

The Role of Roleplaying

What role museum theatre plays in educating people about archaeology in the Archeon Open Air Museum in the Netherlands.



By Vera Verkooijen

Figure on the cover

A medieval village in the Archeon.

Hela Producties

<http://www.mooialphen.nl/middeleeuwen.html>

Vera Verkooijen

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What role museum theatre plays in educating people about archaeology in the Archeon

Open Air Museum in the Netherlands.

Vera Verkooijen, 1374621

Bachelor werkstuk, ARCH 1043WY

Dr. M.H. van den Dries

Archaeological Heritage

Leiden University, Faculty of Archaeology

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“With the advance of science the past
remains one of the last lost worlds that can
be explored”

(Meyers Emery and Reinhard 2015, 138)

Introduction

Museums exist in many different forms and sizes. Still, the visitors of museums tend to have a thing in common; they want to make a connection with their own identity (Huysmans and de Haan 2007, 27). Whether this is done by appreciating art, or diving into historical artefacts, the goal of connecting to oneself stays the same. In the Netherlands reaching this goal has been possible since the first museum, the Teylers Museum, was established in 1778 (figure 1). From then on museums have gained popularity throughout the ages. The Teylers Museum displayed mostly sciences and arts, but museums that displayed technology and cultural anthropology followed (Huysmans and de Haan 2007, 61). In 1891 the first open air museum opened in Scandinavia, resulting in a group of individuals founding the Netherlands Open Air Museum in the east of the Netherlands (Openluchtmuseum, 2017). After World War II increasingly more museums were founded throughout the country (Huysmans and de Haan 2007, 61), which has resulted in the establishment of about 700 different museums in the Netherlands nowadays (Museumpeil 2016).

Although some may describe museums as passive institutions, Julian Spalding (2002,



Figure 1: The Teylers Museum in Haarlem (DonalDYtong, 2009).

7) describes historical museums as influencers in what we see and know about our past. They select what they collect and therefore influence how and what we think about the past. This is not only decided by the things that are displayed as a part of the museum's collection, but also the way the items are presented can give visitors a certain idea about the history they try to grasp (Renfrew and Bahn 2012, 563). This is why museums have tried to improve and innovate the way they present their collection from the start. In the Netherlands a public survey study about archaeology was conducted in 1996, from this study can be concluded that museums should focus more on the story behind objects instead of the objects themselves (NIPO 1996, 28; NRC.nl, 1996). One of the more recently applied approaches of transferring knowledge, museum theatre, also

known as living history, re-enactment, roleplaying or live interpretation seems to meet this demand seamlessly.

Museum theatre is defined by Anthony Jackson and Helen Rees Leahy as ‘the use of theatre and theatrical techniques as a means of mediating knowledge and understanding in the context of museum education’ (2005, 304). It can take place anywhere and in any way possible, although it is generally presented by professional actors or interpreters. This makes the field accessible for many museums. Consequently the field has grown considerably in the past few decades (Jackson and Kidd 2008, 11).

Museum theatre is believed to enhance the visitor’s appreciation and critical understanding of the heritage in question (Jackson 2011, 23). In this thesis this believe is tested. The focus of this thesis revolves around the question “What role does museum theatre have in the way archaeological knowledge is communicated to the public?”. This thesis will try to give a better understanding of the role museum theatre can have in educating visitors about archaeology in historical museums in the Netherlands that have a focus on reconstruction. The research will consist of a literary study giving an insight in what museum theatre is exactly, in the way archaeology and theatre can be connected, and what the benefits and drawbacks are. After that a case study follows of the most visited archaeological re-enactment museum in the Netherlands, the Archeon Open Air Museum in Alphen aan de Rijn. This case study consists of a literary study and practical research in which visitors and actors have been interviewed. The thesis concludes with the results of the research, finding an answer to the question what role museum theatre has in educating people about archaeology in archaeological/historical museums that focus on reconstructions.

Chapter 1: Archaeology and Museum Theatre

Theatre is often connected to the word “performance”. Performance is a way of imaging the world, the images and ideas we gain from this we can instantly use in the ongoing world: it is just another way of reflecting on our identity (Leach 2013, 17). When looking at theatre performance, this means that it represents an “ongoing metaphor for life, neither real nor unreal, neither precise nor too blurred. (..) Just as a metaphor is powerful because of the unarticulated reference to a world beyond itself, so is theatre” (Leach 2013, 18). From this statement can be inferred that theatre, while giving the audience a way to reflect on their own identity, is a way to visit a world that is similar, but not the same as the one we are living in. Museum theatre plays with this idea by giving an insight in a world that was or will be, depending on the museum. When looking at archaeological museums this mostly means that there are actors that take the visitors back in time by using an object in the collection. One example of this is the play *This accursed thing*, which took place in the Manchester Museum. The play consisted of a slave trader that tried to involve the public in the world of slave trading. He did this not only by showing objects and telling something about this, but also by letting people participate in a bidding on a slave boy (figure 2).

Museums like the National Museum of Antiquities in Leiden use museum theatre during

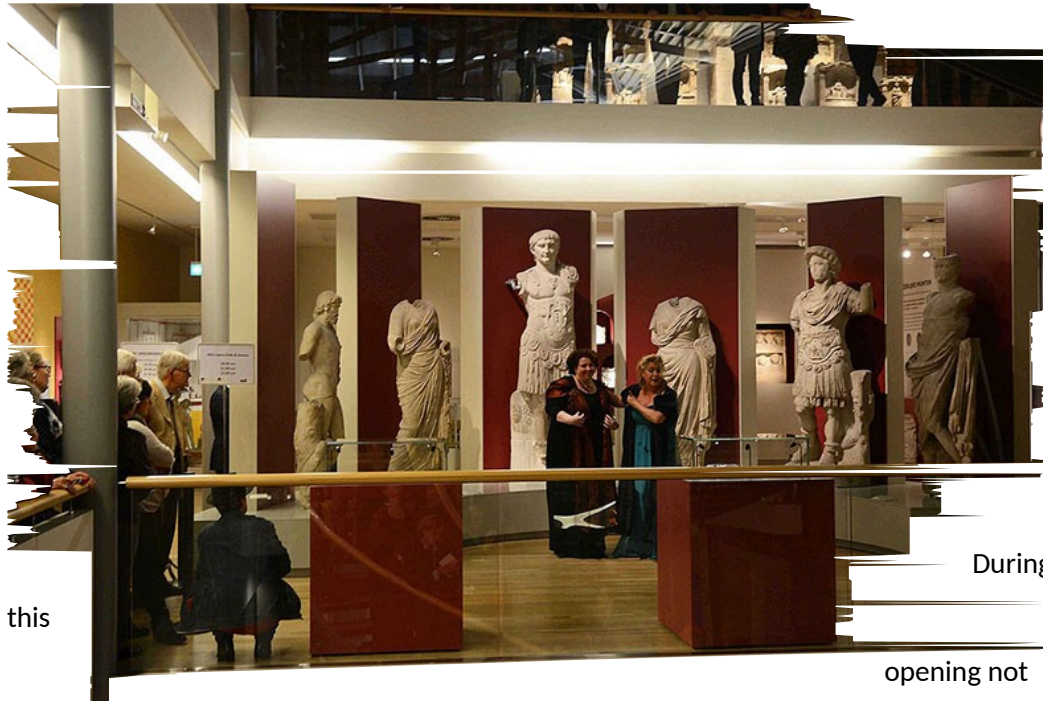


Figure 2: The slave trador (Andrew Ashmore) and slave (Paul Etuka) during the bidding in *This Accursed Thing* (PLH Team, 2012).

grand openings of new and special collections (Figure 3). The opera singers that can be

seen in this picture did not refer to the heritage, but acted and sung next to the Roman statues of emperors and deities for the opening of "Carthage" in 2014.

Figure 3: Operasingers for the mini opera "Go Aeneas, Go!" during the opening of the Carthage collection in the National Museum of Antiquities in Leiden (RMO, 2014).



only a mini opera was performed, but also a mini quiz by two girls in Roman costume and in a wacky professor outfit (Figure 4). They referred to the heritage with fun lowkey questions to involve the audience with the collection the National Museum of Antiquities had on display.

Figure 4: The Roman girl and the wacky professor perform a fun lowkey quiz on the Roman heritage that could be found in the collection of Carthage in the National Museum of Antiquities in Leiden (RMO, 2015).



Another example is found in the re-enactors of the Archeon Open Air Museum in Alphen aan de Rijn. In this museum the many re-enactors give extra information about different time periods portrayed in the museum. The museum for the most part consists of reconstructions of buildings and is not a “traditional” museum with a huge collection on display. By having actors near the reconstructions, an interactive image is painted through which visitors are taken on a journey in the lives of people that supposedly lived in the past (figure 5).



Figure 5: Roman re-enactors in the Archeon (H. Splinter, 2010).

Next to these examples there are many more ways in which museum theatre is used. There have been performances recorded amongst artefacts with actors in a costume associated with its time period, but also contemporary plays in a quiet theatre room in the museum or a grand performance on a heritage site (Jackson 2010; lanoye.be 2010). Museum theatre can be this diverse because it is not as bound by a place, limited period of time or set of characters as traditional theatre is. Despite these different types of museum theatre, they share a common denominator; their educational value (Jackson 2010, 165). Meyers and Reinhard call the past the last lost world that can be explored (2015, 138) and this is exactly what live interpreters try to make possible for visitors. While giving the visitors the best interpretation of the scientific evidence as they can, live interpreters also try to leave some exploration for the visitors themselves. The knowledge visitors

have about certain time periods or artefacts is enriched (Nicolae Popa 2016, 33) in a way that people can experience and discover it for themselves. This does not mean that all re-enactments are truly accurate. The downside of involving the public in this way is that the information in some ways might get lost. The actors that work as living interpreters, or re-enactors, tend to have some sort of affiliation with history, archaeology or anthropology. However this does not mean that all actors are experts in these areas, next to this the re-enacting itself does not always require very accurate enactments (Rees Leahy 2011, 27-28). After all; the impersonations and plotlines that are used in museum theatre, are all just as made up as the characters and plotlines in traditional plays (Pearson and Shanks 2001, 89). This is the reason that some may argue that these enactments should not be done; the archaeological and scientific value of the information that is acted out might get lost. Others state that it is a good way to let visitors closely see what it was possibly like (Pearson and Shanks 2001, 89.) and to involve the public in a way that is not possible if they just read something on an information tag. The loss of information might be compensated for when this story-telling is seen as a way of making a real and widely appreciated contribution to people's lives (Holtorf 2010, 390). After all, archaeology is excitement and in popular culture it is often seen as a subject for thrilling stories, instead of a profession that is trying to gain information about the past (Holtorf 2007, 144). Visitors of the Manchester Museum have experienced this excitement first hand, that can be concluded from the interviews that were conducted for the Performing, Learning and Heritage project. These interviews were carried out right after the actors let the visitors participate in the slave trade (Jackson 2011, 20). Visitors confessed to feeling as if they got a renewed way of thinking about the subject, as if they were taking part in the exchange that was acted out in front of them and feeling as if they were included in something real (Jackson 2011, 16, 20). Letting visitors see the lost world of history, making them feel certain emotions and therefore getting them actively involved in the subject of play, is one of the benefits of museum theatre. In some cases it preserves a lifestyle and, although for a short amount of time, even brings it back to the present (Wang 2014, 44). That is just the theory though. In the Netherlands there has barely been any research in the subject of Museum Theatre so far, while there are several big open air museums with live interpreters. In the following part of this thesis a beginning has been made in researching Museum Theatre in the Archeon open air museum in Alphen aan de Rijn.

Chapter 2: The Archeon

2.1 Introduction to the Archeon open air museum

The Archeon open air museum, which was established in 1994, is located in a rural area in Alphen aan de Rijn. Although the area around the Archeon consists of residential areas and even has a motorway almost next to it, in the park itself you can barely notice anything of modern society. The park is divided into four areas: prehistory, Roman times, Middle Ages and the small archaeological museum (figure 6).

The archaeological museum has a collection of about 600 pieces that have to do with



Figure 6: Map of the Archeon Open Air Museum (Archeon.nl, 2017).

mostly Roman archaeology of the region Zuid-Holland (Archeologiehuis, 2017). The pieces that are on display used to be in a storage facility and are now, for the first time, visible to the general public (idem.). The museum has a theatre that plays a film about archaeology in the Netherlands, an archaeological department which is focused on the science of archaeology, and a Roman department which has a focus on Roman lifestyle. In the museum there are no live interpreters, unlike in the other three areas of the park. These areas, as stated before, all portray different time areas. In

the prehistorian area there are hunter/gatherer huts and more advanced farms of later periods. Every subarea has live interpreters in order to give the visitors the feeling that they have entered a different time period. From prehistory the path leads to the Roman time. This area has the least buildings, yet takes up the most space. This might be because the buildings are quite large in this area. These buildings are for example a temple devoted to Dutch goddess Nehalennia, a

theatre for gladiator fights, a bathhouse and a Roman tavern. Live interpreters walk around to teach you Latin or to help you into traditional Roman clothing and equipment. The last area you can visit is the Middle Ages. The area is divided in the early and later Middle Ages, presenting buildings in different architectural styles and live interpreters that are all specialized in different types of professions such as bee keeper, blacksmith, cobbler and barber surgeon. The last thing to visit is the small monastery with friars who, on Sundays, sing their minds in a traditional Gregorian style. The Archeon was originally build to create an experience for visitors of all ages. This experience should make the history come “alive” (Hallewas and IJzereef 1987, 4). The museum does not have regular museum attendants, this job is fulfilled by the many live interpreters; they are the ones keeping an eye on everyone and everything. This supposedly creates an atmosphere in which you forget that the present exists (idem.). The original plan describes a park that is much bigger and more elaborate than it is now. This does not mean that the park is small and understated, an average person can easily spend five hours without having seen everything there is to see in this park. With 300.000 visitors per year the park is the most popular reconstructional museum in the Netherlands.

2.2. Live interpreters

As mentioned before there is quite a number of live interpreters in the Archeon. Every building has at least one, although this varies on different days depending on the expected amount of visitors. The interpreters are divided into the three main areas, although they can switch roles within these areas. All interpreters wear clothing which is made from the materials that were used in the time they represent. The hunter/gatherers for instance wear clothing made of the fur of deer or other animals, while cotton is used in the Middle Ages. The interpreters usually have a task to do when being in the Archeon. In the Roman period this might be repainting a worn off shield and in the Bronze Age making basic pancakes with flour and water. Due to this visitors see all the aspects of daily life in different ages when walking through the park. If visitors are curious for more information about certain aspects, it is easy to approach an interpreter for more explanation or just a chat.

In some areas of the Archeon there are special activities for kids, for instance making a small boat trip in log canoes (figure 7), making bread above a fire, creating a fibula or rolling a wool bracelet. The interpreters here explain things in a kids friendly way and let kids be kids. Next to these activities there are three special events that involve



interpreters. These are a Medieval falconry show, a ceremony in the Temple of Nehalennia and gladiator fights in the Roman theatre. These events involve the most “real” acting in the park, giving visitors the chance to *sit back and enjoy the show*. Due to the aspiration of the Archeon to not have museum attendants and let people experience living history, live interpreters are not only nice, but crucial to the park (Hallewas en IJzereef 1987, 7). Whether these interpreters are also crucial for the visitors is something that is discussed in the next chapter.

Chapter 3: The research

To get a good view on what live interpreters do and how they help in transferring knowledge about archaeology, to my mind a complete view is needed. For this I have focused on two sides, the interpreters themselves and the visitors. In this chapter the research of both sides are described.

3.1. The live interpreters

Firstly, the live interpreters; these are the ones that supposedly help provide information in a way that enhances the visitor's appreciation and critical understanding of the heritage in question (Jackson 2011, 23), but do they see it this way as well?

3.1.1. Methodology

For this part of the research I chose a qualitative method by conducting a short interview with 15 live interpreters in the Archeon. Amongst these participants were five interpreters of the prehistorian area, four of the Roman area and six of the Middle Ages. The reason of this distribution is that the number of interpreters differs in each area, the interpreters that participated were chosen accordingly. All interpreters were invited to participate, yet got the chance to decline this invitation beforehand. Every interpreter got the same set of questions to get a view on how the visitors get involved according to the interpreters. The questions that were asked are:

1. Do you notice that visitors listen closely to what you tell them?
2. Are you actively making an effort to involve visitors in what you are doing?
3. Do you tell visitors about archaeology?
4. What kind of questions do visitors ask you most?
5. Would you like to add something?

A copy of the Dutch questions can be found in Appendix 4. The goal of these questions is to gain an insight on the way visitors get involved in the Archeon and what actors do to achieve this. It also gave the opportunity to observe the interpreters.

3.1.2. Results

All interpreters seemed happy to tell their story and participate in the research. They wanted to think along and give as much information as possible. The answers seemed sincere and elaborate. This made it possible to get a near complete view on what the interpreters do in the park.

Although the time areas in the Archeon are all very different and ask for different forms of acting, the answers to the questions of most interpreters seem to be similar. On the first question, whether they notice if visitors listen closely to what is told, five answered “yes” without hesitation. The other ten are unknowingly agreeing with each other that visitors listen closely, although it does depend on the visitor. “Especially when I’m working they listen closely.”, says the 51 year old male interpreter at the hunter/gatherer camp site. A Roman female interpreter, 33 years old, adds that it also depends on whether the audience consists of schoolchildren or not. “Usually schoolchildren tend to be somewhat unfocused, by telling jokes or funny facts you can sometimes get them to participate again, but not always.”. A few interpreters add that some places and professions that they practice gets people involved easier than others. “You can easily add a profession or place to your story, in that way I always try to teach something new to everyone.”, tells the 26 year old medieval cobbler.

The second question, whether they actively try to involve their visitors, is replied with the same answer by every interpreter; it depends on the visitor. “If it is a group of people that clearly does not want to talk, I just let them be. It is the ones that look around curiously where I step in.”, declares the 20 year old Roman male interpreter. “I usually am just doing my thing, which now would be painting this Roman shield. Then I drop a subtle question like what the weather is like or if they enjoy the murals. Depending on what and how they answer I know if they want to interact.”, adds his 55 year old female colleague in the Roman school. At the hunter/gatherer camp site the female (25 year old) interpreter adds; “People want to look around first, I do not want to jump right on them! That may scare them off.”.

“I tell all things that people want to hear about!”, answers the medieval cobbler, when the question is asked what the interpreters tell. “There is no rule for interpreters here about what to tell and what not to tell.”, he continues. “There are so many different backgrounds with all the interpreters here!”, agrees the 51 year old male interpreter at the hunter/gatherer camp site. “Everyone knows their own facts, their own interests, and that is what they talk about towards visitors.” Most interpreters do mention that they try to connect the past to either history, archaeology or the present; “The goal is to get people to think.”. “I tell mostly about the life itself, about what I’m doing at that specific moment.”, says a 68 year old female interpreter in her early medieval house, she is weaving a piece of garment in the window. Twelve of her colleagues agree with her. “That is what people want to hear about mostly.”

“They ask about what the life was like, what I’m doing at the moment. So that is what I tell them.”, tells a 17 year old male interpreter while making a fire. “What are you doing? How are you doing it? Why are you doing it like this?”, those are the questions I get most.”, he adds. “People want to know about what they see”, says a 21 year old female interpreter in her weavers house in the late Middle Ages. The most questions asked are about what the interpreters do at the moment. One of them, the 19 year old friar, declares that you can also steer the questions if you want. “Just casually drop a word, or make an enthusiastic speech about a certain subject and people will want to hear more about it.”

The last question gets disregarded by few interpreters. Four interpreters ensure me that there is not much acting involved. “You are just you, only you try to magnify yourself. If you overdo it though, most people will lose interest if you overact and that is the thing you try to avoid if you work here.”, says the 33 year old Roman female interpreter. “The work is different per second! I usually get bored when there are no visitors, but that is almost never the case. And if there is a family, I just try to keep the children interested as long as possible, their parents keep hanging around then too.”, mentions the female interpreter at the hunter/gatherer camp site. One of her 16 year old colleagues at the Neolithic farm explains to me that the clothing and placement of everything in the Archeon gives a certain status. “You automatically have an educational role in this outfit and at this spot. And that is great to experience.”

3.1.3. Conclusion

The interpreters seem well aware of their educational and entertaining value in the park. Next to trying to tell as much about what they are doing and how it can be connected to either archaeology or present day life, they seem to try to make it as fun and graspable as they can. This means that for every visitor they have a new and personal approach, with which they either approach the visitor themselves or let them come to talk. Interpreters talk about their own area of expertise and the task they are doing, because that is the subject people seem most interested in. This is confirmed by the type of questions the interpreters receive most, which are mainly about what the interpreter is doing and why. When questions are being answered the visitors tend to listen carefully, yet this depends on every individual visitor

The live interpreters are all positive that they contribute to the transferring of knowledge. Whether the visitors agree on this, is discussed in the next part of this chapter.

3. 2. The visitors

Whether or not museum theatre has a positive effect on visitors cannot be described without asking the visitors. For this reason the next part of the research is crucial to understand the effect of museum theatre.

3.2.1. Methodology

The Archeon open air museum has about 300.000 visitors per year, for these visitors I focused on a quantitative approach by handing out a short survey. Firstly it is important to know what size the sample group should have. With 300.000 visitors a year and an expected accuracy of 90%, the sample group has to be at least 215 visitors wide.

To reach this number, the survey was handed out at the exit roads at the Archeon open air museum and online. The visitors responded fairly and with an final 233 people who have filled in the survey the sample group is set.

The survey itself consists of one side of a paper with five questions. These are:

1. What have you learned today about Archaeology? (open)
2. On a scale of 1 to 5, what impact did the following activities make? (multiple choice)
3. The actors have made me feel more involved in these subjects (multiple choice)
4. Because of the actors I would like to see more about a subject (check boxes)
5. Would you like to add something? (open)

A copy of the Dutch questionnaire can be found in Appendix 5.

The first question had the original goal to figure out what people learn in the Archeon: is it about archaeology, is it about the past life or is it something completely different?

The second question has activities that are divided into three groups. These groups are:

No actor involved, actor passively involved and actor actively involved. The impression that it has made shows what people like best and what they have remembered most.

The third question is divided into three subjects: living in the past, ancient objects and

Dutch archaeology. Visitors gave a value from *not* to *a lot* to give better understanding in how the live interpreters involve visitors.

The fourth question is again divided into three subjects: buying a book, going to more museums or starting an own research. This question could be answered with yes or no

on each subject. The answers to this question gives more information about the willingness of the visitors to absorb more knowledge themselves. The last question gives the visitors an opportunity to leave a last remark. Most of these remarks are not applicable to this research, but the many wishes of *good luck* and *cool subject for a thesis!* have made it more pleasant to process all data.

3.2.2. Results

The next part of this chapter will show the results on the different questions asked in the questionnaire.

3.2.2.1. Gender

To know what type of people their age and gender was asked. Of the 100 participants in the question about what type of visitor they were, 50 were female and 50 were male and 1 visitor circled 'no response'.

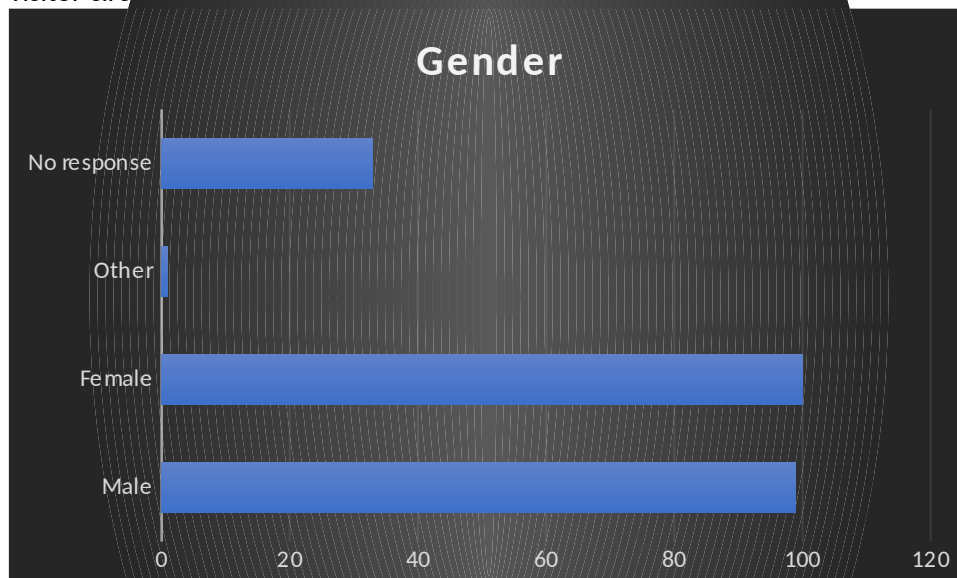


Diagram 1: Gender of the participants.

The participants can be divided in different age groups (Diagram 2). The first being from 5 to 15, then 16 to 22, 23 to 35, 36 to 45, 46 to 55, 56 to 65 and above 65. 35 participants did not respond to the question. The largest group, of 55 participants, are the 36 to 45 year olds. The group of children from 5 to 15 and the 23 to 35 year olds are also well represented with 35 responses each.

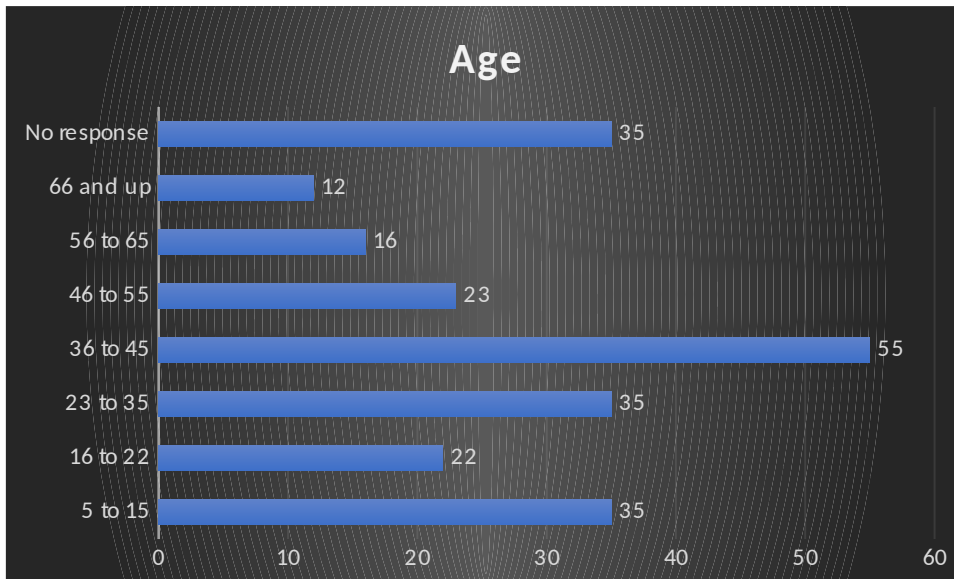


Diagram 2: Age of the participants.

What can be concluded from this data is that the age of the visitors is relatively young. This research does not give a definite answer to explain it, but what might be the reason of the relatively young audience is the idea that the Archeon is a family park. The 23 to 35 and the 36 to 45 year olds could mainly be parents who took their 5 to 15 and 16 to 23 year olds with them to see the park

3.2.2.2. What have you learned about archaeology?

The first question of the questionnaire is focused on what the visitors might have learned from a day in the Archeon, with a focus on archaeology: *What have you learned here about archaeology?*

The answers to this question can also give some idea of what people think archaeology is. This question was answered by 185 visitors. The question asked for an open answer. The answers varied from very detailed, for example *'there used to be no chickens'* to abstract answers like *'a lot'* and were divided into seven categories. The categories that were applicable are: archaeology, how people used to live (living history), how certain things were made, a lot, details/expansion of knowledge, barely anything/nothing. The results to this question can be viewed in Table 1 and Diagram 3.

Answer	Number of participants
How people used to live (living history)	61
Barely anything/nothing	40
Archaeology	37
Other	30
How certain things were made	25
A lot	24
Details/expansion of knowledge	9

Table 1: Answer

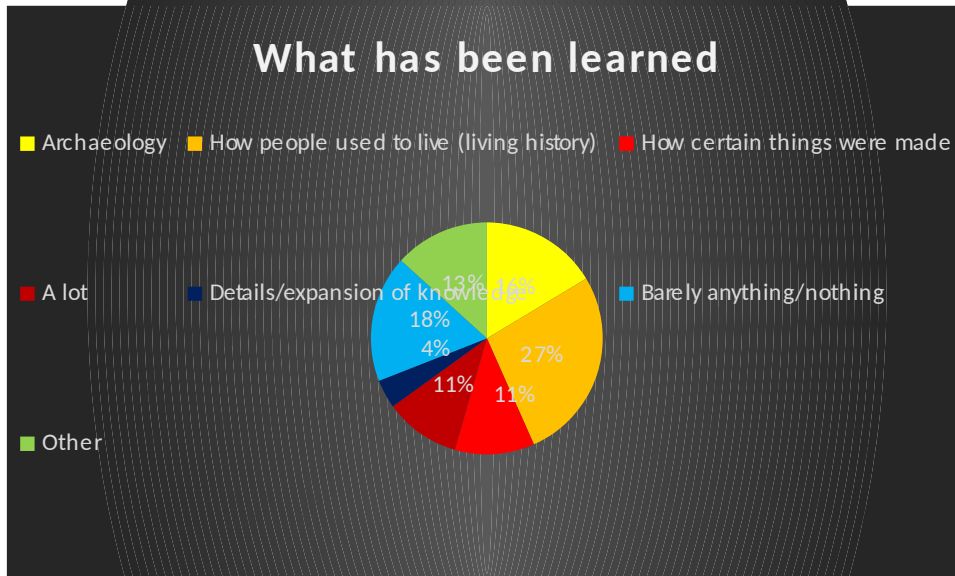


Diagram 3: The answers to question one: What have you learned about archaeology?

From the Diagram can be conducted that the visitors have the idea to have learned most about how people used to live. Curious is that the second most popular answer states that the visitors have barely learned anything. The Archeon is an educational museum, so one should expect for the visitors to learn something.

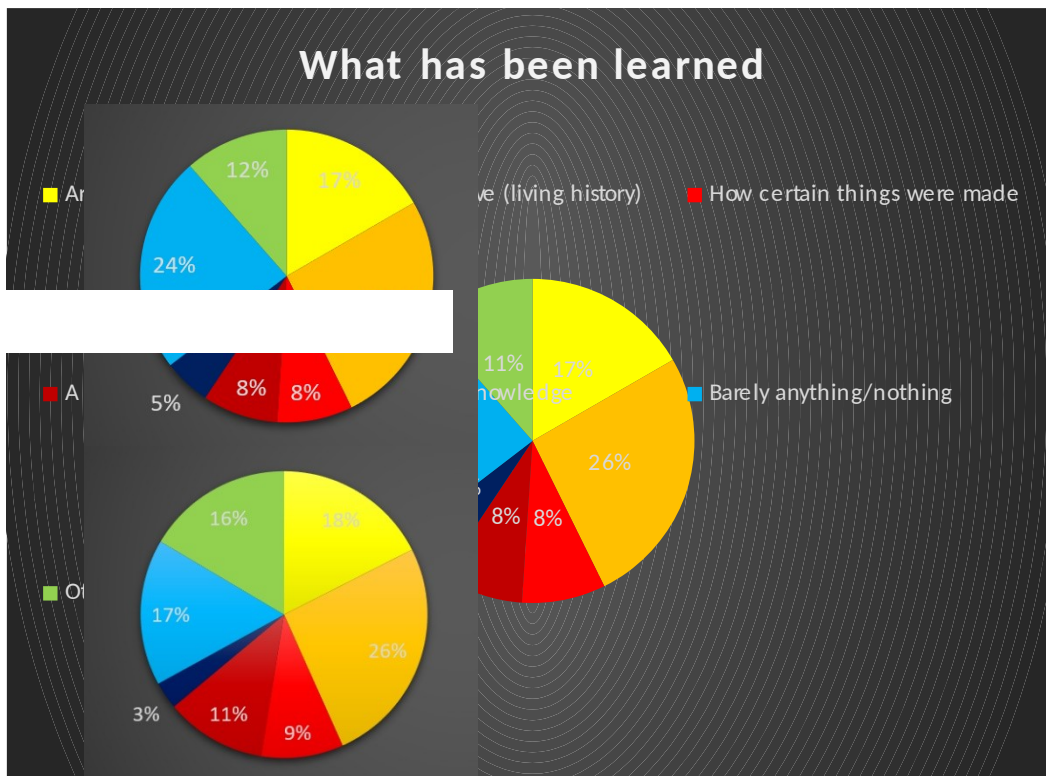


Diagram 4 The answers to question one: What have you learned about archaeology? Divided into gender.

When taking a look at the results, divided into male and female visitors, not a lot of difference can be seen comparing it to the answers of the complete group (Diagram 4). A lot more can be said about the answers given by different age groups (Diagram 5).

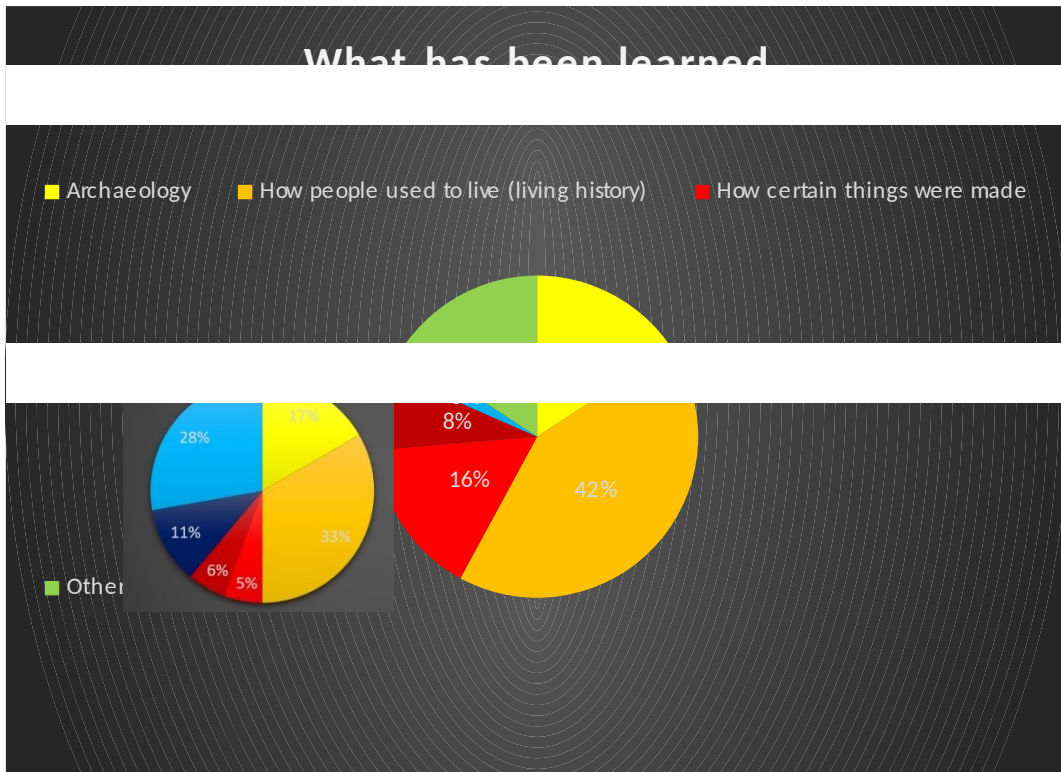


Diagram 5: The answers to question one: What have you learned about archaeology? Divided into age groups.

From Diagram 5 a few things can be concluded. First of all is the category “barely anything/nothing” quite small in the youngest age group. This indicates that children overall have learned something in the Archeon. What is also interesting in this age group is that the knowledge they have gathered throughout the day is not specific, but very broad. Thus the data shows that the Archeon has a high educational value for young children, they learn a lot about archaeology and the way people lived in the past. The age group of 16 to 23 year olds shows more visitors that claim not to have learned anything. What can also be concluded is that this age group focuses more on the details than on the broader picture, compared to the younger age group. This suggests that the Archeon has something to learn for both children and young adults. What is intriguing is that the age groups of the 24 to 35 year olds and the 36 to 45 year olds show a similar pattern. The first learning about unspecific subjects, while the latter received specific details. An explanation for this could be that the first group goes to the Archeon with small children and is more focused on them than on specific details. The second group could have older children and therefore may have the opportunity to be less focused on them and more on the details in the museum. The 46 to 55 year olds and the 56 to 65 year olds show no considerable deviating patterns. The eldest age group, however, does. The Diagram of the 66 year olds and up

suggests that this group has mainly learned “a lot”. This abstract answer does not give unique information like other answers may give. This implicates that the 66 year olds and up either have not remembered specific details, or that they generally do not want to write down specific answers. Either way, this answer is quite ambiguous and does not reveal what this group has mainly learned.

In conclusion, even though the combined data suggests that a significant part of the visitors did not learn anything during their visit, this does not include young children. This age group does gain knowledge about several subjects throughout the day, although they do not learn as much details as older visitors. Visitors learn most about how people used to live and archaeology.

Gender does not affect the knowledge gained by visitors.

3.2.2.3. What impact did the activities have?

To get an idea about what impact live interpreters can have on visitors, the participants were asked to give a value to fifteen activities that could be done all around the Archeon. The visitors could give a value to what kind of impact an activity made from 1, representing no impact, to 5, representing a lot of impact, or they could check the “not applicable” box. The different activities fall into three categories: no actors involved, passive involvement of actors and active involvement of actors. The value given on each activity gives an idea on what actors contribute to the impact of the activities.

No actors involved

This category consists of activities throughout the park without, on a regular day, live interpreters present. The activities are:

- Visiting the arch
- Visiting the m
- Visiting the
- Dragging
- Putting

It turned out that the impact of the remaining activities was:

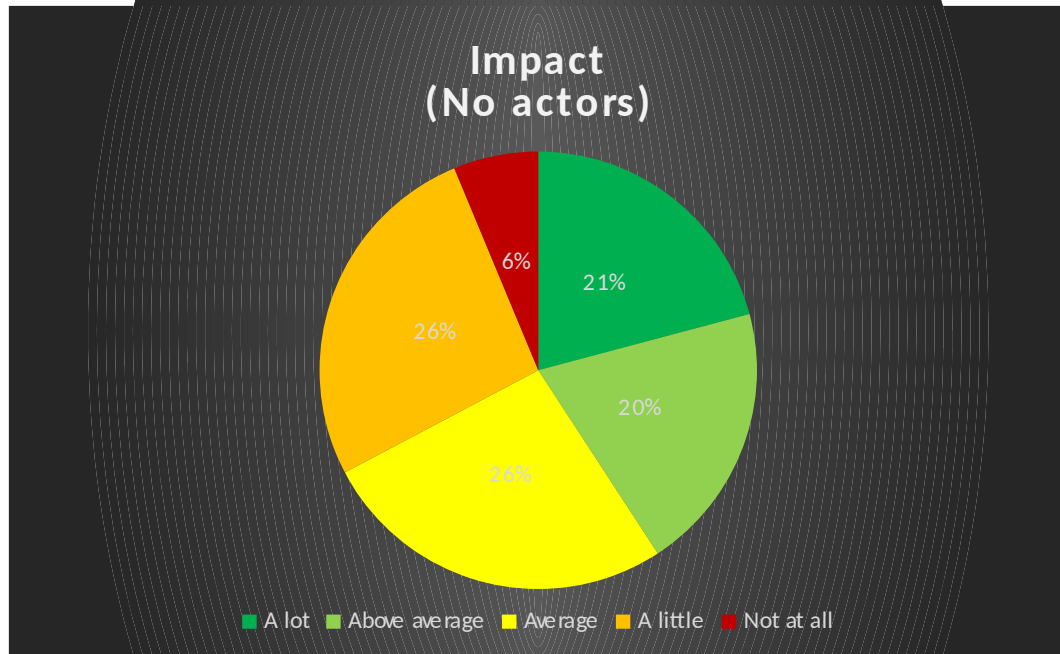
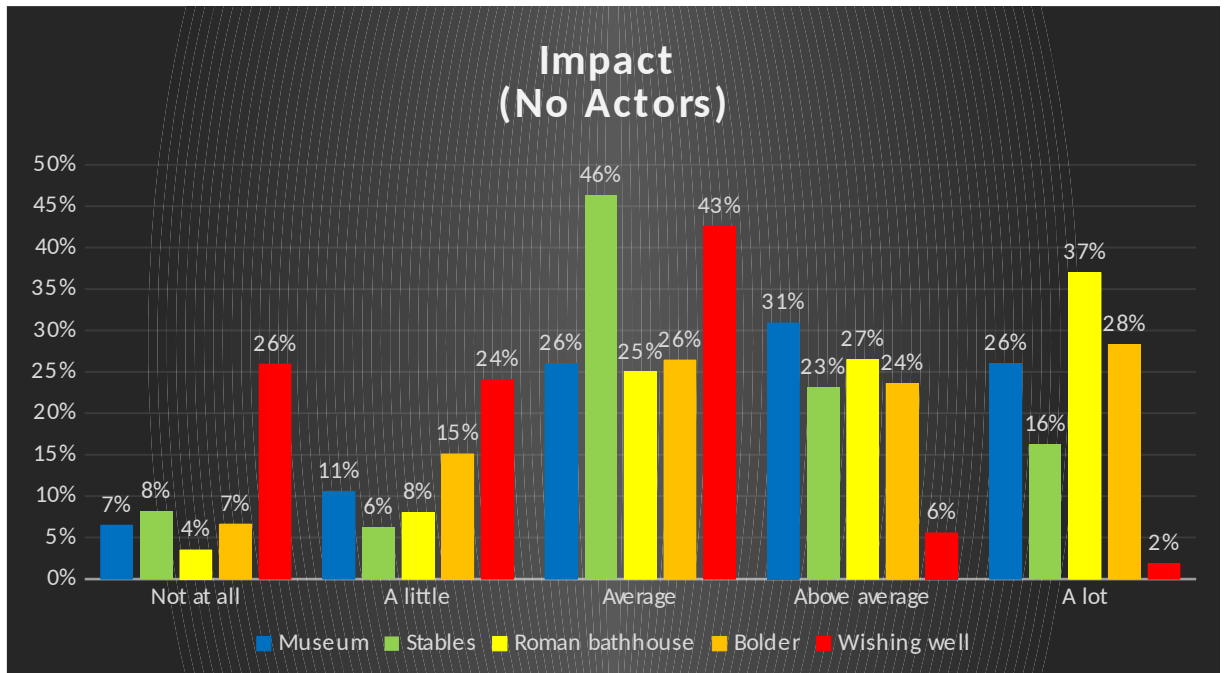


Diagram 6: Percentages of impact of activities without actors.



The diagram suggests that the activities without live interpreters do not have a lot of impact on the visitors. The positive values are, with less than 50% of the visitors, outnumbered by the average and negative values.

Diagram 7: The impact of the separate activities without actors.

Diagram 7 shows the value given by visitors for each separate activity. A few things in this Diagram stand out. First of all, the wishing well. The red lines are relatively high in the negative values and peaks with 43% at average. After this peak it drops to less than 10%. This indicates that the wishing well in particular is not appreciated that much. The stables also peak at average with 46%. After this peak it drops to about 20%. The other activities do get a higher appreciation than the wishing well, but none truly peaks in the higher values. This indicates that the activities without actors do not charm visitors that much.

Impact (no actors)

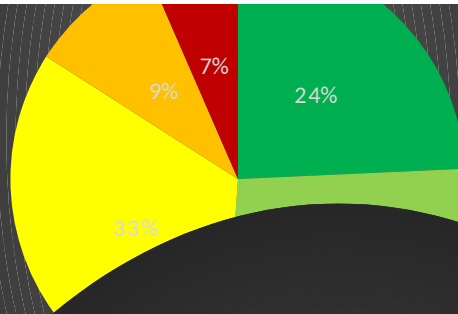
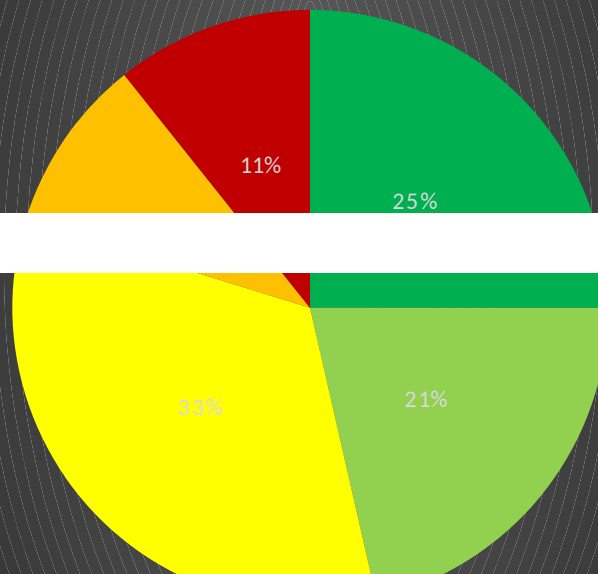


Diagram 8:

Impact (no actors)



■ A lot ■ Above average ■ Average ■ A little ■ Not at all

Diagram 8 shows the impact of activities without actors, according to different genders. What is curious to see, is the fact that both genders are more positive than the overall

Diagram 9: The impact of activities without actors. Divided into age groups.

opinion. This means that the visitors that did not identify their gender, must have been more negative about these activities.

The impact of activities without actors on different ages can be found in Diagram 9. One important thing can be concluded.

When comparing the diagrams, one can see that the positive rating gets higher the older the audience gets. This means that the activities without actors do not have a lot of impact on younger visitors, but do on older visitors.

Passive involvement

This category consists of activities throughout the park where, on a regular day, actors are present. These actors do not actively involve the visitors with their tasks, but are present to answer questions or tell stories about what they are doing to interested visitors. Visitors are supposed to ask questions and watch what the actors are doing, instead of actively participating in the activity. The activities in this category are:

- Visiting the human
- Visiting the P
- Visiting the
- Falconry
- Gladiat

It turned out that the results of the impact of the remaining

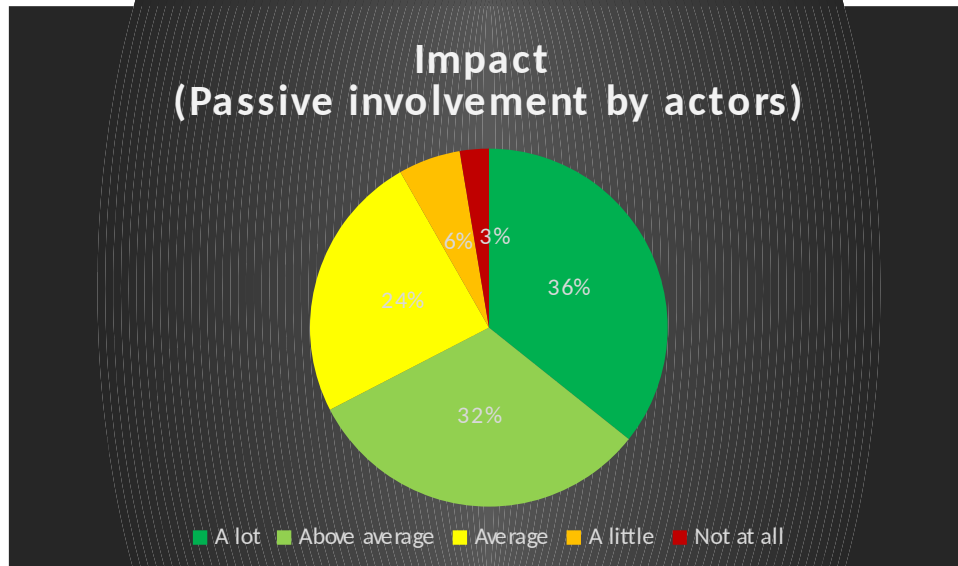


Diagram 10: Impact of activities with actors, yet they do not actively involve people in their activities.

In this category two extravagant shows have been included, the falconry show and the gladiator fights. These activities demand the presence of actors, yet the public is supposed to watch from the side lines. Although this is passive involvement, these shows have a certain spectacle factor, which could have an effect on the results. In Diagram 11 these two extravagant shows are not included in the results.

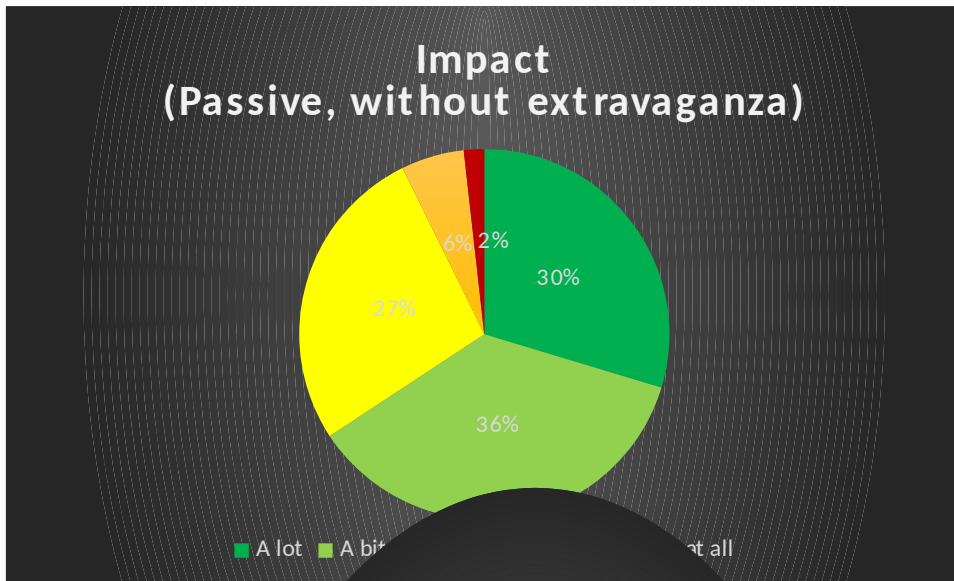


Diagram 11: Impact of activities on visitors. The majority of visitors rate their involvement as 'A lot' or 'A bit'.

Both Diagram 10 and Diagram 11 show that the majority of the visitors are very positive in their ratings. The highest rating is 5. The lowest rating of 1 is only 2%. It can be concluded that these activities have a positive impact on the visitors. In Diagram 12, the separate activities are rated.

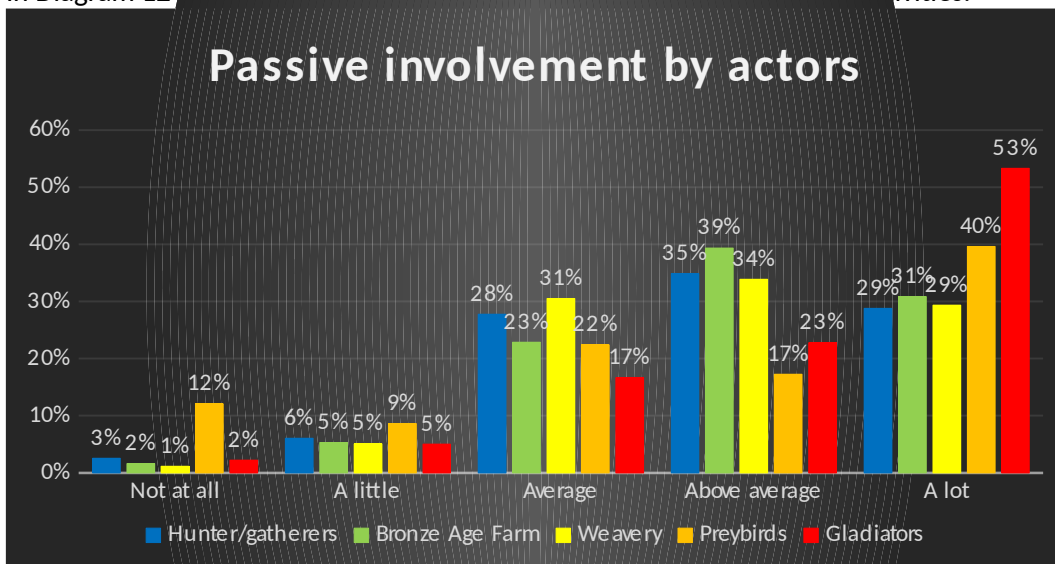


Diagram 12: The rating of the separate activities with passive involvement by actors.

The first thing that stands out in this chart is that the gladiator show is loved by more than half of the visitors. This activity is clearly a highlight of the day for many visitors. What is also clear in this Diagram is the overall upward trend of these activities, which means that these activities, overall, have a lot of impact on the visitors.

This overall ... have a lot of impact on ...

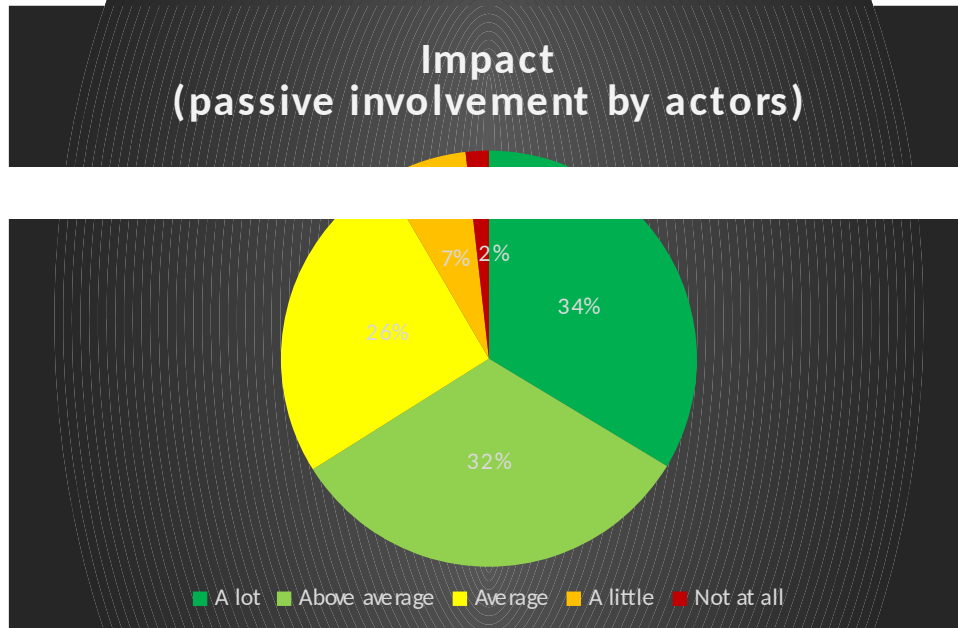


Diagram 13: Percentages of impact of activities with passive involvement of actors. Divided into gender.

Diagram 13 shows the impact of activities without actors, according to different genders. The results do not differ with the results from all the combined data. The two diagrams in Diagram 13 do not differ significantly from each other. This suggests that gender does not have an effect on the appreciation of these activities.

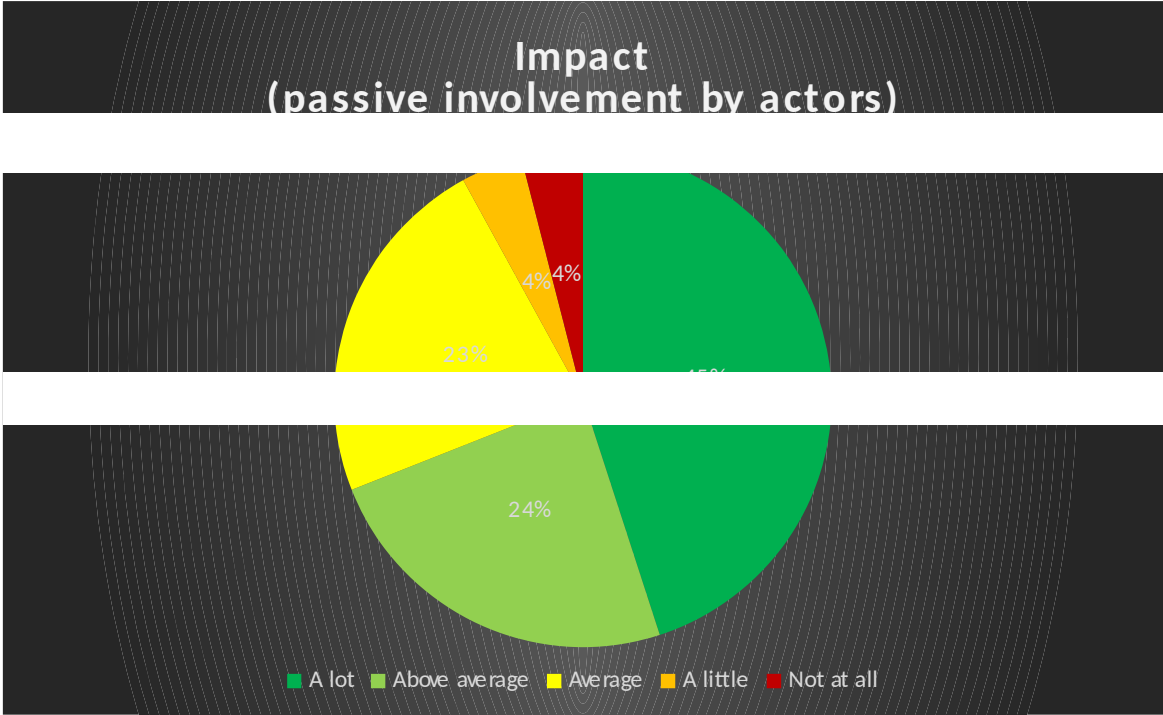


Diagram 14: The impact of activities with passive involvement of actors. Divided into age groups.

The impact of activities with passive involvement by actors on different ages can be found in Diagram 14. Overall can be concluded that activities with passive involvement of actors have made a positive impact on the general public.

Active involvement

This category consists of activities throughout the park where, on a regular day, actors are present. These actors actively try to involve the visitors by letting them participate in a task or by gathering them around to give more information. The activities that were included in this category are:

- Making fire
- Crafting a Roman fish
- Singing in a Greek style
- Wearing the Roman dress
- Getting a Roman name
- Getting a Roman tattoo
- Getting a Roman haircut

It turned out that the results of the impact of the remaining activities were as follows:

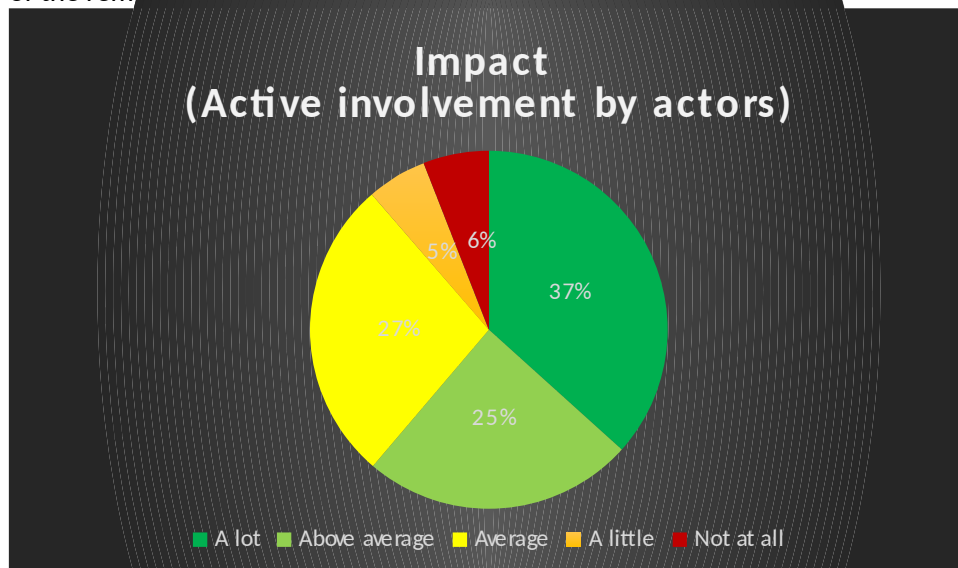


Diagram 15: Impact of activities with actors which involve visitors in their activities.

The diagram suggests that the activities without live interpreters have a lot of impact on the visitors. The positive values are, with more than 50% of the visitors, outnumbering the average and negative values. A comparison of all separate activities can be found in Diagram 16.

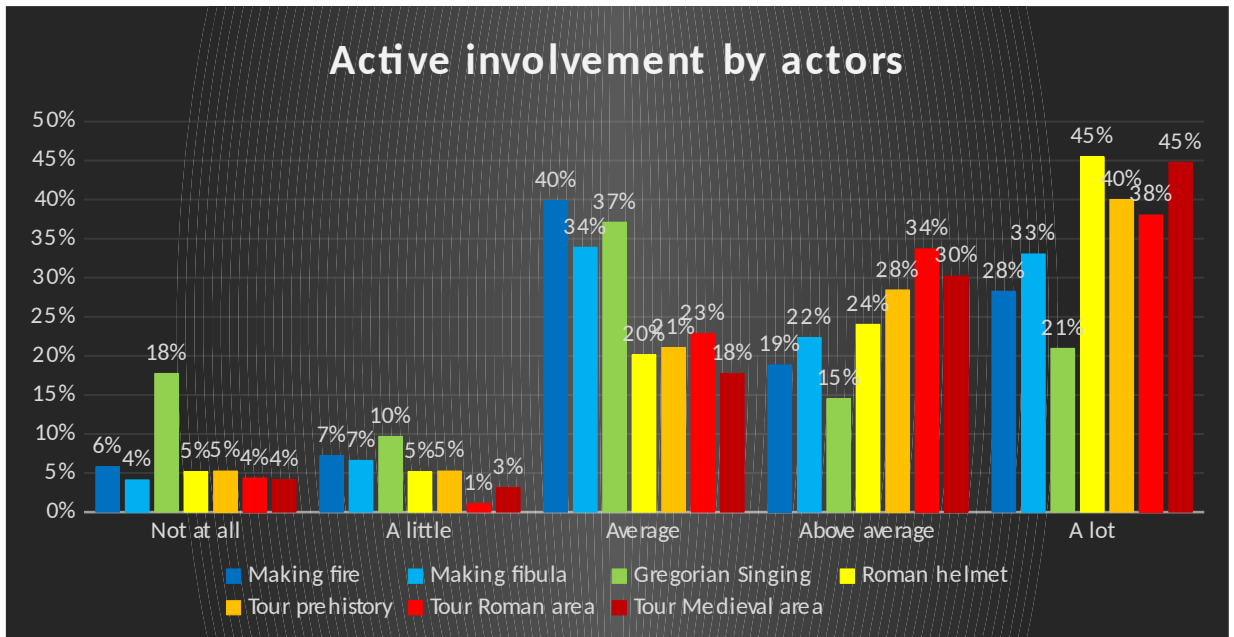


Diagram 16: The rating of the separate activities with active involvement by actors.

Diagram 16 shows an overall upward trend of activities that have actors that involve visitors in their activities, although not all activities peak at the highest rating. This goes for the fire making, fibula making and Gregorian singing. These activities peak at an average rating. The latter having an overall average impact on visitors, since it has gotten a similar high and low rating. Especially the Roman helmet and the three different tours are rated very positively. The general conclusion of this figure is that actors who involve visitors with their activities have a big impact on the visitors. A comparison of the rating of female and male visitors for these activities can be found in Diagram 17.

Impact (no actors)

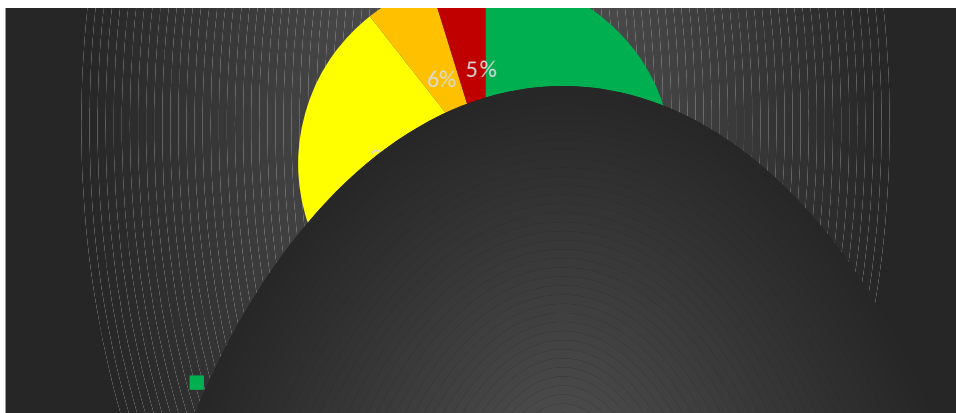


Diagram 17: Percentages of impact of activities without actors, according to different genders.

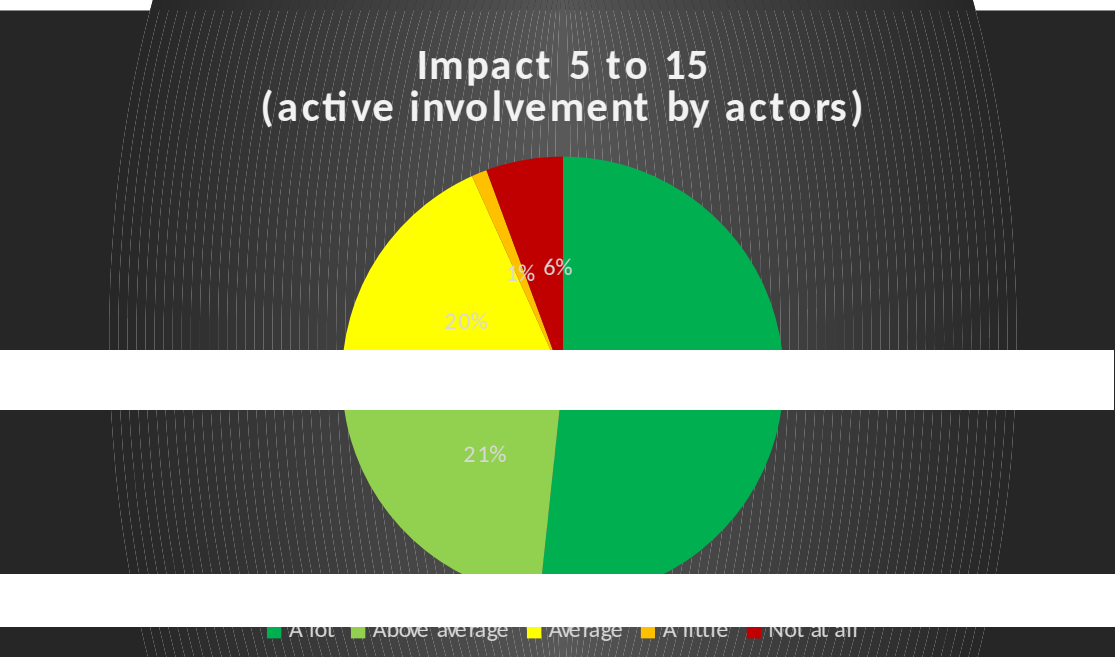


Diagram 17 shows the impact of activities without actors, according to different genders. The results do not differ with the results from all the combined data. The two diagrams in Diagram 17 do not differ significantly from each other. This indicates that gender does

Graph 18: Percentages of impact of activities with active involvement of actors. Divided into age groups.

not have an effect on the appreciation of these activities. Diagram 18 shows that the activities have had a lot of impact on the visitors. The 5 to 15 year old children are far more positive about the activities than older age groups, but the older groups are also evidently optimistic about the impact of these activities. From this

diagram can be concluded that an actor involving the visitors in their activities causes an overall positive impact on these visitors.

3.2.2.4. *The actors have made me feel more involved in these subjects*

The next question is focused on what subjects visitors get absorbed in due to the actors. The question “The actors have made me feel more involved in these subjects” includes three subjects which visitors could rate from *not* to *a lot*, depending on how much they felt involved in these subjects while interacting with actors.

The subjects are:

- Living in the past.
- Objects from the past.
- Archaeology.

Living in the past
In Diagram 19, it can be seen that 79% of the visitors were more involved in living in the past because of the actors.

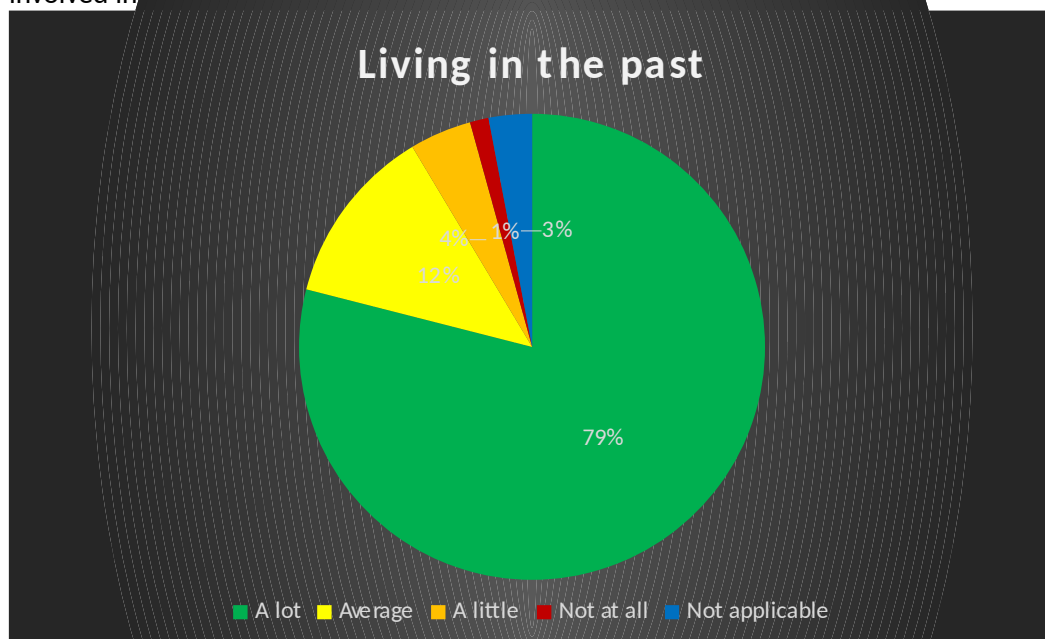


Diagram 19: How many visitors have felt more involved in living in the past because of the actors.

From this Diagram can be established that the vast majority of the participants felt more involved in living in the past due to actors. The results have been divided into different genders (Diagram 20) and age groups (Diagram 21).

Living in the past

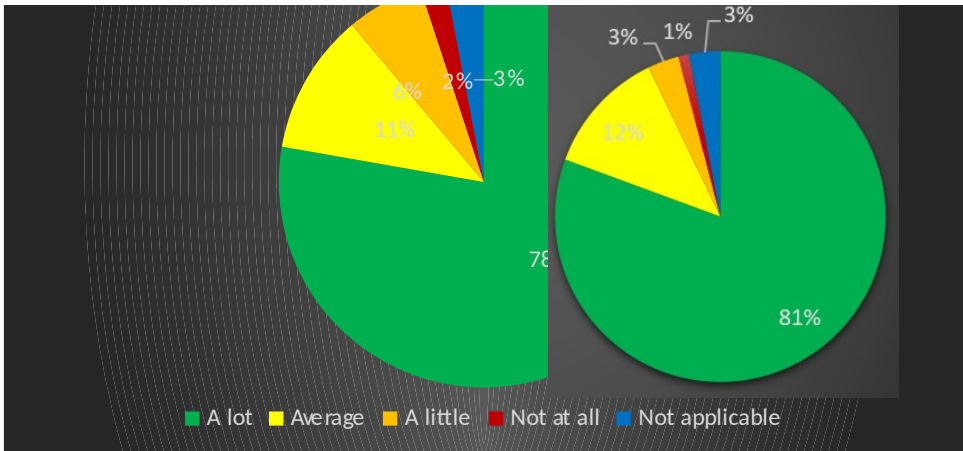


Diagram 20: How many visitors have felt more involved in living in the past because of the actors. Divided by gender.

Diagram 20 shows no significant difference from the combined results and it does not show significant differences between male and female visitors. This means that gender does not have an effect on what visitors feel like they get involved with due to the actors.

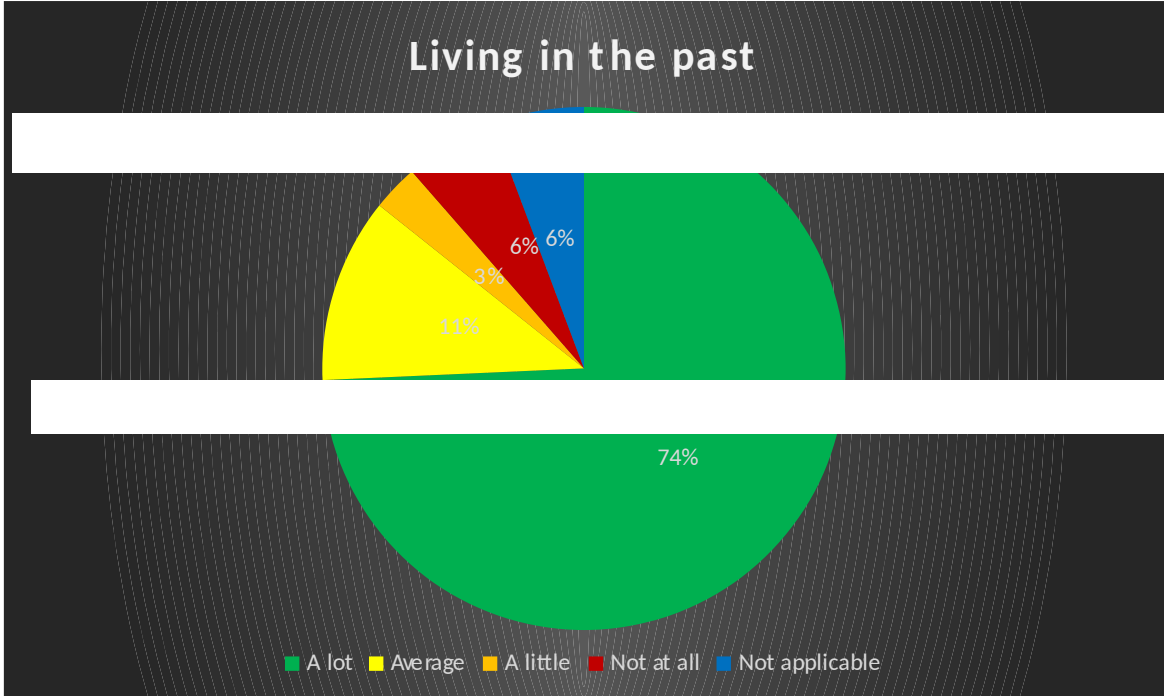


Diagram 21: How many visitors have felt more involved in living in the past because of the actors. Divided by age groups.

Diagram 21 shows a high percentage of visitors throughout all ages that have the feeling to get involved with “living in the past” due to the actors. With almost in every age group

a majority of about three quarters of the visitors, the actors clearly have a positive effect on getting people involved with this subject. What is interesting about this general opinion is that the younger age groups seem to have a bit more doubts whether the actors cause this kind of involvement, while the older age groups have barely any doubt at all. This could have been caused by the way the question was phrased or the overall shorter attention span children seem to have. This question was one of the last ones of the questionnaire and the attention of the younger age groups could already have been fledged.

Objects from the past
 In Diagram 22, 68% of participants felt more involved in the objects from the past because of the actors.

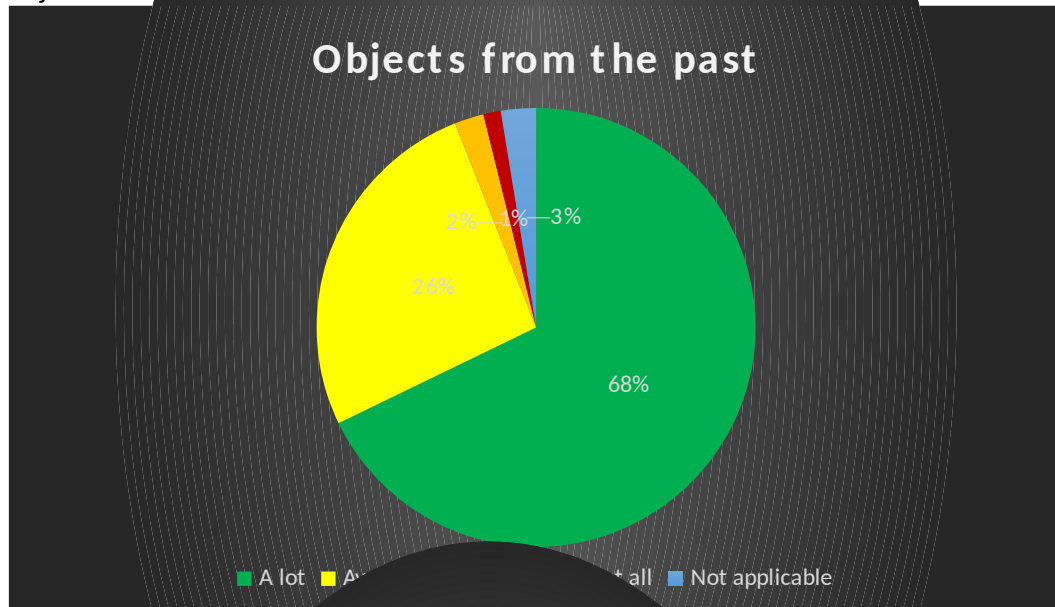


Diagram 22: How many participants felt more involved in objects from the past because of the actors.

From Diagram 22, 68% of participants felt more involved with objects from the past because of the actors. The results were similar across all age groups (Diagram 23).

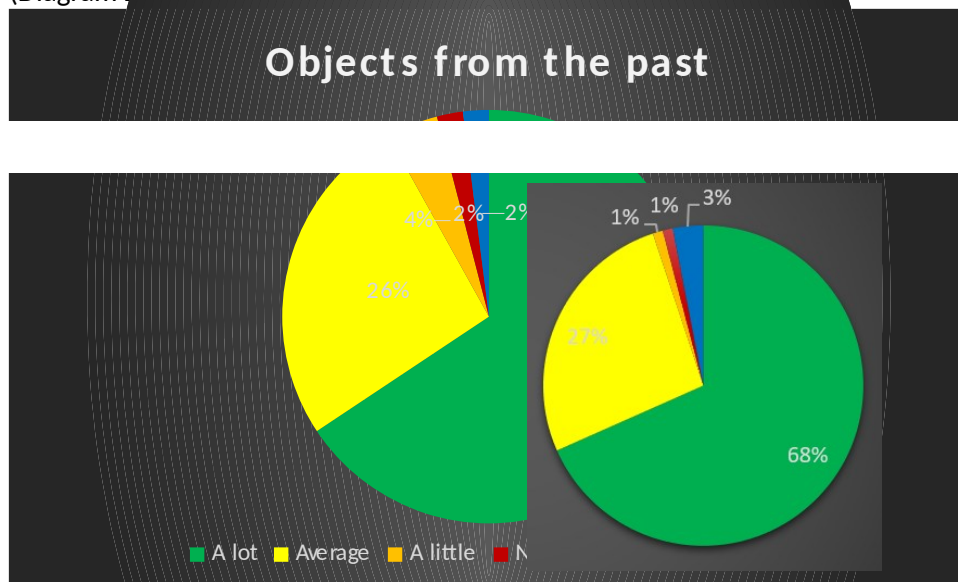


Diagram 23: How many visitors have felt more involved in objects from the past because of the actors. Divided by gender.

Diagram 23 shows no significant difference from the combined results in Diagram 22 and it does not show significant differences between male and female visitors. This means that gender does not have an effect on the way visitors feel how involved they are with “objects from the past”.

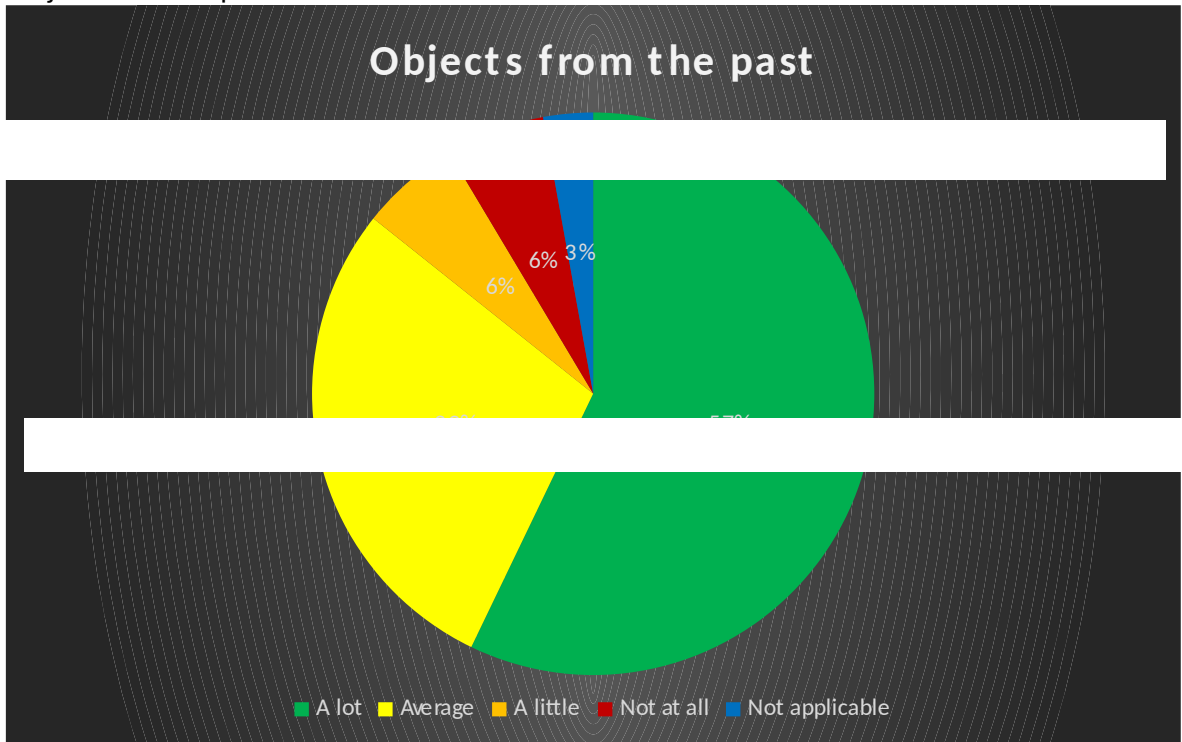


Diagram 24: How many visitors have felt more involved in objects from the past because of the actors. Divided by age groups.

Diagram 24 shows a high percentage of visitors throughout all ages that have the feeling to get involved with “objects from the past” due to the actors. The younger age groups seem to have a bit more doubt about this involvement, and the oldest category seems to be a bit less positive than the other ages. This could have been caused by a, for children, confusing phrasing of the question, or maybe it has something to do with the knowledge and therefore the framing adults can already use to place certain objects and facts in. Overall, actors have a positive effect on the involvement of visitors of all ages with objects from the past.

Archa
In Diagram 22 can be established that less than half of the visitors felt "a lot" of involvement with Dutch archaeology due to actors. The majority of the participants still felt somewhat more involved with this subject, but the visitors seem to have some doubts.

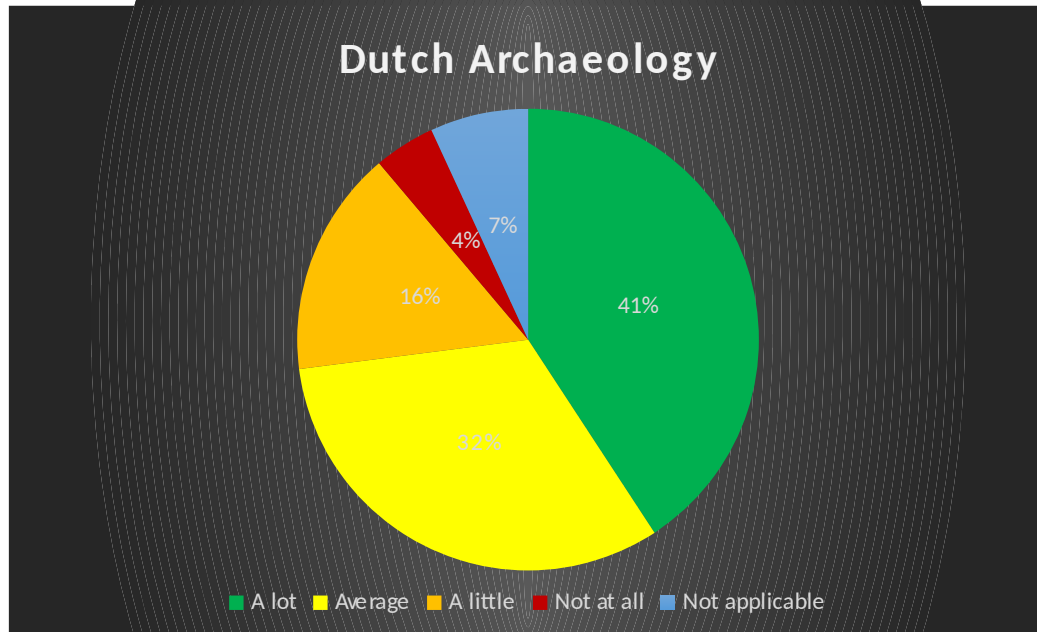


Diagram 25: How many visitors have felt more involved in the archaeology of the Netherlands because of the actors.

From Diagram 22 can be established that less than half of the visitors felt "a lot" of involvement with Dutch archaeology due to actors. The majority of the participants still felt somewhat more involved with this subject, but the visitors seem to have some doubts. The results have been divided into different genders (Diagram 26) and age groups (Diagram 27).

Dutch Archaeology

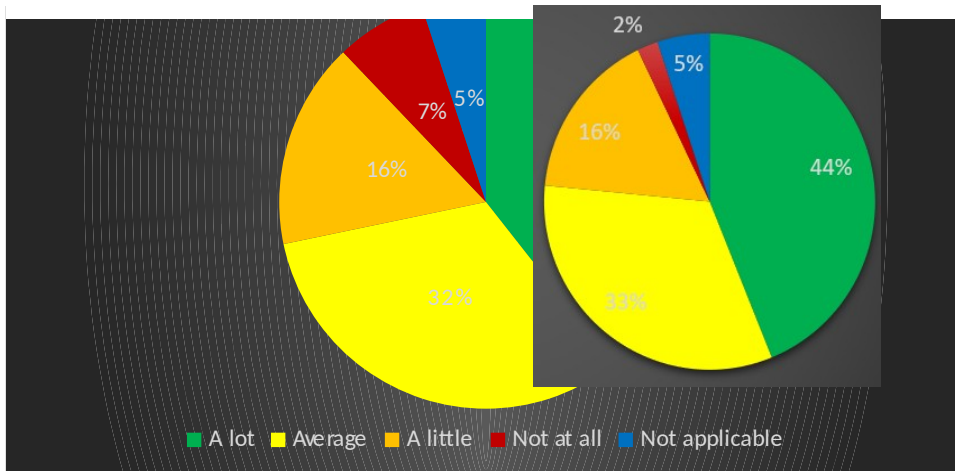


Diagram 26: How many visitors have felt more interested in the archaeology of the Netherlands because of the actors. Divided by gender.

Diagram 26 shows no significant difference between males and females. In Diagram 25 and Diagram 26, it does not show significant differences between males and females. In Diagram 25, it shows that female visitors do seem to feel more involved in the archaeology of the Netherlands. However, the difference between males and females is not significant. This suggests that gender does not have an effect on the way visitors feel about the actors.

Dutch Archaeology

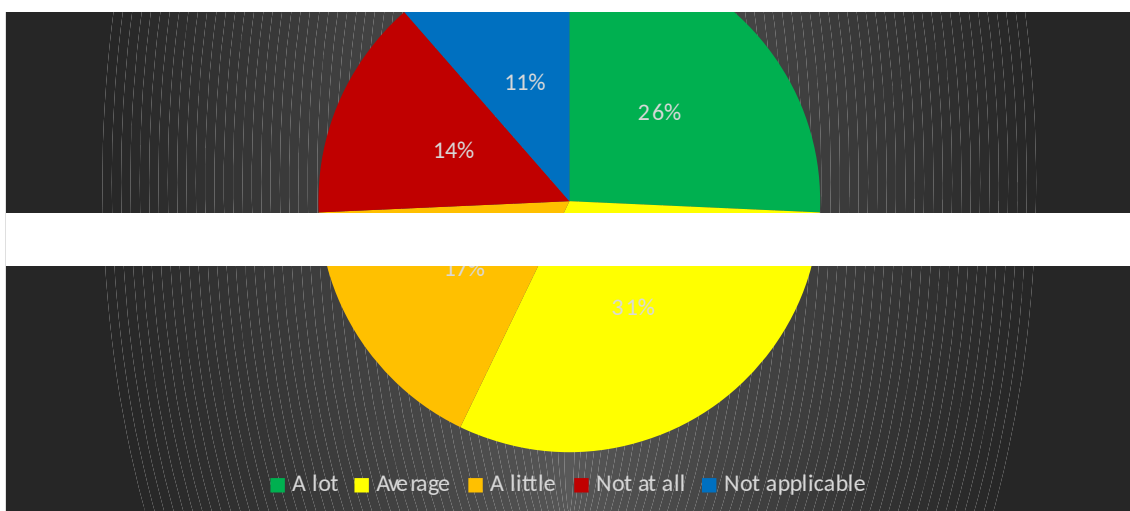


Diagram 27: How many visitors have felt more involved in the archaeology of the Netherlands because of the actors. Divided by age groups.

Diagram 27 shows that, throughout the ages, almost half of every age group has an extremely positive rating of less than 50%. The younger age groups do give a more negative rating than the older age groups. In almost all age groups there are a few persons to think the subject is not applicable. Overall can be stated that actors in the Archeon do not necessarily help with getting the visitors involved with Dutch Archaeology.

3.2.2.5. Because of the actors I would like to see more about a subject

To gain an understanding in whether people would like to learn more about certain subjects after a visit in the Archeon, the question “Because of the actors I would like to...” was added to the questionnaire. This question is divided into four categories on which participants could answer yes or no. All surveys that came back without an answer on this question have been counted as a negative response.

The question was asked as follows:
Because of the actors I would like to

- Buy a book
- Visit more museums
- Start my own research
- Other:

In the upcoming sections each category will be explained and the results of these categories can be viewed.

Buying
Diagram 28: This Diagram shows what percentage of visitors would like to buy a book because of the actors in the Archeon. Divided by gender. Positively and negatively.

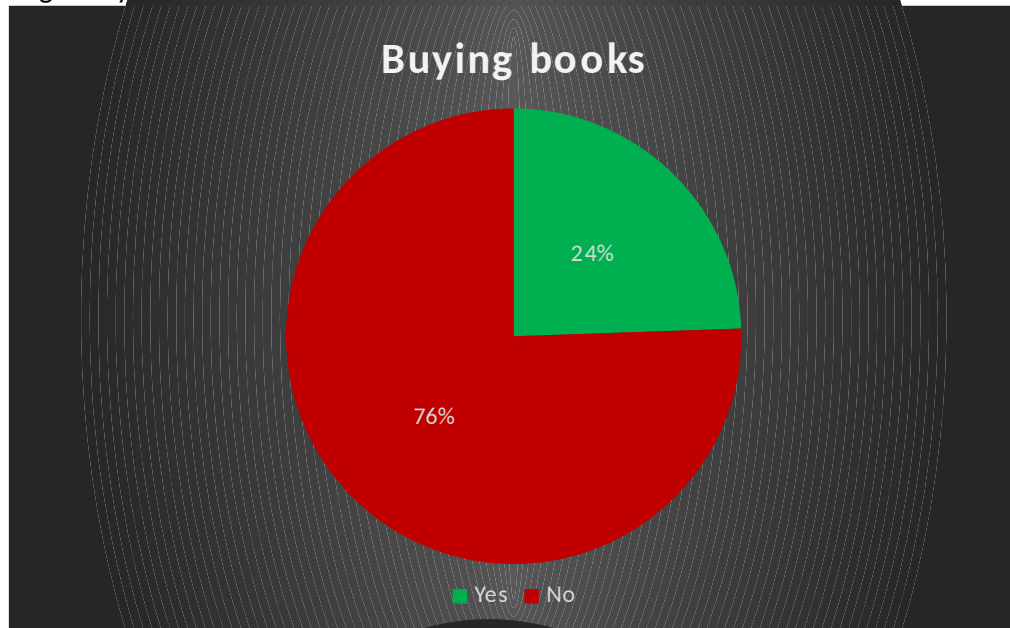


Diagram 28: This Diagram shows what percentage of visitors would like to buy a book because of the actors in the Archeon.

The Diagram shows that 24% of visitors feel no need to buy a book after talking to the actors, while 76% feel that actors do generally not need to buy a book after a day in the Archeon.

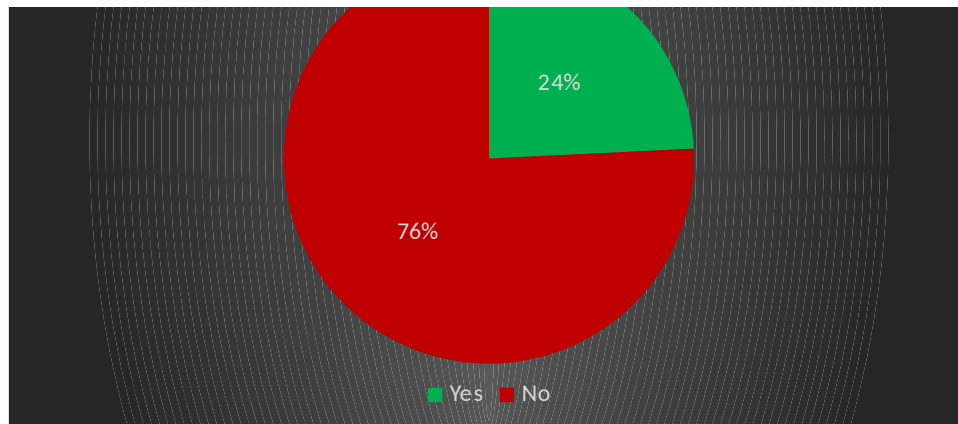


Diagram 29: This Diagram shows what percentage of visitors would like to buy a book because of the actors in the Archeon. Divided by gender.

Diagram 29 shows no significant difference from the combined results in Diagram 28 and it does not show significant differences between male and female visitors. This means that gender does not have an effect on whether visitors want to buy a book after interacting to actors in the Archeon.

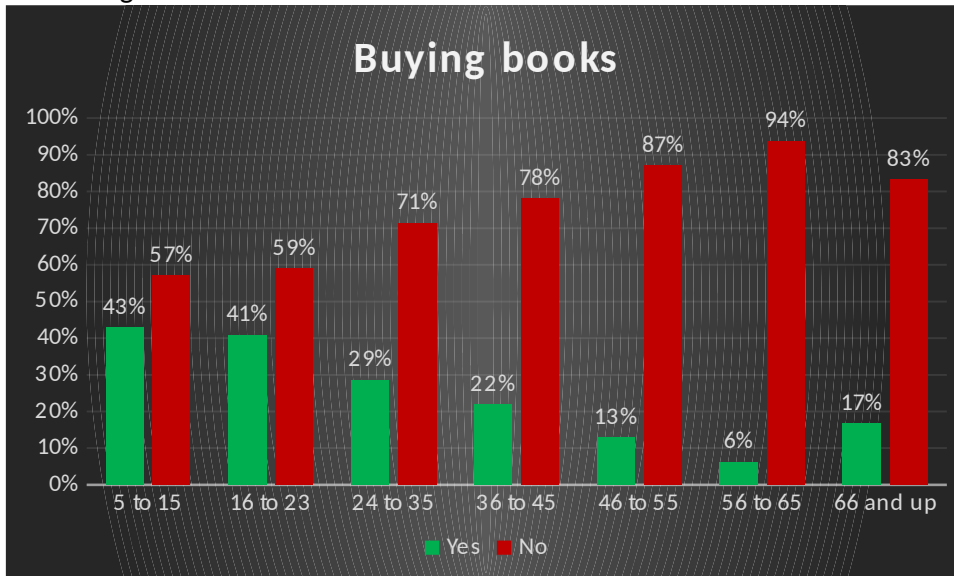


Diagram 30: This Diagram shows what percentage of visitors would like to buy a book because of the actors in the Archeon. Divided by age groups.

Diagram 30 shows a clear difference between younger and older visitors. Where younger children are more willing to buy books after a visit to the Archeon, the older they get, the less they seem interested in doing so. Even though the younger audience is more willing to buy books, the majority of this age group still would not. Overall can be concluded that the visitors of the Archeon generally do not want to enrich their gained knowledge by buying a book.

Visiting more museums because of the actors in the Archeon. Diagram 31 shows the percentage of visitors who would like to visit more museums because of the actors in the Archeon. The diagram shows that 45% of visitors would like to visit more museums because of the actors in the Archeon and 55% would not.

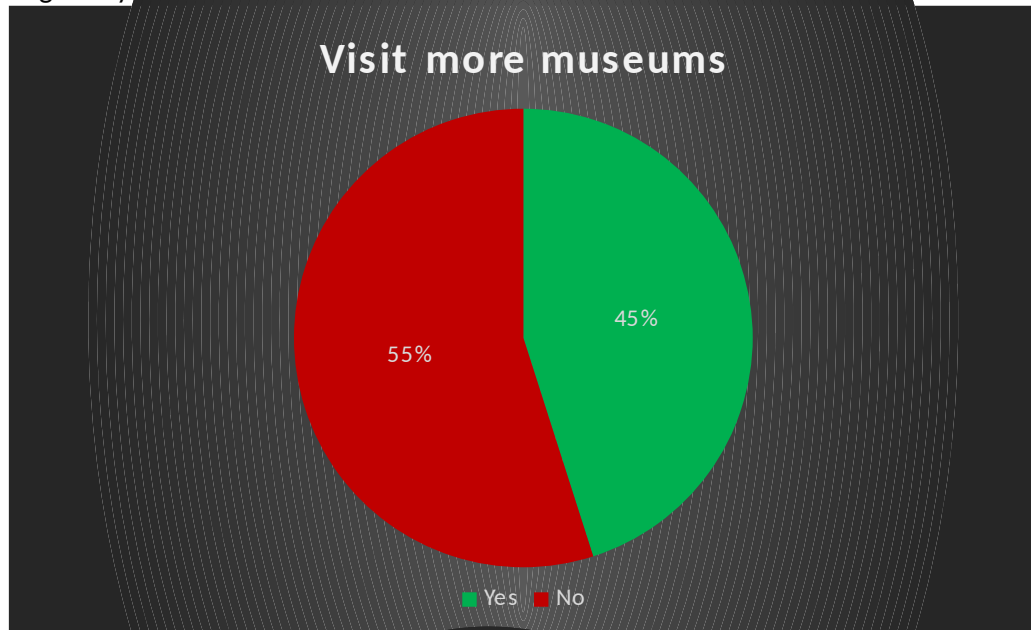


Diagram 31: This Diagram shows what percentage of visitors would like to visit more museums because of the actors in the Archeon.

The Diagram shows that 45% of visitors would like to visit another museum after interacting with the actors in the Archeon. This shows a small positive effect on what visitors would like to do in the park. In Diagram 32, the percentage of visitors who would like to visit more museums is divided by gender.

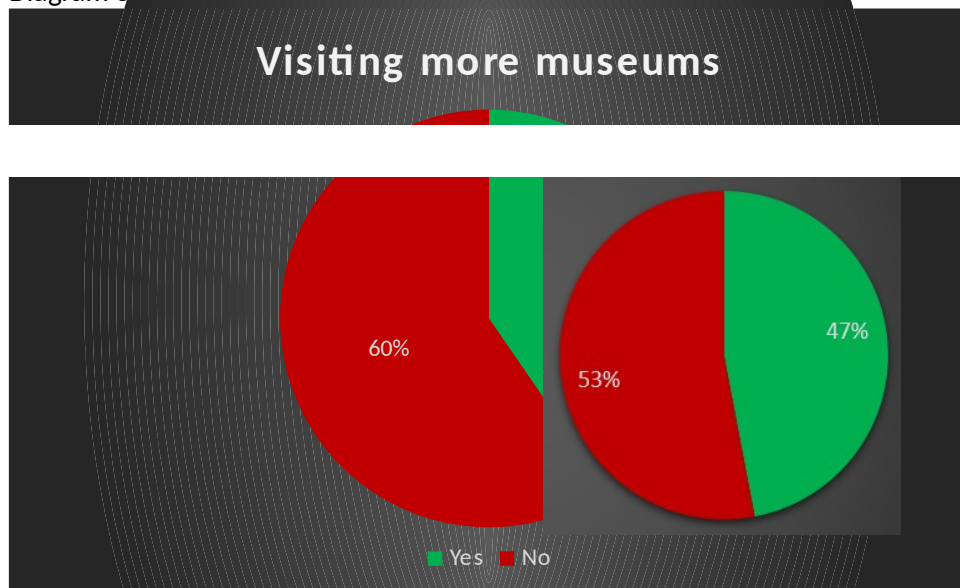


Diagram 32: This Diagram shows what percentage of visitors would like to visit more museums because of the actors in the Archeon. Divided by gender.

Diagram 32 shows no significant difference from the combined results in Diagram 31 and it does not show significant differences between male and female visitors. This means that gender does not have an effect on whether visitors want to visit another museum after interacting with the actors in the Archeon.

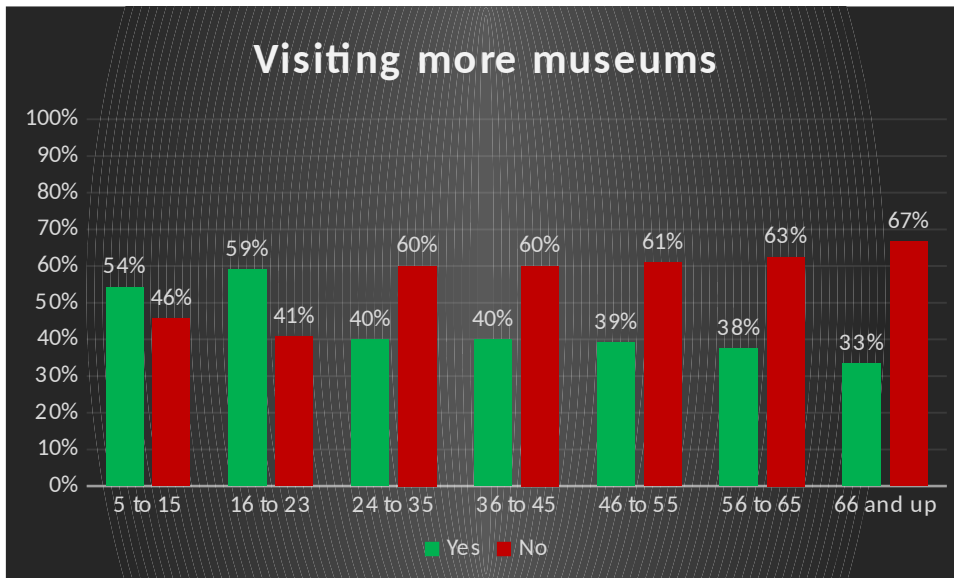


Diagram 33: This Diagram shows what percentage of visitors like to visit more museums because of the actors in the Archeon. Divided by age groups.

Diagram 33 shows that the two younger age groups seem a lot more eager to visit another museum than the older age groups. Still the majority of positive answers in the two youngest age groups is a small one. From this diagram can be concluded that visitors, when younger, have a slight preference to visit another museum after the visit to the Archeon, yet, when older, this turns into a slight preference to not visit another museum. The preference, although present, does stay small, which means that visitors feel quite average about this subject.

Starting an own research because of the actors in the Archeon. Diagram 31 shows that 72% of visitors would like to start an own research because of the actors in the Archeon and 28% would not like to start an own research because of the actors in the Archeon.

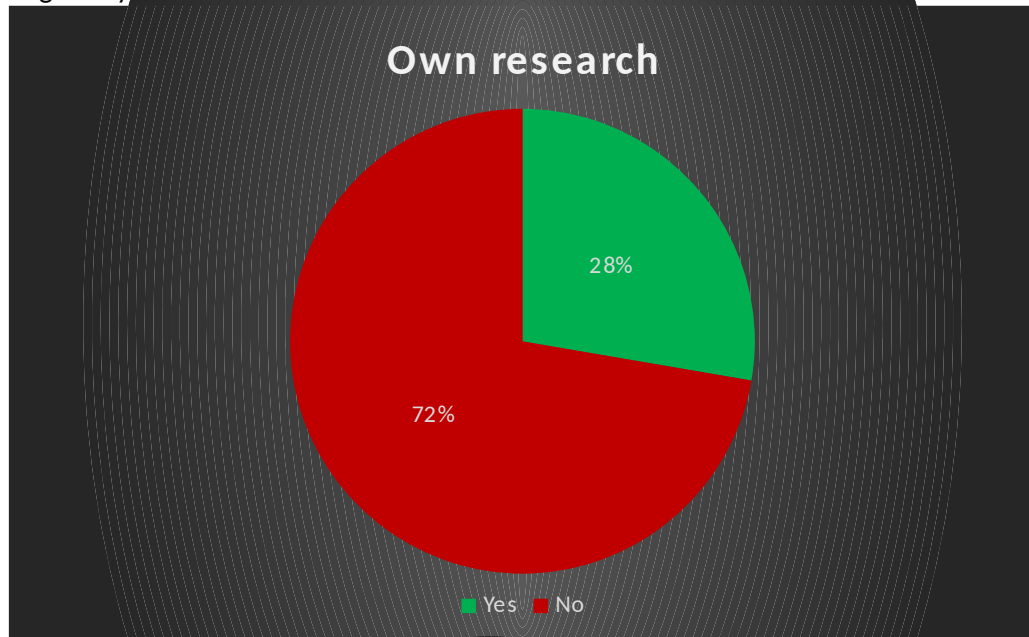


Diagram 34: This Diagram shows what percentage of visitors would like to start an own research because of the actors in the Archeon.

The Diagram shows that 72% of visitors would not like to start an own research because of the actors in the Archeon. This means that actors in the Archeon would like to start an own research because of the actors in the Archeon.

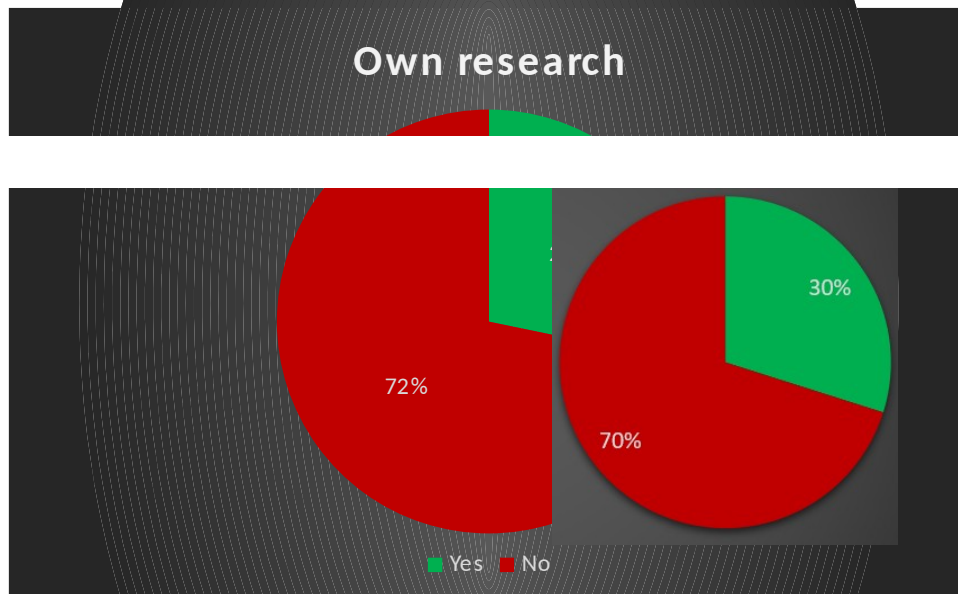


Diagram 35: This Diagram shows what percentage of visitors would like to start an own research because of the actors in the Archeon. Divided by gender.

Diagram 35 shows no significant difference in the combined results in Diagram 34 and it does not show significant differences between male visitors. This means that gender does not significantly affect the decision to start an own research, no matter how old the visitor is.

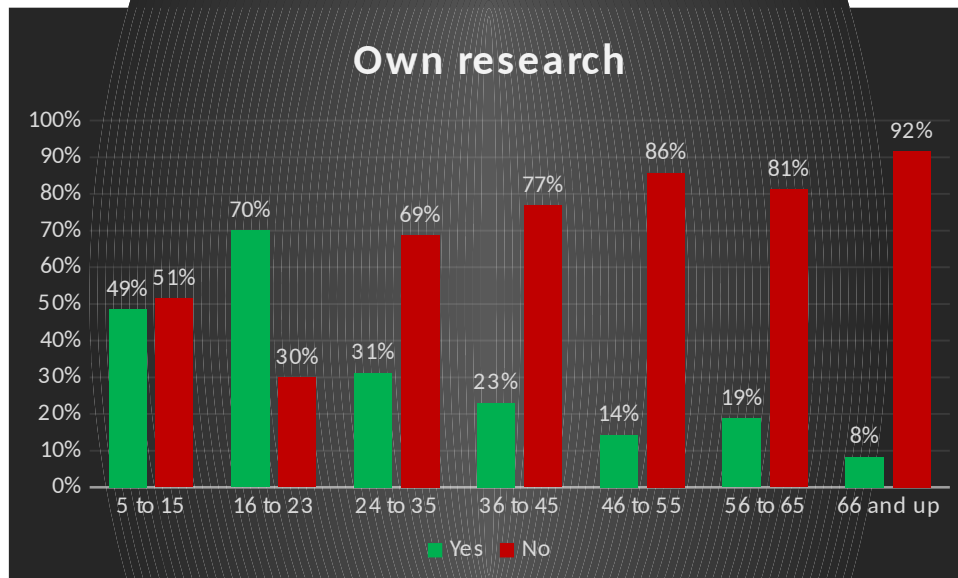


Diagram 36: This Diagram shows what percentage of visitors would like to start an own research because of the actors in the Archeon. Divided by gender.

Diagram 36 shows a clear division between younger and older visitors. Where younger children are more eager to start their own researching after a day in the Archeon, the older visitors truly do not.

It is interesting to see that the young adults want to start their own research most eagerly, this could have something to do with the phase in their development they are going through.

From this diagram can be concluded that the older the visitors get, the less interested they are in researching what had been told during a day in the Archeon.

Other
39 respondents
than the g
something other

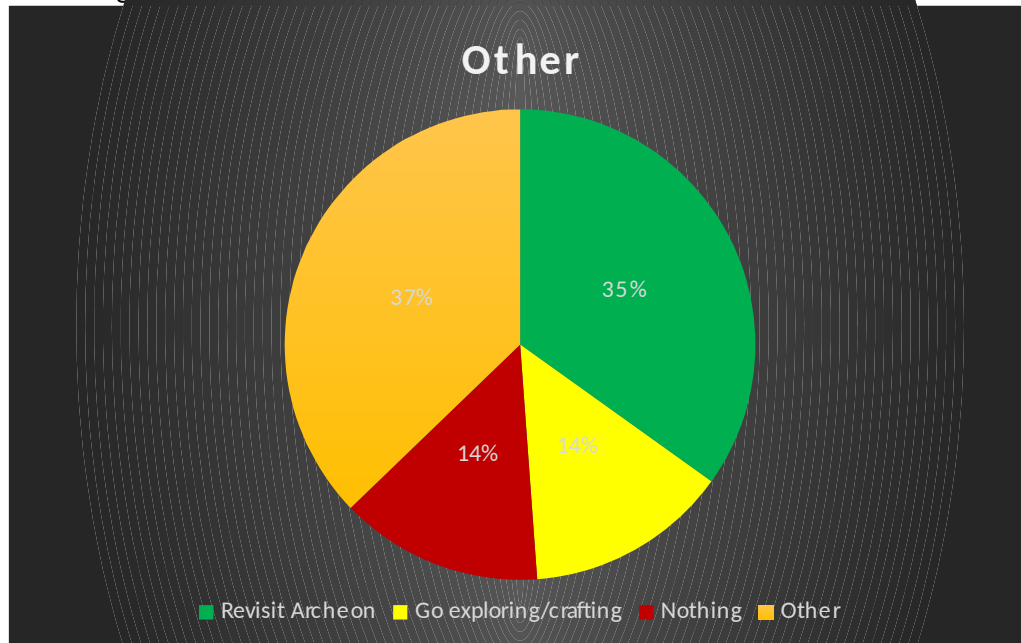


Diagram 37: This Diagram shows what other activities were stimulated by the actors.

Next to the category “visit another museum”, quite a few visitors have indicated to want to revisit the Archeon. Some made an extra comment that the park is so big, it can be easily divided into multiple fun days out. Another category that got answered by almost 15% of the visitors was the answer that the actors stimulated to want to start creating their own tools or start their own archaeological field survey on Maasvlakte 2 to find pieces of flint. This could be counted as “research”, yet is not completely the same. Because these answers were given in the “other” option, they were counted separately. Only a small part of the visitors indicated to not have felt any stimulation by the actors whatsoever. The remaining visitors had a lot of varied answers; including a girl wanting to make the Archeon the subject of her primary school lecture and multiple visitors assuring that the actors do liven up the past. These results are not divided into gender nor age groups, because the amount of visitors in this category (39 visitors) is not big enough to get an honest view when divided.

3.2.2.6. Would you like to add something?

As stated before, the answers to this question are not all applicable to the research. The overall vibe of the 70 comments is nice to mention though. The main thought that comes through in these comments is a very positive one. Almost all respondents have said something positive about the Archeon; that it is fun for everybody, that it is interesting, that it is comfortable enough for everybody (including elderly), and that they definitely had a nice day.

In the next part of this thesis conclusions are drawn on the results that are explained in this chapter.

3.2.3. Conclusions

In the previous part of this chapter all the results to the visitors' questionnaire have been presented. In this part these results are discussed and a conclusion is drawn per question.

3.2.3.1. What have you learned about archaeology?

The curious thing about the results on the question "what have you learned about archaeology?" is that the vast majority of the visitors did answer something other than archaeology.

This could mean a couple of things. The first explanation would be that a part of the respondents have misinterpreted the question and answered what they learned during the entire day, without focusing on the subject of archaeology.

Another explanation could be that the respondents have a certain idea about archaeology. This idea is focused more on the results archaeology presents and on the general idea that archaeology can be described as a connection to the past. When looking at Diagram 3 with this general idea in mind, more than half of the participants stated to have learned something about archaeology.

At first glance can be stated that this archaeological museum does not teach all that much about archaeology. Yet when looking at the differences in age, it can be concluded that children and young adults do. This is, in my opinion, a good thing. Children and young adults are still growing and developing; the more they learn during visits to educational museums, the better.

Overall can be said that most participants have learned something throughout their visit, whether this is archaeology or not, most visitors walked out of the museum with fresh knowledge and new information to think about.

3.2.3.2. What impact did the following activities make?

This part of the chapter revolved around what impact activities with and without actors made on the visitors. When comparing the three main diagrams (Diagram 6, 10 and 15) It can be concluded that having actors around definitely improves the impact that activity has on the visitors. The difference between the passive and active involvement is rather small, this means that there is no significant difference between passive and active involvement of actors.

The reason for this could be that it makes the history come to life when there are actors around. The effect of the actor just being there might be enough to have a positive effect of the impact of an activity. It is not needed to involve people in an activity because the effect of the actors already took place when the visitors first saw them or even

interacted with them. Another reason could be that most participatory activities are especially for children, adults might not be involved as much and therefore might not feel any effect of these activities.

In conclusion can be stated is that actors most certainly make a positive difference in the impact activities have. Looking at the separate activities (Diagram 7, 12 and 16) supports this conclusion.

3.2.3.3. The actors have made me feel more involved in these subjects

Diagrams 20, 23 and 26 give an insight in what subjects people feel involved with due to the actors. Right from the start the conclusion can be reached that the actors do not really make the visitors feel involved with the subject of archaeology, which, for an archaeological themed park, might be strange. More involvement can be found in the subject of objects from the past and living in the past, with which about three quarters of the participants indicated to feel very involved with.

From this can be stated that visitors are quite aware of what they learn and what actors engage them with.

Even though the Archeon is an archaeological themed park, not all actors focus on archaeology, this might be the reason why the visitors feel less involvement with this subject. The reconstructions and tools that the live interpreters use make people feel engaged with objects from the past and the presence of live interpreters might have sparked the high rating of the involvement with living in the past. Nonetheless the visitors are aware of what they learn and, due to actors, feel very involved with living in the past.

When looking at differences in age groups, it is curious to see a lot more doubt in the two youngest age groups about the involvement actors cause in all three subjects. This could be because the youngest age groups might have had trouble with understanding the question and therefore might have more doubt while answering it, but it could also just mean that children and young adults might be less sure that actors cause more involvement with these subjects.

3.2.3.4. Because of the actors I would like to see more about a subject

The overall answer on the question if actors have stimulated the will to expand the visitors' knowledge is a negative one. Especially buying a book and starting an own research gets a negative response by about three quarters of the participants. Visiting more museums has a small negative majority. Although there is not a serious positive or negative majority, the results suggest that about half of the visitors would like to visit another museum and half would not.

When looking at differences in age groups, it becomes apparent that children and young adults however are overall more positive to expand their knowledge after a visit to this museum than adults and elderly. This indicates that children and young adults are possibly a lot more eager to learn than older age groups. Overall the conclusion can be drawn that visitors are not stimulated by actors to buy a book or start an own. The results imply that visitors are more likely to visit another museum than buying a book or starting an own research, but there is no significant positive majority to be found. This indicates that visitors are not willing to expand their knowledge due to the actors in the museum.

Conclusion

In this conclusion the answer will be given to the question “What role does museum theatre have in the way archaeological knowledge is communicated to the public?”. The answer to this question was achieved with a literary study and a practical study. The latter consisted of interviews with actors and visitors of the Archeon open air museum. Using the Archeon as a case study might not have been a perfect choice, even though the choice seemed quite suitable at first: this museum displays activities with and without actors, making it, at first glance, the perfect museum to do research on. The museum however already gave the promise of actors, instead of the surprise. Earlier research about the subject museum theatre, done in England by Anthony Jackson and Jenny Kidd for the Performing Heritage Project, was done in museums based on a collection, such as the Manchester museum or the National Museum of Antiquities. The use of theatre might be more surprising in these kind of museums and could have an even bigger and above all a different impact on the visitors. Furthermore can be stated that this research is to orientate on this subject. The sample size for the separate activities, genders and age groups is not big enough to represent all visitors of the Archeon, and therefore it does not completely mirror all minds and opinions of the visitors. However the results in this research do give a preliminary image on the subject of museum theatre in the Netherlands.

As stated before museum theatre is believed to enhance the visitor’s appreciation and critical understanding of the heritage in question (Jackson 2011, 23). In the previous chapter the research has come to several conclusions on this statement. First of all the live interpreters believe to have a positive contribution to the transferring of knowledge. The knowledge that is transferred is usually a subject the particular live interpreter knows about; live interpreters with an archaeological background talk about archaeology and when there is a biological background the most talked about subject will be biological. Every interpreter tries to involve every visitor in a personalized way; when a visitor seems to want to know more, the interpreter tries to give the visitor just that. When the visitor comes in, not seeming interested in more information, the interpreter lies low until needed. This gives a personalized, comfortable and expected optimal experience to the visitor. The actors receive most questions about what living in the past was like and how certain tools were used. This is reflected by what the visitors learn most in the museum. Archaeological knowledge is transferred at a minimum, yet knowledge about life in the past and tools from the past is provided quite a lot. This is also supported by how engaged the visitors feel with these three subjects. The subject of Archaeology of the

Netherlands is less engaging than the subjects of living in the past and objects from the past.

Visitors seem to appreciate the presence of the actors; the impact of the activities where an actor is present, is higher than where there is no actor. Whether the actor passively or actively involves visitors in what they are doing does not seem to matter, as long as they are there to provide extra information when needed.

Visitors mainly do not feel the need to expand their knowledge after having visited the actors in the museum, although visiting another museum is an option for about half of the visitors. This indicates that visitors have not been challenged to critically understand and think about the subjects actors have told them about.

In all these results there is no difference between male and female visitors. There is, however, a difference between younger and older visitors. The younger visitors seem to be a lot more open minded, eager and positive when it comes to the museum.

The role museum theatre has in transferring archaeological knowledge can be conducted from the previous conclusions. Museum theatre gives an extra dimension to the experience people have in the museum itself. It gets visitors more involved in subjects the live interpreters act out and has a bigger impact on the activity itself. Visitors learn what the live interpreter knows. When this is not archaeology, the visitor will not learn about archaeology. The critical understanding of visitors of the Archeon is not tested, yet visitors ask about what the actor is doing which does expand the knowledge about living in the past.

This indicates that museum theatre has a beneficial role when transferring knowledge, whether this is archaeology or not.

Looking at the Archeon specifically, museum theatre might not have a lot of influence on transferring archaeological knowledge. This, however, does not mean museum theatre cannot be used as a tool to transferring knowledge.

When using museum theatre the transferring of knowledge to the visitors is made easier and more personalized by the actors. This causes a bigger impact on the activities the actor oversees and an enjoyable and lively experience for the visitors.

For this reason museum theatre is a valuable tool museums can use to make it easier for visitors to connect to their identity and the heritage in question.

Further research could be beneficial and helpful to gain a better understanding on exactly what kind of knowledge is transferred with museum theatre and to what measure the gained knowledge makes it easier for people to understand historical and archaeological events.

Looking at this thesis I would advise to do more research on museum theatre in other museums that do not necessarily focus on reconstruction, making it possible for museums to gain full understanding on what museum theatre can add to their collections and appeal to visitors.

It would be fantastical if museum theatre is going to be used in more museums. Not only for the visitors and their appreciation of heritage and their receiving of knowledge, but also for the museums in question.

Next to this I would advise to experiment with museum theatre. As stated before, the knowledge about archaeological research and heritage is not a priority in the Archeon. In other museums this could be a reason to not use museum theatre, yet I believe that, with a bit of experimenting and try-outs on different ways museum theatre can be used in specific museums, the knowledge of archaeology and archaeological practice can also be transferred easier to the general public.

Summaries

Museum theatre is getting more important in the innovation of presenting collections and can be an asset to museums that use this way of transferring knowledge. In this thesis a connection is found between the role museum theatre has and the way knowledge is transferred. This is done in a literary study and a case study of the Archeon open air museum in Alphen aan de Rijn, which is focused on reconstructions. In the Archeon 20 to 40 re-enactors walk around every day to give an extra dimension to the experience visitors have and to give extra information about what life was like. The actors, or live interpreters, spend time doing daily chores and crafting tools for the next task. This makes the history literally come to life, making all the information that goes with these chores graspable and fun for the visitors. The thesis consists of a literary study, a qualitative research on the live interpreters and a quantitative research on the visitors, giving insight in what museum theatre does to improve the way knowledge is transferred.

Het gebruik van theater en toneel in musea bij het presenteren van hun collectie wordt steeds populairder. Deze scriptie kijkt naar de connectie tussen het gebruik van theater en het overbrengen van kennis. Hierbij wordt gefocust op een literatuurstudie en een casus over het Archeon Openluchtmuseum in Alphen aan de Rijn. Dit museum is gefocust op reconstructies en heeft hierom elke dag 20 tot 40 acteurs, of archeotolken, rondlopen om meer informatie te geven en een extra dimensie te geven aan het bezoek. In de scriptie is een literatuurstudie te vinden, een kwalitatief onderzoek naar de archeotolken en een kwantitatief onderzoek naar de bezoekers. Zo wordt er inzicht gegeven in welke rol het gebruik van theater heeft bij het overbrengen van kennis.

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- Appendix 1: Example of the Dutch questions for the interpreters
- Appendix 2: Example of the Dutch questionnaire for the visitors

Appendix 1: Dutch example of Live Interpreter questions

1. Merk je dat mensen aandachtig luisteren naar wat je vertelt?
2. Doe je actief of passief je best om mensen te betrekken bij wat je doet?
3. In hoeverre vertel je over archeologie?
4. Wat voor vragen hoor je vaak voorbij komen?
5. Zijn er nog dingen die je wilt toevoegen?



Universiteit Leiden

Hoi!

Mijn naam is Vera Verkooijen, ik ben bachelorstudent Archeologie aan Universiteit Leiden en ik doe onderzoek naar de relatie tussen toneelspel en archeologie. Graag neem ik daarom deze enquête bij u af over uw ervaringen in het Archeon. Het kost maar een paar minuten van uw tijd. Dankuwel!

Wat is uw leeftijd?	
Wat is uw geslacht?	Man/vrouw/anders

Vraag 1: Wat heeft u hier geleerd over archeologie?

Vraag 2: Kies hieronder hoeveel indruk de volgende momenten vandaag hebben gemaakt:

	Weinig	Gemiddeld	Veel	nvt
- Bezoek aan Jagers/Verzamelaarshut.....	0	0	0	0
- Vuur maken.....	0	0	0	0
- Gladiatoren gevechten.....	0	0	0	0
- Fibula maken.....	0	0	0	0
- Wens in de wensput.....	0	0	0	0
- Archeologiehuis bezoeken.....	0	0	0	0
- Gregoriaans zingen.....	0	0	0	0
- Bezoek aan de stallen.....	0	0	0	0
- Bezoek aan het badhuis.....	0	0	0	0
- Bezoek aan de bronstijdboerderij.....	0	0	0	0
- Kei trekken.....	0	0	0	0
- Bezoek aan het huis van de wever.....	0	0	0	0
- Romeinse helm dragen.....	0	0	0	0
- Roofvogelshow.....	0	0	0	0
- Rondleiding door de prehistorie.....	0	0	0	0
- Rondleiding door de Romeinse tijd.....	0	0	0	0
- Rondleiding door de middeleeuwen.....	0	0	0	0

Vraag 3: In welke mate zorgen acteurs voor meer betrokkenheid met:

- Het leven in het verleden
Niet / een beetje / gemiddeld / veel / nvt
- Voorwerpen uit het verleden
Niet / een beetje / gemiddeld / veel / nvt
- De archeologie van Nederland
Niet / een beetje / gemiddeld / veel / nvt

Vraag 4: Heeft u door de acteurs meer zin om:

- Een boek te kopen over een onderwerp waar de acteur over vertelt
- Meer musea te bezoeken over een onderwerp waar de acteur over vertelt
- Zelf onderzoek te beginnen naar een onderwerp waar de acteur over vertelt
- Anders namelijk:

Vraag 5: Zijn er nog dingen die u wilt toevoegen?

Appendix 2: Dutch example of visitor questionnaire