techniques, analyses. Tests hypotheses or an interpretation, based upon archaeological source material.

**Historical Archaeological Research Centre**

Academic institution. Site with archaeological activity. Not open to the public - connection with a university. For scholars and students of history and/or archaeology  
Goals: Scientific research

**Museum working indoors with exhibitions which houses artefacts and collections****Classic Museum**

See Traditional Museum

**Traditional Museum**

View objects. Same as classic museum, collections of original historical artefacts and concept exhibitions

**Archaeological Museum**

Classic or Traditional Archaeological Museum following the standards of ICOM

## **What does this type of museum stand for?**

### **Ecomuseum**

a dynamic way in which communities preserve, interpret and manage their heritage for sustainable development

### **Used in all types of museum**

#### **Education in museums**

Presentation of research projects

### **Culture or /and Nature Reserve**

#### **State Cultural Reserve**

World heritage definition (UNESCO).

## **Terms for this type of work**

### **Archaeological reconstructions**

Reconstructions of archaeological findings.

Demonstrations of ancient techniques

Demonstration of these procedures to an audience e.g. flint-cracking

Scientific model construction

Model

### **Archaeo-techniques**

Combination of Experimental Archaeology and demonstration of old techniques

Open air laboratory of techniques

An outdoor centre for experimental archaeology.

### **Archaeo-centrum**

Centre for archaeological research.

### **Practical history**

A research method focusing on the study of ancient technology and craftsmanship

## **The points listed below are stakeholders' ideas on how to earn money from archaeology and history and lie outside the scope of our work**

### **Medieval Market Scene without historic context.**

Aim: Earning money

Temporary outdoor, re-enactors showing medieval life performed in historical town centre Theatre, Mixture, reconstructed, interpreting history - Market, selling and buying medieval replicas

### **Leisure Park about Middle Ages**

activity park inspired by Medieval activities - amusement park, spending your leisure time. little care for archaeological or historical background, units without historic context.

Aim: to earn money



### **Mittelalterlicher Freizeit park**

See Leisure Park

### **Commercial Archotainment**

amusement site with archaeological theme, entertainment, fake excavation inspired by prehistoric activities

### **Theme Park**

Aims: Financial, in combination with information, amusement, entertainment attractions, leisure design of a theme, seeing and experiencing topics from a specific theme or period

### **Visitor centre**

A building with lavatory, coffee shop, souvenir shop etc... where visitors can relax

## Appendix 2

### Best Viking friends

First we would like to welcome you to the museum of Foteviken and its Viking reserve.

The goal with the reserve is that it shall be an open meeting place for “re-enacting” Vikings. Our aspiration from the museum is that living history shall be able to convey to visitors and schools.

You as Vikings are always welcome to participate in the “re-enacting”, through participation of the activities, Viking crafts, selling, sailing and having fun at the same time.

To ease for as well you as us, we have put together our Viking rules to make cooperation between the museum personnel and you as volunteer easier.

### Application and registration

It is important that you announce your arrival in the information (you will find the administration in the yellow building down by the parking) so that we know that you are here, this concern's both when you only shall be here for a couple of hours, to staying several days over night. If you arrive late at night you need to announce your arrival the following day.

### Members

To participate and to be active in the village you need to be a member in the society. As a member you and we will be ensured when you are here. The membership you can solve in the information.

### Accommodation

All visiting Viking can always get roof over the head. If you have a plastic tent there is possible to set it up in the plastic camp. In the house of the slaves all visiting Viking are aloud to spend the night – specially the first night if you arrive late.

When you have announced your arrival and you don't have a tent we can after a discussion with personnel, information and with accountable for the daily activities in the reserve decide if you can live in one of our Viking houses. This is only valid if you are active and participate in the daily life in the reserve, especially when the museum isn't open.

As a member you are welcome to spend the night in hostel, but don't forget to book a bed in time. A bed cost 50SEK/night. Leave your name in the information so that we know who you are. Our rules for the hostel correspond with the standard rules there is for other hostels.

### Live in Viking houses

When you get access to a house, you shall of course make sure that it is comfortable for you and for visitors. But it is not allowed to “borrow” benches, pots or pans from other houses except from the house of the tradesman, where you can borrow items during the day. You will have to be satisfied with what is available in your own

house, if you want to cook you will have to move to another place where all required items is available.

We drink through horn, mug or jug. Food dishes you place on appropriate material. The wood supply shall be kept full and we will be pleased to see that the wood supply is fuller when you leave. Regular maintains and cleaning of the surroundings is of course included in your undertaking.

### **Toilettes, showers and more**

Inside the walls it is totally forbidden to use the nature as a toilette. You can find toilettes in the shop building. These are closed after 17, but key to the toilettes is available and you will get information about this when you register. There are also toilettes in the red house and these are always open. Showers you'll find in the basement of the red house, this shall be cleaned after usage.

### **Viking life**

It is some years after 1134 in the Viking reserve and this means that no matter what time of the day it is, the age of the Vikings inure in the reserve. No modern equipment as mobile phone, sunglasses, watch, sneakers, cigarettes etc. is allowed. Inside tent shall all modern things be well hidden and the tent must be kept closed, the same concerns the Viking houses.

### **Marketing**

Only Viking inspired products is approved for selling of guest. The King shall always approve new products. As a price tag you can use at piece of leather or fabric with written price on. The Viking reserve is a meeting place for all Vikings and we do not charge for marketing.

### **Safety**

Remember that all doors in the Viking houses shall be unlocked during the night. Smoking is done outside the Viking area or in the pig house. It is totally forbidden to use or be under the influence of any drug inside the area of Foteviken museum.

### **Important phone numbers**

Call 112 for emergent medical care, police or fire department.

During working hours the information has phone number XXXX.

NN has mobile phone number XXXXXX

[www.foteviken.se](http://www.foteviken.se)

The complete rules for the Viking reserve can be found and read at our homepage "[www.foteviken.se](http://www.foteviken.se)" under the menu button "Vikingaliv". Here you will find the rule manual and information how we work with securing the quality in the Viking reserve.

Kind Regards,  
NN with personnel  
2009-06-16

## Appendix 3 Visitors survey

### liveARCH Standard Visitor Questionnaire 2009

Version 1 March 2009

Please modify question 3 and 10 add if necessary some of your own questions.

We hope you have enjoyed your visit to the ..... Please help us to improve our services to you by completing this questionnaire. Thanks for your help!

#### 1. What factors made you choose to visit us today?

- Interested in the past
- Interested in the local region
- Weather
- Special event
- Family-friendly
- Educational value
- Entrance fees
- Environmentally friendly
- Other.....

#### 2. How did you hear about us?

- Recommended
- Our own brochure
- Other tourism brochure
- Our own web site
- Someone else's website
- Newspaper/magazine
- Radio / TV
- Known from earlier visit
- Guide book
- Just passing by
- Other.....

#### Where is your permanent residence?

.....

#### 4. Are you staying:

- At home
- at a B&B
- Self catering
- at a Hotel



**5. How long are you staying in the area?**

- Day trip
- 2-3 days
- 4-7 days
- 7+ days

**6. Have you visited the.....before?**

- This is 1st visit
- 1-3 times before
- 3+ times before

**7. How long have you been in the museum today?**

- Less than 1 hour
- 1-2 hours
- 2-3 hours
- 3+ hours

**8. Entrance fees**

- Cheap
- About right
- Expensive, but worth it
- Too expensive

**9. How did you enjoy the following: please rate where 5 is excellent and 1 is poor.**

Please state a 0 if the activity or service was not used.

**The reconstruction(s)**

5            4            3            2            1 (why?)            0

**The tour guide(s)**

5            4            3            2            1 (why?)            0

**Shop, toilet and other services**

5            4            3            2            1 (why?)            0

**Overall experience**

5            4            3            2            1 (why?)            0

**10. What other activities have you enjoyed or are planning to try in the area?**

.....  
 .....

**11. Would you recommend us?**

- Yes
- No

**12. How do we compare with other attractions you visited in the area?**

- Better
- the same
- not as good

**13. Any suggestions for improvement?**

.....

## Appendix 4 Formula for assuring quality

### Quality assessment -

This document is important for the evaluation of the reconstruction – replica – re-enactment. Your work will be added to a database where others can find inspiration and perhaps learn something new. The document is to be used for both large and small items, from a house to a nail. And please, write only what you know.

Answer these questions in short sentences. Avoid the use of abbreviations. Please list literature including title, author, outlet date and publisher. Use this form for 1 (one) item only. If you have several items, please fill out a separate form for each. Start the registration of this form by giving us your name and/or organisation and address.

**Registration date:** Ex 2002-11-18

**Construction date/period:** Ex 2002-09 to 2002-11

**Name:**

**Organisation:** name and type

**Adr:**

**Tel. nr:**

**e-mail:**

**Type of object /item:** E.g. "house", "knife", "trousers", "brooch" etc.;

**Designation of original:**

**1. Academic research:**

1.1: **Archaeological evidence;** Where was the original found (e.g. Denmark, Sealand, Tissø/Fugledgård, dwelling-house, fase 3)? Where is it published (author, title - periodica, year, publisher, isbn/issn)? How did you become aware of the object? Approximate dating?

1.2: **Other evidence;** Old buildings, ethnological evidence, experimental archaeology, written sources, pictures or work of art, or - did you invent the object yourself?

1.3: **Collaboration with Research Institute;** Name and address of institutions involved in the process of creating this object?

1.4: **Collaboration with other sites/organisations;** Name and address of persons or groups involved in the process of creating this object?

## 2. Authenticity:

2.1: **Academia type or term;** academic type description of the object recorded to literature.

2.2: **Deviation from archaeological evidence and Regional identity;** E.g. changes from the original farmstead structure, adjusted to the local conditions or using Gotlandic penannular brooches in Norway.

2.3: **Relation to other findings;** Other archaeological findings in close context with this object that strengthen the interpretation of the object? E.g. other buildings, artefacts.

2.4: **Relation to other regions;** Was this object also found in other regions? If so, which?

## Description of copy:

### 3. Accuracy

3.1: **Relation/match to archaeological evidence;** Describe any changes made, intentionally to the object. E.g. a second door due to fire regulations or the sword had to be shortened to make it safer for use or the original material could not be obtained or was too expensive (please explain why; insufficient skills? insufficient finance? insufficient data?

3.2: **Materials;** What material(s) did you use?

3.3: **Tools used;** List tools used in creating the object. Separate replica tools from modern tools.

3.4: **Quality of craftsmanship;** E.g. educated or self learned blacksmith or bought by other producer (name and address).

3.5: **Construction method;** Short description of the work process.

#### 4. Use

4.1: **How;** List of uses and where you intend to use the object.

4.2: **History of uses;** Have the uses changed?

4.3: **Original main use;** From archaeological evidence.

4.4: **Changes due to use:** Has the object been changed to adapt its usage? If so, how? Have other things been fitted/added to the object? If so, which things?

4.5: **Finace, durability and repairs:** This record is for large objects only, such as buildings. How was the replica paid for? Is it still good to use? Has there been need for repairs? If so, why?

4.6: **Documentation and publishing;** Do you report back to a research institute on the use of the object (name and address.)? Do you or others publish anything on its use (if so list references)?

4.7: **Archaeological evidence — maintaining, developing and credibility;** Do you consider your use as being consistent with the original use of the object? Is the wear and tear on the object consistent with archaeological evidence?

4.7: Archaeological evidence — maintaining, developing and credibility; Do you consider your use as being consistent with the original use of the object? Is the wear and tear on the object consistent with archaeological evidence?



4:8. Results achieved.

Do you think that the use of the object is similar to the archaeological interpretation?

4:9. Comments, what have we learned?

5. Photographs (at least 2) – if part of a database, write the database name. Show the object and the working process!

6. Blueprint/sketch

## Appendix 5

### Marketing plan

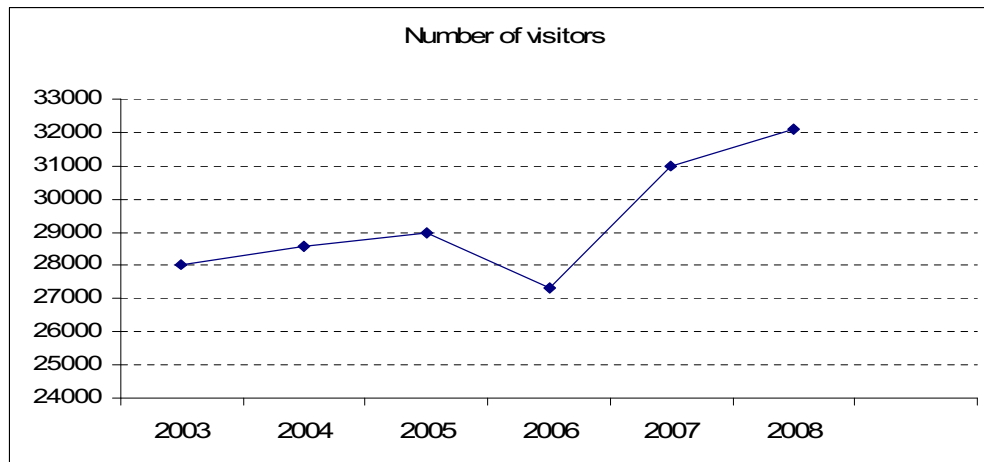
# Content

## 1. Vision of the organization

## 2. Background

### 2.1 Number of visitors – previous years

Year	Number of visitors	Percentage change
2003		
2004		
2005		
2006		
2007		
2008		



### 2.2 Visitors by segment

Segment	2004	2007	2008
Schools			
Groups			
Individual			
Individual (children)			
Individual (senior)			
Cruise			
Buss groups			
Festivals (incl Individual)			
Special arrangements (incl Groups)			
Families	-	-	

### 2.3 Visitors – they come from

Segment	2004	2007	2008
Local	-	-	
Region / city	-	-	
The rest of you own country	-	-	
Foreigners			

### 2.4 How did we spend our marketing money

Segment	2004	2007	2008
Advertising in local papers			
National advertisement and articles ( <i>National tourist board or national papers /magazine</i> )			
Press trips/ invitations			
Press release			
Flyers			
Invitation of important guests ( <i>stakeholders, politicians</i> )			
Posters			
Web			
Trade shows			
Other			

### 2.5 SWOT analysis

Strengths	Weaknesses
Opportunities (beyond your control)	Treats (beyond you control)

## 3 Marketing plan for year 2009

### 3.1 Our stakeholders

### 3.2 The axis of power and interest

### 3.3 Number of visitors – the coming 3 years

Year	Number of visitors	Percentage change
2008		
2009		
2010		
2011		
2012		

### 3.4 Market segmentation

#### 3.4.1 Visitors per segment – the coming 3 years (prediction)

Segment	2007	2008	2009	2010	2011	2012
Schools						
Students / Academics						
Groups						
Individual						
Individual (children)						
Individual (senior)						
Buss groups						
Families						

#### 3.4.2 Activities and products per market segment

Segment	New products	Opening hours	Change season	Limited presentation	Full presentation	Offer new languages	Festivals
Schools							
Students / Academics							
Groups							
Individual							
Individual (children)							
Individual (senior)							
Buss groups							
Families							

### 3.4.3 Products

#### 3.4.4 Activities per market geographical segment

Segment	Festivals	Membership	Advertising international magazines	Collaborate with others	New product packing	Offer new languages	New products	Season pricing
Local								
Region / city								
The rest of you own country								
Foreigners								

### **3.5 Our competitors**

### **3.6 Critical success factors**

## **4 Marketing budget for year**



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