

EDITOR'S CORNER



Director Rosie Roche

We held a training day at the National Railway museum in York, UK, early in the year. It was spectacularly well attended with many attending an IMTAL event for the first time, and directors Jo Kemp and Verity Walker led a full day of training tips and techniques on how to attract non-traditional audiences to industrial or special-interest collections. It was well demonstrated throughout the day by performances from Platform 4 theatre company and less dramatic explainers that the human stories behind collections can make them appealing to all ages and genders and learning styles. Thanks to Paul Bisson for hosting the day. If you would like to propose a theme for a future training day, can host a day at your institution or would like to offer your skills to facilitate an aspect of a training day then please do get in touch via the website. I'll be in touch to take advantage of your generosity on behalf of live interpreters everywhere!

If there is a topic you think ought to be aired or you would like to start a discussion on an aspect of museum theatre, publicise your work or reflect on styles

Happy Summertime! I'm loathe to jinx the good weather we are enjoying in Britain and do not want to stay too much to national stereotype – but it is glorious with the sun shining and rare enough here to make staying in doors and concentrating hard, let alone getting into many woollen layers for a day's costumed interpretation. I hope this finds you all enjoying the calm before the storm of summer interpretation season and full of enthusiasm for our work.

In this newsletter you will find some inspiration on the validity of museum theatre from the Army museum in Sweden. They have found a marked rise in visitors when they have live interpretation programmes and, coinciding with the theme of our last training day in York, they have found that hard-to-reach, atypical audiences can be drawn into collections through museum theatre. There is also an inspiring celebration of 10 years of live interpretation at the Royal Armouries in Leeds with a display of combat spanning Roman Gladiatorial contest to contemporary warfare in Iraq.

Your Board have not been idle since last you heard from us – witness the stunning newly launched website. Many thanks to Director Loic Benot and the French design company Filigrif who have produced such an excellent result. You can read more about the process of achieving IMTAL-Europe's new appearance in Loic's article inside. Newly armed (I think I am inspired by the marital theme of this newsletter's submissions and the theme of our conference in Paris) with our new image and renewed purpose, we can fight the cause of museum theatre throughout Europe and beyond, sharing examples of how live interpretation enlivens collections and makes sites accessible to greater numbers of visitors with quality museum theatre techniques.

of practice or review a piece of live interpretation you have seen, then please send any articles and photos for submission in this quarterly newsletter. You need not wait until a request is sent out, but email your offering to the Board through the website anytime.

Before the summer season began in earnest I had the excellent good fortune to attend a conference in Lisbon on adult education in museums across Europe. It was stimulating to workshop ideas with colleagues from a range of disciplines and hear how practitioners in different countries approach the demands of engaging adult audiences at museums, galleries and heritage sites. It has whetted my appetite for our own IMTAL-Europe conference in Paris in August. It will be a great opportunity to share ideas and reflect on our own practice, see how live interpretation enhances visitor experience of sites in different countries and get inspiration on the potential and impact of museum theatre.

I was very lucky to receive European Union funding to attend the Portuguese conference and without it I would only

be reading conference proceedings. We appreciate that funds determine attendance to IMTAL events so are working on a bursary programme to help more members attend our training days and conferences. In addition we are developing a scheme to enable IMTAL-Europe members to attend conferences on IMTAL's behalf in order to promote live interpretation throughout the museum and heritage sector. Full details will be unveiled at the AGM in Paris on 4 August.

I hope to see many of you in Paris in August for what promises to be a memorable 2 days with varied displays and talks and a chance to learn from colleagues from across the continent and beyond, in the sumptuous setting of Les Invalides. Let's make this a truly international conference and enrich our own work through collaboration with one another.

A bientôt, à Paris.

Live interpretation at Armémuseum	p.3
IMTAL Conference August 2006	p.4
A piece of the Action at the Royal Armouries	p.6
Performance, Learning and 'Heritage'	p.7
Same Goal - New Image	p.8
News from Imtal Australia	p.9
Lifelong Museum Learning Conf.	p.10
Live interpretation in a church	p.11



MEMBERS' CORNER

WELCOME to our new Members

Institutional members :

Musée de l'Armée & Dôme des Invalides, Paris FRANCE.
Contact : Sylvie Picollet & Ludivine Alexis

Bloomfield Science Museum, Jerusalem, ISRAEL.
Contact: Dafna Efron

LUNEL Museums & Science Theater, Wiesbaden, GERMANY.
Contact: Oliver Klaukien

Individual members :

Rebecca Burn – UK

Louise Rickwood- UK

Guido Van der Hulst – BELGIUM

INSTITUTIONS: make the most of the membership benefits !

Please have another look to the list of benefits for institutions. The fee is a bit higher than for individuals but you are offered much more. For instance, we encourage you to send us articles and **adverts** (one free per year) and a **website banner** if you want to be the '**member of the month**' appearing on our website mainpage.

Do not let us decide for you...

MEMBERS SUBSCRIPTION 2006-2007

As announced in our previous edition, June 2006 is the month to renew your membership. We encourage you to visit our website to check the difference between institutional benefits and individual ones.

Institutional:

£70 OR 102€ per year

Individual:

£30 OR 44€ per year

So, please just send a cheque (made payable to IMTAL-Europe) to
Jo Kemp -Treasurer/Membership Secretary-
IMTAL Europe, Castle Museum, Nottingham, NG1 6EL United Kingdom.

Or pay by bank draft to IMTAL Europe.

In £ Sterling: IBAN GB74 BARC 20-80-57 80132187 SWIFT: BARCGB22
In Euros: IBAN: GB24 BARC 20-80-57 67355277 SWIFT: BARCGB22

IMTAL-Europe is a company limited by guarantee (Company No. 3765707, registered in England and Wales) and a registered charity (No. 1080494). European Insights is published quarterly and is a benefit of membership.

IMTAL Europe can be reached at 0115 915 3691 or by email: contact@imtal-europe.org

IMTAL-Europe's website is at www.imtal-europe.org

Postal (and registered) address:
IMTAL Europe, c/o Nottingham Museums & Galleries, Castle Museum, Nottingham NG1 6EL,
Tel: (0115) 915 3691.
Fax: (0115) 915 3653.

Interpreting the Armémuseum, Stockholm.

Gundela Pettersson reveals how Sweden's leading military museum took to live interpretation

When the museum reopened in 2000 with entirely new exhibitions after having been closed for refurbishing/redecoration for nearly seven years, colleague Tina Nordborg and I were put in charge of all guided tours...



Development for particular events.

After this first experience we became members of IMTAL and started to develop different sorts of live interpretation for a number of occasions. We do not do live interpretation everyday but we use it for particular events such as school holidays, Women's Day on the 8th of March, when there are special celebrations in the town of Stockholm. During the last two years we have also offered two programmes including live interpretation to schools during the semester. One is on the subject of Sweden during the 20th century and focuses on our neutrality (!) during WWII. One is on women and war with a focus on female characters from the 17th century and up until the 20th century.

Over 400 women visited us that day: for a military museum that is great!

can be compared to 5-25 on a traditional guided tour during the weekends. The first time we had events on the 8th of March it was a huge success, we gave two tours including live interpretation and over 80 people turned up for each and we had over 400 women visiting us that day – for a military museum that is great!

I would say we get at least a 30% rise on our visitor figures when we use live interpretation compared to traditional guided tours. And that in itself is evidence enough for the management to be willing to sponsor it – particularly as we reach different target groups from before (women and children).

So my conclusion is that I strongly recommend the use of live interpretation – it is a great way of reaching new audiences!

Ever read the article Interpreting conflict at the Armémuseum published in our Spring 2003 issue? You will find it in the Newsletters archive, in the Members section of our website...

You can also visit www.armemuseum.se for more information.

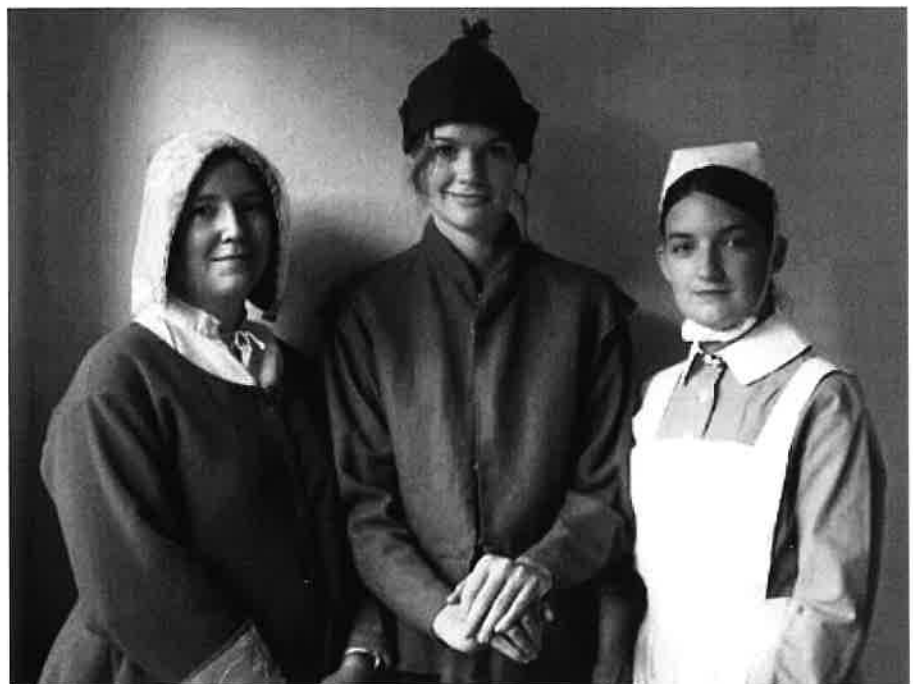
Facts & Figures

Since the museum reopened in 2000 our yearly number of visitors has varied between 44.000–80.000. On an average holiday event around 35-80 people participate each day in the programme with live interpretation, which

The first success.

At first we started off with traditional tours through the exhibitions with a guide highlighting the most important artefacts and describing Swedish history. In Sweden we have school-holidays for a week in November and a week in February (and also Easter, summer and Christmas holidays, of course!).

For the first February holiday we planned a guided tour including live interpretation. Our exhibitions are chronological, so when the visitors passed through Viking times they met a Viking. When they continued they also met a chambermaid at a castle in the 17th century, a Swedish soldier during the Great Northern War stuck somewhere in Russia and at last a soldier's wife at a cottage in the 19th century. This was a huge success!







IMTAL

E U R O P E

ENGAGING PEOPLE THROUGH PERFORMANCE

A LA CONQUETE DE L'EMOTION

une conférence

International Museum Theatre Alliance Europe

Musée de l'Armée
&
Dôme des Invalides



Vendredi 4
&
Samedi 5 Août 2006



Renseignements et Inscriptions:

contact@imtal-europe.org

www.imtal-europe.org

EUROPEAN INSIGHTS, SUMMER 2006

'A PIECE OF THE ACTION'

A Festival of Interpretation

Royal Armouries Museum, Leeds,
27 May – 4 June

As part of the celebrations for the Royal Armouries Museum's first ten years in Yorkshire we decided to use the summer half-term week to focus on the achievements of the Interpretation Department. Founded in 1996 this was a perfect opportunity for the department to experiment with new ideas and techniques of Interpretation – and to look forward to the next ten years.

'Over 9 days we presented over 60 different performances'...

including monologues, foot combats and horseshows inside the galleries, in an amphitheatre and tiltyard. Interpretations ranged from the stories of Ancient Britain and the Roman Legions to gallery tours based on the day's newspaper reports.

This historical journey was matched by emotional journeys as I watched visitors moving from laughter to tears, often in the space of a single 15-minute performance. It felt as though we were making history ourselves with a performance based on recent reports from Iraq where 600 attacks had taken place in just one week. Bringing stories like this to life, within our galleries, we are able to show the continued relevance and importance of the Royal Armouries collection – and it is from these stories and the experiences of people touched by conflict that we can learn and put our own lives into context.

Hands-on activities.

Royal Armouries Interpretation has always included handling and Q&A opportunities. Over the festival week this was extended to allow visitors to become totally 'hands-on'. Children and adults were able to sign up to learn First World War drill with broomsticks, take sides in the English Civil War or 'volunteer' to join the Press



Gang and from the feedback received these have all earned regular slots on our daily schedules.

Other, perhaps more risky, experiments included an historical catwalk show directed by our Wardrobe team, starring the interpreters and showing off our collection of costumes, uniforms and armours – all set to music. Next year's show is already being planned!

Our tradition of practical archaeology was continued by two intrepid Interpreters who researched, built and lived for 48 hours in a replica First World War trench – a project, I should say, that they requested for themselves.

As we emerge from the busiest week of the first ten years we begin the process of reviewing our achievements – our successes and our failures – in order to continue to interpret The Royal Armouries collection for all our visitors in the most effective ways possible.

Karen Whitting
Head of Events & Live Interpretation
Royal Armouries



It is from these stories and the experiences of people touched by conflict that we can learn and put our own lives into context.

PERFORMANCE, LEARNING and 'Heritage'

Public Seminar 14th March 2006

On March 14th, the Performance, Learning and 'Heritage' team held its first public seminar at Manchester Museum. The seminar took the form of a debate on the appropriateness of using performance within museums and historic buildings. The debate was well attended, with the conclusion, by overwhelming majority, that good performance certainly does have a part to play in interpreting a range of diverse sites. If you would like to voice your own opinion on this matter, please visit the project forum at:

www.manchester.ac.uk/plh

Case study one (2005): the National Maritime Museum in Greenwich

2005 marked the 200th anniversary of Nelson's victory and death during the Battle of Trafalgar, and the museum hosted an exhibition entitled Nelson and Napoleon. The summer's events culminated on 21-23 October with Trafalgar Weekend.



Case study two at Llancaiach Fawr Manor

The bulk of research for case study two at Llancaiach Fawr Manor has recently been carried out, including a two day intensive data collection period at the Manor house (28th Feb and 1st Mar). We were able to observe and document a range of activities, including tours of the

Manor by Primary School children, and organised in-character debates with Secondary School pupils. Post-visit interviews have been carried out, with a view to re-visiting in nine months for further discussions. Research carried out at the Manor reflects the project's interest in historic sites as well as museums, and school groups as well as individuals.

Case study three announced

The project's third case study will focus on the work of Triangle theatre company, resident at the Herbert Art Gallery and Museum, Coventry since 2001.

This award winning theatre group carry out immersive performance work with young people, and their latest venture, Chico Talks, will be the subject of the case study. The culmination of the Chico Talks project work will be in August 2006, when the research team will be present for data collection. For more information about Triangle visit www.triangletheatre.co.uk.

Get involved

As part of the research, we are looking at innovative practice, and, in collaboration with Manchester Museum, we are about to commission a new professional performance piece to test research findings as they begin to emerge.

We are now inviting tenders to devise, develop and (in close collaboration with the PL&H team and Manchester Museum) deliver an interactive piece of theatre, live interpretation or role-play (or a combination of the three). Expected dates of performance: late March/early April 2007 at Manchester Museum.

Expressions of interest are invited from companies and individuals with a proven track record in museum theatre or live interpretation.

We look forward to hearing from you.



Details of the brief are available at www.manchester.ac.uk/plh/vacancies/index.htm.

For additional information please contact tony.jackson@manchester.ac.uk or Jennifer.kidd@manchester.ac.uk.

SAME GOAL, new image.

Loic Benot's comments on a joyful collaboration with French designers. And it has nothing to do with fashion...



For some time, IMTAL needed a new set of brand elements including logo design, title fonts, body fonts and company colour schemes. Another website was to be developed, leaflets and promotional material were to be designed and printed, and the newsletter needed a face lift too.

Let the competition begin...

Working on a new branding for a European charity is quite a task and if you want to get good results, it is better to ask for professional help. The Board contacted several companies in the UK and I called 5 design companies in Paris, large and small ones. Filigrif offered a very good deal, are extremely competent and really motivated. By November 2005, I could tell we would be happy to work with them. It is a small and young agency



IMTAL
EUROPE

ENGAGING PEOPLE THROUGH PERFORMANCE

with an experienced team - Philippe Delvigne, our webmaster, works on the design and technical realisation while Christine Legré leads the development and is pretty good at design too! If you go to www.filigrif.com, you will get an idea of their creativity.

I had many ideas about the development of the website and the branding. It took a few sessions of brainstorming with Filigrif plus validation with the Board and a few months of hard work. But at the end of the day, the thinking turned into concrete material: headed paper, postcards and a new-look website.

IMTAL's logo is still a reference to theatre but, to our mind, the best description about it would be 'an invitation to discover what is behind the curtain'... As we know they are working on their logo, we have sent a copy to IMTAL US, in case they needed some inspiration.

www.imtal-europe.org

If you have visited this website, you know it is modern, vibrant and sober at the same time. The 'showcase' section is accessible to everyone and displays the basic information about IMTAL. The main page is a good way to advertise your institution with a banner and direct website link. The 'Flash' technology gives life to this internet place, as if you could get a flavour of interpreters in action.

We wanted the visitors to have a sample of a newsletter, access a few articles (short version of articles from the newsletter) and a few member names too but realize that they would get 'the Full Monty' by joining us. And, as a matter of fact, when you access the Members section, you get all the details about the members, the Directory, and a complete archive of our newsletters...

For now on, you can use the login / password you had with the old website but do not worry: you will receive a new one very shortly.

SAME GOAL, new image (continued)

Just for May 2006, we had more than 350 visitors to our website, which is fairly good considering we did not spend budget to communicate on the launch of the website.

Filigrif have analyzed that most of the members did not have a high-speed internet connection; therefore a few web animation ideas have been postponed.

*Just for May
2006, we had
more than
350 visitors
to our
website.*

I sincerely hope you are satisfied with the work achieved so far. Please feel free to let us know what you think. If you consider IMTAL can do bigger and better across Europe, do not wait for us to call for papers. Just grab your pen or keyboard and write! Sending us an article, once in a while, will help.

We specially want to encourage you to invite people to visit our site, whether they are colleagues, friends or clients....! If you think it is good, shout about it! :-)

NEWS FROM IMTAL AUSTRALIA “Many players, many parts”

*The Third National Forum on Performance in Cultural Institutions
12 – 14 October 2006*

Presented and hosted by Museum Victoria in conjunction with The Sovereign Hill Museums Association, the State Library of Victoria, the Victorian College of the Arts, the National Institute of Circus Arts and CSIRO Education.

Come to Melbourne in October to participate in three exciting days of dialogue, debate and discovery. Receiving the baton from previous performance conferences in Canberra, this forum will provide an opportunity for delegates from around Australia and the world to share their expertise and be inspired by the latest innovations in the field of museum theatre and presentation.

Through presentations, workshops, debates and performances delegates will have the rare opportunity to exchange ideas and skills. Each day the conference will focus on one of the themes outlined below:

- **Partnerships:** How does performance invite participation in the world of the institution or expand that world to other communities?

- **Boundaries:** What is the role of presenters? How can they, do they cross the boundaries of performance form?
- **Styles:** How, and why, do we do what we do?

“Many Players, Many Parts” aims to be lively, enjoyable and stimulating. We look forward to seeing you in Melbourne in the spring. And it's Melbourne International Festival of the Arts time too...

For more information, go to :

<http://www.museum.vic.gov.au/performanceconference>
or contact Margaret Griffith (mgriff@museum.vic.gov.au)
and Susan Bamford Caleo (sbamcal@museum.vic.gov.au).



Museum theatre, where no concept is extinct.

LIFELONG MUSEUM LEARNING CONFERENCE

Lisbon June 2006

Rosie Roche's report on The European Museum of the Year Award.

I had the good fortune to receive British Council funding to attend this conference in Lisbon organised by the European Union education initiatives to foster greater co-operation between European cultural institutions and practitioners. I spent a full 3 days listening to papers on aspects of museum interpretation and how audiences are best served. Among speakers from Italy, Holland, England, Ireland, and Portugal we heard from Massimo Negri of the European Museum Forum on good and bad examples of museum interpretation, on Kenneth Hudson who's legacy as an advocate for the visitor as learner in museums continues through the work many of us do today: 'He was not a museum professional, but he approached the museum world as a public educator and devoted a long life as a spokesman for the museum visitor, the visitor as the real *raison d'être* of the museum. He was an ardent critic when facing stupidity, negligence and snobbishness in the museum profession.' An aim I am proud to continue, even if I would not put it quite so bluntly myself!

I'll not list all speakers and activities as there is no space here, but I'll mention a couple of components that will stay with me. Full reports will be available on the Collect and Share website, a resource for museum educators and interpreters to share ideas and instances of best practice in engaging audiences, an excellent resource.

Perhaps we worry too much about explaining things to visitors.

The first evening before the conference began in earnest delegates met at an old reservoir in Lisbon, magnificently proportioned in Neo-Classical splendour with an open basement filled with water so clear that steps could be seen leading down through it. Up a similar flight of

stairs could be seen the covered aqueduct stretching as far as I could see. Originally it would have ended its journey bursting over a rocky waterfall beautifully carved with water spirits and creatures and still today bulbous and discoloured from the years of mineral build-up from the falling water. It was an extraordinary space and one where the story of the city's dependence on the structure could be told but one that was primarily used as an art exhibition space. There were brightly coloured sculptures that looked like extravagant kites floating on the surface and suspended from the roof.

There was no interpretation of the building or the art works. I liked that. I don't recall ever having been in a similar situation where there was no supporting interpretation at all, and while it was refreshing to make my own connections and stories, I felt lost and ill-equipped to do so. A theme of the conference was that perhaps we worry too much about explaining things to visitors, that they do not need to be told how to react and what to think, that we bombard them with different interpretations that do not allow for personal responses. Once again I felt pleased to represent museum theatre as means of interpretation because live interpretation seems to me the only way to gauge visitors' interest/knowledge levels and respond to them as people, to curtail explanations or expand on themes in response to the visitor reaction. In this way interpretation is only an enhancement to a visitor's experience and not unnecessary distraction and intrusive as some other permanent methods of interpretation can be.

Kolb's Learning styles

As well as site visits and group work on how to improve provision for adult visitors in the galleries we visited, we spent a workshop looking closely at Kolb's Learning styles. While Kolb's work will be familiar to many of you as it was to

me, it was very useful to take the test again and understand that a particular learning style does mean that we only understand if information appeals to us, but that it is a starting point and we must move through the different senses and stages Kolb outlines as being essential parts of the learning process. We were put into groups and commissioned to design an exhibition with one dominant learning style in mind and it was extraordinary to see the differences in approach and outcome. It is salutatory to reflect on how we practice as interpreters and to come together to spend a good amount of time considering the theory that informs our work so we can put it into practice, mindful of how visitors will perceive it.

It is for this collaborative reason I am so looking forward to our conference in Paris and very much hope to share insights and heated discussion with lots of you. Let's make this a really representative conference:

Get Booking!

Live interpretation seems to me the only way to gauge visitors' interest / knowledge levels and respond to them as people.

For more information, go to :

www.europeanmuseumforum.org
www.collectandshare.eu.com
www.icom.org

LIVE INTERPRETATION in a Church !

*Chris Cade,
on not strictly "museum" theatre activities.*



Who am I?

My name is Chris Cade. I was born in Hull. I trained at St. John's College, York (B.Ed Hons, 1972-76) and Bretton Hall, Wakefield (MA in Educational Theatre, 1987-90). A co-founder of 'Platform 4 Theatre' at the National Railway Museum in 1991, I have been working there ever since. Our work has been well documented in past copies of 'European Insights' and other museum publications. I am proud to have performed in 36 scripted plays over the last 15 years, covering railway roles from navy to engineer, porter to engine driver and other characters from farmer to seaside landlady!

(See www.nrm.org.uk for more details of our current season, on the 'education' and 'events' pages.)

Since leaving teaching completely and becoming available as a full-time freelance actor & storyteller, my portfolio has now extended to museum theatre in Bradford, Bristol, Kirklees, Manchester and York's own museums. By the end of this my first year, I will have certainly explored more roles many more centuries apart; from Roman centurion in Eboracum to WW2 Homeguard corporal in Bradford. I will also have worked in schools, residential care homes, stately homes, hotels, universities and churches. I have been employed by organisations as diverse as Sci-Tec, with hundreds of children at a time in a shared space with snake handlers and rocket scientists competing for takers and The Churches Conservation Trust, where absolute serenity poses a very different challenge.

**“John Harrison,
founder of St. John’s
Church...Remember
Me?”**

I recently played John Harrison (1579-1656), the great Leeds benefactor and founder of The Church of St. John the Evangelist in new Briggate, Leeds, for TCCT. I interpreted a series of panels of stained glass there, which tell John's story. I had of course researched the character, his achievements and the troubled times in which he lived, through the Civil War and The Battle for Leeds (1643), causing him a great dilemma.

*You almost feel
as if you are
trespassing, or
even usurping the
role of a clerk in
holy orders!*

The story, 'Remember Me?' was played to 50 Year 8 students from a Church of England High School in Leeds. It was to kick-start a large scale project with The Royal Armouries which culminated in a march through Leeds with re-enactment groups and the students all dressed as Roundheads and Cavaliers. The pupils then presented their own play in St. John's at the end of an emotional journey over two months, in which, having seen my interpretation of John, we looked at his story afresh through their eyes. Several even took on the mantle (and passed on the hat) in scenes of their own devising, linked through the framework of a Mummers Play.



Live Interpretation in a Church.

Though performing in churches is not strictly museum theatre, by definition, there are many common denominators:

- Churches are a hugely significant part of our heritage.
- Churches quite literally 'register' our belonging.
- Churches all have human stories to be told.

Churches are testing spaces in which to perform. They were built for gatherings of a very different nature. You almost feel as if you are trespassing, or even usurping the role of a clerk in holy orders! Consequently, bearing in mind how I was dressed, the first words of my script were: 'Hello. No, I'm not a priest, this church doesn't have one. I'm an actor and I'm here to tell you a story....'

Churches are usually very cold. They are usually very quiet. People behave very differently within them, even when they know they've come to listen to a story and not to attend a service. It is as if they are conditioned to act as a congregation! The setting commands respect, reverence, awe and wonder. The backdrop is magnificent. The act of delivering is very humbling, but equally worthwhile.

(See www.visitchurches.org.uk for more details of TCCT nationwide.)

Congratulations on the exciting new web site. It was a lovely surprise to see myself as a royal guard and as Isambard Kingdom Brunel in one of the first articles contributed:

'National Railway Museum Workshop 2006'. I wasn't there to meet you all that day, I was a Victorian teacher at Bradford Industrial Museum! Roll back the years, there's so many roles to play! Is it any wonder we have to keep asking ourselves, 'Who am I?'

MAIN CONTACTS

To send us a message, ask for anything about IMTAL or give any comments about this newsletter...

Jo Kemp
Robert Forshaw
Rosie Roche
Loïc Benot
Verity Walker



j.kemp@imtal-europe.org



r.forshaw@imtal-europe.org



r.roche@imtal-europe.org



l.benot@imtal-europe.org



v.walker@imtal-europe.org

IMTAL ONLINE

Don't forget to visit your Website, www.imtal-europe.org !

Index > Presentation > Concept

IMTAL
EUROPE

ENGAGING PEOPLE THROUGH PERFORMANCE

PRESENTATION
THE CONCEPT

MEMBERS MENU
Hello, Loïc !
Please check your special menu
MEMBERS LIST
NEWSLETTERS

The International Museum Theatre Alliance was established in the US in 1990 to promote theatre and live performance as interpretive techniques in cultural institutions. IMTAL - Europe is an affiliated group established to foster live interpretation in museums, galleries, science centres and historic sites across Europe.

WHAT'S NEW ?
PRESENTATION
CONTACT
REGISTER

THE CONCEPT KEY DEFINITIONS KEY QUESTIONS DIRECTORS ACTIVITIES

Realisation

International Museum Theatre Alliance - Company n°3765707 - Charity n°1080494 - copyright 2006 all rights reserved - legal mentions

www.imtal-europe.org