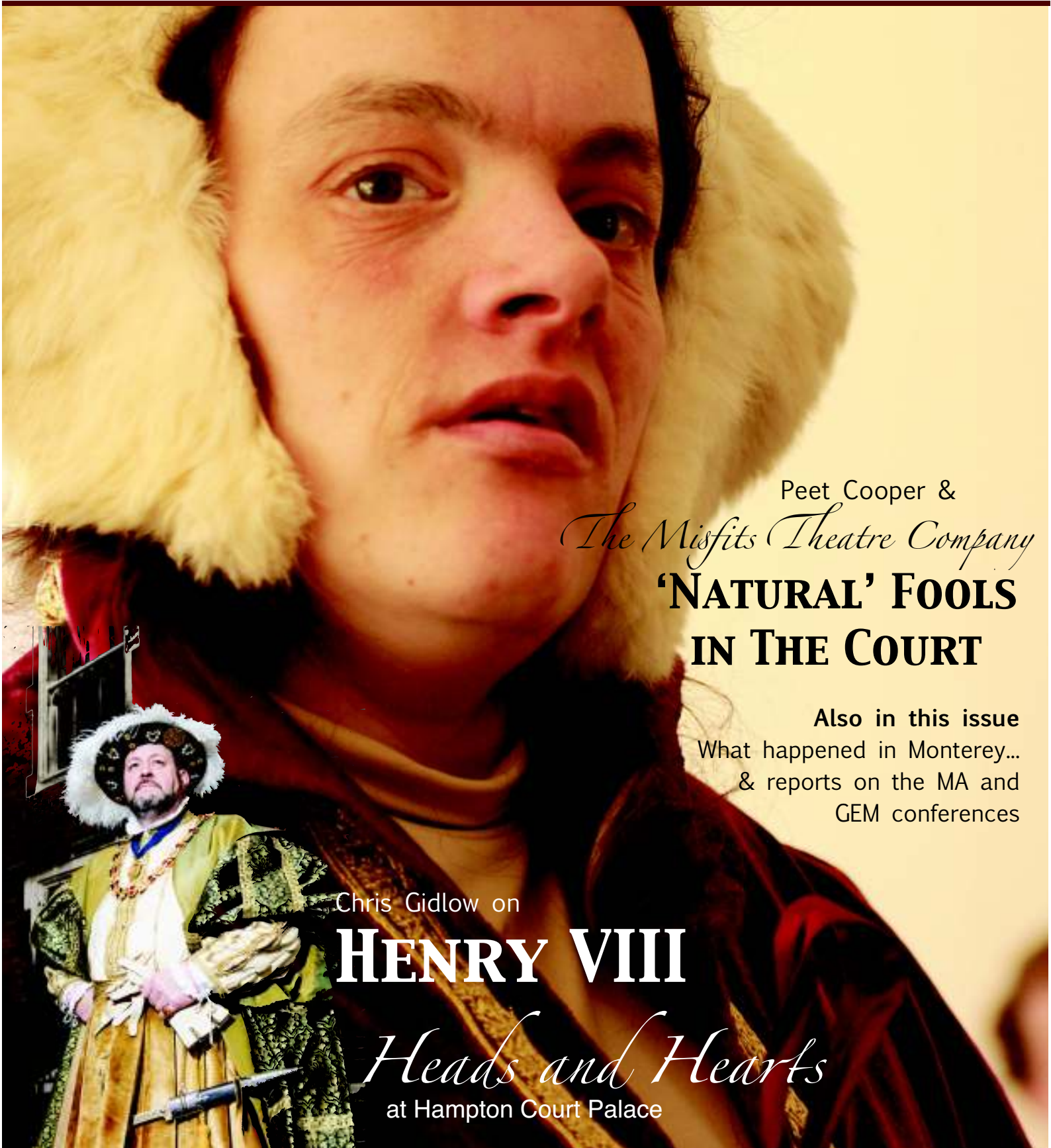


INTERNATIONAL MUSEUM THEATRE ALLIANCE - EUROPE

European Affiliate of the International Museum Theatre Alliance



Peet Cooper &

*The Misfits Theatre Company*

## **'NATURAL' FOOLS IN THE COURT**

Also in this issue

What happened in Monterey...  
& reports on the MA and  
GEM conferences

Chris Gidlow on

## **HENRY VIII**

*Heads and Hearts*

at Hampton Court Palace

# News from the Chair

# AGM NEWS

Twelve members of IMTAL-Europe attended the AGM at Hampton Court Palace on 30th September 2009, representing individual and institutional members from England, Northern Ireland, Guernsey, Germany and Austria. We were joined by presenters from Past Pleasures, Historic Royal Palaces and The Misfits Theatre Company. (For details of the presentations see p.4 & 8)

Formal minutes of the AGM and an Annual Report summary can be downloaded from the website. Following a very tricky few months of just keeping IMTAL afloat, I am pleased to report that with a new board, a new website, strong European support and some great events lined up, IMTAL is "ready to rock".

After the recent resignations of Chair Robert Forshaw and Secretary John-Paul Coyle, and according to the voting procedure set out in the Articles of Association, a new board has been elected, with tasks arranged as follows:

**Chair and Web Editor - Anna Farthing**  
**Company Secretary and Treasurer - David Mosley**  
**Membership Secretary - Lynne Ashton**  
**Insights Newsletter Editor - Emily Capstick**  
**European Liaison - Oliver Klaukien**  
**Institutional Representative - Chris Gidlow**

We are still keen to hear from volunteers who can help IMTAL for the benefit of the membership. If you can offer time, space or expertise, we would love to hear from you. Also, please actively recruit new members through your own networks. The regional Christmas gatherings will provide a great opportunity for both potential and existing members to share their experiences of 2009 and ambitions for 2010 (see the back cover and web diary for details).

The news and events pages are there for all members, so if you would like something added, please send a short paragraph and a small jpeg. The online member's profiles are a great shop window for your work, and form the membership database, so please check all your contacts are up to date.

My vision for IMTAL is as a membership network, with the board at the hub, rather than a top down organisation. But just like a neural network in the brain, it will only get stronger with use. So please do get in touch, use the contacts page to share your news, views and knowledge, and let us together create a strong International Museum Theatre Alliance for Europe.

Anna Farthing, Chair and Web Editor

## An Appeal from the Treasurer

IMTAL currently has an entirely serviceable Treasurer... but I am more at home with my quill pen and Dickensian ledger than any modern financial instruments (not that the records aren't accurately kept you understand!) and IMTAL is moving forward. The Chair and the Treasurer have already discussed this matter at length and both agree that it is time IMTAL's financial affairs passed into the hands of someone who finds themselves more at ease with things like Internet banking, credit cards and 'Paypal' than I could ever hope (or wish!) to be.

### So are you the person for the job?

It is envisaged that there would be a gradual handover of responsibility with the new Treasurer formally taking over at the 2010 AGM, probably in September or October.

### And what does it entail?

IMTAL holds two current Bank Accounts (one sterling, one euro) both with Barclays Bank.

The Treasurer is, at present, responsible for:-

- the day-to-day running of the accounts, issuing cheques, raising invoices and banking income etc.
- on a monthly basis, producing a reconciliation of the accounts to prove that the Bank's figures and IMTAL's agree.
- on an 'as required' basis working with other Board members to see that membership payments and information is kept up to date and annually issuing invoices for membership renewals.
- on an 'as required' basis working with other Board members on the financial aspects of Training Days and Conferences.
- maintaining the correct record of IMTAL directors with both Companies' House and the Charity Commission (an annual requirement)
- working with our Accountant to produce the Financial Report for the AGM. again, annual requirement.

### So is this right up your street?

If so please contact the Chair or the Treasurer as soon as possible (board@imtal-europe.com).

We hope to hear from you - IMTAL needs a new Treasurer... it could be YOU!

David Mosley, Treasurer



## Editor's Note

Welcome to the winter edition of "Insights" and the first from me, your new editor. This has clearly been a conference-rich time and what I find particularly enlightening are the snapshots that this gives us of the rich and versatile projects going on. Thank-you to everyone who has contributed to this edition. IMTAL is very much the "sum of its members" and, as such, we would really like to hear from you. Please do write something for the next edition – either an article or a letter, raising a discussion or expressing your opinion. I can be contacted at [board@imtal-europe.com](mailto:board@imtal-europe.com) and look forward to hearing from you.

*Emily*

## Here's what you think...

## SURVEY

Thank-you to everyone who completed the online "surveymonkey". Here are some of your comments...

### **More newsletters more often.**

With a new dedicated newsletter editor as part of the board the problems with frequency and reliability should be a thing of the past. We aim to produce three newsletters per year. More regular news updates will be done via the website news section.

### **And more conferences...Manchester was great.**

The Performing Heritage Conference was the culmination of a three year research study at Manchester University. IMTAL will continue to offer European conferences, mini-conferences and collaborate on producing a biannual Global conference. We will also bring you news of other conferences that IMTAL members may be interested in, such as GEM, MA and others.

### **Training days have been really useful, both as resources and to network.**

We aim to produce three training days per year around Europe, repeated in different areas if they prove popular and successful (see p.15 for the forthcoming re-offer of "Less of the Verbal") and other informal networking opportunities.

### **New website looks better and feels more practical. Good. Access for potential employers essential.**

The new website is much easier and much cheaper to manage and the search engine will enable employers to find members who can supply services. Members need to ensure that their profiles are up to date, with accurate contact details, considered use of key-searchable words and plenty of images in order to maximize the potential of their profile.

### **Look at local/regional grouping of members - its lonely out in the sticks at times!**

We're organising regional Christmas gatherings which we hope people will be able to make (see the back cover). Look out for future events on the website and please do offer to host events on your own regions.

### **Joint membership at perhaps same as individual or very small extra.**

We cannot offer this at present, as subscription is our only source of income and is already as low as possible for individuals.

### **Save paper - members getting on line newsletter only.**

For the moment we will continue to produce the paper version as some members prefer it and it makes a good marketing tool.

### **Make it much easier to join. Pay Pal, credit card. It is very difficult for me to raise a cheque at my organisation. People don't use them any more.**

We are looking in to this for the future. In the meantime, those using online banking can do a direct transfer of funds into either the Euro or Sterling accounts and just email the Treasurer to say what it is for. You can also request an invoice or receipt from the Treasurer. See website for details.

**I wonder if there is a systematic way of offering advice to ensure performance work across our European Museums is of the highest possible quality. For example, performances delivered at the conferences are sometimes poor in performative quality - not in content (which I've always found to be rich and of great historical interest yet this is lost as the performance element has been poor. On the few occasions when this happens everybody seems to offer praise instead of constructive criticism. What about a critique page on the website? With strict guidelines but a platform where work can be honestly peer reviewed.**

This is a sensitive issue, and one that has come up at conferences, so it is clearly something we need to think about. We would be interested in supporting a further investigation of this idea. If anyone else would like to contribute to a peer review section, please let us know.

### **Advice on funding to enable Museum to employ IMTAL members of actors in their institution.**

We are seeking European funding for more international collaborative projects. We would also ask that whenever members come across sources of funds they let us know so that we can spread the word.

### **Produce a diary/season schedule of programmes being delivered nationally and internationally, for companies, individuals to contribute to?**

Let us know of your events and we will put them on the website diary of events.

**We are listening & welcome members ideas, especially if they come with offers of help to get them off the ground!**



# PERFORMANCE

## HENRY VIII: HEADS AND HEARTS

Chris Gidlow of Historic Royal Palaces presents the visitor experience at  
Hampton Court Palace

This year Hampton Court Palace is celebrating the 500<sup>th</sup> Anniversary of Henry VIII's accession to the English throne. Henry is by far the best known English King, and most of our visitors have a strong impression, both visual and emotional, of what they think he was like. Hampton Court is one of the locations most strongly associated with him (the other being our sister palace, the Tower of London).

My task as Live Interpretation Manager this year was to immerse visitors in an experience in which they would feel they had 'met Henry' and had engaged emotionally with him and his world.

### Tango

We started with the concept of the 'tango moment'. "You know when you've been tangoed" as the advert featuring a naked orange man slapping a hapless tango drinker round the face memorably put it. Or the moment when the Zen master slaps you round the shoulders with his keisaku, his encouragement stick, and with that sudden jolt you achieve enlightenment.



One of the key features of the stories we tell at Historic Royal Palaces is 'history where it happened'. At our sites you can stand where events which shaped our society actually took place. We researched which events from Henry's reign definitely took place at Hampton Court Palace.

Our principle live interpretation contractors, Past Pleasures, tried out several dramatisations of them, aiming for that 'tango moment'. By far the best was produced by Lady Latimer, a 'Tudor Lady', taking the visitors on a tour of the State Apartments. She confides that she is in love with courtier Sir Thomas Seymour and now, a young widow, she is finally free to follow her heart. The visitors are enlisted to exchange tokens of love with Sir Thomas (he is waiting elsewhere with a similar story to tell). Almost in passing we learn that Lady Latimer's maiden name is Kateryn Parr. Every time we did this, there was a collective 'Ah!' among the visitors, a moment of realisation 'this isn't going to turn out as you think it is'. A tango moment, and it takes place at the entrance to the Queen's Holyday Closet where, less than a month later, Kateryn Parr will become the sixth wife of Henry VIII. In modified form this became the centre-piece this year's live interpretation experience 'Henry VIII: Heads and Hearts'.

### Heads and Hearts

The world the visitor to Hampton Court palace enters is July 12<sup>th</sup> 1543, the day of the wedding of Henry VIII to Kateryn Parr. We use a lot of the imagery and vocabulary from the familiar concept of a wedding. The experience centres on the choice Kateryn must make and the adventure this sets her on. Visitors can choose whether to seek advancement as servants, accompanying Master Thynne, or as courtiers, joining the entourage of the prospective queen's sister. They eventually encounter Henry VIII and Kateryn Parr and are rewarded or rebuffed depending on their choices.

More choices are set up in an 'Order of Service'; a daily programme allowing



visitors to encounter the same characters in different contexts. One is the signature 'Heads and Hearts', where Sir Thomas Seymour attempts to declare his love for Kateryn one last time, while she explains how her prayers and thoughts have led her to accept Henry's proposal. In another, a lady in waiting and the visitors help Kateryn dress appropriately for her wedding.

Going into the beer cellar allows the visitor to drop in on Henry's 'stag night'. In the Council Chamber, the King debates issues such as whether he can leave his new bride as Regent while he is fighting in France. Although the wedding itself is private, the day concludes with all visitors and characters coming together for a final procession and farewell. We make the visitors protagonists in their own story. They have goals which they accomplish with the help of the characters they meet in the course of the visit. We imagine them retelling this story, inspiring those who hear to come and embark on their own adventure.

### We can remember it for you wholesale

The film Total Recall suggests that holidays often fail to satisfy the desire to 'get away from it all' because the one thing we always take with us is ourselves. What if, instead, we could take a vacation from ourselves as

# PERFORMANCE

different characters? This concept is fundamental to 'Heads and Hearts'. Visitors are treated as people who should be at the Court for the wedding rather than interlopers from another world. They are courtiers, distinguished visitors or high-ranking servants who, like the characters they meet, are vital parts of the living Tudor Palace.

Visitors can wear Tudor style gowns allowing them to take on a Tudor silhouette, move with a swirl, fill the space and bond with other similarly dressed visitors. These gowns have proved surprisingly popular. More adults than children wear them. The sense of *carnevale* has clearly altered visitor behaviour, with many more keen to bow, to cheer and to share their experiences with other visitors.

To make sure visitors came away with a credible feeling of having 'met Henry', we embarked on a Pygmalion-style challenge to recruit and train live interpreters who could pull this off. There are plenty of Henry impersonators, but their skill is usually to combine vague physical resemblance with a 'Bluff King Hal' persona. If visitors were to stick with this character all day, we needed something more multi-faceted, much truer to history.

It is useful to present a first person character at the point in their life at which what the visitor knows about them is true. When we cover the Catherine of Aragon and Anne Boleyn period, for instance, the visitors frequently bring up the idea that Henry is a serial monogamist who chops and changes wives at will. Hence we decided to work with the familiar image of Henry as a fat, dangerous, middle-aged man with multiple marriages. The key is that familiarity is the 'hook', not the totality of the interpretation. We make sure that the changes in the king, and the deeper themes are covered, once the visitor has caught the bait.

## Total Immersion

Our aim is to create a secondary world in which visitors can become immersed. Rather than 'suspending disbelief', they enter into compact with us to actively believe in a Tudor world in which, for instance, the desire to bow to the king is natural. To be immersive, the world must be interactive, the visitors feeling

they have the chance to direct the action. It must be encyclopaedic, with a depth of knowledge and research below the surface. It must be unlimited in extent, not confined to a stage. For this reason, we work more or less exclusively in first person.

Fundamental to 'Heads and Hearts' was the idea it should be 'an event every day'. This was a tall order as we only had five interpreters to play with. Some of the areas where we are not completely successful stem from these limited numbers. We can't, for instance, show the full social range of the court. History has to be fudged a little. Thomas Seymour was actually sent away from the Court just prior to the wedding but we need to keep him here for the post-wedding procession. "Choose your own adventure" has a choice at the beginning but thereafter runs on a single track which no amount of visitor choice can derail. It should have multiple choices or several decision points.

Given the limited numbers of interpreters, we realised the importance of integrating the front of house staff in the performance. We trained every warder in a three day programme, including visitor service, specific storytelling techniques and detailed curatorial material on the wedding and the court in 1543. We even changed their uniform to fit in with the theme. The warders encourage visitors, offer gowns, make way for the King and so forth, just as their Tudor predecessors would have done.

## Guiding Principles

We have established 'storytelling' principles which inform the way we present Hampton Court Palace:

### History where it happened

We re-enact events and daily life specific to our sites, and link these tightly to the spaces in which they occur.

### Choose your own adventure

A visitor may choose how far they participate in it and whether they participate in it at all. Moreover, the experience chosen must have some aspect of adventure about it; a quest, a journey, a sense of potential peril or loss, a satisfying conclusion. It is an

adventure for the visitor, not someone else's adventure which they can watch.

## Sense History

We make sure all the senses are engaged, that visual experiences have a sound and tactile component, that visitors with sensory impairments nevertheless can have a satisfying experience. Equally importantly, we mean visitors should engage emotionally with the past. The experiences involve real people, not caricatures living lives remote from us which hold no meaning for us. When visitors invest their emotions in the hopes and fears of the characters they meet, they become more involved and more eager to follow these through. We find that they retain more factual information because of this.



## In practice

From the visitors' point of view, 'Heads and Hearts' has proved a huge success. The Live Interpretation has very strong emotional highs and lows. Most days there are people in tears at the denouement of the Kateryn Parr and Thomas Seymour scene. Even the superficially humorous 'stag night' becomes very poignant and dark as the king opens his heart, revealing the hopes, disappointments and despairs of his previous marriages. On the other hand, everyone is infected with the enthusiasm with which the Queen tries on her wedding dress.

Visitors contacting us mention it more than any other aspect of the experience. We succeeded in capturing both their heads and their hearts, which, after all, is what we in live interpretation do best.

Chris Gidlow

## GEM CONFERENCE 2009

## “Engaging Diverse Communities”

## CONFERENCE

What's the spoken version of a bucket-of-ice-cold-water-in-the-face? I'm not sure but delegates received it on Wednesday morning. The annual GEM Conference in Birmingham got off to a fiery start with David Fleming, Director of National Museums Liverpool. Fleming started by referring to a Museums Journal article about 'access to heritage'. He spoke with utter disbelief that English Heritage did not monitor their visitor numbers in terms of ethnicity or economic group. My heart went out to the girls from English Heritage but I'm sure they're not the only institution guilty of this; there were plenty of knowing-glances around the room.

Fleming spoke at length about the definitions of 'heritage' and 'democracy'. He felt that a 'democratic museum':

- Attracts diverse audiences
- Places an emphasis on people and identity
- Has no admission charge
- Has no exclusivity
- Does not use objects as pivotal

He said that they should live up to the old saying and "be defined by what they do, not what they hold". He portrayed heritage as being essentially 'identity' and that Museums build a collective identity for a place. Fleming advocated that we must all take a diverse approach to heritage, which includes gender, age, sexuality, ethnicity and economic background.

Dr Rodney Harrison, Lecturer in Heritage Studies at the Open University, echoed Fleming's sentiment that Museums conserve a collective social memory. According to Harrison, nations construct their own heritage by selecting aspects of their high and low points. Amongst other projects, he talked about the Brixton Walking Tours which combine a traditional 'Museum' activity with an unconventional location: celebrating the cultural heritage of Brixton.

Liz Braby from Birmingham Museum & Art Gallery gave a fascinating insight into how to break down barriers that prevent people from visiting museums. In terms of objects, there are two main barriers: cultural and intellectual. Braby's stance that 'stories are the key to making objects interesting and relevant' seemed

to strike a chord with every member of the audience. Their Disability & Art Exhibition is definitely worth a look. Paintings from this unique exhibition are scattered amongst the art galleries. In some way or another, they depict some kind of disability. Next to each painting, there is an audio visual stand (positioned at wheelchair and child-friendly height) where you can see and hear the views of a curator, an artist and a disabled person. Also at the Museum, we were led into the Community Gallery; a space designed for the use of the citizens of Birmingham. At the time we visited, there was an interesting multi-media exhibition exploring identity, perception and mental health. Some GEMmers questioned the need for a separate space and felt it should be part of the main Museum. Others felt that the space was 'dedicated' rather than 'discrete' and that the area was not as intimidating as a traditional Museum.

Julia Cort from the Horniman Museum in South East London gave an inspiring, realistic talk on her experience of working with refugees. She highlighted the challenges especially - for example the struggle between wanting to give the refugees ownership and losing control of a project.

The ThinkTank Planetarium staff shared their experience of working closely with the local Chinese community to create a unique planetarium show about ancient Chinese constellations. Nichole Samuels spoke about the benefits of 'tea drinking' sessions to get to know your audience. She was happy to share the lessons learned from working with communities, which were echoed by many other speakers during the conference.

- the need to be clear with your goals from the outset
- nominate one member of each group to liaise with

The issue of sustainability was also touched on in every session during the 3 days. Once you have completed a community project, what do you do? Rebecca Arnaez from Bristol provided a few tips during her member presentation:

- Holding open days

- Setting up a Virtual Learning Forum (VLF) on the web
- Support them to volunteer at the Museum, if they wish to
- Encourage them to support the project themselves

As usual, the member presentations provided plenty of food for thought. A popular idea was using blackboard paint under paintings in the Museum gallery, which enabled the children to add their own captions in chalk. On the subject of 'engaging communities', Gaby Lees from York highlighted the danger of exploiting communities which may already be vulnerable. Her question of 'what do *they* get out of it?' echoed in my mind several times throughout the conference. On a similar note, I'm reminded of Julia Cort's remark that not all refugees want to talk about, remember or celebrate their home country. Instead, some want to assimilate into the local community as soon as possible and become part of it.

Kate & Jane from the 'Black Country Treasures' project provided ideas for groups of Museums working together. For example, each Museum in the Black Country chose a decorative treasure from their collection. A storyteller was then commissioned to come up with a story that included all the objects. The children were invited into the Museum to explore the story, objects and create their own.

Making the relationship between communities and Museum ties in well with the next question - 'How do I engage diverse communities if we don't have them?' It was very suitable that a conference entitled 'Engaging Diverse Communities' should be held in a multicultural, multiethnic and multilingual city like Birmingham but I returned to my small Island of Guernsey and wondered how I could implement some of the strategies. I seized the chance to speak to other delegates from small communities to share ideas and discuss different issues that affect smaller, less diverse communities. Depending on the topic, perhaps small-town delegate meetings could form a part of the GEM conference timetable in the future.

Jo Dowding, Guernsey Museums



# “From Exhibit to Props”

Workshop/Training Day in Germany

# OPPORTUNITY

15th & 16th May 2010

at the Open Air Museum Hessenpark near Frankfurt / Main, Germany

The Museum Theatre of the open air Museum Hessenpark and IMTAL-Europe are organising an international workshop in spring 2010. Workshop teachers are actors and directors with a long history of staging Museum Theatre. For the participants previous experience in acting or directing is not necessary in order to attend. A typical day begins with a warm-up followed by special workshops about theatre techniques in Museum Theatre, according to the theories of Stanislavski and Chechov.



For advance reservation and information, contact:

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## A Little Christmas Quiz ...lateral thinking style

# QUIZ



1. Father Christmas and the elves are raking leaves around the reindeers' stables. They have three piles of leaves in front of the practice jumps and seven piles of leaves by the pond. When Father Christmas and the elves put all the piles together, how many piles of leaves will they have?
2. Mr Gloomy stared through the dirty soot-smearred window on the 26th floor of the castle. Overcome with misery he slid the window open and jumped through it. It was a sheer drop outside the building to the ground yet after he landed he was completely unhurt. Since there was nothing to cushion his fall or slow his descent, how could he have survived?
3. There are six presents in the sack. Six elves each take one of the presents. How can it be that one present is left in the sack?
4. You are driving down the road in your car on a wild, stormy New Year's Eve, when you pass by a bus stop and you see three people waiting for the bus: a very frail old lady; an old friend who once saved your life; and the perfect partner you have been dreaming about. Knowing that there can only be one passenger in your car, whom would you choose?



(Answers on the back cover)

# PERFORMANCE

## 'NATURAL' FOOLS IN THE COURT OF HENRY VIII

Peet Cooper of Foolscape Productions discusses an interpretive performance project to be presented in collaboration with The Misfits Theatre Company.



Members of THE MISIFTS THEATRE COMPANY

**"People will learn that people with learning difficulties can act. They don't think we can act very well, and also they think the words 'learning difficulties' means we can't do a lot, but we can."**

**Marsail Edwardes**

On 30<sup>th</sup> September IMTAL invited us to its AGM at Hampton Court. We delivered a presentation on our project to devise an interpretive performance on fools and jesters in Henry VIII's Court. The following describes this project:

Jesters at museums and heritage sites are often experienced as men (very occasionally women) in faded tights, providing a bit of light relief as visitors queue for entry or await the main attraction at an event.

I have been performing the role myself since 1992. Early on I attempted to break the mould, deciding to create as realistic an interpretation as possible whilst still creating a comic experience for the contemporary audience. I have been very fortunate in being given the space to develop the character of *Peterkin the Fool* and now enjoy regular bookings for English Heritage and Historic Royal Palaces, and work frequently for Historic Scotland and Cadw among others. Bookings grew as larger scale pieces were commissioned with acrobats and musicians to attempt to give a

flavour of court entertainment that would have been enjoyed by monarchs, nobles and guests to the English Court.

As I researched the role of the court fool in detail, references kept arising to the 'natural' fool or 'innocent'. These were distinct from the 'artificial' fool which I interpret in my performances, being people with learning difficulties who were kept at court and other noble houses and in whom people derived great amusement. It has always been assumed that these people were little more than pets and were treated with cruelty by their masters, laughed at for their inability to understand the manners and graces of court life and often taunted for pleasure.

*(On the prospect of interpreting the abuses experienced by people with learning difficulties in Tudor times)*

**"...I want to do it, it's a challenge for me, but I want to do it".**

**Maude Winkler-Reid**

My understanding of this was turned upside down, however, when in 1998 John Southworth published his study of the subject: *Fools and Jesters at the English Court*. (Stroud Sutton 1998). He suggested that Will Somer, Henry VIII's Fool, was a 'maintained innocent'. (Southworth p71) That one of the most famous fools in history, said by many to be the inspiration for Lear's unnamed Fool, might have been a learning disabled performer struck me as an immensely exciting prospect and one worthy of interpretation.

I put the idea to Mark Wallis at Past Pleasures (which holds the contract for costumed interpretation at Hampton Court and the Tower of London) and to Chris Gidlow, live interpretation manager at Historic Royal Palaces, and they were enthused enough for me to embark on preliminary work towards devising an interpretive performance.

I approached a number of professional companies of actors with learning disabilities and started to become familiar with their work. Again, my preconceptions were



# PERFORMANCE

turned on their head as I met the performers who were skilled, engaging and capable of being very funny.

Although I had the support of HRP I knew that such a project would require a great deal of funding. I embarked on an Arts Council application for research and development that would take me all over the country for a year, meeting companies and actors, running exploratory workshops and gradually assembling a company who would then work intensively together to produce a site specific performance at Hampton Court.

Meanwhile, the Education department at Hampton Court funded us to visit the Palace, to see the style of costumed interpretation which Past Pleasures present there and to meet with HRP managers to discuss the project. The actors were particularly interested in the Dynasty Portrait which hangs in the Long Gallery at Hampton Court and includes two figures widely believed to be Will Somer and 'Jane the Fool' (who lived and worked in the household of Henry's first daughter, Mary.)

In 2008 *The Misfits* received a large grant from the Heritage Lottery Fund to research and perform a play called *Forgotten* about long stay hospitals for people with



**“For me, Henry VIII and his court is a fascinating history, full of colour, tempestuousness and dramatic. I particularly like all the wives, the costumes are so colourful”,**

**Penny Lepisz**

learning difficulties, the last of which didn't close in Bristol until the late 1990s. Thus all the actors have experience in researching and creating a performance based upon the history of the learning disabled community. A lot of this history is a story of neglect and abuse and they have all embarked upon the present research with a personal knowledge of the darkness of the history.

As well as a desire to present this history however, the actors feel it is of the utmost importance to reveal the sense of fun, the performance skills and the capacity to entertain which need to be brought to the forefront as an essential part of the story.

We are now working together in workshop at Bristol Old Vic, which has supported us with rehearsal space, to explore performance styles and make a start on seeing how a live event might be put together.

Throughout the research phase we have taken video and still photography of our progress to use in support of any future funding application and to document the project for later production of a DVD and a website resource.

At the end of this phase of the work, we will have a clear idea of how a live interpretive performance might take place, what it might contain and how it could be presented.

We are all really excited at the prospect of uncovering the history behind the debt that fooling and clowning owes to disabled people. Historic Royal Palaces continue to play a very supportive role and are keen to present the piece as part of their live interpretation programme as soon as it can be produced.

Watch this space...

Peet Cooper, Foolscap Productions



# IMTAL INTERNATIONAL CONFERENCE 2009

## “Museum Theatre on the Edge”

When I picture myself, face welded to the small oval window of the plane, peering down at the mighty and ice drifts of Greenland, it seems to be a suitable beginning to what proved to be an inspiring, challenging and joyous week at the IMTAL biennial conference.

Fifty-four delegates met together in Monterey Bay Aquarium: eight from England, one from Scotland, two from Sweden, one from Canada, two from Australia and the remaining 40 from USA.

A rich variety of workshops, performances and papers made it difficult to choose where to be when, and a direct path across through the aquarium from one to the other was virtually impossible as the incredible exhibits of anchovies, jellyfish, sea horses... tried to lure you into another world!

The conference opened with a keynote address by Luis Valdez, (as Simone Morton, Chair IMTAL-Americas writes) *one of the most important and influential American playwrights living today.* She continues, *His internationally renowned, and Obie award winning theater company, El Teatro Campesino (The Farm Workers' Theater) was founded by Luis in 1965 – in the*



*heat of the Uniter Farm Workers struggle and the Great Delano Grape Strike in California's Central Valley.* Luis Valdez shared personal stories of his introduction to theatre - what it meant, and means, to him. It was a speech that moved many to tears and all to our feet to applaud him, even we relatively ovation-shy Brits!

Later in the week we travelled to El Teatro Campesino and watched an astonishing highly-energetic performance of “La Carpa de los Rasquachis” (“The Tent of the Underdogs”) by Valdez’ company. TV footage of our visit can be seen at [www.gavtv.blip.tv](http://www.gavtv.blip.tv)

The conference was polished off by a candle-lit dinner amongst the vast kelp forest tanks and dancing into the night with grouper fish who turned their bellies to the glass for the disco vibrations!

On the pages following, some of the delegates from Europe have written about their experiences in Monterey. We hope it gives you a flavour of the conference and will inspire you, like me,

to start planning how to get to the next IMTAL international conference in Melbourne October 2011.

Emily Capstick, Peoplescape Theatre

**“A museum is a place to show created things, created by the muse”**

**“To believe, is to create, is to do”**

**“a theatre of action, of doing, of belief”**

**“a museum is a place of life”**

*Luis Valdez*

## The Power of Story

Erica Lann-Clark, Californian Storyteller and performer in the “Theater of the Spoken Word” ([www.ericlannclark.com](http://www.ericlannclark.com)) grabbed our attention with both hands. The art of storytelling is a talent indeed and Erica had many practical and helpful methods of building confidence, releasing inhibitions and engaging our audiences.

The session began with a discussion concerning the nature and construction of a good story – of introduction and characters; of emphasis and conflict; of climax and resolutions.

We went on to exercises aimed at widening our thoughts and ideas. We were encouraged to convince our fellow attendees that a hair comb was really intended for the purpose of straightening spaghetti, that a potato masher was used for winding wool, two feathers for keeping correct distances between marching soldiers.

We travelled quickly around the studio renaming familiar objects – “spoon” for table, “egg” for floor, “elephant” for jar, which certainly took concentration and a flexible mind to keep going at speed.

With a partner we were to co-create a story taking it in turns to tell a section. Only two minutes were given to complete the whole tale. The pace of this session was fast and furious. At the beginning we were all unsure of offering to participate but by the end we were jostling for position!

The ideas were functional and realistic. They could be incorporated into in-service training sessions. Most of all they were fun and by the end of the session we knew our fellow delegates so much better.

Jean Simpson, Bramhall Hall, Cheshire

“Traditional stories usually move from action to action with little discussion of motivation. We... learn about characters by what they do and how others react to them.”

Plan of a story:

- The World
- Primary Character
- Initial Incident
- Rising Actions
- Climax

**“Once Upon A Time...” a story game**

Two partners take it in turns to tell a section. They have two mins. to finish the story!

- Once upon a time...
- And every day...
- But then, one day...
- And because of that...
- And because of that...
- And because of that...
- Until one day...
- And ever since then...

And then the partners have forty seconds to create a moral.

# “Kick”

by ENCOMPASS

# IMTAL CONFERENCE

We had a short stop-over in San Francisco before we came to attend the biennial international IMTAL-conference in Monterey. In San Francisco I found an NFL-store and managed to buy a sweater with a Redskins-motive for my American football-loving husband. An inspiring walk through Monterey in the footsteps of author John Steinbeck and I arrived at Monterey History and Maritime Museum for two performances. The first one was two interpretations of Monterey history and after that KICK came on and their performance is the subject for the rest of this article. I found it moving, disturbing and stimulating – just as any really good piece of performance should be...

**KICK** is a play performed by Encompass whose mission is to spark compassion, personal responsibility and an

appreciation of differences ([www.encompass.org](http://www.encompass.org)) With a fairly simple set and just one single actor they managed to raise important questions on the Native American Heritage. The plot in short; Grace Greene is one of the few Native American students at Newman High School. When Grace decides to take a stand against her school's "brave" mascot (a face of a Native American with eagle feathers), she learns that sometimes sports are far more than just fun and games. The play takes us through a week in the life of Grace Greene. It's a big week - Homecoming Week, when tradition and school spirit become fighting words. An incident of vandalism to her school's beloved logo, the Newman Brave, begins a chain of events that change Grace, her family and her community.

We get a several different perspectives on the logo...



**Grace's view is that the eagle feather is a sacred object.**

**“Imagine how it feels to have it printed on notepads, water bottles and pencil sharpeners. Imagine how it would feel to have a crucifix, or the Star of David painted on the gymnasium floor.”**

**“I've seen it get ugly at other schools, Grace. I've seen families leave town.”**

**Carolyn Chang, local tv news reporter**

**“I'd really like to continue this conversation, Grace. We don't have a Native American Awareness club, do we? What would you think of starting one?”**

**Mrs Loewen, School Principal**

**“Is there a limit to this political correctness? I mean, if we change our name to “The Bears”, will the animal rights people be upset?”**

**Kevin, Captain of Newman Braves football team**

**“Grace, I want you to know I'm behind you on this mascot thing. I might not speak up about it... I mean, they expect a coach to have school spirit, you know?”**

**Grace's running coach**

**“No offense, Grace, but I don't get it. I mean, all my grandparents were born in Mexico-you know that. And I'm not offended by the Aztecs over in Eastridge.”**

**Vanessa, Grace's friend and teammate**

The play, beautifully performed by DeLanna Studi in a multitude of roles, is very well researched and all the different individuals have persuasive arguments for their views. I can imagine how engaging this is for a younger audience. I was very much inspired to try something similar at Armémuseum – letting a single actor present diverse opinions can be, if done this way, very effective.

But what with the sweater? Well, the play ended with the actor holding up signs with examples on other team logos

that we would probably never accept; San Diego Caucasians, San Francisco Asians, Milwaukee Arabs, Houston Hispanics, Kansas City Jews and so on. My first thought was to burn the Redskins sweater but I couldn't do that. My husband is very pleased with it – but every time he is wearing it I'm reminded of the play and thereby inspired to create museum theatre on the edge!

Gundela Pettersson, Armémuseum, Stockholm



# IMTAL CONFERENCE

## Past, Present for the Future

Sitting here at the beginning of November, now the clocks have gone back and the long nights are closing in, the events of August in California seem a very long way away. But as someone said at the IMTAL Conference, “the future belongs to those who can imagine it” and, I would add, the past belongs to those who can remember it.

For me, the most powerful message that I took away from Monterey was that, in fact, it's not enough just to remember the past, but what makes museum theatre so powerful is its ability to connect the past to the present, and engage with and even empower the audience. In the session “Extending the Edge” Roberta Gasbarre (Directory of Discovery Theater at the Smithsonian Institution) and Chris Wilson (director of the Program in African American Culture at the National Museum of American History), gave the following template for an effective piece of museum theatre:

- Important Topic
- Authentic Voice
- Interactive Delivery
- Take Away Message

To give an illustration of how this format could empower an audience, take the piece at the Smithsonian about Jessie Owens, who, as a child, almost died of pneumonia every year for six years, and went on to be a spectacular gold medal athlete at ‘Hitler’s Olympics’ – the piece also covered other children who were ill in childhood but went on to become great athletes – quite a message to schools audiences.

Another piece there involves the audience being trained by a 1960s civil rights activist in how to conduct political protest. The format is a staged sit-in using audience members, based on the actual events that took place at the Greensboro lunch counter in the Woolworth’s store from which African Americans were barred (and using this counter as the setting). The protesters are confronted by other members of the audience and this is followed by a

discussion of what took place afterwards, giving the audience a sense of what it means to take committed action for one’s beliefs.

These are strong take home messages, as were those provided by the ‘Real-cost Seafood Cafe’, an excellent exhibit in the host institution,



San Juan Bautista

the Monterey Bay Aquarium. In this cafe, customers were either congratulated or upbraided on their choice of seafood depending on its environmental consequences. This latter exhibit was interesting in that it worked in two ways, either with a touch screen interactive or with a live performer. Although the video technology was impressive, you couldn’t ask further questions to the monitor – whereas with a live interpreter you could, and this allowed us to compare the differences in these choices depending on the consumer’s geographical location. This gives a level of European insight not included in the exhibit and a take away message that has influenced me back home -another example of the benefits of live performance.

There was much about Monterey to delight: the skills of Taelen Thomas giving a wonderful performance as John Steinbeck – a great performance in a lecture theatre (but how nice it



would have been to see him amongst the exhibits of the museum); the breathtaking energy of El Teatro Campesino (but again in a theatre, not a museum); and a great performance of ‘Kick’ looking at racial identity and stereotyping (one of the Compassion Plays from Encompass – but pure Theatre in Education, rather than museum theatre). In many ways this is to be expected of a conference, as

interpreters are off their ‘home turf’ and so are deprived of the objects and exhibits they usually interpret (except for Joanna Clyne who brought her own ‘cabinet of curiosities’ with her for her session).

But this could not be said of the incredible place that is San Juan Bautista. Here is a Spanish Mission, built in 1797, while the city itself, incorporated in 1869 is remarkably well preserved, and a perfect vision of a ‘wild west town’ with blacksmith, stables, hotel, saloon, adobe houses and jail (although the last was moved here to become part of what is now a State Historic Park).

We saw various living history demonstrations here by a number of volunteers, members of a non-profit organisation who work in the park. I am hearing more and more these days in the current climate of recession of how valuable volunteers are as living history performers, and this is something that frankly, worries me. For although enthusiasm and knowledge are usually present with volunteers, the performance and interaction skills often are not. Also volunteers tend, almost by definition, to be those with enough time on their hands to commit their time, often as a result, those who have retired from work. And that was the strangest thing about this visit – although there were a lot of interpreters present, no one that I met appeared to be under 50. This gave the impression of a very strange demographic for the town. Using the template above, although the voices were authentic, there were many authentic voices you felt were not represented here, and I’m unsure as to the take home message that resulted.

As Patrick Watt commented in the closing remarks of the Conference, our days of fighting for inclusion are over, museum theatre is now a part of the landscape of museums. There are still battles to be fought, I think, to make those landscapes authentic ones.

Andrew Ashmore,  
(Andrew Ashmore & Associates)

## Recollections of Monterey

The quality of the presentations was, by and large, of a high standard - and varied, ranging from reports of and insights into particular projects, to the sharing, and development, of good practice. Not all were quite as 'edgy' as the conference theme had seemed to promise, but there was, in all the sessions I attended, a strong prevailing sense of museum theatre having 'grown up' - ready to find (if it hadn't already) ways of raising its profile beyond its own inner circle, and at the same time willing to take on more self-scrutiny than has often been the case in the past.

Two random examples which illustrate the range of presentations on offer:



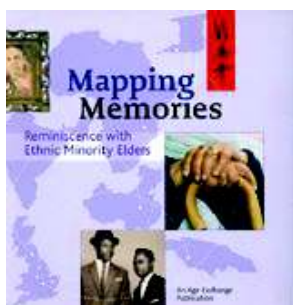
On Wednesday afternoon, Jennifer Boyes-Manseau (Canadian Museum of Civilisation) and Elizabeth Pickard (Missouri History Museum) gave a short but impressive presentation on a unique collaboration between their two museums in 2007/8. It was prompted by preparations for a North American tour of the exhibition, "Jamestown, Quebec and Santa Fe: three North American beginnings", scheduled to stop both in St Louis and Ontario. The session outlined the processes and outcomes involved in adapting a play, *On the Edge*, already developed by Elizabeth at the Missouri History Museum, for performance in Canada. Not only did the play itself prove to be equally successful in both museums - one performed in English, the other in French (using as far as possible 17<sup>th</sup> century dialects for both) - but the collaboration itself generated some fruitful outcomes at an institutional level, and further collaborations are planned. Brief excerpts from both versions of the play were performed, clearly demonstrating that the quality of script and performance were crucial factors in that success. As the title suggests, this was no exercise in nostalgia but a piece that dramatised the tough, sometimes despairing, realities of life at the edge of the (then) known world. The early colonial outposts struggled for survival in harsh climates, and the relationships with indigenous peoples were fraught to

say the least. Plans for collaboration on their own are worth little unless the 'product' can stand the test of public, critical and institutional scrutiny. This one clearly did.

On the final day, a quite different, somewhat quirky, but utterly fascinating account was given by Joanna Clyne from the University of Melbourne of the tradition of the mobile 'cabinet of curiosities' or 'Wunderkammer' - one of the earliest incarnations of museums, dating back to the 17<sup>th</sup> century. As Joanna explained, the oddities and wonders of the industrial and natural worlds were hoarded in private collections with an eclecticism that seems quite extraordinary from our highly-professionalised 21<sup>st</sup> century perspective. But that eclecticism underpinned the popularity of travelling mini-exhibitions, often contained in mobile cabinets or suitcases and promoted with the panache of the entertainer and the enthusiasm of the dedicated amateur. Joanna performed an imagined version of such an exhibition, drawing on the protocols of handling collections and the theatricality of the 19<sup>th</sup> century American Dime Museum, and demonstrated in practice what a "cur-actor" might look like - a new term for the IMTAL glossary! And a useful reminder that museum theatre has a longer and more complicated past than is generally realised.



Tony Jackson



### Mapping Memories: Reminiscence with Ethnic Minority Elders

Ed. Pam Schweitzer

A handsome book published by Age Exchange in 2006 with financial support from the Community Fund. It features the lives of 24 elders who originate from the Caribbean, Africa, India and China. Researcher Meena Khatwa spent a year interviewing people for the book and she says: "We heard the same concerns from the older people. "Why do you want to interview me? My life isn't interesting. Who would want to hear my stories?" But, as she got to know the people, she says: "There was a genuine sense of contentment, excitement and at times feeling of sorrow in what was being revealed." Available from [www.age-exchange.org.uk](http://www.age-exchange.org.uk)

# BOOK

# MUSEUMS ASSOCIATION CONFERENCE 2009

*Anna attended the first two days in order to represent IMTAL members, recruit more members and get news that might be of benefit to members.*

The key themes were Digital Change, The Learning Age and Sustainability. There was also a focus on surviving forthcoming challenges, particularly anticipated cuts in funding and the credit crunch. Diane Lees, of the Imperial War Museum, delivered a deliberately provocative key-note in which she spoke of recession as a “revolutionary moment”, an opportunity for the destruction of old ideas and the birth of new ones. She suggested we teach the teachers rather than offer trips, that we harness the growth in the ageing population in a mutual exchange which sees elders as both volunteers and learners, and that museums become publishers of knowledge and travel companies, measuring audiences in terms of reach and impact rather than merely visitor numbers. She imagined a “Blue Sky Museum” emerging out of the ashes that might be run as a social enterprise as a community centre, sharing exhibition and storage space with 8 other former museums, with a network of 16,000 volunteers, funded to 50% of its costs by a three part partnership. Although this vision drew laughs, as well as sharp intakes of breath, it did focus listeners on thinking outside of the box and putting users first when facing the challenges ahead. (Diane’s full speech can be read at [www.museumassociation.org/37272](http://www.museumassociation.org/37272)).

Here are some of my highlights:

## **Hold the Front Page: Banksy v The Museum**

I arrived to hear Phil Walker from Bristol’s Museums Galleries and Archives being interviewed about this extraordinary event that saw thousands of people queuing for hours in all weather to see what this former Bristolian had done to re-interpret the museum, both overtly and covertly. The risks of giving up control were weighed against the risks of always playing safe. In this instance, being brave paid huge dividends. To see what all the fuss was about, see all the clips on Youtube.

## **Communicating Science**

When we were asked to recall a memorable moment of science communication, unsurprisingly, most people recalled a moment of person-to-person communication; live interpretation of the most basic kind.

Martin Lawrence, Deputy Head of Learning at The Darwin Centre in The Natural History Museum, told us about the framework of categories that he has devised to evaluate content in science exhibitions. These categories include: scientists at work; the scientific community; doubt, debate and controversy; science and society; and the history of science, among others. It struck me that all of these categories might better be communicated through enactment, drama, role-play or live interpretation rather than objects. Indeed, Martin emphasised that the scientists, rather than the science, are the narrative hooks that take people “behind the scenes”. He also emphasised the necessity to “buy in” communicators with the skills to convey complex subjects and issues with enthusiasm to the public. This session also emphasised the notion of the museum as a site for debate as well as learning, whether about knowledge, the interpretation of research results or the ethics of scientific progress.

I also picked up some great booklets on Inspiring Science for Primary and Secondary schools produced by Renaissance South East, ([www.renaissancesouteast.org.uk](http://www.renaissancesouteast.org.uk)) and a leaflet giving details on the AHRC/EPSRC Science and Heritage programme from [www.heritagescience.ac.uk](http://www.heritagescience.ac.uk)

## **Engaging with Higher Education**

Nick Merriman from Manchester Museum and J.D. Hill from the British Museum talked about the relationship between museums and Higher Education in the light of new Arts and Humanities Research Council (AHRC) funding priorities. HE Institutions now need to

demonstrate impact beyond the academy in their submissions for research assessment, and working with museums on dissemination of knowledge to the public is one way of demonstrating engagement and accessibility. Funders of Collaborative Doctoral Awards, Knowledge Transfer projects and other research grants all now expect public outcomes. There are obviously opportunities for museums, as research can be about audiences, interpretation and museology as well as collections, but applications for funds have to be made through the academic partner and it is sometimes difficult matching up timescales and lead times. More information from [www.ahrc.ac.uk](http://www.ahrc.ac.uk).

## **Working with audiences in new ways**

One of the most impressive sessions in this panel detailed the “Campaign, Make an Impact” project presented by Alison Bodley of the British Library. This project engages young people with citizenship through active and creative participation and researching successful campaigns and effective tactics of the past. Involving museums all over the country, and due for expansion and roll out next year, this is a project to follow. IMTAL members such as Chris Cade and David Mosely of Wilberforce House in Hull have already been involved. Many of the projects are working with performers, film-makers, role-play educators and other areas of interest to IMTAL members, in order to assist young people campaign through drama, film, poetry and other art forms. [www.bl.uk/campaign](http://www.bl.uk/campaign).

## **Is the future visual?**

This session included examples of wonderful immersive audio visual work and a discussion about “augmented reality” from David Bickerstaff of New Angle ([www.newangle.co.uk](http://www.newangle.co.uk)), a discussion about the ethics of manipulating archive film footage from Toby Huggins of The Imperial War Museum, and a great presentation from Jayne Earnscliffe about the JODI awards ([www.jodiawards.org.uk](http://www.jodiawards.org.uk)) and engaging the 20% of the UK population who have disabilities (a slide of pants and nappies on a washing line illustrated the point, “We all work with different briefs, but we must hang together!”)

*Continued on the next page*



Diane Lees



# MA CONFERENCE

## Leadership, organisational change and diversity

This was an inspiring session illustrating the social, ethical and economic case for putting genuine diversity at the heart of any project. Diana Owen of the Shakespeare Birthplace Trust told us about Shakespeare as an intercultural global brand, attracting visitors from all over the world who find their own meaning in his words. Working with consultant Jane Arthur, this organisation has had to learn to trust, to let go, and to allow visitors to use the resources of the organisation at they wish. The SBT has become a gateway, rather than a gate-keeper, to Shakespeare's heritage. Mark Jones of the Victoria and Albert Museum stated that "if

programmes are targeted at particular groups, those people will turn up in large numbers". This seemed obvious, but, equally obvious, often forgotten. However, the most impressive part of the session was a film made by Margaret Rodway Brown, project manager of "Making it Happen" for the V&A, in which leaders in all fields, cultural and economic, emphasised the benefits of putting diversity into the infrastructure of an organisation, rather than just the rhetoric. This film is now available to purchase as a training tool via the V&A.

### Afterthoughts....

With the focus on people, access and engagement rather than conservation, I was surprised to find that live

interpretation was quite low on the agenda and rarely appeared in the various scheduled sessions. IMTAL hopes to offer a presentation or chair a panel at the next MA Conference to be held in Manchester in 2010. If you would like to be involved, please do get in touch.

Anna Farthing



Banksy v The Museum

## "More of Less of the Verbal"

### A Training Day In Non-Verbal Communication Within Museum Theatre

Friday 22nd January 2010  
at the Museum of Docklands, London

## OPPORTUNITY

Following the success of the training day "Less of the Verbal" held in Manchester last spring, Alison Hale and Emily Capstick, (both of Peoplescape Theatre) will be running another training day. Relevant to all those interested in providing heritage interpretation with and for people to whom spoken text can be a barrier - such as overseas visitors, the hearing impaired, the very young, second language speakers or those with learning difficulties.

Alison and Emily will be focusing on elements of non-verbal communication to help you tell your story. Movement, puppets, imaginative and creative object manipulation, lighting, touch, music, sound and song can all help audiences understand the mood and tone, as well as the content of any heritage interpretation.

Alison Hale has extensive experience of theatre-in-education in both museum and community settings. She has worked with a variety of different groups including refugees and second language speakers.

Emily Capstick often uses puppets, object manipulation, live and recorded music to add to her scripted interpretations, many of which have been for early years and special needs audiences.

What people said about  
"Less of the Verbal"

**"So often courses will talk about projects that have been undertaken... but you rarely get to experience the activities first hand"**

**"[We saw] ...how percussion and props can totally change the delivery of a session"**

**"I thought this was a really good course - a good balance between the theoretical and the practice"**

**"Thanks once again for a truly inspiring and joyful day"**

Everyone is welcome, whether you joined us in Manchester or not, as new material and activities will be incorporated.

£60 to IMTAL Europe members

£90 to non-members

(This fee includes lunch and tea/coffee)

For booking and information contact:

[board@imtal-europe.com](mailto:board@imtal-europe.com)



The answers to The Little Christmas Quiz

1. One big pile.
2. Mr Gloomy was so sick and tired of window-cleaning, he opened the window and jumped inside.
3. The last elf took the sack with the last present still inside
4. The old lady of course! After helping the old lady into the car, you can give your keys to your friend, and wait with your perfect partner for the bus.



**NEXT EDITION** of IMTAL-European Insights will be out in April 2010. Read about...

**“Quick, bring the washing in  
- The theatre is coming!”**  
by Oliver Klaukien, Hessenpark and  
**“Their Past, Your Future. Conflict Projects“**  
at the Royal Naval Museum &  
Bristol City Museum

**Join us for festive gatherings across the regions  
this Christmas! Everyone welcome - members  
and those who'd like to know a bit more.**

Join Anna Farthing in the shiny new gold foyer of The Colston Hall, Bristol from 11am to 1pm on Sunday 6th December. Coffee, drinks and food will be available to purchase from the café bar.



Oliver Klaukien will be ready with Christmas cheer in Germany - please see the website for when and where.



Anyone in the area is welcome to join Lynne Ashton at the Guernsey Museum in Candie Gardens for coffee and mince pies on November 28th at 11am.



Chris Gidlow will be upstairs at the Round Table Public House, 26-27 St Martin's Lane (off Charing Cross Road by Wyndham's Theatre) in London on Thursday 10th December from 6.30pm onwards.



Emily Capstick and David Mosley will be lounging in the cafe of the Royal Exchange Theatre on Wednesday 16th December from 11am to 1pm. The cafe sells soup, sandwiches & cup cakes!



**Come and meet like-minded people, show pictures of your work, have a chat about your plans, and hear what lies ahead for IMTAL in 2010.**

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*The views expressed within are those of the individual authors*

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- Opportunity to shape IMTAL's future by voting at the AGM
- Regular newsletters with reports and reviews

You can pay by BACS, cheque or we can send you an invoice. See the website for more information. An application form can be downloaded from the website.

Institutional membership rate: £70 or 100 Euros per year (June to May)

Individual membership rate; £30 or 35 Euros per year (June to May)

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