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Association of Performing Arts Collections



17 APAC Digital
Preservation
Working
Group

21 The excitement in
ephemera: theatre
programmes and how
to manage them

23 Interactive ebooks
for the performance
archive

EXPLORED
DISCOVERED
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DETECTED
CONNECTED
ENGAGED
UNEARTHED
LEARNED



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Welcome...



Welcome...to the special issue of ARC Association of Performing Arts Collections edition.

Despite the challenging times that we all find ourselves in, due to the impact of Covid-19 on our personal and professional lives, I have taken great respite in reading about all the amazing and innovative work that the Association of Performing Arts Collections (APAC) have been involved in and championing. In this issue you will read about a wide range of projects and collections, including articles from Northern Ballet, Trinity College Dublin and the Royal Opera House. You will also read in Opening Lines about APAC's reflections on the current particular challenges to performing arts collections

A huge thanks to Erin Lee, APAC Chair, who kindly collected content for this special edition and co-authored Opening Lines. A further thanks for all our contributors. I have hugely enjoyed reading your articles, and I am sure that our readers will too. A final thank you to Dr Safina Islam, Director of the

Ahmed Iqbal Ullah Education Trust (AIUET) and the Ahmed Iqbal Ullah RACE Centre (AIURC) for taking the time to be interviewed for our Backchat section.

From all of us here at ARC, take care and stay safe. If you would like to submit an article for future editions of ARC, please get in touch at arceditors@archive.org.uk

A handwritten signature in black ink that reads 'Alice'.

Alice McFarlane
ARC Editor

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Photographer Guy Farrow for Northern Ballet

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Contents



Photograph of Beryl Bainbridge for biography by Brendan King.
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arc
magazine

No: 370
ISSN: 2632-7171
June 2020

Association news

- 3 Editorial
- 5 Opening lines
- 6 Collecting matters
- 7 Professional Development news
- 8 Backchat
- 10 ARA launches ARA Together

Association of Performing Arts Collections

- 12 Welcome to the Association of Performing Arts Collections (APAC) special issue

12 Celebrating 50 years of Northern Ballet

- 15 The Association of Performing Arts Collections (APAC) culture swap
- 17 APAC Digital Preservation Working Group
- 18 A personal history of the Royal Opera House – the diaries of Frederick Gye (1810-1878)
- 21 The excitement in ephemera: theatre programmes and how to manage them
- 23 Interactive ebooks for the performance archive
- 26 Lost and found: searching for performance in archives
- 28 Performance archives in the library of Trinity College Dublin
- 30 APAC study day: collections context
- 33 The Leeds Playhouse archive: a cataloguing and pilot indexing project
- 35 Symposium 2019 - Clear Sailing: Navigating the Archive
- 36 The 'Creative People' project - enhancing the research potential of theatre collections
- 38 'Making Theatre in Exile' - public engagement with World War Two refugee theatre archives

Opening lines

The events of the past several months have changed working patterns, access to collections and, in some cases, the future of services. The lockdown due to the Covid-19 pandemic is affecting the whole archives and records sector. **Erin Lee** (APAC Chair, and National Theatre) and **Clare Wood** (APAC Trustee, and Southbank Centre) take a moment to reflect on the particular challenges and opportunities for performing arts collections.

Performing arts archives are hard hit by the current crisis. As with other business archives and specialist repositories, heritage is not the main focus of our parent organisations. Nor do our services tend to generate much, if any, direct income - although they are invaluable for creative research, marketing, development and learning activities.

Creative industries contribute £111.7bn gross value added to the UK economy (more than automotive, aerospace, life sciences and the oil industries combined) and represent 12% of UK services exports. However, cuts to public arts funding over the past two decades have led to increasing reliance on commercial income from box office sales, retail and hospitality. The closure of theatres and concert halls saw all these income streams fall away overnight, leaving the sector largely dependent on grants and donations.

It looks likely that the entertainment sector will be the last to re-open around the world. Social distancing measures are complicated to enforce in large indoor venues and, even with these in place, audiences might not immediately return to their seats. There are also international travel restrictions and long lead-in times for rehearsal and production - all these factors will affect planning and programming for 2021/22, and possibly beyond.

It's therefore not surprising that recent research by Queen's Policy Engagement describes the sector as 'precarious and fragile'. Many organisations are fully utilising the government coronavirus job retention scheme, and recent surveys show that double the percentage of APAC members are furloughed than ARA members. For those who are still working, pay cuts are a reality, and there are high levels of freelance and short-term contracts in the sector. Last month a cross-party group of 50 peers called for a substantial package of support for performing arts, similar to the programme in Germany. Some of our employers are now contributing to a new DCMS (Digital, Culture, Media and Sport) task force

“digital holdings are providing great opportunities for sharing content internationally and raising the profile of organisations and their archives”



Clare Wood (APAC Trustee, and Southbank Centre)



Erin Lee (APAC Chair, and National Theatre)

dedicated to these issues. While many of us have found it challenging to advocate for practical collections management during building closure, as the House of Lords open letter to The Telegraph recognises, 'music and the arts help to define the kind of society we are', and our collections underpin this. The recent shift in focus towards digital

programming means archive recordings and images are more valuable and visible than ever.

These digital holdings are providing great opportunities for sharing content internationally and raising the profile of organisations and their archives. With initiatives such as NT at Home (www.nationaltheatre.org.uk/nt-at-home) from the National Theatre, #OurHousetoYourHouse (www.roh.org.uk/streaming) from the Royal Opera House and At Home with Shakespeare (www.rsc.org.uk/at-home-with-shakespeare) from the Royal Shakespeare Company, this is an unprecedented time for online streaming of performing arts performances. These archives hold a very high proportion of audio-visual collections and photography, often of recent material, with copyright, digitisation and digital preservation challenges. The widespread use of these collections by organisations at the moment is highlighting the need for robust digital preservation workflows and, in one member's case, providing a green light for a mass digitisation project. The awareness and use of archives within organisations has also increased, which will assist with all-important internal advocacy.

The huge potential online audience for these materials provides amazing exposure for archives, but this content is often only rights cleared for these extenuating circumstances, not in perpetuity. So these initiatives, while fantastic for entertaining the public, raising the archive's profile, and boosting much needed donations, could be laying archives open to the unrealistic expectations of post-lockdown access to materials.

Perhaps the current crisis presents a chance for us to innovate and think creatively, as our colleagues across the performing arts sector are doing. Certainly, more than ever before, we need to demonstrate the currency and relevance of our collections to parent organisations. While it might not be easy to remain creative during a pandemic, unlike more traditional archive settings, our proximity to the process of performing arts encourages us to be flexible and adaptable. We can be inspired by creative colleagues' cross-artform portfolios, adoption of digital platforms and development of new grassroots initiatives.

Following a survey of our members in the past few weeks, APAC plans to support its members throughout this period by facilitating online meetups, a peer mentoring network, and signposting sector developments. For more information, advice and support please get in touch with APAC at Twitter (@apac_ssn) or send us an email at info@performingartscollections.org.uk.

As the saying goes, 'the show must go on.'

Collecting matters

Finding the guidance you need online

Jonathan Ladd, Digital Impact and Communications Officer at The National Archives, discusses how we all turn to the internet for answers, whether that's for a quick fact check or for some detailed advice. And why we, at The National Archives, have been developing the guidance on our website about how to manage your collections and run archive services effectively.

Scrolling through our section on collections management, you'll find guidance on a range of topics, such as formally documenting ownership, creating a collections development policy, and protecting archives from disaster. We also provide an objective overview of the different collection management systems available, to help you make an informed decision for your archive.

When thinking about the management of your organisation, you'll discover points to consider about forward planning, strengthening governance, and developing partnerships. Given its importance today, you'll also no doubt want to check out the guidance on assessing environmental impact, which can not only help you meet your organisation's commitment to sustainability but also reduce running costs. On the same financial note, our generating income guidance and our document about spinning out local authority archive services have both been recently refreshed.

A final topic that is certainly on everyone's mind is digital. We want everyone to feel comfortable with digital preservation being part of their role, and so we have produced new guidance on digital preservation workflows as part of our 'Plugged In, Powered Up' strategy. These workflows are a key way to actively manage your digital records, and clearly explain the steps that should be taken from selecting and transferring content, through to providing appropriate access.

You can view all of this guidance and more on our archive sector website (www.nationalarchives.gov.uk/archives-sector/). If you have any feedback, including suggestions for new guidance, please get in touch via email at asd@nationalarchives.gov.uk, as we'd be happy to hear from you.

Professional development news

Career reflections

A series of articles where we invite leaders and managers from the record-keeping sector to reflect on their careers. In this edition **Chris Sheridan** (ARA's Head of Professional Standards & Development) meets **Tricia Phillips** RMARA, retired Archivist and the ARA's final Registration Scheme Registrar.



What was your first job in this sector?

My first job was as Assistant Archivist with the Kent Archives Office back in 1981.

At what age did you decide you wanted to work in the archives and record-keeping industry?

I decided that I wanted to train as an archivist at the age of 14, with the encouragement of parents and the help of careers advisers. Following a careers/work experience day visit to Portsmouth City Record Office, I was given the opportunity to do voluntary work there during school and university holidays. There I gained valuable insights into the real job, and also what qualifications and experience I would need to attain my goal of becoming an archivist. I owe a great debt to Nigel Yates and Sarah Quail for giving me that opportunity and laying such a good foundation for my career.

Has your career taken the path you had envisaged when you first started out in the industry?

I never imagined when I started out that I would become a County Archivist! At that time many of the county archive services were run by what we considered to be 'giants' of the profession. I also didn't expect to spend my whole career working for the same organisation and indeed tried moving away on at least two occasions, but opportunities continued to present themselves in Kent and I was glad to take them.

What has been the highlight of your career so far?

I loved every aspect of working with archives and had so many amazing and unexpected opportunities, like organising the Millennium Service for Kent in Canterbury Cathedral! I cannot think of another career I could have had that I would have enjoyed more! Looking back, the two things that gave me most pleasure and satisfaction would be - the opportunity to engage with such fabulous and fascinating archival treasures, and secondly, as a

senior manager, the opportunity to make a difference for good in the lives of my team of colleagues.

What is the most important lesson you've learned in your career so far?

Be flexible! Most of my best career moves came about as the result of restructuring, when my current role ceased to exist, and I had to choose a different route to the one I might have wanted. This took me at one stage into a wider heritage development role, which I thoroughly enjoyed, and which led unexpectedly and eventually to the role of County Archivist. Two roles which I didn't plan for, but which taught me a range of new skills and gave me tremendous job satisfaction.

What is the best piece of career advice you have ever been given?

Be ambitious - apply for the job of County Archivist! I would never have thought to put myself forward, until pressed by a senior colleague who apparently saw my potential. I'm so grateful I took that advice, as it led to an immensely rewarding culmination to my career working with archive collections.

If you could turn back time and give your younger self career guidance, what advice would you give?

Make the most of every opportunity, even the seemingly unwelcome ones! You can learn, progress and broaden your knowledge and skills in every situation, and you never know how what you are doing today might turn out to be extremely useful in a completely different role in years to come. I learnt many invaluable skills in volunteer roles outside work, which gave me insights and skills I was able to put to use years later in professional roles.

What do you think are the key competencies that managers should have, and why? How might less experienced professionals develop these competencies?

As a manager it has to be competency A9 'Developing Self and Others'. We have a tremendous responsibility and opportunity as managers to make a real difference in the lives of our colleagues and teams, and that starts with our own attitude to our personal development. As we recognise our own strengths and weaknesses and plan how to develop and broaden our own knowledge and skills, we not only become better managers and colleagues ourselves, but we also set an example for our colleagues to follow. There were three things I tried to do when I became a manager (in the days before the competency framework!) - lead by example, develop trust, and be an encourager. Those are practices anyone can develop in any role, and they will stand you in good stead when you begin to have responsibility for the working lives of others.

How important a role has continuing professional development played throughout your career?

For much of my career, CPD wasn't structured or defined in the way that it is today, but we still did it, albeit informally. I never wanted to stand still in my working life. There was always that push to feel I was making progress. Learning new skills, mastering new subjects, tackling new challenges, all bring tremendous personal and job satisfaction. At times I was able to be proactive in developing an area I was interested in. At other times it came about through circumstances or the needs of the service. These days, many more of you have the opportunity to undertake structured CPD. The current Professional Development Programme is a marvellous tool to enable today's archive professionals to become the best that they can be, and I encourage everyone to use it, whatever level or sector they are working in.

RMARA is a professional qualification that recognises achievement. How important has this been to you in your career?

I have always valued the RMARA qualification and never more so than during my 7 years managing the Registration Scheme for the ARA. During those years I had the privilege to lead numerous workshops, read and assess hundreds of portfolios, mentor candidates and train assessors. This gave me an incredible insight into the diversity of opportunity and the depth and breadth of talent in the sector. As someone at the end of their career, I am hugely encouraged to have seen the quality, commitment and enthusiasm of the next generations of archive professionals, and I know the sector will flourish under their care.

Backchat...

For this issue of ARC Magazine we talked to **Dr Safina Islam**, Director of the Ahmed Iqbal Ullah Education Trust (AIUET) and the Ahmed Iqbal Ullah RACE Centre (AIURC), about her views on the role of records to give greater visibility to the heritage of marginalised communities.

To start off, tell us about your career and what made you get involved with the Ahmed Iqbal Ullah RACE Centre (AIURC)

I've had a bit of an unconventional career path to my current role. My background is in biomedical science and after obtaining a PhD from Manchester University I moved into Health Inequalities focused research and policy development, initially in the NHS and then later in the Civil Service, always keeping marginalised voices and a strong evidence base central to my work. I also spent a few years as a Chief Officer of a small BAMER women's organisation in Manchester where I partnered on a heritage project with the AIU Education Trust, some 5 years ago. I have since become a passionate advocate promoting the value of archives in community spaces and by a twist of fate I am now the Head of this organisation and its sister organisation – AIURC.

How would you describe the role and mission of the AIURC in our society and more specifically in the heritage sector?

Our vision is an inclusive, equally represented and racially just society and our mission is to make Black, Asian and Minority Ethnic (BAME) history, heritage and culture more visible, supporting excellence in research and learning through ethical and inclusive practice.

I believe we have a responsibility to not only record and preserve those stories that aren't always told about BAME communities, but also ensuring people get to tell them using their own words and frame their own narratives accurately. Too often, stories are written (or recorded) by people who have no lived experience or understanding of these communities so the significance and nuance of important elements are missed or not included.

I also think it isn't enough to just get people to donate their stories and history, we need to make them visible and accessible. Much of our collection on Race, Ethnicity and Migration is the story of Empire, colonialism and its consequences. These are still not taught as part of our national curriculum and often when we work with young people it is the first time they connect with their own heritage in a public institution. Being represented is incredibly important when you are trying to make sense of the world and your place in it, therefore we spend a lot of time developing and delivering outreach and engagement activities for all communities to ensure these stories don't just stay in an archive.

Dr Safina Islam, Director of the Ahmed Iqbal Ullah Education Trust (AIUET) and the Ahmed Iqbal Ullah RACE Centre (AIURC). Image courtesy of Mirage Islam.

In your opinion and experience as AIURC Director, what makes the organisation unique in the current heritage landscape?

Firstly it is the difficult and often challenging stories that our collections hold, just like the story of Ahmed Iqbal Ullah who we are named after, a Manchester school boy murdered in the playground by a fellow pupil. Our collections contain the difficult and complex conversations that the UK has had with Race, Ethnicity and Migration not just the celebratory ones.

Secondly, as an organisation, our work is not only restricted to working with groups to simply collect. We work with groups from the outset who want to explore their heritage. We often have to work with a community group for two or three projects before we can raise the prospect of an archive. Thus we do everything from helping groups to applying for funding, act as sounding board for their ideas, facilitate workshops, provide advice on exhibitions and other creative outputs as well as provide training, such as oral history skills and digitising archive materials. This slowly builds capacity and trust in the communities that we work with over time.

If you could pick up a favourite item or collection from your archive and library, what would that be and why?

That is really unfair, I couldn't possibly. I do think the oral histories that we have from many of the individuals and groups stand out. It brings stories alive in a way that other formats can't – hearing someone's voice and the words they use to describe things gives a richness to an account of an event or a time, that is so engaging for me.

What do you see as the greatest challenges and opportunities for the AIURC right now and in the future?

Both our parent organisations (the University of Manchester and the University of Manchester Library) and our sister organisation the AIUET having funding challenges due to the pandemic is very concerning. This will no doubt be our largest immediate challenge, to try and keep our resources and meet our ever increasing demand.

There are however many opportunities around tackling privilege and inequality within the sector that are gathering momentum. I was extremely heartened to see archivists joining together and producing this petition: www.change.org/p/archivists-end-structural-racism-in-britain-s-archives-sector. I have attended and been asked to speak at numerous events about decolonisation since I have come into post but it feels like we are beginning to have more adult, intersectional and nuanced conversations – it is not just about trying to diversify a reading list or explore what “we can do during Black History Month” although there is still a fair amount of that!

What consequences do you think the current health crisis may have on how heritage organisations including AIURC collect new material and engage with communities?

In terms of collecting, many small grass roots community groups who were developing or delivering their heritage projects have paused or abandoned them. The heritage funding sector is not funding any new groups as they are largely focussing on existing grant holders. This

combination of circumstances means that small groups that rely on mainly volunteers may just not continue, and we are not only at the risk of losing that capacity in the sector but also those stories.

The disproportionate impact of COVID-19 on BAME communities was experienced on the ground in communities up and down the country before the mainstream media or indeed the government acknowledged and responded to it. This has huge implications with trust in our public institutions that can often be the only record keeping organisations in an area. Many institutions have put out generic call outs to collect the public's experiences of the pandemic, but very few have thought consciously and sensitively about how to include all their communities in both how they have engaged and what they are collecting.

What or who inspires you?

My mum and women of her generation. I know it is a cliché but I still can't comprehend the amount of resilience and strength it took to come here and build a new life. They overcame so many obstacles from within and external to the community in a society that wasn't designed for them.

What are your hopes for AIURC?

We are a relatively small organisation with pretty large ambitions. I hope we can continue to grow as one of the largest collections of contemporary BAME community history that has been ethically collected. To continue to share our practice with the sector so that this becomes standard practice, is my hope. We aren't and shouldn't be doing this work alone, there are many great organisations out there doing great work and we want to build a collective platform and network, where we can have open dialogue with the sector to address issues such as structural inequality and improving diversity in the heritage and record keeping workforce.

Lastly, if you could offer a piece of advice to someone new entering the record-keeping profession, what would that be?

To have an open mind, to acknowledge that we are all products of our environment and privilege. While they may ultimately become the custodians of the national story, they need to ensure they become confident at including everyone's story.

ARA launches ARA Together

Connecting and supporting you and the sector throughout COVID-19 and beyond

As the restrictions and implications of the COVID-19 pandemic continue, we want to do all we can to support our members and the archives and record-keeping sector as a whole.

This pandemic is presenting all of us with many challenges – from concerns about jobs and careers and the implications of running and managing collections during this period, to the health and wellbeing of staff and the ability to adapt to change at a pace. We are all facing some challenging times that will undoubtedly put us under additional pressure over the weeks and months ahead.

But we're here to help.

We have launched ARA Together – a support hub to help you all throughout COVID-19 and beyond. Hosted on our website, this is a place where you can find:

- Access to ARA Together's Online Community archives.org.uk/ara-together/ara-together-online-community.html
- The ARA's own news and policies relating to COVID-19 archives.org.uk/ara-together/ara-covid-19-news-and-policies.html
- The latest advice and guidance from the government and the NHS (UK) and HSE (Ireland) archives.org.uk/ara-together/advice-and-guidance.html
- Support and practical help archives.org.uk/ara-together/from-the-sector.html from the heritage sector
- Tips for staying engaged <https://www.archives.org.uk/ara-together/stay-engaged-ara-pdp.html> with your own professional development
- Support relating to health and wellbeing archives.org.uk/ara-together/health-and-well-being.html

The aim of this support hub is to signpost you to a wide range of reliable online resources that we believe will provide you with valuable information and guidance throughout this period. Each section is dedicated to a particular area of guidance, so please feel free to access the information that is most relevant to you.

The ARA Together website hub will be updated regularly so do return to them from time to time to find the latest governmental guidance and advice from the sector.

ARA Together – our online community

We recognise that these are very testing times for our members, with emerging concerns around returning to work. Reopening services and navigating day to day challenges around even getting to and from the workplace, among a host of other things. You will all undoubtedly be concerned about how the archives and record-keeping sector will recover post COVID-19. But we also know that there is a positive side to all of this – that there are many examples of members and organisations finding innovative ways to run services, and of teams going above and beyond to stay connected and continue delivering as much of their services as possible.

We have created ARA Together's Online Community archives.org.uk/ara-together/ara-together-online-community.html – using a free online platform (Discord), where you can chat with each other and share openly via text, voice chat and video. We will be there each day to answer your questions and once a week to host a call where we can all speak to each other about the latest challenges and developments. In this way we can support and connect with each other regularly and learn from one another as a community, sharing experiences, advice and examples of best practice.

Many of you have already jumped online and joined the community, which is fantastic. We encourage you to engage with each other, lean on one another and share your thoughts and ideas as openly as though you were chatting at conference together.

There are several channels for you to engage with, with returning to work being the hottest topic of conversation just now. Here is a taster of what's online but do go and take a look for yourselves:

Returning to work - the implications of returning to work and reopening services throw up a whole host of questions. How will social distancing work for staff and public accessing services? How can teams plan for a phased return? What practical measures should be put in place to ensure services keep staff and the public accessing the service safe?

Keeping connected – working from home presents challenges around maintaining clear lines of communication, which can be a tricky one to get right. Too much time spent on video calls can be unproductive, but on the other hand, limited contact between team members can lead to feelings of isolation and important information not being shared. Use this channel to share your own experiences of what you have found works well in terms of keeping connected with your team members – whether it's virtual meetings on Zoom or Google Meet, conversation threads on Slack or Trello, or more simply, a weekly team call or a social Whatsapp group, tell us what you're finding works best for you and your team.

Career resilience – the COVID-19 pandemic has undoubtedly created a lot of concern about job security and speculation about what the long-term impact might be on the record-keeping sector. Share your thoughts on how best to keep positive about your future career in the sector – whether that's the CPD you're undertaking during this period to strengthen your CV, your thoughts around engaging with the ARA's Professional Development Programme or even whether you are thinking of a career change.

Thinking outside the box - many of you are having to come up with new ideas to keep your users engaged with your service when they can't currently access it. We've read some great examples of record-keeping services using social media and marketing, writing blogs and using YouTube to reach out to users. Share your new ideas and initiatives developed during this time to help retain and grow the public's interest. What's worked well and what advice would you give to other services?

Signing up to the ARA Together Online Community is very straightforward archives.org.uk/ara-together/ara-together-online-community.html and you can start engaging with each other as soon as you've registered. Please do join the conversation online and share your thoughts, challenges, solutions and ideas.

And, if you come across any links or guidance you think would be of value to the wider membership, or if you have any feedback and ideas for the ARA Together web pages or for the ARA Together Online Community (on Discord), please contact us at membership@archives.org.uk.

Welcome to the Association of Performing Arts Collections (APAC) special issue

Erin Lee, APAC Chair and National Theatre

With members from all over the UK and Ireland, APAC (Association of Performing Arts Collections) is a membership network for any archive, library or museum holding performing arts collections. APAC has just under 100 members who meet around six times a year for visits, talks, symposia and study days. APAC is the UK and Ireland's subject specialist network for performing arts and has close links with SIBMAS, the international association for this sector. Last year we also became an affiliated group of ARA's Section for Specialist Repositories. We hope that this issue demonstrates the breadth of collections and expertise among our members. I want to thank all of the contributors for their fascinating articles.

Recent years have seen several moments to mark within APAC - we celebrated our 40th anniversary, gained charitable status, ran a culture swap initiative, and founded our digital preservation working group. APAC's own archive has recently been deposited at the V&A. Cataloguing was completed and launched online, via the V&A and Archives Hub websites in January this year (archiveshub.jisc.ac.uk/search/archives/d8ca6677-6319-3843-901f-31165534694b?terms=association%20of%20performing%20arts%20collections).

In the past year we have run events and meetings at a variety of institutions including Royal Shakespeare Company and the Shakespeare Birthplace Trust, Westminster Reference Library, National Theatre, and the University of Bristol Theatre Collection. We hosted our first joint symposium with the Society for Theatre Research at the V&A, focusing on bridging the gap between researchers and archivists, which proved a very thought-provoking and, in places, cathartic session.

Several of our upcoming events have been cancelled or postponed due to the Covid-19 pandemic, but we are looking at ways of keeping the network connected. We have established a coffee roulette for members and are actively planning how to continue our meetings and events in the current circumstances.

To learn more about APAC's activities, please visit our website (performingartscollections.org.uk/) and consider joining us. You can also keep updated by following us on Twitter (@apac_ssn).



40th birthday celebrations at the APAC AGM.
Acknowledgements: APAC

Celebrating 50 years of Northern Ballet

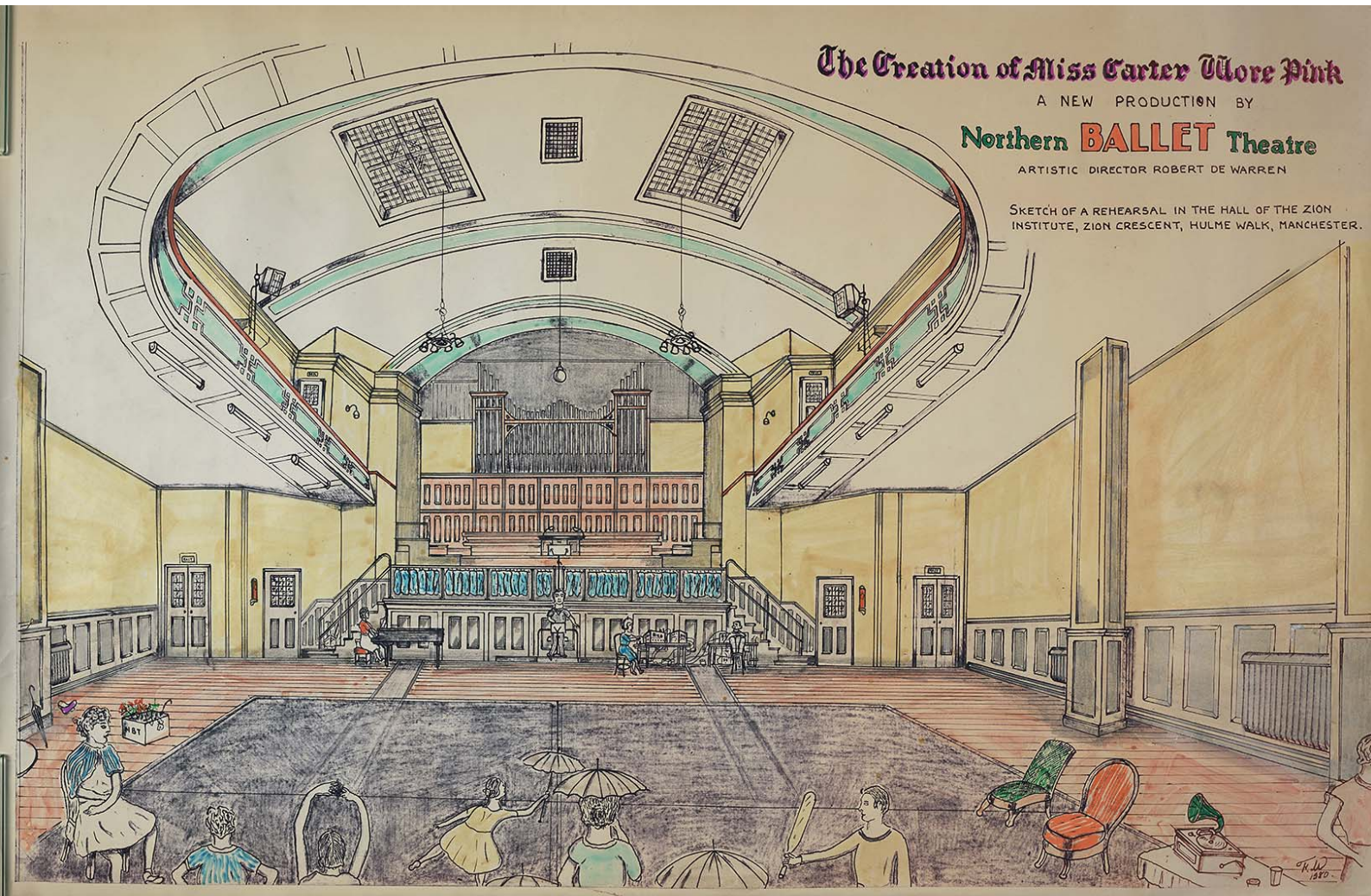
Hari Jonkers shares their experience in establishing the Northern Ballet archive for their 50th anniversary

With humble beginnings in 1969 in a repurposed Zion chapel in Manchester, Northern Dance Theatre was formed. Fast forward to 2020 and that company, now known as Northern Ballet, is the UK's foremost narrative ballet company, reaching hundreds of thousands of people with its live performance and digital work, both in the UK and overseas.

Yet, despite such an eventful story, Northern Ballet did not have a functioning archive until the eve of its 50th anniversary year when, in autumn 2018, it hired me as its first archivist. I was appointed to support the anniversary, as well as to develop the company's archive and facilitate the appraisal, preservation, cataloguing and transfer of its records to Leeds University Library Special Collections (LUL), which has a research strength in theatre and performance.

Northern Ballet's archive features over 200 of the company's productions, covering different elements such as finance, design and casting - demonstrating how these productions have been revived and evolved over the years, and adapted to changing audiences. It holds over 10,000 prints, slides and negatives, which have moved with the company across four sites in 50 years, surviving fire and flood. These images provide a unique, unbroken and previously unseen visual history of Northern Ballet. Central to this are the stories of the people who have worked within the company, providing a rich history of the dancers, artists, composers, musicians, administrative staff and guest artists, some of whom are icons in their own right, such as Russian dancer Rudolf Nureyev.

With the 50th anniversary in mind, I first catalogued and digitised some of our 400+ production posters. Almost immediately this newly available digital resource was used in our marketing and PR



Sketch of 'Miss Carter Wore Pink' rehearsals in 1980, showing Northern Ballet's premises at Zion Institute, Manchester. Sketch signed 'H.W. 1980', for Northern Ballet



Sketch from Cinderella 'Wardrobe file', 1979, catalogued with funds from the Business Archives Council and available on Northern Ballet's Google Arts And Culture galleries. Costume design Peter Farmer, for Northern Ballet



Digitised photographic slide, featuring Jayne Regan and William Walker as Romeo and Juliet in Massimo Morricone's 1991 production. Photographer Anthony Crickmay for Northern Ballet

50th anniversary photoshoot (2019) featuring Kevin Poeung as Peter Pan, Mlindi Kulashe as Uncle Drosselmeyer and Ommaira Kanga Perez as Duckling. Photographer Guy Farrow for Northern Ballet



“Northern Ballet’s archive features over 200 of the company’s productions”

activity - including a display of ‘50 Years, 50 Posters’ in our reception, and an extended Google Arts and Culture gallery (artsandculture.google.com/partner/northern-ballet). Digitised photographs have also been used widely in national and regional press features focused around Northern Ballet’s ‘birthday’, and continue to be shared on social media. A project to digitise some of the 5,000+ photographic slides using LUL’s digitisation service is now ongoing.

In 2019, I successfully applied for a £4,000 Business Archives Council cataloguing grant to catalogue the company’s board and governance records. These are the company’s highest-level records and a fantastic resource to understand its journey since 1969. On a regional level, Northern Ballet is one of the only major arts organisations which does not yet have an accessible archive, so this material will complement and enhance LUL’s West Yorkshire performing arts collections, sitting alongside archives such as Leeds Playhouse and Opera North.

I have been supported in sorting and repackaging the uncatalogued collections by internal staff and volunteers, including four who have been following Northern Ballet for a combined total of over 150 years, bringing a wealth of anecdotal knowledge to the project. In addition, we have been hosting a ‘Bridging the Digital Gap’ trainee, Marco Brunello, in partnership with LUL, who comments: “Working between LUL and Northern Ballet gives me the chance to learn about the archive sector by seeing how things work in two types of institutions, and how both organisations deal daily with their different needs and resources. The

“Our archive collection continues to grow weekly, especially as the company expands its digital repertoire”

traineeship is run by The National Archives, and brings people with digital skills into the archive profession. It has allowed me to learn the foundations of archiving whilst applying my digital expertise to workflows such as digitisation and digital preservation.”

Our archive collection continues to grow weekly, especially as the company expands its digital repertoire. As a relatively newly accessible resource, I have been working hard to advocate for the archive within the organisation, and to demonstrate the impact and value of a functioning archive. Looking to the future, we aim to develop a records management culture within the organisation to support the growth of the archive and establishment of a born-digital archive.

For more information on the Northern Ballet, see www.northernballet.com.

For further information on the Northern Ballet archive, contact Hari Jonkers at hari.jonkers@northernballet.com

The Association of Performing Arts Collections (APAC) culture swap

Erin Lee (APAC Chair and Archivist at National Theatre) introduces the experiences of **Michelle Morton** (RSC), **Philip Milnes-Smith** (Shakespeare's Globe), Philippa Vandome (Shakespeare Birthplace Trust) and **Jill Sullivan** (University of Bristol Theatre Collection) as they take part in APAC's culture swap project.

Over the past six months, APAC has carried out its first culture swap. Taking the idea from the United States, we adapted the model to suit APAC members. We invited all members to enter their name to be paired with another member to carry out two swaps. The aim was to spend half a day or a full day in your partner's place of work, shadowing them and gaining an understanding of their workplace and service. A working group paired all participants and put them in touch, leaving the organising of visits up to each pair. We had 13 pairs in the end, including Ufuoma Essi (Southbank Centre) and Zsuzsanna Nemeth (Westminster Reference Library), with often more than one person per organisation taking part in each swap. Each pair was then asked to complete an outcome, whether that be writing a post for the APAC blog (performingartscollections.org.uk/blog/), presenting their findings at a member meeting, or writing an article for this ARC edition. What follows are testimonies from two of the swaps, which give you an insight into the project and the types of learning outcomes experienced by participants. We have been delighted with the range and enthusiasm of the feedback and look forward to running the project again soon.

Shakespeare's Globe and the Royal Shakespeare Company

Michelle Morton (Image Manager, Commercial Development Department, Royal Shakespeare Company (RSC)) and Philip Milnes-Smith (Archivist (Digital), Education Department, Shakespeare's Globe) visited each other's workplaces as part of the APAC Culture Swap scheme and reflect on some of their findings.

What did you consider to be the similarities in your roles?

MM: Our organisations obviously have a similar remit in that we're both theatre companies producing plays by the same playwright and contemporaries. Philip and I both manage media platforms that allow the public and researchers to view assets in relation to their research. We also face some of the same obstacles in relation to the digitisation and storage of digital assets. Interestingly, the Globe and the RSC are prioritising different archive materials in the first instance – the RSC its production photography, the Globe its fixed camera recordings of live shows.

PMS: Both roles involve the management of digitised and born-digital archive materials, allowing them to be made accessible or restricted, as appropriate, into the future. There is a lot of similarity in the content of material because we are both employed by theatres with a focus on Shakespeare and his contemporaries, but which also mount productions of new writing.

In what way do your roles differ?

MM: Philip and I quickly discovered that the positioning of our departments means that our roles are very different! The RSC implemented a photography copyright buy-out in 1998, which has allowed us to commercially license our images to generate additional income - something my role focuses on. We now have the control of knowing where and how our images are being used. Our recent move into clip licensing of 'Live From Stratford-upon-Avon' footage has further bolstered that income stream.

Philip's role is aided by the fact that the archive video tapes occupy the same physical space that he works in – they are a visual reminder of something to be done! Whereas the offsite location of our archive material, managed on our behalf by the Shakespeare Birthplace Trust, can mean internal users are unaware of what's available and focus instead on pre-digitised archive content.

PMS: As Michelle says, her role is dominated by the licensing of images, facilitated by a photograph-centred asset management system. If Globe clips are used in promotional material, for example, they are not drawn from our fixed camera archive recordings, and requests

for Globe photographs are approved elsewhere within the organisation. However, I fed back to my manager the arrangements for non-commercial image use facilitated by the RSC's platform.

At the Globe, the audio-visual capture has been integral to supporting research about Early Modern playing from before the completion of the structure. However, in addition to the coordination of ongoing archive recordings, I am also responsible for other digital assets, and may cover in the reading room and lead some induction tours of the library and archive, featuring analogue as well as digital material.

Shakespeare Birthplace Trust and the University of Bristol Theatre Collection

Philippa Vandome (Shakespeare Birthplace Trust) and Jill Sullivan (University of Bristol Theatre Collection) visited each other's collections and reflect on their experiences.

Philippa Vandome on the University of Bristol Theatre Collection

The Bristol Theatre Collection encompasses both 'traditional' theatre and the 'Live Art Archive', which particularly interested me. I'd asked about Franko B's collection before my visit, so Jill arranged for me to meet Sian Williams, Project Archivist. The variety of the materials in Franko B's archive is intriguing - containing objects created from and used in his performances, personal notes, promotional material and reactions to his work. It was fascinating to see how the collection is being catalogued and digitised. Two things struck me in particular - the contact Sian had with Franko himself and the continued collection of responses to his work. She explained how Franko is very involved with this project - bringing in objects and discussing items in his collection. From my perspective this ability to understand the collection better by engaging with the artist was amazing. It's not always possible, but definitely an asset if you are able to collect materials while an artist is still actively creating work. Sian also showed me some postcards that Franko B had sent out to collect responses to his work. Collecting audience responses is something I know is of interest to researchers I've spoken to and has been done infrequently in archives.

Jill Sullivan on the Shakespeare Birthplace Trust:

My role at the Bristol Theatre Collection encompasses leading on user services - primarily managing and running archive-based learning activities for academic modules at the University of Bristol. I also run workshops in collaboration with the university's Widening Participation Team and, reactively, for external post-16 education providers.

After a tour of the reading rooms and library, Philippa introduced me to Dr Nick Walton, the Shakespeare Courses Development Manager. Dr Walton's work centres on the creation and running of a range of courses and summer schools. It was a fascinating insight into the extensive education provision at the Shakespeare Birthplace Trust. Although the Bristol Theatre Collection doesn't organise large education events, my visit made me rethink how we could work with communities, generating ideas such as

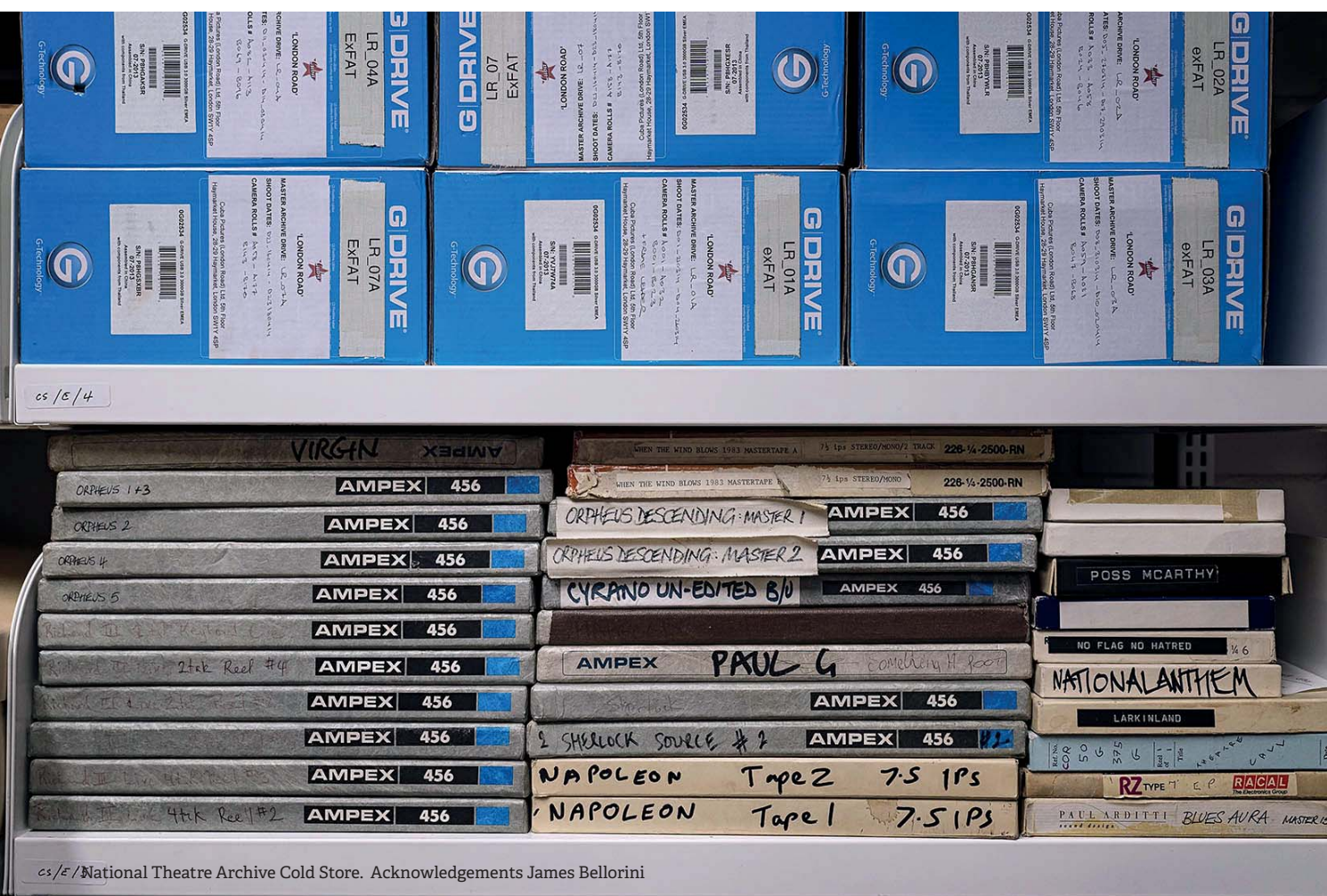
“ *Both visits posed some interesting ongoing conversations about performance collections and the outreach work we do* ”

provision for “leisure learners”, my visit made me rethink about how we could work with communities. I think that was really the core message that I took away from the swap experience - the opportunity to review one's own practice and see how ideas can be adapted for our own organisations and users. My conversations with Philippa about individual volunteer projects, collections, the creation of facsimile objects, and even the daily arrangement of archive retrievals have already sparked enthusiastic team discussions at the Bristol Theatre Collection.

Both visits posed some interesting ongoing conversations about performance collections and the outreach work we do. It was wonderful to be paired with someone who shares an enthusiasm for sharing archival documents and helping people to get excited about using original materials. It is hoped that conversations will continue across the staff teams at both collections.



Ufuoma Essi (Southbank Centre) and Zsuzsanna Nemeth (Westminster Reference Library) examine a photographic collection at the Southbank Centre Archive Studio. Image courtesy of Clare Wood



APAC Digital Preservation Working Group

Malcolm Mathieson (Assistant Archivist (Digital), National Theatre) talks about his involvement in the working group helping APAC members with digital preservation.

The Association of Performing Arts Collections (APAC) Digital Preservation Working Group (DPWG) has been meeting regularly since 2015, to discuss issues relating to digital preservation in a relaxed and supportive environment. APAC members are likely to hold large volumes of born-digital and digitised material within their collections such as audio-visual performance recordings, programmes, and production and rehearsal photographs. As member organisations are tackling similar issues relating to digital records such as media obsolescence and file format degradation, it made sense to establish a working group to share progress and discuss challenges together

openly. Meetings are free to attend for APAC members, and the group is composed of individuals from a broad range of organisations. These include theatres, museums and universities.

Hosting of DPWG meetings is shared between member organisations, and in 2019/2020 has included visits to the London School of Economics, Amnesty International UK, the British Film Institute and the National Theatre. Topics covered in meetings over the last year have included the academic approach to digital preservation on postgraduate archive courses, the pros and cons of cloud storage, experience of different procurement processes, and the implementation of specific digital preservation products by APAC members, including Preservica and Arkivum Perpetua. In recent years the group has also enjoyed trips to both the Parliamentary Archives and The National Archives (UK), to learn more about the digital infrastructure in place at these organisations, which are at the forefront of digital preservation practice in the UK.



National Theatre Archive Cold Store. Acknowledgements James Bellorini

Alongside topics presented by the host organisation, each meeting of the DPWG sets aside time for updates from each member present. This allows members to ask for advice on any digital preservation topics of particular interest, or to update on relevant news. The National Theatre archive used a recent meeting to update on the practicalities of acquiring a digital preservation product, while at another meeting we discussed practicalities around the archiving of email in our own organisations.

It is important to note the group does not only exist to share success stories! We aim to provide a non-judgmental platform for organisations operating at all stages of digital preservation. All questions are valid at DPWG meetings and no prior knowledge is assumed. Sharing the National Theatre's progress, and hearing from other organisations at DPWG meetings has certainly given me more confidence in discussing issues relating to digital preservation in my own role. The meetings have undoubtedly helped to demystify what can be a challenging topic.

Any members of APAC are welcome to come along to DPWG meetings. Please email digital@performingartscollections.org.uk for more details.

A personal history of the Royal Opera House – the diaries of Frederick Gye (1810-1878)

Unlocking the personal stories of the people who worked at the Royal Opera House (ROH), established in 1732, is the key to understanding its history. One of the gems of the ROH Collections is Frederick Gye's collection of diaries, and a pilot project to transcribe these has just been completed.

Julia Creed (Head of Collections, Royal Opera House) tells us about the project.

As general manager, Frederick Gye oversaw the running of Royal Italian Opera from 1847 until 1878. He established it as a leading opera house, masterminding the construction of the building in London we know today as the Royal Opera House, after the previous theatre was destroyed by fire. He introduced the operas of many composers to England, shaping the careers of singers such as Adeline Patti and Emma Albani.

Gye was a prolific diarist. Details of business dealings are interspersed with descriptions of his family life. The diaries provide a rare and fascinating insight into the organisational, economic and artistic challenges of managing a major theatre, as well as a social history. Gye's diaries, written from 1825- 1878, are supplemented by volumes written by his son Ernest and daughter Clara.

Deposited on loan by the current Gye family, the diaries remain a key collection for understanding the theatre's development in the nineteenth century. Public engagement activities and social media content showed there was an interest in this period, and researchers

“The diaries provide a rare and fascinating insight into the organisational, economic and artistic challenges of managing a major theatre”

have travelled from around the world to consult the diaries. All the stories were there, written in Gye's own voice. However, Gye's handwriting often proved difficult for the modern eye to read.

Making the diaries quicker and easier to read was the obvious solution, so we planned a pilot transcription project. As soon as word got out, we were inundated with offers of help. The initial phase involved one volunteer working directly from the diaries, focusing on the volumes that chronicled the fire and the construction of a new theatre between 1856 and 1858.

We wanted to create an accurate word-for-word rendering of the diaries, but Gye left us some challenges. He had his own punctuation, misspelling and shorthand. He left gaps to insert people's names or places, but sometimes never went back to complete. The legibility of his handwriting changed when he travelled or had limited page space, and was also affected by his health. His entries are peppered with financial accounts and illustrations. The diaries were later used as evidence in a lawsuit, resulting in sections of the text being redacted.

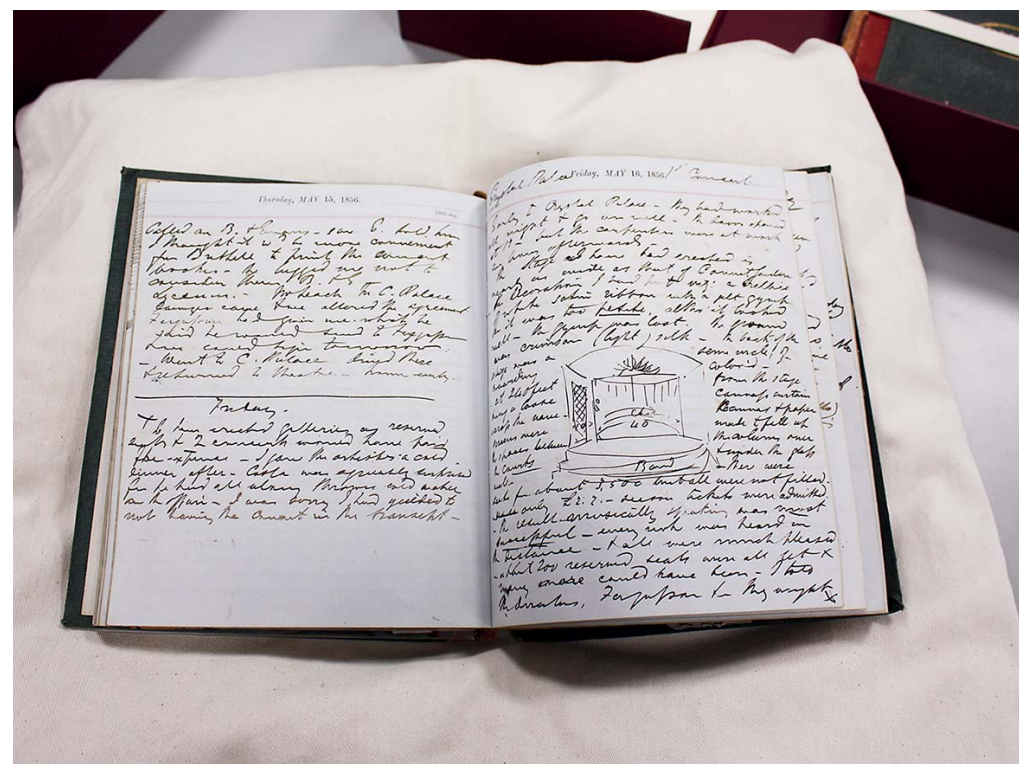
Fire and construction of the Royal Opera House

In true theatrical style, the transcriptions gave us a cast list of the key players and a clearer picture of the story as it unfolded. Gye was in

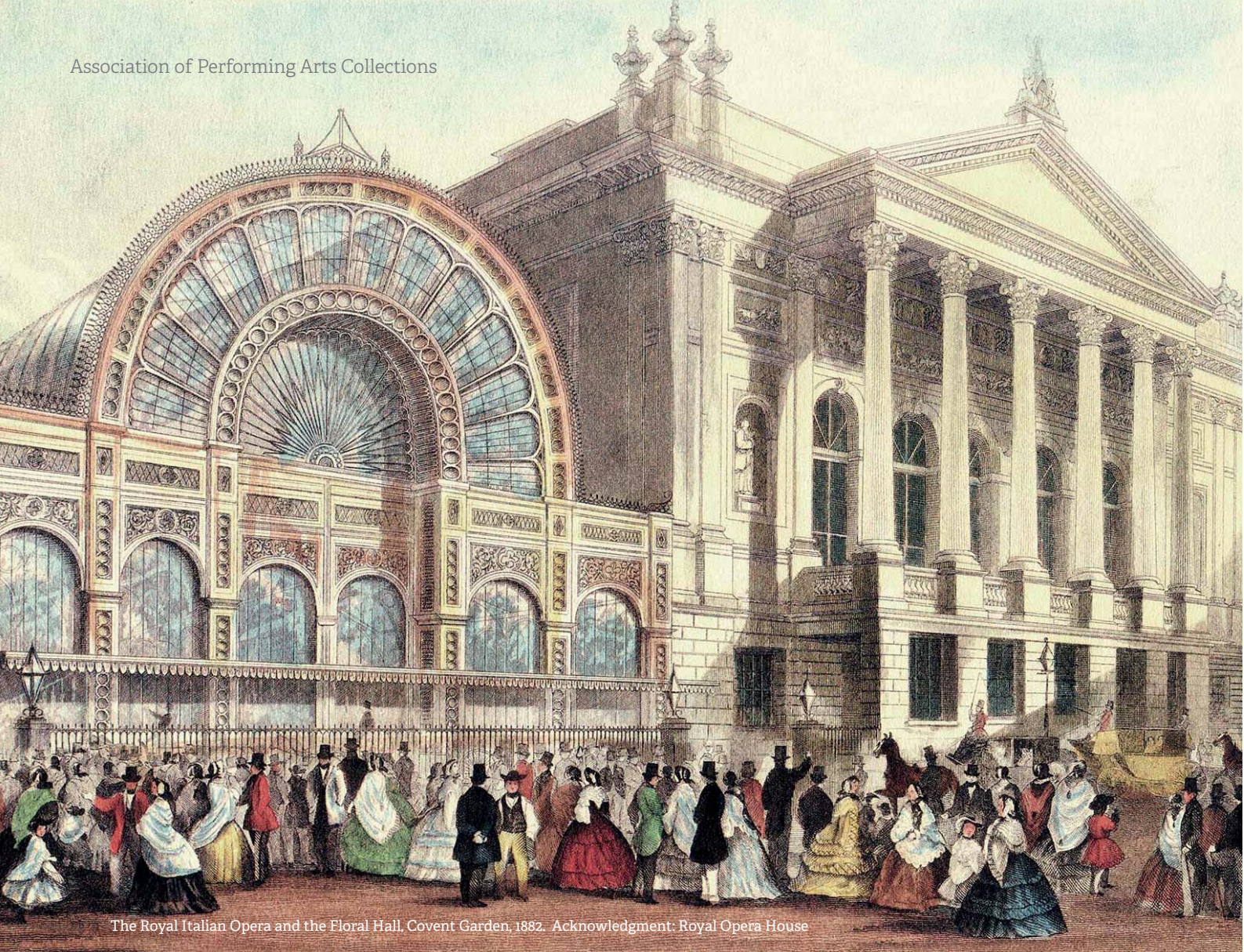
“Our aim is to make the transcriptions available online and to build public engagement resources”



Queen Victoria, accompanied by Frederick Gye and the Princess Royal, visiting the ruins of the theatre after the fire. From Illustrated Times, 15 March 1856. Acknowledgment: Royal Opera House



Frederick Gye's diary for 6 November 1856, showing his drawing for the new layout for the theatre and a flower hall. Acknowledgment: Royal Opera House



The Royal Italian Opera and the Floral Hall, Covent Garden, 1882. Acknowledgment: Royal Opera House

Paris when, in the early hours of Wednesday 5 March 1856, fire was reported at the theatre. He recorded his initial reaction at receiving a telegraph saying, "Covent Garden Theatre is on fire and the house cannot be saved – I was horror struck". The next day he was back in London escorting Queen Victoria (a regular opera goer) on a tour of the smouldering ruins.

With singers under contract and performances planned, Gye had to come up with a plan B. His diaries are full of meetings about other venues and salary discussions. As Gye negotiated with investors, we found that he wanted to build a concert hall rather than a theatre and disliked the Covent Garden site. Other possible locations included Trafalgar Square, and Pimlico at the request of The Queen's office. Finally settling on Covent Garden, Gye changed the orientation of the auditorium and added a flower market on the side (now the Paul Hamlyn Hall). Edward Barry, who designed the building, was not the first choice for architect. Gye approached Barry's father, Sir Charles Barry, who proposed his son for the commission.

The diaries allowed us to follow the stress and strains of Gye's endeavours. By opening night of the new theatre on 15 May 1858 it was too much, and his diary entry reads "I was very ill indeed and could not leave my bed!!!"



Frederick Gye's diary for 16 May 1856 showing his drawing for a temporary stage at Crystal Palace. Acknowledgment: Royal Opera House

Like all good operas there will be a second and third act. We are now looking at recruiting more volunteers, and digitising the diaries to enable remote working. Our aim is to make the transcriptions available online and to build public engagement resources, encouraging wider understanding of this period of the Royal Opera House's history.

The excitement in ephemera: theatre programmes and how to manage them

Jane Gallagher (Digital Engagement Manager (Special Collections), University of Manchester) and **Karen Brayshaw** (Head of Special Collections, University of Kent) ran a workshop for APAC members on theatre programme collections. Here they share their insights.

Programmes and other performance-related ephemera are amongst the most interesting and challenging areas of performing arts collections to curate. Many Association of Performing Arts Collections (APAC) members, who manage the collections of theatres, performance companies, schools and universities, cite the numerous challenges surrounding this material. Therefore, in February 2019, we ran a member workshop to consider the particular challenges and opportunities around the curation of programmes.

Challenges

Curatorial challenges of managing programmes (which also extend to other forms of performance ephemera) span the mundane - storage space and the need for different-sized boxes, to more intellectual considerations - why they are being collected and what they represent. Programmes may, for example, represent the corporate past of a theatre or company. They may include useful information on social history, represent a particular individual's theatregoing, or be a repository of information for a family history researcher. The wide variety of audiences, the level of information and the number of programmes in a collection can make cataloguing a challenge, particularly when the names of people and places may change or be assumed for performance.

“While the workshop raised a number of challenges, there was ample opportunity to share ideas and best practice, including essential cataloguing information, volunteer strategies and the need to share collecting policies”



Illustrated front cover of early 20th century. Acknowledgement: Max Tyler Collection, Special Collection & Archives, University of Kent

“The wide variety of audiences, the level of information and the number of programmes in a collection can make cataloguing a challenge”

Programmes are ephemeral and fragile by nature, requiring careful handling and conservation, which can be a challenge to both access and storage. Further, they may only be considered valuable in the context of other materials relating to a specific performance or production, rather than of research interest in themselves. Historic decisions on how to house, record and make programmes available can therefore be an ongoing issue for curators of these collections.

Thinking together

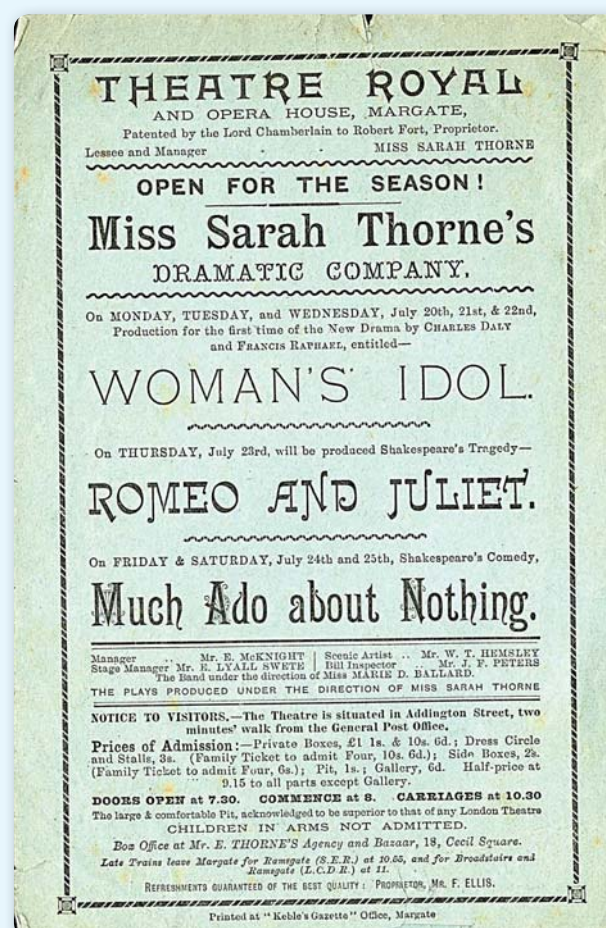
One of the benefits of considering this issue during an APAC event is the access to the wide variety of experience, skills and knowledge of our members, as well as different working environments. The workshop asked participants to focus on the experiences of four groups of potential users:

- non-creative researchers - such as academic researchers, theatre and family historians
- creatives - such as designers, playwrights and directors
- tutors and students - primarily using material in teaching
- donors and depositors - who are interested in or have donated materials

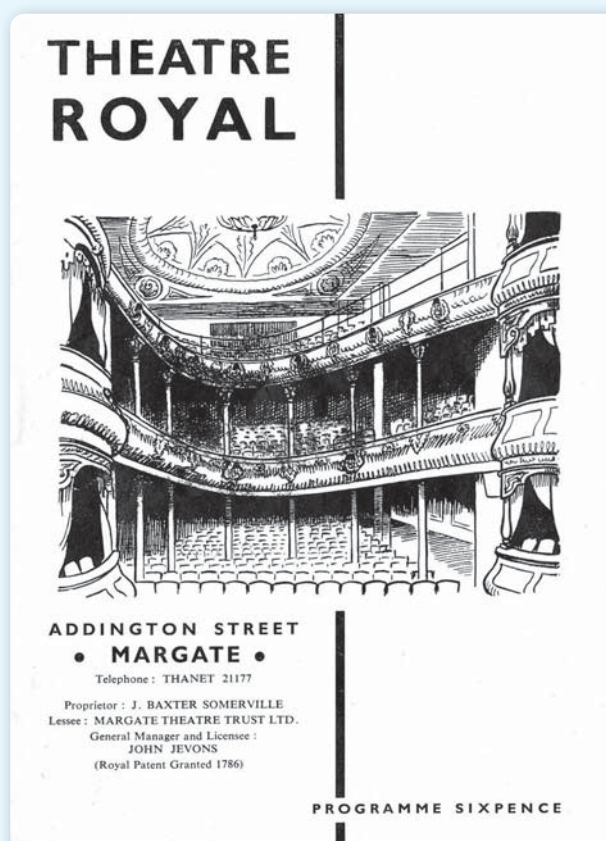
The variety of responses demonstrated the value in discussing this issue as a community. Non-creative researchers, for example, were thought to favour digital access, to work at scale and at a distance, and may use programmes to think about changing audiences and social norms (for example through advertising), as well as theatre or production history. Creative researchers, however, were considered to have less interest in programmes since much of the information they require would come from other sources, such as 'The Stage'. A lack of specialist metadata could prevent creative researchers from finding relevant information, but this group may be interested in the creative reuse of programmes, such as digital scrapbooks.

Programmes were considered to be an excellent promotional tool for tutors and students, who might also be interested in volunteer projects to describe or catalogue this kind of ephemera. The value of programmes in tracking wider social and performance trends could be beneficial to many university taught courses, particularly if volunteer projects then added their findings to catalogue records to support further access.

Finally, donors and depositors are often key to acquiring such collections, but the enormity of processing and managing a personal collection can be daunting for any repository. The size and variety of programme collections can make it difficult to judge the value of constituent parts of a collection in a timely manner. A donor may have requirements around access or loan, but can also provide valuable context to a collection.



19th century programme – the majority of the information is shown on the front page. Acknowledgement: Max Tyler Collection, Special Collection & Archives, University of Kent



Mid-20th century programme showing changing style and placement of information. Acknowledgement: Max Tyler Collection, Special Collection & Archives, University of Kent

“*The variety of responses demonstrated the value in discussing this issue as a community*”

Moving forward

While the workshop raised a number of challenges, there was ample opportunity to share ideas and best practice, including essential cataloguing information, volunteer strategies and the need to share collecting policies. A lively discussion around the role of digital highlighted a mixture of views of the future of programmes - will fewer be produced and available now that information is available online, or do they continue to hold prestige as a memento of a performance?

Gathering the experience and expertise of our members, APAC has produced 'top tips' for programme collecting:

- Focus on your audience. Be clear about who you are collecting for and this will inform cataloguing and collection policies
- Use visual programmes in promotional material where possible
- Make the most of volunteers who may be able to create or enrich metadata
- If you can digitise, use OCR to create data-rich accessible copies
- If possible, keep duplicates for handling collections and creative reuse

Where to now?

Following this workshop and the generous sharing of knowledge, APAC has created a short resource summarising shared challenges and ideas surrounding the curation of programmes. This is available on our website at performingartscollections.org.uk/resources/past-apac-events/apac-meeting-programmes-workshop/. In addition, we will survey APAC members to get a better picture of who collects ephemera, which we hope to use to target offers of such material in future.

While the dream of a single UK performance database may still be far off, this small project focussing on programmes and performance ephemera has demonstrated the value of bringing specialists together to share their knowledge and expertise, and develop best practice for the future.

Interactive ebooks for the performance archive

Fiona Macintosh and **Claire Kenward**

(Archive of Greek and Roman Drama) have led the way in creating two interactive ebooks on the performance history of the ancient Greek tragedies – Medea and Agamemnon. Here they talk about their journey in realising this ambitious project.

Digitising collections has the benefit of providing near universal access and bringing material out of the university setting to reach a much broader audience. It is the 'double whammy' in terms of achieving impact. But as we well know, digitisation is not the simple panacea that it may seem. When limited budgets prevent large-scale digitisation of your collection, how do you make objects available to those unable to make the journey to you? How do you repurpose academic print publications, which were inspired by those objects and now retail at eye-watering prices, to be both open access and appealing to wider audiences? It was these motivations that prompted the Archives of Performances of Greek and Roman Drama (APGRD) successful application to the UK's Arts and Humanities Research Council for Follow-on Funding, in order to create two open access interactive/multimedia ebooks.

Each ebook is a performance history of an ancient Greek tragedy – Medea and Agamemnon. The repurpose of two academic print publications offered a cross between a digital exhibition and an interactive ebook. The pages are built around a range of digital objects - from historic playbills, theatrical ephemera and stunning production photographs, to interactive timelines and animated maps as well as audio and video clips from performances and interviews with theatre practitioners and academics.

Both ebooks can be read traditionally (chapter by chapter) or the reader can build their own pathway via hyperlinks, which allow them to jump across chapters to related material. So you could, for example, start with a digital map that animates Medea's long journey away from her homeland (present-day Georgia) across the Black Sea to Greece, and then jump across chapters to view photographs of productions that have sought to explore Medea's characterisation as a mistrusted immigrant. Additionally, each ebook has extensive glossaries, pop-over boxes with further information,



The front cover of 'Medea, a performance history'. Acknowledgement: APGRD, with illustrations by Thom Cuschieri.

and recommended 'further reading' pages to make the subject more accessible to a general readership.

The books have been built in iBooks Author but are also available, though in slightly less interactive format, as EPUB files for wider accessibility. Since the ebooks are free to download on multiple platforms and, crucially, do not require internet access once downloaded, our collections can now be shared with audiences all over the world, and especially in countries where online access is intermittent. A single download by a teacher can reach a room of students for whom a trip to the APGRD's basement archive in Oxford would simply not be possible.

There have, of course, been challenges along the way and a steep learning curve for all of us. Technically - as we got to grips with the possibilities and limitations of various software, administratively - as we clarified permissions and copyright for each digital object, and creatively - as we sought to build visually striking pages with accessible, but not reductive, text. As always, software and budget limitations meant that some compromises had to be made. For example, some items could not be included, but these moments also provided opportunities to be more inventive with what we could use.

Reflecting on this process, we developed a freely available toolkit in which we share best practice guidelines (www.apgrd.ox.ac.uk/sites/default/files/ebooks%20toolkit.pdf).

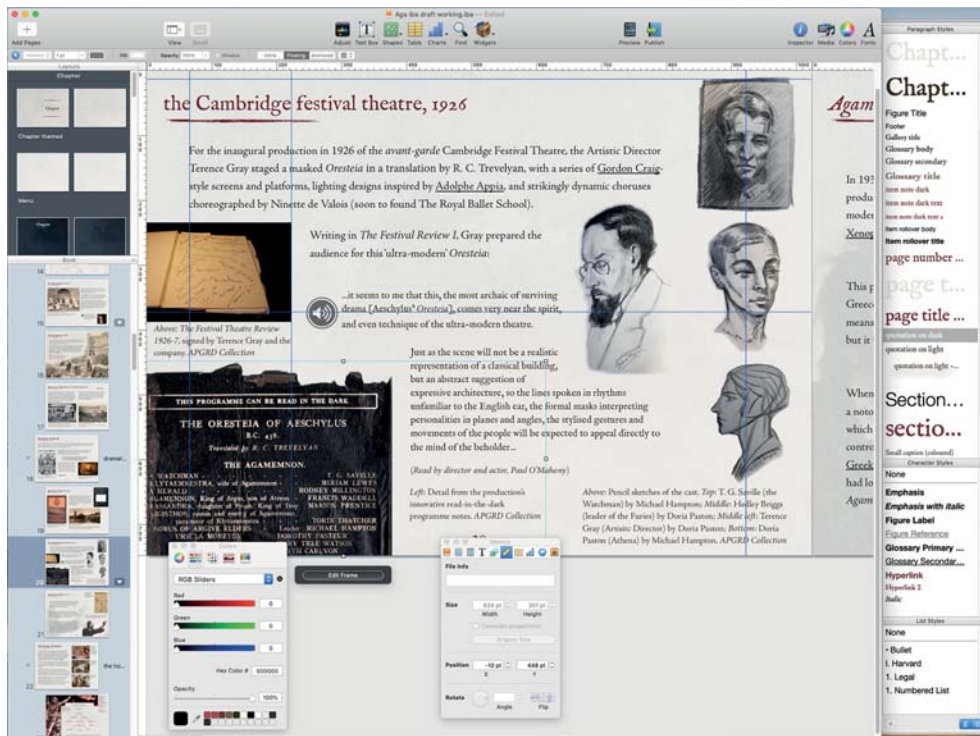


The front cover of 'Agamemnon, a performance history'. Acknowledgement: APGRD, with illustrations by Thom Cuschieri.

“Each ebook is a performance history of an ancient Greek tragedy – Medea and Agamemnon”

We are delighted that the toolkit and ebooks are beginning to provide models for other research projects (and not just in theatre). For example, at the University of Nebraska-Lincoln the process of producing an ebook is being used as a training programme for students from across the Humanities and Sciences to develop transferable workplace skills. The Nebraska students were trained by members of the APGRD team, first via Skype sessions and then during a residency last summer in Oxford, on all the necessary skills - project management, archival research, writing, editing, permissions, digitisation, design - involved in co-curating an ebook. Their own 'Antigone, a performance history' will be released sometime in 2021.

We are also very excited that making items from our collection accessible in this manner has helped to inspire further performances. We have reports from practitioners who have used our 'Medea' ebook to inform their rehearsals, and at least one of the theatre companies, Barefaced Greek,



“The ebooks allow for remote and potentially creative encounters with the archive”

Page 20 of the Agamemnon ebook under construction – built around digitized elements from a signed copy of the 1926 'Cambridge Festival Theatre Review' from the APGRD's archive. Acknowledgement: APGRD



whom we commissioned to make some short films of particular scenes, has gone on to enjoy considerable prominence on YouTube.

The ebooks allow for remote and potentially creative encounters with the archive. We feel that we have developed a prototype for a new style of digital open access publication, which brings elements of performance, commentary, text and artefacts to diverse audiences. These audiences can use the ebook to delve as narrowly or broadly into the subject as they may wish, and to engage with archival material academically,

creatively and emotionally. This is classical theatre and performance history for a new and more democratic age.

The Medea iBook on Apple Books can be found here: books.apple.com/gb/book/medea-a-performance-history/id1085751260

The Medea EPUB for non-Mac/Apple devices is hosted on the APGRD website, and can be download from here: www.apgrd.ox.ac.uk/ebooks-medea

Lost and found: searching for performance in archives

Anouska Lester (University College London) shares her thoughts on the interplay between performance, objects, context and experience found through a photograph of Mark Rylance as Richard II, and the plot of 'The Dead Man's Fortune'.

Let's imagine that I want to tell you about a performance I saw last month. I can talk about entering the auditorium, silence falling in the audience, the curtain rising on the stage. I describe the set and costumes – I then find photographs online, which describe them better. I tell you when the audience laughed hardest and how they stood and cheered at the end. If I'm feeling ambitious, maybe I'll sing the opening number for you. But no matter how hard I try, no matter how many prompts I have to aid memory, I cannot recreate the performance for you. Even if I persuaded you to see the performance for yourself, our experiences would be different. You sit in a different seat on a different night, a character is played by an understudy, the audience laughs at different points.

This is the challenge of archiving a live event. How do you make permanent something which is inherently ephemeral? How do you preserve something that's different with every iteration? How do you share something which is a subjective experience?

Mark Rylance as Richard II

At the Shakespeare's Globe Archive recently, while researching the use of mirrors in performances, I came across a picture of Mark Rylance as Richard II, sat on the stage, apparently mid-speech. An object lies discarded in front of him, with shards of glass scattered around him. I knew this photograph must have been taken when Richard breaks a mirror on stage, rejecting the reflection it offers. Rylance's gaze is directed insistently away from the mirror. His left arm hints at gesturing towards it, but his hand remains stubbornly closed as though in a refusal to acknowledge it.



Mark Rylance in Richard II (2003, dir. Tim Carroll). Acknowledgement: Photograph by John Trampler, Shakespeare's Globe Archive

I looked at the audio-visual recording of the production, hoping to learn more. What did the mirror sound like as it broke? What exactly was Richard saying at this moment? The recording is blurry, grainy, shot from a fixed camera a fair distance from the stage. The sound is sharp though, and I can distinguish who the characters

“This is the challenge of archiving a live event. How do you make permanent something which is inherently ephemeral?”

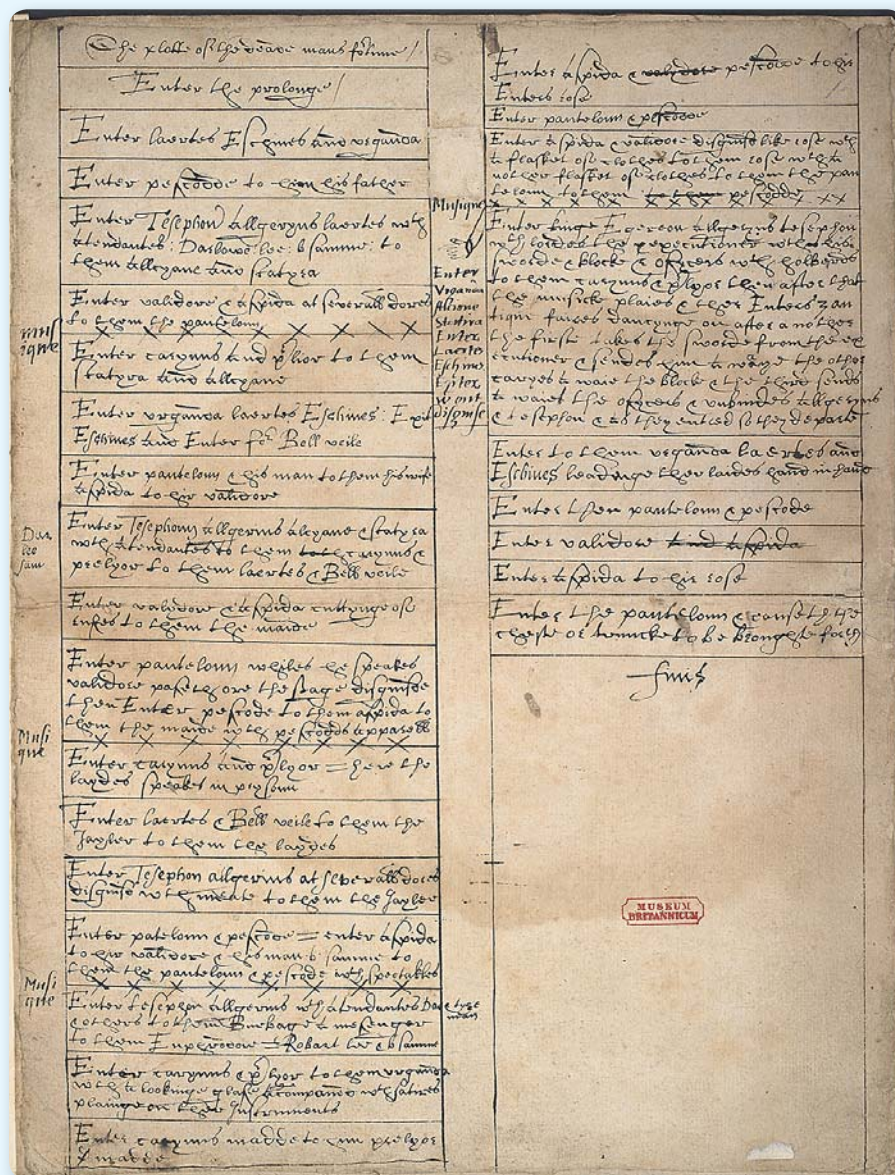
are on stage, even if I cannot see their faces as clearly as I can in this photo. I wait for Rylance to break the mirror, and to assume the same position as in the photograph. I am left waiting. Rylance breaks the mirror, continues to speak, then leaves the stage. At no point does he sit down and speak whatever words are left unsaid by the silent photograph.

The photograph does not record a moment in the production, as I thought it did. Perhaps it is a promotional shot, this moment staged outside of the play itself. Perhaps this is a photograph of a dress rehearsal, and the staging was altered. Perhaps Rylance was prone to improvisation, and simply chose not to sit down during the recording. This photograph can no longer be thought of as preserving a specific moment from Shakespeare's Globe's 2003 *Richard II*. Instead, it provides us with an insight into the production's history and how it changed. That change is only evident by viewing the recording and the photograph together. Each document provides context for the other.

The Dead Man's Fortune

When I'm researching historical performance, that context is lacking. It's estimated that four out of every five early modern plays are now lost to us. Sometimes, we may not have a whole play-text, but we may have other documents - an actor's part, an inventory, an account book. One such document is the theatrical plot of 'The Dead Man's Fortune' (Anonymous, c.1590). The plot contains a list of entrances and exits, written in secretary hand, with annotations regarding musical cues and casting. We can tell from the hole at the top of the page (now repaired) that it would have spent its life hung up, likely on a nail backstage, where actors would have a clear overview of what was happening on stage at any one time.

This is a working theatrical document, created by the playhouse to facilitate performance. It contains the names of performers, like "Burbage" (likely Richard Burbage,



The plot of 'The Dead Man's Fortune'. Acknowledgement: British Library, Add MS 10449

who went on to perform some of Shakespeare's most renowned roles). It is therefore a temporary document - it would have to be changed whenever the play was recast. The horizontal fold across the centre has led scholars to speculate that it was once folded around its play-text - protecting the script when neither was in use. Sadly, the script does not survive, and so 'The Dead Man's Fortune' is a 'lost' play. This document has outlasted the play it protected. This is an ephemeral document which points to a specific moment in time beyond which it was never intended to last. The ink has faded, the paper is stained, and repairs have helped it last longer. It's safer to view it in facsimile. I could describe encountering this document in

the British Library - the dimly lit reading room, the silence of the readers, opening the book in which the manuscript is bound. But it wouldn't be the same as seeing it for yourself. Examining a manuscript and watching a play are not precisely the same kinds of experience. But, through our archival research, we can still detect some aspects of performance - the multiplicity offered by the inconsistencies between the recording and photograph of *Richard II*, the ephemerality of a 400-year-old document. The performance itself, once completed, may be lost. But that doesn't mean we should stop searching for it.

Exterior of the Berkeley Library with projection of Samuel Beckett.
Acknowledgements: The Board of Trinity College, the University of Dublin



Performance archives in the library of Trinity College Dublin

Jane Maxwell and **Estelle Gittins** (Archivists, Trinity College Dublin) delve into two gems within their manuscripts and archive collections – the Samuel Beckett literary archives and the Rough Magic Theatre Company archives

The library of Trinity College Dublin holds rich and varied collections of rare books and literary archives relating to theatre and dramatic performance - ranging from a copy of the Shakespeare 'First Folio' of 1623, through to the contemporary electronic operas of composer and producer Roger Doyle.

Notable archival collections include the papers of playwrights John Millington Synge (1871-1909); John B. Keane (1928-2002) and Tom Murphy (1935-2018); the director Louis Lentin; novelist and playwright Jennifer Johnston (and her parents, the playwright Denis Johnston (1901-1984); the actor Shelagh Richards (1903-1985) and the student-run College dramatic society, DU Players. Two of the stellar collections are the Samuel Beckett literary archives and the archives of the Rough Magic Theatre Company.

Samuel Beckett (1906-1989)

The first European university to begin collecting Beckett archival material was his alma mater, Trinity College Dublin. The library is one of three international repositories boasting significant Beckett archives. The Beckett collection in Trinity was founded by a donation in 1969, of what the great man modestly referred to as "scraps" and "odds and ends", consisting of three notebooks and a sheaf of loose papers.

There are a number of items in the Beckett archive of interest to students and teachers of drama, starting with a first edition of 'Waiting for Godot', with manuscript annotations. Beckett used this as a prompt copy for the first performance of the play in Paris in 1953. This volume is the physical witness to Beckett's earliest lesson in becoming a director. The most important observable details are the changes he made in discussion with the actors, who were his first collaborators. The notion that Beckett would not permit his words to be changed by others, which is so prevalent in his popular reputation, has been rejected time and again by those who worked with him, and this fragile little paperback encapsulates this eloquently.

A further working script for 'Waiting for Godot', from the collection of the Pike Theatre, Dublin (founded in 1953) held within Trinity, is significant in the development of Beckett's work. After the French performance of 'Godot', Beckett translated it for American use. He was dissatisfied with that translation and immediately set about re-doing it. It was at this point that Alan Simpson, director of the Pike Theatre, approached the author for permission to put the play on. Beckett sent Simpson his new translation of the play, with the principle change of emphasising the Hiberno-English (Irish-English) character of the language.

Rough Magic former actors with Lynne Parker at the opening of the Library exhibition 'Rough Magic – A Living Archive' November 2019. Acknowledgements: The Board of Trinity College, the University of Dublin



The Pike Theatre produced this first unabridged English-language version of 'Godot' in 1955.

The Stanley E. Gontarski Beckett (Professor of English at Florida State University, performance theorist and noted Beckett scholar) collection is also worthy of note. His Beckett-related material, which arrived in Trinity in 2013, contains evidence of his teaching of Beckett performances. He also edited 'The Theatrical Notebooks of Samuel Beckett Vol II' (1992) and 'Endgame' (Faber and Faber 1987). His papers contain a draft of this work bearing annotations by himself, by Beckett biographer James Knowlson, and by Beckett himself.

As part of an academic symposium to celebrate Beckett's 75th birthday, Gontarski asked Beckett to submit a new work, from which 'Ohio Impromptu' emerged. The drafts of this play are also held within the Gontarski collection. In addition, Trinity has recently acquired material related to another commission, by the American theatre director Daniel Labeille, also in celebration of Beckett's 75th birthday from which Beckett created 'Rockaby'.

Trinity is also home to the largest single collection of Beckett correspondence that exists in a public institute. The correspondence with Barbara Bray (1924-2010) is of inimitable value to the student of Beckett's stagecraft. Bray was a script editor in the BBC when she met Beckett, with whom she had a personal and professional relationship. She was also a translator and a literary critic, and one of the few individuals with whom Beckett

discussed his work and collaborated.

Rough Magic Theatre Company

One of the more recent donations to the library is that of the Rough Magic Theatre Company (established 1984), one of Ireland's most innovative and best loved theatre producers. Their relationship with Trinity College is central to their story, as the founders met whilst students involved in the drama society, DU Players. They have delivered well over 100 productions to date - over 60 of which have been Irish or world premieres. They have nurtured the talents of many ground-breaking theatre-makers including Lisa McGee, the writer of Channel 4's 'Derry Girls'.

With a pluralist and egalitarian approach to the creative ensemble, Rough Magic's activity follows three strands - commissioning new Irish work; presenting the best of contemporary international writing; and presenting innovative productions from their classical repertoire. These shows frequently feature live music commissioned for their productions. This approach has seen them stage the sort of British and American political plays that were rarely seen in Ireland in the 1980s. They staged the Irish premier of Caryl Churchill's 'Top Girls' in 1984 during only their second season, with Booker prize-winning novelist Anne Enright amongst the actors.

The company has continued to thrive with high profile productions. These include the musical 'Improbable Frequency' and a sequence of Shakespeare plays in

“*There are a number of items in the Beckett archive of interest to students and teachers of drama, starting with a first edition of ‘Waiting for Godot’, with manuscript annotations*”

updated Irish settings, most notably the ‘Taming of the Shrew’ (2006 and 2008). This transplanted Katherine (Pauline McLynn, formerly Mrs Doyle in ‘Father Ted’) and Petruchio (Owen Roe) into twentieth-century wheeler-dealing rural Ireland.

The archive itself contains 30 years of company activity, encompassing production and administrative records, scripts, set designs, flyers, programmes, posters, press clippings, and correspondence documenting the behind-the-scenes evolution of the company - from a graduate collective to an internationally respected theatre company. It is possibly the most ‘hybrid’ archive yet donated to the library in terms of the number of formats. The collection contains paper, photographs, objects, audio tapes, video tapes, floppy discs, CDs, DVDs, and memory sticks. The library has started to liaise with the company about how their records will be collected in the future. This is part of the live relationship with a company who continue to go from strength to strength.

In an extension of this dynamic relationship, the library has collaborated with Rough Magic and especially with artistic director Lynne Parker, to curate an exhibition based on their archives (accompanied by a programme of blog posts). We have also worked with the company on two launch events, bringing together academic colleagues, future researchers, media, and potential supporters, to view the exhibition and celebrate the donation of the archive. A ‘sampling’ of groundbreaking Rough Magic performances has become a hallmark of these events, to the audiences’ delight. The first was a surprise performance of the ‘Emergency Sessions’, a satirical rap-cabaret by Arthur Riordan as MC Dev (inspired by former President of Ireland Eamon De Valera (1882-1975)). The second was a Noël Coward style number from ‘Improbable Frequency’ (a musical comedy by Arthur Riordan) entitled ‘Be careful not to patronise the Irish’.

Find the blogs on Trinity’s collaboration with Rough Magic Theatre at: www.tcd.ie/library/manuscripts/blog/2020/01/rough-magic-tracing-a-creative-female-corporeality-in-the-archive-and-the-irish-theatre-tradition/ and www.tcd.ie/library/manuscripts/blog/2019/12/an-unlikely-institution-rough-magic-theatre-company-a-living-archive/ More information on the collections held by Trinity College can be found here: www.tcd.ie/library/manuscripts/index.php

APAC study day: collections in context

Robyn Greenwood (Exhibitions and Collections Officer at the Royal Shakespeare Company) provides an insight into a day of discussions for APAC members on how theatre collections work in the context of their organisations

On 22 November 2019 the Association of Performing Arts Collections (APAC) members met in Stratford-upon-Avon to discuss how theatre collections work in the context of their organisations. Can the position of your collection alter its impact and focus? What opportunities and challenges arise when collections are part of or used in different departments?

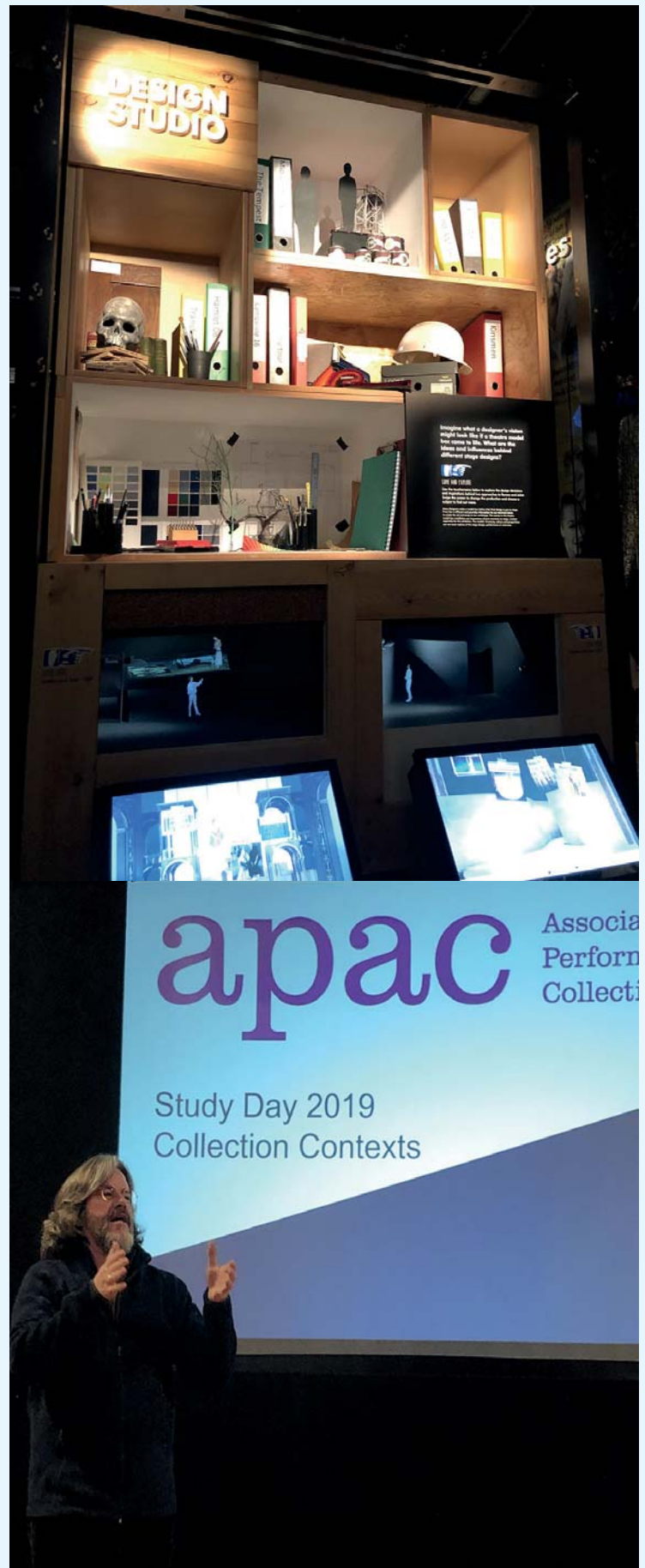
To set the scene, Gregory Doran, Artistic Director of the Royal Shakespeare Company (RSC), gave a warm welcome and an insight into how their collections play a part in his work on stage. Greg feels it is important to “preserve theatre history” and use “heritage to inform modern productions... the past is both inspiring and intimidating for a director”. Greg regularly takes actors to the collections, so that they can learn about what has come before them in order to inform the stories they tell in the present.

“*Greg regularly takes actors to the collections, so that they can learn about what has come before them in order to inform the stories they tell in the present*”

“A large amount of new video and audio content was also created to open up the rehearsal room process for young people”

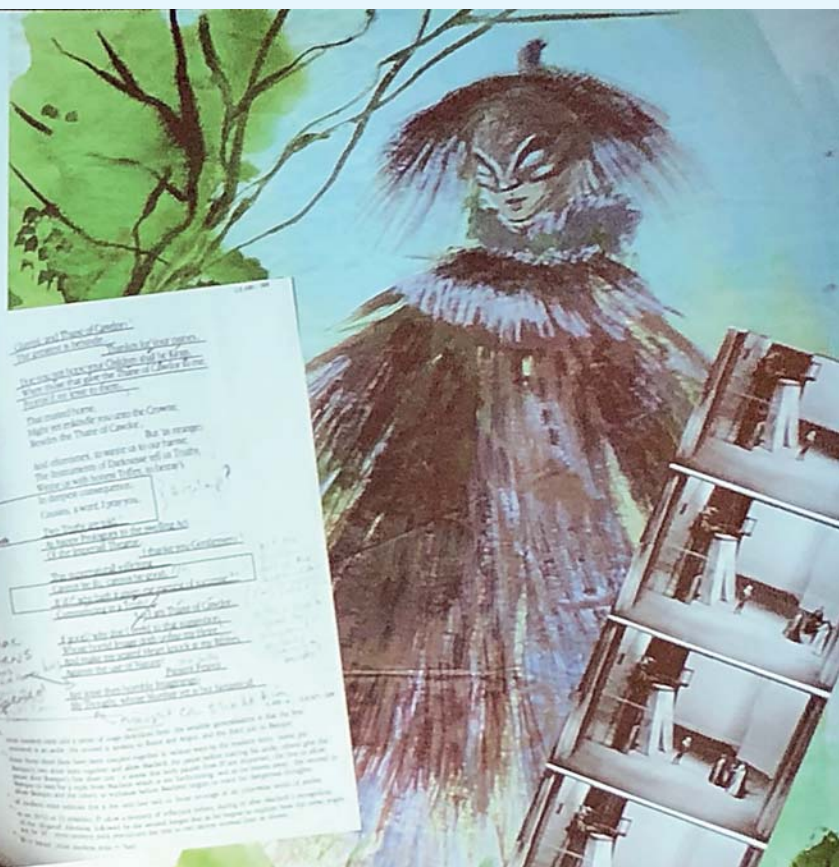
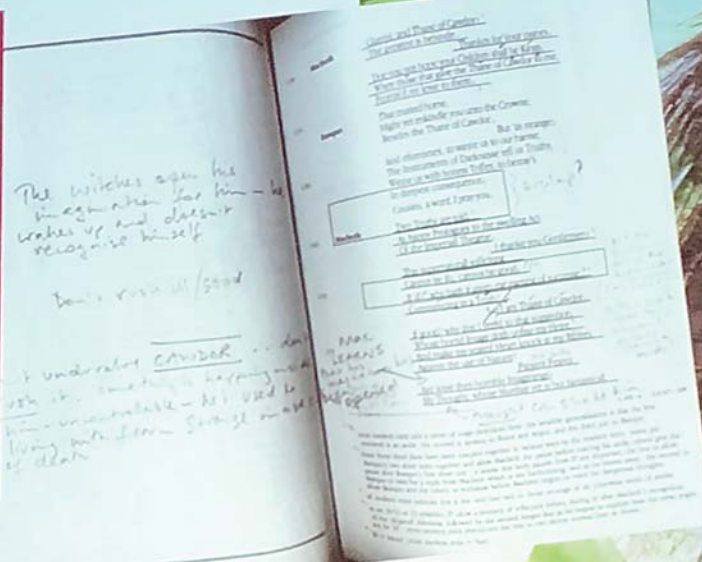
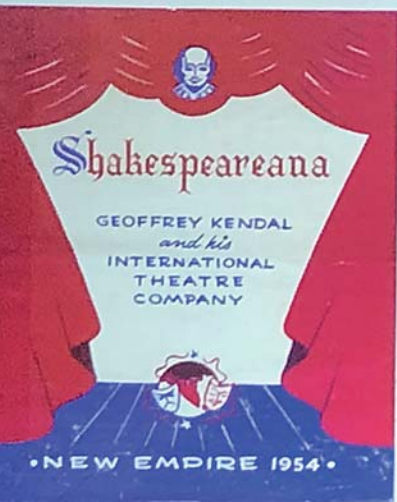
Next was Erin Lee, Head of Archive at the National Theatre (NT), who questioned how the position of an archive within an organisation can affect what it can and can't do. She asked members “Where are you based?” In marketing, learning, exhibitions, commercial? Do you have different perspectives, lines of reporting, aims and objectives? Depending on your position, some archives are challenged with a lack of understanding and a level of invisibility. But some benefit from direct contact with senior leaders and fostering new relationships and partnerships. At the National Theatre, the archive sits as part of the learning department with a direct line to the Executive team. This positioning allows a focus on school outreach, community groups, adult learning and exhibitions, but also for high-level collaboration with other departments. Erin believes this provided the opportunity to be involved in using the NT Collection project (<https://www.nationaltheatre.org.uk/learning/national-theatre-collection>) which may not have been possible otherwise. Using NT Collection as a case study, Erin demonstrated how the learning, legal, audiences and marketing and media and commercial departments worked together to create a paid-for platform, available internationally, and a free service for UK state schools to access NT Archive content.

Unlike National Theatre, public access to the RSC archive sits with the events and exhibitions team, but the collection is also recognised as a rich and invaluable resource for schools to learn Shakespeare in performance. The next speaker was Rae Seymour, Education Resources Manager at the RSC. Rae informed members about the use of archive material in the RSC's first education-led free online resource for students and young people called 'The Shakespeare Learning Zone' (www.rsc.org.uk/shakespeare-learning-zone). Rae's challenge was to increase access to RSC archive materials for students, create an online space that would pull together educational resources, and speak to the curriculum of students aged 11 to 18. During the two-year project, Rae worked directly with those using the resource to shape it. Despite the amount of content on The Shakespeare Learning Zone, which is now live and free to anyone from the RSC website, little digitisation of the archive was undertaken. The project took advantage of pooling together archive content that already existed, but sat separately in different departments. A large amount of



Gregory Doran, Artistic Director of the RSC, giving APAC a warm welcome to Stratford. Acknowledgement: APAC

Reading the Archive: improving the post-grad theatre research experience



Presentation from Karin Brown, Shakespeare Institute. Acknowledgement: APAC

new video and audio content was also created to open up the rehearsal room process for young people. For Rae “an education project is never finished” and new content continues to be added to the resource. By 2023 it will contain the complete works of Shakespeare.

Karin Brown, Shakespeare Institute (SI) librarian, looked at the unique position the SI theatre collection has within the University of Birmingham, and how it is embedded in the curriculum for their higher education Masters and PhD courses. Karin expressed the opportunities the collection provides for students studying Shakespeare, and the place the collection has as an essential in-house teaching aid. It facilitates students being able to look critically and find new pathways through primary source material.

The morning concluded with a joint presentation from Paul Taylor, Acting Director of Cultural Engagement at the Shakespeare Birthplace Trust (SBT), and Robyn Greenwood, Exhibitions and Collections Officer at the RSC. Paul and Robyn focused on how the SBT and RSC have come together to open up access to their collections. They discussed how since the SBT collections and RSC archive were first brought together in 1964, the SBT and RSC have worked through milestones, key projects and reports, looking at the challenges a joint approach creates and the opportunities it fosters in bringing the collections closer together. Progress has included a joint designation status in 2006, putting in place a formal archival services agreement in 2014, as well as the development of an interactive exhibition ‘The Play’s

“Each presentation demonstrated that the position and place of your theatre collection can have an impact on what you do”

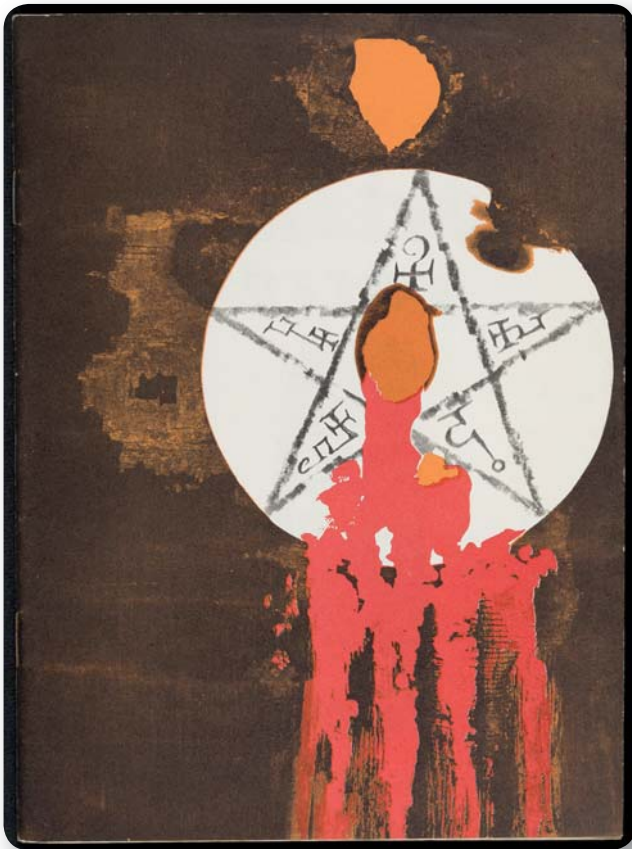
The Thing’ in 2016. The SBT collections team manages the care of and access to the RSC archive on a day to day basis, but overall responsibility sits with the events and exhibitions team at the RSC, who also manage the RSC museum collection. This unique arrangement means the collection is presented in different ways and reaches more diverse audiences.

It was a thought-provoking day. Each presentation demonstrated that the position and place of your theatre collection can have an impact on what you do, the opportunities you are able to exploit and the challenges that you face. Where are you based within your organisation? Does this alter or impact your focus and determine what you can achieve?

The Leeds Playhouse archive: a cataloguing and pilot indexing project

Karen Sayers of the University of Leeds Special Collections tells us how a pilot indexing project has shown the potential of unlocking data and identifying interesting links between collections

2020 is a year of celebration for Leeds Playhouse as it reaches its 50th anniversary. The Playhouse stages diverse productions and hosts many community activities, and the venue has recently re-opened after extensive refurbishment. The University of Leeds Special Collections has cared for the theatre's archive for nearly 20 years. This article gives an overview of cataloguing the collection, and reports on a pilot project to index names and reveal hidden data in some of the Playhouse files.



Programme cover for 'Macbeth' by William Shakespeare, 1972 production. Image credit: Leeds University. Reproduced with kind permission of Leeds Playhouse.

The Leeds Playhouse archive is an excellent reflection of its history - starting with the 1960s campaign to build a playhouse, through to contemporary performance material. The collection measures 150 linear metres and is organised into three sub-collections representing the first Leeds Playhouse 1970-1990, West Yorkshire Playhouse 1990-2018, and the rebranded Leeds Playhouse from 2018.

As there are no detailed records of the evolving organisational structure of the Playhouse, we arranged the series in the first two sub-collections by the function or format of material. This resulted in series levels for the stage management files, production files and photographs. The third sub-collection is arranged differently, as it is based on the current organisation and functions of the Leeds Playhouse. Many files are digital, and our digital archivist is liaising with Playhouse staff about file content and formats, whilst carrying out test ingestion.

Following the rebranding of the playhouse in 2018 to its original name, the Leeds Playhouse, the entire venue was refurbished. The existing performance spaces were updated, and a new space was created - the Bramall Rock Void. Physical accessibility to the playhouse was also improved.

Linked data project

Leeds Special Collections is interested in the potential of data in its collections and how this can become more useful to researchers as linked data, providing connections in and across collections at Leeds and beyond. The Leeds Playhouse archive is ideal for a linked data project, as it is rich with the names of playwrights, theatre directors and actors. Additionally, social network analysis offers the potential to reveal relationships among these individuals. In November 2019, we carried out a pilot project to index the names of playwrights and theatre directors in the Playhouse's 1970's production files. Leeds Special Collections uses a collections management system (CMS), called EMu, in which authority records for people are known as parties' records. For many well-known playwrights, parties' records already existed in the CMS. If not, we created and attached them to catalogue records.

Indexing using Wikidata and Virtual International Authority Files (VIAF)

In order to generate links to collections outside our repository, we added standardised reference identifiers to our parties' records for the individuals. We looked at two commonly cited sources - Wikidata and VIAF.



Photograph of 'Refugee Boy' by Lemn Sissay, 2013 production. Image credit: Keith Pattison, photographer. Reproduced with kind permission of Leeds Playhouse.

Wikidata is the store of structured open data behind Wikipedia. Each individual listed in Wikidata has a unique identifier - Wole Soyinka (playwright, poet and essayist), for example, is Q41488. We added Wikidata identifiers to the EMu parties' records. Using these identifiers gives the potential to generate visualisations, for example, a timeline showing the directors active at the Playhouse in the 1970s. VIAF provides libraries with access to name authority files worldwide. Descriptions for the same person are merged into a cluster by matching files created by different organisations. We input VIAF references to parties' records when one existed. As a library initiative, VIAF's focus is on authors, not people such as theatre directors and producers, so there was not always a match. We chose VIAF because the Archives Hub has shown interest in using it in linked data projects.

Initial findings

The project has revealed hidden links within the Playhouse archive. Researchers can now search for Peter Watson (theatre and opera director) and see all the productions he directed. Watson may feature in other collections held at Leeds, but uncovering them would involve research into those collections and indexing his name.

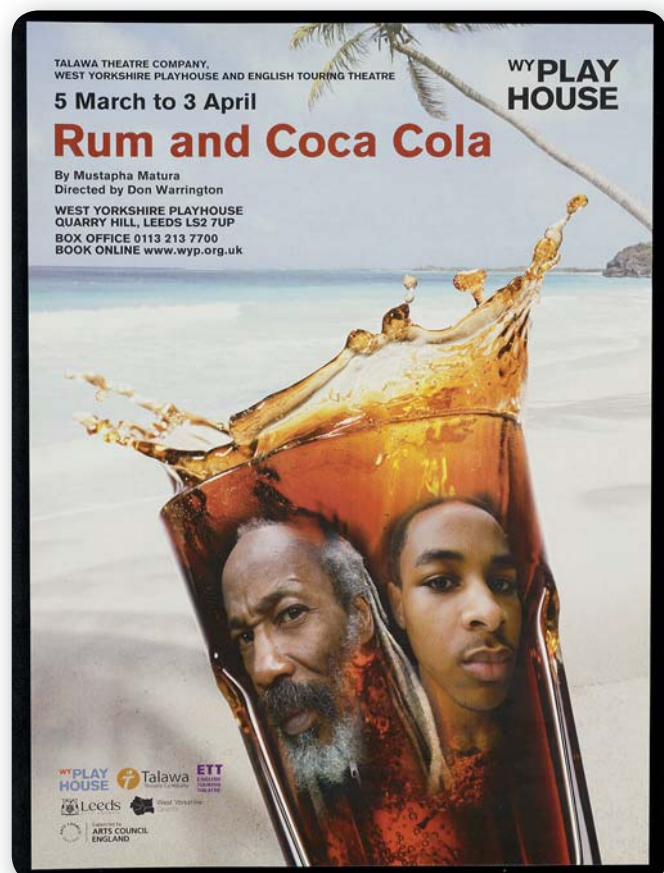
Unexpected connections occur when parties' records are already linked to catalogue records in other collections. The Playhouse archive contains papers generated by the Pam Gems play 'Piaf'. Researchers can now perform one search and discover that we also hold an article on 'Piaf' in a Leeds Russian archive collection.

Indexing took a couple of minutes if a parties' record already existed in EMu. However, inputting new records can be time-consuming if research is required to create a unique identity in EMu or in Wikidata. It was fairly easy to find online information about playwrights, but not always for theatre directors.

The pilot has shown the potential of indexing to reveal interesting links. It raises the question whether archivists have the time during their core work to undertake the task of researching and creating new parties' and Wikidata records. We added Wikidata and VIAF identifiers to our records, but as yet it is unclear which identifiers will offer researchers the greatest potential for discovery.

Get/ Completed	Who	Page	Item/Description	Page No: 4
		41	Blunderbuss Lighted lantern x 4 plus 2/3 Dressing Knives and Pistols for Pirates 12 x Cutlasses for Pirates	
		44	Smoking Bundle of Dynamite, Chunky! (fuse is lit -reh 13)	
			Act Five - The Nursery	
		46	Chair	
		51	Small Dagger (Peter)	
		52	Modern Toy 20's Bed Cover	
			Additions	
			Pokers / Pans / Mops / Kitchen Knives (For fight)	
			Old railway Signal Lamp (reh 2)	
			Black Gentlemans Umbrella for John (Reh 2)	
			Boatswains Whistle	
			5 x Snorkel for Lost Boys (Reh 3)	
			'Neverbird' - an oversize rubber duck on a natural sponge.	
			Sewing Machine and Sail for Smee	
			Darning for Mrs. darling (Reh 4)	
			Clipboard for Curly	
			Cutlery and Napkins (reh 5)	
			9 x Chains for hands (Reh 5)	
			Fake Confetti (Reh 6)	

Props list for 'Peter Pan' by J. M. Barrie, 1995 - 1996 production. Image credit: Leeds University. Reproduced with kind permission of Leeds Playhouse.



Poster for 'Rum and Coca Cola' by Mustapha Matura, 2010 production. Image credit: Keith Pattison, photographer. Reproduced with kind permission of Leeds Playhouse.

Symposium 2019 - Clear Sailing: Navigating the Archive Erin Lee, APAC Chair and National Theatre

Following a very successful symposium at the University of Leeds in 2017 on Bridging the Gap between researchers and archivists we wanted to take this idea further. In Leeds we focused on mindset differences between the two groups and some projects that have been established to encourage collaborative working. The trustees wanted to facilitate a symposium with more practical discussions and outcomes to take our learning from 2017 forward.

We decided to work collaboratively with a network representing researchers: Society for Theatre Research. The STR aims to advance research into British-related theatre by running lectures and conferences, publishing books and journals, offering funding and prizes, promoting excellent scholarship and supporting the continuing development of practice. A joint event with STR allowed APAC to work directly with researchers and understand barriers to engagement with collections from both the researcher and archivist perspectives.

The content of the day was jointly curated by the two chairs of the organisations and included a balance of researchers and archivists, all discussing access to collections. We covered a lot of ground from people's experiences throughout their career such as with Eileen Cottis, vice-president of STR, to newly trialled projects such as 'Hands-on History' at the University of Kent. Several PhD students contributed to the day with their take on the role of archives in supporting new readings of theatre history and on the disappearing content and performativity in archives of dance. A representative of The National Archives also spoke about the recently updated Guidance for Collaboration for Archives and Higher Education. This was particularly useful for understanding how collaboration can really work between the professions. The make-up of the audience



Society for Theatre Research Logo. Courtesy of STA



Panel discussion: (l-r) Lindsay Ince (Heritage Quay), Deborah Jeffries (University of East London), Keren Brayshaw (Uni of Kent), Dr Helen Brooks (Uni of Kent), Eileen Cottis (STR), Simon Sladen (V&A). Courtesy of APAC



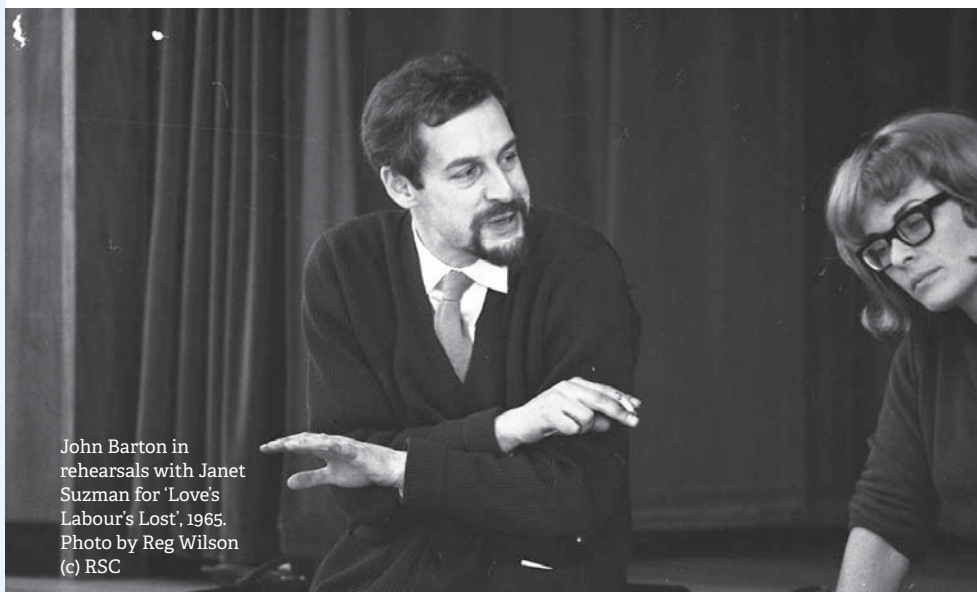
Keren Brayshaw and Dr Helen Brooks, University of Kent. Courtesy of APAC

was a good balance between researchers and archivists, which ensured that all points of views were voiced and discussed equally.

We included a workshop element to explore existing archive service messaging and how it could be improved for audiences. A few brave archives provided examples of their print, websites and access forms for mixed groups of researchers and archivists to critique. The feedback from this session was incredibly enlightening and honest. This was an opportunity for researchers to explain their experience of engaging with an archive, sometimes for the first time, and articulate what can be challenging and what can make the whole process of booking an appointment or visiting much easier. There were very productive conversations across the 'divide' and the archivists could also use this opportunity to explain why some protocols or barriers are in place.

This conversation was so practical and productive that we decided to rework the feedback into best practice guidance, which now sits on the APAC website for all to use. This guidance includes basic dos and don'ts of writing access information for your audience. For example, do have your information for researchers on a variety of platforms such as websites and leaflets but don't be inconsistent or use jargon; do use images to illustrate what your collection and facilities look like but don't hide the contact details; and do include information on your policies if relevant but don't structure your information by what archivists or curators find useful. We have also included some ideal scenarios such as having an online chat option for researchers and providing a method for self-booking appointments. We hope that these straightforward guidelines will help archives of all shapes and sizes to adapt their access information with their users in mind.

All in all, this first collaborative symposium was a great success and the audience benefited from having mixed perspectives and learning from one another about their experiences for the common good of making our archive collections as accessible as possible.



John Barton in rehearsals with Janet Suzman for 'Love's Labour's Lost', 1965.
Photo by Reg Wilson
(c) RSC

The 'Creative People' project - enhancing the research potential

The 'Creative People' project, which began in September 2018, is a collaboration between the Shakespeare Birthplace Trust (SBT) and the Royal Shakespeare Company (RSC). The aim of the project was to catalogue and make available to researchers the archives of three influential, long-serving RSC figures - John Barton, Guy Woolfenden and Cicely Berry. **Paul Carlyle** (Collections Archivist, Shakespeare Birthplace Trust) tells us about this exciting project.

John Barton

John Barton (1928-2018) became assistant director to Peter Hall at the Shakespeare Memorial Theatre in 1959, and helped shape what would become the RSC. Barton, whose uniquely long association with the company lasted until his death in January 2018, was involved in some



“Almost 2,500 new entries have been added to SBT’s online catalogue and will be available to view in late 2020”

Cicely Berry, RSC Voice Practitioner, in rehearsals, 2008.
Photo by Ellie Kurttz (c) RSC

of the RSC’s most famous productions as both director and writer, such as ‘The Wars of the Roses’ (1963-64), ‘Troilus and Cressida’ (1968), ‘Richard II’ (1973-74) and ‘The Greeks’ (1980). He influenced generations of actors, in both the UK and the United States, as a teacher of verse-speaking, delivering workshops at the RSC’s own actors’ studio and at other institutions throughout the world. This served as the basis for a television series, ‘Playing Shakespeare’, broadcast on Channel 4 in 1984. Barton’s substantial archive covers seven decades, and documents all aspects of his career in the theatre – as director, playwright, adapter, translator, author, broadcaster and educator – beginning with amateur productions he directed and acted in for the Marlowe Society in Cambridge throughout the 1950s. In addition to material concerning the many productions he was involved with, the archive also contains records relating to Barton’s education at King’s College, Cambridge, unpublished plays and other literary works, extensive personal and professional correspondence, photographs, audio-visual material and a large selection of titles from Barton’s personal library. Many of his books are annotated or inscribed and reflect Barton’s education and early life, his varied intellectual interests, and the networks of professional and personal relationships he developed during his life.

Cicely Berry

Cicely Berry (1926-2018) joined the RSC as a voice coach in the late 1960s. Cicely spent several decades at the company as head of voice, although demand for her skills as a voice coach took her all over the world. Berry coached actors in both theatre and film, and was influential as an author, with books such as ‘The Voice and the Actor’ (1973) and ‘The Actor and the Text’ (1987). Berry’s long association with the company, one that lasted until her death in 2018, helped create and develop a distinctive RSC approach to voice and text. Berry’s archive includes journals she kept during her travels throughout Europe, Asia, Africa and the United States, where she delivered workshops to acting companies, from the 1970s into the 2000s. The notebooks also

document her directorial work, such as a production of ‘Hamlet’, commissioned by the National Theatre’s education department, and staged at the Cottesloe in 1986 before it went on tour.

Guy Woolfenden

Guy Woolfenden (1937-2016) joined the RSC as assistant music director in 1961, later becoming head of music, a position he held until his retirement in 1998. Woolfenden’s archive contains records relating to music composed, arranged or selected for theatre and television productions of the RSC, as well as productions staged at the Comédie-Française, Paris, and the Burgtheater, Vienna. The records provide a comprehensive overview of Woolfenden’s work as a composer. He composed music for all of Shakespeare’s plays as well as a wide range of Greek, Jacobean, Restoration, modern and contemporary plays. The archive also documents his creative practices on a number of landmark RSC productions, including his work with Trevor Nunn on their award-winning musical adaptation of ‘The Comedy of Errors’ (1976).

Almost 2,500 new entries have been added to SBT’s online catalogue and will be available to view in late 2020. Collectively, these rich archives have much to tell us about the development of the RSC as a company, and about British theatre in the second half of the twentieth century. Theatre is a collaborative endeavour, and this is reflected in the interconnectedness of these archives. John Barton and Guy Woolfenden, for example, worked together on a number of RSC productions as director and composer respectively. Links between records will allow researchers to look at productions from the different perspectives of its participants. The archives also complement existing RSC collections, such as production and costume records, and prompt books. Above all, the archives provide a measure of the contribution made by John Barton, Cicely Berry and Guy Woolfenden as creative artists at the RSC, and their enduring influence on generations of actors, directors, musicians and composers.

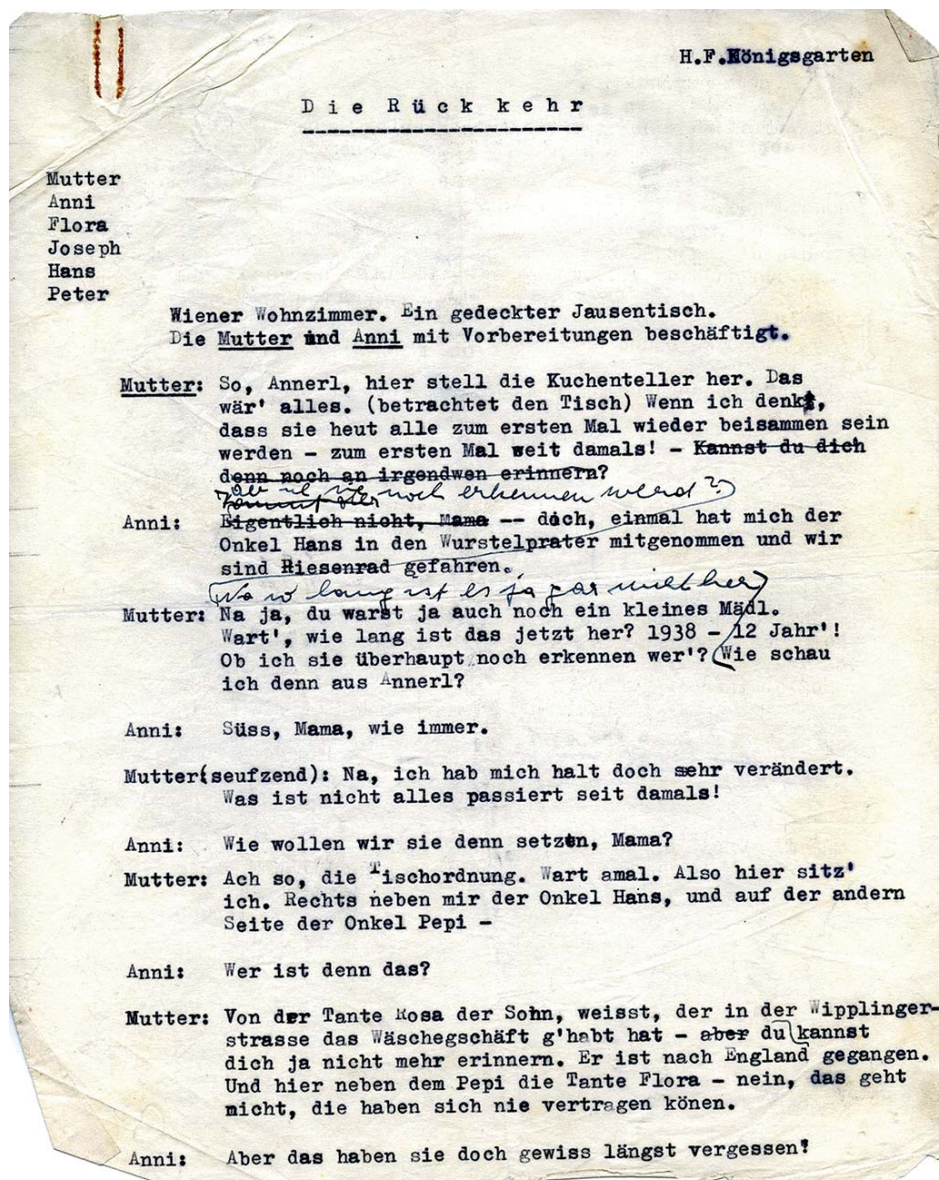
'Making Theatre in Exile' - public engagement with World War Two refugee theatre archives

Dr Clare George

(Archivist, Martin Miller and Hannah Norbert-Miller Trust) shares her involvement in bringing an archive collection to life with performance, based on the collection of the Laterndl theatre.

The University of London's nationwide Being Human Festival aims to engage the public with recent research in the humanities, and is a great chance in the academic calendar to reach out beyond the traditional user base. The 2019 theme, 'Discoveries and Secrets', presented the perfect opportunity to feature research using archives, in this case with a performance event entitled 'Making Theatre in Exile'. This was based on the records of an Austrian exile theatre in London during the Second World War – the Laterndl (Lantern) theatre.

Although there is no formal archive of the Laterndl theatre, the most complete record of its activities can be found in the archive of Austrian Jewish exile actors Martin Miller and Hannah Norbert-Miller, given to the Institute of Modern Languages Research in 2001, and now managed by Senate House Library, University of London. Miller and Norbert-Miller were both lead actors at the theatre, and Miller was artistic director between 1939 and 1942. In 2012 the Miller Trust funded a project to catalogue the archive. This has enabled the Institute's Research Centre for German and Austrian Exile Studies to explore in depth the vital role the theatre played in boosting the refugees' morale, and keeping alive the idea of a free and independent Austria



Hugo Koenigsgarten's 'Die Rueckkehr' ('The Return') script, page 1 (c. 1940).
Image by kind permission of Anne Koenigsgarten

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during the dark days of the Third Reich.

For 'Making Theatre in Exile', scripts by Laterndl writer Hugo Koenigsgarten and others were retrieved from the archive, and performed on stage for the first time since 1940. It was fascinating to see the characters and stories from that time back brought to life, revealing the hopes, fears and expectations of this desperate but determined theatre group and its community. For instance, one of Koenigsgarten's sketches, 'The Return', is set in the post-war future of 1950, and sees members of a Jewish family reunited in Vienna for the first time since the end of the war, most of whom have spent the past 13 years scattered across the world in exile. The sketch correctly anticipates the increasingly transnational identities of those who spent years in exile, but paints an overly optimistic view of the ease with which Jewish refugees would settle back in Austria, and life would return to pre-Nazi normality.

Letters and newspaper reviews in the archive document the enthusiasm with which the sketches were greeted by audiences in 1940, but it was by no means clear how the sketches would work with audiences today. It was therefore exciting (and a relief!) to find the theatre company, Foreign Affairs, whose director was willing to take on the challenge. As specialists in theatre in translation, the company was also able to perform the scripts in the original English and German, and managed to find ways of making them accessible to non-bilingual audiences.

The production wove the scripts together with extracts from letters, reviews and other records in the archive, to create a new production telling the story of the Laterndl and the records it left behind. In the opening scene the actors discover the archive - a jumble of fragile, yellowing papers, some just scraps, in a battered old suitcase. This narrative device was used throughout the performance to frame the individual scenes. The actors repeatedly referenced the papers - sometimes finding new and illuminating stories,



Foreign Affairs team with John Knepler (son of Laterndl director Georg Knepler), Michael Garçon (nephew of Hugo Koenigsgarten and archivist Clare George).
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but sometimes searching in vain for a particular record. Where records were missing the performers jolted to a stop, exposing the illusion that the archive presents us with a complete and knowable account of the past.

In this way the event highlighted not only the research on the refugees and the theatre, but also the archival sources on which they are based. The performers' discovery of the records provided scope to explore the idea of discovering the past, through the provisional piecing together of information from fragmented archival traces. Audience feedback indicated significant interest in this aspect of the event, and it is hoped that some of the post-performance questions can be used to create further opportunities for engagement.

Further information about the project can be found on the IMLR blog here: modernlanguagesresearch.blogs.sas.ac.uk/2020/02/18/bringing-archives-to-life-for-the-being-human-festival/ and here: modernlanguagesresearch.blogs.sas.ac.uk/2020/03/11/the-challenges-of-performing-austrian-refugee-theatre-80-years-on-hugo-koenigsgartens-die-ruckkehr/. The 'Making Theatre in Exile' project was generously sponsored by the Martin Miller and Hannah Norbert-Miller Trust (University of London), Austrian Cultural Forum London, Being Human Festival, and AHRC-funded Open World Research Initiative.

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