



## EDITOR'S CORNER

**Y**ou have all probably spent fabulous holidays in sunny Algarve, dry Martinique, hot Amsterdam or wonderful Copenhagen...and you were quite right

to do so! We had such a lovely weather since April that you could have enjoyed well deserved holidays anywhere in Europe this year. I, for instance, only opened my umbrella twice during a three weeks period in the Highlands...

Thanks to the ozone problem and weird weather conditions (I will be happy to go skiing in Marseilles next summer), Europe is now a united territory where we can all exchange our experiences of climatic disillusion. Let us just hope we really get the Indian Summer.

As you are not reading an issue of the Euro Association of Holidaymakers, I shall now invite you to more down to earth topics.

The activity season (Easter-end September) is well underway and many live and interpretive projects reached thousands of visitors recently. By the way, why



do activities have to be planned during the tourist season only? Why have we not more community based projects in midweek November or February? Some day, curators, marketing and communication teams will start talking and will make it happen.

Anyway, IMTAL usually gets more reports from the UK where most of our members are. Nevertheless, be sure the rest of the world had a good share of provocation this summer, and not only through newspapers. Since I joined the board of Directors, one of my challenges was to know more about live interpretation in diverse places and inform you. Although busy with my French activities (which are running OK, thank you), I witnessed some poor costumed characters in St Petersburg, got interested by the interpretation about slavery in Pouzada Ponte Alta in Brasil, and learnt a bit more about project in Athens and Venice. The internet is a powerful tool when you cannot travel all the time. But when the world comes at my door (Belfast is not exactly next door, but almost), how can I miss the rendez-vous? September 2007 is THE meeting not to be missed. All those nations gathering in France for the Rugby

World Cup make me proud to be a host... Ah no, sorry I meant IMTAL's Global Conference! Bien sur.

The Board has worked hard to have a Conference of quality with a programme that leaves some time for networking. Merci beaucoup to Mr Forshaw, Mr Coyle and the Armagh team who have taken a very serious share of the burden. As organizers, we obviously hope the magic will happen again (no Mr Potter, I do not think we will need your help) and that people will return home full of ideas and energy. That being said, I cannot remember having a lot of energy each time I come back from Ireland. Days are full of life over there...

Without giving you much detail about what you will find in this Newsletter (that is the role of the Summary), please keep in mind that we try to increase its quality so that it can be read by more people. Therefore, let me invite you once more to send us articles and pictures about your events or point of view.

The next issue will contain papers about the Conference but it would be interesting to hear from those who have not contributed so far. No doubt the

Autumn 07 issue will surprise you when it reaches your mailbox.

In the meantime, please remember to vote for the AGM if you are not joining us in Belfast. All the information should have reached you by now by post. If not, contact us.

It is now time for me to let you read peacefully and practice my language skills as I am about to welcome people from the US, Australia, Norway and The Congo.

*La vie est belle.*

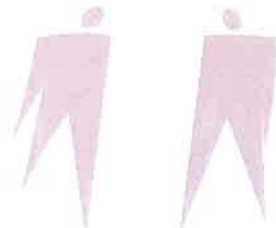
**Loïc Bénot**  
IMTAL Europe co-Director



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# MEMBERS' CORNER



## WELCOME to our new Members

### Institutional members :

V&A Little Lights Theatre, London, UK

Leicestershire County Council (Heritage Services), UK

Sverresborg, Trondelag Folk Museum, Norway

### Individual members :

Beth Jones - Bristol, UK

Martine Teunissen - Leiden, Netherlands

Polly Williams - West Yorkshire, UK

## 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...**

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## MEMBERS SUBSCRIPTION 2007-2008

As announced in our previous edition, June 2007 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



# When the Dutch cross the Atlantic

By Martine Teunissen

**My name is Martine Teunissen, I am a Dutch student, currently involved in a research master at Leiden University in The Netherlands.** I am writing my final thesis at the moment on the representation of the past in open air museums, with a particular focus on Colonial Williamsburg, an open air museum, or living history museum which functions as my main case-study.

**I spend one semester as an exchange student at the College of William and Mary (Virginia), and it was there that my interest in public history was highly inspired and confirmed.** I took courses on public history and did research in Colonial Williamsburg. Concerning the presentation of the past in Colonial Williamsburg, I mainly focused on a daily two-hour theatrical program called the "Revolutionary City" that is presented in Colonial Williamsburg as a part of the historical experience. This program contains fourteen scenes that present historical narratives from the past. All characters are based on real historical figures, and the program aims to show a broad range of eighteenth century Virginian life, particularly the period 1774 to 1781. The program not only tries to educate about eighteenth century life, but it puts a great emphasis on 'education in citizenship'. The makers want to provoke people to think critically about past-present relations, and it wants to stimulate an active role for the American citizen in present democratic America.

**In my final thesis I analyze the 'Revolutionary City' to investigate its historical presentations, its accuracy (problems of authenticity and objectivity), but also: its effect on people.** I focus on the interaction between the theatrical performance and the public, investigating what the public learned through this program from the past. Furthermore I place it in the historical context of Colonial Williamsburg and the development of other open air museums. It is here that I focus on the use of theater or performance art as a means to represent or recreate the past.

In Colonial Williamsburg I have seen a professional approach towards living history or role-play or whatever you would like to call it, and I am hoping that the conference "Challenging Museum Theater" will further show the possibilities on studying and working with this great tool of past representation! I will finish my final thesis this next semester and will hopefully find possibilities then, to work in this inspiring field.

**Martine Teunissen**

*“it puts a great emphasis on 'education in citizenship'”*



# CHALLENGING MUSEUM THEATRE

## ENSLAVEMENT

by Anna Farthing

**Destination Freedom** was commissioned by National Museums Liverpool as part of the opening events for the International Slavery Museum. It was researched, written and directed by Anna Farthing and performed by Nevean Riley-Mohamed and Zariah Bailey.

The performance took place in the Anthony Walker Learning Space, adjacent to the new galleries of the International Slavery Museum. This room, dedicated to the memory of a tragically murdered black British teenager, is designed to educate visitors about the history and contemporary legacies of slavery.

### Destination Freedom

**It is a scripted museum theatre piece, a half hour play for two actors with sung music and percussive underscore.** The plot is based on an account of real events, *Running a Thousand Miles to Freedom*, the Narrative of William and Ellen Craft, published in London in 1860. Unusually, the Crafts had refused to entrust any Abolitionist author with the transcribing of their tale. They told it repeatedly, both in Boston and later throughout the UK, until they had gained sufficient literacy to publish it themselves. This situation is what gave us both the premise and the conflict necessary to create a drama.

The theatrical frame is that the audience have been invited to an Anti-Slavery Meeting in Liverpool in 1850. They are introduced to guest speakers, William and Ellen Craft, who have recently arrived in Liverpool having fled the Fugitive Slave Law. William and Ellen have come to relate the extraordinary events of their escape from slavery from Georgia to Boston in 1848, during which Ellen disguised herself as a white invalid male planter while her husband William feigned to be his/her slave. In a series of flashbacks we see them undertake this journey of a thousand miles, Ellen struggling to maintain a disguise and a role contradictory to her class, race, gender and marital status and William unable to touch his wife/master or



even look her in the eye as they travel by train, omnibus, carriage and steamboat.

### Two visions of the same journey

**William and Ellen have very different experiences during their journey to freedom, and this is very useful to the expositional nature of the museum theatre format,** where much contextual information has to be delivered alongside the dramatic action. William is able to relate the situation of the enslaved, riding the train in "the negro car" and eating "corn hash from a rusty plate outside the kitchen door" at the hotel. His encounters with other people, black and white, enslaved and free, provide a strong contrast to hers. While disguised as Mr Johnson, Ellen sits at the "Captain's right hand" at breakfast, and rides in "one of the best carriages." While travelling, she reluctantly participates in conversations with slaveholders, slave-dealers, and transport authority figures. By enacting these scenes from her point of view it was hoped that issues of hypocrisy, ignorance and denial could be illuminated

using the dramatic irony that comes from the audience knowing who she really is, rather than from explanation.

During this "road-movie" middle section, the actors play many characters. Zariah plays William, but also William stepping briefly into role as a slave dealer, a female slaveholder, an enslaved boy newly arrived from Africa, a ships captain and a train guard. Nevean plays Ellen maintaining her disguise as Mr Johnson, but she also gives voice to many of the incidental characters that they come into contact with on their journey.

Much of what they say is taken directly from the published account. However, the process of making a play from a book entailed altering some of the first person narration and adding new domestic scenes. This multi-layered structure allows for some dramatic conflict as to whether they should present their private story to a public audience at all. Ellen reminds William that "ladies do not speak in public". She does not want to commodify their story by repeated telling. She would rather hold their history in the patterns of their

*“Actors fantastic, really believed in what they were saying and portraying.”*

*(Visitors Book)*



## Enslavement (continued)

treasured quilt, to be related privately to their future family. William insists that until he learns to write they must tell their story to whoever will listen, "it is the most valuable thing we have". Both speak of the tragedy of separation from parents and siblings when they are sold away, and Ellen states her determination "never to have a child in slavery". When William lets slip "I respected my wife's wish and did not press the marriage", Ellen is furious that such intimate details of their marital relationship are being revealed. These scenes provide the audience not only with relief from being directly addressed, but an opportunity to see the characters as imperfect, human and therefore more empathetic.

We do not know whether they really argued about how much of their story to reveal. Who knows what is said between husband and wife? Domestic disagreements are rarely documented! But from researching the letters of their 'bookers' on the Abolitionist Lecture Circuit, we discovered traces of conflict and evidence that Ellen felt they had been made vulnerable by becoming famous.

***Congratulations to you all. A good test was watching the young white kids at the front for their reaction to the play, and they were held spellbound***

*(Audience feedback by email)*

## Challenging the audience

At the end of the Anti-Slavery Meeting, William and Ellen speak to the audience of their expectation of freedom and equality in England. "If we are to be blessed with children,

we hope they will be free and equal here". This appeal from the past to the present was designed to stir the audience to think about their own opportunities for positive action. Curators have asked us to make this connection more overt and explicit. Once the actors have come out of role they will ask the audience whether they think the children of the Crafts could yet be free and equal, and if not what needs to be done today. The development of participatory discussion of this kind can add to the audience experience, but time will need to be allowed in the schedules for these conversations to develop.

Working on a history that still resonates today was sometimes painful for the actors. The sessions in which we examined primary sources and researched the context of enslavement were often upsetting, with emotions such as grief,

anger and bewilderment being unleashed. It was sometimes difficult to harness this emotional energy and to channel it into the playing rather than be overwhelmed.

Building up and maintaining all the various layers and frames of the performance, the telling of the tale as well as the tale itself, was also a challenge during the rehearsal period. However, the audience responses gathered so far and the questions that are arising afterwards show that the piece is working well and achieving many of its aims. By telling this particular story in this particular way, we have helped museum visitors to gain a greater understanding of the difficult and sensitive history of enslavement.

Anna Farthing



### Destination Freedom - Timeline of events surrounding the play

**1776** – American colonies claim independence from Britain. Liverpool slave trade is at its most profitable height.

**1826** – Ellen Craft is born in Clinton, Georgia. Her mother is an African-American slave named Maria. Her father is her mother's white owner, Colonel James Smith.

**1837** – Ellen is given as a wedding gift to Dr Robert Collins of Macon Georgia as he is marrying the daughter of Colonel Smith's wife.

**1846** – William and Ellen marry. They cannot live together as they belong to different masters.

**1848** – December their escape plan is set and enacted. They travel for 8 days.

**1850** – The Fugitive Slave Act is passed. Slave catchers attempt to seize William and Ellen where they are living in Boston. They flee overland to Maine and take a ship to Liverpool. This is when the play is set.

Destination Freedom will return to the International Slavery Museum on the 15th and the 23rd of September and the 6th and 7th Of October 2007.

The performances of Destination Freedom form part of Anna Farthing's practice based PhD research into how drama may help people understand difficult and sensitive histories in museums. More detailed documentation, analysis and reflections on the process will form part of the thesis due for completion in 2008. Please contact Anna for any further information.  
[anna@harvestfilms.co.uk](mailto:anna@harvestfilms.co.uk)

National Museums Liverpool offer a wide range of drama based heritage interpretation events every day including; museum theatre, role play, costumed live interpretation, performance presentations, skills demonstrations, tours etc

Entry to the museums is free.

# CONFERENCE

## International Conference: 3rd -5th April 2008

### PERFORMING HERITAGE: RESEARCH AND PRACTICE

We are pleased to announce that the Performance, Learning and Heritage project will be hosting an international conference in April 2008. The conference will take place at the University of Manchester, and will provide a forum for discussing how research and practice in the field of museum performance/live interpretation can inform one another.

The Performance, Learning and Heritage project is an AHRC funded investigation into the uses and impact of performance as a medium for learning in museums and at heritage sites. The scope of the project is international, and since 2005, the team have been researching case study sites and carrying out a detailed mapping of practice.

2008 marks the final year of the project, and presents a timely opportunity for debate and knowledge exchange in this fast developing area of performance and interpretive practice.

Areas to be covered by the conference, and in which we encourage submissions, include (but are not limited to):

- **Making connections** : the intersection of performance/performativity, site specific practice and notions of heritage;
- **Gauging impact** : audience response and longer-term impact, the place of interactivity, and community outreach;
- **Reports from the field** : accounts and findings from research and evaluation projects in the UK and abroad. Some sessions at the conference will be devoted to the emerging findings of the PL&H research and the implications for future practice and policy making; but we are keen to hear about, and compare notes with, other research projects across the globe;
- **Developing practice** : examples of practice – live and recorded – to illustrate the range of performance practice and provide opportunities to interrogate that practice; workshops from practitioners and academics are invited as a means of exploring how research and practice interconnect;
- **'research at the heart of practice'** – the focus will be on research as it informs practice, practice as it informs research and (not least) practice as a means of research in the museum/heritage sector.

Keynote speakers will include Baz Kershaw, Catherine Hughes and Laurajane Smith.

**Catherine Hughes** is a museum theatre practitioner and scholar, who worked for many years at the Museum of Science, Boston. She wrote the first book on museum theatre, *Museum theatre: communicating with visitors through drama* (Heinemann 1998) and is currently completing a major research project on the subject at Ohio State University.

**Baz Kershaw** is Professor of Drama at the University of Warwick and was formerly Director of the five-year research project PaRiP (Practice as Research in Performance). He has extensive experience as a director and writer in experimental, radical and community-based theatre, and recently mounted site-specific productions on the Bristol heritage ship, the SS Great Britain. He is the author of *The Politics of Performance* (Routledge 1992) and *The Radical in Performance* (Routledge 1999), and editor of *The Cambridge History of British Theatre, Vol 3 - Since 1895* (2004). His current research includes investigation of the nature of performance ecologies.

**Laurajane Smith** is Reader in Cultural Heritage Studies and Archaeology at the University of York. She previously taught Indigenous Studies and Cultural Heritage Management at the University of New South Wales, Sydney, and worked as a cultural heritage consultant for many years. She is author of *The Uses of Heritage* (Routledge 2006) and *Archaeological Theory and the Politics of Cultural Heritage* (Routledge 2004), and continues to publish on topics such as the cultural politics of identity and heritage management, community involvement, tourism and ethics.

[www.manchester.ac.uk/plh/conference.htm](http://www.manchester.ac.uk/plh/conference.htm)

*Note: An edited book dealing with the themes of the conference is planned. Some (but by no means all) of the papers given at the conference will, in developed form, be considered for inclusion.*



The conference will consist of a variety of presentations: keynote addresses; academic papers (20 minutes + discussion); performances (e.g. short performances that illustrate innovative or experimental performance styles, or different approaches to interaction); workshops by practitioners or academics (e.g. exploring ways of translating research into practice, or of using performance as a research tool); panel discussions (3-4 linked papers); and round table discussions (involving short prepared 'provocations' on an agreed theme with maximum time for debate). Most sessions will be 90 minutes duration (3-4 papers per session) unless otherwise arranged.

We therefore warmly invite proposals for papers, performances, workshops and panel or round-table discussions from practitioners, academics, policy makers and others working in the cultural heritage sector. Contributions will be especially welcome from those around the world engaged in research, evaluation and development in this field.

Proposals or expressions of interest (300 words maximum) should be sent to [ruth.daniel@manchester.ac.uk](mailto:ruth.daniel@manchester.ac.uk) by September 14th 2007. Ensure you provide your name; your organisation or company if applicable (including your position or post held); your postal and email addresses; the type of presentation you are offering; and your AV or other technical or space requirements. Queries about content of proposed papers etc should be addressed to [tony.jackson@manchester.ac.uk](mailto:tony.jackson@manchester.ac.uk).

**We expect to give responses to the proposals by Friday 12th October.**

Updates on the conference – including information about registration – will be posted to the conference web page at this address over the summer months.



# Museum Association Conference

Come to our annual conference to share experiences, encounter fresh thinking, and find out about new developments that will make a difference to your work.

Themes at this year's conference include: collections-related knowledge, increasing visitor numbers, measuring value, and the future of museums.

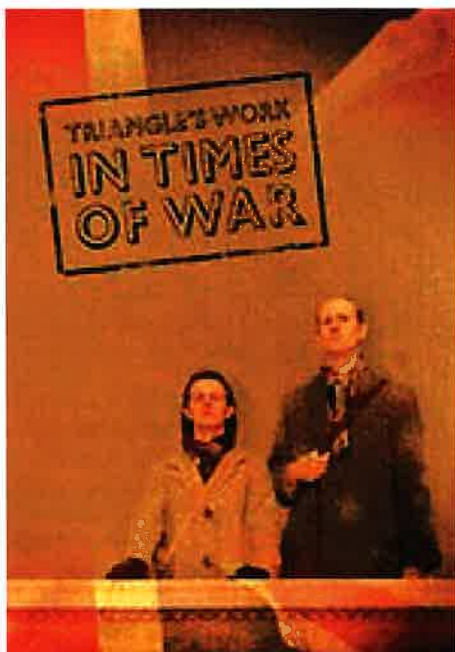
Book your place now and be inspired at the leading event for your profession.

Conference 07  
22–24 October  
Glasgow



MUSEUMS  
ASSOCIATION

<http://www.museumsassociation.org/conference>



Triangle's Work  
in Times of War

15 September 2007, 2–6pm  
The Herbert and  
Coventry Cathedral

## TRIANGLE, Coventry

(in association with the Ministry of Celebration)  
cordially invite you to attend

### Triangle's Work In Times of War

Saturday 15th September

2pm until 6pm

Registration at The Herbert Reception.

The event will take place at Coventry Cathedral, the location of the Museum & Heritage award-winning Coventry Kids in the Blitz.

This is a free event which will include a wide range of perspectives from participants in Triangle's Whissell and Williams projects, Triangle's Immersive Museum Theatre projects. There will be presentations, screenings and performances relating to Triangle's Immersive Museum Theatre method.

This is also a celebratory event which sees the launch of Triangle's Work In Times of War a comprehensive Immersive Museum Theatre resource for artists, students and teachers.

The DVD contains films, photographs, participant evaluation and critical analysis of the Immersive Museum Theatre methodology.

Presenters include:

- Daina Harvey, Senior Programs & Events Coordinator, National Museum of Australia
- Dr Paul Johnson, Lecturer in Drama, Wolverhampton University
- Robin Johnson, Senior Learning Officer, The Herbert
- Vince Southcott, Assistant Head Teacher, Leigh Primary School, Coventry
- Carran Waterfield, Artistic Director, Triangle
- David Pearson, Palatine, the Higher Education Academy Subject Centre for Dance, Drama and Music

A buffet will be served at 3pm and entertainment will be provided with music by The C4Ution.

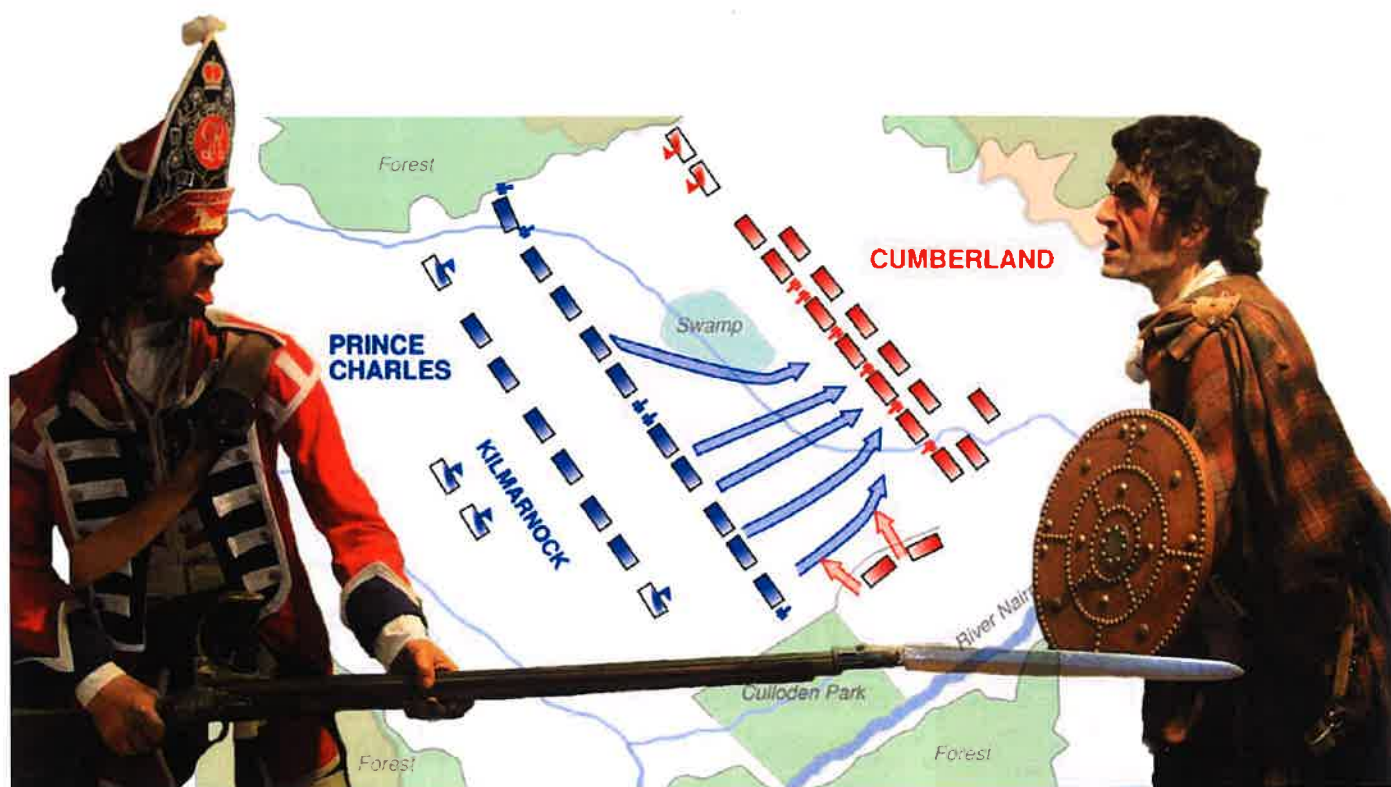
**Limited spaces - please ensure you book in advance.**

[office@triangletheatre.co.uk](mailto:office@triangletheatre.co.uk)

Tel : 024 7678 5170

# CULLODEN: a modern experience of the Auld Alliance

By Loïc Benot  
- De Pied en Cap Director -



## Historical background

The course of British, European and world history was changed here at Culloden on 16 April 1746. It was here that the Jacobite army fought to reclaim the throne of Britain from the Hanoverians for a Stuart king. The British army was equally determined to stop this happening. The ferocious European war had come to Scotland - dividing families and setting clan against clan.

The Battle of Culloden was the final clash between the French-supported Jacobites and the Hanoverian British Government in the 1745 Jacobite Rising. It was the last battle to be fought on mainland Britain. Culloden brought the Jacobite cause—to restore the House of Stuart to the throne of Great Britain—to a decisive defeat.

The Jacobites—most of them Highland Scots—supported the claim of James Francis Edward Stuart ("The Old Pretender") to the throne; the government army, under the Duke of Cumberland,

younger son of the Hanoverian sovereign, King George II, supported his father's cause.

The aftermath of the battle was brutal and earned the victorious general the name "Butcher" Cumberland. Charles Edward Stuart eventually left Britain and went to Rome, never to attempt to take the throne again. Civil penalties were also severe. New laws attacked the Highlanders' clan system, and even highland dress was outlawed.

## Live event: the frog's comments.

Although welcoming re-enactors for live events, Culloden battlefield uses the service of several interpreters including Inverness based Duncan Cook and his Time Masters. I happened to spend a bit of time working with Duncan's team this summer as a

soldier of the French Regiment 'Royal Ecosais' which was sent by King Louis XV to help the Jacobites.

As many professionals, Time Masters call for re-enactors for large event but, as it happens sometimes with volunteers with a passion, not quite the right amount of people turn up. When you are organizing, it is very helpful to know you can rely on people. Funnily enough, if you pay re-enactors, they become reliable. Therefore, if the NTS education team had received a sensible budget and had advertised properly, they would have had a larger event.

*Funnily enough, if you pay re-enactors, they become reliable*

Apart from the explanations about the conditions of the battle, equipment or surgery on the battlefield, it was more interesting to challenge visitors' vision of the site.

Most of them have in mind the story of England defeating Scotland's rebellion. It



was in fact closer to a civil war as Scots families were fighting against each others. Who knows about the French, Irish and exiled Scots gathering under the Royal Ecossais to help Charles Stuart in the name of the Auld Alliance? After the battle, they were kept prisoner of war, with an exchange value, whereas all the defeated Clansmen were slaughtered.

It is rarely fun to talk about war but if you do it, you should go deep enough and ask questions, not only give figures. If American visitors at Culloden just come for a walk in the moor and get back to their bus after taking five pictures of commemorative stone...I believe they miss the point. For the time I was there, and beyond my participation to set up/scripted scenes, I felt it was a mission to go towards them all the time and not be the guy in costume only good for pictures. And guess what? They wanted to be challenged.

## Past, Present and Future

As stated on the NTS website:

"There are many different stories about Culloden. Visitors often have their own views on the battle, the events that led up to it and those that flowed from it. Now, 250 years on, Culloden is still a site that connects us intimately with the past. Below the surface, however, things are rarely as they first seem.

An exciting new visitor centre and exhibition will open from late autumn 2007. Through recent archaeological and historical research the National Trust for Scotland has discovered that the existing centre sits on the third Government line. With the Trust's resolve to return the battlefield to as close as we know it on April 16th 1746 the centre will be moved. The existing facilities struggle to cope with visitor numbers at peak times and it will enable the whole Culloden story to be told in an innovative and unrivalled way."

I find interesting that although it is just a battlefield with a couple of buildings (Old Leanach cottage being the historic one), the site attracts many visitors. Figures may have dropped generally for NTS over recent years but Culloden is still in the Top 5 of paid attractions in the Highlands. The site is a symbol. Foreigners come for a

visit and it has potential. Which is one of the reasons NTS have had a new interpretation centre built. A huge budget is being spent on the centre. I hope something of it will be left for live interpretation as the site needs more contactors or professionally trained interpreters. I am aware getting money for education and interpretation is a challenge in itself, especially if you have a £9M building to pay for. Nevertheless, if you manage to get funding for buildings, you should include education/events in the whole project. A new Learning and Interpretation Manager is being recruited. Let us just hope he/she gets enough resources. And if Duncan becomes that Manager, then I wish him all the best.

Loïc Bénot,  
- De Pied en Cap Director -

*"I felt it was a mission to go towards them all the time and not be the guy in costume only good for pictures"*



<http://www.timemasters.co.uk/>

[www.nts.org.uk/Culloden](http://www.nts.org.uk/Culloden)

## A JEWEL in the crown

By Cassie Horton  
Volunteer & Living History Manager  
Jersey Heritage Trust

The island of Jersey in the Channel Islands may be small but has a wealth of history and this is what makes my job so fascinating. From a Neolithic passage grave, medieval and Elizabethan castles, farming and social history museums and one of the best maritime museums in Europe, I'm spoilt for choice when it comes to interpreting history. When I first joined the Jersey Heritage Trust eight years ago, there were a handful of interpreters. Today there are over 130 costumed characters and guides. I am continually amazed at the dedication and enthusiasm of these people, many of whom are volunteers. Their standard of work and professionalism is something to be proud of and several have been invited to participate in international events. Along with our experienced and entertaining guides, here's just a flavour of some of the characters you'll see around our sites:



### Mont Orgueil

Mont Orgueil is a stunning 13th century castle overlooking the coast of France and has played its part in defending Jersey against French invasion for 800 years. Medieval archers tell tales of the Battle of Agincourt; lady austringer Ann Hayden entertains guests with medieval and Tudor flying demonstrations; John Coffin the Tudor Master Gunner, discusses his campaign tactics; Colonel Philip de Carteret endeavours to defend his beloved castle from the clutches of Cromwell's men and the Companie of the Duke's Leopards provide a flavour of 15th century life.

Lady Ann Hayden, aka Sue Headdon, was invited to participate in the first International Falconry Festival in Reading, where falconers and austringers from China, Japan, Korea and Kazakhstan represented their countries. Sue was honoured to take part in a parade of the Royal Courts of Europe holding a prized Gyr Falcon and was even accepted as a 'Berkutchi' (brother eagle hunter) after consuming vast quantities of something resembling paint stripper!

### Elizabeth Castle

Elizabeth Castle was built on an islet in the middle of St Aubin's Bay in the 16th century and is one of many jewels in Jersey's crown. 18th century Master

Gunner Gilman is on the look out for new recruits to join his Invalid Battalion. Men of a certain age are expected to join him each day in the parade ground for drill practice and the chance to fire the black powder cannon. The Jersey Militia, 4th Regiment, 2nd Battalion (St Lawrence) helped to successfully defeat the French in 1781 and their modern day counterparts bring this important historical event to life.

Kevin Lees and Ian and Jennie Kearns were invited to attend the 300th anniversary commemoration of the Battle at Brandywine in America. They had previously participated in an event in Salisbury and impressed the trustees of the battlefield site, who extended the invitation. The Jersey trio will be taking part in the battle and giving static demonstrations.

### In St Helier

Jersey Museum and Art Gallery is an award-winning venue displaying Jersey's traditions, culture and commercial life. The restored Victorian merchant's house is home to housekeeper, Elizabeth Mourant, who has the unenviable task of managing No 9 Pier Road for her employers.



## *A jewel in the crown (continued)*

Maritime Museum and Occupation Tapestry Gallery are situated in converted Edwardian warehouses on St Helier Harbour. Jersey has a long and profitable history of boatbuilding. Trevor and his team lovingly restore the Trust's boat collection and demonstrate this sadly declining skill.

### **Inland**

**Hamptonne is a collection of historic granite farmhouses, all kept in good order by the 17th century Goodwyf.** Hamptonne House is set in the time of the English Civil War where you will be likely to meet Laurens, a proud supporter of Prince Charles. Regular demonstrations of spinning, lacemaking, furniture restoration and quilting add to the ambience of this restored farm.

La Hougue Bie is an impressive site dating back to Neolithic times. A 6,000 year old passage grave covered by a 12 metre high mound dominates the site and lends itself to demonstrations of Neolithic skills and crafts.

Cassie Horton  
Jersey Heritage Trust

*Today there  
are over 130  
costumed  
characters  
and guide*



<http://www.jerseyheritagetrust.org/edu/education.html>

## DO YOU BELIEVE THINGS CHANGE ?

By Loïc Bénôt,  
- Director de pied en cap -

Lisieux, in the Calvados country of Normandy, is famous for its 1930's cathedral built for the celebration of Sainte Thérèse. The town also has a Musée d'Art et d'Histoire and a beautiful castle.

When I was first contacted by the City Council for an interpretation of their castle of Saint Germain de Livet, I was fairly cautious. It was for a one week-end try in May (no worry there) in the context of the Museum open night. The difficulty was to compose with a storyteller (fine), an organist (brilliant, why not?), 15 peacocks, a woodcarver, two embroiders, a 40 persons choir, a tree 'costumier' (who dresses tree as if they were human) and the local club of helicopter models enthusiasts, all in a very 21st century conceptual big-apple mix. How eclectic was that?

And I had to fit in a team of first person interpreters...

Although it was challenging, I first advised them to set a defined date, so that the public got a coherent view and we started to develop on that base. I chose May 1907, because visitors tend to remember a

centenary date and because a few important local characters of that period were interesting to work on. After an extensive research which brought me into fascinating pieces of archive, here is what we managed to achieve.

### 19th May 1907, or 2007 if you prefer.

**Madame Alice Lesur a young handsome lady has the opportunity to invite her friends from Paris in the family castle.** Her mother is a bit old now and no longer wishes to spend the 'season' in Normandy. For instance, Alice opens the doors to the inhabitants of Lisieux too. Amongst the guests are Julien Pillaut, a rich diplomat who will make an offer for the castle (he will actually buy it in 1922) and Marie de Hérédia, daughter of the famous Cuban writer. An excellent pianist, Alice invites her teacher, the old Mr de Tournemire and her good friend Nadia Boulanger. Mr Cornu, who runs the Bicycle shop in Lisieux has put on his best suit for the occasion and comes to the castle to present his new invention: the helicopter...

Of course the storyteller had ad hoc stories to tell, all the craft makers were dressed in Normand 1900's costumes and the choir sang beginning of the century recitals.

As for the helicopter enthusiasts (who would have flown noisy machines through the night- although I warned about risk assessment), they agreed to come back for another occasion.

If you had been in the castle that week-end, you would probably have played a good game of whist, listened to piano lessons and piano duets, learnt a great deal about the first helicopters, dance a polka and drink champagne. Just good old entertainment? I am not so sure.

### So different.

**1907 was also an opportunity to talk with the visitors about changes: treaties to build a tunnel under the Channel, strikes in France, a photo of the French President taken by facsimile transmission over the telephone network, wine producers on strike, laws to have all shops closed on Sundays...**





## Do you believe things change ? (continued)



***If you talk about strikes, French Presidents and wine, you can be sure to get people's attention***

Most of the topics had been selected to build a bridge for the public. When you start asking "And you Sir, what is your trade?", you should get prepared to ear about computers, and you should be ready with some period technical knowledge. So if you talk about strikes, French Presidents and wine, you can be sure to get people's attention. Therefore, it is nice to lead them on a slightly different road: Sarkosy, a Hungarian President for France? You must be mistaken Monsieur. Please stop drinking that tasteful calvados!"

### Facts and figures.

**As I stated (wrongly but on purpose) during a conference held by the Museum Association in London: "we need percentages and figures to finish with". Pay attention, 'I shall say this only once'.**

The castle has been running that specific event for 4-5 years now, at the same date, (and with a bigger budget than in 2007). Between 7.00pm and 11.30pm on the Saturday night, the turnout has always been between 300 and 500 visitors.

Live interpretation and an attractive 'different' programme brought 1100 visitors this year.

Because we knew we had to use the communication built on that project, we decided to bring interpreters in the Musée d'Art et d'Histoire de Lisieux on the Sunday too. It is a small beautiful building with a large collection but it drags very few lost souls. We decided to have Paul Cornu and his father talk in the central courtyard about their helicopter.

**Guess what? Only on the Sunday afternoon we had 250 visitors, 10% of the annual amount. Many of them had been to the castle the previous night and wished to see more.**

**Loïc Bénot**  
*Director de pied en cap*



# Notes from a developing country.

## German perspectives in Museum Theatre and live interpretation.

By Oliver Klaukien

Director of the LUNEL Museums- & Sciencetheater  
Wiesbaden, Germany

### First contact

The first time I got in contact with IMTAL was in the year 2000. It was on a German conference named "MuseumTheater" organised by the Bundesverband für Museumspädagogik. It took place at the Badische Landesmuseum, where I have been working as an actor since 1997. For this occasion, I met Andrew Ashmore and Mark Wallis, former Directors of Imtal-Europe. We had long discussions about what theatre is, an how to introduce it to German museums. One year later, in 2001, Wolfgang Schmidt (from the Theaterwerkstatt Heidelberg, also a member of IMTAL) and I participated to the IMTAL global conference "Expanding Horizons" in London, and I saw how museum theatre could work in large British museums. Seeing that theatre groups with more than 10 or 20 contracted actors working only for museums and historical sites, all specialised to mediate scientific and historical knowledge...was very motivating. Wow, what a difference from German museums!

### Better coordination & more projects

Since then, we got through an interesting development. As far as it is possible to inventory, about 20 museums in Germany now use some kind of theatre, mostly for special events or exhibition openings. Normally they are working with freelance actors, contracted for two or three months. So the scene of museum theatre went through a long period of development. But in the last two years some of these museums decided to integrate actor-guided tours and living history in their normal programme and they made a close partnership between theatre groups and museums/historical sites. The

cooperation between curators, educators, scientific stuff and actors made it possible to create a balanced mixture in the conception of their exhibitions - with success.

Great projects started in Germany in the past few years. The actors of the medieval castle of Ehrenburg (in the Hunsrück Mountains near the Mosel River) developed a beautiful lively programme. School groups now come by busses from the whole western Germany to live one day in the year of 1149. Some open air museums like the Kikeberg-Museum near Hamburg or the Hessenpark in the Rhein-Main Region started to use live interpretation to close the gap between an educating museum and an entertaining "histotainment" park.

### What's up in Wiesbaden?

The LUNEL Museums & Sciencetheater in Wiesbaden is a good example for the growing interest on histotainment in the public space. Our Theatre Company started in 2004 with a weekly two-actor tour in a small exhibition about the Russian painter Alexej Jawlensky (who died and was buried in Wiesbaden in 1941). This city had never seen museum theatre, and the first four performances welcomed only a few spectators. But two weeks later all actor-guided tours in this museum were completely booked for the following five months. Two years later, after a few successful projects, we have a close partnership with the government, working for education, tourism and marketing. Our

*"Sometimes, I feel there is too much marketing in the intention to integrate properly museum theatre in German museums"*



ensemble (now seven actors and two musicians) is creating education programmes for schools and also large marketing shows promoting the "world culture heritage Wiesbaden" (we like to be one) for travel fairs in London, Berlin or Tokyo.

Sometimes, I feel there is too much marketing in the intention to integrate properly museum theatre in German museums. When we are asked to create a performance for an exhibition or an opening, the play has to be exciting, spectacular and beautiful. Nobody is interested in a theatre play teaching the audience. So, in Germany we have to work on different sides. **The museums have to recognise, that we are a part of them, and not only a vehicle for good articles in the newspapers.**

Oliver Klaukien  
Director of the LUNEL Museums & Sciencetheater, Germany

*"About 20 museums in Germany now use some kind of theatre, mostly for special events or exhibition openings"*



# WORKSHOP

## IT'S BEHIND YOU Staging the Past with Popular Theatre

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All details supplied to us by you are held in confidence and will never be passed on to other organisations. However, from time to time other Departments of the University of Bristol including the Wickham Theatre send information concerning courses and events. If you **WISH** to receive mailings from these Departments please tick the box. ☐

# MAIN CONTACTS

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**IMTAL**  
EUROPE

ENGAGING PEOPLE THROUGH PERFORMANCE

### PRESENTATION

THE CONCEPT

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.



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