An Interpretation and Participation Plan for the Roman North Sea Region

December 2024

Interpretation and Participation Plan

Action 4

Contents

1 Introduction

The purpose of this document is to develop a strategy for enlarging the public outreach for the themes within the project Bridging the North Sea and to increase the possibilities for public participation in research, exhibitions or otherwise related to Roman maritime history in the North Sea region.

During discussions with the BtNS-team over the course of this project, it has become clear that there is no sure-fire way or *best way* in which this can be achieved in all circumstances. Everything depends on the nature of the project and that of the audience you are trying to reach.

Below two different aspects are discussed. The first is **how to reach the world outside of academia** with the gained results of research initiated or related to the themes described in the BtNS-Research Framework (Action 3). This is a type of communication that is in essence unidirectional, where the audience is the passive consumer of information we as researchers are trying to send. The second part of this document makes the switch, where the public is concerned, **to co-creation instead of passive consumer**. As such, it has two main questions:
1. How do we better tell the story to our audience?
2. How do we involve more people in projects about the North Sea in Roman times and related subjects.

For answering both these questions, we present this Bridging the North Sea Interpretation and Participation Plan. First we will define the ambitions in both presentation/interpretation and participation within our project as presented in the granted Straits-application.

1.1 Why involve the public?

The aim of the Bridging the North Network is to strengthen the awareness of North Sea connectivity to the modern coastal residents inspired by a research program on the North Sea basin in Roman times concerning its coastal inhabitants, trade logistics, physical infrastructure and environment. This North Sea awareness will contribute in connecting communities and persons around the North Sea with each other. For this reason the project Bridging the North Sea Phase 1 contains beside a Research Framework (Action 3) also an Interpretation (and Participation) Plan (Action 4) and the communication platform bridgingthenorthsea.com (Action 2).

Besides historical and archaeological issues, we want to communicate to the wider public the potential and importance of their own maritime heritage. Connecting the past with the present within wider societal perspective will allow us to show how coastal population in the past dealt with or reacted to changing sea levels, and migration across the seascape (whether or not they formed cultures of their own). Understanding the North Sea landscape in the Roman period will increase attention for the transnational and environmental history of the zone.

Public and academic imagination sees the Roman Empire as a territorially expansive land empire spanning Europe. In recent years, however, increasing attention for transnational and environmental history has led scholars to a reconsideration of the Roman Empire as a maritime power that reached far beyond its land boundaries. The project starting point, and therefore its societal impact, is the perspective of the Sea itself, with the coast as a transitional space between land and sea.

The project will explore the possibility of refocusing public attention towards the importance of the sea as connecting factor between countries (rather than a boundary) in past and present. For the Roman period at least, the North Sea has been regarded as a frontier, but we wish to stress the connections and the maritime legacy in that period (and in the wider historical context). Concerning increasing understanding of cultural, environmental and societal values of the maritime landscapes, our new inventory of sites, material culture, and academic and public stakeholders will provide a strong scientific and *transnational* ground for future cooperative research ready for societal use, such as identity-

building in contemporary coastal communities as well as coastal and maritime cultural tourism. One special opportunity arises because of the recently recognized UNESCO World heritage status of the Lower German Limes in both Germany and the Netherlands, which can strengthen the transnational approach of storytelling in regions on both sides of the North Sea basin.

This network of Bridging the North Sea aims to reach two connecting goals:

1) the existing archaeological/historic network will be extended through the project, with civil workers, entrepreneurs / business people, curators, artists, volunteers, but more importantly inhabitants who live and work in the North Sea coastal areas / zones. These non-historic partners in the network will actively contribute in defining research questions because they need specific answers from the archaeological-historical results.

2) Local communities specialized in local themes will be connected to similar groups living in other Straits regions. Often so-called 'local' themes and activities appear to be of transnational importance. The connection of communities along North Sea coastal areas is a condition for future exchange of knowledge and information.

Archaeologists are not doing what they do just to satisfy their own curiosity. We do this so that we (humans in general) better understand our collective past. It gives a place of identity, for by better understanding our past, we better understand our place in the present. We also have something to contribute to the future, as patterns in past human behaviour tend to repeat[1].
But none of this happens if we as researchers keep what we learned only to ourselves. Furthermore, this has the effect of alienating what we study as no more than research subjects. It is the recognition of people from the past as fundamentally no different than ourselves that gives the best results. We are studying the collective human past and it makes sense to return that knowledge to the collective, i.e. to share what we have learned with the wider public. In a much more practical way of looking at things, we also have an obligation to show what we do with all the money that is being invested in archaeology, a large part of which is public funding. In other words, we have a continued obligation to explain why what we do matters for everybody.

1.2 Who is our audience?

Because of the regional limitation of our project, the coastal areas around the southern basin of the North Sea and Channel and partly the Eastern coastal areas of England and Scotland, we know where our audiences live. But who they really are, what interests them and how they could be involved is hard to define. As can be generally said to be the case "*the* public" does not exist. There is a bewildering variety of people with different age, background, interests, degree of background knowledge, and of influence that we might want or need to involve in archaeology. And each group of people, with its unique mix of characteristics, can be reached and involved best in specific ways.
It is essential to think about who the audience of your efforts are going to be and why you wish to reach this particular audience. This will already help inform on what type of information you can give, based on for example the attention span and the background knowledge. Equally if not more important is to understand the type of medium that will appeal to your audience and how to effectively use that medium. Writing a social media post that will actually appeal to a younger audience is miles apart from writing a scientific paper. In some cases, reaching a target audience is done best "by proxy". Reaching the parents of school-going children may be most

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[1] It is frightening to see how many times humans have exhausted natural resources with catastrophic consequences.

effectively done by targeting the children and having them draw in their parents. On other occasions we can get children involved by appealing to grandparents and making it a day out for the whole family. The point is, this requires planning and strategy. Far too often, the message is sent out into the world through channels that are simply the ones that are convenient and easily available.

1.3 How to read the BtNS Interpretation and Participation Plan

In this action plan we will concentrate on the two ways of involving the coastal audiences:
In chapter 2 we focus on the results gathered by work within the Research Framework and how to make this available for a wider, non-academic audience. Paragraph 2a presents a (non-exhaustive) inventory of methods for telling the story of the North Sea in Roman times with a select few examples in the BtNS-regions on both sides of the North Sea. In Appendix 1 we present a more extensive inventory of place of interpretation, museum, books, 3D/VR/AR-products etc. on the subject of the North Sea in Roman times in all the connected regions. Paragraph 2b compares those methods on the aspects on targeted audiences, opportunities and costs etc. In the last paragraph (2c) we share some thoughts on how to improve the storytelling of the Roman North Sea history by intensifying collaboration with partners in the BtNS-network and beyond.

In chapter 3 Participation of coastal communities in the BtNS regions, we switch from telling the story to involving people in making the story. We first explore why this involvement of the public has declined (3a), how the Faro convention has started to turn the tables (3b), and how different national traditions and policies (3c) as well as the attitude of professionals (3d) shape the possibilities for participation. In paragraph 3e we explore different ways of achieving participation, which we compare (3f) and whose potential we finally explore within our own region of interest (3g).

This action plan concludes (4) with next steps we wish to take in order to firmly position Roman maritime history in the public eye.

2.Working on Interpretation

2.1 Ways of telling the Story (Assessment of interpretation)

How do we improve the reach of new discoveries, theories and finds outside of the scholarly world of scientific papers and journals? There are many ways in which this may be achieved, though each of these methods has unique opportunities, drawbacks, impact and costs in both labour and in financial sense. Below we shortly discuss each of the strategies we see and present the chances and the potential downsides or pitfalls.

Using original sites
Western society places prime importance on authenticity. We appreciate the real thing more than a copy. The places where original remains can be seen in their original context have an almost magical quality to them, because they seem to bring people closer to the past.

> **Protected sites**
> In rare cases, mostly where exceptional archaeological sites are concerned, archaeological sites themselves are or may become protected sites that can be visited by the public. Dramatic examples are Hadrian's Wall or the remnants at Boulogne sur-Mer. Such sites have a lot of potential as locations that draw in the audience, just by virtue of their spectacular nature.
>   - *Examples*: Hadrian's Wall, South Shields Roman Fort (Arbeia), Wallsend Roman

Fort (Segedunum), Roman forts at Dover, Richborough, Reculver, Portus Lemanis; town walls at Canterbury, Rochester. Roman lighthouse in Dover Castle. Bavay Forum - Château de Boulogne-sur-Mer, Park Matilo (Leiden)

Chances
People interested in such sites are, if they know they exist, drawn to such places. The audience has a true sense of stepping into an ancient world. In general such places offer space/a podium to include other strategies.

Pitfalls
Such places are scarce and they are by nature immovable. They also portray a limited part of Roman society. Not everyone has the ability to interpret ancient remains, especially where only foundations are involved.

Incorporation in building projects
In some places, especially within the present day urban environment, ancient remains are encountered during building activities. In some cases, these can be incorporated into the new architecture. Examples can be glass floors showing the foundations under a building, or foundations displayed in underground spaces. This happens quite often in the excavation of subway lines. Another example can be the incorporation of display cases in the new building, portraying local finds.
Examples: Woerden Parking; Roman turret incorporated in a cycle facility in Canterbury. Roman turret incoporated into design of library at Dover.

Chances
If in a public building , a lot of people can get be reached "in passing". Although it will require adjustments to the planned building, both the new and the old can be realised. If done right, it will be seen as an added feature to the planned building.

Pitfalls
Space for the archaeology is limited within the new building, it is unlikely to become the main feature. The archaeology may get physically hidden in the new building. Depending on the new function of the building, access to the wider public may be limited. There is often not a lot of physical space for any added strategies. The cost of the planned building will most likely increase.

Exhibition
Putting objects on display is a very classic way of presenting the past. The way in which we do this today has changed a lot over the years though. A display case filled to the brim with objects without any explanation of what they are is in itself archaic. What has also changed is that musea or galleries no longer hold the monopoly in displaying ancient artefacts.

Museum Exhibits
The tradition spaces to exhibit objects of particular interest is of course the museum. Modern museums are more than just a series of display cases filled to the brim with curiosities though. More often than not, museum try to engage their audience and attempt to give them a true experience through video, text, games, 3D reconstructions and audio.
Examples: Chateau Comtal Musée de Boulogne-sur-Mer, RAM Oudenburg, Museum Aardenburg, Valkenburg (Torenmuseum), Great North (Newcastle), Roman Army Museum, Tullie House, Museumpark Archeon, RAM Velzeke

Chances
The museum is a well-established phenomenon in our society. It is a logical place to find information about the ancient world. As a special place designated for learning about the past, people that come there are intrinsically motivated to enjoy and learn about the past.

Pitfalls
The fact that it is an established place also means that the audience you reach is only the audience that was already interested to go a museum. Drawing a new public to a museum is very difficult.

Exhibits in public space
A trend that has been taking hold for some time now, is for museum exhibits to step outside of the confines of the museum building. Display cases may pop-up in government buildings or other publicly accessible spaces and even on the street.
Examples: Katwijk, Valkenburg, The Hague, Town walls in Rochester & Canterbury, Portus Lemanis. Roman mausoleum at Syndale, Newington Temple

Chances
Displaying objects in the outside world has the main advantage that you can reach an audience that normally may not come into contact with things normally only shown in museums. You can surprise people and pique their curiosity when waiting in line at the municipality or walking down a shopping street. It can function as a stepping stone to lure people into visiting a larger exhibit at a local museum for example.

Pitfalls
There are some obvious things that need to be taken into account when it comes to security and display conditions when setting up a display case outside. Because you are creating a place where people are briefly confronted with archaeology while they are doing something else, the amount of information you can transmit is very limited. The attention span of your audience is very limited.

Reconstruction

In many cases we need to give the audience more information than what can be seen from archaeological remains alone. It takes quite a lot of knowledge and effort (and imagination) to translate discolorations in the soil into the layout of for example a building. The expertise of archaeologists is needed to fill in the gaps and reconstruct part of the ancient world. There are multiple ways of presenting this information so that the wider audience can understand them.

Physical reconstructions/replicas
Rebuilding ancient sites can be a powerful way to reach the public. Such reconstruction can be linked to original archaeological sites, but they don't have to be.
Examples: Museumpark Archeon (Alphen aan den Rijn), Nehalennia Temple (Colijnsplaat), Fort Arbeia (South Shields), Leiden Park Matilo

Chances
A physical reconstruction has the advantage that it takes away much of the guesswork for the audience. Reconstructions can be places where they are convenient and are not tied necessarily to the location of archaeological remains. It is possible to reconstruct any aspect of ancient life, including things that normally do not survive as archaeological remains. Reconstructions provide a complete décor for re-enactment.

Pitfalls
Physical reconstructions do require space. As isolated elements, they can clash with the rest of the built environment, making them look strange and out of place, this can be an advantage in a way too, as they do capture attention. Reconstructions, especially when done with

original materials, require a lot of upkeep. There is the danger of making a reconstruction look fake and out of place.

Illustrations

With illustrated reconstructions we mean the two-dimensional static images produced by skilled artist, based on archaeological data. They grace many a page of archaeological books or information panels. Such images convey a wealth of information and transport the viewer to a snapshot of ancient times.

Chances

Can be placed anywhere. Do not take up much space. Not much imagination or background knowledge required. You can show whatever you want.

Pitfalls

Static. Do not allow the viewer to explore further. To appreciate details, the viewer needs to take a little time.

(3D) Virtual Reconstructions

The digital world offers a wealth of possibilities to make reconstructions that can be interacted with in unique ways. These can be 3D models one can walk through in virtual or augmented reality, or videos that transport the viewer to a past world.

Recent examples:

RAM Oudenburg (video Oudenburg Harbour-fort); Museumpark Archeon: Roman diner; NL Limes: Time Travel apps (forts of Katwijk, Valkenburg, Leiden Matilo, Zwammerdam, Bodegraven; Roman forum in Bavay.

Chances

If a picture says a thousand words, a three-dimensional virtual reconstruction could say a million. When done well, virtual reconstruction create a sense of immersion that is unequalled.

Pitfalls

Virtual reconstructions require devices to be viewed. Whether it is a telephone to be used as an augmented reality device or a television screen to show the digitised movie-like reconstruction or a specialised VR headset, some kind of device will be needed. The level of detail is in direct relation to the cost of producing a virtual reconstruction, but also to the computing power needed to display the virtual reconstruction. Incorporating humans in that reconstruction can make it seem more lifelike, but when done badly only detracts from the immersion.

Re-enactment

What can be described as a specific type of reconstruction, namely the reconstruction of past human behaviour, is re-enactment. Whether it is the re-enactment of a historic battle, or working a loom in an open air museum clothed in reconstructed clothing, it shows how people lived their life in ancient time.

Permanent: Museumpark Archeon

Events: I RAM Oudenburg, RAM Velzeke

Chances

Having people walking around your town dressed in replicas of ancient Roman clothes has a high entertainment value. It can be deeply impressive and memorable as it seems to transports you physically to a different world. It is therefore a most effective means to spark a type of enthusiasm for ancient history, especially in the younger audience.

Pitfalls

Re-enactments are not always taken seriously and in some cases are not meant to be taken seriously. They may be more for entertainment value than to give a historically accurate display.

Storytelling through Ambassadors
A way of connecting multiple sites, is by using the same historical figure to work as a kind of historical ambassador who can then act as a guide to take the audience through the historical and local narrative.
Cf: Cicerones (German Limes); different characters at museum Aardenburg

Chances
If the same character can be used at multiple sites, it becomes easier to connect different sites into one narrative and to lure the audience to other sites. The audience will be able to consciously look at the same material through different eyes. This allows the narrative to be approached and told from different viewpoints.

Pitfalls
The challenge will lie in finding a historical figure that appeals to a specific target audience and to represent him/her in a way that also appeals to that audience. For example cartoonification may work for a younger audience, but may be experienced as childish and annoying to others.

Education

Influencing the (national) curriculum
Probably at the same time one of the most difficult and the most influential approaches when trying to involve young people, is to try and get more Roman archaeology into the national school curriculum. This is far outside of the reach of individual projects, but does have a potential impact on all schoolchildren.

Chances
Starting young may spark interests that last a lifetime. If we want more professionals in our field we need to present our interesting subjects at a young age.

Pitfalls
Time in schools is a precious commodity and school programmes are under pressure as is. The effectiveness of the approach is at least as much dependant on the individual teachers and their enthusiasm for the subject as it is on the material that is handed down from national guidelines.

Education programmes outside of standard national curriculum
Rather than trying to make the archaeology a fixed part of national teaching schemes, you can also design voluntary courses. Voluntary in this context may also mean that schools register as participants as a plus on their (obligatory) curriculum.

Chances
It is possible to cater to all sorts of levels of background knowledge and ages with specific courses. Not only schoolchildren, but also adult education is a way to reach the audience. Combining classes with resources such as archaeological sites or depots, allow participants to get up close and personal with ancient remains. It is much easier in this way to focus the course on the local heritage, rather than an overarching national narrative.

Pitfalls
For such courses, unless they are picked up by local schools, participants will be those already interested in the subject. Here too, the effectivity of the classes is as much dependent on the teacher as it is on the course material.

Books and articles

Probably the form that scientists around the globe are most familiar with anyway, the use of books and articles to disseminate our findings is well established. It is also well known that the impact of the traditional scientific literature outside of academia is generally poor.

Chances

In books and articles the researcher can poor out knowledge to heart's content. Today, digital copies can be shared easily, coming loose from the confines of printed paper.

Pitfalls

People taking the time to read through an article, let alone a scientific publication, is rare. Oftentimes jargon and an assumed background knowledge makes it virtually impossible for a layman to read anyway. Care must be taken when publishing, if one desires to share the publication freely online, as some publishers still curtail this behind paywalls.

Documentaries

Television series have taught many people about history. Whether we like it or not, such series are a much more powerful motivator or generator of public interest in a subject than 90% of our discoveries.

Chances

While it is far out of reach for any scientific project to include making an HBO series or Netflix documentary, it is something to keep in mind. Timing is key here.

Pitfalls

There is always going to be a gap between popularity and historical accuracy. True historical accounts are rarely as exciting and captivating as the stories portrayed on tv.

Feature films and series

Often a step further into the fanciful, the Hollywood blockbuster or the series made for streaming services with multi-million (often) dollar budgets, are for many what first comes to mind when thinking about the past.

Chances

The popularity of a certain TV show or movie can be a great hook to catch the audience's attention. The impact on public interest in for example the Viking era, because of the HBO series "Vikings" was enormous.

Pitfalls

The movies and TV shows have left their mark on the mind of our audience. Even subconsciously how we view the past is influenced by the choices made in for example story writing, dialogue, stage design, editing, and costume design. Convincing people that reality may have been different is rather difficult.

Websites

For many, the go-to place when wanting to look anything up is the internet. Nearly every project nowadays has a website.

Chances

Websites are multi-modal in the sense that text, sound, video and increasingly 3D imagery can be combined in one place. Anyone anywhere in the world can access the information at any time.

Pitfalls

A myriad of websites gives information about any subject. That is also the internet's pitfall. Anyone can make a website and put anything on it. This leads to issues with findability and credibility. It is an illusion to think that one can create "the" website on a specific topic.

A second issue is the attention span of the average reader. A large block of text is ground for most readers to bounce out of your website and into another. Designing an attractive website that captivates the audience just long enough to give them the information you want them to have is a separate expertise.

Apps

A clickable icon on your phone's screen takes you to a program on your phone that can be programmed to do virtually anything. Often, it does all sorts of things you don't even know about. In principle it can do all the things a website can do and more. The phone's camera allows it to be used as a viewing device for augmented reality and the phone's GPS and notification system can give the user feedback on the go.

Chances

Virtually everybody carries a phone all the time. Smart combinations of functionality can be created within apps, such as combining local historical/archaeological information with practical information for the tourist. The archaeological information will then become the extra layer of information that informs and entertains people while they use the app for practical purposes.

Another approach is to turn your information into a game. Here the same principle applies though, that hardly anyone will start to play your game in order to find your archaeological information. The game itself needs to be good.

Pitfalls

Many people are app-tired and it is easy to install something new and delete the old. If such an app does not offer any benefits beyond delivering archaeological information, the chances of it remaining on people's phone is limited. As with websites, building an app that works and appeals to people is a separate expertise and more so than with websites, it is a costly endeavour.

Social Media

Whether it is TikTok, Instagram, Facebook, LinkedIn or some other form of social media, their potential for reaching a wide audience is hard to overstate.

Chances

The potential reach of social media is the biggest any information system has ever been. Within seconds a message can be spread to millions all around the globe through the right channels. Through the right channels, virtually anyone in our society can be reached.

Pitfalls

The amount of information send through social media is small. This is not necessarily a bad thing, if it is used correctly. A single sentence can be enough to call thousands to action. It all depends on who is sending the message. The difficulty is becoming someone or something who's messages are read regularly by a large enough crowd. It requires regular posting of messages that appeal to people enough for them to respond to it, to be able to get caught in the upwards spiral of more followers -> more exposure -> more followers. It helps enormously if you can tap into existing networks of people to get the ball rolling. Learning how to compose a message that appeals to the audience and that fits into the particular algorithm of the social media platform used (so it will present it high in everyone's feed of messages for longer so more people actually see it), requires creativity, time and dedication.

2.2 Comparison of different ways to tell the story of archaeology.

Below we present a comparison of the different interventions that we described above with their individual pitfalls and chances. The comparison below is a relative one that looks at the aspects present in the table to the right. We have tried to condense the information into one overview to help inspire leaders of future project to think about how they can inform the public through a means that fits their budget and available manpower, while at the same time choosing something that is effective. Again, there is no one way of doing it that will fit every project and each method has upsides and downsides. Of course, there are also different ways to do each of the interventions we list. For this comparison we are working under the assumption that things are done will. For example it is quite possible to make a feature film with very little budget and very little effort, the consequence is (generally) a bad movie that no-body will want to see. That of course means it does not have the desired effect. Therefore in our comparison below, we are looking at what is needed to do something *well* and what that may then yield.

Labour	How much needs to be invested in effort (work) in order to do perform this intervention?
Investment	How much needs to be invested in financial means (money) in order to do perform this intervention?
Returning Costs	During and after the project, how much money needs to be invested to keep it running?
Attention span	How much concentration is required from the audience?
Depth of information	How much information can be transmitted?
Reach	How many people will get the information?
Retention	How long will the audience remember the information?

	Using Original Sites		Display of Artefacts		Reconstruction			
	Protected sites	Incorporation in building	Museum exhibit	Exhibit in public space	Physical Reconstruction	Illustrations	VR Reconstruction	Re-enactment
Labour	**	****	****	***	*****	****	*****	*****
Investment	***	*****	***	*	*****	**	*****	***
Returning Costs	**	**	**	*	****	*	**	*
Attention span	***	*	****	*	**	*	***	*
Depth of information	**	**	****	*	***	**	***	*
Reach	*	***	**	****	**	**	**	*
Retention	*****	***	**	***	****	***	****	****

	Education		Publications			Digital Media		
	In the curriculum	Outside curriculum	Books and articles	Documentary	Feature films and series	Website	Apps	Social Media
Labour	*****	****	***	****	*****	***	****	**
Investment	***	***	***	****	*****	**	****	*
Returning Costs	***	**	*	*	*	**	***	*
Attention span	*****	*****	*****	***	**	**	*	*
Depth of information	*****	*****	*****	***	*	***	**	*
Reach	***	**	*	***	****	**	***	*****
Retention	**	**	**	***	*****	*	*	***

2.3 Opportunities for the BtNS Network

The above focussed on theoretical ways in which we as experts can tell the story that forms from our investigation to a wider audience. To make these ideas a reality, the easiest way is to connect to existing infrastructure, projects and lieux de memoire. Appendix 1 gives an overview of different ways in which already within our region the public is engaged and confronted with Roman archaeology. Not all those spaces tell the maritime history that is central to the BtNS Network yet. A number of trends can be distilled from this assessment.

We all have museums

The local Roman history is told somewhere within each of our regions in either local, regional or even national museums. This important component of the infrastructure needed to tell a historical narrative already exists. There are two aspects central to our project that have not yet landed in (all) these museums yet. The first is a dedicated segment of the exhibits on the maritime connection in the Roman period. The second is the connection between the different museums. First steps have been taken because of this project to connect for example the Museum in Aardenburg and Oudenburg. But there is still a world to win. A quick win may be to tackle both gaps signalled above by forming a small international working group that together start to build the narrative and to develop a first information panel about the Roman maritime history, which could then be shared with all museums in the area.

MUSEUMS IN OUR AREA
(WITH A (PARTIAL) FOCUS ON THE ROMAN PERIOD)

Legend
- Newcastle
- Essex
- Kent
- Norderdepartement
- Pas-de-Calais
- West Flanders
- East Flanders
- Zeeland
- South Holland

1. MUSEUMPARK ARCHEON
2. RIJKSMUSEUM VAN OUDHEDEN
3. MUSEON
4. ZEEUWS MUSEUM
5. CULTUURFORUM AARDENBURG
6. SINCFALA
7. ROMEINS ARCHEOLOGISCH MUSEUM OUDENBURG
8. REGIONAAL ARCHEOLOGISCH MUSEUM A/D SCHELDE (RAMS)
9. ARCHEOCENTRUM VELZEKE
10. UNIVERSITEITSMUSEUM GENT
11. FORUM OF BAVAY
12. CHÂTEAU DE BOULOGNE-SUR-MER
13. (MUSEUM OF BERCK SUR MER)
14. CANTERBURY ROMAN MUSEUM
15. GUILDHALL MUSEUM, ROCHESTER
16. RICHBOROUGH ROMAN FORT AND AMPHITHEATRE
17. SOUTHEND CENTRAL MUSEUM
18. COLCHESTER CASTLE
19. GREAT NORTH MUSEUM: HANCOCK
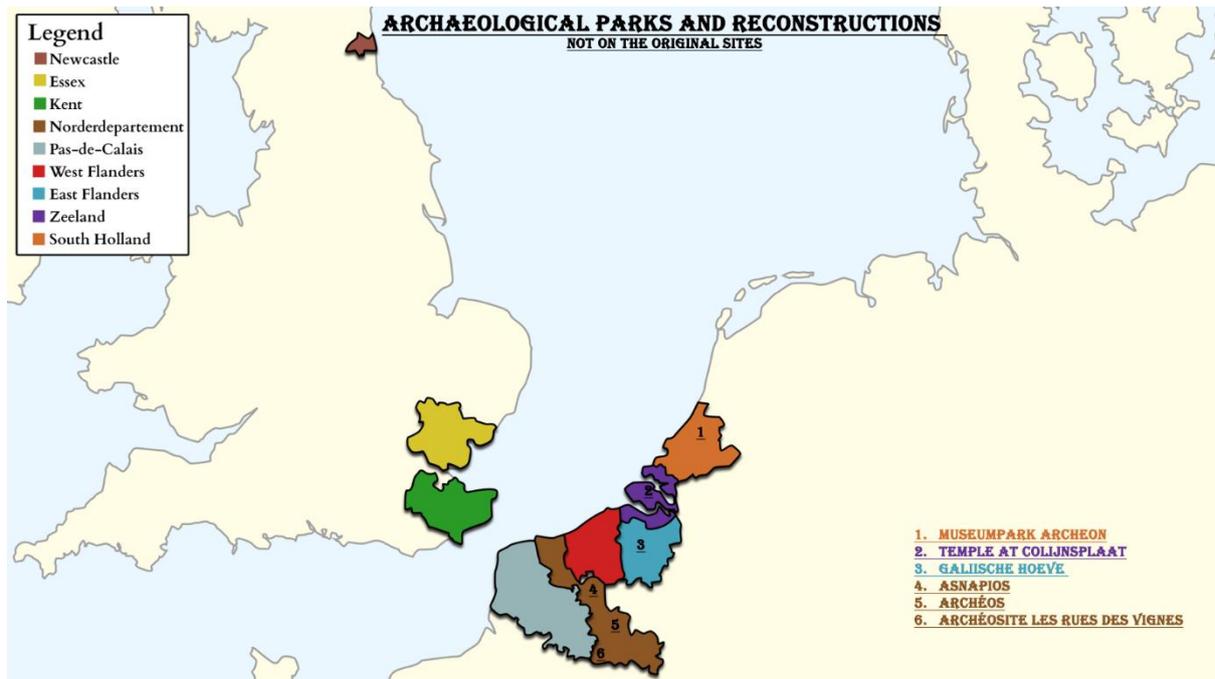
We do not all have visible sites

The distribution of visible original Roman remains in our region is very unevenly distributed. In part this may be due to the fact that archaeological remain have, especially in the heavily populated areas of the Netherlands and Belgium, been excavated and removed. It only rarely happens that remains are spared by moving a housing project for example. Probably much more important though, is the vastly different availability of stone in the coastal areas of Belgium and the Netherlands. It has long been known that Roman stone is today mostly found in the foundations of later churches and castles. Finally, the coastal erosion described in Action 3 means that many sites on the North Sea shoreline now are at the bottom of the sea. This too severely affected the coast of Belgium and the Netherlands. What this does mean is that for the

general populace in the these countries, the Roman history is not automatically part of their daily life. Many people do not even know about this history. It is much easier to forget the Roman connection when you do not have to pass Roman ruins on your way to work each day. In these cases you have to try other things to trigger the imagination. Some examples are the visualisation that have been made to showcase now drowned sites and landscapes at the beaches at Katwijk (Fort Brittenburg), Goeree (Fort Oude Wereld) and Oranjezon (a possible Naval harbour).
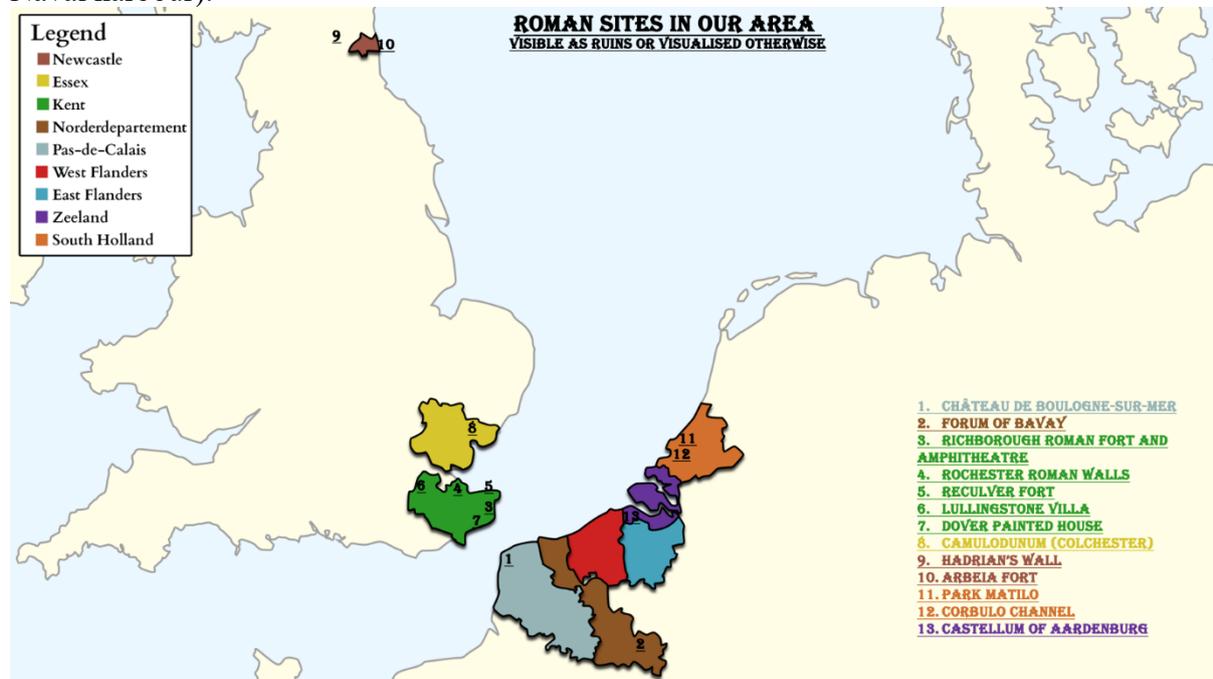
Replicas are rare but effective

Archaeological sites are difficult to interpret for most people. Having only foundations or postholes makes it even harder. One way in which we can make it easier for people is to make replicas of ancient roman buildings. Interestingly, only in the Netherlands do we find such full replicas of Roman architecture outside of the context of original sites. Iron Age buildings have been reconstructed in more places. It is striking that in the United Kingdom, at least in the counties involved in this project, full replicas of roman buildings seem to be absent. In France on the other hand, Iron Age farmsteads are relatively abundant. Although such sites have the inherent danger of becoming mere "theme parks", they excel at making history come alive. With our project, we may seek to increase the nautical angle in such areas, or perhaps more easily, portray the international North Sea trade connection. This could be done by having a trader as a leading figure of re-enactment, who tells his/her story of crossing the North Sea.

ARCHAEOLOGICAL PARKS AND RECONSTRUCTIONS
NOT ON THE ORIGINAL SITES

Legend
- Newcastle
- Essex
- Kent
- Norderdepartement
- Pas-de-Calais
- West Flanders
- East Flanders
- Zeeland
- South Holland

1. MUSEUMPARK ARCHEON
2. TEMPLE AT COLIJNSPLAAT
3. GALIISCHE HOEVE
4. ASNAPIOS
5. ARCHÉOS
6. ARCHÉOSITE LES RUES DES VIGNES

3 Participation

In this chapter we try to make the switch from sending the message to the audience as scientist, to actually involving the general populace in creating the message. This involvement has, in the archaeology of continental Europe at least, been pushed to the background. Legislation, regulation and underappreciation for volunteer work by professionals has widened the gap only further.

3.1 Why there is a lack of participation

As archaeology developed as a scientific discipline, it became clear that the value for understanding the past of loose artefacts was relatively low. It is the context of the artefact in the ground, its association with other things and the soil itself, that tells a much larger picture. Increasingly then, the practice of treasure hunting became seen as something problematic. Not only are the artefacts dug up and often disappear in private collections, but in the process a large part of the archaeological evidence is destroyed. At the same time, the period after the second world war, as well as the population boom of the 1960's and '70s saw an explosion of construction work in much of north-western Europe. This directly threatened archaeological remains. Both these factor contributed to international conventions that set out the basic rules for the protection of archaeological remains. The European Convention on the Protection of the Archaeological Heritage from 1992, also known as the Malta convention, has had a major impact on the archaeological field in each of our North-West European countries. The implementation of the convention boils down to just a few basic principles:

1. Any time the ground is disturbed for any new form of spatial planning project, the potential impact on the archaeology has to be assessed.
2. If deemed necessary by the governing body, archaeological research needs to be done.
3. This research is paid for by the initiator of the project.

While this new commercial system helped to assure that for the many building projects that were being done in our countries some form of research was done, it has had three unfortunate consequences as well. The first is that financial criteria often outweigh scientific grounds when it comes to research projects. Second, research projects are limited spatially to the grounds of

the new construction works. This has greatly fragmented our insights. And third, it has caused a rift between volunteers in archaeology and professional researchers in a commercial setting. As work needs to be completed quickly before the deadline is met, there is often little time for involvement of non-professionals. Many countries have also implemented a system of qualifications that need to be met in order to regulate the archaeology market. Notably this is not the case in the UK, where anyone[2] can make a bid for an archaeology project.

3.2 New horizons in Faro Convention

Malta archaeology has driven a wedge between the wider public and the professional archaeologists. The Faro convention of 2005 already addressed this issue. Where Malta gives centre stage to the physical protection of heritage, the Faro convention takes human interaction with heritage as its point of departure. Just as Malta focussed on things like archaeological context, Faro places our heritage in a present day social context. In our region Belgium has signed and ratified the convention, as well as effectuated it in national policy. The Netherlands have signed only recently (January 2024), while France and the UK have not signed the convention (yet). While it is not certain that they will sign this convention, it is clear that this convention has changed the way we perceive heritage in general.

The goal then for working with heritage in the spirit of the Faro convention, is for a larger segment of society to feel a sense of ownership of the past. When it is understood as our collective heritage, it helps strengthen the bonds of social identity and it becomes something that people take pride in, want to protect and want to show to others. In order to do that, when we get people involved it is essential that they feel they are truly contributing to the advancement of the field. In other words, what people do needs to matter. This gives a sense of accomplishment and with that of ownership of the project and the subject.

To achieve a sense of accomplishment within a project, the following is very useful to plan from the very start:
1. Formulate a clear objective that is attainable for/with the volunteers.
2. Make contributions visible.
3. Communicate results.
4. Show the impact of the project in the wider context.

3.3 National differences

Legislation on the national level will have a huge impact on what can be achieved when it comes to participation. However equally important is the national tradition when it comes to archaeology and the way in which people in general already perceive the archaeology as something of the collective or as something belonging to a select group of archaeologists.

For example the difference between continental Europe and the UK is enormous. On the Continent, in neither France, Belgium or the Netherlands are non-professionals allowed to start an excavation. In the UK, as long as the plot of land is not an established archaeological site, anyone can start an archaeological investigation. What starts out as a volunteer group may eventually grow into a more professional organisation that may even then compete for commercial archaeological commissions. The latter could in the Netherlands never happen, as a strict set of rules, regulations and system of certificates prevents this.

There is also a difference in attitude towards metal detection. In France, no metal detection is allowed anywhere, apart from a select few who have a permit and only do it in context of

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[2] Though registers and accreditations exist, it is not compulsory to have certain qualifications like in the Netherlands and Belgium.

formal research. In The Netherlands, if the owner of the land gives you permission, you can search with a metal detector, but you are not allowed to dig deeper than 30 cm below the surface.

Rules on obligatory insurance and Health & Safety regulations may also be prohibitive in allowing non-professionals on a commercial dig site. These too tend to differ in each country.

3.4 Participation vs. scientific value?

There is a pervasive and perhaps latent feeling within the scientific community that public participation will lead to a decline in scientific rigor. Of course, sending untrained volunteers with shovels into a dig site, will not yield good results. Volunteers need to receive the proper training and there needs to be a professional monitoring or oversight that is suitable to the task undertaken by the volunteers. There will also be areas where volunteers cannot have a role. The work of archaeological specialists is such an area. In the end archaeology is a scientific discipline and although we may wish to involve the public where we can, the archaeology itself should not suffer because of that.

3.5 Ways to increase Public Participation

Below we have described a number of ways in which public participation in archaeology can be stimulated. Not everything needs to happen in the field, there is also the post-excavation processing of finds and the phase of interpretation and publication where members of the wider audience can play a role. In many cases the involvement of the public is introduced into a project of the professional. A step further into the direction of full participation is to include members of the public in the decision-making process and go for true co-creation. In general, this requires a lot more time investment than when we are working only with trained professionals. Even just finding the right volunteers may be challenging in some areas. One way of dealing with this that has worked well is the case of the Museum Archeon, where the research is brought to a place that already has a lot of volunteers instead of the other way around. These volunteers then also help in bringing this to the wider audience.

It is also important in a collaborative project that we as professionals match our expectation with the particulars of the local volunteer group.

Often, whether or not a project is a success depends at least as much on individuals involved as it does on the way in which it is conceived and organised. The relationship between the professionals and the volunteers is often not a functional relationship, but rather an emotional one and a personal link. Building such relationships requires a lot of time.

In the Field

Excavations
Having people involved in the actual dig, is the pinnacle of involvement for most volunteers. The desire to help and find things in the literal sense is why people joined volunteer groups.
Chances
A lot of people have a desire to literally dig into the past. As the crowdfunding for the WWI site in Flanders "Dighill80" has shown, people are willing to also participate financially in such projects.   Excavation with volunteers may be a good way of investigating sites that are threatened by "natural causes" for which currently no good system is in place.
Pitfalls
In some cases and in some countries, rules and regulation may be prohibitive to let volunteers work in an active dig site. Incorporation of volunteers in a project that is part of the urban planning cycle may cause delays, which the commissioning party may not be happy about.

Organising a dig fully for volunteers, outside of the normal cycle of urban planning and control, may in some countries be against the rules set for preservation of sites. A fine balance needs to be struck between involving volunteers and professionals in order to create meaningful result on both the participatory side of the excavation and on the scientific value of the project. At the end of the project, when the digging is done, there still needs to come a report and publication (in whatever form) of the results.

Non-invasive research
Ground penetrating radar and field walking surveys are examples of investigating sites without actually having to put a shovel in the ground. Because they are non-invasive, rules and regulations generally don't apply or are much less stringent.

Chances
Generally, not much expertise is needed to participate in such a research, while it does have a good potential for teaching people about archaeology.

Pitfalls
Sometimes it is difficult for people to truly grasp the contribution they are making when participating in a field survey. The interpretation of data gathered through things like ground penetrating radar is highly specialised and not something done with volunteers.

Analysis and publication

Find Processing
Probably the point where volunteers are most used already and one that is relatively unproblematic, is the processing of finds after or outside of the dig itself.

Chances
This involves the public directly with the actual research process. Part of the processing of finds does not require specialised skills. This means a lot of people can be mobilized to work on a project.

Pitfalls
Even for the most basic labour in a project, some training is still required. It needs to be explained to people why we do not clean finds with a high pressure sprayer. People are more than willing to spend hours on processing finds, but it has to lead to a sense of satisfaction, i.e. it is not just cheap labour.

Joint Publication
Working together with volunteers to make a publication together, where individual volunteers or groups of volunteers work on and write specific sections of that publication, can create a an interesting collaboration.

Chances
A lot of people can work on such a project and each participant gets true ownership of a certain aspect of the research. People can be involved in those areas that match with their experience and interests. Because there is also the involvement of the professional, information can be verified and the final product can stand up to scientific scrutiny.

Pitfalls
The fact that you are working with volunteers means that there is a risk of the publication being severely delayed (or never reach the light of day) because certain members of the group do not finish their respective sections. As a professional, you also need to be thoughtful in how you check the work of the volunteers and how you make corrections. A major pitfall is that the professional at the end of the project re-writes the entire document to fit his/her style, thus alienating the people that have poured their heart and soul into the work.

| **Volunteer initiated and executed research** |
| Some passionate volunteers do all the work themselves. From diving into the archaeological depots and archives or even doing field work in whatever way they can, all the way to writing about it, often in publications of local historical societies for example. |
| *Chances* |
| Such publications can be incredibly valuable and contain a wealth of information, most often about very specific local sites. These volunteers sometimes spend an amount of time on investigating small sites or highly specific subjects that goes beyond most scientific projects. And they do this just for fun. |
| *Pitfalls*: |
| The main pitfall is that the quality of such works is terribly varied. This may lead to the wholesale rejection of such publications as "non-scientific". The lack of professional training may in some cases mean that the author does not structure his argument convincingly, or uses outdated theories or methods, while at the same time contributing vital information that then gets overlooked. |

Co-Creation

| **Co-creation in research** |
| Going a step further than involving the public in an already planned project, this approach involves the public from the get go, to the point where they also help decide what to research is done and what questions are asked during the project. |
| *Chances* |
| The sense of ownership in such a project is increased. People work on questions they want to have the answers to. |
| *Pitfalls* |
| What the audience finds the most interesting things to investigate based on their local perspective may not be the most pressing issues from a broader scientific point of view. It would take more funding and time to do both. At times researchers may be asked to investigate material that they do not consider "worth it" because it does not lead to revolutionary new insights. However the value of such work lies in the social impact it has in society today. |

| **Co-creation in Exhibits** |
| Similarly to the intervention above, involving people in making decisions about the setting up an exhibit goes beyond the expert showing what he has/she has found to a |
| *Chances* |
| Giving the audience a voice in what should be displayed gives ownership and may strike closer to home to what the audience wants and expects to see. |
| *Pitfalls* |
| Without proper education, volunteers involved in planning an exhibit will only present what fits their view of the (ancient) world. New ideas and concepts first need to be explained to the volunteers before they can see the value of incorporating it in an exhibit. There is a fine line between the professional educating the volunteers and the professional telling them what to choose. |

Co-creation in Spatial Planning
In some urban planning projects the historical context of the place can be an inspiring motive when designing a neighbourhood. Together with inhabitants a "themed" district can be designed. The consultation of and collaboration with local inhabitants is increasingly becoming a standard and sometimes obligatory part of spatial planning.
Chances The history of a place can be made clearly visible in everyday life, even through subtle things like street names. Local awareness of the importance of history in general and of that particular slice of history in particular is increased
Pitfalls There is a danger of overdoing this and ending up with a theme-park like design.

3.6 Comparison of different ways to engage the public in archaeology.

	In the field		Analysis			Co-creation			
	Excavations	Non-Invasive research	Find processing	Joint publications	Volunteer research	Research	Exhibit	Spatial planning	Policy
Labour	*****	***	*****	*****	*	*****	*****	*****	*****
Investment	***	**	*	*	*	**	****	***	**
Returning Costs	*	*	**	*	*	**	**	**	*
Attention span	*****	*****	***	****	***	*****	**	*	***
Depth of information	*****	****	*****	*****	***	*****	*****	*	***
Reach	*	**	***	*	*	*	****	***	***
Retention	*****	*****	*****	*****	***	*****	****	**	*

3.7 Opportunities for the BtNS Network

The Bridging the North Sea project has as one of its central goals, to foster the participation of the public in the development of future research. As such, it is not a matter of *if*, but *how* we are going to involve the public in our next steps. Of course this involvement depends on the nature of the research. The organisation of Pottery hacks (see 3.4.3) is by its nature a highly specialised event that in itself does not lend itself to involvement of non-specialists. Having such a group of experts together in one place can be an interesting hook to organise public involvement. A workshop for interested volunteers will not only involve and inspire, but also help ground the experts themselves and immediately forces them to translate their work to something understandable by the general public. This becomes even more valuable if it is combined with collections brought in by those volunteers. The example of the material studied in the context of Beach Archaeology comes to mind, but also other private collections that otherwise remain hidden in dusty attics may in this way yield interesting new information.

An important aspect in developing the research in a collaborative manner is the involvement of volunteer groups and volunteer-led museums within each of our regions. So far, we have not been able to involve these on the level of the overall project. It is on the local level where participation of volunteers comes to its greatest fruition. A project which may serve as an example for future work is the Beach Archaeology project that now runs in Zeeland and was given a grant by the Dutch government as an example of a "Faro project". What makes this project interesting in this regard is the fact that it was initiated by a question that busied local volunteer. Or actually, people that didn't even considered themselves volunteers in archaeology. It was a group of people who walked a specific beach in Zeeland and picked up stuff that they considered interesting and that they would like to know more about. This turned out to be Roman and Iron age pottery, which in turn prompted the professionals to look into the question. So rather than the professional trying to find volunteers to join them in their work, it was the volunteers that reached out to the professionals. There are many more spots in our region where local populations have found materials or know about local stories that could well be the starting point for a collaborative project. And it is much easier to enthuse people for and involved them in a project about their backyard than it is to involve them in a sliver of a massive project on something as ephemeral as "Romanisation of Northwestern Europe".

Figure 1 Roman and Iron Age Beach finds bringing professionals and volunteers together (images by L. Snijders)

4 Next steps on Interpretation and Participation in the BtNS project

The Bridging the North Sea project is far from concluded. As a network we aim to continue our fruitful international collaboration. In the short term we aim to promote our approach with all our partners and stakeholders in the region. We start with the low hanging fruit: projects that are already running, but which could benefit from a stronger connection to the project.

In the period 20205-2026 it is our goal that each of the partner regions will either start or further develop at least two small projects, preferably in collaboration with one of the other partner regions. This will help to not only present the work that has been done to a wider audience, but also keep the network thriving and growing. In the meantime, we will develop a more long term strategy by combining actions three and four to come to a larger project and grant proposals (for example in the EU/Horizon tract).

INFRASTRUCTURE FOR PUBLIC PRESENTATION OF ROMAN ARCHAEOLOGY IN THE BtNS NETWORK

Exhibitions/Museums

Zuid-Holland

1 Limes Presentation Units (see next slide)
2 Museumpark Archeon
3 State Museum of Antiquities
4 Museon (The Hague)
5 Maritime Museum Rotterdam
6 Toren Museum, Goedereede
7 Streekmuseum Middelharnis

Zeeland

8 Zeeuws Museum
9 Cultuurforum Aardenburg

Organizations

Limes Heritage Network ZH
Heritage Agency (Erfgoedhuis) Zuid-Holland
Limes Association of the Netherlands
Arch. Serv. Rotterdam
Arch Serv. The Hague
Heritage Leiden
Arch. Serv. Walcheren (WAD)
Province of Zeeland (from. SCEZ)

Municipalities
CLUSTER

Noordwijk   Katwijk   L-dam-V   Voorsch.   Leiden   Alphen a/d Rijn   B'graven

Units
TAFEL

| Noordzeestrand Noordwijk | Brittenburg Katwijk | Castellum en omgeving Valkenburg (ZH) | Forum Hadriani Voorburg, Swaensteyn | Kanaal van Corbulo Leidschendam Voorschoten | RMO Leiden | Park Matilo Leiden Roomburg | Albaniana Alphen aan de Rijn | Museumpark Archeon Alphen aan de Rijn | NIGRVM PVLLVM Zwammerdam | Centrum en Hortus Populus Bodegraven |

EXAMPLES NETHERLANDS

Using original sites
- Protected sites: Park Matilo, Leiden (ZH), Wall of fort Aardenburg (Zeeland)
- Incorporated in building projects: Castellum Parking Woerden (Ut)

Exhibitions
- Museum Exhibitions: Romeinse Kust (ZH+Zeeland), Cultuurforum Aardenburg (Zeeland)
- Exhibits in Public Space: Milestones, Den Haag (ZH), Buitenmuseum Valkenburg (ZH)

Reconstructions
- Physical reconstructions: Museumpark Archeon (ZH), Nehalenniatempel Colijnsplaat (Z)
- Illustrations: f.i. Goedereede (ZH), Colijnsplaat (ZH)
- 3D/VR: Timetravel-app limes forts of Zuid-Holland;
- Re-enactment: Museumpark Archeon (ZH)
- Storytelling through ambassadors: volunteers/guides at (Limes) Presentation Units (ZH & Zeeland)

Education
- Influencing national curricullum: Dutch Canon of History (window Limes) (f.i. RMO / Museumpark Archeon
- Education programmes outside of standard national curriculum: at lot (Education material Limes)

Publications
- Books and articles: a large selection (ZH & Zeeland)
- Documentaries: some video items for television and internet (local and national media)
- Feature films and series: non existing

Digital Media
- Apps: Timetravel Zuid-Holland (see above)
- Social Media: large selection; coordination team Limes Zuid -Holland (a.o. ZH Limes Events Agenda)

Exhibitions/Museums

West-Vlaanderen

1 Romeins Archeologisch Museum
(Oudenburg, RAM)
2 Regionaal Archeologisch Museum aan de Schelde
(Kerkhove, RAMS)
3 Sincfala (Museum van de Zwinstreek, Knokke)

Oost-Vlaanderen

4 Provinciaal Archeologisch Museum Velzeke (PAM)
5 Gallische Hoeve
6 Provinciale Erfgoedsite Ename
7 Ghent University Museum (GUM)

Organizations

Ghent University – Dept. of Archaeology
Province of East-Flanders – Heritage service
Province of West-FLanders – Heritage service
Flanders Heritage Agency
IOED's West-Flanders: CO7, Raakvlak, Polderrand,
RADAR, Leiedal, Hydra
IOED's East-Flanders: Vlaamse Ardennen,
Viersprong, Schelde-Durme, Leie Schelde, Erfpunt,
Meetjesland, Denderland

Using original sites
- Protected sites: Oudenburg historic city centre (archaeological heritage)
- Incorporated in building projects: NE-corner tower of Oudenburg Fort (Castellumstraat), contours and gates of fort visualised in streets (Mariastraat, Kerkstraat, Kapellestraat, Castellumstraat, …)

Exhibitions
- Museum Exhibitions: Roman Archaeological Museum (RAM, Oudenburg)
- Exhibits: Romeinen in de Zwinstreek (2019, Museum van de Zwinstreek, Knokke-Heist, Raakvlak - Sincfala), Nieuwkerke doorgrond - Romeinse villa's in onze heuvels (2024, Heuvelland), Gif mo Goaze – 80 km archeologie dwars door West-Vlaanderen (2022-2024, Prov. W-VL)
- Reconstructions: Info kiosk on Roman settlement (Zottegem, industrial area Spelaan); cross-shaped layout, not to scale. Gallic Farmstead (Ghent, www.gallischehoeve.be)
- Illustrations: Reconstruction drawings of Roman salt production in the coastal region (Ghent University), Roman Kerkhove (Ulco Glimmerveen), Roman road station Aalter (Yannick De Smet, De Logi & Hoorne), Ronse Pont West (Yannick De Smet, SOLVA)
- 3D/VR: late Roman fort of Oudenburg (RAM) and castellum of Maldegem-Vake (Ghent University Museum, GUM)
- Re-enactment: Gallische hoeve (www.gallischehoeve.be)
- Events: Gallo-Roman Weekend (Wervik, yearly), Roman Weekend Oudenburg (2-yearly, even years), Roman events in Velzeke, including the major event "Caesar Festival" (once every 25 years)
- Storytelling through ambassadors: /

Education
- Influencing national curricullum: /
- Education programmes outside of standard national curriculum: Speuren naar Romeinen (2017, 2019, Ieper, CO7), 1 2 3 Archeologie (2023, IOED Raakvlak)
- Publications, books & articles: /
- Documentaries, feature films & series: Het Verhaal van Vlaanderen (2023)

Digital Media
- Apps: Erfgoedapp "Speuren naar Sporen uit het Wervikse verleden. Een ontdekkingstocht in de wereld van een archeoloog" (2024, Wervik)
- Social Media: www.archeologiedagen.be (Instagram, Facebook)

Presentations
Departement du Nord
1 Forum de Bavay
2 Arkéos Douai
3 Archéo'Site   Rue-Des-Vignes / Cambrai
4 Asnapio Villeneuve d'Ascq

Pas de Calais
5 Château comtal | Musée de Boulogne-sur-Mer
6 Crypt of the Basilica (Boulogne-sur-Mer)
7 Musée Opale Sud (Berck-sur-Mer)
Musée Quentovic (Etaples-sur-Mer, actualy closed)

Organizations
Arch Serv. Boulogne sur Mer
Arch serv. Arras (city)
Arch. Serv. Dep. Du Nord
Arch. Serv. Pas de Calais
Service Régional de l'Archéologie (State agency)
INRAP
CHAB (Bailleul) and CHIC (Cassel)

Using original sites   **EXAMPLES NORTHERN FRANCE**
- Protected sites: Bavay Forum - Château de Boulogne-sur-Mer,
- Incorporated in building projects: Crypt of the basilica (Boulogne-sur-mer)

Exhibitions
- Museum Exhibitions: Bavay Museum, Arkéos Museum Douai, Boulogne-sur-Mer (Museum), Berck-sur-Mer (Museum)
- Exhibits in Public Space: Asnapio Villeneuve d'Ascq
- Reconstructions: Arkéos Douai, Asnapio Villeneuve d'Ascq
- Physical reconstructions: Arkéos Douai and Asnapio Villeneuve d'Ascq
- Illustrations:
- 3D/VR: 3D images recreate the Roman forum in Bavay as it was 2,000 years ago.
- Re-enactment: Arkéos Douai
- Storytelling through ambassadors: Arkéos Douai

Education
- Influencing national curricullum: none
- Education programmes outside of standard national curriculum Bavay Museum, Arkéos Douai, Boulogne-sur-Mer Museum
- Publications: A wide selection of publications is available for each partner in a variety of formats (magazines and brochures on excavations etc.).
- Books and articles: a large selection
- Documentaries: some video items for television and internet (local and national media)
- Feature films and series: non existing

Digital Media
- Apps: ?
- Social Media: ?

Presentations

Kent

1 Canterbury Roman town walls and Museum

2 Dover Castle / Lighthouse, Museum and Painted House

3 Richborough Roman Fort

4 Reculver Roman Fort

5 Rochester Roman town walls and museum

6

7

Organizations

Kent County Council

Canterbury City Council

Dover District Council

Medway Council

Historic England

Using original sites   EXAMPLES IN KENT

- Protected sites: Roman forts at Dover, Richborough, Reculver, Portus Lemanis; town walls at Canterbury, Rochester. Roman lighthouse in Dover Castle. Numerous Roman remains preserved as Scheduled Monuments (legal designation) even if not visible. These include Roman religious centre and temples at Springhead as well as villas, cemeteries and buildings across Kent. Two Roman lighthouses at Dover (one complete in the castle, one as badly degraded remains in Western Heights fortress), Syndale Roman mausoleum
- Incorporated in building projects [interpeted as meaning visible remains] : Roman turret incorporated in a cycle facility in Canterbury. Roman turret incoprorated into design of library at Dover. Various remains preserved during development but not visible

Exhibitions
- Museum Exhibitions [interpreted as meaning full exhibitions or galleries. Various museums have Roman finds but not full galleries]: Canterbury Roman Museum; Richborough Roman Fort and Amphitheatre museum; Roman Painted House museum, Dover, Lullingstone Villa
- Exhibits in Public Space : Town walls in Rochester & Canterbury, Portus Lemanis. Roman mausoleum at Syndale, Newington Temple
- Reconstructions:.
- Physical reconstructions: - Reconstructed Roman gateway at Richborough
- Illustrations:[interpreted as meaning panels or fixed images]: Many – Dover, Canterbury, Rochester towns, Richborough and Reculver forts,
- 3D/VR:
   - *Continued on next slide*

EXAMPLES IN KENT

Exhibitions
- Re-enactment: Re-enactment days held at Richborough June 2023; Roman re-enactor festival at Betteshanger July 2023;
- Community excavations: Folkestone Roman villa project

Education
- Influencing national curricullum: The Roman Empire and its impact on Britain is a unit of work in the Key Stage 2 history curriculum (age c.7 years old).
- Education programmes outside of standard national curriculum: Numerous Roman sites have education packs eg Richborough Roman Fort and Amphitheatre Teachers' Kit (KS1 -3).pdf, Lullingstone Roman Villa Teachers' Resource Pack (KS2-3).pdf.
- Publications: many eg Archaeology of Kent to AD 800;
- Books and articles: too many to list
- Documentaries: National TV: BBC One, The One Show History Hunters with Dan Snow: The Romans
- (https://www.youtube.com/watch?v=t9EunBjn45Q); Local TV Teynham building site uncovers Britain's first known statue of Roman god
- (https://www.dailymotion.com/video/x8o2sdb): Podcasts: Did Caesar Land at Pegwell Bay (https://www.youtube.com/watch?v=iVjimfIBdFo)
- Feature films and series: TV Series 'Britannia';
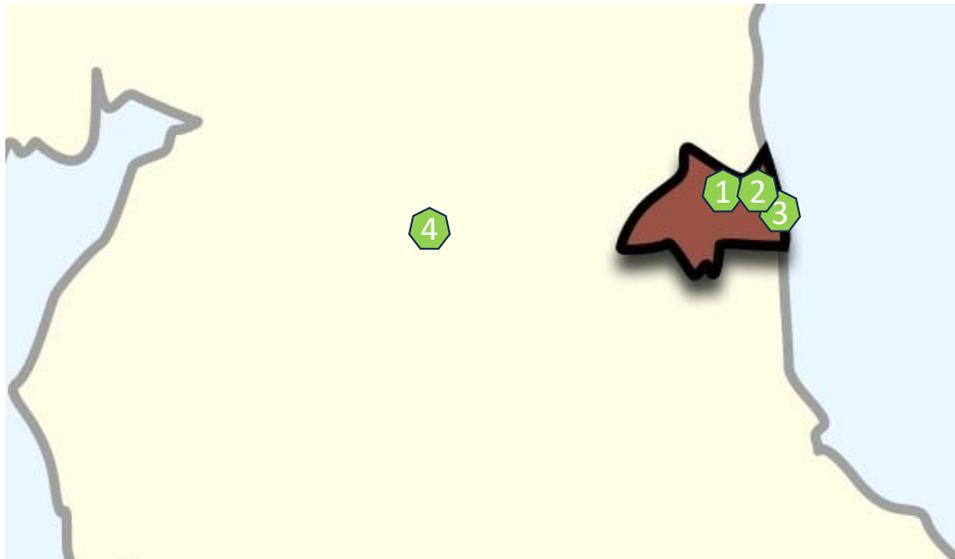
Digital Media
- Social Media: Facebook: https://www.facebook.com/ArchaeologyinKent/?locale=en_GB ; https://www.facebook.com/CanterburyArchaeologicalTrust/?locale=en_GB ; https://www.facebook.com/englishheritage; various others

(presentations)
North East / Hadrian's Wall
1 Great North Museum / Hancock
2 Segedunum
3 Arbeia / South Shields
4 Vindolanda
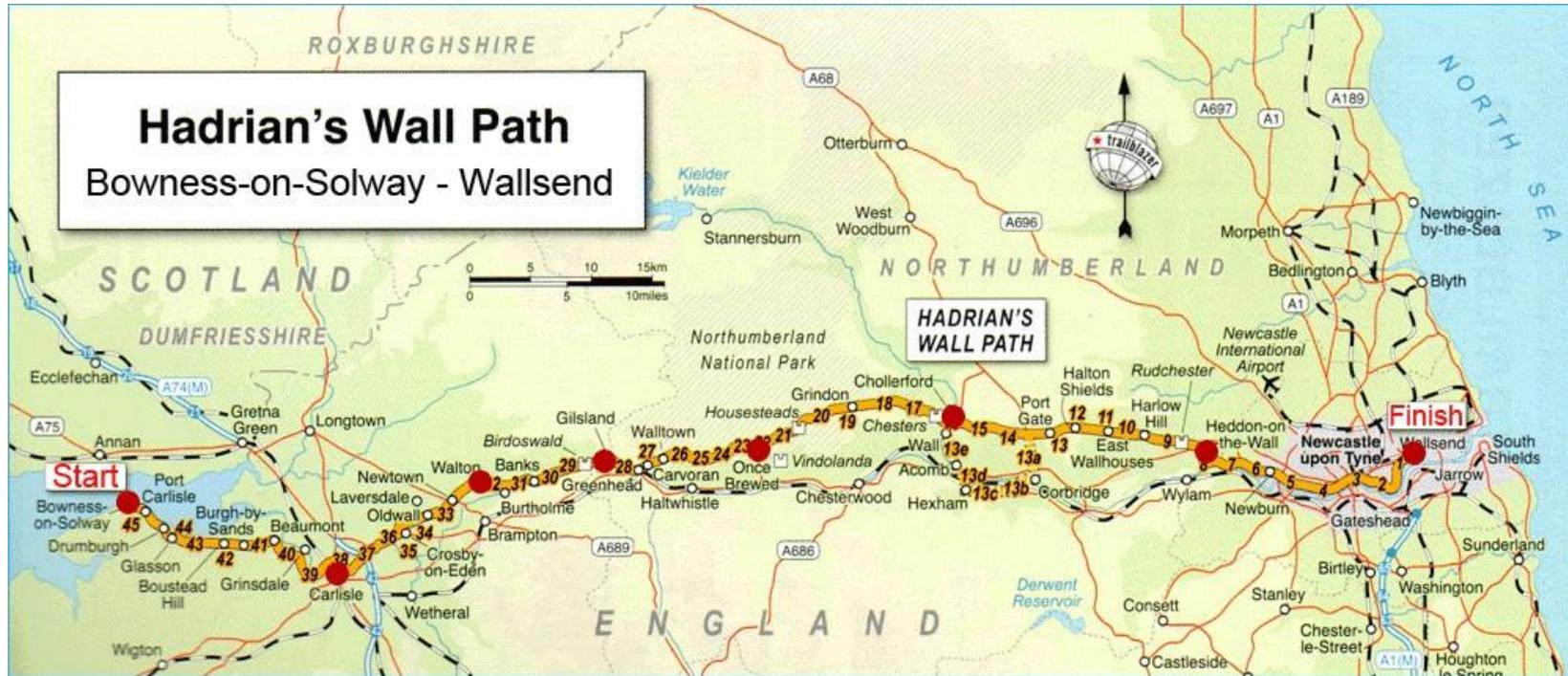5 Hadrian's Wall Sites (see slide)
6
7

Organizations
Newcastle University
Tyne & Wear Archives & Museums
Hadrian's Wall Management Plan Board
Historic England
Vindolanda Trust

Hadrian's Wall Path
Bowness-on-Solway - Wallsend

Using original sites **EXAMPLES UK NEWCASTLE-UPON-TYNE**
- Protected sites: South Shields Roman Fort (Arbeia), Wallsend Roman Fort (Segedunum)

Exhibitions
- Museum Exhibitions: Arbeia, Segedunum, Great North Museum: Hancock)
- Exhibits in Public Space: Assorted markings out of line of frontier in urban zone.
- Reconstructions: model of wall and of varios elments - - Great North Museum; Hancock
- Physical reconstructions: Gateway, barracks Cos house at Arbeia – Wall and bathhouse at Segedunum
- Illustrations: many
- 3D/VR: many – eg changing view of Segedunum over 2000 years, colourisation of Roman altars, GNM:H
- Re-enactment: Cohors V Gallorum – based at Arbeia – represents early C3AD, many other groups visit

Education
- Influencing national curricullum: Hadrian's Wall Education Forum
- Education programmes outside of standard national curriculum: Hadrian's Wall education Forum
- Publications
- Books and articles: many – all sites have comprehensive publications also regional societies eg SANT and the Arbeia Society both produce journals.

Digital Media
- Social Media: The sites and Museums have individual accounts, also note Hadrian's wall Country