



EUROPEAN INSIGHTS

from the INTERNATIONAL MUSEUM THEATRE ALLIANCE - EUROPE

Autumn 2004
Volume 7, No.1

European Affiliate of the International Museum Theatre Alliance

WIGAN, WONDERFUL WIGAN

We had an excellent turn-out for the IMTAL Annual General Meeting on Thursday 12th August 2004 and hosted by Stewart Aitken, Artistic Director of Wigan Pier. Thanks to all those members who made the journey and enjoyed the day.

Andrew Ashmore, who has long served IMTAL Europe as Chair, decided to step down and Robert Forshaw, who is Living History Co-ordinator at the Palace Stables in Armagh, Northern Ireland, was elected to the post in his stead. Robert introduces himself and pays tribute to his predecessor elsewhere in this Newsletter.

Within the AGM minutes you will also find an outline schedule of all meetings between now and 2006 – something we've never quite achieved before! This and other key decisions taken at the AGM are featured further on.

Meanwhile, back to Wigan...

Jo Kemp reports on our visit, which took place on a sunny, sultry day flanked by torrential rain which gave a few members nightmare journeys.

On arrival we were given a warm welcome and an introduction to Wigan Pier by Stewart Aitken, before seeing five performances throughout the morning. The Wigan Pier company, founded in 1986, employs 8 full time actors who perform every day the museum is open (Sat-Thurs). Stewart

programmes just a day in advance, to take account of any special events, group bookings etc. and visitors are given a programme for the day they visit.

Performances take place in the 'Museum of Memories' and 'The Way We Were Museum', two quite different venues. The Museum of Memories opened in 1999 and uses a combination of shop settings and glass cases to display objects of domestic life from the Robert Opie collection. Some of the displays, such as the air raid shelter, make a good backdrop for museum theatre performances. 'The Way We Were' is the original part of the site on the other side of the canal and focuses on 1900, using replica settings such as a chemist's shop, coal mine, market square and school room.

The Museum Assistants prepare the visitors to be an audience, telling them where to stand and introducing the performances. The success of this approach varies according to the individual: some were good at setting the scene, others were either over-eager and gave too much away or over-disciplinarian, insisting audiences stand in precise positions



Meet Robert Forshaw, our new chairman – appropriately clutching a fat cigar! – with Ronald Kane, his colleague from Palace Stables.

Editor's Corner

As you will see from the AGM minutes, IMTAL-Europe's five voluntary directors have decided to take it in turn to edit the newsletter. So this one is mine, bouquets or brickbats welcome! As well as the AGM minutes, you'll see we have two interesting pieces which look retrospectively at the D-Day commemoration earlier this year, plus a couple of profile interviews with members – don't forget to send in your own for future issues!

Autumn is conference season, and many of us will have attended/will attend the Museums Association conference, the Group for Education in Museums Conference and many more. Feedback on these would be

welcome! I myself have just come back from the Association of Heritage Interpretation conference held in Glasgow. Time only permitted one hectic day's participation, but it was good to meet with 60 like-minded people and enjoy taking part rather than speaking or organising for a change.

AHI membership covers people who consult, write, work in or commission all forms of interpretation. They administer the Interpret Britain awards and have regular newsletters and seminars. For further details look at their website on www.heritage-interpretation.org.uk

Welcome new members

Individual:

Simon MacDonald (Individual)

Institutional:

Shugborough Estate
Contact: Richard Kemp

Current Board:

Robert Forshaw - (Director)
Living History Co-ordinator

Chris Bailey - (Treasurer) Interpreter

Jo Kemp - (Company Secretary)
Nottingham City Museums and Galleries

Verity Walker - (Director) Interpretation

Mark Wallis - (Director) Past Pleasures

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

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Articles/ Letters/ Ads/ Announcements

all contributions for the next issue by February 7th

Continued from Front cover

Wigan Pier was one of the pioneer sites to use first person interpretation and the shows we saw included solo, two and three person performances. Most performances last between 5-15 minutes and take place on the museum galleries, although the summer schedule includes a musical show of 50 minutes which takes place in a studio theatre space, the Memory Countdown Theatre. For all performances the characters enter and exit in character, and perform a set piece rather than being in role and on the gallery all day. There is no opportunity for visitors to ask questions, largely because the performers have to get ready for the next show. Sometimes the pace felt quite breathless because of this, but it is a credit to all the performers that none seemed in the least jaded.

Bombs and Birthdays

- A humorous and also very moving piece with two characters sitting amongst the audience in the 1940's bomb shelter. The interaction between a young mother and a black market trader told us a little of what it was like to manage in wartime with rationing and air raids. We discovered that the young woman had lost her husband in the war and the exchange between the characters at this point was very emotive, showing a sensitive different side to the black market trader. It was a fine, subtle script and excellent performance.

Hi-Di-Hi – A light-hearted, high energy, performance set in the 1930's, with a solo actress playing the character of a Butlins employee. Through the chatty character, we found out about the different types of entertainment at Butlins, and the introduction of the distinctive red coats. The performer addressed the audience as though we were Butlins entertainers and was able to take full advantage of interaction with them and jokes for the adults.

Victorian School Room – We joined a group of children from

Chernobyl whose teacher was translating for them throughout the piece. The actor playing the teacher handled this very well, giving sufficient time for the translator to relay information, but not affecting the structure and mood of the piece. In fact, the teacher herself became the object of his ire at one point, which of course greatly increased the children's enjoyment. As with Victorian Schoolrooms at other museum sites, Wigan Pier uses its room to show the strictness of the regime, rules and the style of Victorian teaching. The actor had just the right balance of strict authoritarian persona, but with some humour that the adults could pick up on and this didn't detract from the seriousness of the experience.

Rent – This piece was set in 1900 and took place at the Collier's Cottage, in the back yard between their house and shed. The piece focussed on a married couple trying to make ends meet and to save for a holiday, but having to contend with doctor's fees for their ailing child. When the rent collector arrives for their rent arrears, the harsh reality of the situation hits home. A little more subtle emphasis on the date of this performance would have been positive.

Devil's Brew – A solo performance with a temperance speaker extolling the virtues of relinquishing the demon drink and encouraging people in the market place to take the pledge. Although a strong performance, the language and style of this piece was perhaps less accessible than the other shows we saw, particularly for children. More interaction with the audience in enticing them to sign the pledge would have helped to engage them. Members' ideas included, for example:

◆ using a 'show of hands' to indicate whether drink is acceptable or not

◆ prompt cards with response sentences on given to members of the audience to read out actually allowing audience members to sign the pledge.

◆ allowing the audience to gather naturally rather than be shepherded into position

Explainer in chemist shop

– This was not one of the first person performers, but a volunteer who gave an expert third person interpretation/demonstration on drugs, ointment, poison and how they were made, used etc. This was excellent interaction, demonstrating a great deal of knowledge and communication skills.

Generally it was felt that some external training for attendants in how to interact with and introduce characters and set the scene for audiences would be beneficial.

Many thanks once again to Wigan Pier for hosting such an interesting day.

Adverts & Information:

Non-members :

1/2 page ad:
£50.00

1/4 page ad:
£30.00

Full page ad:
£100.00

Members

Institutional: one free 1/4 page ad per year

Individual: all ads at 1/2 regular price

On the Wednesday night we were privileged to have a conference dinner in The Burrell. For those of you who have never visited, Sir William Burrell was an avid collector of just about anything beautiful or curious. In fact the only thing which ties this eclectic collection together is his own personality, as Chinese vases vie with French tapestries, Dutch portraits and solid English oak furniture. Its building is modern and has huge windows backing on to grass and trees.

The museum attendants there were extraordinarily good: attentive, interested, knowledgeable and funny. One talked to us for twenty minutes about an invisible blue camel (no, really, it was great), entertaining and engaging us all as he steamed through his vast store of tapestry knowledge. Any restrictions placed on us (not walking round the collections glass in hand, for example) were clearly explained, which makes all the difference.

The China exhibition, which is well worth a visit, explores the multiculturalism of Glasgow through Burrell's collection of Chinese art and artefacts. It has far more hands-on material than elsewhere in the museum, with fortune-telling sticks and some other clever low-tech interactives - even a kind of Chinese four-poster intended for children to play around and provide a base for story-telling.

This was contrasted the following day with a visit to British Waterways' Falkirk Wheel, a lottery-funded millennium project which, joy of joys, under-estimated its visitor numbers and is thus thriving. To put it simply, it was built to allow canal traffic to flow from East to West across Scotland again. It is located where two major Scottish canals need to join up to make this possible, but they come in at different levels. The giant wheel lifts and lowers boats in "caissons" full of precision-measured identical quantities of boat and water and because of this requires only a tiny amount of power to operate. It is made of glistening steel, a thing of beauty as well as a technological marvel.

Boat trips here are led by a jolly, bantering guide, secure in his patter, who set out in equal measure to reassure (some get nervous of the height and the water), to entertain ("See that tower block over there?

No, the one on the left. See that window three floors down? The one with the red curtains? That's ma Granny's...") and to inform. He had good timing, too, and could improvise - just as we were about to "dock" again, the caisson made a juddering sound. He looked at us, deadpan, and said "It's never made that noise before..." - then smiled at our consternation.

There was one major frustration at the Falkirk Wheel, as at the site which followed it, the stunningly beautiful Loch Lomond and Trossachs National Park: both featured visitor centres with high-tech interactives which did not work. I wish sites would quantify the degree of annoyance incurred by the pressing of a non-functioning button (especially at the end of a sequence of buttons already pressed!) and employ real people (who break down far less) to communicate whatever point they are trying to make. This view was reinforced when we were led up into the hills high above the Loch and sat among the heather, with a chance to talk to two real staff members about what they are trying to achieve, and how. Not a button in sight.

All of which leads me to ponder about live interpretation of the here and now. If people doing the real jobs are too busy, or are not born communicators, can live interpretation fill the breach? I've seen an NT theatre team member play a story-telling gardener, and someone at Jorvik play a mad scientist. I've even met a pregnant man! But how could you interpret the Falkirk Wheel using live interpretation in such a way as it would improve on the boat trip experience, or interpret in the country park to communicate, for example, something as basic as a food chain?

So how do we interpret the present rather than the past? Many of you are based in Science Museums - so you tell me. We'll feature your feedback in a future newsletter and possibly theme a training day around it (incidentally, we hope to organise a joint one with the AH1 when we can fit it in, so perhaps that's the theme to go for - what do you think?).

Have a great autumn, and don't forget to pencil in our diary dates as soon as they are confirmed!

Verity Walker
verity@interpretation.com

A few words from our Chairman!

So who am I?

Well now, there is a question. If I was being philosophical, I am sure I could spend a couple of hours trying to find the answer, over a pint of Guinness of course. With regards to IMTAL however, I suppose it is a little more straightforward. In August I was most fortunate to be elected to the position of Chair on the IMTAL board, replacing Andrew Ashmore (or as I like to call him "El Duce") who decided to step down after all his hard work raising the profile of IMTAL and being the driving force behind IMTAL Europe over the last 4 -5 years. Without Andrew's slavish devotion to IMTAL Europe, it would not be half the organisation it is today. It is my hope is that I can continue Andrew's great work, a task that I know is not an easy one. Thanks Andrew, enjoy the Glenfiddich!

So what do I do?

Well, presently I am the Living History Coordinator for Armagh City and District Council, based at the Palace Stables Heritage Centre, Armagh, Northern Ireland. I have been in this position since January 2000 after being promoted from the senior historical interpreter. My education background is based in history and drama. I received a B.A. Hons in History from Cambridge (oh, all right, the Polytechnic) and I have a Teaching Diploma in Speech and Drama from Guildhall School of Music and Drama.

So why join the IMTAL board?

IMTAL has been a wonderful experience for me since I joined in 2001. I have met some great people from right across the world and have made some lifelong friends. Just as importantly, I have been able to pick the brains of people who are in the same line of work as myself and who have experienced the same problems as I face on a regular basis. The confidence IMTAL membership has given me, in knowing I am not on my own and that there is literally a world of people out there wanting to help, has helped me drive my own

programme on to bigger and better things.

It also makes me want to share the experience with as many others as I can. We've got a good team of directors from a variety of backgrounds, all of whom work for IMTAL Europe for free, and a lively, interesting membership from all over Europe and that's a great base from which to build.

So, in a nutshell, I want us all to do our utmost to reach as many people as possible and tell them about the excellent work of IMTAL and all its members.

Directors' Who's Who

Following the AGM, we decided to give members a clear listing of which Directors do what, as some responsibilities have changed. We are:

Robert Forshaw

(Chair and Director) –
r.forshaw@armagh.gov.uk
- 028 375 29629

Jo Kemp

(Company Secretary and Director) –
jok@ncmg.demon.co.uk
- 0115 915 3691

Chris Bailey

(Membership Secretary, Treasurer and Director) –
pickfair@btinternet.com
- 0208 690 2383

Verity Walker

(Director) –
verity@interpretaction.com
- 01381 620575

Mark Wallis

(Director) –
mark@pastpleasures.co.uk
- 01428 685755

Newsletter: each director will take it in turns to edit these from now on. If you have queries or articles for submission, please send them to the relevant director:

Verity – this one!

Robert – Vol 6, No 3, (Winter), December 2004

Chris – Vol 6, No 4, (Spring), March 2005

Mark – Vol 7, No 1, (Summer), June 2005

Jo – Vol 7, No 2, (Autumn), September 2005

Everyone should send in an interview (see two featured in this issue) to Robert for the next issue.

Website: every member is responsible for their own entry, so please update yours using your own password! If you've forgotten, don't worry as you'll be getting a reminder shortly from Garve, our webmaster. New events details should be sent to Verity (planning new quarterly updates, so send details of winter events NOW or no later than end September 2004), membership information changes to Chris.

We know the website needs updating – but you have to help by sending us information. Bear with us, and if any of you have web-editing skills you'd like to share, get in touch!

E-list: Verity still – please forward e-mails from other lists which members may find of interest.

Meetings, training days: Verity is finalising dates for these over the next year. Once they are finalised, hosts for each meeting will be designated and members should liaise with them direct re attendance. We have had a last minute offer of an autumn venue on October 22nd at Buckland Abbey in Devon (courtesy of Steve Manning and the National Trust) but we will only confirm this subject to a good response for attendance.

Canberra conference: contact Robert for more information (we'll also circulate this to the e-list as soon as we get it)

Directory: Jo has taken on this large annual task.

D-Day Revisited

John Gregor and Steve Manning offer two contrasting views of D-Day commemoration projects. What resonates in both accounts is the respect with which both IMTAL members have drawn on living memory of the battles and the sensitivity both show towards such an emotional subject.

TO DO THEM JUSTICE

John Gregor

During the week of 30th May this year, three colleagues and myself devised and produced two drama

presentations aboard HMS Belfast, now peacefully moored on the Thames in London, but in the same week sixty years ago, preparing to take part in D-Day. There are those that suggest that HMS Belfast even fired the first shell in the bombardment of the French coast before the troops went ashore. So, to produce a piece here certainly gives weight to the phrase "Living History": the primary concern for us as actors was to do justice to those men who took part in D-Day.

Luckily for us, HMS Belfast has an active and supportive veterans organisation, and they were very helpful in supplying memories of that time. During our meeting with the veterans, one gentleman handed out a secret diary of one of his comrades that had been found in his attic, giving a full account of HMS Belfast's tour of duty off the Normandy coast, which eventually became part of our presentation (secret, because it was illegal for "other ranks" to keep such diaries).

Our days aboard HMS Belfast were split into two shows. The first was a combined services briefing, set the day before D-Day, in which the actors - playing officers from the Army, Air-Force and Navy - spoke about the what the forthcoming mission would entail for each particular service. The briefing was facilitated by an actor playing a US Major from Eisenhower's Supreme Head-Quarters Allied Expeditionary Force (SHAEP), who ended the briefing with "Ike's" actual orders to his troops. Luckily for us, our SHAEP Major is also a "whiz" with digital media, so our briefing was supported by a series of slides and film clips gleaned from many different sources, but mainly from the extensive Imperial War Museum archive.

The second part, again with slide and film support, featured all four actors reading the memoirs of soldiers, sailors and airmen who took part in D-Day, including the aforementioned contribution from the crew member of HMS Belfast, Able Seaman Eddie Reeds. The whole experience was an incredibly moving one, and many members of the audience would stay behind afterwards to ask questions and share memories. Also many veterans, from all the services, came aboard during the week and many would stop to have a chat. On 6th June itself, we were invited to share in the Service of Thanksgiving aboard the ship, in

Continued over

blazing sunshine, feeling perhaps a little inadequate in our beautifully sourced uniforms standing shoulder to shoulder with men who had actually been there, but it was a proud moment for all of us, and I gave a quiet tip of my hat as I passed Starboard Two Gun where, sixty years previously, Eddie Reeds and his mates had stood in much less clement weather for a continuous watch of twenty-seven hours.

On a professional note, our audience figures for the week were over 1800, and the feedback was very positive.

FORTRESS FALMOUTH Steve Manning

Towards the end of 2003 I was commissioned by English Heritage to develop a project which looked at Pendennis Castle and the town of Falmouth in the context of World War II and in particular D-Day. Target audience – Year 9. Normally I work with Years 2 to 6 so I accepted the challenge with some trepidation. As it turned out I needn't have worried.

My plan was simple. Using archival information and on-site interpretation students would spend a day at Pendennis Castle and they would leave understanding more about its strategic position and its role in World War II. Archival information was limited, so working with the on-site interpretation I devised a worksheet which would help students understand its defensive positioning and as much about its role during the war as possible. With the help of Charlie, an excellent Pendennis guide, this would occupy a group of forty Year 9s for two hours – which left me another two hours to fill. I began to panic, having nightmares about feral fifteen year-olds running amok. Then I discovered the Americans.

During the latter half of World War II Cornwall became home to thousands of American GIs. They literally occupied the peninsula, straightening those pesky winding lanes with their bulldozers, dishing out gum to the kids, and generally playing it cool with the West Country girls. The Cornish welcomed the US servicemen with open arms although they vehemently disliked the racism

the white GIs brought with them. I had my focus.

I revised my plan. Year 9s needed a challenge I decided. I would send them away having broadened their knowledge of Falmouth and the Second World War. They would understand that:

- ◆ people have different attitudes to and opinions of the same issues;
- ◆ racism in some cultures was endemic and accepted by both parties and that this need not be the case;
- ◆ war is indiscriminate and kills/injures at random.

Oh yes. and I wanted to offer them a dilemma and encourage them to empathise with characters from the past.

Phew, a tall order! So how was it done and did I succeed?

Using information gleaned from the fledgling oral archive being developed at Trebah Gardens and local history publications I created a bogus family living in Falmouth during the 1940s. The family consisted of Mum, Will (age 9), Peter (a serving Military policeman), Kate (a Wren) plus Gracie (Peter's girlfriend) and Samuel a black GI. Information on these characters was contained in a folder of which I laboriously made eight copies.

Students were divided into eight groups. Each group was given a folder. Inside each folder were photographs of the above characters, letters and postcards written by them, and a series of other relevant documents, adverts and images.

Using comprehensive instructions (read by no-one of course!) each group began by matching the letters and postcards with the characters they thought had written them - which meant reading the letters very carefully (a challenge for Year 9s!). Next they had to match the remaining images with the photos to find out more about the characters.

The letters and postcards contained important information about the attitude of white GIs towards blacks, and also about a 'missing' character called Sergeant Chuck Wright. Students were told to find out as much about him as possible because they would have

the opportunity to interview him. This is where the live interpretation 'kicked in'. I would play Chuck and submit myself to a grilling from a group of fired-up teenagers. For days I practised my southern drawl and spent the entire car journey to Cornwall talking to myself in role. (After a week it was damned hard to shake that accent off!) I arrived on Day One to be greeted by biker-look-alike teacher who turned out to be American. I quickly apologised in advance for my forthcoming American accent. Incidentally he later reassured me that my accent had been 'easy on the ear'.

Anyway, back to the project. Chuck presented students with a real dilemma. On one hand he was a likeable fellow, engaged to Peter's sister and good pals with Will; on the other he was a racist white boy from Oklahoma who could see nothing wrong with segregation. Some groups gave him a hard time over the race issue and also over his boast that the Americans did everything double quick - 'so why didn't you enter the war sooner?' demanded one Year 9 student! Chuck did a lot of gum chewing at that point.

The real crunch came once Chuck had taken his leave. I had contrived a letter, drawn from original sources, written by a friend of Chuck's to Kate, his fiancée. This letter was read to the students by Charlie, the aforementioned Pendennis guide, and gave a graphic account of the landing on Omaha beach and how Chuck had been killed by German machine gun fire. As more of the letter was read so the atmosphere in the room changed. All shuffling ceased. Realisation dawned. There was an almost palpable sense of loss. Charlie confessed to finding it hard to read the letter and the English Heritage Education Officer found the whole thing too traumatic and had to leave the room! The letter silenced forty Year 9s every time without fail.

Initially I was shocked that it had proved so powerful and wondered if I had unleashed something that kids couldn't deal with – especially when it was delivered to a group of Year 4s. But on reflection I was satisfied that hugely emotive issues had been genuinely dealt with.

Feedback was very positive. Two schools made copies of the packs and one teacher was grateful that the race issue had been tackled 'in a very sensitive way'. I've no idea how this project would work in a

packs and one teacher was grateful that the race issue had been tackled 'in a very sensitive way'. I've no idea how this project would work in a more culturally diverse area than Cornwall – all of the schools attending were one hundred percent white – but I'm willing to give it go. Oh, and as for working with Year 9s I don't know what I was worrying about – we had a great time.

An interview with: Kevin Walker, Bardic Traditions

I work as...

a storyteller and character in schools, museums, historic sites and performance spaces around the country. Never been known to turn down a job yet (!).....unless I have a booking already. So, characters have ranged from a Celtic storyteller in a round house (Letchworth), Francis Frith (Bagshaw), Samuel Popplewell (Harewood House), Howard Carter, Stuart workman, Tudor gentleman, Georgian traveller, and the list goes on! Bit of a 'story whore'!!

I first got interested in live interpretation...

whilst I was still a teacher and visited the marvellous Clarke Hall in Wakefield. At the time, this museum was only accessible to children but they also held three 'special' days a year to allow parents of visiting children to see what their children had experienced. I visited as a friend at Christmas. I walked down a rather '60s corridor and opened a large wooden door and was immediately confronted by a Stuart kitchen filled with children, staff and a rather loud 'Master Benjamin!' I felt as though I was intruding in this scene and found myself shutting the door again, only to have it opened by the 'master' and invited in. I never really left after that. I joined as a 'Friend of Clarke Hall', worked as a volunteer for many years and then had a career change of direction. I now find myself working there as a professional, and I have the remarkable Tony Stevens (Master Benjamin) to thank for that!

My worst professional moment was...

I have been lucky so far. I had a near miss, tho'. An education officer rang me up to see if I would take part in a Harvest event at a museum. She excitedly outlined what was happen-

ing and asked if I would take part as a 'Moor', a character that she assured me was an important character from 18th/ 19th centuries that took part in such festivities and would enable me to tell Harvest stories. I agreed and she said she would get back to me with more details. Well, the more I thought about it the more worried and puzzled I got. After all, this Authority was a multicultural one, had a good ethnicity policy and I just couldn't see why they would want me to - well, excuse me, but - 'black up'!! I rang her back and tentatively questioned her. She was from the North East. My 'Moor' was in fact a 'Mower'. Phew! I ended up dressing in Victorian workmen clothes, telling harvest stories and customs, finally helping the children hang the corn dollies they had been making, on a beautifully behaved and decorated cart horse! I still cringe at the thought of me turning up as a reject from the 'Black and White Minstrels'...

If I could change one thing about what I do for a living...

It would be.....mmmm! Not sure about this one. I travel all around the country, wear nice 'frocks', work at splendid venues, get to see the behind scenes of some of the UK's best sites, have the privilege of researching and then 'being' fantastic characters, hopefully delight and entertain thousands and get paid for it? Hmmmm, leave that one with me.

You can see more of me on www.bardictraditions.com

AGM Minutes 2004

Present: Verity Walker (Chair), Andrew Ashmore (Director), Chris Bailey (Director), Jo Kemp (Company Secretary), Vasiliki Tzibazi (Dept. of Museum Studies, Leicester University), Rosie Roche (Past Pleasures), Jane Glennie (Milestones), Robert Forshaw (Palace Stables, Armagh), Elaine Parker (Time Travellers), Sue Davis (Time Travellers), Stewart Aitken (Wigan Pier), Adrian Tissier (National Trust), Steve Howe (Museum of Science & Industry, Manchester), Chris Laing (Glastonbury Abbey), Tony Jackson (University of Manchester).

Apologies for Absence:

Apologies were received from Steve Manning, Debbie Jackson, Vic Bryson, Sun Jester team, Brian Scoltock, Jan Branch, Janet Davidson, Maureen Parkinson, Richard Talbot and Carran Waterfield

The Chair welcomed members to the 2004 annual general meeting of IMTAL Europe. A change was made to the agenda to take item b) Election of Officers, later in the meeting after the membership and treasurers reports.

a) Minutes of previous meeting & apologies for absence – Verity Walker (Chair), read out the names of from whom apologies had been received. The Secretary, Jo Kemp read out the minutes of the last company meeting (not the AGM) held at Milestones, on 8 October 2003. These were agreed as a true and accurate record and approved.

b) Membership Report: Andrew Ashmore, Director talked through the Annual Report and there being no questions it was then resolved that the report be received. The Annual Report will be sent out with the Members' Directory.

c) Treasurer's Report: The Treasurer, Chris Bailey read out the accounts for year ended 31 May 2004. Membership subscriptions are slightly down this year but expenditure is also down and the company funds are £450 up this year. There being no questions, it was then resolved that the accounts and treasurers' report for year ended 31 May 2004 be received.

d) Election of Officers: The Chair explained that Andrew Ashmore was standing down as a Director. Only one nomination for Director had been received, for Robert Forshaw. The Secretary had received 27 votes from members;
To elect Robert Forshaw as Director – 26 votes
To re-elect Verity Walker as Director – 26 votes
To re-elect Mark Wallis as Director – 25 votes
To re-elect Chris Bailey as Director – 27 votes
To re-elect Jo Kemp as Director and Company Secretary – 27 votes

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IMTAL-EUROPE

Please complete this form and return with your cheque (made payable to IMTAL-Europe) to: Chris Bailey, Treasurer/Membership Secretary, 9 Glengall Court, 58 Codrington Hill, London SE23 1NE

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Name

Institution

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