Bringing the Roman times to live:
Options for an experience orientated staging of the cultural heritage

Prof. Dr. Andreas Kagermeier
Leisure and Tourism Geography,
University of Trier (Germany)

ATLAS annual conference 2009
Experiencing difference.
Changing tourism and tourism experiences
Aalborg, Denmark May 27-29, 2009

Freizeit-Tourismus-Geographie.de
F T G Universität Trier

Agenda

1) Introduction

2) Experience-oriented staging as an instrument to differentiate/ profile the tourist offer

3) Experience orientated staging through events

4) Presentation of the case study: actual experience orientated staging of the Roman past in the city of Trier

5) The experience orientated principle

6) Future options for an intensification of the personalized experience orientation

7) Conclusion

Freizeit-Tourismus-Geographie.de
F T G Universität Trier

= heritage arts

„I really think ***museums*** have the reputation like university professors, and you *expect* them to show things which have the backing of **scientific** methods"

a young australian

(Black 2005)

= solid, but boring

Freizeit-Tourismus-Geographie.de
F T G Universität Trier

Introduction

1) Cultural tourism an important segment in shaping leisure and tourism products

2) Experience-orientation of the 90ies
   => implications on the expectations of the potential customers

3) Expanding offer of festivals and events with an historical core

4) Market success
   - Target group orientated
   - Experience-orientated
   => The way of staging is the relevant key success factor

Freizeit-Tourismus-Geographie.de
F T G Universität Trier

Staging as a key instrument to profile

the tourist supply

Core components of successful staging

➢ **Imagination**
Illusion and staged facades as authentic as possible.
Imagination is related to setting or dramaturgy.

➢ **Attraction**
Special attractions, feeling of uniqueness and extraordinary.
Surprising and unpredictable.

➢ **Perfection**
High level of perfection. No mistakes allowed.

➢ **Identification**
Feeling of togetherness/common identity

(Romeiss-Stracke 2006)

Staging through Events

- Events as an adequate instrument of staging to profile a destination in the mature tourism market.
  - Trend towards short trips & experience orientation
  - Media presence leads to cumulative effects
  - Experience can be associated with the destination in the long run

    (Fontanari/Partale 2006)

- "*only new ideas (offers) or historically or regionally based events still achieve impacts*" *(Steingrube 2003)*

- Events must have a distinct profile, which is goal-oriented and possesses a professional concept and organisation *(Romeiss-Stracke 2006)*

Criteria for successful events

- Quality of organisation and staging
- Oriented towards the customer

- Give positive impressions, experiences and emotions,
- Additional benefit on top of the basic event content,
- Diversity of events, media and perceptions,
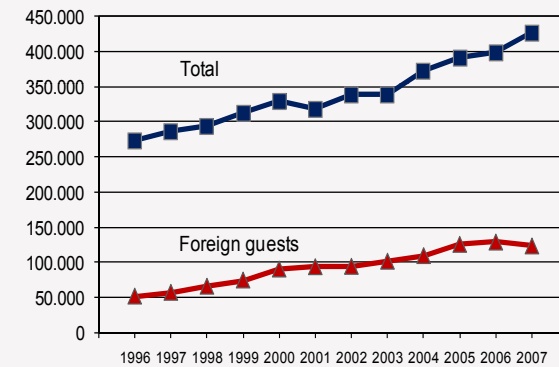- Activation of the participants

Actual experience orientated staging of the Roman past in the city of Trier

www.trier.de

Freizeit-Tourismus-Geographie.de
FTG Universität Trier

Positive development of tourist arrivals

Total

Foreign guests

1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007

Source: Tourist Info Trier

Freizeit-Tourismus-Geographie.de
FTG Universität Trier

Established / Mainstream approaches of staging

Moselfestwochen & Antikenfestspiele

➤ Historical sites as settings
➤ High quality of the offer
➤ Branding

MOSEL FESTWOCHEN

Freizeit-Tourismus-Geographie.de
FTG Universität Trier

Tourism as a dream factory: spectacle guidance

www.trier.de

Freizeit-Tourismus-Geographie.de
FTG Universität Trier

Spectacle guidance / Event performance: Secrets of the Porta Nigra

The story …

- A centurion – in the splendor of his parade armament – will abduct us into a time when Rome ruled the world – and the Emperor in Trier decided the fate of the Empire. ***Suddenly the audience is standing in the midst of that eventful time – and not just as passive observers!***

- In his thrilling, entertaining, and humorous manner, the centurion takes us on an eventful journey back in time. He wrests the many different secrets from the walls of the Porta Nigra: priceless and puzzling, delightful and dismal. ***Suddenly, all those people come to life who have gone in and out through this gate***: Emperor and warrior, bishops and barbarians, those walled up alive, and devilish demons. And little by little, the suspicion arises that not only does the Porta Nigra have a great surprising secret – so does the centurion …

- You will be delighted with this ***eventful journey through the centuries***: sometimes haunting, often pleasurable – and always thrilling.

Freizeit-Tourismus-Geographie.de
FTG · Universität Trier
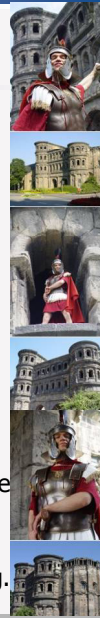
Roman games in Trier – the Event "Bread and Circuses"

Photos: Medien-werkstatt

Freizeit-Tourismus-Geographie.de
FTG · Universität Trier

Roman games in Trier – the Event "Bread and Circuses"

Photos: J. Arleth

Freizeit-Tourismus-Geographie.de
FTG · Universität Trier

„Castle festival" in Manderscheid

Photos: A. Kagermeier

Freizeit-Tourismus-Geographie.de
FTG · Universität Trier

Adress younger target groups

Innovative staging

Traditional staging

| | Less than 18 years | 19-40 years | 41-65 years | More than 65 years |

Burgenfest Manderscheid
Brot und Spiele
Moselfestwochen
Antikenfestspiele

0% 20% 40% 60% 80% 100%

Source: own survey
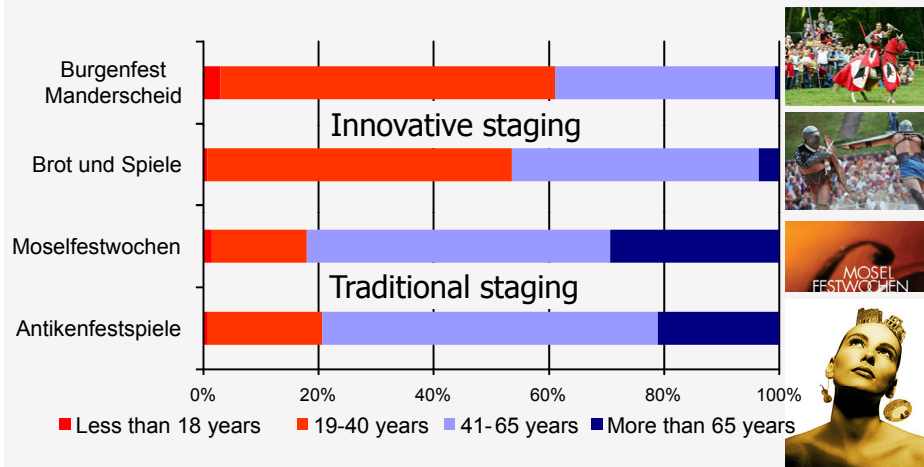
Further options for using the historical monuments as settings

- Weddings
- Crime Diner
- Roman Bath
- .....

Tell me, and I will forget

Show me, and I will remember

Involve me, and I will understand

Lao Tse

Rules for the Stage Management

Give the visitor an added value.	Give him a non exchangeable adventure.	Give him wow-effects as much as possible.
Combine high tech with high touch.	Use staff and people of your town as an attraction.	Even if people cannot understand the historical background of your performances, they should enjoy the entertaining components.
The visitor should fill a role.	Effect should be transmitted to the visitor immediately.	Combine smells, music, eating and drinking with information.
Illustrate the rooms by functions not by explications.	Integrate ceremonies, rites and folklore in the city.	Invite people to a time travel at authentic places.
Integrate animals.	Use unusual transport systems.	Use information systems by iPod and Mobile.
Give the buildings a chance to tell their stories themselves.	Give visitors from other cultures the chance to understand the local history (of the past and the present).	Give visitors a reason to stay overnight.

Source: HODES 2006, p. 89

Rules for the Stage Management

Give the visitor an added value.	**Give him a non exchangeable adventure.**	Give him wow-effects as much as possible.
Combine high tech with high touch.	Use staff and people of your town as an attraction.	Even if people cannot understand the historical background of your performances, they should enjoy the entertaining components.
The visitor should fill a role.	Effect should be transmitted to the visitor immediately.	**Combine smells, music, eating and drinking with information.**
Illustrate the rooms by functions not by explications.	Integrate ceremonies, rites and folklore in the city.	**Invite people to a time travel at authentic places.**
Integrate animals.	Use unusual transport systems.	Use information systems by iPod and Mobile.
Give the buildings a chance to tell their stories themselves.	Give visitors from other cultures the chance to understand the local history (of the past and the present).	Give visitors a reason to stay overnight.

Source: HODES 2006, p. 89

Adresses to all spheres of experience

Edutainment

Passive Participation _____ Active Participation

Involvement / Immersion

Source: Pine/Gilmore 1999, p. 32

Adresses to all spheres of experience

Reception

Edutainment

Entertainment   Education

Passive Participation   Active Participation

Esthetics   Escapist

Involvement / Immersion

Source: Pine/Gilmore 1999, p. 32

Adresses to all spheres of experience

Reception

Edutainment

Entertainment   Education

Passive Participation   Active Participation

Invite people to a time travel at authentic places.

The visitor should fill a role.

Esthetics   Escapist

Give him a non exchangeable adventure.

Give the buildings a chance to tell their stories themselves.

Combine smells, music, eating and drinking with information.

Involvement / Immersion   FLOW ?
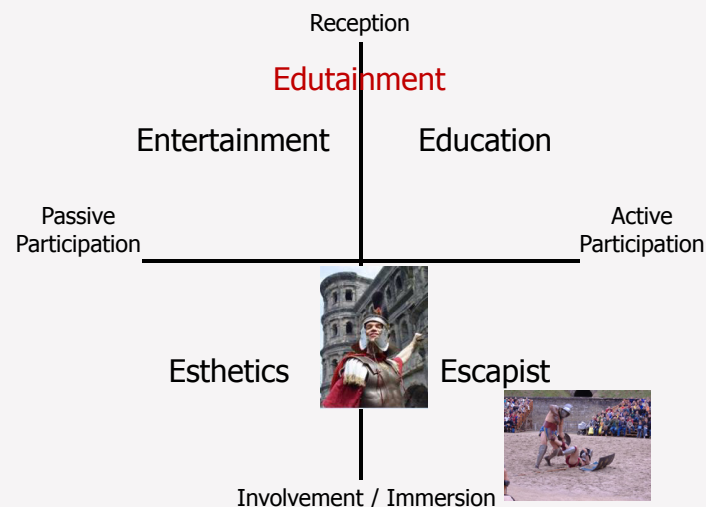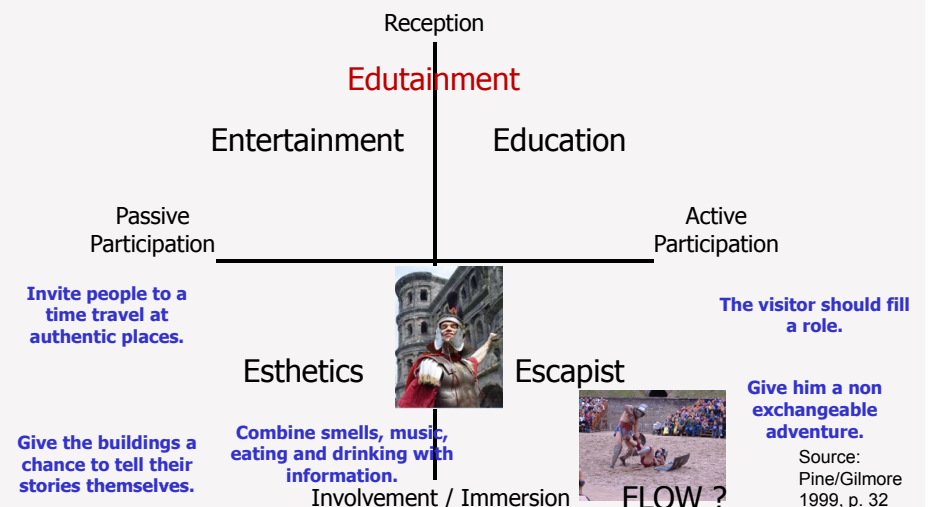
Source: Pine/Gilmore 1999, p. 32

Bringing the Roman times to live

Future options for an intensification of the personalized experience orientation

➢ **Living History ("Historical re-enactment)**

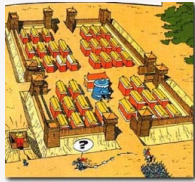---

Living History: Reconstruction of a Roman Wine Ship

Photo:Neumagen-Drohn

Living History: Carnutum (Austria)

Photos: A. Kagermeier

Living History

Source photos: Tim Mack 2009

---

personalizing of the cultural heritage

Future options for an intensification of the personalized experience orientation

➢ *Living History ("Historical re-enactment)*

➢ *Live Action Role-Playing (LARP)*

   *"A live action role-playing game (LARP) is a form of **role-playing game** where the participants physically act out their characters' actions.*
   The players pursue their characters' goals within a fictional setting represented by the real world, while interaction with one another in character".

   (en.wikipedia.org)

« interactive » experience

LARP as some kind of Fantasy

- Fantasy motivated
- Reference to mythologie (heroes, the gods, mythical creatures, mythical creatures)
- Historical sites as setting
- main target group 18-35

Source photos: Tim Mack 2009

---

reinvention of tourism as a dream factory

- High level of service quality to create a perfect imagination
- Let them live unique experiences
- To answer this demand it is necessary:
  - Rediscover and reinvent the existing tourist attractions
  - Repositioning as "icons" in the market
- The destination has to be presented as an unique experience

---

reinvention of tourism as a dream factory

- Challenge for the tourism industry to offer products which respond to this new tendencies based on genuine experiences
- Modern potential management has to reinterpret the cultural monuments and the events
- Give a new value to traditional touristic resources
- Stereotypes and images as a starting point
- Usage of theatric techniques

Thanks for your attention …
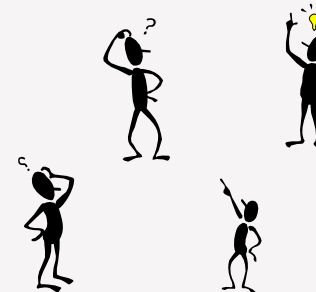
… and I`m looking forward to a lively discussion