



TellTale

# Museums – where people and heritage meet

**A TellTale workshop for MUSEOFORUM, Ljubljana  
November 18 2019**



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New experiences designed for Group and FIT Organisers



Welcome  
to the start  
of something  
**big**



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# HMS Caroline Meet the crew

It is hard to imagine being a sailor in the First World War – unless you are on board HMS Caroline. She has been part of the Belfast waterfront since 1924 but only now can her story be told.

Accompanied by a crew member, you step back more than 100 years into life on board this remarkable First World War vessel. Using original diary entries and first-hand accounts, your guide expertly reveals stories of the Caroline's crew who lived and worked in confined spaces, the narrow corridors and tiny cabins.

Through their own words you get to know the everyday heroes who took part in the Battle of Jutland – the greatest naval battle in history. They include the ship's stoker who played the "damsel" in Caroline's concert parties, the Captain's personal steward, the boy telegraphist, and many others.

For more details, including how to book this experience, go to [embraceagiantspirit.com](http://embraceagiantspirit.com)

## Your guide



It's not every day you can climb inside a real war ship to touch, feel, see and smell what it's like... it's a must-see floating museum with an amazing story to tell.

National Museum Royal Navy  
HMS Caroline, Belfast





Wild Lindisfarne is

When I come back over the causeway, it's like a portal. I'm going back to peace, tranquility and sanity – away from the mania of England.

“”



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*Look down ...  
woodland wild  
flowers race into  
bloom*

Celandines, bluebells, wood anemone and other woodland flowers put out their leaves in early spring to catch the sun. They need to flower before the trees block out the light.

Share your special woodland moments: #BCAWoods  BCABuxtonCivicAssociation  @BCA1967



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# The Maritime Heritage of Cork City and Harbour

Delivering a story-rich  
signature visitor experience



A TELLTALE REPORT  
FOR FÁILTE IRELAND,  
JULY 2015.



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**GREAT  
LIGHOUSES**  
of Ireland

## Great Lighthouses of Ireland Storykeeper Training Manual



Manual produced 2016 by TellTale for Great Lighthouses of Ireland



**GREAT  
LIGHOUSES**  
of Ireland

## Storykeeper Training Manual

### HANDOUTS



Handouts produced 2016 by TellTale for Great Lighthouses of Ireland



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**IRELAND'S ANCIENT EAST**  
**A TOOLKIT FOR STORYTELLING INTERPRETATION**  
 How to help visitors experience your story

 **IRELAND'S ANCIENT EAST**  
 Wander Through Time

 **Fáilte Ireland**  
 National Tourism Development Authority

**Sharing our Stories**  Fáilte Ireland

**Using interpretation to improve the visitors' experience at heritage sites**



# Museums – where people and heritage meet

## Part 1. What do our visitors bring to the museum?

Morris Hargreaves McIntyre – Cultural Segmentation

## Part 2. What can our museums give to our visitors?

Prof. Sam Ham – cognitive psychology and interpretive theming



# Three questions for this workshop

- Why do people come to my museum?
- What do I want people to remember about my museum?
- How could my museum improve its interpretation?



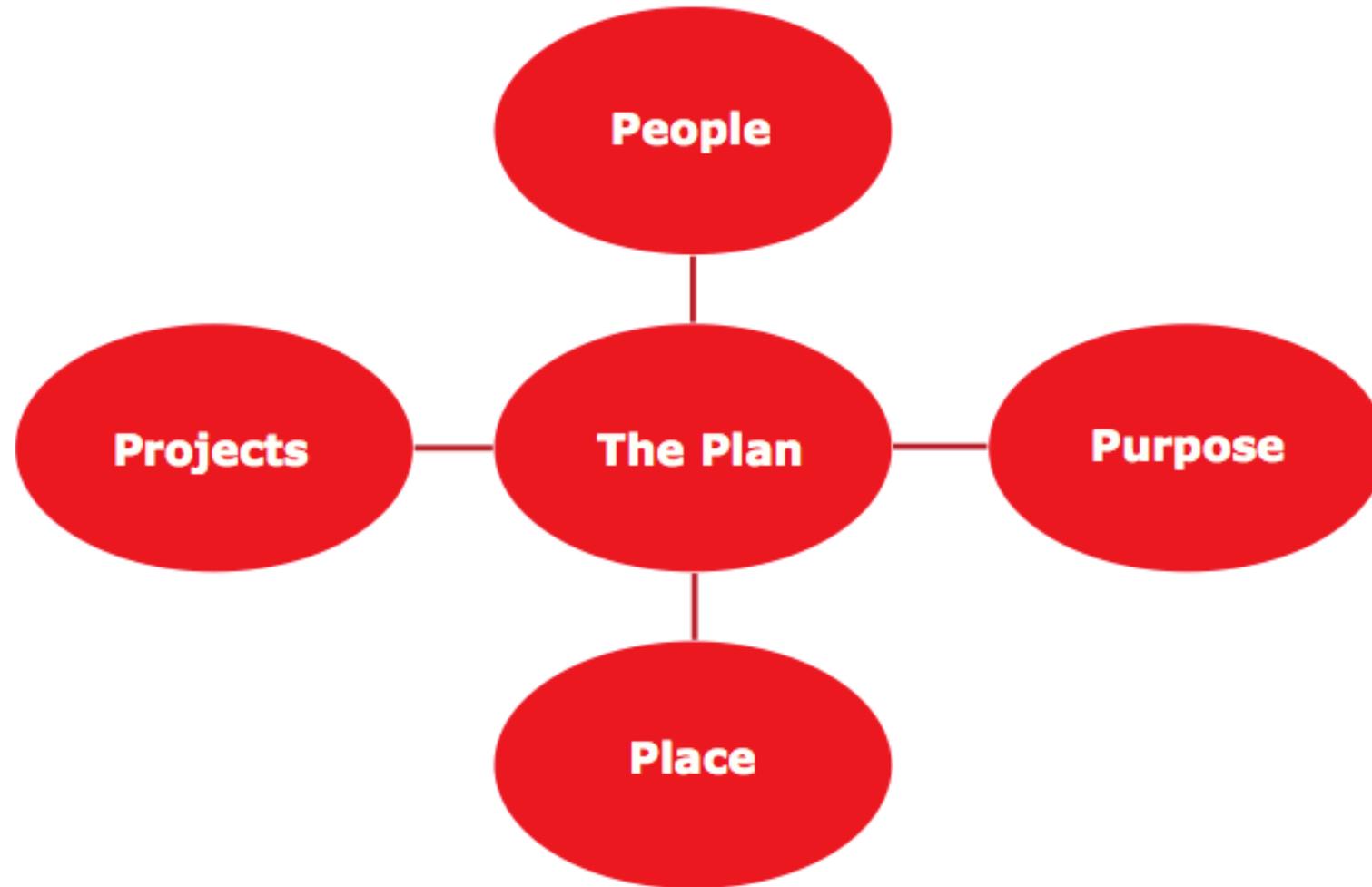
# Some foundations

Interpretation is:

- about making the significance of heritage relevant to people
- for leisure visitors
- informal
- experiential
- planned
- dynamic



# The 4 Ps of Interpretive Planning



# What do our visitors bring to the museum?



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## DISCUSS:

**Why do people visit your museum(s)?**

List as many reasons as you can.

NOTES: There are no 'good' or 'bad' answers, be realistic and honest.

The reasons for visiting will probably be different for different museums



▶ **morris**  
▶ **hargreaves**  
▶ **mcintyre**



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**Socially motivated visitors**



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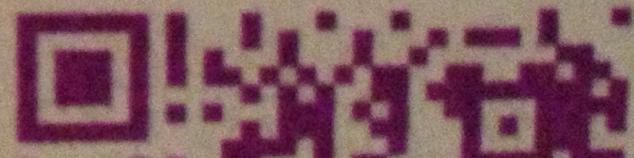


# **“When sadness turns into anger...” (broken glass)**

January 2006 – October 2006

Berlin, Germany

At the very end of a relationship, all sadness and pain discharge themselves in one last emotional burst. Two windows and an entrance door paid for it.



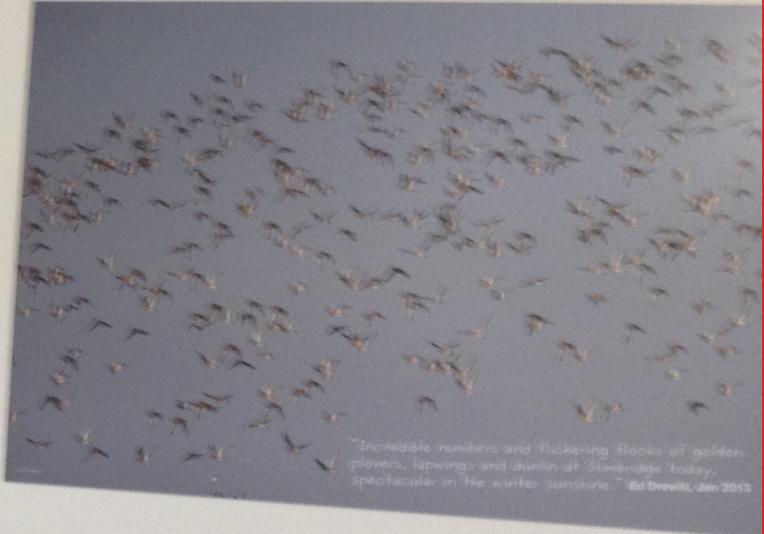
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"If there is one place that can be regarded as a birthplace of worldwide conservation, it is surely here at Slimbridge." Sir David Attenborough, 2014

"I spent a memorable summer as a volunteer at Slimbridge. Those few precious weeks shaped the course of the rest of my life in conservation."  
Mandi Krestonick



"I love birds because they are 'loquish, friendly and nice' to feed."



"Incredible numbers and flickering flocks of golden plovers, lapwings and dunlin at Slimbridge today, spectacular in the winter sunshine." Ed Drewitt, Jan 2013

"I would like to feed the ducks every day."  
Emily aged 7

"I loved the tiny baby ducklings. They kept going under the water."  
Mason aged 8



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## THINK ABOUT:

What do you think your museum does well for socially motivated visitors?

How could you measure how well you are providing for socially motivated visitors?





# Explorer Families



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# THE PLANT HUNTER'S CAMP

**Can you imagine being the first to explore a rainforest? What does the air feel like, what can you hear?**

Victorian plant hunters spent months in dangerous and difficult conditions, searching unchartered lands for extraordinary plants to send back to Britain.

The orchids you grow at home descend from orchids collected by these brave plant hunters.

What can you spot in the plant hunter's camp?



GEOR



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## THINK ABOUT:

What do you think your museum does well for Explorer Families?

How could you measure how well you are providing for Explorer Families?





**Intellectually motivated visitors**



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Sheila Gonda

**SHEILA GONDA**

Sheila Gonda's work is a complex interplay of material and form, exploring the boundaries of sculpture and installation. Her pieces often feature intricate, layered structures that invite viewers to engage with them on multiple levels. Gonda's art is deeply rooted in her cultural heritage, drawing on traditional Indian motifs and techniques to create contemporary, thought-provoking works. Her installations are designed to be experienced in a specific space, where the viewer's perspective and movement become integral to the artwork's meaning.



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## THINK ABOUT:

What do you think your museum does well for intellectually motivated visitors?

How could you measure how well you are providing for intellectually motivated visitors?





**Sensually motivated visitors**





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## THINK ABOUT:

What do you think your museum does well for sensually motivated visitors?

How could you measure how well you are providing for sensually motivated visitors?



# DISCUSS:

Which groups of visitors are most important at your museum?

- Socially motivated visitors?
- Explorer Families?
- Intellectually motivated visitors?
- Sensually motivated visitors?
- Others?



## CONSIDER:

Have you experienced, or would you predict, conflicts between any of these groups?

- Socially motivated visitors
- Explorer Families
- Intellectually motivated visitors
- Sensually motivated visitors
- Others



What experience are you looking for today?





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# Summary

- ‘Relevance’ depends on people’s experience and interests.
- Visitors will have different motivations for visiting museums.
- Interpretation needs to be planned for these differences.
- Visitors should be offered a choice of activities.

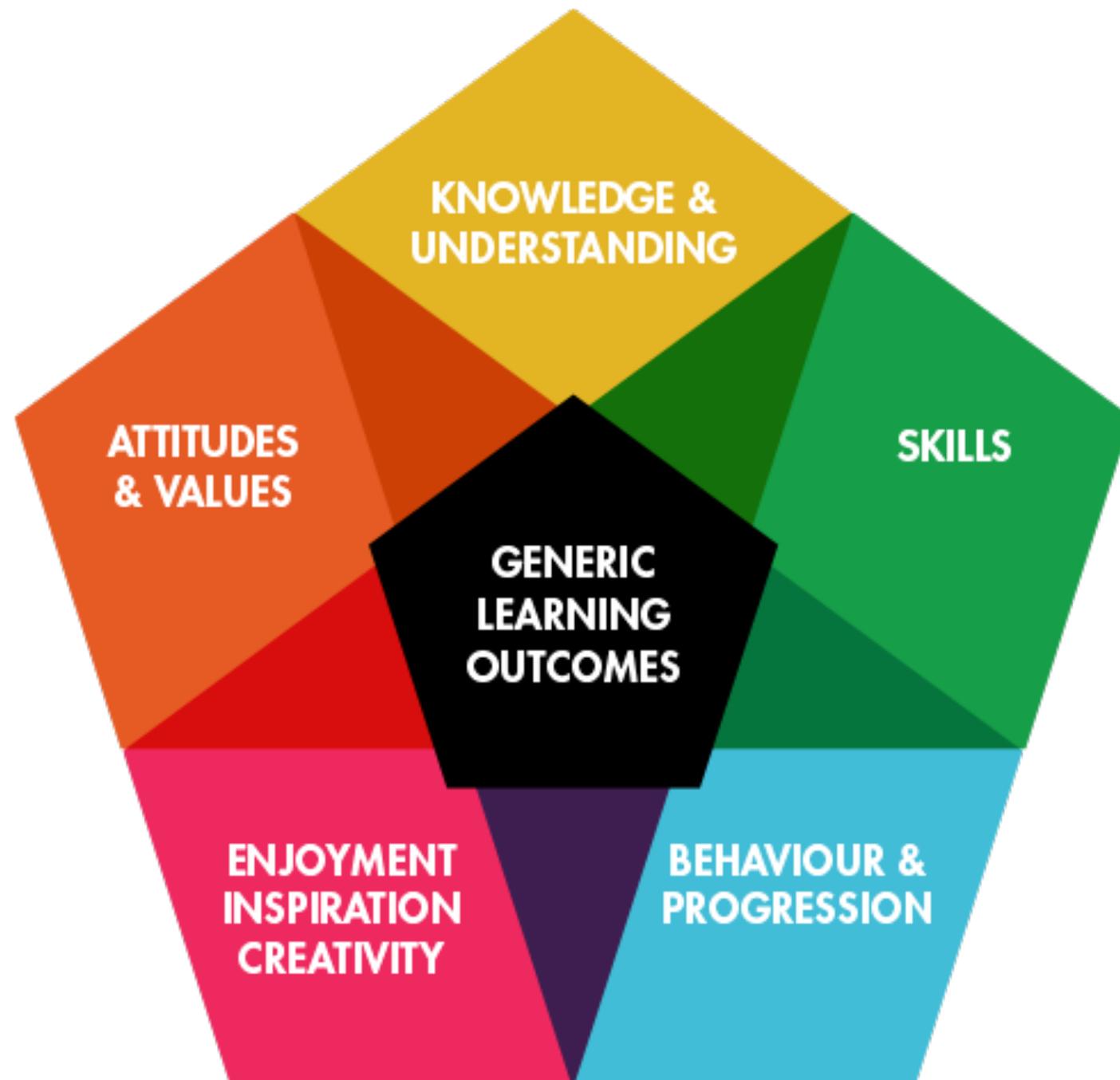


# What can our museums give to our visitors?



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# GENERIC LEARNING OUTCOMES



# EXERCISE: TALKING ABOUT OBJECTS

Imagine you are going to a faraway place where everything is different. You can take one object that will help you show people something important to you about your life here.

**What will you take?**

**What will you say when you show it to people?**

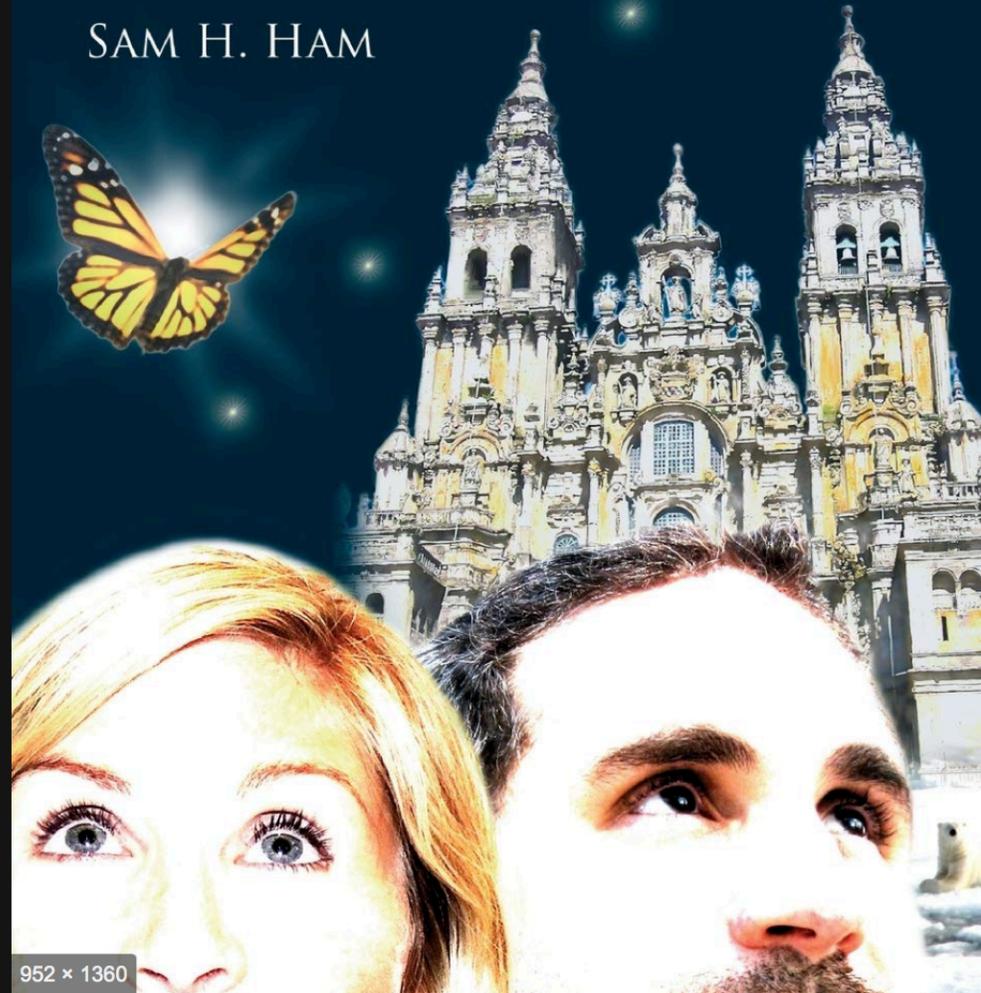




# INTERPRETATION

Making a Difference on Purpose

SAM H. HAM



952 x 1360



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**Your interpretive theme** is the big idea about your heritage resource that you want your visitors to think and talk about.

It should engage interest and provoke thought about the importance of your site, object or collection or intangible heritage.



**Your interpretive theme** defines what you

want people to:

- encounter
- think about
- talk about
- share on social media.



# Your theme needs to be ...

- Relevant – so people find it interesting
- Meaningful – about the significance of your heritage
- Simple – so people can understand it
- Interesting – so it makes them think





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**JAMES DEENY**



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# Not a subject – a theme

The modern lighthouse. **NO**

**This is a working lighthouse with a vital international function in the modern world.**



# Not a subject – a theme

History of the lighthouse. **NO**

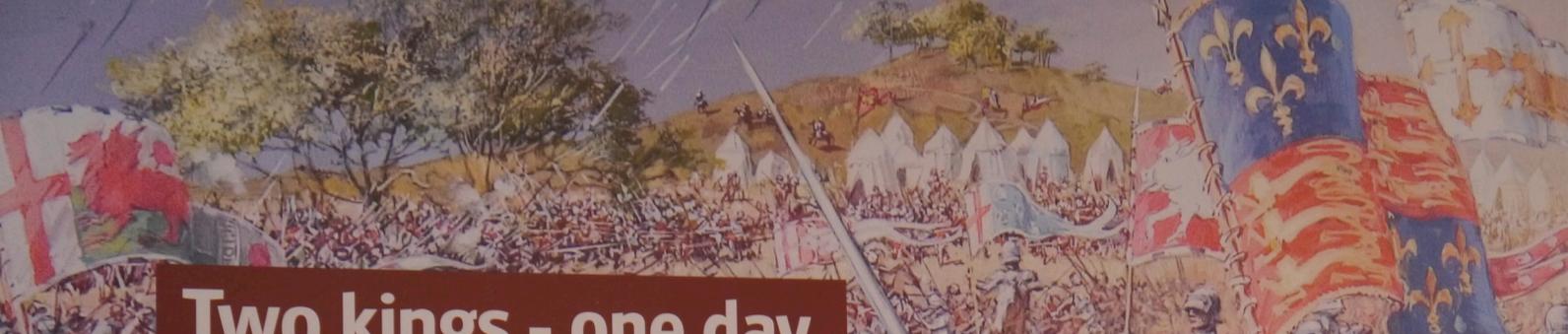
**For most of its time this lighthouse was manually operated and depended on dedicated and skilled keepers who lived and worked here.**



# Good themes make better visits

- Themes are vital for communicating with leisure visitors.
- Good themes attract visitors' interest and focus their attention.
- Good themes help people organise new information, making it more memorable.





# Two kings - one day

The Battle of Bosworth 22<sup>nd</sup> August 1485



THE STORY BEGINS  
WITH A KINGDOM AT  
WAR WITH ITSELF...

ART CHANGES WE CHANGE



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**Stonehenge is**  
a masterpiece  
of engineering,  
built by  
sophisticated  
people

**Stonehenge is**  
part of a  
complex  
prehistoric  
landscape

**Stonehenge is**  
a prehistoric  
temple. The  
stones are  
aligned with  
the movements  
of the sun



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# FIRST WORLD WAR IN THE AIR

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Between 1914 and 1918 the world was transformed by four years of global conflict and the loss of millions of lives.

One of the defining developments of the First World War was the introduction of air power.

In 1914 the battle for securing the skies had begun...



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This conquest of the air will prove, ultimately, to be man's greatest and most glorious triumph. What railways have done for nations, airways will do for the world.

Claude Grahame-White, 1914, *The Aeroplane*



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# Themes make visits memorable

- Good themes provoke people to think and talk about your subject.
- This 'effortful thinking' means that people will remember more.



BRITISH MUSEUM



# *Swimming reindeer*

*an Ice Age masterpiece*

11 February – 11 April 2010

Room 3

Daily 10.00–17.30

Admission free

[www.britishmuseum.org](http://www.britishmuseum.org)

Supported by  
**The Asahi Shimbun**

The Asahi Shimbun Displays

**OBJECTS IN FOCUS**



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## Seeing nature

Carved with extraordinary accuracy and realism, the reindeer are the work of a sculptor who as a hunter and butcher had detailed knowledge of their appearance, anatomy and behaviour.



**Seeing nature**  
 Carved with extraordinary accuracy and realism, the reindeer are the work of a sculptor who as a hunter and butcher had detailed knowledge of their appearance, anatomy and behaviour.



**The artist's work**

The artist's work is a masterpiece of stone carving, showing a reindeer in a naturalistic style. The sculpture is made of a dark, polished stone, and the reindeer is shown in a three-quarter view, facing right. The artist has captured the texture of the reindeer's fur and the structure of its antlers with remarkable accuracy.

When the reindeer was carved, the artist had a detailed knowledge of the reindeer's anatomy and behaviour. This is evident in the way the artist has carved the reindeer's fur and antlers, which are shown with a high degree of realism.

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**Reindeer in art**

Reindeer have been a central part of the lives of many cultures in the Arctic and sub-Arctic regions. They have been hunted for food and clothing, and they have also been used as a source of transport. Reindeer have also been a source of inspiration for artists, who have created many works of art depicting these animals.



The reindeer's head and antlers are shown in a close-up view, highlighting the texture of the fur and the structure of the antlers. The antlers are shown in a three-quarter view, facing right.



**The reindeer**

Reindeer are a species of deer that live in the Arctic and sub-Arctic regions. They are known for their ability to survive in harsh, cold environments. Reindeer have been a central part of the lives of many cultures in these regions, and they have also been a source of inspiration for artists.



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## Autumn scene

Both male and female reindeer have antlers. The males shed their antlers in December after mating, but to help them compete for food the females have their antlers until the end of winter. As both the sculpted reindeer have fully grown antlers they must be depicted in autumn. This is the time of year when after feeding well through the summer the meat, skins and antlers are most valuable to the hunter.

Photo © W Lynch/Arcticphoto



## Realism and artistic licence

The antlers on the male reindeer extend right along his back to his hips. On a mature stag this length is no exaggeration and would be highly prized by the hunter. What the sculptor could not show in three dimensions is the full rack of the antlers with many branches.



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## Seeing and believing

The reindeer sculpture reflects a religious impulse to be at home with nature at a deeper level.



Seeing and believing  
The reindeer sculpture reflects a religious  
impulse to be at home with nature at a  
deeper level.



**Ice Age masterpiece**  
The carving of the swimming reindeer  
is at least 13,000 years old and the oldest  
sculpture in the British Museum.



**Introduction**  
The Luss Reindeer is a stone sculpture of a reindeer swimming, discovered in 1842 in Luss, Scotland. It is the oldest known sculpture in the British Museum, dating to the late Ice Age, around 13,000 years old.



**Ice Age**

The Ice Age was a period of repeated glaciation, alternating between glacial periods and interglacial periods. It lasted from about 115,000 years ago to 11,700 years ago. The last glacial period, the Weichselian, ended with the Younger Dryas, a brief but severe cold snap. The end of the Ice Age is marked by the retreat of the last major ice sheet, the Laurentide, which had covered much of North America and Eurasia.



**Symbol of power**

The Luss Reindeer is a symbol of power and status. It is the oldest known sculpture in the British Museum, dating to the late Ice Age, around 13,000 years old.

**Symbol of unity**

The Luss Reindeer is a symbol of unity and community. It is the oldest known sculpture in the British Museum, dating to the late Ice Age, around 13,000 years old.



## The creative mind

In the work of our anonymous ancestor who made the swimming reindeer 13,000 years ago we see the creative intelligence of a thinking, feeling human of our own species.



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# Summary

- Thematic planning is vital for effective communication.
- Using themes encourages 'effortful thinking' that means that people remember.
- Themes help the interpreter and the visitor focus on the main point.



# Museums – where people and heritage meet

**MUSEOFORUM, Ljubljana Nov 18 2019**

*The most important thing for me  
to remember from today is ...*



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