THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by
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2012 Churchill Fellow

To study innovative museum and heritage education programs that use archaeological excavation methods to engage primary and secondary students in the study of history in the UK, Croatia and USA.

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Signed _______________________________ Dated __________________________
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EXECUTIVE SUMMARY

Name: Dr Louise Zarmati
Address: Zarwood Education, PO Box 3120 Rouse Hill 2155 NSW.
Purpose: To study innovative museum and heritage education programs that use archaeological excavation methods to engage primary and secondary students in the study of history.

Highlights
- British Museum – Pompeii and Herculaneum exhibition
- Museum of London - ‘Our Londinium’ exhibition designed by students
- Thames Explorer Trust – River archaeology program
- Jorvik Viking Centre, York – a high-tech archaeological experience
- DIG, York – simulated excavation and hands-on archaeology
- Dublinia - simulated excavation and hands-on archaeology
- Andautonia Archaeological Park – Archaeological park for children
- ‘Kolo’ (Wheel) exhibition, City Museum Ljubljana – experiencing prehistory
- Emona House Archaeological Park – simulated Roman burials excavation
- Novo Mesto Archaeological Museum – archaeology for pre-schoolers
- Alexandria Archaeological Museum, Virginia – hands-on, discovery archaeology
- Colonial Williamsburg, Virginia – helping develop new archaeology programs
- Presentation at Historical Association Conference in York
- Seminar on ‘archaeological thinking’ to students at the University of Ljubljana, Slovenia.

Conclusions
1. Students benefit when they are given opportunities to actively participate in real or simulated archaeology learning activities
2. Communities benefit when archaeologists take archaeology out into the community.
3. Students benefit when they are given opportunities to interpret and present archaeology.
4. Archaeology can be used as a means of engaging students’ interest in the past, especially because they can use observation and touch to find information. Archaeology is not necessarily reliant on reading, and this is good for pre-literate children and people with visual or learning difficulties.
5. Archaeology can be used as a means of gaining students’ interest in the past and this may be a way of making Australian students more interested in Australian history.

Recommendations
1. Develop community archaeology projects
2. Make school education outcome of archaeological projects
3. Use archaeology to teach sustainability
4. Develop hands-on experiential archaeology projects to engage students in learning
5. Combine archaeology with creative arts
6. Develop archaeology events for children
7. Provide child-centred archaeology interpretations and spaces
8. Connect to the Australian Curriculum History
9. Use archaeology to increase Australian students’ interest in Australian history

Dissemination of information
1. Publish papers from ‘Teaching archaeology to kids, in and out of the classroom’ symposium.
2. Organise an international conference on ‘Teaching archaeology to kids and invite new contacts.
3. Use the information I gathered during my Fellowship to advise my clients on archaeology education heritage projects.
4. Explore ways to integrate archaeology into relevant topics in the Australian Curriculum: History, such as through publications and teacher professional development workshops.
1 RATIONALE FOR THE STUDY

1.1 HSC Ancient History: the happy marriage of archaeology and history

As an inquisitive fourteen year-old with an avid interest in reading, I decided one day to read my mother’s musty old 1950s edition of the popular classic, *Gods, Graves and Scholars* by C.W. Ceram. As a result, I immediately fell in love with archaeology, and chose to study Ancient History for the NSW Higher School Certificate in the hope that I would learn more about great archaeological discoveries of the ancient world, such as the Tomb of Tutankhamun and the Royal Graves at Ur.

Unfortunately this was not the case because until 1982, the Ancient History course taught in NSW schools used what has now become known as a text-based, ‘dead, white males’ approach to history. Designed by Classics and Ancient History university academics, the course was modelled on the Anglo-American ‘classical tradition’ of reading the texts of ancient Greek and Roman writers such as Herodotus, Thucydides and Cicero in English translation. Although I enjoyed the course and did very well in my final examination, I found the arcane language of the ancient (male) writers, and their modern commentators, such as Bury, Hammond and Scullard, hard going, even for an enthusiastic, teenage History geek.

Thankfully, I was able to study Archaeology in my undergraduate degree at the University of Sydney, and to my surprise and great delight, by the time I started teaching history in secondary schools in the 1980s, Ancient History had undergone a radical change. In 1981 a new syllabus was devised that offered teachers a choice of approaches and topics: either ‘Archaeological Evidence’, or ‘Written Evidence’, and new topics from four geographical areas – ancient Egypt, Assyria, Israel and Persia.

For ten years, as candidate numbers slowly but steadily grew, the popularity of this new approach became apparent. Then in 1995, written and archaeological sources were amalgamated into a single course. This new integrated syllabus proved to be even more popular with teachers and students, and it is this approach to the study of history which characterises the vibrant and exciting Ancient History course we teach in NSW today.

The increasing number of students who choose to study Ancient History for the NSW Higher School Certificate is testimony to the popularity and success of this holistic approach. In 2006, when the compulsory Core Study ‘Cities of Vesuvius: Pompeii and Herculaneum’ was introduced, candidate numbers jumped by 1000 from the previous year.¹ In 2012, over 12,000 students chose to study Ancient History, and Ancient History became the sixth most popular elective subject studied for the HSC.

This integrated approach had a positive flow-on effect into the teaching of junior history, as the Ancient History teachers were also teaching history to Years 7 to 10 students. And in 2004 Queensland also introduced a senior Ancient History course with a substantial archaeology component.²

Once teachers started using archaeological sources in the classroom it became apparent that it would be a good idea to take their students out of the classroom to see and experience archaeological artefacts firsthand. For this reason, hands-on, inquiry-based archaeology programs were developed at the Museum of Ancient Cultures, Macquarie University (formerly the Macquarie Ancient History Teaching Collection) and the Nicholson Museum at the University of Sydney, and they became very popular with Ancient History teachers and students.³
Many teachers also took their students overseas to visit archaeological sites in Egypt, Greece and Italy. With the introduction of the Ancient History Core study of ‘The Cities of Vesuvius: Pompeii and Herculaneum’ in 2006, travel providers like Academy Travel, who specialise in providing curriculum-linked ancient history tours for teachers and students, have blossomed.

But a desire to visit archaeological sites closer to home also began to emerge as teachers became more aware of archaeological excavations in Australia. For example, the overwhelming public interest in the 1994 Cumberland Street excavation in The Rocks, Sydney led Sydney Foreshore Authority (now Sydney Harbour Foreshore Authority) to employ me in 1995 to design and present an archaeology education program for schools and the public for the nearby Dawes Point excavation.

Then in 2006, in order to encourage students to visit an authentic Australian archaeological site (for much less expense than a trip to Europe), The Big Dig Archaeology Education Centre, was constructed on the Cumberland Street excavation in The Rocks as part of Sydney Harbour YHA. It was opened in 2009, and students can now visit a ‘real’ archaeological site and participate in educator-led inquiry learning activities that allow them to handle authentic archaeological artefacts from the site.

In response to market surveys and focus group questionnaires taken in 2008, a simulated archaeological dig was provided at The Big Dig for students. But due to the restricted space inside the new building, only primary school students (Kindergarten to Year 4) could be safely accommodated in the space. As education consultant and designer of The Big Dig archaeology education programs, it was this logistical problem that prompted me to apply for a Churchill Fellowship. I hoped to locate practical examples from other archaeological sites and museums overseas that might provide a workable solution to our problem at The Big Dig.

Therefore, the purpose of my research was to examine innovative, successful museum and heritage education programs that use archaeological excavation methods to engage primary and secondary students in the study of history in order to see if those models would be applicable to The Big Dig Archaeology Education Centre. The information gathered would not only be of use to this specific archaeological site, but to other sites and other professionals interested in introducing innovative, hands-on archaeology to the teaching of history.

1.2 Opportunities for the Australian Curriculum

I also believe that this knowledge can be put to good use in a wider, national context. It is well-known in teaching, academic and political circles that Australian students do not like Australian history. In his 2006 Australia Day address to the National Press Club, then Prime Minister John Howard laid the blame at the feet of history teachers, because he believed that they themselves did not like Australian history and therefore were not enthusiastic about teaching it.

Another aim of this research was to find examples of how archaeology can be successfully employed to teach history to children and apply those ideas to the teaching of Australian history; in other words, use ancient history pedagogies to teach modern history. Increased numbers in Ancient History in NSW have shown that students are engaged by the inherently novel and mysterious nature of archaeology. The time is now ripe to integrate this approach into the new Australian Curriculum: History, which will be taught in all Australian jurisdictions from Kindergarten to Year 10 by 2015. Hopefully, teachers can use archaeology to get students interested in Australian history and produce a new generation of Australian citizens who have a much more positive view of Australian history and our cultural heritage.
## 2 STUDY PROGRAM

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3  BRITAIN

3.1  Institute of Archaeology, London

3.1.1  Background

University College London’s Institute of Archaeology is the largest and one of the most highly regarded centres for archaeology, cultural heritage and museum studies in the world. Its existence can be attributed to the vision and dedication of some of the most significant names in British archaeology, including the Australian archaeologist Vere Gordon Childe, director from 1946 to 1957, who became known as ‘the father of prehistory’. Since its establishment in 1937 the Institute has been the think tank of some of the most innovative people and projects in archaeology.

3.1.2  Community archaeology in Merv, Turkmenistan

For more than thirty years, Mike Corbishley has been a leader in archaeology education. As Director of Education at English Heritage, Mike developed innovative archaeology education programs for students and published many books, including his magnum opus, Pinning Down the Past: Archaeology, Heritage and Education (2011). Since his retirement from English Heritage in 2003, Mike has been working as a lecturer at University College London (UCL) designing and teaching archaeology and heritage education courses. I first heard of Mike’s work in the 1990s when he gave a lecture on archaeology education at the University of Cambridge where I was studying museum and heritage management. I decided that my first interview in the UK would be with Mike because he would know about current best practice in archaeology education, in the UK and beyond.

Mike worked on a UCL project at Merv in Turkmenistan and wrote a handbook for Turkmeni teachers to use with their students as part of their studies of the history, archaeology and heritage to help them with content knowledge for student excursions to archaeological sites. Mike talked about some of the difficulties involved in doing community archaeology in a country other than one’s own, not only because of language and cultural differences, but because of political issues. He found that teachers’ knowledge of their country’s history and archaeology was limited, and they were not aware of how to use primary sources as evidence to interpret history.

3.1.3  The Hendon School Archaeological Project

Sarah Dhanjal is also one of Mike’s former students. She is currently doing her PhD on community engagement in archaeology and runs the London branch of the Young Archaeologists’ Club (YAC), the only UK-wide club for young people up to the age of 17 interested in archaeology. Sarah has worked on a number of archaeological projects in local communities that partnered with schools, including the Hendon School Archaeological Project, which has been operating since 2006 and is still going strong. The project aims to give students the opportunity to learn about and experience archaeology in their own school grounds, through a combination of classroom-based learning and a field school. Unlike most archaeological projects that operate on time-limited funding, the project has been long-term and sustainable because it runs on minimal costs. Archaeologists volunteer their
time, and equipment is donated by Hendon Archaeological Society. The Hendon School Archaeological Project is an outstanding example of community archaeology initiatives in the UK. Feedback from the participants, parents and the school has been extremely positive. It received a great deal of media coverage and for her work with Hendon School, Sarah Dhanjal was awarded the 2009 Marsh Archaeology Award for archaeological education.  

3.1.4 Observations

Archaeologists like Mike Corbishley and Sarah Dhanjal have demonstrated how archaeology can be used in practical ways in communities to engage people of all ages (especially schools students, adolescents and ethnic groups) in local and national heritage. The partnership programs they have established with schools also seek to help high-risk adolescents to become engaged in a practical learning project that will give them a sense of belonging and ownership.

3.2 The British Museum, London

3.2.1 Background

The British Museum is one of the most magnificent and famous museums in the world. It was founded in 1753, a generation before the British colony was established at Sydney Cove. The Museum is home to some of the most important archaeological artefacts, and renowned for its ‘blockbuster’ exhibitions. An estimated 6 million people visit the British Museum each year. My aim was to find out about the educator-led archaeology education programs the British Museum offers to schools.

My contact was Richard Woff, Head of Schools and Young Audiences Education, who advised me that my timing was perfect, because I would be visiting on the first day of the new learning program for the Museum’s exhibition, ‘Life and death in Pompeii and Herculaneum’. I was very excited to be able to observe this particular program because in NSW we teach Cities of Vesuvius: Pompeii and Herculaneum as the Core topic in the NSW Year 12 Ancient History course.

3.2.2 Logistics for exhibition’s schools program

Up to 20 ‘Schools Exclusive’ mornings (when the exhibition is only open to schools and Friends of the British Museum) are being offered for exhibition season, and 8 of these sessions will be dedicated to the schools programs. Richard estimated that around 150 students could be accommodated per session (10 am to 1 pm), which means a total of around 1200 school children could participate, about 10% of estimated total student visitors. Students work through the exhibition in groups of 30 maximum and are be guided by specially-trained actors. It is also possible for teachers to guide their own students through the exhibition and they can download support materials from the British Museum’s website. One of the great things about the British Museum is that it has a big enough budget to make the actor-led programs free for schools, so teachers need to book early because places are limited and the exhibition is very popular.
3.2.3  Actors as historical characters teaching in the museum

The aim of the program is to ‘bring to life’ the exhibition by having students interact with actor/interpreters and the archaeological artefacts. Six actors were engaged to research and interpret the life of an individual who lived at the time of the eruption of Mount Vesuvius in 79AD: 1. a freedwoman; 2. a businessman; 3. a female household slave of a rich mistress; 4. the wealthy granddaughter of a priestess, and 5. a kitchen slave. Pliny the Elder, the main character, sets a challenge for the students: during the days before the eruption he is in the process of collecting information for his *Natural History*. Pliny asks the students to help him investigate four things in the exhibition:

1. An artefact: what is it and how was it made?
2. What are the jobs people do?
3. What animals and plants can they identify?
4. What did people eat and drink?

Students spend between 1.5 and 2 hours in the exhibition. As they progress through the rooms of the exhibition, they meet each character who engages them in discussion about what they should look for, then asks them what they have discovered. The actors also provide information about artefacts in the exhibition that relate to the life of their historical character. The students break for lunch for half an hour in the Education Centre, and then meet with the actors to discuss what they discovered in the museum. When the students regroup, an actor is assigned to each group for 10 minutes to tell the story of how s/he escaped the eruption of Vesuvius.

Students move to the auditorium for the final session to meet Pliny the Younger (same actor as Pliny the Elder). The scenario moves ahead 25 years after the eruption, and Pliny the Younger is writing a letter to his friend Tacitus to tell him about the eruption and how his uncle, Pliny the Elder, died. He asks the students to tell him what happened so he can put the details in his letter. Pliny’s questions ask for specific details about what students saw in the exhibition. He uses Latin terms and explains their meaning, e.g. *colonia*, *municipium*, and helps students compose the letter which they can complete as a writing task back at school.

3.2.4  Other archaeology programs

The British Museum also offers other archaeology programs for schools on a regular basis throughout the year. ‘Excavation in Egypt’ is about the processes of archaeology and focuses on archaeologists from the British Museum who work on current projects in Egypt. Other are organised according to chronological periods, such as Roman, Greek, Anglo Saxon and Viking. There are also object handling session using replicas, photos and texts.

3.2.5  Observations

The pedagogy of using in-character actors to facilitate learning in the exhibition was very effective. I observed students interacting with the actors and they appeared to be very engaged in learning. The
actors successfully helped students navigate through the rooms and focused their attention on specific artefacts that related to the questions posed at the beginning of the activity. This is a strategic way of engaging studies in exhibitions which can sometimes be overwhelming.

The question-and-answer session after lunch was a clever way of consolidating students’ learning and reinforcing difficult terms and concepts they’d learnt in the exhibition. I was impressed by the fact that the actors had integrated into the role play the process of Pliny the Younger writing his letter (even using the Latin terms), and that students were encouraged to complete the letter back at school. It was encouraging to see that some students were very keen, not only to answer questions posed by the actors, but to ask their own questions of them. Quite a few chose to ask ethical questions about what the character thought about his or her life, especially regarding slavery, and this question was asked more than once.

3.3 Museum of London

3.3.1 Background

The Museum of London consists of three museums, but I only visited the two that focus on archaeology:

1. **Museum of London, London Wall (MOL)**, the history of London from prehistory to present;
2. **Museum of London Archaeological Archive and Research Centre (LAARC)**, located in Mortimer Wheeler House, Hackney.

3.3.2 Schools’ programs at Museum of London Wall

MOL has specialist education staff that design and deliver archaeology and history education programs for primary and secondary school students. On Friday 3 May I met with Lucy Parkes, **Program Manager, Secondary Schools** to discuss the archaeology education programs for schools.

MOL offers a number of hands-on archaeology programs for primary and secondary students. Teachers can choose an educator-led, curriculum linked session, to guide the students, or let students themselves ‘discover’ the museum with the help of online resources.¹³

MOL has dedicated learning centre of 3 classrooms and a studio and like the British Museum it often employs costumed interpreters to deliver learning activities in the museum’s galleries. The Learning Department has a staff of 18 educators, including those specialising in adult learning and English as a Second Language. Learning is central to MOL’s philosophy and strategic plan and there is an emphasis on providing quality formal learning programs for schools. Lucy explained that the philosophy of the museum is to use as many learning methods as possible to ensure access for students of all abilities. The Learning Team makes sure that learning activities are always active, interactive and experiential. They also differentiate their programs by providing lectures by curator for older (A Level) students and programs for students with special educational needs (SEN).¹⁴
3.3.3 ‘Our Londinium’: student participation in museum design

In 2009 MOL invited young Londoners to help them redesign the Roman London gallery in time for the 2012 London Olympics. The Roman gallery is the most popular gallery for secondary students. Although the Romans feature in the primary school curriculum, some secondary schools study them in Year 7 History and for GCSE Classics and Latin. More than 150 young people worked for 3 years to create the exhibition. The aim was to draw threads between the past and the present by offering new perspectives that comment on the legacies of the Romans and their impact on society today. Students were encouraged to draw parallels between artefacts made and used by the Romans, and objects we use today that have the same function. In the photograph on the left, students have drawn links between the function of a Roman curse tablet and a Facebook ‘hate page’. On the right they demonstrate the link between Roman cooking and modern fast-food pizzas and microwave ovens. This approach to exhibition design makes the museum artefacts and displays more contemporary and easily understood by school students.

Left: Ancient Roman versus modern curses. Right: Ancient Roman cooking versus modern fast food.

3.3.4 Observations

MOL has made a special effort to bring more young people into the museum by making them central to their strategic objectives. They have done this by increasing the offerings and quality of the schools learning programs, and actively engaging young people in the interpretation and design of the ‘Our Londinium’, a permanent exhibition. About 100,000 primary and secondary students visit each year. In 2014 MOL will extend its learning programs with the aim of increasing schools’ visitation during the next financial year to 180,000. To this end MOL has made learning central to its mission and provided an appropriate number of well-qualified and experienced educators to provide quality learning programs for students.
3.4 Museum of London Archaeological Archive and Research Centre

3.4.1 Background

I visited the Museum of London Archaeology Archive and Research Centre (LAARC) based at Mortimer Wheeler House in Hackney in order to interview Kathryn Creed (left), Manager of the Archaeology Learning Programme. At the time of my visit Kathryn was still in the process of developing education programs for schools, so instead we discussed community archaeology projects.

3.4.2 Volunteer program

The first project developed for LAARC was a volunteer project, which has run for 5 years and has funding for another 4 years. The project operates for 10 weeks and employs 3 teams of 6 volunteers (on Tuesdays, Wednesdays and Thursdays), which provide a total of 18 volunteers who are supervised by LAARC staff. Their aim is to recruit ‘interesting and mixed’ people from the community, not just unemployed, but those who might have a bit of time to spare so they can learn a new set of skills. They want to recruit highly motivated people who were committed to staying for the whole 10 weeks. The program has built a high reputation in the community and has now become very competitive and sought-after. ‘It’s not just students looking for experience, or the archetypal retired people. It has attracted quite a range of different people with different backgrounds and skills’. The volunteers work on locating, sorting, re-bagging and re-boxing artefacts, labelling and database entry.

3.4.3 Shopping centre archaeology weekend

Another community archaeology project initiated by LAARC was a ‘shopping centre weekend’ in Bromley on the Mothering Sunday (Mothers’ Day) weekend, which is always extremely busy. LAARC volunteers helped the archaeologists. There were 4 tables: 2 tables contained complete pots and replicas, and 2 tables contained sherds (broken pieces of pottery). Members of the public were able to sort artefacts on the tables and repack them into bags and fill out information for the label. People said they really enjoyed the opportunity to handle ‘real’ artefacts, do some archaeology, meet archaeologists and find out what was happening in their local community. Each table had a tally sheet of how many people participated and the result was that nearly 1000 people engaged in the archaeology activities that weekend, so it was considered to be a huge success. Kathryn said, ‘Quite a lot of people said they normally don’t like history, but they were prepared to sit down and work with archaeology; it was quite incredible really’.

3.4.4 Observations

The success of the programs is due to the enthusiasm of the staff for engaging members of the local community in their own archaeological projects. LAARC brings in people to participate in archaeology, and they also take archaeology out to the people. They also use volunteers to help facilitate programs who in return gain valuable, transferable job skills.
3.5 Thames Explorer Trust, Pier House, Chiswick, London

3.5.1 Background

For over twenty-five years, the Museum of London has worked in a successful partnership with Thames Explorer Trust (TET) to deliver education programs to schools focusing on archaeology of the Thames River. The purpose of my visit was to find out about their archaeology education programs and how they work in partnership with the Museum of London. At TET’s office in Chiswick I met with Director Jason Finch (below), who is an archaeologist with extensive museum management experience, and Trust Manager Lorraine Contério, a biologist and conservationist.

TET is an independent educational charity founded in 1988 that is concerned with promoting safe access and understanding of the river Thames. It does this by running hands-on programs for families and schools. TET runs a number of education programmes in Geography, History, Science and Art, but I was particularly interested in finding out about the ‘Archaeology for All – Hidden Treasures of the Thames’ program for primary and secondary school students.

I wanted to find out how they go about collecting the artefacts from the river and the methods they use to teach kids about archaeology. Did they have to ‘salt’ the site with artefacts? What do they do if the weather is bad? How many educators do they employ? How many kids participate in the programs each year? Are the kids walking through mud and how dirty do they get?

Four factors distinguish TET’s archaeology programs:

1. Learning activities are conducted both outside in the field and inside in classrooms;
2. The archaeological site is the river Thames itself;
3. Students don’t dig or participate in simulated excavations; instead they participate in an authentic form of archaeological artefact retrieval called ‘sherding’, or the collection of surface artefacts;
4. Artefacts are authentic – no replicas are used.

3.5.2 Archaeology of a river environment

Learning activities operate at four different venues on the river: the Museum of London (London Wall), Museum of London Docklands, the Old Royal Navy College, Greenwich and Fulham Palace. The learning activities are simple yet effective, and require few resources. They are facilitated by TET’s full-time staff and as-needed casual staff. Jason Finch’s and Lorraine Contério’s professional backgrounds contribute to the integrity of the programs, and they are also very committed to providing quality learning experiences for students. Educators actively teach students while at the same time encouraging them to draw their own conclusions and interpretations from the artefacts. Visits must be scheduled according to the river tides and are conducted in all types of weather, sunshine, rain, snow and ice. There is no digging involved. Students work in small groups and gather artefacts that have been deposited on the shore of the Thames. Lorraine assured me that there are always plenty of artefacts available for the kids to pick up and they have never had to ‘salt’ the site.

3.5.3 Learning chronology and change over time

Students collect artefacts in trays then take them indoors to sort, identify, analyse and interpret their discoveries. They learn to identify specific types of material culture, such as Victorian clay pipes and Roman pottery, and then classify them according to time periods (e.g. Roman, Medieval, Tudor...
Dr Louise Zarmati, Winston Churchill Memorial Trust Fellow, 2012

and Stuart, Industrial Revolution and Victorian) so they learn about chronology and change and continuity over time.

Recently TET introduced simple, low cost sorting mats (left) to help students identify and sort the artefacts into chronological groups more easily. Photographic images of artefacts types are printed onto the material which is placed on the floor, if they are inside, or on the ground if they are outside, and students can easily sort the artefacts according to their chronological group.

The program has been operating for 25 years and is highly successful. Schools pay a small fee per class (£250 for a full day for up to 30 kids, £150 for a half day), but TET also receives financial support from the Heritage Lottery Fund and property developer St George PLC. Testament to the popularity of the programs is that Jason reported numbers attending increased by a remarkable 30% last year. The general public, such as families with kids and interested adults, are also catered for by TET at the four museum venues, and the programs are especially popular on weekends and public holidays.

3.5.4 Observations

TET uses the archaeological deposits of a river to demonstrate how the natural and built environments have changed over time. They look at how the river ecology can be conserved and sustained for the future. The program’s message is that archaeology is not just about the past: it can help us understand our present and plan for a sustainable future. What is admirable is the program’s authenticity: students are given the opportunity to do ‘real’ archaeology in an urban setting. They ‘discover’ authentic artefacts in situ, collect them (without damaging the archaeological context) and take them back to the classroom to analyse, classify and interpret.

3.6 Jorvik Viking Centre, York

3.6.1 Background: Jorvik, a radical new approach to archaeological interpretation

Jorvik Viking Centre (JVC) was designed by York Archaeological Trust (YAT) to be the public interpretation for the results of the Coppergate archaeological excavations that took place from 1976 to 1981. JVC was radical for its time. When it opened in April 1984 it sent shock waves through the archaeological and museum community. The designers used life-size models, hi-tech lighting, special effects, multi-language narratives, soundscapes, smells, and an electronic-Time-Capsule-ride to attract over one million visitors in its first year of operation. Nevertheless, Jorvik was heavily criticised by conservative museum and heritage academics and professionals. Not only were the methods considered to be radical, but so was JVC’s aim to dispel the longstanding, traditional ‘rape, pillage and plunder’ image of the Vikings, and replace it with a narrative of Vikings living a peaceful, productive, settled, village life.

When I studied for my Masters Degree at the University of Cambridge in 1991, JVC was one of seven new heritage interpretation centres I researched for my thesis. Since then it has undergone three
iterations, so it was valuable to compare JVC in 2013 with the interpretation I critiqued over twenty years ago.26

3.6.2 The Jorvik ‘experience’

1. Descend the stairs to begin your immersive sensory learning ‘experience’ and enter a dimly-lit underground orientation hall. Costumed Viking guides welcome you and encourage you to walk over the glass floor that covers the reconstructed grid and trenches of the Coppergate excavation.

Slick hi-tech audio-visual presentations mounted on the surrounding walls deconstruct the traditional Viking ‘rape, pillage and plunder myth’ and present an alternative interpretation, based on archaeological evidence from the Coppergate dig, of how the Vikings settled in York and built a productive settlement peopled by traders and artisans.

2. A friendly Viking guide invites you to step inside the electronic ‘Time Capsule’ ride in which you travel through the reconstructed Viking village. The twelve minute ride has a multi-language narrative to accompany the life-sized mannequins and animatronic people of the Viking village.

3. The final tableau is perhaps the most memorable: an unpleasant toilet smell wafts into the Time Capsule as it slowly moves past an animatronic Viking who groans and strains on an outside latrine.
4. Disembark from the ride and enter the museum. A costumed guide at a touch table encourages you to pick up and handle replica artefacts and explains what they are, what they’re made of and how they’re used. School groups also assemble here so that guides can actively engage them in a conversation about what they’ve learnt and give them replica artefacts to examine and discuss.

5. Skeletal remains of real Viking men and women are presented in glass cases and guides explain the pathologies of disease and violent death.

6. The final room contains museum-style glass cases with artefacts. Each features a Viking character whose image is projected within the case, and the character tells a story about the artefacts, and how he or she used them in their lifetime. In this way, archaeological artefacts are made more meaningful because, not only are they contextualised within Viking culture, but in the lives of ‘real’ people who would have used them.

3.6.3 Interview with Dr Chris Tuckley, Head of Interpretation, YAT

Chris Tuckley made these important points about YAT’s approach to education at Jorvik and DIG! (see 3.7):

1. YAT is an educational charity (non-profit organisation), so education is central to its mission.
2. Revenue generated by visitor fees is directed into funding more excavation and interpretation projects in York.
3. Archaeology is the focus of their approach.
4. Frances Bennett was recently appointed as a full-time Education Officer because education and schools are considered to be important; the previous position was only 3-days per week.
5. Workshops are designed to fit the curriculum.
6. Prices are kept low so that schools can afford them.
7. YAT provides archaeologists to work with schools on community archaeology excavation projects.
8. YAT also provides teachers’ professional development workshops during school vacations.
3.6.4 Archaeology as pedagogy

YAT educators cater to different learning styles and abilities of students. They use an active, hands-on approach, with very little didactive teaching because they have found children lose attention and switch off. They believe children have a better chance to learning if they are seeing, doing and touching something during an immersive experience. The last part of the Jorvik experience, when the children get off the ride, is an opportunity for them to talk to an educator so they can process and talk about what they learnt and experienced.

3.6.5 Jorvik’s schools workshops

Schools workshops take place at DIG!, which is located near Jorvik in a deconsecrated church building. They are linked to the UK national curriculum and focus on Key Stages 1 and 2 (between 5 and 11 years), when students study the Vikings. Jorvik offers workshops on Viking fashion, medicines, battle tactics and sagas. Secondary programs are not offered for Jorvik because the Vikings topic is not studied in high school. YAT also offers Outreach and Videoconferencing workshops to schools.

3.6.6 Observations

For nearly forty years, Jorvik Viking Centre has been at the forefront of the interpretation and display of archaeology to the public. Its approach can synthesised into a simple process:

1. **Orientation**
   - Archaeology is contextualised in time and geographical place;
   - Wall images and videos present previous interpretation and explain how the new archaeological material provides a new interpretation of the past;
   - Guides are on hand to explain how archaeologists used the evidence to develop new understandings about the past.

2. **Ride**
   - The new interpretation offers a memorable, sensory ride that uses media (audio, visual, sensory) and simple language to engage the visitor;

3. **Galleries**
   - Authentic archaeological artefacts are displayed in engaging ways that will interest the public, e.g. audio-visual technologies in museum cases, interpretive guides who explain the artefacts to visitors, hands-on activities that allow visitors to handle and examine real or replica artefacts;
   - Visitors can purchase interesting and affordable souvenirs as a memento of their visit.
3.7 DIG! York

3.7.1 Background

DIG! is owned and managed by York Archaeological Trust, the same people who created Jorvik Viking Centre. It was originally set up in the 1990s as an extension of Jorvik and called ‘The ARC’ (Archaeology Resource Centre). Its recent version, DIG! offers visitors an ‘archaeological adventure’ that simulates the work of ‘real’ archaeologists. It features four excavation pits filled with artefacts from Roman, Viking, Medieval and Victorian excavations in York. Visitors are invited to ‘grab a trowel and dig up the clues that show how people lived in these times’. The venue is open to the public from 10:00 am to 5:00 pm (6:00 pm in summer), and guides are always available to help visitors as they move through the exhibition. Chris Tuckley estimated that for the 2012–2013 school year, 23,000 school students participated in learning programs (this included programs associated with Jorvik that are delivered at the DIG! venue).

3.7.2 DIG! ‘An Archaeological Adventure’

The schools’ information brochure explains, ‘Learning at DIG! is designed to be hands-on and evidence-based, with full use made of the site’s excellent collection’. ‘The soil is not real; it is safe and clean, so no change of clothing is necessary’.

The excavation experience, called ‘An Archaeological Adventure’ is self-directed, discovery learning and follows this sequence:

1. **What is archaeology?**
   - Sessions start in the Briefing Hut, where students learn about archaeology and what archaeologists do; they are then given the tools (plastic) they need to participate in the simulated dig.

2. **Simulated excavation**
   - Once inside the simulated dig area, students excavate (replica) artefacts from four different historical periods over 2000 years. Dioramas on surrounding walls explain stratigraphy and chronological periods.
3. **Identification, sorting and analysis**
   Students move to the ‘Ask the Archaeologist’ area, where educators help them explore and handle authentic artefacts. Activities include sorting and identifying different finds (e.g. bone, pottery), and students are prompted to use analytical skills of inquiry to find out what archaeological sources can tell us about different periods.

4. **Problem-solving**
   Discovery tables offer a variety of problem-solving and creative learning activities.

5. **Museum visit, audio-visuals**
   Students move into the museum which has traditional glass cases that are augmented by sophisticated audio-visual presentations.

6. **Drawing, recording, interpretation**
   They can examine real and replica human remains, and try drawing, recording and interpreting.
3.7.3 Educator-led workshops for schools

a) DIG! offers two curriculum-linked workshops for primary students.

- **Secrets of the Soil** – an exploration of environmental archaeological evidence. Students search for animal bones, seeds and shells in archaeological samples and discuss how this evidence can be analysed and understood.
- **Burial and Beliefs** – an investigation of the rites and practices from prehistoric to modern times. Students engage in a debate about how different beliefs about society and the afterlife can be understood through burial traditions and the use of grave goods in different cultures.

Students pay between £2 and £3 each, depending on how many YAT attractions they will be visiting on the day. Downloadable pdf documents are provided for teachers so they can integrate the learning activities into their teaching programs.  

b) DIG! Offers two curriculum-linked workshops for secondary students.

- **People, places and the past: changing urban landscapes** – uses Hungate excavations to investigate and interpret past and present societies in an urban landscape for a period of over 2000 years, from the Romans to the twenty first century.
- **Improving living conditions in nineteenth and twentieth century York** – uses written and archaeological evidence to explore the important role played by York in the improvement of the lives and living conditions of working people in the British Isles.

3.7.4 Observations

For over twenty years, YAT has been hugely successful at providing archaeology ‘experiences’ and workshops to schools. Its track record of success can be attributed to:

1. The inherently interesting and engaging nature of archaeology, which is full of the sorts of gory, smelly and strange things (such as skeletons and excrement) that interest children and adolescents.
2. Experiential, hands-on learning activities that are fun. Students use their bodies and senses to obtain information and deductive reasoning to process it, rather than passively listening to an educator or reading labels and viewing decontextualised artefacts in static museum cases.
3. Educators who make students feel welcome by engaging them in learning conversations.
4. The low cost of a visit.
4 REPUBLIC OF IRELAND

4.1 Dublinia: Viking and Medieval Dublin

4.1.1 Background: establishment of Dublinia

Dublinia was established by academics as a result of the campaign to save Wood Quay in the late 1970s and early 1980s, the largest Viking site in Europe. The archaeological remains of around 200 buildings were located on the banks of the River Liffey, directly behind the Synod Hall at Christ Church which now houses Dublinia. It was hastily excavated as a rescue dig, and then knowingly destroyed when Dublin City Council buildings were constructed over the top, in spite of campaigns and protests to preserve the site. Dublinia was established in 1993. Its exhibition ‘History Hunters’ opened in 2009 and aims to create greater awareness among the public of the need to protect Dublin’s heritage. Dublinia is a non-profit organisation with charitable status, and it operates on a tight budget. The education programs are made possible by partnerships between Dublinia and various funding bodies in the community.

4.1.2 Dublinia’s archaeology learning programs

Dublinia provides a range of learning experiences for schools, foreign language students and families. Dublinia’s schools program targets the primary and secondary curriculum. Guided tours are age and ability specific therefore ensuring classes receive an individually tailored educational experience based on learning outcomes. Dublinia’s activity sheets and workshops are designed to support multisensory learning by encouraging students to engage with the exhibition and gain analytical and social skills.

I met with Curator and Education Officer Sheila Dooley. The archaeology section is the ‘History Hunters’ gallery, situated on the top floor of the museum. Sheila emphasised that learning is considered to be integral to the workings of the museum and it features in the mission statement of the organisation. Ten per cent of visitors to Dublinia are school students. Recently numbers have started to increase (probably because of the new programs introduced by Sheila), and it is now becoming more difficult for teachers to book in their classes. The learning programs are aligned to Viking and Medieval topics in the curriculum and target Third Class (9 year-olds) and Sixth Class (11-12 year-olds). Learning Packs are available for download on Dublinia’s website. They are designed for children aged 9 – 12 years and teachers can select activities according to the age or ability levels of the class. Feedback from teachers is always very positive and they have repeat visitation from many schools. The Learning Pack is free, but schools pay €4.95 per student for the guided visit. Funds are put back into Dublinia which is a non-profit organisation.

4.1.3 Employment of guides

Staffing is provided by FAS, a local organisation that trains unemployed people. FAS pays the guides a minimum wage to work at Dublinia and in return they receive on-the-job training in guiding, and other tourist industry work skills. The program operates as an incentive to get people back into the workforce by teaching them transferrable knowledge and skills. This arrangement allows Dublinia to provide museum guides and other staff for the shop and cafe; FAS workers are rotated around jobs in the museum and attend formal lectures on history, archaeology, heritage, tourism. Guides wear custom-made medieval costumes in keeping with the museum’s ‘Living history’ approach. They are
not required to take on the character of an historical person; they are simply costumed guides. The costumes are designed to be as authentic as possible. Each guide has a prop with them to help them engage visitors in conversation. Surveys indicated that visitors like this approach and in their responses often asked for more ‘Living History’ experiences.

4.1.4 *Dublinia’s ‘History Hunters’ archaeology program*

1. **What is archaeology?**
   Students are met by guide and go to ‘Dig Room’ (classroom). The lesson starts with discussion about what is archaeology?
   Students are ‘kitted up’ with trowels, brushes and collection trays ready to excavate. The guide explains ‘layers’ (stratigraphy) are represented by different coloured ‘soils’ – Viking, early Medieval and Late Medieval.

2. **Simulated excavation**
   Students proceed to excavation room, dig up artefacts which have been buried in ‘pits’ and place them in trays. They bring trays with their discoveries back to the classroom.

3. **Analysis of finds**
   Students choose their favourite artefact and explain what it is, how it was made etc, e.g. leather shoe – What is it? How was it made? Who made it? Who wore it? How do we know it’s a Viking shoe? (Vikings introduced leather soles). The guide facilitates the ‘Past and Present’ game with students by holding up a modern object which students have to match to an ancient object.
4. **Tour of archaeology ‘lab’**
Dioramas, interactive tables and audio-visual presentations demonstrate the work of archaeologists. Students are free to explore these rooms and discover information.

4.1.5 **Observations**

*Dublinia* has an excellent learning program for school students. This can be attributed to two key factors:

1. The programs were designed by an expert educator (Sheila Dooley) who has extensive knowledge of archaeology, museums and learning. Sheila understands the needs of teachers and students in the museum learning environment;
2. *Dublinia*’s ‘win-win’ partnership with FAS (a local organisation that trains unemployed people), which provides trained, costumed museum guides for and helps unemployed people gain marketable job skills. This reduces *Dublinia*’s operating costs and fulfils an important socio-economic need to retrain the unemployed.

4.2 **National Museum of Ireland (Archaeology), Dublin**

4.2.1 **Background: archaeology and Irish national identity**

The National Museum of Ireland (NMI) in Dublin, has an outstanding archaeological collection and also runs archaeology education programs for primary and secondary students. I interviewed **Education and Outreach Officer Siobhán Pierce** (left). The museum has a very large education room that is well-equipped with resources, especially craft materials. Workshops, tours and resources are designed by experienced museum education staff, curriculum-linked, and focus on helping students expand their knowledge and gain understanding. Students handle materials (replicas) and make copies of them in order to understand the technologies and craft skills of ancient people. Most importantly, all programs are free, as this is a national institution and archaeology and history are an important part of Irish national identity. Learning activities are conducted as guided tours of the museum or as archaeology and craft workshops in the education room. Some workshops offered for primary and secondary students in 2013 were:

- **Explore a Viking Chest** - a hands-on workshop about life in Viking Ireland. Students investigate a Viking’s sea chest and handle replica swords, helmets and real ancient amber (Grades 1 to 6).
- **Make a Prehistoric Pot** - students discover Ireland’s earliest pottery, handle replica pieces and make their own clay pot to take home.
• **Sacred Scarabs from Ancient Egypt** – students discover how ancient Egyptians mummified the dead, why scarab beetles were special and make their own clay beetle to take home.

4.2.2 **Observations**

Siobhán Pierce explained that there is an emphasis on Arts in education in Ireland, so the NMI uses creativity to work with artefacts and build empathy. Siobhán believes that hands-on learning is essential, especially because they are dealing with the prehistory of a far distant past, and this can be challenging for children to understand. At NMI, educators use archaeology and creativity to give students hands-on experience and understanding of their national heritage.
5 CROATIA

5.1 Archaeological Museum of Zagreb, Croatia

5.1.1 Archaeological events in the museum

The Archaeological Museum in Zagreb (AMZ) was founded in 1836 and is the oldest museum in the Croatian capital. The museum’s collection traces the development of the Croatian region from prehistoric to Roman times. It features a collection of Egyptian artefacts, including a rare Etruscan mummy. The AMZ is also involved in field excavations and the conservation and development of public interpretation (in the form of an archaeological park) of the Roman urban architectural complex at Šćitarjevo near Zagreb (Andautonia) which I also visited and report on below. I was fortunate to be invited to stay in the staff accommodation above the museum and am grateful to the Director, Dr Jacqueline Balen and staff for their hospitality.

5.1.2 Museum staffing

Zorica Babić (pron. ‘Zoritsa’) is a Pedagogue (Educator) at the museum. Although no ‘formal’ learning programs were offered on a regular basis, AMZ offered public programs for children that target special events and exhibitions in the cultural calendar. They also offer birthday parties in the museum at weekends, and these are very popular with parents and children. The focus of Zorica’s job is on developing activities and educational resources, such as books and games, for children. For example, across Croatia they have a museum education ‘action’ event which lasts for the whole month of April and ends with International Museum Day in early May. AMZ has built a strong partnership with the Archaeology Department of the University of Zagreb. Archaeology students work at the AMZ for a modest wage and receive credit towards their course of study. Students work as guides in the museum galleries and they also facilitate the children’s party activities.

5.1.3 Observations

The strengths of the educational offerings by AMZ are

- Learning activities that centre around events in the national calendar
- Weekend birthday parties that focus on archaeology
- High quality books and games that teach children about archaeology and history
• Archaeology students who work for a modest fee as museum guides for the public and gain valuable work skills and experience.

5.2 Andautonia Archaeological Park, Šćitarjevo, Croatia

5.2.1 Background: an archaeological park for children

Andautonia Archaeological Park is located in the village of Šćitarjevo, about 10 kilometres south-east of Zagreb. It was settled in prehistoric times by the Pannonians and later became part of the Roman Empire. For over 400 years Andautonia was the administrative, economic, cultural and religious centre of the region. Excavations began in 1969 and the archaeological park was opened in 1994. It is funded and managed by the Archaeological Museum of Zagreb (AMZ).

5.2.2 ‘Days of Andautonia’ summer festival

I made two visits to Andautonia, the first to observe education programs and interview Archaeologist and Curator Dora Kušan Špalj, and Pedagogue (Educator) Sunšica Habus. Fortunately my second visit coincided with the opening day (Sunday) of the ‘Days of Andautonia’ festival that marks the beginning of the summer tourist season at Andautonia. Visitors can view exhibitions, participate in workshops, dress up in Roman clothes, sample Roman food and drink and play Roman games. Entrance is free.

Children and adults participate in hands-on, experiential learning activities. Local artisans demonstrate how ancient artisans made jewellery, perfume, food, clothing, inscriptions and bread. A simulated dig has been set up in a sand pit where small children can ‘excavate’ hidden artefacts. Tables, chairs and shading are provided so visitors can sit and eat, or participate in activities. Children can take home their finished product as a memento of their visit. Andautonia also runs two formal education programs for most of the school year: ‘Andautonia for All’ and ‘Andautonia for Children’.
5.2.3 ‘Andautonia for all’ program

Dora Kušan Śpalj explained that they wanted to make the site more inclusive and accessible for blind people, as well as cater to school children with special needs. Therefore, a program was designed for people with disabilities. They began with sensory activities, such as a perfume-activity to cater for the learning needs of blind people. It was so successful that they now provide the experience for everybody. The archaeologists also organise buses to transport visitors to the site because it is about 30 minutes drive from Zagreb and not easy to get there by public transport, especially low income families.
5.2.4 ‘Andautonia for children’ program

Andautonia runs curriculum-linked school education programs led by educators with teaching qualifications. Educator Sunšica Habus pointed out the school curriculum uses a text-based approach to history, and archaeology per se is not studied. Teachers tend to rely heavily on textbooks and teacher-centred teaching. I observed three educators deliver the archaeology program to a large class of Year 5 students who were studying the Romans in their curriculum:

- Educators provided an introductory, didactic tour of the site that explained the work of archaeologists, the Romans in Croatia, and what they did at Andautonia. The information was targeted to the age of the children, e.g. appropriate terms and language forms were used; expressions of time were modified as children of this age have difficulty understanding concepts of time and change over time.
- Students broke up into small groups and either went into the replica Roman house or around the archaeological site to experience hands-on, discovery learning activities involving experimental archaeology, craft making, simulated excavation, Roman clothing dressing-ups, and food making and tasting.
The local fire brigade donated a building to the site and the archaeologists cleverly converted it into a replica Roman house featuring a Roman kitchen, dining room and bedroom. A variety of discovery activities are set up on tables upstairs so children can move around at their own pace, using their senses and deductive reasoning to work out how these things were made and used by the Romans.

5.2.5 Logos and information boards

In 2011 the archaeologists decided to redesign the information boards so they would be more attractive, accessible and readable for children. The information is written in Croatian and English, and some are in Latin with Croatian translations. Signs are brightly coloured and positioned at children’s height. Graphic reconstructions show what the site and buildings looked like in ancient times. Consultants from a Croatian organisation for the vision impaired advised the archaeologists how to present text that can be read by people with poor vision. Andautonia’s distinctive Marcus and Julius logos were developed from real people who lived in Andautonia in ancient times. These simple, colourful logos are used on signage, souvenirs, promotional materials and publications.
5.2.6 Observations

Andautonia was undoubtedly the most impressive of all the archaeological sites I visited during my Churchill Fellowship in terms of catering to the learning needs and interests of children. I attribute this to two factors: first, children and families are the target audience of the site; and second, Director Dr Jacqueline Balen, Dora Kušan Špalj and other staff from the Archaeological Museum of Zagreb continue to support the interpretation, conservation, education and events at Andautonia with museum finances, resources and professional expertise. They see Andautonia as their archaeological show-piece, and have made education and children (and their parents) central to the interpretation and management of the site. At present there are two archaeologists/curators from the Archaeological Museum of Zagreb whose full-time jobs are dedicated to Andautonia. Children, parents and teachers were enjoying themselves and learning at the same time. The whole experience of Andautonia was fun, and I have yet to find another archaeological site whose interpretation is completely targeted to children.
6 SLOVENIA

6.3 City Museum of Ljubljana, Slovenia

6.3.1 Background

The City Museum of Ljubljana is located in the centre of the city in a beautiful Renaissance palace. During my visit I interviewed full-time Education Officer Petra Peunik, observed an education program and visited the museum’s new exhibition, ‘Kolo’, the 5200 year old prehistoric wheel.

6.3.2 Education programs for children

I observed two museum educators facilitating a role play activity based on the life of a 16 year-old Roman boy named Marcus. The program is for 4 and 5 Graders and linked to the school curriculum. Students analysed and touched replica Roman artefacts, and educators explained what they are and how the Romans used them. Students dressed up in Roman costume and assumed characters for role play. They were very excited about the role play and there was lots of noise and energy in the room. Some were asking if they could play lead roles, and there were lots of ‘oohs’ and ‘aahs’ when they were allowed to handle the artefacts. The museum offers ‘Family Saturdays’, consisting of a guided tour of the museum or tours of Emona’s (Roman Ljubljana) archaeological sites. They also offer birthday parties at the museum based on different exhibition topics. For example, they have

- ‘Let’s build Emona’ for children aged 6 to 10 years.
- ‘Roman treasure hunt’ – A ‘treasure’ (artefact) hunt at the Roman Christian site.
- ‘Let’s celebrate with pirates’, for ages 4 to 10 years, and the most popular program.

The birthday party programs last for 2 hours and includes games and a cake. They are very popular and booked up to 6 weeks in advance.

6.3.3 ‘Kolo’ (Wheel) exhibition

‘Kolo’ is a special exhibition that opened at the museum in May 2013. It features a prehistoric wooden wheel, the oldest of its kind discovered in Europe. Teachers can book in their classes for a guided tour of the exhibition, and then move to a special room that contains hands-on, experiential learning activities set out on a series of tables. Visitors can experiment and learn about life in prehistoric times by touching, experimenting and creating.

Hands-on activity tables

Grind seeds to make flour
6.3.4 Observations

I found the ‘Kolo’ exhibition difficult to understand because the curators decided that they would not provide labels in the exhibition because prehistoric people did not communicate with writing. The only way the exhibition became meaningful was when I was guided through it by a museum educator. However, the hands-on, experiential room was an excellent learning space. The activities were creative and challenging, and I learnt a great amount because I had to discover how things worked by experimenting with them. For example, it was only after I tried fitting together the separate pieces of the replica of the prehistoric wheel that I truly understood the genius of the prehistoric people who designed and constructed it. I learnt more about prehistoric life in Europe from doing the hands-on activities than I did from the museum exhibition. This reinforced for me the power of hands-on, experiential learning with archaeological artefacts.
6.4 Emona Archaeological Park, Ljubljana, Slovenia

6.4.1 Background

Emona is the Roman name for Ljubljana. There are a number of Roman sites situated throughout the town that have been conserved and interpreted for the public. They are managed by staff from the City Museum. They provide education programs and walking tours of the ‘Roman Trail of Ljubljana’ for schools and the public. I visited the Emona House Archaeological Park to observe an education program and conducted interviews with Archaeology students and museum educators Eva Bolha, and Dijana Cerovski.

6.4.2 Emona House Archaeological Park and simulated excavation

I observed the educators delivering a structured learning program that focused on a simulated excavation that was set up on the edge of the archaeological site. Grade 5 students aged 11 to 12 years excavated a simulated Roman burial and cremation.

1. The educator oriented students in time and place by showing laminated maps of Emona and reconstructions of the Roman house. The educator explained what archaeologists do, different ways Romans buried their dead, what they put into their burials and why.

2. The educator discussed human remains, the ethics of excavating them, and explained this was not a real skeleton. She explained that archaeologists must be careful and slow when they excavate. Students must take turns at the different jobs involving digging with a trowel, removing dirt, cleaning the skeleton and artefacts, and using brushes. Students were very excited when they started digging and revealed the first bone.
3. Once students finished the excavation, they examined the artefacts and discussed why the Romans placed them in the burial. Educators worked with the students to help them record their finds and they drew a picture of the burial. Students measured the skeletons and finds, recorded them and did mathematical calculations. All concepts were simplified and explained to students in age-appropriate language.

6.4.3 Observations

The simulated excavation learning activity was well planned and well organised. The students were very excited by the prospect of being able to ‘discover’ something and were completely focused and engaged in the activity. It was great to see that the emphasis of the activity was not only on digging, but the process of excavation, the ethics of excavating human remains, and questions of conservation and display. Students were also required to ‘do the paperwork’ of measuring the bones and the artefacts, and describing and drawing the finds. This was an excellent activity and the students appeared to have great fun learning about the Romans.

6.5 University of Ljubljana, Slovenia - Archaeology seminar

On Wednesday 29 May, I presented a two-hour seminar which was well attended by about 25 archaeology and museology students of Dr Verena Perko of the University of Ljubljana. I presented two papers:

- What does it mean to ‘think archaeologically?’
- The Big Dig Archaeology Education Centre in The Rocks, Sydney.
6.6 Dolenjska Museum, Novo Mesto, Slovenia

6.6.1 Background

The Dolenjska Museum is located in Novo Mesto, a city in south-eastern Slovenia, close to the border of Croatia. The new museum was opened in 2008 and focuses on archaeology of the Dolenjska region. It is the most important attraction in the town and features almost 2000 original artefacts from prehistoric times to the twentieth century, with particular emphasis on the Halstaat or Early Iron Age period. The museum offers archaeology education programs to children of all ages and they are linked to the school curriculum. The learning program I observed was designed and delivered by Pedagogue (educator) Laura Fabjan, an experienced teacher who specialises in Early Childhood and Primary years. The language and learning activities were tailored to the children from a private pre-school who were aged 3 to 6 years. I also interviewed Archaeologist and Museum Curator Dr Petra Stipančič.

6.6.2 Archaeology learning program for pre-school children

1. The educator prepared the children with picture reconstructions showing the time and place where the events took place. She explained that they are going to dig up some very important objects to find out what happened to the ‘prince’. Students moved to the simulated excavation box and the educator demonstrated how they will ‘excavate’ with special tools. The educator introduced the character of the ‘prince’, represented by a hand puppet.

2. The children moved upstairs to the museum and sat on floor to listen to a story about the ‘prince’ which was illustrated with laminated drawings from a picture book. The educator used the puppet again to tell the story.
3. The educator used a box and the puppet to demonstrate how the body was buried in a grave, then asked, what ‘rotted away’, and what survived. The educator asked if the artefacts ‘stay’ or ‘go’ in the ground. Some of the older children (5-6 years) were able to understand that some artefacts survive in the archaeological record and others do not, depending on their material. The educator asked, ‘What about the body? What happened to it?’ An older child answered ‘it rotted away’.

4. The educator explained that only parts of the helmet (the studs) survived in the archaeological record; the other parts ‘rotted away’. The educator explained that many, many years passed and then a man found something in the ground. He asked himself, ‘what is that?’, then he brought his discovery to the museum to find out what it was. The museum people told him it was something very important: a special crown that once belonged to a prince who lived here long ago.

5. The educator and teachers took the children into the museum room to view the original bronze helmet in the museum case. Because the children were so small the museum staff had to provide a set of steps with a platform for them to stand on so they could see the artefact in the case. The teachers then took photos of the children in front of the artefact.

6. The children went back downstairs to the simulated dig which was set up on a covered veranda. The educator brought the puppet prince and his burial coffin containing the grave goods. She explained that they were going to ‘excavate’ the grave to uncover the ‘artefacts’ (small gold pins – paper clips with special tools. The educator told the children that they would place their ‘treasure’ onto a felt ‘crown’ (bronze helmet from Halstatt culture). This will become a take-home,
reconstruction replica of the artefact the children saw in the museum. The children came up one-by-one to the box and carefully brushed away the sand to reveal one ‘gold’ (bronze) pin. Each child had a turn at ‘discovering’ an artefact.

7. Once all the pins were collected the educator placed them onto the felt replica of the helmet. The educator gave it to the teachers to take back to school as a memento of the children’s visit to the museum. The educator recommended that a child could have a turn at wearing the ‘prince’s helmet’ when he or she did something that deserved a reward; they could be the class prince or princess.

6.6.3 Observations

The learning program I saw delivered by museum educator Laura Fabjan was outstanding. Laura is an expert educator. She has deep knowledge of archaeology, history and pedagogy and has designed a suite of entertaining and engaging learning programs for students of all ages. She is able to teach difficult concepts to very small children and still manage to keep them engaged. Some of the children were very young (3 to 4 years old) and had very short concentration spans, so Laura very cleverly adapted her presentation to keep their attention, even though at times it was difficult to do so. Laura used her knowledge and skills of craft to develop differentiated learning activities for children from preschool to secondary school.
7 UNITED STATES OF AMERICA

7.1 Alexandria Archaeological Museum, Virginia

7.1.1 Background
Alexandria is a lovely little historic city in the state of Virginia, located approximately 10 kilometres south of Washington DC. Founded in 1749, Alexandria has a rich history. In its heyday it was a busy port that traded in tobacco, sugar and slaves. It was home to George Washington (who frequented the nearby Gadsby’s Tavern) as well as a large free-black community. During the Civil War it was a supply centre for Union troops.

Alexandria Archaeological Museum (AAM) is housed in a former torpedo factory that overlooks the Potomac River. Archaeology and heritage are supported by City Council, and the AAM and the salaries of its staff are paid for by Alexandria City Council. A fourteen-member commission is appointed by the City Council, to develop goals and priorities for the study of Alexandria’s archaeological heritage. For over 35 years archaeologists from AAM have been bringing archaeology to the community. Their mission is to preserve and study the tangible remains of the community’s heritage for the public. The artefacts have been collected from more than 190 sites and are used with historic records, photographs, maps and oral histories to put together a picture of life in the area over 10,000 years. I visited the museum and interviewed Education Coordinator Ruth Reeder who explained that the museum operates as an archaeological archive, a ‘drop in centre’ for the public, and a space in which education programs for schools are delivered.
7.1.2 ‘Archaeology Adventure Lessons’

Each 45-minute lesson demonstrates the process of archaeology through hands-on activities using authentic artefacts from the Alexandria Museum collection. All lessons are inquiry based and linked to the Virginia Public Schools’ Standards of Learning (SOLs). They are advertised as ‘the nation’s first comprehensive urban archaeology program dedicated to study, preservation and interpretation’ of Alexandria’s sites. The cost is $2 per student with a limit of 20 in each group. They have been designed to suit school classes, scout groups, birthday groups, summer camps, adult and senior groups. Each hands-on lesson examines artefacts and primary source material from local sites:

1. **The Potter’s Art (Grades K to 5)** – ‘Who made this pot? Learn to identify Alexandria’s potters by their designs on salt-glazed stoneware pottery.’

2. **Archaeology: Set the Tavern’s Table (Grades K to 5)** – ‘How do archaeologists relate artefacts to historic documents? Use tavern keeper Mary Hawkins’s 1777 inventory and artefacts excavated from Gadsby’s Tavern courtyard to bring an eighteenth century tavern to life.’

3. **Hayti: uncovering an African American Neighbourhood (Grades 6 to 12)** – ‘Who lived in Hayti in the nineteenth century? Weave together maps, census records and artefacts from a free-black site to understand the people who lived there.’

4. **How sweet it was: the sugar trade in Alexandria (Grades 3 to 12)** – ‘What is a Sugar House? Examine special artefacts to learn how sugar was made in the nineteenth century. Learn how archaeologists identify and classify artefacts.’

21 Ruth Reeder points out potters’ marks on salt-glazed stoneware pottery
22 An 18th century cartoon helps students interpret artefacts from Gadsby’s Tavern
23 Students use texts and archaeology to investigate an African American neighbourhood
24 Visitors learn how to identify and classify artefacts on ‘Discovery’ tables.
7.1.3 Observations

The archaeologists and educators at (AAM) were particularly good at engaging the public in archaeology and have a long track-record of running successful schools, public and outreach programs. Schools’ attendance is healthy, and this is made possible by the fact that Ruth Reeder works four days per week and is assisted by a group of enthusiastic and reliable volunteers who are members of the ‘Friends of Alexandria Archaeology’. The positioning of the Old Torpedo Factory in the centre of the historic district, adjacent to good quality cafes and restaurants also helps attract members of the public to the museum, even though it is located upstairs in the building.

7.2 Colonial Williamsburg, Virginia

7.2.1 Background: Colonial Williamsburg, the earliest open-air history museum

Colonial Williamsburg’s motto is, ‘That the future may learn from the past’. The idea of an open-air museum was developed in the 1920s by W.A.R (William) Goodwin, with funding from John D. Rockefeller, Jr. It is a ‘living history’ museum made up of authentic and reconstructed buildings dating from 1699 to 1780 when Williamsburg was the colonial capital of Virginia. Colonial Williamsburg features dozens of authentic and re-created colonial houses from the period of the American Revolutionary War. In-costume (but not in-character) guides welcome visitors and provide information about American colonial history. A re-enactment of an historic event during the Revolution takes place each day on Main Street. Colonial Williamsburg (CW) is not only the world’s first open-air museum but enjoys an international reputation as one of the most progressive in its interpretive ideas.

7.2.2 Archaeology at Colonial Williamsburg

Archaeology has played a significant part in the recovery of important information about the colonial buildings of Williamsburg and the lifestyle of its inhabitants during the American colonial period. Visitors are able to see archaeologists in action in the heritage precinct as they excavate, and they are always willing to engage in conversations with visitors to explain the purpose of their work and what they have discovered.
7.2.3 Archaeology education at Colonial Williamsburg today

My meetings over two days at CW were with **Staff Archaeologist Meredith Poole**. At the time of our meetings, Meredith’s job primarily involved excavation of archaeological sites within Williamsburg’s historic precinct. A formal archaeology education program for schools (or the public) had not operated at CW for a number of years. Meredith explained that there had once been a healthy number of requests for archaeologists to visit schools, especially elementary (primary) schools, but the demand suddenly diminished. She attributed this to the introduction of national Standards of Learning (SOLs) in the 1990s. A teacher explained to her why this happened: ‘Because of the Standards of Learning, unless we can justify a visit based on the Standards we will be teaching, we can’t waste that classroom time’. So from the mid ’90s until the last couple of years, CW had not done much archaeology outreach for schools.

Although CW does offer a range of exciting activities for school field trips and high quality on-line learning activities they all use a text-based, historical approach which does not use archaeological sources or explore the nature of archaeological investigation.

Meredith mentioned that in the last few months there had been a turnaround in thinking in schools, and the demand had again picked up. She attributed this to the fact that Virginia had just recently adopted new SOL archaeology requirements. This is good news for Meredith and CW archaeology, as teachers are once again becoming interested in taking their students to CW to see archaeologists in action, and there is a revived demand for archaeologists to provide outreach programs to schools. There is great potential to once again connect schools, the curriculum, archaeology and Colonial Williamsburg.

Meredith Poole sets out a learning activity she developed to teach archaeological methods.

Learning materials developed for outreach and teachers' professional learning programs.

Colonial Williamsburg’s archaeology lab has a wealth of material that could be used for schools’ programs.

Artefacts that could be used for hands on archaeology programs for students.
7.2.4 Observations: future archaeology education programs at Colonial Williamsburg

I was fortunate that my Churchill Fellowship afforded me the unique opportunity of working over two days with Meredith Poole to brainstorm ideas for the development of new archaeology education programs at Colonial Williamsburg. This is an exciting time for CW, as Meredith has now been given permission to modify her position to allow more time for the development of schools and public programs. I felt very privileged to be able to offer her some ideas based on The Big Dig Archaeology Education Centre and other projects I have worked on in Australia to help her plan new archaeology programs at this outstanding, world-class heritage site. (See letter in Appendix A).

7.3 Historic Jamestowne Archaeological site and Archaerium, Virginia

7.3.1 Background

Historic Jamestowne is the site of the first permanent English settlement in America. It was settled by English traders in 1607 during the reign of King James I. It is a controversial site because of the tragic events that took place there. Soon after the settlers landed, they were attacked by the Algonquins, a local Native American tribe who resented the new settlers. The English defended themselves from attack, but during the terrible winter of 1609 were eventually overcome by starvation. Only 60 of the 214 settlers survived the harsh winter of ‘the starving time’, and there were allegations of cannibalism in the written records. This was confirmed archaeologically in April 2012 when the partial remains of a human skeleton bearing butchering marks were found in a cellar on the site. They were later identified as a female aged 14 years, who has since become known as ‘Jane’. Jamestowne is also the actual site of the famous marriage between John Rolfe and Pocahontas, the daughter of the powerful Powhatan chief, who was willing to trade with the settlers. Historic Jamestowne is jointly administered by the National Park Service and The Colonial Williamsburg Foundation on behalf of Preservation Virginia and is a very popular tourist attraction because of its incomparable history. The total visitation to Historic Jamestowne last year was around 250,000 people.

7.3.2 Tour of the archaeological site

During my visit I was given a guided tour of the archaeological site and the Archaerium (archaeological museum) by Education Officer Mark Summers. I was fortunate to have a behind-the-scenes-tour of The Vault, (archaeology laboratory run by Senior Archaeological Curator, Dr Beverly Straube) because I joined a group of trainee teachers and their professors on the site tour. This is not usually available for members of the public and schools groups.

7.3.3 Archaeology education programs

I then interviewed Mark Summers about the archaeological programs offered to schools. The historical content of the site ties in to the Virginia curriculum and the most frequent visitors are students from Grades 4, 5 and 6 because they study this topic in their Social Studies program. Mark explained that, at the moment, the schools’ offerings were limited to an educator-led tour of the archaeological site and Archaerium (museum), largely because they don’t have any space suitable to use as classrooms. For a long time there were no educators at the site, and just recently two full-time positions were created. Last year around 15,000 school students visited the site. Mark and
fellow educator, Jeff Aronowitz are now in the process of deciding on a suitable teaching space and developing new learning programs.

Archaeologists excavating at Historic Jamestowne

Dr Beverly Straube in The Vault

Skull and reconstruction of ‘Jane’

Mark Summers outlines plans for new learning programs

7.3.4 Observations

Historic Jamestowne is an exceptional archaeological site because of its unique and controversial history. At the moment they do provide educator-led tours of the site, but they are very didactic and educator-centred. There is great potential for the educators to develop new and exciting learning activities as soon as they can find suitable classroom space. As with Colonial Williamsburg, I was able to share with Mark Summers some of the programs I have developed in Australia and brain storm ideas for new programs at Jamestowne.
7.4 Archaeology Education Program, Independence Park, Philadelphia

7.4.1 Background

**Independence National Historical Park** (INHP) is located in the centre of Philadelphia. It is historically significant because it preserves several sites associated with the American Revolution and the nation’s founding history. This historic precinct contains Independence Hall, the place where American Declaration of Independence was developed, and across the road is the Liberty Bell, the iconic symbol of American independence. Benjamin Franklin and George Washington also had homes in the area. It is one of the most important historical sites for American history. Most importantly, INHP was also a place where there is evidence of the lives of slave and freed African Americans. Archaeology has been an important part of research in this area since the 1950s. The archaeological remains of a small house inhabited by African American freedman James ‘Orinoco’ Dexter were discovered in the area in 2000.

7.4.2 ‘Archaeology Found in Pieces’ program

Education is a primary mission of INHP. They offer classroom resources and field trips for school groups. Five programs are available for schools and archaeology is one of them. I made initial contact by email with Archaeologist Dr Patrice (Patti) Jeppson, and she arranged for me to see the archaeology program being delivered to Grade 5 children by Education Program Manager Jeffrey Collins.

1. INHP has a dedicated classroom available for their schools program, and the one in which the archaeology lessons are presented has been cleverly fitted out with ‘reveal’ cupboards – they contain resources that can slowly be revealed while the educator is presenting information.
2. Students work in groups of 4 to 6 at a table. They are given a box containing archaeological and written sources, as well as tools for analysis, such as magnifying glasses. Their task is to examine the evidence and solve the mystery. They are also given a recording sheet onto which they record their discoveries.

3. Students ‘excavate’ the box. They work from the written sources first and find out about the historical person (African American freedman, James ‘Orinoco’ Dexter) and what happened to him. They then examine the artefacts and find out more information about Dexter. Educators help students with their investigation. They finish by interpreting the evidence and ‘solving’ the mystery.

7.4.3 Observations

This was an excellent program. It was well organised, especially with the use of the ‘slow reveal’ cupboards which effectively maintained the children’s interest. Another clever technique used to pique the children’s interest was the educator telling them they were ‘going to solve a mystery’. This made them very excited about finding out what was inside the box. It was great to see the children use written and archaeological sources together to ‘solve the mystery’. Another positive factor was the inherently interesting nature of the historical personality the children were investigating. James ‘Orinoco’ Dexter was a former African-American slave, and the written and archaeological sources provided a very personal insight into his life as a freedman. The children were surprised when they found out that he owned artefacts of such quality, and that he played an active political role in the community.
8 SUMMARY OF FINDINGS

1. Students benefited when they were given opportunities to actively participate in ‘real’ archaeological projects in their local communities. This gave them a sense of belonging to their communities and fostered a positive interest in local and national history and heritage. The Hendon School’s Archaeological Project is an on-going, award-winning example of such success.

2. Students gained understanding of the processes of archaeology when they participated in simulated excavations. They learnt that archaeology is not just about digging; it involves gathering, recording, analysing and interpreting skills. This was evidenced by simulated excavations at Dublinia, DIG! and Emona Archaeological Park in Ljubljana.

3. Students and members of the public responded well to archaeology projects that were taken out into the community. The Museum of London Archaeological Archive and Research Centre (LAARC) demonstrated this when they took artefacts to a local shopping centre and had an overwhelmingly positive response from the public.

4. Students benefited when they were given the opportunity to interpret, curate and design a museum exhibition. Their contributions made the museum exhibition more meaningful to younger visitors and the students themselves learnt new and valuable workplace skills. This was demonstrated in the ‘Our Londinium’ exhibition at the Museum of London.

5. Volunteer programs can be of benefit to the volunteers, the community at large and museums. This was demonstrated by the LAARC’s volunteer program and the training program for the unemployed at Dublinia.

6. My observations and professional experience of hands-on, experiential archaeology programs demonstrated that they can successfully engage students in learning. They allowed students to connect in a tactile, sensory way to people who lived in the past. In terms of learning, they were challenged to analyse, solve problems and create. This was evidenced in a number of programs: Dublinia in Dublin, Jorvik Viking Centre and DIG! in York, Andautonia in Croatia, Emona and Novo Mesto in Slovenia, Alexandria Archaeological Museum and Independence National Park in Philadelphia.

7. Archaeological sources can be used to effectively teach children of all ages and abilities about the past because they are not required to read in order to gain information. They can obtain information through observation, touch and examination.
9 RECOMMENDATIONS

These recommendations are made as a result of the research I undertook during my Churchill Fellowship, as well as my knowledge and experience in the design and delivery of archaeology education programs.

9.1 Develop community archaeology projects

Directors of archaeological projects in Australia and Australian-led projects overseas could use the examples presented in this research to incorporate community education into outcomes and budgets. Usually they are only required to produce an excavation report. In the case of archaeologists who provide a service to businesses, such as property developers, or governments, the archaeological report is usually presented as a large document which is delivered to the client who then archives it in a filing cabinet. In the case of university-based research projects, archaeological reports are published in archaeological bulletins or as articles in academic journals. Although excavations take place in communities, and often in sight of interested members of the public, the results of excavations are often not disseminated to the public in a way that is easily accessed and comprehended by non-archaeologists. Sometimes interpretation panels are put up at the place where the excavation took place. Rarely do the archaeologists follow up by communicating the outcomes of their investigations directly to the communities in which the excavation took place.

Archaeologists could extend their reach and communication with communities by a) giving public talks in local libraries or community centres b) publishing information summaries of their findings that are available at public libraries and local councils c) engaging with schools by giving talks and/or providing information packs on the results of their excavations d) making the results of excavations easily accessible to members of the local community by publishing reports and photographs in Plain English on local government or community websites.

With the new Australian Curriculum: History an opportunity exists for archaeologists to directly connect with teachers and students in the local schools to tell them about their research and explain its significance to the community. The projects in which Mike Corbishley and Sarah Dhanjal have been involved are excellent examples of how archaeologists can enrich local communities by involving them in their own heritage.

9.2 Make school education central to archaeological projects

Museums and archaeological sites in Australia could follow the lead of the Museum of London by recognising the importance of out-of-the-classroom learning and making schools programs central to their strategic objectives. They could also increase the interest and participation of young people in museums by inviting them to interpret and design museum exhibitions. Both recommendations apply to archaeological museums and sites, as well as museums in general.

9.3 Develop skills based volunteer programs

Australian museums and archaeology archives could benefit from running a well-organised volunteer program like the one offered by LAARc. They could also engage the interest and participation of the public more directly in local archaeology projects by taking artefacts out into shopping centres.
9.4 Use archaeology to teach sustainability

Sustainability is one of three Cross-Curriculum Priorities that must be included in all subjects in the new Australian Curriculum. Teachers whose schools are located near local rivers or canals could take their students out of the classroom to collect artefacts which can be analysed, sorted into chronological periods and interpreted. This is an easy and fun way of using archaeology to teach students about the history of their local area without doing any damage to its heritage by excavation. It is also an opportunity to work across the curriculum by including other subjects, such as science and geography, in a discussion about the impact of waste on waterways and how they can be viably sustained for the future. This was demonstrated by the Thames Explorer Trust’s programs.

9.5 Develop hands-on, experiential archaeology programs that engage students in learning

Realistically, there are very few archaeological institutions or private companies who could afford to invest the amount of money and time into the sort of high-tech equipment that has been developed at Jorvik Viking Centre. However, the process I described could be easily used as a framework to develop more simple and cost-appropriate technologies and ‘experiences’ that engage the public, especially school students, in the interpretation of archaeological evidence.

9.6 Combine archaeology with creative arts activities

The National Museum of Ireland offered some excellent examples of how creative arts programs can be used to teach archaeology in an engaging and practical way. The programs demonstrated that students can learn about people from the past by making the same sorts of things they used to make. This was also demonstrated by the experiential learning activities for the ‘Kolo’ exhibition at the City Museum, Ljubljana.

9.7 Develop archaeology events for children

Museums and archaeological sites in Australia could offer children’s parties to parents. It would also be worthwhile to build relationships with universities so that students who are studying education, archaeology and museology could gain practical experience working in the museum or archaeological site.

9.8 Provide child-centred archaeological parks

Andautonia is the best example of an archaeological site that has been developed as an archaeological park for children, families and people with disabilities. Although it may not be possible to go to the same extent, at least archaeological sites and museums could ensure that they provide child-friendly interpretative panels and narratives for children and families.

9.9 Connect to the Australian Curriculum: History

A first step towards raising the visibility of archaeology as an educational resource is to identify relevant topics in the Australian Curriculum: History in which archaeological evidence can be used to teach Australian history. Dissemination of this knowledge will encourage teachers to take their students to Australian archaeological sites and museums to gain first-hand experience of Australian archaeology. Hopefully these experiences might make them more inclined to be interested in (and perhaps even like) Australian history and heritage.
10 DISSEMINATION OF INFORMATION

Perhaps the most important issue for me to consider is, how I will disseminate the wealth of information I gathered during my Fellowship.

Here is my plan for action:

1. Finish the work I began in 2012 when I organised the national ‘Teaching archaeology to kids, in an out of the classroom’ symposium. I am in the process of publishing the findings of the symposium and have set up a website to publicise the symposium and gather resources for teachers and heritage/archaeology educators.
2. Extend the above project to an international conference. During my Churchill travels I met many outstanding, talented and enthusiastic archaeology educators who said they would love to come to Australia to present their projects.
3. Use the information I gathered during my Fellowship to advise my clients on ways they can incorporate archaeology into Australian heritage projects.
4. Explore ways to integrate archaeology into relevant topics in the Australian Curriculum: History, such as through publications and teacher professional development workshops.
August 29, 2013

Dear Mr. Tys,

I write regarding a recent Churchill Fellow, Louise Zarmati, with whom I met earlier this summer. When Dr. Zarmati contacted me in late January to arrange a visit to Colonial Williamsburg, I recognized her name as a co-author of Experience Archaeology, one of the books I find most useful in presenting archaeological concepts to a general audience. One cannot be considered an archaeology educator until one has mummified a zucchini using the instructions on page 130! I looked forward to Louise’s visit to Colonial Williamsburg in early June and to discussing various archaeology education programs that she had observed over the course of her fellowship.

As a Staff Archaeologist at Colonial Williamsburg I was concerned, however, that I was not in a position to contribute to her study in a substantive way. Colonial Williamsburg is currently in a lull when it comes to archaeological programming. Reductions in staff and a spate of 18th century architectural reconstruction projects (each preceded by excavation) have focused the attention of Colonial Williamsburg’s archaeologists almost exclusively on field work over the last 6-7 years. Consequently, visitors to Colonial Williamsburg see little evidence of the decades of excavation and research that have informed the physical reconstruction of this 18th century town, and have fueled its interpretation. Dr. Zarmati — rightly — highlighted how little Colonial Williamsburg does with archaeological resources that are, by any measure, extraordinary. It was difficult to hear, but largely accurate.

In the weeks that have followed that initial discussion, Louise has been extraordinarily generous with her knowledge, creativity, and support. She has shared lesson plans, contact information, and perhaps most importantly, a vision of what might be possible at Colonial Williamsburg. Her input has inspired me to approach those for whom I work, and to outline a plan for a reinvigorated public archaeology program. There is still much to do, but the process has begun and she was its catalyst.

My understanding of the Churchill Fellowship is that it funds learning experiences for its recipients. This letter is to let you know that in this case, Louise was teacher and mentor instead of student. I am very grateful for the opportunity that the Churchill Memorial Trust provided for Louise and, by extension, to Colonial Williamsburg and its visitors who will benefit from renewed public archaeology programs in days ahead. Thank you.

Meredith M. Poole
Staff Archaeologist
Colonial Williamsburg Foundation
12 ENDNOTES

1 In 2005 there were 10,336 candidates and in 2006, 11,495 candidates. Source NSW Board of Studies, http://www.boardofstudies.nsw.edu.au/bos_stats/.


3 In 1992 I developed the archaeology education program at the Nicholson Museum and it is still operating in 2013 in almost the same format.


10 Young Archaeologists’ Club, retrieved from http://www.yac-uk.org/, 20 August 2013.


13 Go to http://www.museumoflondon.org.uk/Schools/Resources/.


15 Hewison, R 1987, The heritage industry: Britain in a climate of decline. London: Methuen, pages 83-4. Art critic and author, Robert Hewison disparagingly dismissed Jorvik’s interpretation as ‘...the archaeological equipment of the funfair ghost ride: a twelve-minute electric trolley tour round the recreation of a tenth-century village, peopled with dummies speaking twentieth-century Icelandic, but smelling “authentically” of imagined Viking odours – livestock, foodstuffs, and a latrine’.


19 Ibid.

20 Ibid.

21 ‘The Alexandria Archaeology Adventure’, advertising pamphlet produced by Alexandria Archaeology.

22 See www.history.org/history/teaching/groupTours/index.cfm.