Complexity of Celtic Culture and Museum Practices

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Masters in Arts Management

2014-2016

Research Capstone

Abstract:

Presenting cultural communities in museums is challenging. Each of these groups has nuances that make them difficult to accurately display in an exhibit. I chose to look at this particular issue through the lens of Celtic culture. To be able to display Celtic culture in museums, those creating an exhibit need to have certain knowledge. Most people assume that the Celts only inhabited the British Isles, as they are most associated with that region today. In fact, the Celts emerged in what is now central Austria. Their history was one of expansion and movement. At its farthest, there were Celtic settlements from Turkey to Spain, yet the Celts were never a single, unified kingdom. This complicated history leads to a debate among scholars about how to define the term 'Celt.' Popular opinions include arguments that the Celts are a genetic group, a linguistic group, an artistic style, or a cultural group with shared beliefs and practices. Another important discussion that surfaces while researching these varied definitions is the 'Anti-Celt' idea, which argues that the term is not broad enough to describe the numerous Celtic groups spread across Europe.

After gaining an understanding of Celtic culture by exploring its history and definitions, this knowledge can be incorporated into the phases of creating an exhibit – planning, display, text (writing and interpretation), and evaluation. All of this information comes together to create a strategic process for museums to implement a comprehensive exhibition on Celtic culture.

This research capstone includes a brief explanation of Celtic history, a literature review covering the various scholarly definitions of the term 'Celt,' and a step-by-step analysis of the phases involved in building an exhibit. The final product is a framework that can be utilized to present the complexity of Celtic culture in an appropriate and knowledgeable way.

Key Terms:

- Celtic
- Culture
- Evaluation
- Exhibit Design
- Historic preservation
- Interpretation
- Museum Practices
- Representation

<u>Table of Contents</u>

Acknowledgements

My family served as the inspiration for this project, so I would like to thank them, both for the encouragement and the support during my graduate school experience at the University of Oregon. Thank you, my large, ridiculously loud and loving Irish family!

I would also like to thank a number of staff, advisors, and teachers whom I have worked with over the past two years. In particular, my research advisor Eleonora Raedelli, for guiding me through the research process, Alice Parmann and David Turner for their invaluable advice, and all of the Arts Administration faculty. I also want to acknowledge the amazing teachers of my capstone classes: Rick Minor, Daphne Gallager, and Alice Parmann.
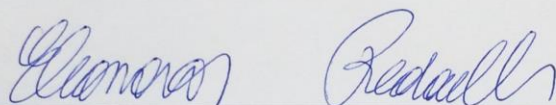
Thank you to my bosses at the Museum of Natural and Cultural History, Liz and Lyle, whose expertise in exhibits helped to inform and inspire this project.

Thank you to my friends and fellow graduate students, particularly Lacey, Emma, Emily, Makaila, and Steve. All of you have kept me sane enough to make it through this process.

Advisor Approval

This research capstone is presented to the Arts and Administration program of the University of Oregon in fulfillment of the requirements for the Degree of Masters of Science in Arts Management June 2016

Approved

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Eleonora Raedelli

Arts and Administration Program

University of Oregon

Date

06-06-2016

Introduction

The purpose of this graduate capstone is to look at what information is necessary for creating a museum exhibit involving Celtic culture. The Celts have a complex history and certain steps are required to gain a full understanding of their rich cultural heritage. To best utilize this information when designing an exhibit, museums should have a grasp of Celtic history, know the multiple definitions of 'Celtic,' and properly execute the phases of creating an exhibit. These steps ensure both accuracy and understanding, both of which are integral to the representation of Celtic life.

This project explores questions surrounding the convoluted nature of cultural presentation. Celtic history and culture are very complex. How can a single exhibit present a multifaceted culture when there is so much confusion around its long and rich history? The Celts are certainly not the only group that has experienced difficulty with display and interpretation in museums -- there has been a debate among anthropologists on how to present the most basic of information about societies throughout history. By the late nineteenth century, there were differing views on how to arrange artifacts, particularly from ethnographic collections, as exhibitions began to crop up. Two of the more well-known anthropologists to debate about their differing styles were Franz Boas and Otis Mason. Boas advocated for arranging objects by cultural group, giving the object a great deal of context by placing it in a life-like setting (Jenkins, 1994). This organizational strategy became problematic as most times his arrangements had many objects from a singular culture, but from completely different time periods, which gave his dioramas consisting of a mish-mash of artifacts in the wrong context. As his rival, Otis Mason thought that exhibits should be arranged by object. His evolutionary and typological way of organizing artifacts was very bureaucratic compared to Boas' approach (Jenkins, 1994).

Mason would arrange artifacts in categories, then put them in order from simplest and earliest to latest and most advanced, to show the evolution of material objects. Mason's method, however, lacked context and did not give the whole picture of the society itself changing over time, just specific pieces. The debate between the two opposing views led many to question how museums can present a given culture. Another scholar involved in the debate, John Wesley Powell (the former director of the Geographical and Geological Survey of the Rocky Mountain Region), stated that "There is no science of ethnology, for the attempt to classify mankind in groups has failed on every hand. Arts, technologies, instructions, opinions, and philosophies may be classified, but the results thereof are in no proper sense a classification of peoples," (Jenkins, 2016, p 264).

The issue of how to present cultures in museums is still relevant today as the network of institutions working on these projects expands and grows. The Smithsonian has started taking a unique path to introducing its visitors to communities (most likely other than their own) shown in the museum. In an exhibit from 2014 about Indian-American culture, the curator began by presenting familiar stereotypes to "serve as entry points for contemporary discussions about identity," (Henderson, 2014). This type of opening to an exhibit at such a prestigious institution is a wonderful way to introduce the culture being displayed. Using certain discussions to engage visitors can make the information within the exhibit more accessible. Though stereotypes were only the initial presentation of Indian-American culture in the exhibit, it is still vital to understand how museums display cultures because each culture will have its own nuances that make it difficult to exhibit.

As cultures evolve, so have perspectives on display practices and presentation. Modern anthropologists, many of whom face the same problems with presentation as museums, have

developed their own ideas about the best practices for working with cultural groups. "A contested issue in contemporary anthropology centers on how best to convey, in words, the experience of another culture. Increasingly, museums face similar challenges about the use of *things* to represent culture, particularly when material objects displayed in exhibits convey conflicting symbolic messages to different audiences," (Cruikshank, 1992). Representation in museums depends on the point of view of the museum and the choices its administration makes when designing exhibitions:

> "Museums and anthropology are undeniably part of a western philosophical tradition, embedded in a dualism which becomes problematic as a conceptual framework for addressing issues of representation. Entrenched oppositions between 'self/other', 'subject/object', 'us/them' inevitably leave power in the hands of the defining institution," (Cruikshank, 1992).

The power to display cultures other than their own is explicitly placed in the hands of the museum and those creating exhibits. By looking at the dynamic of 'us and them' we can learn about display and how cultures can be represented in ways that give multiple perspectives, including those from history. Celtic culture has clearly changed over time; as has the way we think about it within our own present society. This change in understanding needs to be embodied in exhibits.

The trends in displaying cultures in museums change depending on where the institution is located geographically. Museums are a fairly western concept, but societies all over the world have preserved their own cultures in different ways for many centuries before the western approach to museums spread. While some traditions choose to focus on the material culture left behind, others display the objects to illustrate the history and values of the culture in question. It

is a question of focus, either the exhibit focused on the history with artifacts to support it, or the artifacts are the most important component. Either way context is vastly necessary.

> "Certainly, research on material culture and its interpretation and in museums have contributed greatly to our understanding of other cultures. But what has been neglected (or in some cases denied) is that objects serve this same purpose in their cultures of origin, and are of great importance for the maintenance and transmission of cultural traditions" (Kreps, 2003, p 50).

In different museum contexts, cultures are presented differently. If the museum is presenting a local culture, there will likely be more meaning invested in the exhibit, and it will communicate to its visitors in a very dissimilar way to, say a foreign museum exhibiting the same culture. These different forms of representation and presentation change what outcomes arise from the exhibit.

Representation and presentation in museums is a very complex issue, and is constantly discussed by scholars, historians, and museum professionals. Each group comes with its own complications. In all likelihood, the best way to understand Celtic culture is to define it in multiple ways. It is clear that a language tied most Celtic peoples together, who had similar culture and artistic styles. There may even be basis for viewing the Celts as a genetic group, though the case for this is more easily made for the very early Celts, before they spread out from central Europe and established modern communities in Ireland and Britanny (as they were isolated for a time earlier in their history). Celtic culture is many things, and besides its importance to historians, it is also vital to many peoples' modern identities. "Nonetheless, self-identity as a Celtic is hugely important to the inhabitants of modern Celtic nations, such as Ireland and Wales. If people think themselves as possessing a certain identity, that in itself gives

credibility to that self-determination. For how else were identities created in the first place?"
(Aldhouse-Green, 2015, p 12).

There is value in using the term 'Celt.' It has a number of connotations that automatically arise, most of them modern understandings of the term in the context of Irish and British identity, but there is a deep and connected history that continues to today. "The whole problem of the use of the word Celts is being hotly debated. I think rightly so because we have used it in a rather sloppy way in the past. You can talk about Celts in terms of language. There is a Celtic language group, which was spoken over large parts of western Europe. There is no doubt about that, if those who spoke Celtic were Celts, fine. You could define it in terms of art styles and the beliefs that went with those art styles, again that would spread over a large part of western Europe. But if you took the word Celt in the narrow sense of the people who called themselves Celts, then it is far more restricted…. But I think we can go on using the word Celt, so long as we remember that it's a fuzzy concept. Therein lies its fascination," (as stated by Cunliffe in BBC, 2001).

With all of this complexity, how can a museum or even a contained exhibit present Celtic culture in an understandable way? First, those creating the exhibit need to decide what definition of 'Celt' they are going to use. Are they presenting one way of understanding the culture or are they looking directly at the complexities associated with trying to understand such a prolific culture? Museum tools and practices can be used to present and display the various aspects of Celtic culture, as well as the large breadth of scholarship surrounding its art and history.

Problem Statement:

What is the background needed to create a successful exhibit on Celtic culture? To answer this question, I draw on information about how exhibits are planned and built, as well as

Celtic history and the various definitions of Celtic culture. All of these factors affect how Celtic culture is understood and presented in museums and exhibits.

The main issue when studying anything "Celtic" is how to define the term. This capstone research project will provide a literature review of how scholars have attempted to define Celtic culture. Another section of this paper will cover the phases of creating an exhibit, including planning, display, writing, and evaluation, as it pertains to the construction of cultures and how they are disseminated to the public. These two subjects will be synergized into a process for creating Celtic exhibits that strongly communicate and display the complexities of its culture and an in depth background of its history.

Research Questions:

Main Questions

1. How is Celtic culture defined?
2. What are modern museum practices, and the phases of creating an exhibit?
3. How can museums show the complexity of Celtic culture? How can an exhibit display and explain the various complexities?

Sub-Questions

1. What role does definition of the term 'Celtic' contribute to representations in museums?
2. What is the background information needed to create successful Celtic exhibit?
3. What are the issues linked to an understanding of Celtic culture?

Literature Review:

I started reading for this project on a topical level a number of months ago. The areas I needed to studying included history, museum theory and practice, and how we as a culture look at the past. To understand how Celtic culture can be presented, I needed to understand its history. There are many ways to view this civilization, in my reading I have come across a fair number: a genetic group, a language, a religion, an artistic style, or a group that has shared values if not shared genetics.

The next section of my research covers current museum practice, in particular the phases of creating an exhibit. I want to focus on the particular procedures that effect how cultures are displayed. This includes planning, display, exhibit text (and by extension interpretation), and evaluation.

The main literature review for this paper is looking at the various definitions of 'Celtic.'

- o Look at various authors opinions of what 'Celtic' is
    - Genetic Group
    - Language Group
    - Cultural Group
    - Artistic Style
    - The 'Anti-Celt' argument
- o How can the numerous complexities of Celtic history and the lack of one definitive definition be displayed in museums?

The next section of my research paper will be on the practices used to understand cultures presented in museums. What practices are used in museums now? Which practices effect how we understand a culture?

- o Planning Exhibits

- o Display

- o Interpretation

- o Evaluation

All of this research into history, interpretation of culture, and museum practices will lead to a framework to understand how best to create an exhibit of Celtic culture. The point of this study is to give other researchers the ability to look at Celtic culture in museums and take the background information provided (history, definitions of the culture, and museum practice) and have a base on which to create a successful Celtic exhibit.

Research Methodology:

The purpose of this research is to create a framework that can be used to understand how create Celtic exhibits in museums. This research will provide the background information necessary to understand and be able to present the subject in a way that communicates the complexities of Celtic culture and history.

The methodological paradigms I am working in are interpretivist and constructivist. I plan to take information from various sources, such as books, articles, and documentaries, and interpret it. I also want to take knowledge on different subjects and find a way to put them together to construct my final product. This project has a distinct historical tilt. I am approaching

this topic through textual research. I am looking to theories on both history and museum practice to help create a framework. This framework will be a tool to evaluate the presentation of Celtic culture and artifacts in museums.

The questions of my original research idea were very history based: What constituted arts management in ancient Celtic cultures? How was art funded? How were artists treated? These original questions had a very historical tilt. My project has now evolved into a much more relevant study for arts administration and arts management. I still get to focus on Celtic history, but I am now looking at its presentation in museums, and how those exhibits are made.

There are a number of terms I will need to define for this capstone. Many will have to do with museum practice and theory, but a number will be historical terms.

- Celtic

- Museum practice

- Exhibit design

- Display

- Historic preservation

- Interpretation

- Artifacts

- Interpretation

- Representation

There are many limitations and delimitations involved with this research. One of my biggest limitations is time. I have five months to finish this project. This is part of what sidelined my original research ideas, I simply do not have enough time. The short amount of time also

effected how I structured my new project. I wanted to do at least two case studies at the end of this research, but I chose to do a framework instead. This takes much less time, and makes the project a bit more accessible to others who want to use it.

I am doing this project and focusing on this very particular topic for a number of reasons. Creating a framework on modern museum practice makes this paper possibly useful to other researchers. It is giving a number of tools, through two literature reviews and a framework to help create an understanding of how Celtic culture is displayed in museums. Another reason for focusing on the presentation of Celtic culture, is a possible career path. I will soon be an Irish citizen, and this project will help me understand the Irish museum world where I may work one day. The most important factor in this project is my own curiosity. I love history, and Celtic history is fascinating to me due to my Irish family. I am interested in museums and the creation of exhibits, and I love history. This project brings together my two passions.

My research will be based on textual research. I will be getting the majority of the information needed to do my research from literature, peer reviewed articles, and current museum theory. My tools for this capstone include: classes, literature reviews, books, articles, and documentaries.

As I am doing a Capstone, I will need to take classes to supplement my own research. I have the opportunity to take classes in a large number of subjects including: history, art history, folklore, English, and historic preservation. The classes that I have taken for this paper include Planning Interpretive Exhibits, Historical Archaeology in Preservation, and Anthropology Museum.

I will be using a literature review to help myself, and anyone reading better understand the background of my project. The literature review will cover the discussion of defining the term Celt. What is Celtic culture? How has the Celtic culture been defined by various historians and writers?

Research Design:

Books have been my primary source of information. I have read numerous books about Celtic history, art history, and books about the various other cultural groups that influenced the Celts, their art, and their complicated history.

Articles, journals, and other peer reviewed texts provided more current information for me. Documentaries have been another source of information for my research. They provide more general information and also specific pieces of information I may need to conduct my research. They constitute a good addition to all of the reading I have done, it is enjoyable to watch the documentaries, and I still get lots of valuable information.

The capstone courses that I have taken over the last few months have contributed quite a bit of information and understanding to this research. The first class, Planning Interpretive exhibits contributed a vast amount of knowledge to my understanding of modern museum practices, the uses of design, and interpretation in museums. The other classes that contributed to this research are Historical Archaeology in preservation, for its discussions on how history can be used in more modern contexts, and Anthropology Museum, for its discussions of how various cultures are represented in museums.

The final product of this research will be a framework to assist in the creation of Celtic exhibits. This could be used by students, scholars, museum professionals, historians, and many others. The research, particularly the information on defining Celtic culture and museum practices, will give those wanting to use the framework the background to understand exhibits and interpretation of Celtic culture.

Classes:

Planning Interpretive Exhibits

The course description is as follows: "Interpretive exhibits bring objects, images, and ideas to life for visitors through storytelling, diverse presentation media, and opportunities for visitor engagement, learning, and participation. In this course you'll learn basic principles of exhibit development, and gain practical experience with a proven approach to exhibit planning. Using examples from actual exhibit projects and working with real images and objects, you'll experiment with ways to make exhibit content meaningful and memorable for visitors. Discussion, group work, and individual projects, with thoughtful feedback from the instructor, will give you a taste of the field of interpretive exhibit development and design."

This course, taken in Spring 2015, was a very practical class. Each week we met at one of the museums on the University of Oregon campus. The first week we focused on the context and types of interpretive exhibits, building a storyline, bringing visitors into an interpretive setting, and making interpretive experiences accessible to visitors. The second week learned about the vocabulary of design, and design elements. Week three consisted of an overview of current innovative interpretive designs and an introduction to writing exhibit text. Week four was an

introduction to evaluation, which is a vital to understanding exhibits. Week five, the last meeting of the course, was partially taught by the exhibits staff at the Museum of Natural and Cultural History. They gave us an understanding of how to prototype exhibits, and let us try it ourselves.

To get people into exhibits and to keep them engaged is vastly important. Most people see museums as a stoic source of information, one that can be intimidating. To make it accessible helps more people to learn. Once people are inside the museum and interested in an exhibit, there need to be interactive components and interpretation to keep people engaged. Besides interactive components the information needs to be presented in an understandable and engrossing way. Creating a compelling story line keeps visitors interested. To keep visitors engaged, those creating exhibits need to understand those who go to the exhibits. There are many types of learners, and different reasons for people to visit. But how do you make an exhibit accessible to so many types of guests? There are a number of steps to follow:

- Put the visitor first

- You need to vary the experiences in the museum

- Go for substance (ask real questions), relate to the visitor

- Do not shy away from controversy

- Use/address multiple perspectives

- Show what is known with real evidence

- If you are presenting an unknown, invite visitors to contribute their own ideas

- Make use of theatrical techniques (make it feel real)

- Use objects, facts, topics/ideas, to inspire excitement

One last suggestion for exhibit designers is to ask questions! This in particular invites visitors to contribute and engage in the exhibits. In the context of the presentation of Celtic culture, asking questions about the definition of the term 'Celtic' is a good first step. What perspective is the museum taking? How is the museum interpreting Celtic culture and history?

Planning interpretive exhibits gave me an amazing background on how to create an exhibit that catches people's attention, and keeps visitors engaged. We went over many concepts that help build a successful exhibit, as well as how to evaluate those exhibits.

Historical Archaeology & Preservation

This course, taken in Winter quarter 2016, provided me with a background in how history can be discovered and later displayed, whether in situ or in a museum. The course description is as follows: "Historical archaeology and historic preservation are two fields of study linked together by common interests in the identification, documentation, interpretation, and preservation of heritage resources. Historical archaeologists seek to contribute to an understanding of the emergence of the Modern World. The time period of interest begins around A.D. 1500 and continues into the recent past (i.e., within the last 50 years).

Like historic preservation, historical archaeology is an interdisciplinary field of study that incorporates approaches drawn from history, anthropology, architectural history, folklore, oral history and other disciplines. Historical archaeologists in the United States receive their training in anthropology, and as a result bring a strong interest in documenting the behavior and lifeways of past peoples through the study of their material culture.

Historical archaeology and historic preservation are linked together by their common interest in the material culture of people in the historic period. While historic preservation tends to focus on historic structures and buildings, historical archaeology has a broader goal of learning from the past to better understand the people who created and inhabited the historic built environment. Historical archaeology is especially powerful in explicating the lives of people who either were not included in the written record, or if they were, were included in either a biased or minimal way—women, slaves, ethnic minorities, the poor, etc. Incorporating concepts from historical archaeology contributes to a more "humanistic" approach to historic preservation.

Viewed from an anthropological perspective, the practice of historical archaeology is not limited to the study of buried evidence of the past, but encompasses the study of material culture in any form, including the built environment above ground. Many studies undertaken by historical archaeologists today--documenting vernacular architecture, gravestone art, cultural landscapes, and industrial technology—are virtually indistinguishable from those conducted by historic preservationists. Historical archaeology promotes an interdisciplinary approach in which aboveground and below-ground aspects of historic properties are not treated as separate subjects, but instead are viewed as parts of integrated whole."

This class went over a large number of subjects relating to historical archaeology and its use in historic preservation including; material culture analysis, below ground and above ground archaeology, contact and colonialism, African-American archaeology, conflict archaeology, urban archaeology, the archaeology of industrialization, and the future of historical archaeology. Not all of these subjects lend themselves to understanding how cultures are presented in museums, but they helped me to understand how cultures are understood with archaeology.

This course taught me an enormous amount about archaeology, how it is used by researchers, and how historical archaeology has contributed to studying history. At first this class would not seem the best to inform a study on Celtic culture being presented in museums, but it gave me a wonderful background on archaeology and its uses. Historical archaeology is particularly multi-disciplinary. I find this vastly important to the study of history, how museums work, and how we understand the past as a collective society. Taking a multi-disciplinary approach provides more information, and gives the information more uses and better information.

Anthropology Museum:

Anthropology Museum, taken Spring 2015, was a course that focused on understanding natural history museums and the use of anthropology within them. The class involved discussions on how object, ideas, and (most importantly) cultures have been displayed in the past, and how they are being presented in modern museums.

The course description is as follows: "Historically, museums have been a fundamental component of Anthropology, with collections reflecting and documenting dynamic cultural processes and interactions. Although they maintain their role in academic anthropology (particularly for research with a material culture focus), the nature and missions of anthropology museums have changed dramatically, with the inclusion of new voices and changing standards, themes and approaches. This course explores the anthropology museum through a focus on the curation and exhibition of collections construed as anthropological, i.e., the archaeological and ethnological materials and human remains that have traditionally been the focus of study for

anthropologists. Students will gain an appreciation for the social, historical, ethical and practical dimensions of engaging with anthropological collections in museum contexts and for how the diverse perspectives on anthropology museums held by different communities have shaped and continue to shape evolving professional standards. The course will begin by placing anthropological collections in historical perspective through an examination of multiple museum traditions, providing context for the diversity of approaches presented throughout the course. Building from these discussions, we will examine how archaeological and ethnographic materials and human remains become "collections", and how collections are then maintained and cared for by museums. Once in a museum, collections are used and experienced by multiple communities. We will explore the diverse uses of collections by researchers and the public, and how museum professionals work collaboratively to provide access to collections and develop exhibitions to interpret these collections for a broad audience. Within this discussion, we will focus on the challenges of representation inherent in the display of anthropological collections, and explore how different types of museums approach the exhibition of these collections. Finally, we will examine the processes by which collections leave museum contexts, with a focus on repatriation. Throughout the term, we will be joined in class by museum professionals who will share their experiences and participate in class discussions."

The course contributed a great deal to my body of knowledge and interest in museums. In particular, this class outlined how the acquisition, curation, and exhibition of anthropological collections has changed over the 19th and 20th centuries. Each of these topics is vastly important to this research. Learning about curation and exhibition of artifacts, transfers directly to how to create an exhibit. How do researchers, curators, scientists, and museums present complex societies of the past?

Definitions:

Key terms and various vocabulary that will be useful for understanding the whole paper:

- Archaeology- the scientific study of historic or prehistoric peoples and their cultures by analysis of their remains, especially those that have been excavated (dictionary.com)

- Artifact- any object made by human beings, especially with a view to subsequent use; a handmade tool or object, or the remains of one (dictionary.com)

- Ethnography- a branch of anthropology dealing with the scientific description of individual cultures (dictionary.com)

- Evaluation- to determine the significance, value, worth, usefulness, and success of, to asses (dictionary.com)

- Exhibit- to place on show, to present for inspection (dictionary.com)

- Genetics- the science of heredity, dealing with resemblances and differences of related organisms resulting from the interaction of their genes and the environment (dictionary.com)

- Historical Archaeology- a multidisciplinary field that shares a special relationship with the formal disciplines of anthropology and history, focuses on attention on the post-prehistoric past, and seeks to understand the global nature of modern life (Charles Orser, quoted by Minor, Rick)

- Interpretation- to give or provide the meaning of; explain; to construe or understand in a particular way; to bring out the meaning of (dictionary.com)

- Representation- the description or portrayal of someone or something in a particular way as being of a certain nature (Oxford Dictionaries)

Why?

Why study Celtic culture and its presentation in museums? Because I love it. This project brings together two of my passions. The first being museum work, in particular curation and exhibit planning, and the second being my own Irish/Celtic heritage. But, even as someone who considers themselves a 'Celt', I had a woefully limited understanding of how complex and fascinating the history was. If these intricacies can be expressed in effective ways, many more people may understand how to understand Celtic culture.

The Complexities of Celtic Culture

Brief History:

To understand the various ways to define Celtic culture, a better understanding of its history is necessary. Celtic culture emerged around the eighth century BCE in central Europe (BBC, 2001). The Celts wrote nothing of themselves (Delaney, 1986). They were first written about by the Greeks, who referred to them as 'keltoi' (Ellis, 2001. P. 9). The society is recognized today for its art and living traditions in the British Isles, but "at the height of their development, the Celts constituted an archetypal European people: tribal, familial, hierarchical, agricultural" (Delaney, 1986, p. 16).

Image 1: Map showing the spread of the Celts from Central Europe

The first era of Celtic history is called the Hallstatt Period. It is named after the town of Hallstatt in Austria where archaeological evidence, from 700 BCE, of the Celts has been found (Encyclopedia Britannica). The site contains a large salt mine and over 1,000 Iron Age burials (BBC, 2001). The salt mines are significant, salt was a highly valued commodity, used to

preserve foods, the Celts began to mine it, and began to trade the salt as far as Italy and Bohemia (Delaney, 1986). From the evidence found in the salt mines and graves, a number of characteristics of Celtic culture emerge. The difference between the condition of those working in the salt mine and those buried in mounds outside the town point to a highly stratified society (Delaney, 1986). Those who worked in the mines were akin to slaves, while those who lived in and ran the settlement were gradually becoming wealthier and more powerful. The burials show signs of gradually becoming more opulent. Some of the artifacts found in the tombs at Hallstatt include personal trinkets, swords, and other decorative weapons (BBC, 2001). The grave goods were predominantly made of iron, and also indicate "a sophisticated hierarchical society" (Delaney, 1986, p. 26). From this evidence it seems that there were mine workers, artisans to make the intricate pottery, swords, and horse trappings, as well as a chieftain ruling class.

Despite the Hallstatt site showing clear signs of stratification and wealth, there were no great centers of Celtic power at the time. The Celts had been trading with Greek civilizations for a long period of time. As their power extended new trade routes were opening up in central Europe. With the demand for trade with the Mediterranean growing, these trade routes became a source of power. Celts began to build hillforts along important trade routes. One of the Celtic hillforts of the Hallstatt period was Heuneburg. Described as a "princely center," this site one of the most studied early Celtic sites (Maier, 2002, p. 17). The Iron Age hillfort is located in southern Germany in the Danube Valley (Maier, 2002). This settlement had a large number of burial mounds, and very significantly the Giant Mound, a chieftain's tomb (BBC, 2001). This tomb contained a massive number of artifacts, including: stone figures, gold jewelry adorning the chieftain, a bronze couch, a burial wagon, bronze dishes, and a cauldron. Though warfare was endemic in this period of trade and expansion, the tomb held almost no implements of war, only

objects to take the man to a peaceful afterlife of feasting and drinking. The ornamentation in the tomb has a very distinct Celtic style to it. This period saw a very strong influence on all parts of Celtic life by Mediterranean ways of living, but Celtic art began to emerge with its own distinctive style around this time. Greek influence is also clear from the abundance of wine craters found in many of the tombs of this period (BBC, 2001). Wine and drinking was very important in this period. These burials show the growing wealth of the upper classes, now being buried with their riches. "The Hallstatt Culture reflects the Celts in their state of development between the beginning of the ninth century BCE and the middle of the seventh century BCE – an iron-using, farming, trading people with fixed patterns of habitation and society" (Delaney, 1986, p. 28).
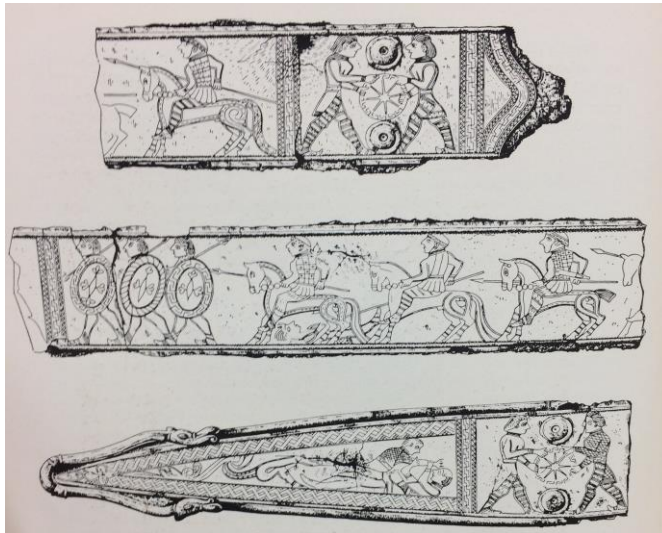

Image 2: Drawing of the Hallstatt Sword. Greek and Roman motifs are noticeable. This shows how heavily the early Celts, and their art, were influenced by the Greek and Roman civilizations to the south.

The Hallstatt period was also one of expansion and travel. This may have been when Celtic peoples, or at least their languages began to arrive on the British Isles (that they are so closely associated with today). The expansion in this period is important, but merely a first step of the massive migrations of Celtic peoples throughout Europe.

The second phase of Celtic development, called the La Tene period, originated in the fifth century BCE (Maier, 2002, p 24). This period was one of upheaval, with changes effecting the social, economic, and religious spheres of life (Maier, 2002, p 24). The La Tene Culture "intercepts the Celts during their rapid and remarkable burgeoning – root to flower" (Delaney, 1986, p 29). This period of development is named after a site found on the coast of Lake Neushatel in Switzerland. This site was only revealed when a drought resulted in a significant drop of the lake's water level. In the mud a religious site was discovered (BBC, 2001). The La Tene archaeological site contained numerous artifacts that give clues to everyday life and burial at a religious center. But, in this period the Celts were not centralized, and many tribes began to move farther away from Central Europe, and the original home of the Celts.

The La Tene period was another era of extensive expansion. The Celtic grave sites from this period are scattered all over central Europe, showing the movement and creating of small princely states (Maier, 2002). Necropolises have been discovered in Germany and France, slowly moving away from the center of the Hallstatt Culture (Maier, 2002). To the North of the Alps, hillforts still dominated the landscape but, by the mid-fifth century there was a breakdown in the hillfort societies and most were abandoned (Delaney, 1986). This was also a time of increasing warfare. This shows up in the tombs of the period. Many of the tombs, while still rich, opulent, and including wine, began to contain more spears and swords over display pieces. Because of this endemic warfare many Celts moved south towards the Classical societies in Greece and Rome (BBC 2001). This movement was noted by a number of Classical scholars, including Pliny the Elder, Pompeius Trogus, and Livy (Maier, 2002). The descriptions written by Romans range from simply describing the Celts, to condemning them. Whole tribes, up to 300,000 people, relocated south (BBC, 2001). The Celts did not move south to simply settle, they raided their

way all the way into Rome and Delphi (Maier, 2001). These Celtic incursions inspired fear and

terror, philosophers from the Mediterranean wrote of their war tactics and fearsome behavior

(Delaney, 1986).

Image 3: Helmet found in Agris, Charente, France. From the 4th century BCE. Helmet decorated with a vegetal design and gold leaf. The design is typical of Celtic art. This unique art contained lots of animals, plant motifs, and geometric patterns. These artistic themes began to flourish as they spread across Europe. The unique Celtic style began to emerge.

Though many Celtic tribes moved south, a large number moved west. There were new

Celtic settlements on the Iberian Peninsula as early as 2,500 BCE (BBC, 2001). The ruins of

stone build roundhouses show there was a thriving semi-urban population in the area by the 3rd

century BCE. The Celtiberian civilization was based in the northeastern part of modern Spain,

stretching from the Ebro Valley to the Eastern Meseta (Cunliffe, 1997). This location allowed the

Celtiberians to interact with their surrounding cultures, Mediterranean groups to the south and

the Iberian culture that soon began to emerge, without being overwhelmed by them (Cunliffe,

1997). These people called themselves Celts, and spoke Celtic languages (BBC, 2001). Classical

scholars even recognized these people as Celts. There are "numerous references to in the works

of the classical authors, who coined the collective designation 'Celtiberians' (Latin *Celtiberi*),

still in used today, for the Celtic inhabitants of the Iberian Peninsula" (Maier, 2002, p. 75). But,

no evidence of a mass migration has ever been found. Was the Celtic culture on the Iberian Peninsula formed from a small group of Celts that moved there, or had the Celtic culture become so dominant as to be adopted by different groups? Though these groups were sophisticated and urban, they were eventually ravaged over by Rome, along with the majority of the Iberian Peninsula starting in 154 BCE (Maier, 2002).

Image 4: A miniature commemorative cult wagon. Found in western Spain, dated to the second century BCE. The Celts spread all the way to the Iberian Peninsula and had a number of thriving settlements, but most people do not think of the Celts outside of the British Isles.

The greatest extent of Celtic culture was in approximately 200 BCE. There were Celtic settlements from Turkey to Spain, and in Britain, Ireland, France, Northern Italy, and Germany (BBC, 2001). Studying Celtic Britain has a similar problem to Iberian Celtic cultures. How did it get there? While there is no evidence of mass migration of Celts, the culture clearly made it to the isles. Was there a small migration? Had the culture been moved by trade and language? Either way, during the La Tene period the Celtic culture in Britain was growing. There were a large number of Celtic hillforts built in the Bronze Age (Ellis. 2001). It seems that the Celts, or their culture, easily assimilated with the native culture. With the rise of numerous Celtic groups in Britain, Wales, Scotland, and Ireland warfare was inevitable. But, war was the exception, these were successful societies that traded, exported, and imported goods with the continent (BBC, 2001). Communities grew a high yield emmer wheat that enabled a wealthy elite class to

form and create elite art (BBC, 2001). Many of the artistic styles first seen on the continent show up in art on the isles, but there were also a number of innovations in style that have come to define Celtic art: complicated curves and patterns, lots of gold, torques continued to be a symbol of power, and many others. This was art with deep meaning, and was not just art for art's sake (BBC, 2001). The unique art of the La Tene period is different, it shows a level of ingenuity and independence from Mediterranean influence. Because these changes emerge all over the Celtic world in this period, "La Tene came into use as a synonym for the last phase of pre-Roman Iron Age and the emergence of an independent Celtic art" (Maier, 2002, p. 27).

Celtic history in Ireland began much the same as in Britain. A number of Celtic hillforts have been unearthed, though they have unique layouts and different uses of defenses (BBC, 2001). Some of these sites may have been religious instead of being used in times of war. In Ireland a very peculiar styles of Celtic art began to appear. It incorporated styles from the continent, Britain, and their own unique patterns (BBC, 2001). This Irish Celtic art is now highly recognized and emulated today.

Later in the La Tene period, the Romans reemerged as a threat to the Celts. After two centuries of fighting and losing to the Celts, the romans had perfected weapons and strategies specifically created to defeat the Celts. The Gauls, a Celtic group living in Southern France, came up against the Romans first. The Gauls were organized into substantial tribal states ruled by kings and chiefs with the aristocratic elite (Maier, 2002). Gaul had a rising population, growing agricultural production, and centers of trade were growing larger and more dominant (BBC, 2001). They were seen as a threat. Many tribes were uniting against one another, this chaos only added to the danger of the Celts (Maier, 2002). Julius Caesar invaded Gaul to push back the feared Gauls (Delaney, 1986). The Celtic Gauls did not have the organization or unity

to stop Caesar and were driven back. At this time, Vercingetorix, a charismatic Gaulish warrior king, was able to unify a great number of the Gauls. In 52 BCE he gathered an army of 200,000 Celtic warriors to defend the Hillfort at Allisia (Ellis, 2002). Vercingetorix made a number of mistakes and Caesar took the fort. Vercingetorix was captured and executed in Rome.

Caesar plays a significant role in Celtic history. Not only did he conquer the Gauls, he wrote his own account and impression of the Celtic peoples (Delaney, 1986). His commentary included information on religion, druids, and how the Celts fought in battle (Ellis, 2001). In his *Commentaries on the Gallic War*, Caesar wrote about the complexity of the various Celtic groups:

> "Gaul as a whole consists of three separate parts; one is inhabited by the Belgae, another by the Aquitani, and the third by the people we call Gauls, though in their own language they are called Celts. In language, customs, and laws these three peoples are quite distinct" (as cited in Cunliffe, 1997, p. 145).

Caesar was also the first Roman to make any attempts to learn about Britain (Ellis, 2001). But, he only undertook short expeditions. After these incursions, London grew as a trading port. Its wealth became widely known. In 43 CE, the Roman Emperor Claudius approved a massive invasion of Britain (Ellis, 2001). The southern areas of the island were easily taken initially, but revolts were constant (BBC, 2001).

One of the most famous revolts against Roman rule in Britain was that lead by Boudicca in 60 CE (Delaney, 1986). Her husband, Prasutagus was King of the Iceni, a Celtic tribe in East Anglia (Delaney, 1986). After her husband's death, Boudicca's inheritance was stolen by Rome. When Boudicca complained, the Romans flogged her and raped her two daughters, this enraged

the still powerful Iceni (Delaney, 1986, p 37). During this rebellion, her troops sacked

Colchester, St. Albans, and raised support in Londinium (Delaney, 1986). In a final battle near

Lichfield, her force of 80,000 were defeated and slaughtered (Hogain, 2002), rather than die a

humiliating death at the hand of the romans, Boudicca took poison (Delaney, 1986). This

doomed revolt mirrors that of Vercingetorix, though both were led by strong and charismatic

leaders, both showed a marked lack of organization that spelled their downfall (Delaney, 1986).

Image 5: The Dying Gaul. A later representation of Celtic warriorhood. Often the Gauls are not thought of as Celtic, yet they are. The Gaul is depicted wearing a torque, a traditional Celtic sign of power and respect. This representation of the Gauls by another culture shows that there was at least some kind of respect for these 'barbarian' enemies.

After Gaul was conquered by Rome, the people there became progressively Romanized.

The Celts there had adopted Roman lifestyles, art, and religion. "From the blend of indigenous

and foreign traditions, there emerged an independent Gallo-Roman culture which would endure

for close to half a millennium…. the Gaulish language increasingly yielded to Latin as time

passed, and this, following annexations of land by Germanic tribes, gradually evolved into

French" (Maier, 2002, p. 97). But, in Britanny, the Celtic ways of life held strong (BBC, 2001).

The area was cut off by forests from the rest of Gaul, and the people there were able to maintain

their independence longer. The Celtic spirit remained independent in this region, as it did in

other parts of Europe.

During this period Britain was split into two zones, the highlands and the lowlands. The lowlands had a Latin elite, while the Celts works the fields. Latin was the language of power and many Roman soldiers kept order (BBC, 2001). The highlands and hills were a very different story. These areas remained independent (BBC, 2001). Central portions of Wales remained free, and were supported by Irish colonies (Hubert, 1980). This period was marked by instability and war. Hadrian's Wall marked the end of this military zone, with all Romanized groups south of the wall. But north of the wall a number of Celtic kingdoms survived and thrived (BBC, 2001). There is yet another wall, farther north, built by Antonine, and it was meant to make the edge of civilization (BBC, 2001). Yet north of this wall lived the Picts. Though the Pict's left no writing, they left distinct impressions on their neighbors. They are described as very warlike and skilled in fighting. The Picts did not fully emerge "into the light of history [until] the second half of the sixth century," when Saint Columba converted the Pictish leaders to Christianity (Maier, 2002, p. 154).

There were a number of other independent areas in Britain, but the entire island of Ireland was untouched by the Romans. Ireland was known to the Romans, but they never conquered the island (Maier, 2002). Ireland was divided into a number of kingdoms. This was some form of organization, but it remained patchy and kept the Irish from uniting for a long time (Hubert, 1980). These kings met at the sacred Hill of Tara, which remains as a monument to these strong Celtic kingdoms (BBC, 2001).
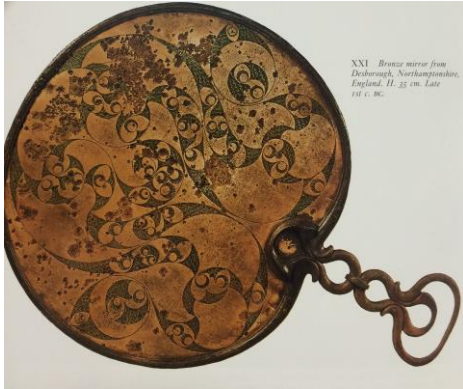
Image 6: Bronze mirror found in Northamptonshire, England. From the late 1st century BCE. Celtic art flourished in the British Isles and such patterns are still popular today. Many new styles grew out of the artistic traditions started on the continent.

The Romans abandoned Britain in the early 5th century. Immediately there was danger from all sides. Raids came from Ireland, Wales, and the Picts to the north. The Britons, left with some idea of unity after the Romans left, could not fight off the invaders. So they hired Saxon mercenaries (BBC, 2001). In an effort to forge an alliance one Briton leader, Vortigen, married a leading Saxon's daughter, but was later killed by his father-in-law (BBC, 2001). Slowly the Saxons were able to occupy the rest of the island (BBC, 2001). There was resistance to the Saxons, and a number of British leaders to gain a respite from war (and possibly inspiring the King Arthur myths), but the Saxons eventually took over most of the island.

A strong Anglo-Saxon base was established in England. These people moved to conquer their Celtic neighbors. Even though a valiant effort was made by three hundred plus Celtic leaders in Scotland to fight of the English, the Celts were soundly defeated (BBC, 2001). Though Scotland was anglicized, they were not united as a kingdom with the Anglo-Saxons, and instead mixed with the Picts and other independent areas to create a new kingdom. This region spoke a new language that grew from previous Celtic languages, Gaelic (BBC, 2001).

During this time of upheaval and fighting, Christianity began to invade as well. While Saint Patrick is recognized as Ireland's patron saint, Christianity existed in Ireland prior to Patrick's arrival (Hubert, 1980). Saint Patrick arrived in Ireland, likely around the 5th century

(BBC, 2001). Patrick was taken as a boy from Britain by a Celtic raiding expedition (Delaney, 1986). Once he began the task of spreading Christianity in Ireland, his strategy was to convert the Celtic kings, and hoped their people followed suit, they did (Delaney, 1986). The Celtic peoples had long held onto their old beliefs, particularly in Ireland. A peculiar brand of Christianity began to grow in Celtic Ireland. An acetic Celtic church was growing, and it was increasingly different from that of Rome (Maier, 2002). Many famous Irish saints made their names by travelling to Britain across the Irish Sea to spread Christianity. It is also important to point out that while the medieval period in continental Europe was somewhat dark, Celtic monasteries saved, studied, stored and copied ancient writings for future generations. Christianity was also brought to Britain directly from Rome. Popes sent monks to create a church hierarchy and establish a Roman style of organization in said church (BBC, 2001). This eventually took over the different rules set by the Celtic church.
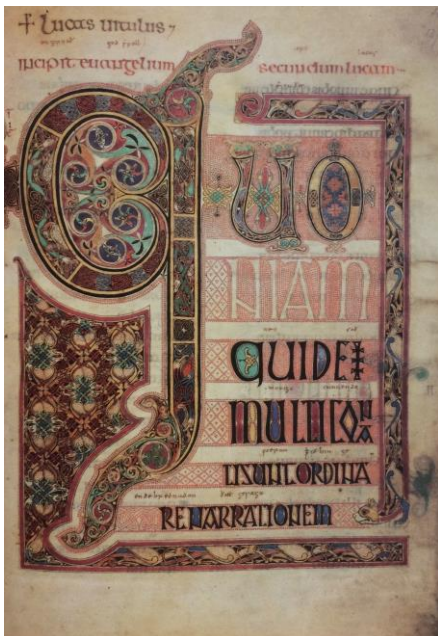
Image 7: A page from the Lidisfarne Gospels, an illuminated text. Similar to the very famous Book of Kells. These illuminations were painstakingly created by Celtic monks. The Celtic style of Christianity, growing from traditions in Ireland, was fiercely independent and unique from the Church in Rome. The religious centers on the British Isles were famously homes of learning and art.

Though the Celtic Church had fallen into line with most Roman principles, it still retained many of its unique characteristics. These churches were dynamic centers of learning.

Many monasteries were rich, but completely defenseless. The Norsemen, or Vikings, began to raid wealthy monasteries in England and the West Coast of Ireland in 795 (Maier, 2002). In some places the Vikings settled and lived alongside the Celts (BBC, 2001). Though there were many attempts to fight of the invaders, the most notable is King Alfred of England. He unified much of the territory in Britain (BBC, 2001). Wales was united by King Howel, Scotland had created a kingdom with the Picts, and Ireland was united by religion and later Brian Boroimhe (BBC, 2001). Many Celtic countries were striving for unity to survive.

This push for unity within various countries including Ireland, Scotland, Wales, and England, was interrupted in 1066. William the Conqueror invaded England to gain control of the throne, promised to him by the previous king, Edward the Confessor. With support from the Papacy in Rome, William took over England, and subdued wales by 1068 (BBC, 2001). The pope, and Englishman named Hadrian IV, gave William permission to conquer Ireland (BBC, 2001). Over the next few hundred years the remaining Celtic kingdoms were either taken over completely or at least subdued by English Kings, as well as being subjects to raids by the Norse Vikings (Hogain, 2002). Edward I of England officially absorbed Wales into England. He was also known as the 'Hammer of the Scots' for his contestant battles with his northern neighbor.

From Edward I's reign onward there were incursions into Ireland. By the time of Henry VIII's rule, the Celtic world was split along religious lines. Most Celtic regions had lost their independence by this time, Wales was part of England, Ireland was constantly being invaded by Tudors, and Brittany had become a part of France. Ireland was finally beaten by Thomas Cromwell and subjected to harsh English rule. Scotland was united with England, becoming Great Britain under Queen Anne, the last of the Stewart monarchs.

Image 8: The Tara Brooch, named after the regal meeting site of Celtic chieftains in Ireland. The brooch is one of the most copied Celtic artifacts. It is considered one of the greatest treasures to be called 'Celtic.' Celtic art has an eternal quality. The art and its motifs are still constantly used today. This helps to illustrate how ingrained Celtic culture and identity has become in Ireland.

Celtic Culture first emerged in Austria. It spread over the European continent, and its farthest extent was from Turkey to Spain, and all the lands in between. The culture split into many distinctive groups: Iberian Celts, Gauls, Britons, and many others. In Gaul and the Iberian Peninsula, they were taken over by Romans and assimilated to their new dominant cultures. "The Celtic presence only persists indefinably now on the Atlantic shores of Western Europe, in Brittany, Wales, the west of Scotland, and on the island of Ireland" (Delaney, 1986, p. 59). Celts are still closely associated with these regions because they are the places that theses societies survived the longest and were integrated into and appreciated by the modern cultures in those areas.

How can Celtic Culture be defined?

What is Celtic culture? According to the Ancient History Encyclopedia, the "historical Celts were a diverse group of tribal societies in Iron Age Europe. Proto-Celtic culture formed in the Early Iron Age in Central Europe." The alternative definitions of Celtic culture include nationalist perspectives, a genetic group, a group bound by a common language, or a common

religion. Celtic culture started in Eastern Europe, and went through many phases to become what we think of as Celtic culture today.

Our common idea of Celtic peoples is that of Irish and other Gaelic peoples. But, there is no precedent for one definition of Celtic cultures. According to Ruth and Vincent Megaw (2001), scholars of Celtic art and history, "No simple definition of the world 'Celt' is possible. In modern times it has been used in a romantic nationalist sense of the Irish, Scottish, Welsh and Bretons, some of whom still speak forms of Celtic languages. In ancient times, however, the term *Keltoi* was given by Greek writers to the 'barbarian' peoples of temperate Iron Age Europe, but was never applied to the British Isles. There is no evidence that these people thought of themselves as a unified group called 'Celts,' rather than as members of regional tribal units. At their most far-flung, Celts settled across Europe into Asia Minor, terrorized Rome and attacked sacred Delphi" (Megaw, 2001, p 9). With such a diverse peoples being discussed, it does not seem that there is any one definition that can explain them.

Genetic Group:

Can the Celts be defined as a genetic group? This way of looking at the Celtic culture and peoples has been very complicated, and included many scientific studies. Some see current DNA testing as a way to look at modern Celtic people, but it is an ancient culture that started in Central Europe, and not the British Isles where it is mostly associated with today. The argument that the Celts are a genetic groups works only in the narrowest sense when looking at Irish, British, Scottish, and Welsh communities. But, Celts were spread all over Europe and mingled with local communities, can Celtic DNA be found? Is it even a defining factor?

When studying Celtic genetics in the Irish population, Dr. Dan Bradley of Trinity University said that "Compared to the rest of western Europe, our genetic type has remained relatively untouched and this has also been found in Wales, Scotland and the Basque country. The rest of Europe has developed but we have remained pre-Celtic, we have retained much of our genes from many years back. We have not been as affected by migration as other places and this could be why our genetics are very similar" (Nolan, 2003). This study was comparing the DNA of Celts in Ireland to people in Scotland and Wales, as well was Basque country in Northern Spain. They all show a genetic type that could be described as Celtic. But this study does not trace all the way back to Celtic peoples from Central Europe. There may be genetics ties and types in modern communities that Celtic identity is a strong part of that links to the original Celts. But, this study was mostly based in Ireland and cannot provide a full picture of the genetic situation of the ancient Celtic peoples.

Most scholars appear to be moving away from defining the Celts as a genetic group for a number of reasons. "The common traits obviously seen by Greek and Roman commenters are hard to pin down. 'Race' is a concept no longer very acceptable to scholars; the genetic and cultural mingling of Celtic peoples with those among whom they settled makes it an imprecise notion at best" (Megaw, 2001, p. 9). Though genetics may play a part, and may even be traceable to the early Celts in central Europe, the group was so widespread that it would likely be impossible to find a single Celtic gene, or group of genes to trace through history. This characterization of the Celts is an older argument, that has been supplanted by other ideas in recent decades.

Language Group:

Currently, the most prevalent definition of the Celts is that of a linguistic group. Linguistic evidence has been used to understand the Celts for a long time. Each group of Celtic peoples spoke a Celtic language, though some differed due to their geographical regions. But, with such a large and far flung group of people, how can language define all of them? "Linguistic evidence is often an uncertain matter concerned largely with theoretical arguments as to how far back in prehistory one may trace, for example, topographical names which are clearly of Celtic origin – rivers in the Iberian Peninsula, place names in Switzerland and Hungary, the prehistoric roots of the considerable about of written and epigraphic dominance over central and western Europe" (Megaw, 2001, p. 9). Languages move with the people who speak them, and sometimes transfer to other groups, so it is hard to trace a language very far back in history. But, evidence that lends itself to linguistics defining the Celts, there are a number of place names in Celtic regions that give us a context for how far back the languages were used in an area.

Continuing their discussion of Celtic identity Ruth and Vincent Megaw mention how geography plays its part in understanding language. "In some areas Celtic language may go back to a millennium before Christ, but there is little geographical correspondence with regions recorded as 'Celtic' by classical sources or with those which archaeologically have produced Celtic objects or art" (Megaw, 2001, p. 9). The Romans and the Greeks were the first to write about the 'keltoi' to the north. But many of these classical sources are biased or only record general information. To say for sure that a Celtic group, speaking a Celtic language, occupied a particular area is impossible without archaeological evidence.

There are a number of Celtic languages still spoken in modern times, Gaelic in Ireland being the most prevalent. These languages are tied to the regions they are spoken in, and these

areas are places we know were occupied by Celtic groups. "Though the term 'Celt' was in fact never applied by the ancient writers to the population of the British Isles and Ireland, it is nonetheless in Ireland that one can trace linguistically the oldest surviving form of spoken Celtic" (Megaw, 2001, p. 10).

Though language is a very prominent feature and uniting factor shared by Celtic groups, it is not the ultimate way to understand the define Celtic culture. "Despite problems of knitting together ancient and early medial identities, one important thing binds them together: language. Where there is evidence, it appears that the Celtic languages known and spoken today had their roots firmly in antiquity, for they are traceable in Gualish, Celtiberian, and old British words. It is true that language does not equate with ethnicity, but it does contribute a powerful connective tissue" (Aldhouse-Green, 2015, p. 11).

Cultural Group:

What is culture? For the purposes of this research, culture is defined in terms of shared values and beliefs. "Most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways." (Banks et al, 1989). The Celtic people had a large number of these characteristics in common. "Three factors distinguished its

people from all others: their common language, their beliefs, and their material culture. Yet despite their oneness, ancient Celts at no time ever constituted a single, politically unified state" (Duffy, 1996, p. 8).

Though overall the Celtic people can be called a culture, can each sub-group be defined as a single culture? Possibly in the earlier periods of Celtic development, yes. "It is known with scientific certainty that the earliest direct ancestors of the Celts lived in an area now represented by Southern Germany, Austria, and Switzerland. They are called the Urnfield people by archaeologists. Around 800 BCE the Celtic culture emerged among the Urnfield people. These early Celts developed as a distinct European people sharing a common material culture, language, religion, and social institutions that gave rise to the loosely knit, Celtic-speaking, culturally homogenous conversation of regional groups" (Duffy, 1996, p. 2). Besides emerging from an already unified culture, all of the Celts held a number of traits in common for much of their existence. "Most modern scholars regard prehistoric Celtic society as an amalgam of traits. The economy was largely based on cereal-dependent agriculture with associated animal-herding. Horses and wheeled transport were important in both war and peace. Yet social structure varied at certain times and in certain places, from hierarchical to egalitarian to oligarchic. Trade with Mediterranean areas is apparently both early and late in Celtic development, but was of no significance from the mid-fourth century till the late second century BCE" (Megaw, 2001, p. 10)

It is important to remember that the Celts spread over much of Europe, from Turkey all the way to Spain. Some differences must have started to develop in these independent groups. Though these various groups must have maintained the same basic cultural structure and traditions, each group likely adapted to their new environments and learned from their neighbors, changing some of their cultural traits.

Artistic Style:

One of the most identifiable characteristics about Celtic society is the art so famously associated with it. We automatically imagine gold objects, swirling designs, unique representations of humans and animals, and geometric patterns. These characteristics can be tracked through time from the earliest Celtic sites to modern Irish styles of art. From the time of its emergence, a heavy level of influences from the south have been evident. Mediterranean cultures, Greece and Rome, influenced materials, styles, and even motifs in early Celtic art. But, around the La Tene period, a uniquely Celtic style began to emerge North of the Alps. The first evidence of this was found in tombs of chiefs, and consisted of superbly crafted jewelry, as advanced metal working techniques were clearly being used. The styles were beautiful and intricate. This was Celtic art "This was no copy of styles from the South. It was influenced by the Greeks and the Etruscans, yes, but it had a vitality and originality of its own. It spread over a wide area of Europe, and is characterized by swirling patterns and motifs, often vegetal style patterns, elsewhere within the patterns shapes and faces, strange creatures part animal and part human. On occasions the art is in a sort of dream world, sometimes nightmarish. The artists' craft and imagination is staggeringly complex. It is the art of the elite, it expresses authority" (As stated by Dr. Michel Egloff in BBC, 2001)

The themes and motifs that emerge in this period are easily tracked through the rest of Celtic history. What about the artists, who were the Celts who created and maintained this unique style? Were there any stand out artists in this period? "The Celtic artists were certainly recognized by their groups. They were gifted craftsmen with great technical abilities, especially in iron working and engraving. They had a perfect sense of line. These artists remain anonymous but they certainly did exist and are true masters" (As stated by Dr. Michel Egloff in BBC, 2001).

Celtic art is certainly an important characteristic of the culture, but it does not define the whole culture. Studying their art is vital to understanding Celtic culture, as it was so integral to daily and religious life, as well as ornamentation of the wealthy.
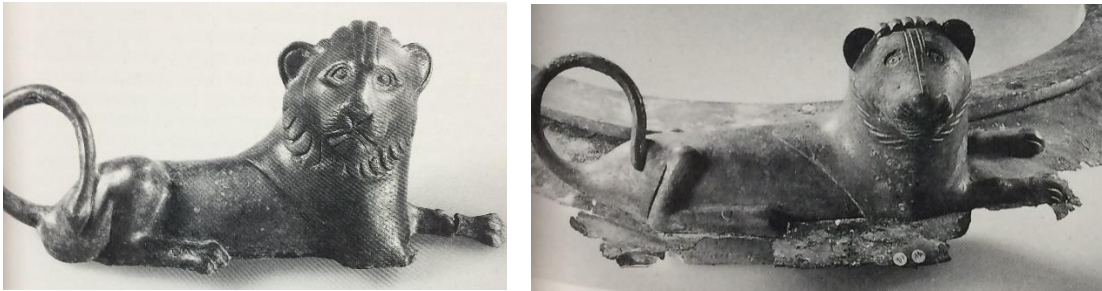

Image 9: Two of three bronze lions on the rim of a cauldron found in Eherdingen-Holchdorf. (Left) This lion is one of the original decorations, either made by a Mediterranean craftsman or in imitation of that style. (Right) Likely a replacement for a broken piece, made by a Celtic craftsman in a Celtic style. These two lions show the shift towards Celtic styles, but maintaining the use of Greek and Roman motifs.

'Anti-Celt' Argument:

Besides all of the various definitions of Celtic culture used by, and argued over by many scholars, there is yet another angle to look at this from. A number of scholars are now rejecting the use of the word Celt altogether. "Since the early 1990s, archaeologists have seriously questioned the use of the word [Celtic] to describe the ancient Iron Age peoples of Western and Central Europe. Particular opprobrium has been attached to the use of 'Celts' when referring to ancient Britain. Whilst a plethora of authors from the Classical world allude to the people of Gaul as being Celtic, no ancient author ever spoke so of Britain" (Aldhouse-Green, 2015, p. 10). Using the word 'Celt' to describe such a diverse group of people who spread out all over Europe is problematic at its most basic level. Then, many are using this argument in regards to particular

communities or offshoots of Celtic culture, the farther flung regions are even harder to classify as 'Celts.' The biggest reason for the objection is the generalization of such a large culture.

"A major issue that the anti-Celtic lobby has with the term, in reference to ancient Europeans, is that it blurs the difference that clearly existed between peoples with widely divergent culture and worldviews. It also means that some regions, such as the far north of Europe, are excluded from the Celtic umbrella, even though many cultural similarities exist between these areas and those further south can be identified through archaeological evidence" (Aldhouse-Green, 2015, p. 10).

The Anti-Celt lobby does have a number of valid points. How can we classify such a large, diverse, and widespread culture? It is very difficult to do, but it seems that there is value in the term 'Celt.' It is such a widely used word, and most people have a basic understanding of what Celtic means. But, there needs to be a more specific way to use the word and how exactly it is defined.

Celtic history is complicated on its most basic level. With scholars trying to find a way to define this expansive culture the complexities are twofold. How can a museum exhibit Celtic culture, with the difficulties it presents? After gaining an understanding of Celtic history and the various definitions of the term 'Celt' this information can be transitioned into the phases of planning and creating an exhibit.

Museum Practices: Phases of Creating an Exhibit

The museum practices below are tools that museums use to help interpret archaeological and historical information. These tools also help to make the exhibit fun for visitors (and those who are making it), and successful in communicating the vast amount of information associated with Celtic culture.

Planning Exhibits:

The most important part of any exhibit is its content. What is the museum presenting? What objects and artifacts are presenting the story? Picking a subject may sound very basic, but those creating the exhibit need to decide what is being presented. The content of the exhibit will drive its design. The following are basic factors that need to be taken into account while planning an exhibit.
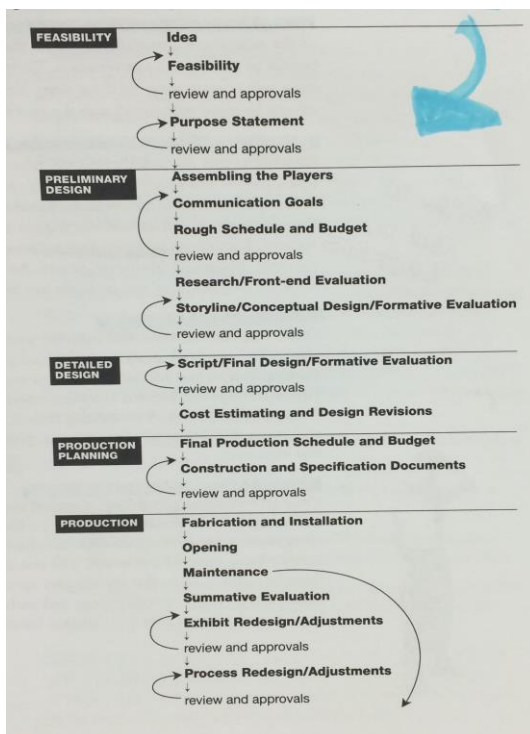

Image 10: Steps of the iterative development process. Many of the constraints that might come up during planning are included. A step by step process is helpful to outline how the planning process will play out.

Exhibits are set up in specific layouts for very particular reasons. Many times layout is created to direct visitors through the space in the 'correct' direction to follow the information in the exhibit. Layout could also be set up to keep visitors engaged. If the next section of an exhibit is a mystery it may compel visitors and keep them actively engaged following the story of the exhibit through the space. The types of traffic patterns that show up in many exhibits include direct, open, radial, and random. A direct pattern, usually very simple, "allows the visitor little choice of direction through the exhibition" (McClean, 2015, p. 125). The problem with this layout is that visitors may feel herded through the space. Open patterns are useful when the planners want visitors to see all of the objects in the exhibit (McClean, 2015). Some of the issues with this layout include visitors possibly being overwhelmed and there is lack of discovery besides the first moment. Radial patterns "allow the visitor to venture out from and return to the central space" (McClean, 2015, p. 125). This layout divides the exhibit into distinct subject areas with one central area to tie the space together. The last type of layout is a random pattern. This plan is less controlled and "allows visitors to a random variety of choices of direction" (McClean, 2015, p. 125). Though this is an exciting way to set up an exhibit, because there is no direction, some parts could be overlooked.
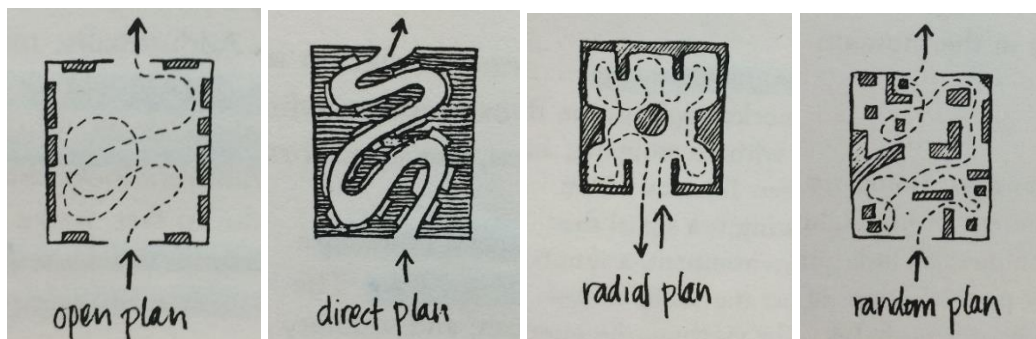

Image 11: Graphics of the four traffic patterns that can be created by exhibits. The images show how each type of plan works. Drawing out a plan of the layout would be extremely useful while building an exhibit.

The built environment of an exhibit includes walls, panels, cases, furniture, platforms, railing systems, and counters. Walls and panels are used to define space. Exhibits are "enclosed by walls that define the gallery space and create a container for the design" (McClean, 2015, p. 128). Interior walls can also help to create a direction for the flow of traffic through the space. Furniture in exhibits should be "accessible, comfortable, and designed to accommodate the wide range of physical needs of the people using the exhibit" (McClean, 2015, p. 129). Other constructions in exhibits include stations, elevated walkways, columns, railing systems, and counters, these are used to "mediate between the architectural spaces and the people in them" controlling the visitors' interaction with the space (McClean, 2015, p. 129). One of the most important parts of any exhibit are cases. Cases not only protect the objects on display, but assist in organizing and defining the space. They can be designed in various styles, "standing out as a focal point in an exhibition or going unseen, perhaps recessed into a wall or panel" (McClean, 2015, p. 129). Cases

> "can be designed to contribute to a themes of an exhibition, reflecting period furniture, highlighting a particular design style, or using site-specific materials. Cases are mini-environments in a sense, enclosed spaces in which a variety of objects, textures, and colors interact… Care should be taken to design cases so that they are not physical or psychological barriers to the objects inside; they should never compete with or overpower the object they house and display" (McClean, 2015, p. 130).

The built environment of an exhibit defines the space, directs people through the exhibit, creates areas of interest, and creates space for objects and the content of the exhibit, in the form of text and images.

The most important part of an exhibit are the objects being shown in it. They must illustrate the history, the argument, the person, or the subject the planners are working to display. There needs to be a mix objects, both new and old, small and large, various colors, to create interest. The items each need to have detailed information. If the museum lacks background information on how it was found and when, who created it, why it was created, and the time period when it was created. If there is not enough information associated with the objects in an exhibit they are not compelling or useful to the storyline of the exhibit. Authentic objects, rather than replicas, are ideal to have on display, they are seen as more authentic. Models and props can be used to help communicate how the item was used, this way context can be added, anchoring the objects and making them relatable.

The content of the exhibit is likely the most important part of the planning process. Figuring out which facts, values, and concepts need to be communicated to the visitors. How is information going to be presented? The content of the exhibit can be conveyed by observable facts, eyewitness accounts, opinions, and contemporary commentary used to add context. The concepts of an exhibit can be transferred to visitors in a number of ways, by using categories, interpretive concepts (eg: compare and contrast), and metaphoric concepts (proverbs, jargon, etc). Picking which values the exhibit will communicate is difficult. All exhibits have a voice and point of view; they are either implicit or implied. The values in an exhibit can be a source of controversies, but presenting multiple sides of the story are vital to understanding the material presented. All of the facts, values, and concepts in the exhibit are communicated via text, media, interactives, illustrations, graphics, and photographs.

While creating an exhibit, designers must also keep in mind how people learn. There are a number of distinct learning styles that need to be addressed in museums. Each exhibit must

cater to multiple learning styles. Author Kathleen McClean breaks down how people learn by discussing four major learning styles: imaginative, common sense, analytic, and dynamic (McClean, 2015). Imaginative learners absorb information by "listening and sharing ideas, and base their evaluation on direct experience" gained in an exhibit (McClean, 2015, p. 10). These visitors take particular interest in videos, media, and interaction with docents. Common sense learners "enjoy solving problems, and integrate information through practical experience" (McClean, 2015, p. 10). Interactive components help this category of visitors to perceive and process information. Analytic learners "seek information and facts, and need to know what the experts think" (McClean, 2015, p. 10). These learners read exhibit labels, panels, and enjoy text that is lengthy and fact-laden. The last type is dynamic learning. These visitors "learn through trial and error and believe in self-discovery" (McClean, 2015, p. 10). Dynamic learners tend to go through an exhibit out of sequence and try interactive components without reading instructions, trying to learn in a more impulsive way. Each of these ways of learning needs to be planned for in exhibits. The many details that go into planning the most basic elements of the exhibit may seem inconsequential, but they imperative.

Lighting is a component of exhibits that can be easily overlooked while in the early planning stages. But, lighting is vital and cannot be done without some planning. Are there objects that are light sensitive? The types of lightbulbs used in an exhibit need to be picked carefully. LED lights are usually preferred, since compact fluorescent lights produce both heat and ultraviolet light, which can damage artifacts. Though the types of lights and some of their placement can be planned in advance, most of the lighting will need to be done after the exhibit has been built and set up. A number of other things to keep in mind while planning that are related to display, they need to be planned for and discussed prior to working on display:

- Creating context

  o Audio

  o Smells

  o Touchable components

- Color

- Texture

- Materials

<u>Display:</u>

Presentation of a culture, artifacts, or information that is the key focus of the exhibit includes the built environment, mounts, technology, interactives, and media. How could a museum display such a complex culture and history like that of the Celts? All museum exhibits use similar tools and forms of display to present information. To understand how to create a Celtic exhibit, those creating the exhibit need to understand museum practices pertaining to display and presentation of information.

The built environment of the exhibit can incorporate many things including; cases, panels, pedestals, stage sets, period rooms, dioramas, and full scale replicas. Cases can be free standing in the space, against a wall, or built into the walls of the exhibit. Where cases are placed effects the flow of the exhibit. Period rooms are very rich in context; it is almost like stepping back in time. Dioramas aim to have a similar effect. Though many people in the museum world think dioramas are outdated and stale, they can be utilized to create a background for the exhibit

or individual artifacts. If used correctly dioramas and period rooms can be effective in engaging visitors. This built environment is the main component of the exhibit

Mounts are vital to every exhibit, and is the most basic type of display. Their main purpose is to hold and present artifacts. Mounts are used for very practical purposes, but also help the coherency of the exhibit. The various uses of mounts include:

- To support fragile or weak objects

- To enable objects to be displayed on a vertical plain

- To secure objects against theft

- To prevent vibration or movement from affecting the safe position of an object

- To allow an object to be displayed to its best advantage (enabling an important aspect of it to be viewed more easily

- To position an object in a way that increases the visual coherency of a display (Hoskin, 2014)

The very practical purposes of protecting and holding up the object, are only one way to use mounts. Using the mounts to present the object, or the part of it that is important, is essential to the exhibit. Mounts tend to be made in house, as they are usually unique to the objects they are going to display instead used to visually benefit their presentation and their appearance of the overall display. One of the main ways to display objects are on blocks, these ridiculously simple mounts "do not offer any additional support to objects, but are instead used to visually benefit their presentation and the appearance of the overall display. They can introduce visual variation to a display, they can also provide what could be termed 'visual punctuation' – giving objects some 'breathing space' and enabling them to be considered individually whilst still being part of

a coherent group" (Hoskin, 2014). Some are very simple, but others can be complicated for holding up larger or more intricate objects. Generally, mounts are made to be as unobtrusive as possible so as to not distract from the objects being displayed" (Hoskin, 2014). But, the mounts color and materials still need to fit with the rest of the exhibit's coherent style. There are different styles of mounts for different objects and artifacts, and different best practices used to display categories of artifacts. Mounts seem very basic, but are essential to any exhibit.

Technology can be used in many components of an exhibit. The forms technology can take a number of forms, including interactives, audio, video, smells, and hand held technology. Sound is being used in an increasing number of exhibits. Sound is immersive and using environmental sounds adds context. Smell in an exhibit is not as prevalent, but the idea of using scents from the environment where the artifact was used or found is a very interesting one. Audio tours, though they can be isolating, provide wonderful experience that engage certain visitors.

Interactive and hands-on components are a new and vital way to gengage visitors in museums. These activities range from very high tech to low tech. One of the most forward interactives is a touchable object. If a visitor can touch a recreation or a copy, they are learning in a whole other way, the object on display suddenly becomes more real. A number of interactives now involved touch screens and games to play. But, participation and learning are the main goals. "Interactive exhibits, when successfully executed, promote learning experiences are that are unique and specific to the tow-way nature of their design" (Simon, 2010, p. 5). Most interactive and participatory components are simply ways to make someone physically or mentally involved in an exhibit, this reinforces the information they are reading, seeing, and hearing.

Media is vital in exhibits. Graphics are used in various ways in exhibits. Types of graphics include photos, maps, drawings, and timelines. Graphics such as these can be used in numerous ways. Images, photographs, and drawings (while possibly being artifacts themselves) can create context, introduce characters in the story, and provide lots of visual interest. Maps and timelines give so much information in an uncomplicated and very visually interesting way. They both draw interest and communicate vital information needed to understand the exhibit. Video is very popular in museums. They need to be used carefully, so as not to be distracting to other visitors, but are very effective. Many of the options with video have to do with sound; a video can be playing continuously or activated by a button, or headphones can be added to create a more individual experience.

Text:

Text is a vastly important part of any exhibit. It communicates information, tells what objects are, tells the story of the exhibit, and shows what perspective the museum is coming from presenting. In museum exhibits there are multiple types of writing to be done, and all of them include some interpretation. Interpretation is "the act or result of explaining or interpreting something, the way something is explained or understood" (Merriam-Webster). Interpretation takes place all over exhibits, but mostly in writing and text. Information is presented in the form of small object labels, explanation labels, and larger story panels.

Interpretation aims to reveal meaning and relationships through the use of original objects, first-hand experience, and by illustrative media. While it communicates factual information, that is not its only purpose. The main source of interpretation in an exhibit is

writing. If no labels or information are provided, then they are lacking explanation that helps to construct meaning. Even the most basic exhibit texts involve interpreting objects, art, or history.

One of the most important types of text in an exhibit is writing labels. Though this may seem like a small step in creating an exhibit, it is actually one of the most difficult things to do. "Labels are the conversational voice of an exhibit," they introduce ideas and present them in such a way that visitors can understand them and use them to learn (McLean, 2015, p. 103). The labels in an exhibit tell the story and draw the visitor in, they need to be understandable and easy to read. Labels main purpose is to communicate information to visitors. "To communicate effectively, exhibit planners must know to whom they are directing their message, what is of interest, and where common ground or prior knowledge exists" (McClean, 2015, p. 106). This is an integral part of planning the exhibit in the first place. Now those creating the exhibit need to know what their own stance is. What is the point of view of the exhibit?

Another essential part of creating the exhibit text is creating a storyline, or a narrative for the exhibit. What is the purpose of the exhibit? This needs to be communicated in the storyline. The voice of the exhibit has to be constant, but there needs to be a way to add multiple perspectives to round out the narrative of whatever subject is being presented. Besides the voice staying consistent, the point of view also needs to be maintained. This would be particularly important with a Celtic exhibition. Which definition of 'Cetlic' is the exhibit using? How is the history being interpreted? What differing perspectives are being presented? All of this should be evident in the writing and text in panels and labels. If this information is not easily accessible to visitors, they may miss the point the exhibit is attempting to make.

Evaluation:

      Evaluation is utterly vital to any exhibit. Evaluation needs to happen at multiple times during the planning and building process. A number of questions need to be asked by those creating the exhibit (Diamond et al, 2009, p. 3):

1. What does it communicate to visitors?

2. How can improvements be made?

3. Who is your audience?

4. What are visitors learning?

5. What are the impacts of the exhibit?

There is no one way to conduct an evaluation, but they are necessary to help create a successful exhibit that communicates the information in an understandable, effective, and entertaining way.
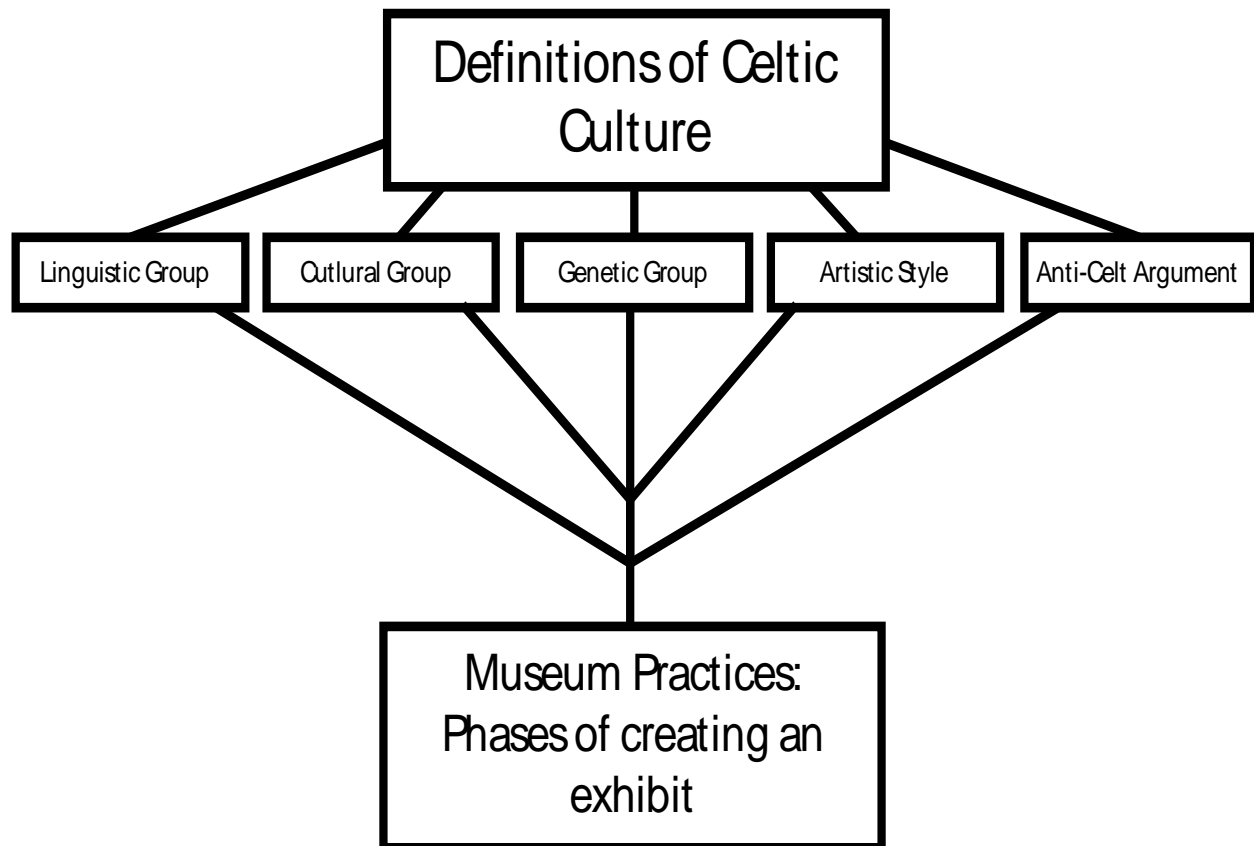
      There are four main types of evaluation; front-end, formative, remedial, and summative (Diamond et al, 2009). Front-end evaluation consists of gathering background information that will used for future exhibits or programming. "The primary goal of front-end evaluation is to learn about the audience before a program or exhibit has been designed to better understand how visitors will eventually respond once the project has been developed" (Diamond et al, 2009, p. 4). Formative evaluation provides "information about how well a program or exhibit functions or how well it communicates its intended messages" (Diamond et al, 2009, p. 4). This usually happens while the project is under development, and involves seeing visitor reactions to plans and prototypes. Remedial evaluation is used once the exhibit or program is open to the public. "It is useful for troubleshooting problems and informs museum staff and designers about simple improvements that can be made to maximize the visitor experience" (Diamond et al, 2009, p. 4). The las type of formal evaluation is Summative evaluation. This "tells the impact of the project

after it is completed" (Diamond et al, 2009, p. 4). Summative evaluation can be very simple, observing visitors, or more complex, studying what visitors actually learned. The results of this evaluation are used to improve future actives in the exhibit and museum.

Evaluation can take place at the beginning or end of a design process, it can happen only once or multiple times to learn how the exhibit is coming together. Assessment has multiple purposes, not only do they work for learning about visitors, but how the content is being disseminated, and if the physical layout of the space is appropriate. Formative evaluation, which seems like one of the most useful forms of assessment, "can help to determine the appropriateness of the design, how effectively the exhibition communicates concepts, and whether the visitors use the exhibition as intended" (McClean, 2015, p. 61). No matter what type of evaluation is done, it is essential to the effectiveness and success of the exhibit.

Each of the phases of building an exhibit are essential to presenting a culture in an accessible and comprehensible way. Planning, display, text, and evaluation all contribute to the creation of a vibrant exhibit that is able to convey the complexity of Celtic culture.

Complexity of Celtic Culture and Museum Practices

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                    ┌─────────────────────┐
                    │ Definitions of Celtic│
                    │       Culture        │
                    └─────────────────────┘
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Linguistic Group	Cutlural Group	Genetic Group	Artistic Style	Anti-Celt Argument

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                    ┌─────────────────────┐
                    │  Museum Practices:   │
                    │ Phases of creating an│
                    │       exhibit        │
                    └─────────────────────┘
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Celtic Culture and Museum Practices:

It is vital for those developing a Celtic exhibit need to a firm understanding of how the Celts, as a civilization, developed over time and migrated across Europe. Most people think the Celts were an ancient culture that helped to shape the British Isles, but few realize the extent and far reach of their influence. The modern perception of the Celts can muddy the waters of historical understanding, making this element critical to a well-rounded and informed view of Celtic culture.

A critical understanding of Celtic culture requires an articulation of the multiple ways scholars have defined it. The definitions range from a genetic group to a language group to a culture or an artistic style. The classification of the Celts as a language group is currently the most prevalent definition. Each of the arguments warrants study, as each has at least some degree of truth, though it seems much more likely that multiple definitions could be combined to create a more precise understanding of the Celts. There is also merit in studying the anti-Celt argument. The thinking behind this idea is that the numerous cultures currently referred to as Celtic, are far too unique to be classified under a single umbrella. All of the definitions and schools of thought have valid points, but it is best to consider all of them when building an exhibit.

The study of Celtic history then leads to a question: How can these complexities be presented in a museum exhibition? After a definition of Celtic has been reached, planners and designers should to go through the phases of creating an exhibit: planning, display, writing, and evaluation. Each of these steps is pivotal to putting together a functioning exhibit that represents the multifaceted mosaic that is Celtic culture.

Museums must be diligent in uncovering the convoluted histories presented and taking their findings to the exhibit planning process, which is the first step in constructing a museum exhibit and is critical to cultural representation. However, the critical approach will continue through all of the phases of the exhibit development, and at each stage diverse nuances of the complexity of Celtic culture will emerge. The practice and questions that relate to them are summarized in the table (see Table 1).

Planning	-Which Celtic group is being represented? Pick a section of the Celtic population to interpret. This could be a small subgroup, or Celts within a certain geographical area. -Pick a time period to study. Celtic history is long and varies from group to group as well as region to region. -The museum needs to pick which definition (or definitions) of Celtic culture that they are going to use as the basis of their understanding. -Will the museum explicitly or implicitly discuss the definition they choose?
Display	-Artifacts need to be selected, they must come from the correct era and region. -How are the artifacts themselves to be displayed? -How will information be communicated? Text and Images -Types of images: maps, photographs, paintings, diagrams -If maps are utilized, will they focus on the area being highlighted, or will there be information on the wider Celtic world? -Will dioramas of important sites (such as the Hallstatt or La Tene tombs) be used to reconstruct the original context of the artifacts? -Layout of the room: Will the floor plan in an open, direct, random, or radial design? Each of these styles highlights different objects

Text	- The text exhibit needs to be consistent, and have a clear point of view.
	- Is the museum arguing something, or is it merely presenting parts of Celtic culture?
	- Text needs to initiate discussions that generate more learning.
	- Presenting information through a storyline narrative that follows Celtic culture through history, or are they focusing on particular eras? There could be many legitimate reasons to focus on one period or one group depending on the content or intent of the exhibit.
	- Which definition of Celtic culture is being used?
	    • Is the museum picking a single definition to base their understanding off of, or are they combining multiple meanings?
	    • This needs to be clear in the exhibit whether explicitly or implicitly.
	- Label writing for Celtic artifacts:
	    • date object was made, where the object was made, where it was used, whom it was used by (if that is obtainable data)
	    • The artistic style it is associated with, this is vastly important when dealing with Celtic culture, as their art is so unique and recognizable.

Evaluation	- What information did the visitors have when they entered the exhibit? - Did the visitors leave the exhibit with more knowledge of Celtic culture than they arrived with? - Are the visitors now able to see beyond the stereotypical image of the Celt? - Do the visitors understand that there are a number of definitions of Celtic culture? Did they learn about more than one definition and the reasons behind them? - Was information presented and interpreted in ways that made Celtic culture accessible to those visitors who have not studied the subject? - Did any visitors disagree with information presented? - Did visitors discuss the materials and evidence with each other or with museum staff? - To obtain this information: observe visitors, interview visitors before they leave, send email surveys, or organize focus groups.

Table 1: Celtic Culture and Museum Practices

During the planning process those charged with building the exhibit need to address a number of subjects that contribute to the interpretation of the culture. Which Celtic group is being represented? The most basic part of planning would be to pick a section of the Celtic population to portray and interpret. This could be a small subgroup, or simply Celts within a certain geographical area. Then, the staff need to pick which time periods will be studied. Celtic history is long and varies from group to group, as well as region to region. The museum needs to decide upon a definition, or definitions, of Celtic culture to use as the basis of their understanding, which will influence the outcome of the exhibit as a whole. The museum could explicitly discuss the various definitions and let the visitors come to their own conclusions, or present their own definition that includes elements from the various arguments mentioned above. During the planning process and first step of exhibit design, the creators of the exhibit are picking out the most important information and forming a methodology for implementing the rest of the exhibit.

To implement an exhibit that communicates the complexity of Celtic culture, display and presentation, of both artifacts and information, must be considered. This stage of the process is essential to present both the artifacts and information associated with the exhibit in a digestible way. The display is based on the information chosen during the planning process, after the museum staff chooses which time period and people to represent. This information will indicate which artifacts need to be selected for the exhibit itself. The artifacts must come from the correct era and region in correspondence with the strategic plan, but how are the artifacts themselves to be displayed? Certain artifacts have certain limitations. Some of the most important artifacts from early Celtic sites are funerary carts and elaborate wine vats, used in burials of their societal elite. The carts are very large wooden objects that would be hard to move and difficult to put in

an ordinary case. The wine craters are gorgeously decorated on all sides, these vessels embodied their owner's status in society. How would an ancient vat be displayed so that all sides are visible? Custom protection would have to be created for both items. Smaller objects, such as torques and brooches, would also need custom mounts. These items are more delicate, and were signs of power which must be presented with the appropriate level of respect for their cultural significance.

While the artifacts present the physical remains of the Celtic culture, the complexities that arise during study also need to be communicated through text, images, and other media. How will these forms of media present the intricacy of Celtic culture? A number of concepts need to be examined:

- Will information be presented through text, images, photographs, maps, diagrams, or dioramas?

- If maps are utilized, will they focus on the area being highlighted, or will there be information on the wider Celtic world?

- Will dioramas of important sites (such as the Hallstatt or La Tene tombs) be used to reconstruct the original context of the artifacts?

- How will the information be oriented in the room?

Display is not only important to how the artifacts and information will be presented, but to how the room in which the exhibit is housed is laid out. A floor plan needs to be decided upon that fits the content of the exhibition. Each of these styles highlight different objects and create different experiences for visitors. The open and random plans give visitors the freedom to look at

what they want in the order they want to see it. The direct and radial designs give the power to the creators of the exhibit, who can control which way visitors walk and which items are highlighted. Display, in this case, contributes a physical platform for Celtic culture to be presented in.

Once display is finalized, the critical writing process can begin, which is an essential component to appropriate representation in museums. The text presented in the exhibit needs to be consistent and have a strategically crafted voice. Is the museum arguing something, or is it merely presenting parts of Celtic culture? Beyond the most basic information, the writing presents various scholarly opinions, meant to help the visitors understand the exhibit and initiate discussions that deeper learning that stays with visitors well beyond leaving the museum.

The presentation of text is important to the coherency of the exhibit. Is the museum offering information through a storyline or narrative style that follows Celtic culture through history, or are they focusing on particular eras? There could be many legitimate reasons to focus on one period or one group depending on the content or intent of the exhibit. The museum's point of view (particularly if an argument is being made) must be clear. This, once again, leads to a discussion of definition and which definition of Celtic culture is being utilized. Is the museum picking a single definition as a basis for their understanding or are they combining multiple meanings? Clarification on these details is necessary in the exhibit, whether explicitly or implicitly. Exhibit writing comes in many forms and one component that is often overlooked is label writing. Labels identifying objects require simplicity, but they still need to convey the object's importance. These labels can provide certain information: date object was made, where the object was made, where it was used, whom it was used by (if that is obtainable data), and what artistic style it is associated with. Having information on artistic style is important when

dealing with Celtic culture, as their art is so unique and recognizable compared to the art of many other civilizations. Without providing these pieces of information, the exhibit developers cannot expect their visitors to grasp the intricate details of Celtic culture.

Evaluation needs to be done to ensure that the complexity of Celtic culture has been effectively communicated. Evaluation is essential to every exhibit and this cannot be stressed enough. Besides the basic questions about the functionality and accessibility of an exhibit, a number of specific queries can be answered when compiling a review on an exhibit of Celtic culture:

- What information did the visitors have when they entered the exhibit (This can be tricky to discern, but it would be important to ask if visitors interacted with the exhibit one-on-one.)
- Did the visitors leave the exhibit with more knowledge of Celtic culture than what they arrived with?
- Are the visitors now able to see beyond the stereotypical image of the Celt?
- Do the visitors understand that there are a number of definitions of Celtic culture? Did they learn about more than one definition and the reasons behind them?
- Was information presented and interpreted in ways that made Celtic culture accessible to those visitors who have not studied the subject?
- Did any visitors disagree with information presented?
- Did visitors discuss the materials and evidence with each other or with museum staff?

The assessment of the visitors' experience needs to focus in particular on these dimensions of Celtic culture. Evaluation is a necessary step in any exhibit process. To obtain this information,

museums can observe visitors, interview visitors before they leave, send email surveys, or create focus groups -- the latter three suggestions would attain more in depth data about visitor experience.

An understanding of the complexity of Celtic history and the various definitions of it presented by scholars, informs the exhibit designers' planning, interpretation, writing, display methods, and evaluative techniques. The planning phase sets up the information that is to be presented and sifts through what information is going to be used to represent the Celts. Display, a very practical step, sets up how artifacts and information will be placed around the room, creating the physical interface with which audience members can engage and thusly the concrete representation of the culture. Writing presents facts, opinions, interpretation of archaeology, and scholarly work. This information is used to represent what the exhibit is all about and what educational components the visitors are subjected to. The last step, evaluation, makes sure the interpretation and representation of Celtic culture is accessible the audience of the museum.

Conclusions

Celtic culture's lengthy history began in Central Europe about 4,000 years ago, according to modern scholars (Delaney, 1986). Through the distinct phases of development, Celtic culture spread over Europe, from Turkey to Spain. It was intimately linked to Mediterranean cultures in the south, first as trading partners and second as rivals for power. Many Celtic groups were defeated and absorbed by the Roman Empire, but those on the British Isles lasted much longer. In some places, like Ireland and Wales, it never disappeared entirely and was simply integrated into new societal structures and modern practices. With the large breadth of Celtic cultures and the long period of time they were a distinct culture, many definitions of 'Celtic' have been created by scholars. These diverse definitions include a genetic group, a language group, an artistic style, and a cultural group with shared values. The controversy surrounding how to define Celtic society has raised a number of anti-Celt arguments, with many researchers unsure if the term Celt can be used to define the whole culture or small parts of it. These complexities complicate how Celtic civilizations are presented in museums, and these representations have long been debated. Museums could take an object-based approach, based on cultural values and history, with lots of images, text, or other styles of display.

By utilizing the phases of exhibit design, museums can adopt best practices for constructing an exhibit that has an understanding of the culture being displayed. Each of these steps (planning, display, writing, and evaluation) gives those creating the exhibit an opportunity to work on the presentation of Celtic culture and what perspective the museum is taking. Incorporating these understandings of Celtic history, definitions of Celtic civilization, and the phases of creating an exhibit, this capstone investigation has created a process for how to exhibit Celtic culture.

This research project has a number of implications for arts management and those working within the field. As our museums become the harbingers for educating the public on matters of the past, arts managers can adopt this process to their own work when designing exhibitions. Though this paper is focused on how to present Celtic culture, it also provides more general information on presentation in museums, that quite simply adapts across different cultures and different styles of interpretation. The issue of how to display cultures in museums is one that is constantly debated and this tradition does not seem to be going away any time soon.

Presenting cultures in museums is challenging, yet one of the most crucial functions of the western idea of museum. I chose to look at this type of interpretation through the lens of Celtic culture, but it could be taken further by looking at other civilizations from across the globe. When learning about museums, cultures, exhibits, and the presentation of artifacts, there are so many variables at play that can make our jobs complicated. When the question of how to present a culture is asked, the answer is often 'it depends.' Other research could be done, in a similar vein to this, using case studies and close examination of existing exhibits to determine whether this process can be realized on a mass scale. Further research could focus on another culture or on a different scale. It is important to present cultures, whether they are ancient or still a part of our modern society, in all of their complexities, crafting a critical lens for understanding sophisticated histories and implementing accessible installations to disseminate that information to the public.

Aside from learning about Celtic culture, its various complexities, and museum practices, this capstone project has taught me how research is done, how to work through seemingly impossible challenges, and how research can often take many twists and turns to get to a final product. My original intent for this research was to study how the ancient Celts managed the arts.

I spent a whole summer researching Celtic history and art, trying to find descriptions of how art was financed, used, viewed, and valued in society.

This particular track ended because it was based too much in historical content, and was not relevant to modern arts management. Over the school year, my project morphed into a study of the complexity related to Celtic culture and the museum practices used to present it in exhibits. I chose to do a capstone research track for a number of reasons. I knew most of my work would be based in text, not interviews or surveys. This way, I was able to take a number of classes to inform my research, giving it a more rounded point of view.

Over the past year and a half, I have learned how research is truly done. It is a difficult and time consuming process. I needed to study many subjects related to my topic, before drawing any conclusions or starting to write. I gained a greater ability to finding and discern the quality of historical sources throughout this long process. While I threw myself into reading all of the literature I could find on Celtic culture, I also began working with my research advisor. Though there were times that we did not see eye to eye, the value of having an experienced research advisor was immense. Getting assistance from others helped to balance my work, and make it better.

This project brought together two of my passions: museum work and Celtic history. Through this capstone, I learned about research, Celtic culture, and how to work through stressful situations. I learned how to work with a research advisor, how to reach out to others for help, and how to understand and communicate ideas that I have passion for. This process has not been easy, but it has been invaluable to my future working in museums.

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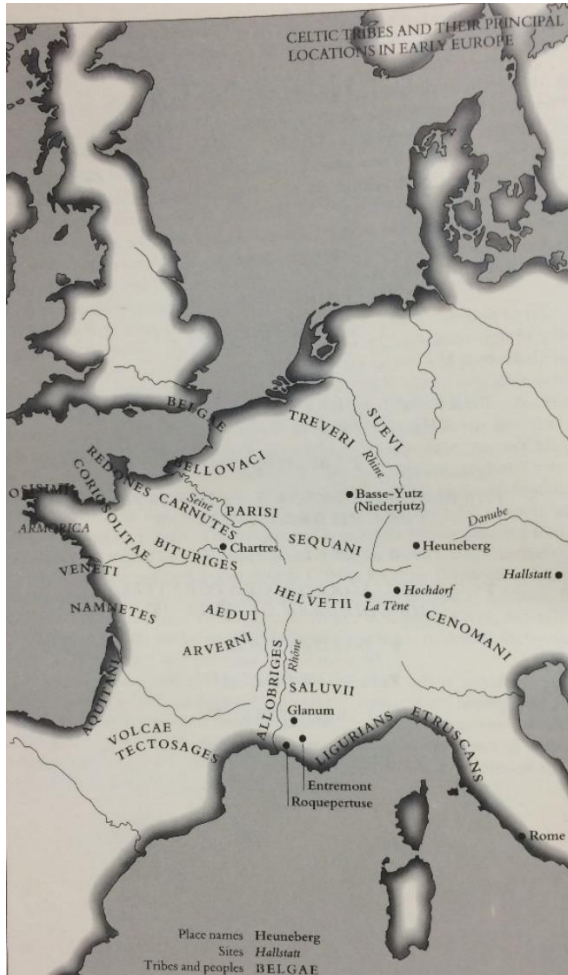Delaney, Frank. (1986). *The Celts*. Boston and Toronto: Little Brown and Company.

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Appendix

<u>Additional Maps:</u>

Celtic Tribes and their principal locations in early Europe

- Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.
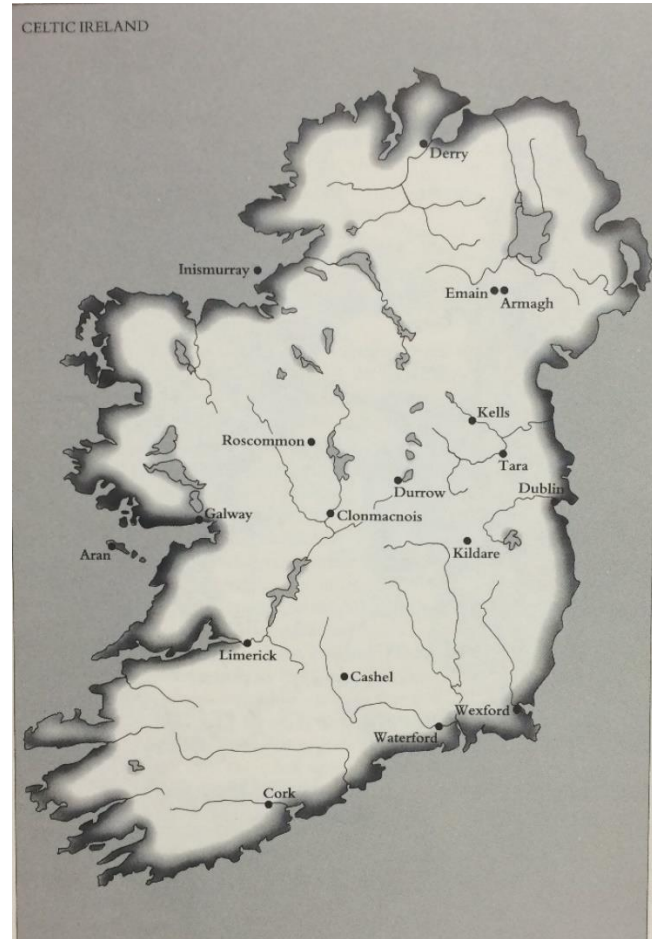
Celtic Ireland

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THE 1ST CENTURY BC: CELTIC BRITAIN AND NORTHERN GAUL

1st century BC: Celtic Britain and Northern Gaul

- Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.

Sources of Images:

Note: This research was done to fulfill a graduate school requirement. The images in the capstone are not to be used by others but are simply to help me illustrate the point of my research. This work is academic and not meant for publication beyond Scholars Bank at the University of Oregon.

-Image 1: Duffy, Kevin. (1996). Who Were the Celts? Fall River Press. New York, New York.

- On page opposite of title page
- Original Caption: "The expansion and influence of Celtic culture across Europe. Drawn by author and complied by Fran Stephens."

-Image 2: Finlay, Ian. (1973). Celtic Art; An Introduction. Noyes Press. Park Ridge, New Jersey.

- Found on page 36
- Original caption: "Hallstatt Sword, Vienna. Photograph of drawing, Naturhistorischesmuseum, Vienna"

-Image 3: Raftery, Barry (ed). (1990). Celtic Art. Unesco, Flammarion.

- Found on page 38
- Original Caption: "Helmet/Agris, Charente, France/ 4th Century BC/ This magnificent object was discovered recently in a cave outside the area covered by Celtic art in the fifth century BC. The helmet, covered with gold leaf, is decorated with four main bands either composed of vegetal openwork, inset with coral, or of palmettes in relief."

-Image 4: Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.

- Found on page 161
- Original caption: "A small commemorative 'cult' wagon from western Spain, dated to the second century BC"

-Image 5: Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.

- Found on page 80

- Original caption: "The Dying Gaul: one of the many later heroic representations of Celtic warriorhood. The warrior cult informed all Celtic mythology, and each champion who represented his tribe understood the principle that it was better to have a short and heroic life than a long and uneventful one. In legend, the aspiring champion had to undergo several tests of valor, physical skill, stamina, and ingenuity and the manner of completing the tasks became as important as the proficiency which the warrior was required to display."

-Image 6: Megaw, Ruth and Vincent. (2001). Celtic Art; From its beginnings to the Book of Kells. Revised and expanded edition. Thames & Hudson. New York, New York.

- Found on page 222
- Original caption: "Bronze mirror from Desborough, Northamptonshire, England/ Late 1st century BC"

-Image 7: Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.

- Found on page 173
- Original caption (abbreviated): "The Book of Kells, the Lindisfarne Gospels and other illuminated Celtic texts, which date from, at the earliest, the sixth and seventh centuries AD, conjure the most popular resonances of Celtic art. These masterpieces, executed by monks in the abbeys of Scotland, England, and Ireland, were often subsequently smuggled from country to country to escape Norse marauders."

-Image 8: Delaney, Frank. (1986). The Celts. Little Brown and Company. Boston and Toronto.

- Found on page 176
- Original Caption: "The Tara Brooch: called after the great regal site of the Irish Celts, but actually discovered several miles away on the seashore, the brooch remains the most copied and popular of all later Celtic artifacts. With human faces illuminated within purple glass, and animal heads used as grips and chain fasteners, the Tara Brooch is one of the greatest of all treasures included in the definition 'Celtic'."

-Image 9: Megaw, Ruth and Vincent. (2001). Celtic Art; From its beginnings to the Book of Kells. Revised and expanded edition. Thames & Hudson. New York, New York.

- Found on page 43
- Original caption: "Two of three bronze lions from the rim of the cauldron from Eherdingen-Holchdorf. [The Celtic lion is called] "the rat," probably locally made"

-Image 10: McLean, Kathleen. (1993). <u>Planning for People in Museum Exhibitions</u>. ASTC.

- Found on page 51

-Image 11: McLean, Kathleen. (1993). <u>Planning for People in Museum Exhibitions</u>. ASTC.

- Found on page 125
- Original caption/credit: Elaine Heumann Gurain, "Reluctant Recognition of the Superstar," *Journal of Museum Education*, no. 1 (1992): 7.