

IMTAL 6<sup>th</sup> Biennial Global Conference  
August 23-27, 2009

Preliminary Program

### **Sunday, August 23, 2009**

4:00-8:00 p.m. Registration opens Location: Education Building across the street from the aquarium

4:00-8:00 p.m. Enjoy the Monterey Bay Aquarium during extended hours Evenings by the Bay

Optional activity (minimum of 20 people needed)

5:30-7:00 Sunset Sail: Enjoy an evening of sailing, wine and cheese on beautiful Monterey Bay. A naturalist will be on board to assist with spotting wildlife and telling stories of the natural and cultural history of the bay. Location: departs from Fisherman's Wharf



Optional activity

8:00-9:30 p.m. Ghost Tours of Monterey Bay Aquarium (minimum of 20 people needed) Step aboard the Ghost Trolley and relive the fantastic tales of old Monterey. Once the capitol of Mexican California, old Monterey was the center of fiestas and balls, the glamour of dashing Spanish horsemen and the throb of guitar played by romantic suitors. It was also a town of intrigue, murder, swindles and shipwrecks.

## Monday, August 24, 2009

Registration open 8:00-12:00 noon

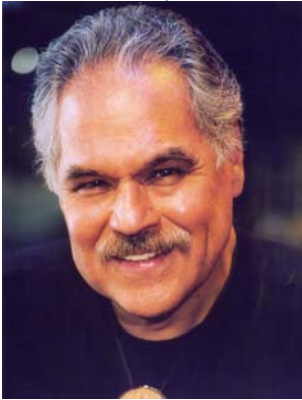
**Location: Education Building across from the main Aquarium**

9:00-9:30 a.m. Welcome to Monterey Bay Aquarium and the 6<sup>th</sup> Biennial IMTAL Global Conference

**Location: Monterey Bay Aquarium Auditorium**

9:30-10:30 **Keynote address**

**Luis Valdez, Founder & Artistic Director of El Teatro Campesino**



Luis Valdez is regarded as one of the most important and influential American playwrights living today. 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 United Farm Workers (UFW) struggle and the Great Delano Grape Strike in California's Central Valley. His involvement with Cesar Chavez, the UFW and the early Chicano Movement left an indelible mark that remained embodied in all his work even after he left the UFW in 1967: his early actos *Las Dos Caras del Patroncito* and *Quinta Temporada*, (short plays written to encourage campesinos to leave the fields and join the UFW), his mitos (mythic plays) *Bernabe* and *La Carpa de los Rasquachis* that gave Chicanos their own contemporary mythology, his examinations of Chicano urban life in *I Don't Have To Show You No Stinkin' Badges*, his Chicano re-visioning of classic Mexican folktales *Corridos*, his exploration of his Indigenous Yaqui roots in *Mummified Deer*, and – of course – the play that re-exams the “Sleepy Lagoon Trial of 1942” and the “Zoot Suit Riots of 1943”, two of the darkest moments in LA urban history – *Zoot Suit* – considered a masterpiece of the American Theater as well as the first Chicano play on Broadway and the first Chicano major feature film.

Luis numerous feature film and television credits include, among others, the box office hit film *La Bamba* starring Lou Diamond Phillips, *Cisco Kid* starring Jimmy Smits and Cheech Marin and *Corridos: Tales of Passion and Revolution* starring Linda Ronstadt.

Luis has never strayed far from his own farm worker roots. His company, El Teatro Campesino, is located 60 miles south of San Jose in the rural community of San Juan

Bautista, CA. This theater, tucked away in San Benito County, is the most important and longest running Chicano Theater in the United States.

Luis' hard work and long creative career have won him countless awards including numerous LA Drama Critic Awards, Dramalogue Awards, Bay Area Critics Awards, the prestigious George Peabody Award for excellence in television, the Presidential Medal of the Arts, the Governor's Award for the California Arts Council, and Mexico's prestigious Aguila Azteca Award given to individuals whose work promotes cultural excellence and exchange between US and Mexico.

Mr. Valdez has written numerous plays, authored numerous articles and books. His latest anthology *Mummified Deer and Other Plays* was recently published by Arte Publico Press. As an educator, he has taught at the University of California, Berkeley, UC Santa Cruz, Fresno State University and was one of the founding professors of CSU Monterey Bay. He is the recipient of honorary doctorates from, among others, the University of Rhode Island, the University of South Florida, Cal Arts, the University of Santa Clara, and his alma mater, San Jose State University. Mr. Valdez was inducted into the College of Fellows of the American Theatre at the Kennedy Center for the Performing Arts in Washington D.C. In 2007 he was awarded a Rockefeller fellowship as one of fifty USArtists so honored across the United States.

10:30-11:00 Coffee Break

## **CONCURRENT SESSIONS**

**11:00-12:30 THE POWER OF STORY: Spice Up Your Docent Presentations With Anecdotes & Storytelling (WORKSHOP)**

**Location: Discovery Labs**

Erica Lann-Clark

Use anecdotes in presentations, shape oral history into a story, train docents to use anecdotes in their presentations, turn a high tech theater piece into low-tech storytelling and use it to spice up your museum presentations.

Stories are highly effective (people remember them). Stories are low-tech (require no lighting or sound). Stories are improvisational, easy to learn and remember (they require no script memorizing). Many staff/volunteers have no theater background. For them storytelling is more natural choice. Everyone hears and tells anecdotes all their lives. Turn this to your museum's advantage by learning how to train your staff and volunteers.

**11:00-12:30 PRACTICE INTO RESEARCH – RESEARCH INTO PRACTICE: the impact of performance in museums (PANEL DISCUSSION)**

**Location: Ocean View Conference room**

Tony Jackson and Andrew Ashmore

(1) Tony Jackson will give a brief overview of the themes and findings from the recently completed research project, *Performance, Learning & Heritage*, a major three-year investigation into the uses and impact of performance as a medium for learning and interpretation in museums and historic sites; and raise some questions about the impact of drama upon a range of audiences in museum settings – especially when it is designed to be interactive and deals with contentious issues.

(2) Andrew Ashmore will then offer a writer's and performer's perspective on the challenges of addressing the research brief for *This Accursed Thing*. A short excerpt will be performed ('the slave trader' scene) to illustrate some of the ways in which ideas were translated into performance and audience interaction was stimulated. Q & A will follow.

**12:30-2:00 International Board meeting (by invitation)**

**Location: Ocean View Conference Room**

**12:30-1:30 LUNCH ON YOUR OWN**

1:30 p.m.-2:30 p.m. Explore the Monterey Bay Aquarium and travel to Fisherman's Wharf (20 minute walk via the recreation trail or free trolley on the WAVE—runs every 10-15 minutes)

**CONCURRENT SESSIONS**

**2:30 p.m-4:00 p.m. Leap from Learning into Fun: Improv as an Educational Tool in Museums (WORKSHOP)**

**Location: Heritage Harbor conference room**

Matt Higbee and Heather Barnes

In the face paced, bottom-line driven culture of the modern museum there is an increasing need for creative, collaborative, and adaptive programming to help inspire learning and spark imagination. Improvisational Theatre can move beyond instruction and into FUN, providing a bridge between education and the guest experience. It is a method that uses laughter to initiate and liberate thinking, reduce fear, promote the retention of educational material, and increase guest/staff satisfaction. This workshop will provide an interactive experience to explore the use of improvisational exercises as effective inquiry-based teaching resources for educational programming and staff trainings.

2:30 p.m.-3:15 p.m. **ENCOMPASS' original Compassion Plays production of "KICK" (PERFORMANCE/DISCUSSION)**

**Location: Monterey History and Maritime Museum Auditorium**

Lex Stepling, Skyler Jackson, DeLanna Studi

KICK: Tradition or travesty? KICK explores racial stereotyping and the American Indian mascot issue through the eyes of Grace Greene, one of the few Native American students at Newman High School. When Grace decides to take a stand against her school's "brave" mascot, she learns that sometimes sports are far more than just fun and games.

3:20 p.m.-4:05 p.m. **Sardines caught by the "Dark of the Moon" packed "When the Whistle Blew" (PERFORMANCE/DISCUSSION)**

**Location: Monterey History and Maritime Museum Auditorium**

Simone Mortan and Tim Thomas

Tim Thomas will perform "Dark of the Moon" a piece about fishing sardines in the Monterey Bay at the height of the industry—1939. Simone will perform "When the Whistle Blew" about a woman who worked in the canneries cutting fish. The era of the sardine fisheries is of great interest to visitors to the Monterey area. These two performances were developed for very different institutions as a way to bring the local history to life. The following discussion will cover development of these programs and ways to connect these stories of local history to modern day issues.

4:00 p.m.-5:00 p.m. **Old Adobes of Monterey**

Explore some of the most historic buildings of the Monterey State Historic Park make your way to the Cooper Molera adobe garden and barn

5:00 p.m.-7:00 p.m. **Festive Fandango (light snacks served)**

**Location: Cooper-Molera Barn and Garden**

Join in the fun and dancing as we learn about the Fandango, a Spanish-American dance tradition that was the entertainment in Monterey in the early days.

7:00 p.m.-9:00 p.m. **DINNER ON YOUR OWN** There are lots of places to eat and socialize in Downtown Monterey or along Cannery Row. Join a group of new friends or get reacquainted with friends from IMTAL conferences past.

9:00 p.m.-10:30 p.m. **Open Mic night**

**Location: Monterey Bay Aquarium Auditorium**

Want to share a brief performance with your peers at the IMTAL conference? This is a night for stand up comedy, sharing a good song, a goofy performance, or a chance to try out a new idea. 5-10 minute time limit. Please contact Simone Mortan in advance of the conference or Monday morning at registration to sign up.

(Please enter through the doors on Cannery Row)

## Tuesday, August 24, 2009 FIELD TRIP DAY

9:15 a.m. Board buses at the Victorian Inn, 487 Foam Street, Monterey Bay Aquarium

9:45 a.m. arrive National Steinbeck Center in Salinas

The Center is located in John Steinbeck's hometown of Salinas, a scenic 17-mile drive from Monterey, California in the heart of Steinbeck Country. The Museum offers three distinct visitor experiences in literature and history, agriculture and art, as well special events and educational programs.

In the **John Steinbeck Exhibition Hall**, literature jumps off the printed page and into your imagination. Discover Steinbeck's world through interactive, multisensory exhibits for all ages, rare artifacts, and seven themed theaters showcasing *East of Eden*, *Cannery Row*, *Of Mice and Men*, *The Grapes of Wrath* and much more. Three actors from the Western Stage will be in the galleries as part of "Steinbeck Alive" bringing to life characters from some of Steinbeck's most famous books.

12:00 noon board buses

12:30 p.m. Arrive Historic San Juan Bautista



Mission San Juan Bautista

### LUNCH on your own

2:00-5:00 p.m. Visit the San Juan Mission church and gardens and San Juan Bautista State Historic Park. Participate in Living History demonstrations and activities



Making cornhusk dolls



Zanetta House, San Juan Bautista State Historic Park

5:00 p.m. Walk over to El Teatro Campesino to visit the theatre, “museum” of the Farm Labor movement in California as well as historical photos, costumes, and masks from the beginnings of El Teatro Campesino. Enjoy dinner and a special “Taste of Teatro” performance by El Teatro Campesino.



8:45 p.m. board the buses for the ride back to Monterey

**Wednesday, August 26**

**9:30 Good Morning welcome to day THREE!  
Announcements and logistics**

**10:00-10:30 Coffee Break  
Location: Ocean View Conference Room hallway**



**Sponsored by**

### **Concurrent Sessions**

**10:30-12:00 Extending the Edge: Partnering with diverse communities, organizations, and themes to reach untapped resources and audiences  
Roberta Gasbarre and Chris Wilson  
(WORKSHOP)**

**Location: Discovery Labs**

How can we explore our museum's foci and programming to interest and engage a larger percentage of possible constituents? How can this serve to extend resources and partnership possibilities beyond traditional models and still ensure best practices? Workshop participants will jam on seeing content and form -- exhibits, collections and the 'affect' of your institution as through the lens of outsider communities, and then look for gateway experiences that will encourage a feeling of ownership and destination in diverse populations.

**10:30-12:00 From Pee Wee to Piaget, Creating Developmentally Appropriate Shows  
(PANEL DISCUSSION)**

**Location: Ocean View Conference Room East**

Paul Taylor and George Buss

In this practical session we will break down child development into three stages relating to age. Within these stages we will address the following categories: attention, language, memory, knowledge, feelings and social skills, and playing. The session will then focus on suggested best practices as we model each of these stages through brief demonstrations employing museum theater techniques.

**10:30-12:00 The IMTAL Museum Theatre Staff Training Manual: Help us write the book (Literally!) (WORKSHOP)**

**Location: Ocean View Conference Room West**  
Jillian Finkle

How best to train staff of all types to present museum theatre programs has recently become a recurring question throughout IMTAL. Whether you are an expert on imparting content to actors, inciting the inner engaging presenter out of curators, or just have lots of questions about what you'd like to know, join us for a lively discussion and work session to create a training resource that all can take home. Participants will brainstorm concepts for inclusion, share answers to common questions and take a stab putting ideas on paper. What we create will be shared on the IMTAL web site!

12:00-1:30 Lunch on your own and time to explore the Monterey Bay Aquarium and Cannery Row

**1:30-2:15 East Side West Side Life Stories--Oral History (INDIVIDUAL PAPER)**

**Location: Ocean View Conference Room East**  
Harriet Lynn

Everyone has stories. Museum visitors are engaged immediately by presenters (i.e., elders, in this descriptive scenario of life living in Baltimore in two divergent neighborhoods, thus, the *East Side West Side Life Stories* (2007 – 2009). The senior presenters share their own memories and thoughts interlaced with songs relating to the program's specific events evoking both laughter and tears. This presentation also demonstrates to IMTAL audience members the process of development from recruitment to initial workshops and museum performance(s).

**1:30-2:15 Less of the Verbal (INDIVIDUAL PAPER)**

**Location: Ocean View Conference Room West**  
Emily Capstick

People learn in different ways, yet it is all too easy for museum theatre to rely, sometimes, almost solely on verbal communication, particularly when the theatrical style is largely naturalistic... and when there's only one performer!

This presentation will show how my work, and that of Peoplescape Theatre, has been shaken up and turned around by working with young people with special educational needs. Should those without "special educational needs" miss out on a richer, more "theatrical", experience?

**1:30-2:15 Making Museum Theatre with Interns and Students  
(INDIVIDUAL PAPER)**

**Location: Discovery Labs**

Lisa Hayes

This session looks at creative ways of producing museum theatre through internship programs and university classes. Lisa Hayes, Director of Education and Public Program at The Accokeek Foundation, discusses her organization's 7-week Museum Theatre Internship program, which engages 4-6 college students each summer to do living history at the 18<sup>th</sup> century National Colonial Farm and create and perform short plays that explore topics connected to the organization's interpretive themes. Hayes will also discuss the Museum Theatre course she taught at the University at Buffalo in which her students wrote, produced and performed plays about invention that they performed at the Buffalo Science Museum.

2:15-2:30 SHORT BREAK

**2:30-4:00 Creative Dramatics: A Portal for Pre-School Science Learning  
(WORKSHOP)**

**Location: Discovery Labs**

Paul Taylor, Sue Walton, Jillian Finkle, Stephanie Longs

There is growing demand for programming for pre-school children. This is an important age group, as they become the museum visitors of the future. They can also supplement waning outreach revenues in the summer as pre-school children are in school year round. This is also an underserved audience and many educators lack experience with this age group. Children at this age are programmed to play and be creative and therefore Creative Dramatics is an ideal tool for teaching science.

In this session attendees will see performed and participate in a variety of activities that can be utilized both in and out the museum. Attendees will then break into smaller groups discuss ways that they can incorporate some of these techniques into their programming.

**2:30-3:15 How to interpret females at an Army museum?  
(PERFORMANCE/DISCUSSION)**

**Location: Ocean View Conference Room East**

Johanna Våpnargård and Gundela Pettersson

The traditional visitors at the world's military museums are men. The traditional artefacts on display are worn by or used by men. But war and peace affect women just as much as men. So how do we tell the stories of the "invisible ones"?

We began to address this questions a couple of years ago and has performed around 15 different female characters. All based on a true story, carefully researched and connected in our military heritage.

We will give you a few examples and engage the audience in a discussion on how to tell the story of the "invisible ones" and thereby make your museum theatre the one with an edge!

3:20-4:05 **Won't you come and help?**

**Processes and Participation: Museum theatre edging into the Fens  
(INDIVIDUAL PAPER)**

**Location: Ocean View Conference Room East**

Lindsay Holmes



This session explores elements of the “Won’t you come and help?” project. Set in November 1915 at Ayscoughfee Hall, Spalding and funded by the costume Society’s museums placement award, it explores our approach to script writing, by created characters from the objects in the collection. It looks at how we pushed the boundaries of theatre using Ayscoughfee and its collections and how our audience reacted to this new approach to commemorating the anniversary of the armistice in the Fens.

3:20-4:05 **“On the Edge” a model for Inter National, Inter Institution, Inter ACTions (PERFORMANCE/DISCUSSION)**

**Location: Ocean View Conference Room West**

Jennifer Boyes-Manseau and Elizabeth Pickard



In 2007, *Jamestown, Quebec and Santa Fe: Three North American Beginnings* began its tour of North America. It was scheduled to stop both in St. Louis and at the Canadian Museum of Civilization. This session will tell the story of how the play, *On the Edge*, developed at the Missouri History Museum was adapted through a collaboration for performance in Canada and how that collaboration benefitted the respective museum theatre programs and the two institutions. The presenters will perform two of the three characters from the play, one as written in English for the St. Louis version and one as written in French for the Canadian version. Discussion to follow.

4:00-4:30 Afternoon snack BREAK

**Location: Ocean View Conference Room hallway**

4:30-5:15 **Lighting Possibilities: Color, Patterns and Special Effect for Theatrical Lighting**



**(SPONSOR FORUM)**

**Location: Ocean View Conference Room both sides**

Jeff Davis

We will start with a brief history of color which will be followed by a discussion of the modern processes for manufacturing color filters. Included in this will be a discussion of the manufacturing processes for patterns or gobos and a history of how the “off the shelf” pattern was born. This will be followed by a discussion and demonstration of various special effects for theatrical lighting. While GAM products will be used the discussion and demonstration applies to all manufacturers and all applications.

**4:30-5:15 Little Lights & 'Little Woman':**

**The story of the Corset at the V&A Museum**

**(PERFORMANCE/DISCUSSION)**

**Location: Discovery Labs**

Gillian Brownson, Moira Hunt and Shane Morgan

Little Lights Theatre, resident Company at the V&A Museum, will perform 'Little Woman', a 2 person performance exploring the social history accompanying the corset both as a garment and a symbol. The performance will illustrate Museum Theatre's ability to challenge commonly held historical views or, at least, present an important platform for historical debate. Also, this performance illustrates the dos and don'ts of decency for a general family audience.

**7:00-10:30 Gala Dinner and Dance**

**Location: Monterey Bay Aquarium Ocean's Edge wing**

**(please enter through the main entry)**

## Thursday, August 27

9:30-10:30 Thank yous and acknowledgements  
Invitation to Americas conference 2010, St. Louis, Missouri  
Invitation to Biennial Global conference 2011, Melbourne, Australia  
Conference closing remarks

### Concurrent Sessions

10:30-12:00 **Walking Along the Native Edge**  
**(PANEL DISCUSSION)**

**Location: Discovery Labs**

Vincent Scott

Do you have any idea how rich and vibrant the Native theater scene is today? “Walking Along the Native Edge” will introduce you to what’s happening in Indian Country with contemporary indigenous theater. Many of today’s Native theater artists are writing, performing, and producing pieces that are ripe to be presented in museum theaters. You will also be introduced to ways of building community with indigenous peoples as well as important considerations for producing Native theater and other cultural programming.

10:30-11:15 **A tale of two cities of thought**  
**(INDIVIDUAL PAPER)**

**Location: Ocean View Conference Room East**

Patrick Watt

To get to the edge we have had to come from somewhere and in some places there are two paths to go by. In some places internationally there are two forms of theatre that are taught: drama: the window to the world or theatre: the art of staging drama. However, just as there isn’t a Japanese word for wilderness, there are also many museum theatre practitioners who don’t know the values of Heathcote, Bolton or Boal. Patrick will identify the short history of drama education and it’s wilderness of resource that will help us to get to the edge in museum theatre. It sounds dry, but it will be fun and even a little interactive.

11:20-12:05 **‘Wunderkammer’: Curaction in Action**  
**(PERFORMANCE/DISCUSSION)**

**Location: Ocean View Conference Room East**

Joanna Clyne

*Dwarves, unicorn horns and treasures from the Orient...*

*Wunderkammer* presents one of the earliest incarnations of the contemporary museums, the ‘cabinet of curiosities’. This mobile exhibition is curated and performed with the eclecticism of the 17<sup>th</sup> century where oddities and wonders of the industrial and natural world were hoarded in private collections. *Wunderkammer* presents a mini-world of museums which draws on the on the protocols of handling collections and the theatricality of the 19<sup>th</sup> century American Dime Museum.

11:20-12:05 **With Respect and Dignity: The challenge of interpreting the Battle of Culloden, Scotland**

**(INDIVIDUAL PAPER)**

**Location: Ocean View Conference Room West**

Nicole Deufel



Live interpretation is an integral part of the interpretation offered at the National Trust for Scotland's new visitor centre at Culloden Battlefield. This is a highly sensitive site that elicits very emotional responses from visitors. The live programmes are tasked with making the history behind Culloden tangible. The programmes face the challenge of respecting visitors' stake in the site while giving a balanced representation of the history surrounding the battle. What lessons can we learn from the last eighteen months of live interpretation at the new centre? What has worked and what hasn't, and can we establish the reasons behind?

**END OF CONFERENCE**

**HUGS TO ALL OUR OLD AND NEW FRIENDS**

**SAFE TRAVELS ON YOUR WAY HOME**

**WE'LL SEE YOU NEXT IN ST. LOUIS 2010 AND MELBOURNE 2011!**

