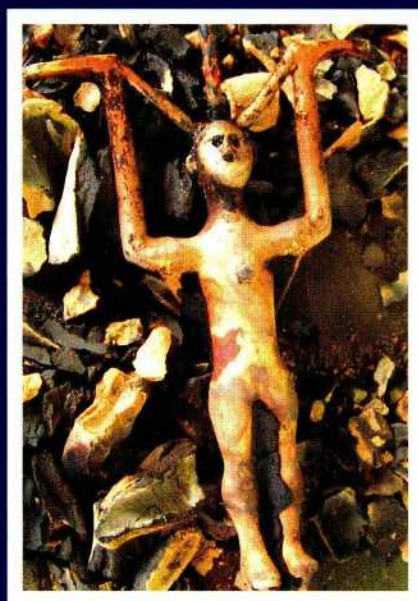
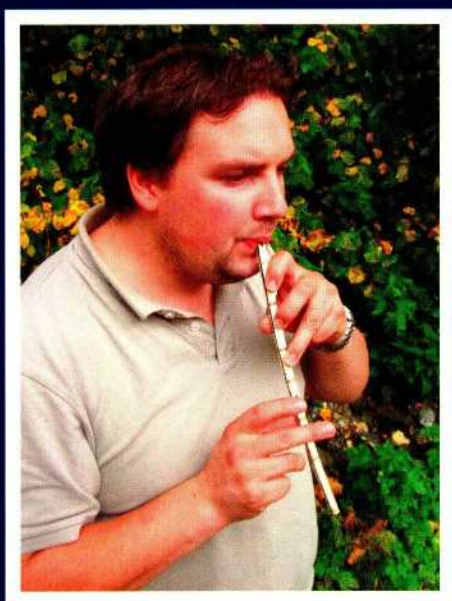


EXPERIMENTELLE ARCHÄOLOGIE

in Europa

BILANZ 2013



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From research to mediation – A perspective for experimental archaeology

Karine Meylan

Zusammenfassung – Von der Forschung zur Vermittlung – Eine Perspektive für die experimentelle Archäologie. Dieser Artikel soll Überlegungen zu den Möglichkeiten des Experimentierens anstellen, wenn es nicht als wissenschaftliches Werkzeug benutzt wird, sondern der Kulturvermittlung dient. Die experimentelle Archäologie, als Forschungsmethode, eignet sich nicht für die gemeinverständliche Darstellung, aber die Vorgehensweise kann in Form von historischen Veranstaltungen zu pädagogischen Zwecken entwickelt werden.

Dieser Beitrag stützt sich auf die Erfahrung von AnimArc, einer Gesellschaft für archäologische Veranstaltungen. AnimArc besteht aus Forschern im Bereich der experimentellen Archäologie, Fachhandwerkern, Studierenden und Amateuren, und zählt seit 2007 etwa zehn reenactment-Gruppen, die auf die keltischen und gallo-römischen Zeiten spezialisiert sind. Vor allem in der Westschweiz präsent nimmt AnimArc an der Organisation von unterschiedlichen historischen Veranstaltungen teil, sei es für Museen, Forschungszentren oder Festivals.

Untersucht wird der Prozess, wie die Ergebnisse aus den experimentalarchäologischen Versuchen zur interaktiven Wissensvermittlung an ein breites Publikum weitergegeben werden. Wichtig sind die Auswahl von relevanten und „spektakulären“ Elementen, die Bestimmung des Zielpublikums und des Diskurses, der Einfluss des Rahmens (Ort, Ereignis). Als populärwissenschaftliche Arbeit soll die historische Veranstaltung die archäologischen Fakten, die pädagogischen und ludischen Aspekte berücksichtigen.

Experimental archaeology has clearly demonstrated its interest over the past few dozen years in scientific research meant to acquire greater knowledge of past civilizations and their technical skills and craftsmanship. Nowadays, the perspectives are widening in regard to the involvement of this discipline in cultural mediation. Although experimental archaeology as a research method lends itself poorly to vulgarization, some elements of the approach can be adapted for educational purposes, as evidenced by

the work of the AnimArc society since 2007. The experience gathered by the society through its involvement in around thirty events in Switzerland and France will serve as an example to demonstrate the adaptation process of experimental scientific results for knowledge transfer and exchange with the general public.

AnimArc, archaeological animation society

AnimArc is a society specialized in the

mediation of historical knowledge of the protohistoric and ancient periods. It features ten active members, either independent persons or associations, mostly composed of archaeologists and archaeology students from Lausanne, Neuchâtel or Genève Universities (CH), as well as specialized craftsmen and professionals from various related fields. The AnimArc society offers historical animations of several types: craftsmanship demonstrations, exhibition stands, pedagogy workshops and reenactments of social activities and battles. Choosing events with scientific aspirations and looking to avoid undertakings of folkloreic or ideological natures, AnimArc collaborates principally with museums, schools, research centers and private festivals seeking to promote cultural heritage (Fig. 1).

From experimentation to historical animation

While all of the AnimArc associates are involved in historical reconstitution, many are also active in the field of experimental

archaeology, such as the archaeoceramist Pierre-Alain Capt, the calceologists Serge and Marquita Volken, the coining specialist Alain Besse, and the students of the Cerda, Cladio, Viviskes and Genva associations (Fig. 2).

This direct interaction between research and mediation is without a doubt one of the strengths of the society and guarantees the historical quality of its events. However, the animations offered by AnimArc cannot be referred to as strict experimental archaeology. It is important to make the distinction between these two concepts often mistaken for one another, especially in large public events. For example, we can mention the Weekend d'Archéologie Expérimentale of the Archeosite and Museum in Aubechies-Beloeil or the Journées gallo-romaines of the Museum Saint-Romain-en-Gal who define itself as "biennale européenne de reconstitution historique antique et d'archéologie expérimentale".

This promotion of research through communication during festivals is likely to seduce a public avid for cultural



Fig. 1: AnimArc and its partners during the Jardins de Lousonna, an event organized in collaboration with the Roman Museum of Lausanne-Vidy (CH) on the archaeological site in 2009. – Die Gesellschaft AnimArc und ihre Partner bei der Veranstaltung Les Jardins de Lousonna, die 2009 in Zusammenarbeit mit dem Römermuseum Lausanne-Vidy (CH) auf der archäologischen Stätte organisiert wurde.

Members of AnimArc

Archaeologists and researchers in experimental archaeology

Ars Cretariae:	Archaeoceramic	P.-A. Capt
Ciel & Terre:	Coin stamping and numismatics	A. Besse
Gentle Craft:	Calceology	S. and M. Volken

Associations of students:

Cladio:	Celtic armament and anthropology of the war	} federated by Prof. T. Luginbühl University of Lausanne (CH)
Genva:	Roman republican army	
Viviskes:	Gallic military troop	
Cerda:	Gallic craftsmanship	

Professionals of various fields:

Atraria:	Food and cookery	B. Joseph, teacher
Oralité:	Mythology and oral tradition	M. Lourizi, actress
Sacro Blakka:	Herbalism and medicine	M Montandon nurse and archaeological survey

Coordination:

K. Meylan	PhD student in archaeology
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Fig. 2: The members of AnimArc. – Die Mitglieder von AnimArc.

entertainment. Nonetheless, although certain festivities offer special meetings for specialists in addition to the main events, the goal of this type of manifestations is primarily of mediation with the general public and these festivals do not qualify as scientific gatherings. As summed up by Camille Daval "l'archéologie expérimentale n'est pas une opération de valorisation mais bien une expérience scientifique qui nécessite des cadres précis, avec une prise en compte de toutes les étapes de récréation et des éventuels 'bruits' extérieurs venant interférer. Il est donc évident que la présence du public va à l'encontre d'une telle recherche (...)" As outlined by Camille Daval, a better distinction between the terms involved would allow more transparency towards the public, and would likely facilitate the interactions with the scientific community who is still sceptical about this type of mediation (DAVAL 2008, 143).

This general confusion between experimentation and historical animation is

principally due to the fact that both approaches were developed simultaneously during the 70s with the multiplication of archaeological parks in Europe. The later, inspired by the Lejre park (DK) model, indeed combine pedagogical animations and experimental research centres. However, while there is a link between the two approaches they are distinguished by their distinct methods and objectives.

Experimental archaeology is a scientific tool for researchers. This discipline sets research goals based on the study of detailed sources and formulates hypotheses that are further tested by experimentation. Studies on Prehistory, pioneers in this field, quickly uncovered both the high potential and the limits of the method. The prehistorian researcher Catherine Perlès (PERLÈS 1988, 62) sums up the situation: "L'archéologie expérimentale s'est constituée comme une approche spécifique, répondant à des problématiques précises et obéissant à un certain nombre de règles. En fait,

l'archéologie expérimentale suit maintenant deux directions. D'une part, la réplique de pièces individuelles, par des techniques compatibles avec les connaissances de l'époque considérée.(...) L'expérimentation se tourne en second lieu vers les reconstitutions, plus ambitieuses mais plus aléatoires: à partir des éléments connus les reconstitutions vont en effet chercher à retrouver aussi ceux qui ont disparu.(...) L'un des intérêts majeurs de ces reconstitutions est de soulever des problèmes que l'analyse directe des données archéologiques ne permettait pas d'entrevoir, et d'orienter ainsi la recherche dans de nouvelles directions. (...) Aussi l'archéologie expérimentale doit avant tout être conçue comme génératrice d'hypothèses plus que comme un moyen de démonstration." Experimental archaeology is therefore presented as a scientific approach performed by researchers and specialized craftsmen for experts, with the manual dexterity being a determining factor in the validity of the results. The goal of the experimentation is to allow research progress by testing and generating new hypotheses, without any cultural mediation aspirations (Fig. 3).

On the other hand, the results of these experiments can be adapted for vulgarization, with regard to their hypothetical nature and description of their procedure. Experimental archaeology indeed includes a large number of elements that can be of great interest for cultural mediators of historical sciences. During the development of a research method, experimentation results in the replication of often spectacular manual operational sequences including the reproduction of objects, gestures and the establishment of a true technical expertise. Staged together, these elements can recreate a living world, mixing noises, smells and movements, causing a positive emotion amongst the public and facilitating the



Fig. 3: Terra sigillata ceramic experimentation with barbotine decoration by the archaeoceramist Pierre-Alain Capt in his workshop at Cuarny (CH). In this scientific approach, the mediation criteria are not taken into account. – Experiment mit Barbotinedekor auf Terra Sigillata Keramik vom Archäokeramiker Pierre-Alain Capt in seiner Werkstatt in Cuarny (CH). In diesem forschungsorientierten Vorgehen sind die Vermittlungskriterien nicht relevant.

work of mediation. When supported by such experimental results, cultural mediation can develop into what we qualify as historical or archaeological animations, according to the selected orientation and historical period.

Historical animation

The historical animation is concerned with historical sciences in general, either with the methods (epigraphy, numismatics,

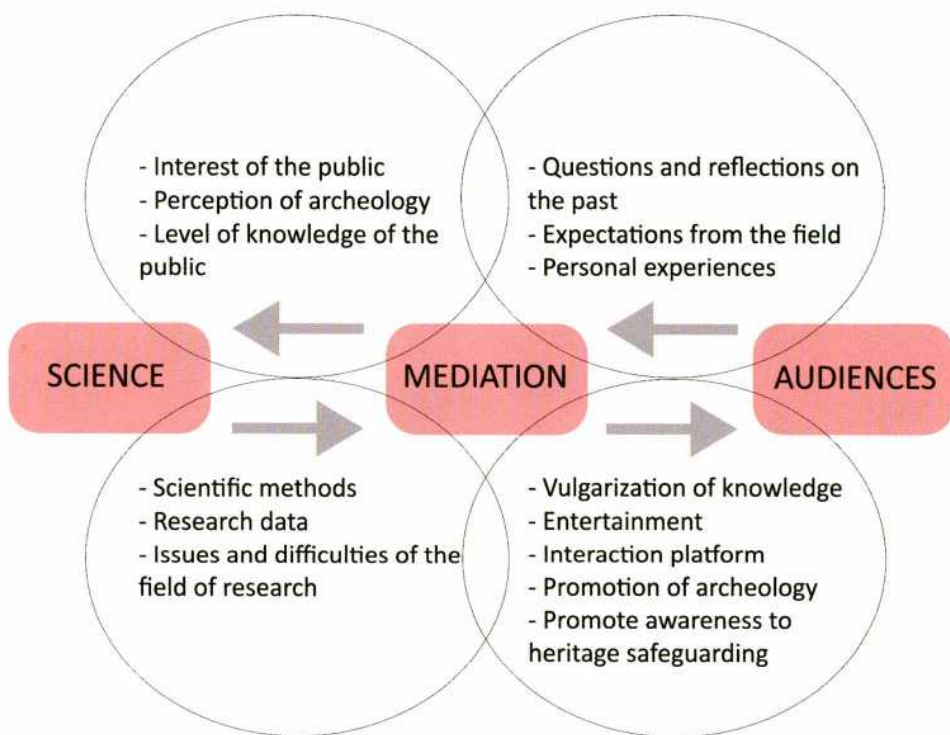


Fig. 4: Schematic representation of exchanges between scientists and the general public through cultural mediation. – Schema der Austauschbeziehungen zwischen den Wissenschaftlern und dem breiten Publikum durch Kulturvermittlung.

archaeological excavations, archaeozoology, palynology, etc.), the research results (craftsmanship, eating habits, warfare methods, etc.), or more general inquiries related to the situation of these disciplines in the context of contemporary society and safeguarding of the historical and cultural heritage.

Historical animations can take many forms: illustrated presentations, thematic workshops, practical training courses, or complete historical reenactments. They are generally performed within the framework of events and festivities and, in various places (museums, archaeological sites, archeosites, schools, universities), which may or may not be on historical sites.

Like all mediation approaches, the histori-

cal animation seeks to create a two-way relationship between researchers and the audience. The scientist shares with the mediator data on his work methods, results or the stakes of historical research. The mediator vulgarizes the information in order to encourage the public to ask questions and raise awareness of the importance of the researchers' work and of heritage preservation. In exchange, the mediator gathers the public's reactions and inquiries and its expectations towards the discipline, which is then relayed back to the scientific community (Fig. 4).

Adaptation process

At the heart of this approach, the design



Abb. 5: Exhibition of shoes reproductions by the Gentle Craft association at the Roman Museum of Nyon (CH) in 2009. – Ausstellung von rekonstruierten Schuhen. Verein Gentle Craft, Römermuseum Nyon (CH), 2009.

of an historical animation is a complex process requiring the formulation of clear objectives. Firstly, a specific heritage and historical period are selected and showcased in regard to the context of the animation. The second objective of an historical animation is to enable the public to acquire knowledge on the chosen subject by a lively and interactive presentation, taking into account the level of knowledge and frame of reference of the audience. Lastly, the historical animation strives to offer the visitor with an added value compared to other more traditional types of mediation, seeking to generate an emotional response in the public by a multi-sensory approach promoting a feeling of immersion.

In order to fulfil these objectives, it is important to make precise choices. First, it is imperative to make a selection within the operational sequence brought to light by experimental archaeology. Indeed all of the steps cannot be presented to the public and it is necessary to choose the most explicit phases.

Similarly, since all categories and types of furniture cannot be presented during the same animation, the mediator must select the objects that are the most relevant and likely to appeal to the target audience.

Finally, it is critical to make a choice in the themes to be addressed, because all the elements of a subject also cannot be covered in a single animation.

These choices are dependent on the requirements related to any type of mediation, such as taking into account the time available and the framework of the event, the identification of the target audience and adaptation response to their level of knowledge, while ensuring a balance between science and entertainment.

The various contexts of the historical animation

As previously described, the creation process of a historical animation must constantly adapt to its environmental context. The most common scenario is the large-scale historical festival with a wide scope family audience. This event type is characterized by a strong attendance from non-specialist visitors and a wide range of animations. In this context, the mediator has little time for each person and is forced to propose brief and effective interventions to capture the visitor's attention.

The person responsible for the animation can then make use of the exhibition of reproductions. This formula focuses on the appeal of the visitor for objects that are out of the ordinary by their chronological offset and their artisanal nature. In this context, the presenter chooses pieces that draw interest by their singularity or their aesthetic (Fig. 5).

The presenter can also propose craft or martial demonstrations, selecting the most visually interesting segments of their reconstitutions. Spectators' participation



Abb. 6: Demonstration of wood painting with ochre by the Cerda association during the Fête archéologique of the Château de Prangins (CH) organized alongside the Trésors du Musée national suisse exhibit in 2012. – Demonstration von Holzmalerei mit Ocker an der Fête archéologique im Château de Prangins (CH), die zusätzlich zur Ausstellung Trésors du Musée national suisse organisiert wurde. Verein Cerda, 2012.



Abb. 7: Manual coin stamping performed by a young visitor under the supervision of Alain Besse of the Ciel & Terre association at the Roman Museum of Nyon (CH) in 2009. – Junger Besucher beim Münzenprägen unter der Aufsicht von Alain Besse. Verein Ciel & Terre, Römermuseum Nyon (CH), 2009.

may even be considered in educational workshops proposed in parallel to the demonstrations during the event (Fig. 6). This participatory approach brings the visitor to experience various simple aspects of the exercise, such as the technical gesture or the touch of the materials (Fig. 7). Finally, the reconstitutions in the form of live scenes along with educational comments can invite the public to experience disappeared social practices, as exemplified by the reenactment of a Gallic aristocratic banquet undertaken by AnimArc in 2008, on the occasion of the Festival du Loup of Corbeyrier (CH). By uniting the knowledge and skills of each of the members of the society, it was possible to propose a faithful rendering of these large gatherings with strong symbolic and hierarchical significance, and offer to the public a complete experience, both visual (restitution of a banquet hall, an instrumentum, costumes and rituals), auditory (noises of conversations, music and storytelling), and even olfactory and

gustative (meal preparation, tasting offered to the public) (Fig. 8).

In this type of manifestation, the spectacular aspect plays a central role in attracting the attention of the uninformed audience solicited by a variety of animations. The goal of mediation in this context is not to present a comprehensive dialogue but to convey certain concepts to the public and try to elicit an interest in the subject that can be further developed later on.

In a scholastic setting, the historical animation takes a different form. The presenter is allowed more time and is working with a restricted group of children

compared to the framework of a festival. This setting promotes the attention of the students and serves to encourage their questions. Animations can be done in class or during special school days organized on the side of major festivals. This privileged context where the mediator is fully dedicated to the children allows the discussion to be expanded and even practical initiations can be proposed. Demonstrations remain central to the me-

adapt to each age class and take into account their awareness of the historical timeline (Fig. 9).

Finally, the historical animation can also be presented during events linked to research centres. In this type of events, a large portion of the audience consists of researchers and students. It therefore becomes possible to provide further details to the animation, adding for example more phases of the operational



Abb. 8: Reenactment of a Gallic aristocratic banquet by the AnimArc society during the Festival du Loup of Corbeyrier (CH) in 2008. – Rekonstruktionsversuch eines gallischen aristokratischen Banketts. Gesellschaft AnimArc, Festival du Loup in Corbeyrier (CH), 2008.

diation in a school-based environment. The reaction of children to the former is often very positive. For example, meeting face to face with a craftsman generates a strong impression on youngsters who are unfamiliar with such crafting professions in their daily lives. On the other hand, this exercise requires an important pedagogical work for the presenter who must

sequence to the demonstration and using a wider range of materials, enforcing the scientific interest over the aesthetic value. In this context, there is direct and tight contact with the public and the animation is used mainly to set and feed the discussion. Although the animation is performed in a perspective of mediation, the audience is more critical and offers



Abb. 9: Introduction to textile work of the Gallic period, from spinning to weaving, as well as dying methods and costume crafting, for schools of the Vully region (CH). The animation was orchestrated by the Cerda association in 2012. – Einführung zur Textilarbeit in der keltischen Zeit, vom Spinnen über das Färben und das Weben bis zum Kostümbilden. Das Angebot wurde 2012 für Schulklassen aus der Gegend am Vully (CH) vom Verein Cerda organisiert.

the possibility for the presenter to be confronted with the opinions of other researchers, and even to incorporate certain specialists or students to the phases of the animation (Fig. 10).

The public perception and reception

It is challenging to measure the impact of the animations on the different audiences. To our knowledge, no comprehensive study was conducted with visitors during historical festivals and events. While such a survey would be worth carrying out, the immediate reactions of the public nevertheless give a first idea of its positive reception of this type of animations.

Indeed, the public often communicates its appreciation directly to the mediators by opening discussion or acquiring an object on exhibition. Visitors often first express interest in the craft or martial practice itself. The more technical or archaeological questions occur afterwards. On the other hand, some topics are rarely discussed with a non-specialist audience, such as the status of the craftsman, production workshops or hierarchical place of the warrior in protohistoric and ancient societies.

Conclusion and perspectives

The technical know-how of the mediator



Abb. 10: Reconstitution of a potter's kiln with students of the University of Lyon during the Journées gallo-romaines of the Museum of Saint-Romain-en-Gal (F), under the supervision of Armand Desbat, director of research at the CNRS, in 2010. – Rekonstruktion eines Keramikofens mit Studenten der Universität von Lyon an den Journées gallo-romaines vom Musée de Saint-Romain-en-Gal (F). Die Veranstaltung wurde 2010 unter der Führung von Armand Desbat, Forschungsleiter am CNRS, organisiert.

is an important factor in the success of an historical animation. The gestures and reconstitution of artefacts are fascinating for the public. The spectacular nature of some craft or martial practices, and the emotions they arouse, offer an added value to the historical animation responding to the expectations of a public seeking experience, regardless of its knowledge of the field.

Upstream of this mediation work, an important role is played by experimental archaeology. It of course allows the ad-

vancement of research and proposes new hypotheses on the ways of life of the peoples and cultures of the past but, beyond this knowledge, it also allows the acquisition of a genuine know-how amongst researchers, which is susceptible to stimulate an interest and a true emotion in the public. However, the goal is not to present these scientists as authentic craftsmen or warriors from the past, but to generate an interaction platform. As demonstrated by sociological studies in the field of Living History by Audrey Tuaillon Demésy, the concepts of transmission and exchange are at the heart of the historical animation and the expectations of its actors, whether mediators or participants (TUAILLON DEMÉSY 2011, 43-45).

These exchanges are even more beneficial when researchers take part in mediation efforts, either by direct involvement or by supporting the presenters. It is then possible to offer to the public animations of high scientific quality, in line with the current state of research. As exemplified by the AnimArc society and other historical reconstitution groups working jointly with museums or research centres, this collaboration between the scientific world and that of mediation is perfectly feasible. It should actually be further encouraged in order to contribute to a stronger recognition of the historical animation as a vulgarization tool and to better knowledge sharing in our societies.

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Picture credits

Fig. 1: David Glauser

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Fig. 3, 10: Pierre-Alain Capt

Fig. 5, 7, 8: René Reymond

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